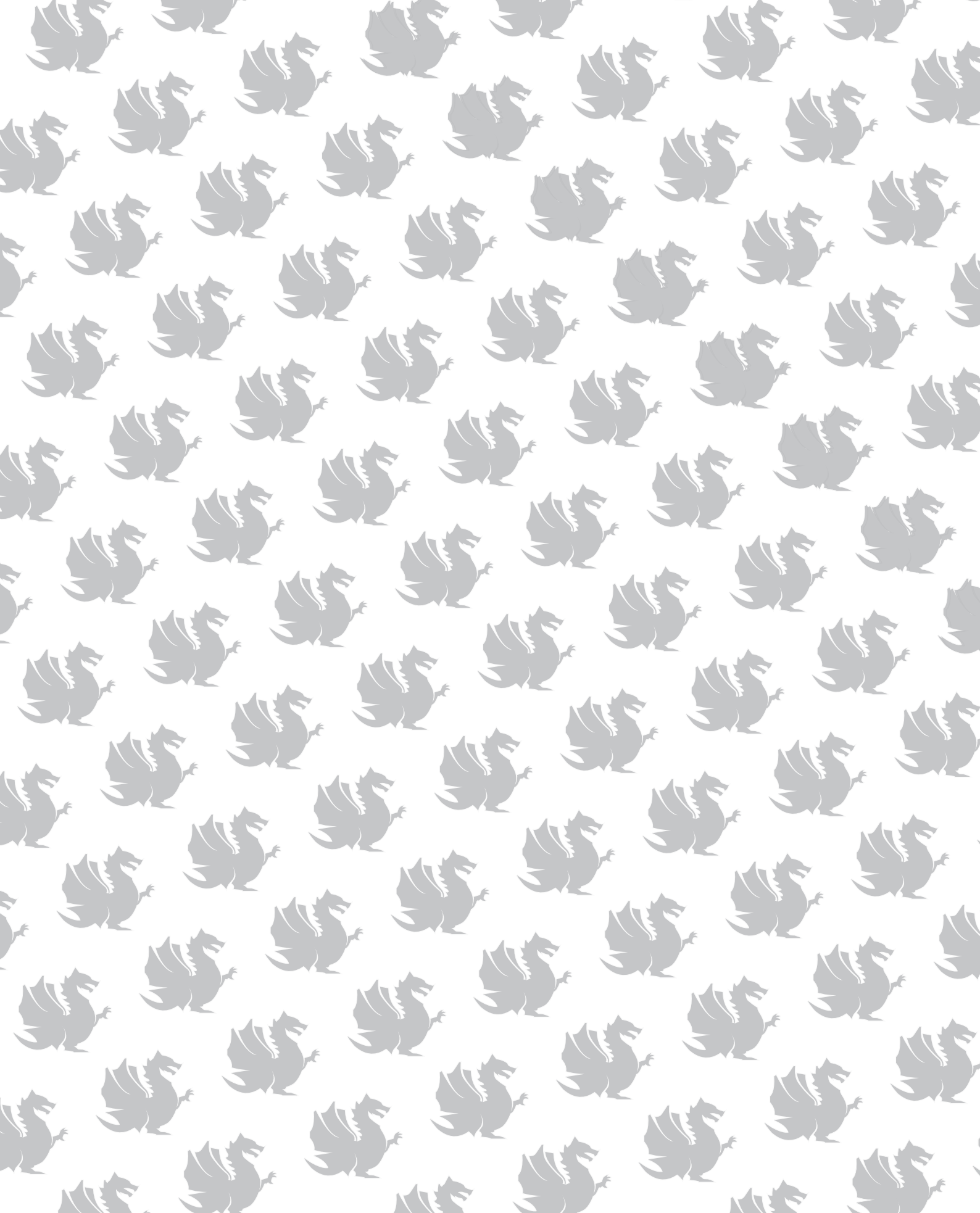


CATALOGUE

33rd GÖTEBORG INTERNATIONAL FILM FESTIVAL
JANUARY 29 – FEBRUARY 8 2010



www.giff.se



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CATALOGUE



33rd
Göteborg
International
Film Festival
Jan 29 – Feb 8
2010



Göteborg
International
Film Festival

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"I saw the Cinevator print of "Mishima: A life in four chapters" this evening, and the quality was extraordinary! It looked and sounded better than the release screenings 25 years ago. I watched my 1985 Warner Brothers print three months back, and I heard musical and sfx complexity on the soundtrack that I remembered from the Lucasfilm mix which never made it onto the Warner Brothers optical track.

The visuals were stunning - outstripping the original sans debate. Dan Fairnar, critic and member of the Taormina staff, told me he was shocked when he saw the print: he saw the "restored" Godfather three days before and he thought it was less striking that when he saw it in the initial release. Mishima he felt was the opposite - a marked improvement. Thanks to all of you helped make this possible."

Paul Schader, director, USA

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SHARE THE JOY!

THE MOST COMMON question for anyone involved in a film festival is: What is your main theme? Of course it is only natural for the audience to ask for guidance in a vast film programme. The challenge for us working with the festival is to keep the variety as broad as always and at the same time highlight contemporary currents in the international film landscape, to make every festival recognizable and still brand new.

After several years with geographical themes such as Vietnam, Mexico and Turkey, we wanted to have a main theme that related to and pointed out the internationally unique qualities of our festival – the many free seminars and the surrounding activities for the audience.

In a late summer meeting, the curator for videoart at Borås Museum of Modern Art, Petra Johansson, had just returned from the Venice Biennale. She reported that many artists' work were very open about the artistic process, and/or very personal about the artist's body and mind.

At that time everybody in the Swedish film industry had the recent commotion regarding Pirate Bay, the IPRED law and The Pirate Party fresh in their minds.

In April 2009 the founders of Swedish based Pirate Bay were sentenced to one year in prison each for facilitating illegal downloading. From the same month a new Swedish law, based on the EU directive IPRED (Intellectual Property Rights Enforcement Directive) gives rightholders the right to access information concerning IP addresses suspected of illegal downloading. In June The Pirate Party won one of the 18 Swedish mandates for the European parliament, with the reform of copyright law as a main goal.

PUTTING THESE THINGS together with the Biennale trends, we went out of the meeting with the word "sharing" scribbled down in our notebooks.

And suddenly everything seemed to be about sharing.

In politics the whole world was preparing for the climate conference in Copenhagen, on how to share the limited resources of the world – and how to share the responsibility for a sustainable future.

In film we saw the Icelandic documentary Dreamland questioning how to best share the nature and British filmmaker Sally Potter's *Rage*, pointing out the shift of power brought by the sharing of ideas and content on the internet.

Then our own honorary president, renowned filmmaker Roy Andersson, developed the themes from his book *Vår tids rädsla för allvar* (Our Times' Fear of Seriousness) in a talk at the book fair in Göteborg. When he was asked to give one single advice for the audience, he encouraged: Be generous!

Ultimately, everything comes down to how we share the world with each other. This year and every year.

WE WISH TO share our joy over the 33rd Göteborg International Film Festival with you!

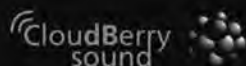
Marit Kapla
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From *Where are You Taking Me?* by Kemi Takesue

FORGET AFRICA

“All news out of Africa is bad”

– Paul Theroux (*Dark Star Safari*)

by Gertjan Zuilhof

LESS THAN A year ago, I had never been to Africa. There was no reason to go. I had no need. It was more a question of reluctance, or even fear. It took a while, maybe several years, before I realised that there would never be any reason to go to Africa. That I would have to make a reason.

You don't have to be a connoisseur to see that African cinema is barely represented at international film festivals and that the few films that are shot in Africa are often not on an international level and usually come from the same couple of countries – especially from Francophone countries in West Africa. Not that African films aren't welcome – on the contrary, even a mediocre film would be received with open arms.

I had the possibly naive thought that if I went to other countries – countries that are not represented on the cinematographic map –

I might find something anyway. Probably not mature, beautifully produced features, but possibly some nice short films or documentaries. And why not local genre films that might also work beyond their intended audience? But at the same time I was afraid to return home empty-handed. And basically I didn't want to go there empty-handed either.

THEN I HAD an idea, the consequences of which I could not immediately see. I imagined going to each country I was to visit with an international filmmaker in tow. The knife would then cut in several ways. This filmmaker would be inspired by the journey and the confrontation with a different culture and could make a short film for the festival. At the end of the project, I would at least have a program, for the filmmaker would in addition make contact with local filmmakers easier and more interesting. For filmmakers it is, after all, more interesting to talk about cameras and actors with a filmmaker with an international reputation than about premieres or even financing with a festival programmer.

A FRESH GAZE ON AFRICA

Okay, so I took an interesting filmmaker with me to Cameroon, South Africa, Uganda, Malawi, Tanzania, Zambia, Kenya, Angola, Rwanda, Mozambique and Congo Brazzaville, but also a modest



The film crew from *Soul Boy* by Hawa Essuman

budget for a local production. There had to be a reason why so many African productions did not leave their continent, or even their own country, and that reason was, I suspected, the lack of professional postproduction and especially subtitling. There was of course more going on, but Angolan films, for instance – that's where I found the genre films I had hoped to find – are locked up in their stubborn country and above all in the Portuguese language. Subtitling could help here.

After several months, I could not really say that I had never been to Africa before. But I kept meeting filmmakers who were in Africa for the first time and looking around with a fresh gaze and being overwhelmed. Yes, all of those filmmakers had never before been in Africa. I wanted to leave behind me the pessimism of the experts for this project. To see whether it was possible to look at Africa without all the baggage.

PIOUS HIP-HOP FROM CAMEROON

I didn't find a local project or a local filmmaker in every country with whom I wanted to make a programme or was able to, but in quite a large number of countries, I did. These include projects which may surprise people, such as the Cameroonian *Way to the Cross* by Emile-Aime Chah Yibain, alias Ancestor. Ancestor comes from a group of pious hip-hop filmmakers from Buea (English-language Cameroon) and made his film about the Passion of Christ with a church congregation. In it, he did not deny his faith, or his background as a music-video maker. Also striking are the large

number of short comic films by Les Boulistes, the collective of actors and filmmakers from Congo, Brazzaville. They are bizarre, on the edge of slapstick and mildly anarchic – and they are rooted entirely in local social conditions.

ARTISTS IN AFRICA are one step ahead of filmmakers. The Ugandan artist Ssenkaaba Samson, working under the name Xenson and also a hip-hop video maker (the hip-hop movement is evidently one of the most important cultural developments in Africa, also in the field of film), makes work at an international level. For this project, he is preparing a special performance and installation.

In the meantime, the international filmmakers all have done more than could be expected of them. They have helped energetically in making contact with local filmmakers and quite often worked with them on projects. Many felt challenged by the confrontation with Africa to make much more ambitious films than had been asked of them. The budget we could offer them was minimal, but they managed to economise or augment it from other sources. That several films of feature length and feature appeal are now having their premieres is one of the small miracles of this project.

FOCUS: BEYOND BOLLYWOOD

INDIAN CINEMA TODAY

Indian cinema is the most prolific in the world, annually producing about 1,000 films in nearly 30 Indian languages. The two major film-making centres are Mumbai and Chennai. Although just 200 films are made in Mumbai and dubbed 'Bollywood', they have a huge and disproportionate influence on all Indian culture.

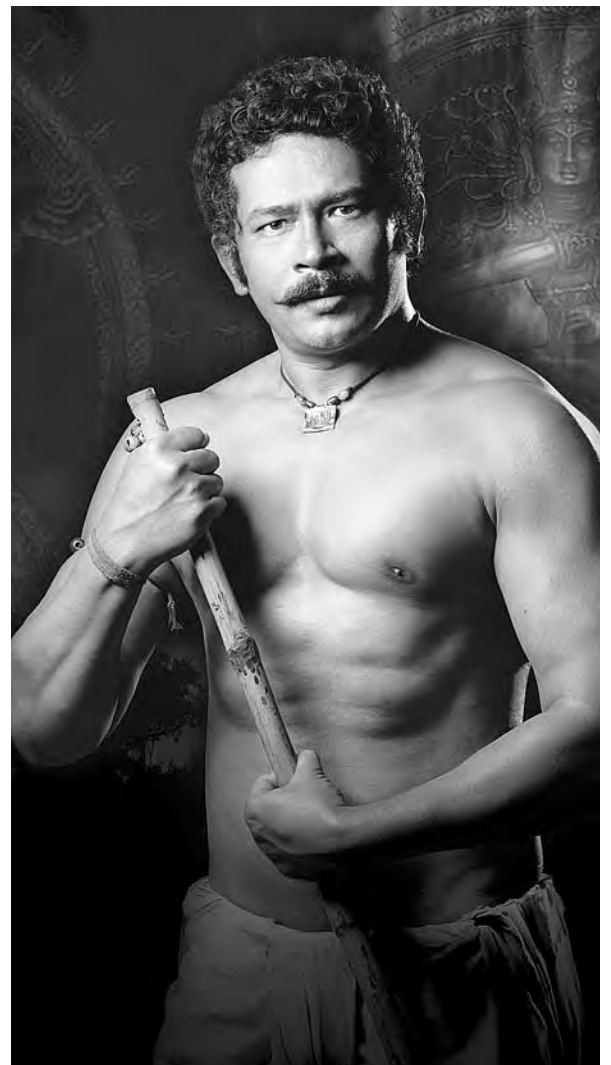
by Asha Kasbekar Richards

THE EARLY YEARS

The Indian film industry has had a long and varied history. In 1913, the first Indian film, *Raja Harishchandra*, was made by D.G. Phalke (1870-1944). Thereafter, over 1,300 silent films were produced until the arrival of the talkies in 1931. The advent of sound technology led to the establishment of studios in many towns and cities with Mumbai, Kolkatta, Pune, Lahore (now in Pakistan), and later Chennai as hubs of intense cinematic activity.

By the time India won independence from British colonial rule in 1947, it already had in place a well-established and vibrant film industry. The partition of the country into India and Pakistan, led to the pre-eminence of Mumbai as the film capital of India, and the gathering in this city of extraordinary talent from across the newly-independent nation marked the "golden age" of Bollywood cinema.

Meanwhile, in Calcutta, Satyajit Ray (1921-1992) was pursuing



From *Natarang* by Ravi Jadhav

“Some regional films explore the more complex question of masculinity. They examine how established patterns of patriarchy are being challenged by social, economic, and technological changes in India, and question what it means to be a ‘man’ in this new and changing world.”



his own very personal vision of cinema. The international success of *Pather Panchali* (1955) created the space for art house films in regional languages throughout India.

The intense competition among producers and the struggle to harness a mass market for their films led to formula-driven film narratives threaded together by song-and-dance spectacles, and enacted by star performers. Over the decades, the films became more elaborate, and, as the budgets began to rise, so did the number of flops.

CONTEMPORARY INDIAN CINEMA

In 1991, the Indian government pursued a new set of economic policies bringing about huge economic growth and social changes. The following year marked the arrival of satellite television beamed from Hong Kong. From just one government-controlled channel in 1991, India had within two decades over 400 television channels.

The combination of economic growth and widespread television advertising ushered in an age of unprecedented consumerism. Government tax incentives also saw a mushrooming of ex-

pensive multiplex cinemas. In 1998, the government's decision to grant cinema the status of an “industry” gave film-makers access to bank loans. Also, the Indian diaspora, which keeps in touch with the motherland by regularly watching Indian films, has not only grown in size to approximately 30 million, but has also become increasingly affluent.

All of which has been excellent news for Indian cinema. For Bollywood, it has marked the arrival of new directors who have moved away from the formula-ridden romantic melodramas. Many of these new films deal with the sleazy under-belly of urban culture, spawning a new Bollywood genre dubbed Mumbai noir, as in Vishal Bhardwaj's *Kaminey* (*The Scoundrels*).

BUT IT IS regional cinema that has been at the cutting edge of the new Indian films. The MAMI film festival held in Mumbai (Oct. 29 – Nov. 5, 2009), offered an interesting insight to the work of regional film directors. And, it becomes evident that nowhere is the renegotiation of the Indian identity in this new age of consumerism being better analysed than in low-budget, regional cinema.



From *A Cup of Tea* by Sumitra Bhavé and Sunil Sukhtankar

Girish Kasarvalli's *Gulabi Talkies* deftly and brilliantly weaves together the different strands of contemporary India: cinema, consumerism, economic growth, female identity, and social caste and class. In Renuka Shahane's *Rita*, the eponymous Rita, after years of selfless service to her family and her lover, decides to move away from them both and assert her financial and sexual independence. Sachin Kundalkar's *Gandha (The Smell)* strings together the lives and aspirations of three women of different ages in three short films.

Some regional films explore the more complex question of masculinity. They examine how established patterns of patriarchy are being challenged by social, economic, and technological changes in India, and question what it means to be a "man" in this new and changing world.

VETERAN DIRECTORS SUMITRA Bhavé and Sunil Sukhtankar's *Ek Cup Chya (A Cup of Tea)* is a delightful film about the common man's fight against the Kafkaesque workings of an indifferent, and casually cruel, bureaucracy. In Ravi Jadhav's *Natarang*, Guna,

a poor landless farmer, forms a theatre company and transforms himself into a female impersonator. Homosexuality, transvestism, gender-bending impersonations, and male gang rape, all exacerbate deep-rooted male sexual anxieties.

Finally, in Laxmikant Shetgaonkar's *Paltadacho Munis (The Man Beyond the Bridge)*, the underlying interrogation of modern identity and issues surrounding social class and caste, are most movingly conducted through two isolated individuals, far outside the confines of their own communities.

ANIMATOR IN FOCUS: CAROLINE LEAF

by Midhat "Ajan" Ajanovic

Caroline Leaf, who is kind of a living legend among the world of cinema animation, is not only one of the best animators but a person distinguished by her great human and artistic integrity.

HER FILMS ARE almost always an ample proof of the highest effort an artist put forth on her work in order to reach further in the exploration of her media's new potentiality as well as to get through to her personal world and discover it for herself and to her audience. Leaf is the animator that created several genuine animation masterpieces accomplished by different techniques, one of which is so called sand animation; manipulation with shapes and forms made of sand littered over non-transparent glass illuminated from below. She also made films by gradually changing drawings in tempera on a piece of glass placed under the camera or by drawing directly on the 70-mm film stripe. Each of those films is entirely her manufacture, an artistic and handicraft work in which she created literally all film frames.

EARLY CAREER

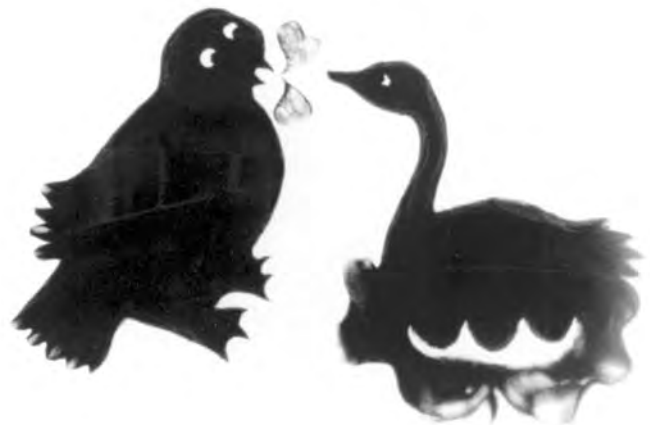
Leaf started her career as an animator when she studied animation at Harvard where she made a student film *Sand or Peter and the Wolf* (1968) in sand animation. Despite the fact that she is not the first animator that used sand as the material for animation (before Leaf the same technique was used by Ernest and Gisèle Ansorge among others), she was the first one to achieve visual composition of such an unimagined lyric quality by using that method. This applies especially to *The Owl Who Married a Goose* (1974), a film of marvellous sensibility based on a humorous Eskimo fable. It was her début as an animator employed by Canadian state sponsored producer National Film Board after her move from native town Boston to Montreal in 1972. Her next film made for NFB, *The Street* (1976), was an adaptation of a chapter from the novel written by the famous Montreal based author Mordecai Richler, which plot revolves around a nine year old boy who impatiently waits for the death of his ill grand mother in order to get her room. This film definitely established Leaf as a one of the most creative and innovative animators of all time. All transitions from one scene to another are done without cutting but by using a direct transformation from one scene to the following one. Perspectives and view points are constantly changeable and adaptable to the narrative process while

// *Two times, in Los Angeles 1984 and in Zagreb 2002, animation critics from all the world voted The Street as the second to best animated film ever made, next to Norstein's Tale of Tales.*

soundtrack includes an authentic sound recorded on the spot in the same Montreal neighbourhood where story takes place. The mentioned and other qualities of this film made it kind of a cult among animation lovers worldwide. *The Street* won several prizes including Grand Prix in Ottawa and an Academy Award nomination and is Leaf's most successful film up to date. Two times, in Los Angeles 1984 and in Zagreb 2002, animation critics from all over the world voted *The Street* as the second to best animated film ever made, next to Norstein's *Tale of Tales*.

MIXING TECHNIQUES

The same technique from *The Street* is used in her next film *The Metamorphosis of Mr Samsa* (1977) inspired by the classical absurd story by Franz Kafka, "Metamorphosis", on a man that is transformed into a cockroach. Together with her colleague Veronika Soul she made *Interview* in 1979, which is difficult to be defined because the film is a combination of different techniques and genres. Animation and documentary are harmoniously composed in the 14 minute report from one day in two artists' lives. *Entre Deux Soeurs/ Two Sisters* (1990), made for the French compartment of



NFB is an exciting story about two sisters living on an almost uninhabited island; the first one occupies herself with chores as well as she makes all decisions for both of them while the younger sister is a gifted poetess who always resides in a dark room in order to hide her disfigured face. One day a man who is in love with her verses is coming ashore, producing a tectonic disorder in the two sisters' lives. This extraordinary work, made by scratching emulsion from film stripe and by colouring it with special colours, is probably the very top of the one of the most brilliant artistic opuses in the history of animation.

AFTER A LONG break, a period of time during which she moved to London and dedicated her time to painting and teaching, she returned to animation. Her latest film called *Slavery* will be presented to the Swedish audience for the first time in GIFF 2010.

An interview with Caroline Leaf is available on www.giff.se.

COMPETITION & JURIES

NORDIC COMPETITION JURY



Eight films compete for the Göteborg International Film Festival Nordic Film Award.
The prize is 100.000 SEK and a Dragon Award statuette.
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 the Nordic Competition. The award consists of film for a value of 50.000 SEK and goes to the best cinematographer.



JOHAN JONASON

Born 1970 in Stockholm, Sweden. Started making films during fine arts studies in London. His debut feature film, *Behandlingen* (*Guidance*), was nominated for the Nordic Competition in GIFF 2009.



ERLEND LOE

Born 1969. Writer, scriptwriter and film critic. His novel "Blåst", was adapted into the film *Tatt av kvinnan* (*Gone With the Woman*), nominated for the Nordic Competition in GIFF 2007. He rides the bicycle all year around.



ÁSDÍS THORODDSEN

Born in Reykjavik in 1959. Author and director of *Ingaló* (1992) and *Draumadísir* (*Dream Hunters*, 1995). Was curator of the museum Minjasafn Egils Ólafssonar, Örlygshöfn (2004-05) and head of the Icelandic Film School (2006-07).



KIRSI TYKKYLÄINEN

Born 1949. Former Head of International Department at The Finnish Film Foundation, Counsellor of Cultural Affairs at the Embassy of Finland in Russia, Moscow and Program Director of Moscow International Film Festival. Currently Export Manager at Helsinki Experience.



VIBEKE WINDELØV

Born 1950 in Frederiksberg, Denmark. Producer of, among others, Lars von Trier's film's *The Idiots*, *Dancer in the Dark*, *Dogville*, *Manderlay* and *The Boss of it All* and Karin Westerlund's *God, Smell and Her*.

THE FIPRESCI JURY

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



LEO BANKERSEN

Freelance film critic, contributing regularly to *de Filmkrant*, the largest independent film magazine in The Netherlands.



ULRIK ERIKSEN

Film critic for *Morgenbladet* (Norway). Previously worked as a programmer for The Norwegian International Film Festival in Haugesund.



BARBARA LOREY
DE LACHARRIÈRE

Paris-based freelance writer, journalist and the founder of Alizarine Productions - films & events Inc, Paris.

THE NORDIC FILM MUSIC PRIZE JURY



GEIR BØHREN

Composer, Norway.



HEIKKI ELO

Composer, Finland.



JAKOB
FRÍMANN MAGNÚSSON
Composer, Iceland.



JOACHIM HOLBEK

Composer, Denmark.



JEAN-PAUL WALL

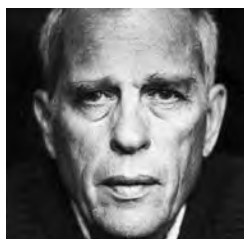
Composer, Sweden.

THE INGMAR BERGMAN INTERNATIONAL DEBUT AWARD JURY



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 2010, an engraved stone from Ingmar Bergman's own beach at Fårö and, from The Ingmar Bergman Foundation, a DVD-box containing 23 of Ingmar Bergman's films.



JÖRN DONNER

Born 1933. Finnish writer, producer, journalist, critic and politician. Won an Academy Award as producer of Ingmar Bergman's *Fanny and Alexander*. Was CEO of the Swedish Film Institute 1978-1982. His latest film, *The Interrogation* (*Förhöret/Kuulustelu*, 2009) is screening in this year's GIFF.



ANGELA KOVÁCS

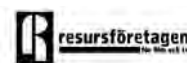
Born 1964. Swedish actress who has done both police dramas and dramatic parts. Played the part of Regine in Ingmar Bergman's last theatre staging, Ibsen's "Ghosts", in 2002. Was awarded with the Ingmar Bergman Prize of 2006 by the director himself with the motivation: "an actress equipped with rare talent, integrity, enthusiasm and distinctive presence."



ENRIQUE RIVERO

Born 1976 in Madrid, Spain. Currently living in Mexico. Has worked in different areas of film production, from photography to art. Won the Ingmar Bergman International Debut Award in 2009 with his debut feature film *Parque Vía* and participated in The Bergman Week in the summer of 2009.

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 969.000 SEK, which makes it the biggest Nordic short film award. The prize consists of cash, 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, Folkets Bio, Filmregion Stockholm - Mälardalen, Filmpool Nord and the Swedish Union for Theatre, Artists and Media. Chairman of the jury is Thomas Roger, Resource – initiator of the Synch Leader.



MATHIAS FJELLSTRÖM

Producer. Mathias Fjellström has written, directed and, above all, produced some thirty shorts and commercials. His work as a producer includes Patrik Eklund's Cannes winner *Seeds of the Fall* (*Slitage*) and the Synch Leader winner *Instead of Abracadabra* (*Istället för Abrakadabra*).



ANNA HILDEGARD NYMAN

Script-writer, producer and director. She works at Länsteatern i Örebro as a producer since 2006. She wrote and directed the comedy "Jul på Akuten". Worked as a voice director at KM Studio 2000-2004, on Pixar/Disney productions such as *Finding Nemo* and *Monsters Inc.*



JONAS HOLMSTRÖM

Director. Born in 1964 in Karlstad, Sweden. Filmmaker and artist. Winner of the Synch Leader Award in 2007 with *Coming Home* (*Kommer hem*). His feature film debut *Song of Tomorrow* (*Framtidens melodi*) will be screened at this year's festival.



CARINA M JOHANSSON

Actress. She has worked at, among other places, Göteborg City Theatre, now starring in the play "Familjen". Appeared in several film and TV productions, such as *Days Like This* (*Leva livet*, for which she won a Guldbagge Award in 2002), *Eva & Adam* and *Popular Music* (*Populär-musik i Vittula*).



EVA NORÉN

Art director and costume assistant. She has worked on numerous TV and film productions, from children's show *Björnes Magasin* to *Let the Right One In*. For her work on the latter, she won a Guldbagge award.

The Church of Sweden has established a special film award of 50 000 SEK. The award goes to a Swedish feature film première 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
Reverend. Chairman of the jury, Manager of Church of Sweden's cultural project *Se människan*



TUULIKKI KOIVUNEN BYLUND
Right Reverend and Doctor. Bishop of the Diocese of Härnösand



TOMAS AXELSON
Doctor. Assistant professor Religious Studies/Media and Communication, Founder of Existential Film Festival Dalarna.



LISBETH GUSTAFSSON
Cultural Secretary, Church of Sweden. Manager of Church of Sweden's cultural project *Se människan*.

BEST SWEDISH DOCUMENTARY JURY

All premières of Swedish documentaries more than 45 minutes in length are nominated to the festival's own inaugural award for the best Swedish documentary. 7 feature length and 8 shorter documentaries are competing for a Dragon Award statuette.



JONA ELFDAHL
Born 1977 in Göteborg, Sweden. Studied fine arts and has been nominated for GIFF's Swedish Shorts Competition twice, lastly with the documentary/fiction *Paria*.

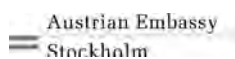


EMRIK LARSSON
Born 1965 in Mölndal, Sweden. Musician, during the 80's and 90's in the band Stonefunkers, after 2003 as a solo artist. Host of the weekly documentary club Doc Lounge Gbg.



NAHID PERSSON SARVESTANI
Born 1960 in Shiraz, Iran. Has since 2000 pursued a successful career as a documentary filmmaker in Sweden. Her film *Drottningen och jag (The Queen and I)* was nominated for the Nordic Competition in GIFF 2009.

With gratitude to the Embassies and National Institutes
for their generous help and support to the festival,
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NORDIC COMPETITION 2010

Eight new Nordic feature films are in competition for the festival's Nordic Film Prize – SEK 100 000 and a lovely perspex dragon.

UPPERDOG UPPERDOG



NORWAY 2009

FEATURE, COLOUR, 35 MM, 100 MIN.

DIRECTOR: SARA JOHNSEN **PRODUCER:** ASLE VATN, CHRISTIAN FREDRIK MARTIN
SCREENPLAY: SARA JOHNSEN **CINEMATOGRAPHY:** JOHN ANDREAS ANDRESEN
CAST: MAD S JØBÅRD PETTERSEN, AGNIESZKA GROCHOWSKA, HERMANN SABADO
WORLD SALES: THE NORWEGIAN FILM INSTITUTE **PRODUCTION:** FRILAND AS

SYNOPSIS When they were young, half-siblings Axel and Yanne are adopted to Norway. They are separated on arrival: he to material wealth on Oslo's West side, she to an average family on the East side. In contrast to her younger brother, Yanne remembers their journey to Norway, but she has no idea where he is now. But all this is about to change, as Yanne's Polish friend Maria starts working as a maid for Axel's parents, and discovers a photograph of a young boy. Maria has seen the same picture on the wall of Yanne's flat. She decides to reunite them. But before having time to realise the consequences, she has set in motion a chain of events that involves the emotions of many others than just her own.

DIRECTOR'S COMMENT Shooting the scenes of Upperdog was arduous, fun and very energy-demanding.



SARA JOHNSEN. Born in 1970 in Oslo, Norway. Studied Literary Criticism and has a master's degree in Media and Communication. In 1997 she was one of the first students at the Norwegian Film School. She has directed several short films and has written two novels.

FILMOGRAPHY 2009 UPPERDOG; 2005 KISSED BY WINTER (GIFF 2005); 2002 FOLK FLEST BOR I KINA; 2002 HOUDINI'S HOUND, SHORT; 2001 HORMONER OG ANDRE DEMONER, SHORT

ENGELN THE ANGEL



NORWAY/SWEDEN/FINLAND 2009

FEATURE, COLOUR, 35 MM, 97 MIN.

DIRECTOR: MARGRETH OLIN **PRODUCER:** THOMAS ROBSAHM **SCREENPLAY:** MARGRETH OLIN **CINEMATOGRAPHY:** KIM HIORTHØY **EDITOR:** HELGE BILLING **CAST:** MARIA BONNEVIE, GUNILLA RÖÖR, ANTTI REINI **WORLD SALES:** TRUSTNORDISK APS **PRODUCTION:** SPERANZA PRODUCTIONS AS

SYNOPSIS This is a story about women. About carrying and inheriting Mummy's traumas. When addiction rules all your decisions. Lea grows up in a home characterized by lack of protection. From being a cheerful, curious little girl, Lea changes dramatically when her mother Madeleine returns to her ex-boyfriend Ole. The death dance between the two adults harms the child growing up between them. Dope enables Lea to hold out everyday life with her family. Then Lea gives birth to her daughter Sonja. She wishes to break with her family and start a new life. She wants to take care of her child and give her the protection she herself never got. But Lea soon realizes that she lacks the ability to do so. Consequently, she has to make an impossible decision.

DIRECTOR'S COMMENT The most beautiful person of all I know is my best friend. She suffers from a disease. It is called drug addiction. I have never before seen such a thin girl, such a strong body. She has a scar from the breast bone to the groin, and her hair is hanging in bunches down her back. I just picked her up at the new opera site in Bjørvika. I opened the car door so she could get in. She has been sitting on the front seat with a syringe in her thigh. She has told me that heroin can save lives. Heroin was like learning how to fly. To take the plunge, to let go. The tension in the chest loosened up, and reality was no longer real. Lea is not only the most beautiful, she is also the strongest. And the most courageous. She does what she has to do and she pays what it costs.



MARGRETH OLIN. Born in 1970 in Norway. She graduated from Volda University College and the Universities of Bergen and Oslo. She made her debut as documentary film maker with her graduation film In the House of Love in 1995. In 1998, her first full feature documentary In the House of Angels premiered in Norwegian cinema theatres. Her

breakthrough came with the film *My Body* in 2002. She is also a writer.

FILMOGRAPHY 2009 THE ANGEL; 2004 RAW YOUTH, DOC (GIFF 2005); 2002 MY BODY; 2000 THE 7 DEADLY SINS; 2000 GLUTTONY, SHORT (GIFF 2001); 1998 IN THE HOUSE OF ANGELS, DOC (GIFF 1999)

THE GOOD HEART THE GOOD HEART

SYNOPSIS Lucas is a good-hearted young man who has come to an existential dead-end. He is homeless, living in a cardboard box under the Brooklyn Bridge. With a total lack of prospects for the future, Lucas tries to commit suicide, but the attempt is a failure like everything in his life. Recuperating in hospital, Lucas is forced to share a room with Jacques, a grouchy bar-owner whose choleric demeanour and less-than-healthy lifestyle have resulted in no fewer than five heart attacks. With no family or friends and a risk of passing away any day, Jacques takes Lucas under his battered wing with the intention of passing on his legacy. Lucas begins a strange education: he must learn how to make the perfect espresso and to adopt Jacques' many bizarre philosophies.

DIRECTOR'S COMMENT *I really like the sitcom format; to be stuck in an endless loop with your favorite characters in clearly defined story settings. I like arthouse cinema too and alternative dramatic structures. Sitcoms tend to have crappy aesthetics and arthouse tends to take itself too seriously. My aim is to make a broth out of the elements I love from each format. To mix humor with poetry and comedy with tragedy.*



ICELAND/DENMARK/GERMANY 2009

FEATURE, COLOUR, 35 MM, 95 MIN.

DIRECTOR: DAGUR KÁRI PETURSSON **PRODUCER:** SKÚLI FR. MALMQUIST, THORIR S SIGURJONSSON **SCREENPLAY:** DAGUR KÁRI PETURSSON **CINEMATOGRAPHY:** RASMUS VIDEBAEK **EDITOR:** ANDRI STEINN **CAST:** PAUL DANO, BRIAN COX, ISILD LE BESCO **WORLD SALES:** WILD BUNCH **PRODUCTION:** ZIK ZAK FILMWORKS

DAGUR KÁRI PETURSSON. Born in 1973 in Aix-en-Provence, France, to Icelandic parents. He moved to Iceland at the age of three and was raised there. He studied film directing in Copenhagen 1995-1999. His debut feature was *Nói Albinói* in 2003 and was a worldwide art-house hit. His second feature was *Dark Horse* in 2005. He is also a musician in the duo slowblow. They have released

several albums and composed the soundtracks to all his films.

FILMOGRAPHY 2009 THE GOOD HEART; 2005 DARK HORSE (GIFF 2006); 2003 NOI THE ALBINO (GIFF 2003); 1999 LOST WEEKEND; 1999 OLD SPICE; 1997 THE VIOLIN MAKER



SYNOPSIS A story about dangerous love and the search for identity. Following disillusionment with his career, Lars decides to leave the army and is drawn to the Neo-Nazi movement and not least to his peer, Jimmy. The two men become embroiled in a secret love affair, but such forbidden love cannot go unpunished in fascist circles. However, despite all the rules forbidding it, the love and sexual attraction between the two men is so strong that they cannot abandon their affair?

DIRECTOR'S COMMENT *A love story, first and foremost about forbidden love. ... It's okay to disagree with other people, but it's not okay to judge others by the colour of their skin, their religion or sexual orientation. It's difficult to love everyone but I still think we should try. I know it sounds crazy but I think we need to become better at respecting each other. If you disagree with someone, either they leave or you do! Violence is out of the question and unacceptable. It's a sign of low intelligence. But in a way I feel sorry for right-wing extremists. People who stoop to violence do so out of alienation. They tried – and failed – to solve their problems in other ways, and now they feel helpless to act against the system. That's the moment when some people turn to violence, and in this environment love is really put to the test.*



DENMARK 2009

FEATURE, COLOUR, 35 MM, 97 MIN.

DIRECTOR: NICOLO DONATO **PRODUCER:** PER HOLST **SCREENPLAY:** RASMUS BIRCH, NICOLO DONATO **CINEMATOGRAPHY:** LAUST TRIER-MØRCH **EDITOR:** BO-DIL KJÆRHAUGE **CAST:** THURE LINDHARDT, DAVID DENCİK, NICOLAS BRO **WORLD SALES:** TRUSTNORDISK APS **PRODUCTION:** ASTA FILM

NICOLO DONATO. Born in 1974 in Denmark. He's of Italian descent. He has trained at various schools e.g. the National Film School of Denmark and several schools of photography. He has worked on music videos, commercials, and has made several shorts. This is his feature debut.

FILMOGRAPHY 2009 BROTHERHOOD; 2007 TOGETHERNESS, TV; 2005 MIN MORS KÆRLIGHED, TV; 2004 RØD MAND STÅ, TV



SKAVABÖLEN POJAT **LAST COWBOY STANDING**



FINLAND/GERMANY 2009

FEATURE, COLOUR, 35 MM, 123 MIN.

DIRECTOR: ZAIDA BERGROTH **PRODUCER:** JARKKO HENTULA **SCREENPLAY:** ANTTI RAIPIO, JAN FORSSTRÖM, ZAIDA BERGROTH **CINEMATOGRAPHY:** ANU KERÄNEN **EDITOR:** NIELS PAGH ANDERSEN **MUSIC:** ALEXANDER HACKE **CAST:** ILMARI JÄRVENPÄÄ, ONNI TOMMILA, LAURI TILKANEN, IIRO PANULA, MARTTI SUOSALO, LEEA KLEMOLA, TOMMI KORPELA, ELINA KNIHTILÄ, SULEVI PELTOLA, EILA ROINE. **WORLD SALES:** M-APPEAL **PRODUCTION:** JUONIFILMI OY

SYNOPSIS The story of two brothers and the bond of blood between them. In 1972, Rupert, 8 and Evert, 6 are two wildly imaginative brothers, lost in their cowboys-and-indians fantasies and playground romances with the neighbourhood girls. Everything starts to fall apart when Rupert finds a hidden letter. There are terrible fights and hushed whispers, then their mother is taken away. Ten years later, Rupert is still haunted by his childhood memories, trying to make sense of a series of events leading to a tragedy...



ZAIDA BERGROTH. Born 1977 in Kivijärvi, Finland. Studied at the Czech film school FAMU. She graduated as Master of Arts in directing from Department of Film and Television at The University of Industrial Art and Design, Helsinki. She has directed several short films. *Last Cowboy Standing* is her feature film debut.

FILMOGRAPHY 2009 LAST COWBOY STANDING; 2007 KUNNAN-JOHTAJA, SHORT; 2007 HEAVY METAL, SHORT; 2004 GLASS JAW, SHORT; 1998 VEERA, SHORT; 1998 HIUKSET, SHORT

R R



DENMARK 2009

FEATURE, COLOUR, 35 MM, 95 MIN.

DIRECTOR: TOBIAS LINDHOLM, MICHAEL NOER **PRODUCER:** RENÉ EZRA, TOMAS RADOOR **SCREENPLAY:** TOBIAS LINDHOLM, MICHAEL NOER **CINEMATOGRAPHY:** MAGNUS NORDENHOF JØNCK **EDITOR:** ADAM NIELSEN **CAST:** PILOU ASBÆK, ROLAND MØLLER, DULFI AL-JABURI **WORLD SALES:** TRUSTNORDISK APS **PRODUCTION:** NORDISK FILM

SYNOPSIS This hard-hitting drama, an anthropological study of life in a Danish prison, portrays R who has been sentenced to prison for violence. He's insistent on staying out of harms way and in doing so he is faced with the challenge of navigating through jail culture with its notions of honour, hidden agendas and contracts. A feature film debut from the director-writer duo Michael Noer and Tobias Lindholm.



MICHAEL NOER: Born 1978, Denmark. Graduated from the National Film School of Denmark, 2003. Has several awardwinning documentary films to his credit.

TOBIAS LINDHOLM: Born 1977, Denmark. Graduated in screenwriting from the National Film School of Denmark.

FILMOGRAPHY MICHAEL NOER: 2009 R; 2008 VESTERBRO, DOC; 2008 THE WILD HEARTS, DOC. **TOBIAS LINDHOLM:** 2009 R

SEBBE SEBBE

SYNOPSIS Duct tape, electric wires, trigger, explosives. Sebbe never planned on building a bomb, things just turned out that way. Sebbe is 15 and lives with his mother in a tiny apartment. He does the best he can. He doesn't strike back. Sebbe loves his mother because there's nothing else he can do. At the junk yard his dreams come to life and in Sebbe's hands dead things are reanimated. Here he has the power to create. Here he is free – but lonely. His alienation grows as his world shrinks, until one day he is completely isolated, with no one to turn to but his mother. And when she lets him down, everything comes crashing down.

DIRECTOR'S COMMENT *Simply put, films should be like a good song – an emotional journey towards an unknown destination.*



SVERIGE 2009

FEATURE, COLOUR, 35MM, 79 MIN.

DIRECTOR: BABAK NAJAFI **PRODUCER:** REBECCA LAFRENTZ, MIMMI SPÅNG
SCREENPLAY: BABAK NAJAFI **CINEMATOGRAPHY:** SIMON PRAMSTEN **EDITOR:** ANDREAS NILSSON **MUSIC:** CAST: SEBASTIAN HIORT AF ORNÅS, EVA MELANDER, KENNY WÄHLBRINK **WORLD SALES:** GARAGEFILM INTERNATIONAL AB **PRODUCTION:** GARAGEFILM **SWEDISH DISTRIBUTION:** SONET FILM **WORLD PREMIÈRE**

BABAK NAJAFI. Born in 1975 in Iran. Studied documentary directing at DI 1998–2002.

FILMOGRAPHY 2010 SEBBE; 2008 JAG FÖRSTÅR INTE, SHORT DOC; 2004 ELIXIR, SHORT (GIFF 2004); 2002 SKOLAN, SHORT DOC (GIFF 2003); 2001 GÖSTA OCH LENNART, SHORT DOC (GIFF 2001); 2001 PABLOS FÖDELSEDAG, SHORT (GIFF 2002); 1999 APRIKOSGATAN 13A, SHORT DOC



THE EXTRAORDINARY ORDINARY LIFE OF JOSÉ GONZALEZ THE EXTRAORDINARY ORDINARY LIFE OF JOSÉ GONZALEZ

SYNOPSIS The film revolves around the life and mind of musician José Gonzalez. José studied to be a biochemical researcher when he released his debut album 'Veener' in 2003. It sold over 700.000 copies world wide. Platinum in Sweden and Great Britain. Double Platinum in Ireland. The following four years Jose spent touring the world. Göteborg 2007. We follow José through intimate and unique scenes shot during work with the long-awaited second album 'In our nature'. In his studio, at home and on tour. Through a diary in form of personal voice recordings we get to follow his everyday reflections. Thoughts on the photons way from the sun to our eyes, Darwinism, the struggle to write songs, his own internal critic. The diary gives us an exclusive insight into one persons attempt to manage and understand his own existence. The film is shot over a three year period on location in Sweden, Japan, Singapore, United States, South Africa, England, Chile and Argentina.

DIRECTOR'S COMMENT *There is something absurd, fascinating and beautiful in our attempts to find meaning in our existence. With The extraordinary ordinary life of José Gonzalés we wanted to give form to the personal artistic process. How personal reflection and everyday fragments of life shapes our input and output.*



SVERIGE 2010

DOCUMENTARY, COLOUR, HDCAM PAL, 75 MIN.

DIRECTOR: FREDRIK EGERSTRAND, MIKEL CEE KARLSSON **PRODUCER:** ERIK HEMMENDORFF **SCREENPLAY:** FREDRIK EGERSTRAND, MIKEL CEE KARLSSON **CINEMATOGRAPHY:** MIKEL CEE KARLSSON, FREDRIK EGERSTRAND **EDITOR:** MIKEL CEE KARLSSON **MUSIC:** JOSÉ GONZÁLEZ **CAST:** JOSÉ GONZÁLEZ, YUKIMI NAGANO, ERIK BODIN **WORLD SALES:** PLATTFORM PRODUKTION **PRODUCTION:** PLATTFORM PRODUKTION **SWEDISH DISTRIBUTION:** FOLKETS BIO **WORLD PREMIÈRE**

MIKEL CEE KARLSSON: Born in 1977 in Varberg, Sweden. Mikel was a professional skateboarder in the late 90s before attending the School of Film Directing in Göteborg in 2002. He has directed award a number of shorts and music videos for artists like Fever Ray, Bonde do Role and José Gonzáles.

FREDRIK EGERSTRAND: Born in 1967 in Alingsås, Sweden. Worked as an actor for 11 years before buying his first video camera and started to make films He graduated from Valand School of fine arts in 2000 and has produced and directed several shorts and a number of concert programs for Swedish Television.

FILMOGRAPHY 2010 THE EXTRAORDINARY ORDINARY LIFE OF JOSÉ GONZALEZ, DOC (KARLSSON, EGERSTRAND); 2009 GREETINGS FROM THE WOODS, DOC (KARLSSON) (GIFF 2009)



THE INGMAR BERGMAN INTERNATIONAL DEBUT AWARD 2010

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EL NIÑO PEZ THE FISH CHILD



ARGENTINA/SPAIN/France 2009

FEATURE, COLOUR, 35 MM, 96 MIN.

DIRECTOR: LUCÍA PUENZO **PRODUCER:** LUIS PUENZO, JOSÉ MARÍA MORALES
SCREENPLAY: LUCÍA PUENZO **CINEMATOGRAPHY:** RODRIGO PULPEIRO **EDITOR:** HUGO PRIMERO **MUSIC:** ANDRÉS GOLDSTEIN & DANIEL TARRAB AND LAURA ZISMAN **CAST:** INÉS EFRON, MARIELA VITALE, PEP MUNNÉ, ARNALDO ANDRÉ **WORLD SALES:** MK2

SYNOPSIS A desperate love story between two young girls from extremely different social backgrounds who – unable to find a place for their love in the world they live in – are pushed to commit crime. Lala is a young girl from an exclusive neighbourhood in Buenos Aires. She is in love with the Guayi, the 20-year-old Paraguayan maid working at her home. They both dream of living together in Paraguay, by lake Ypoá. Having robbed the house, they are ready to escape together, but everything bursts. Lala waits for her lover by the lake while trying to reconstruct her past (the mystery of her pregnancy and the legend of a fish child that guides the drowned to the bottom of the lake. Meanwhile, the Guayi is locked detained in a minors' institute in Buenos Aires. It turns out that she hides a crime from long ago.

DIRECTOR'S COMMENT From the initial publication in 2004 of my novel "El niño pez", I was tempted to transform the novel into a film. At that time I was a novelist and screenwriter who wrote for other directors, and did not imagine my first novel would become my second film. But while I was editing XXY, I began to write an adaptation that a year later finally found the producers, cast and team that were as excited as me with the legend of the mitay pyra.



LUCÍA PUENZO. Born in 1976, in Buenos Aires, Argentina. After studying literature, cinema and theatre, she published three novels (2004-07). She has also directed shorts, documentaries and TV miniseries. This is her second feature film.

FILMOGRAPHY 2009 THE FISH CHILD; 2008 XXY (GIFF 2008); 2004 LOS INVISIBLES, SHORT

THE DAY AFTER THE DAY AFTER



SOUTH KOREA 2009

FEATURE, COLOUR, HDCAM, 87 MIN.

DIRECTOR: LEE SUK-GYUNG **PRODUCER:** OH-SUNG KWON **SCREENPLAY:** SUK-GYUNG LEE **CINEMATOGRAPHY:** JAE-HONG KIM **EDITOR:** SUK-GYUNG LEE **MUSIC:** SEONG-AH SHIN **CAST:** BO-YOUNG KIM, CHEONG-NAM CHI, YERIM KWON, CHAN-YOUNG LEE **WORLD SALES:** CJ ENTERTAINMENT **NORDIC PREMIERE**

SYNOPSIS It's been a year since Bo-young got divorced. She is tired and even the most trivial conflict is hard for her to endure. She picks fights with a mail delivery man, with friends, and with her indifferent young daughter. The more she tries to carry on, the harder it seems to get. One day, Bo-young leaves her daughter with her blind father to give a lecture at a training institute. There she rooms with Cheong-nam who is also a divorced woman and they stay up all night drinking beer, sharing stories that were never told before. When Bo-young returns to her father's house, her father unexpectedly gives her words of encouragement, and for the first time in a year, she prepares breakfast for her daughter.

DIRECTOR'S COMMENT For the so-called "normal people" living in the vicinities of Korea's fast-moving city, the pace of everyday life is so rapid that they are forgetting the ways to share their hearts. They may be married couples that look happy, divorced, young and unemployed going through financial downfall, men and women. They have become so accustomed to hiding their pains and putting on their social masks, and that includes my friends and me as well. As I passed the age of 40 and started making films, I stopped "pretending" as if my life is okay and just "watched" myself. Then I made a film about me, based on what I saw. When the film was finished, what it told me was this: "Here is a person just like you. So don't feel so lonely."



LEE SUK-GYUNG. Born in 1964 in Seoul, South Korea. She is a former director at Yeo-Sung-Sa (Women's Society) Publication Company and a former managing director at Korea Sexual Violence Relief Center (KSVRC). She taught Women's Studies at University of Seoul, and completed independent film producing work at MEDIACT, a non-profit cultural infrastructure in Seoul. She hosted Tri-

color Talk show discussing freedom, equality, and peace for women on EBS (Educational Broadcasting System), a public national TV channel and is currently editor of Zooma, an online community for women's rights.

FILMOGRAPHY 2009 THE DAY AFTER; 2007 ONCE AGAIN, SHORT; 2006 A SHORT WALK, SHORT; 2006 ON SUNDAY AFTERNOON, SHORT; 2004 38-YEAR-OLD LORIL, SHORT DOC; 2004 THE FIRST NIGHT, SHORT; 2003 IN SIGHT, SHORT; 2003 THE FUNERAL OF MRS. KIM, SHORT

ALLE ANDEREN **EVERYONE ELSE**

SYNOPSIS Young love seems to know no bounds: on the surface, Chris and Gitti are lost in perfect amorous bliss during their getaway in their Sardinia vacation home. In reality, the two are polar opposites; the confrontation with another couple leads to a turning point in their playful romps, secret rituals and silly habits. Full of verve, the idiosyncratic Gitti is fearless in expressing her love and devotion for Chris, while Chris is more reserved in his outlook on life and sports varying personal and professional degrees of insecurity. When they casually run into another, obviously happier and more successful, couple that on top of it all appears to be modern gender role proof, their relationship destabilizes. In a silly attempt at life style bootlegging, Chris begins to show his wilful girlfriend who is boss, with the result that Gitti's faith in her partner takes a hard knock. While Chris flourishes in his role as the stronger one of the two, Gitti begins to loosen up in a completely new way. With their newly developed personas, Chris and Gitti get a second chance to discover themselves – and each other – and to be as happy as everyone else.

DIRECTOR'S COMMENT *Everyone Else is about a new love relationship that hasn't endured much. The ground rules haven't been set and everyone is still afraid to completely reveal oneself. I was intrigued by this newly created intricate and unique entity that two people form when they enter into a relationship. It is such a chaotic meshwork of desires, secrets, demands, power structures and rituals.*



GERMANY 2009

FEATURE, COLOUR, 35 MM, 119 MIN.

DIRECTOR: MAREN ADE **PRODUCER:** JANINE JACKOWSKI, DIRK ENGELHARDT, MAREN ADE **SCREENPLAY:** MAREN ADE **CINEMATOGRAPHY:** BERNHARD KELLER **EDITOR:** HEIKE PARPLIES **CAST:** BIRGIT MINICHMAYR, LARS EIDINGER, NICOLE MARISCHKA, HANS-JOCHEN WAGNER **WORLD SALES:** BAVARIA FILM INTERNATIONAL **PRODUCTION:** KOMPLIZEN FILM GMBH **SWEDISH DISTRIBUTION:** FOLKETS BIO

MAREN ADE. Born in 1976 in Karlsruhe, Germany. She studied at the University of Television & Film in Munich. Founded Komplizen Film, with Janine Jackowski in 1999 and started to work as director and producer. She made a couple of shorts before her feature debut, *The Forest for the Trees* in 2003. This is her second feature.

FILMOGRAPHY 2009 EVERYONE ELSE; 2003 THE FOREST FOR THE TREES (GIFF 2005); 2001 VEGAS, SHORT; 2000 EBENE 9, SHORT



SIRTA LA GAL BA **WHISPER WITH THE WIND**

SYNOPSIS Mam Baldar, the winged uncle, is a postman like no other who, for many years, has travelled among the mountainous villages of Iraqi Kurdistan recording and delivering people's messages. One day, a partisan commander asks him to make a recording of his newborn child's first cry. Mam sets off to find the commander's village and, once there, is informed that all the children in the area, as well as the commander's pregnant wife, have been evacuated to a far-off valley. Mam at once heads out for the valley.

DIRECTOR'S COMMENT *I keep thinking while I write these notes of all those who are no longer with us and how far removed is our adult world vision from that of innocent children. For five years since I first had the idea for this film and started writing the script, I have often reflected that human life is short and that the greatest injustice of all is to shorten it, especially the life of a child. When the film crew came across the mass graves in the desert where Saddam Hussein buried his victims, I thought of all those childhood dreams buried beneath our feet and recorded forever in the hot desert sun. If only the desert stones could bear witness to those soldiers of shame hurling the young and innocent into a pit and pulling the trigger. My director's notes are thus dedicated to all those victims whose laughter is forever entombed hoping, in the words the poet Tagore, that: "Every child's birth is a message that God has not yet given up on Man".*



IRAQ 2009

FEATURE, COLOUR, 35 MM, 77 MIN.

DIRECTOR: SHAHRAM ALIDI **PRODUCER:** **SCREENPLAY:** SHAHRAM ALIDI **CINEMATOGRAPHY:** TOURAJ ASLANI **EDITOR:** HAYEDEH SAFIYARI **CAST:** OMAR CHAWSHIN, MARYAM BOUBANI, FAKHER MOHAMMAD BARZANI, VALID MAROUF JAROU, MOHARAM HOSSEIN GHADER, BISTOUN ALI GHADER **PRODUCTION:** TAW FILM **NORDIC PREMIERE**

SHAHRAM ALIDI. Born in 1971 in Sanandaj, Iranian Kurdistan. While still at school he developed an interest in writing and drama and appeared in several plays. He went on to study art & design at the Fine Arts Faculty of the University of Tehran, obtaining a master's degree in 1998. In 2000 he was drawn towards animated film, continuing his studies at the Motion Film Fa-

culty of Honar University in Tehran. This is his feature debut.

FILMOGRAPHY 2009 WHISPER WITH THE WIND; 2008 QUATRAIN OF WATER, SHORT; 2006 MOUNTAINS OF TEHRAN, SHORT DOC; 2005 THE BREATH, SHORT DOC; 2003 DREAMLESS VILLAGE, SHORT; 2003 THE LAST UNCOUNTED VILLAGE, SHORT; 2000 THE GROUND IS HARD, THE SKY IS FAR, SHORT; 1999 THE OLD WOODEN DOORS OF SANANDAJ KURDISTAN, SHORT DOC; 1999 THE CHILDREN OF THE WORLD, SHORT; 1988 SHOTE, SHORT; 1977 MAMELI, SHORT



THE INGMAR BERGMAN INTERNATIONAL DEBUT AWARD 2010

APPLAUS APPLAUSE



DENMARK 2009

FEATURE, COLOUR, 35 MM, 85 MIN.

DIRECTOR: MARTIN ZANDVLIET **PRODUCER:** MIKAEL CHR. RIEKS **SCREENPLAY:** ANDERS FRITHIOF AUGUST, MARTIN PIETER ZANDVLIET **CINEMATOGRAPHY:** JESPER TØFFNER **EDITOR:** PER SANDHOLT **CAST:** PAPRIKA STEEN, MICHAEL FALCK, SARA-MARIE MALTHA **WORLD SALES:** TRUSTNORDISK APS **PRODUCTION:** KONCERN FILM

SYNOPSIS Critically acclaimed actress Thea Barfoed has gone through turmoil which have resulted in a divorce and the loss of custody of her two boys. She now wants to break with the past, regain control over her life and get her children back. Her ex-husband Christian is quickly persuaded by her tough and manipulative but charming personality and she must prove to both herself and him that she is capable of getting her life back on track. As Thea is up against the rigorous demands of stage life and a past that haunts her, she must face her inner demons while clinging to the goal she has set for herself.

DIRECTOR'S COMMENT *The spirit of Applause echoes films from the late 60's and 70s. Indeed I am in search for the emotional drama you found in films back then. Applause may also seem like it's coming from a different time – a cinematic tradition centering on the human soul and on acting. Paprika Steen reigns supreme in the role of Thea. She often says what others only dare to think. I was sure that only she could give Thea the depth we were looking for. On stage, she plays Martha, the aggressive and wounded, alcoholic wife in "Who's Afraid Of Virginia Woolf?" Off stage, Thea the actress is mixed up in a drama that has many of the same tragic, toxic ingredients. Thea is struggling to win joint custody of her two young sons. However, neither her boys, nor her ex-husband – and probably, at heart, not even herself – really believes she is truly reformed and dry. Thea is Thea, a prima donna better suited to acting her heart out than living an ordinary life.*



MARTIN ZANDVLIET. Born in 1971 in Denmark. He is a self-taught director and writer. He started out as an editor working on documentaries for various directors. His first film as a director was Angels Of Brooklyn in 2002. He has also written and directed several shorts. This is his feature debut.

FILMOGRAPHY 2009 APPLAUSE; 2006 JEG SOMREGEL, SHORT; 2002 ANGELS OF BROOKLYN, DOC

SHIRLEY ADAMS SHIRLEY ADAMS



SOUTH AFRICA/USA 2009

FEATURE, COLOUR, DIGIBETA PAL, 92 MIN.

DIRECTOR: OLIVER HERMANUS **PRODUCER:** JEREMY NATHAN, MICHELLE WHEATLEY **SCREENPLAY:** OLIVER HERMANUS, STAVROS PAMBALLIS **CINEMATOGRAPHY:** JAMIE RAMSAY **EDITOR:** GARRETH FRADGLEY **MUSIC:** PHILIP MILLER **CAST:** DENISE NEWMAN, KEENAN ARRISON, EMILY CHILD, LEE-ANN VAN ROOI **WORLD SALES:** VISIT FILMS **PRODUCTION:** DV8 FILMS

SYNOPSIS Shirley Adams spends her days caring for her disabled son, Donovan – he was shot in the back of the neck on his way home from school one afternoon over a year ago. Since then the Adams family has lost all their worldly possessions to medical bills. Shirley has no money, no job and no husband – he left. The shooter was one of Donovan's childhood friends. Her reaction to the betrayal is so overwhelming that she chooses not to tell Donovan in fear of further damaging his already unstable emotional state. Determined to make a change in their lives, Shirley actively decides to embrace their new circumstances, hoping that Donovan will follow her example. But his mental state continues to deteriorate. Shirley's life now consists of trying to make ends meet by shoplifting and relying on the charity of others. When a young, eager occupational therapist, Tamsin Ranger, comes into their lives, Shirley hopes that it might lift her son's spirits and finally put them on path to some form of stability.

DIRECTOR'S COMMENT *Shirley Adams is a woman I have known for over a decade. I don't know when I first gave her this name, but she has always been a mother, who's son was shot while crossing a field on his way home from school. I had heard of such a story at the supper table one night at home. My sister, retelling an experience she was having as an occupational therapy student, working with a disabled youth and his family. She was shocked at how this one single event had destroyed an entire family. It has taken ten years or so to find the right way of telling this story – the right method or technique. That method was portraiture. My hope is that this film allows you to coexist with Shirley, in her home, seeing her struggle to give her son Donovan some kind of reason to keep on fighting the demons that have poisoned his life.*



OLIVER HERMANUS. He started his professional career as a press photographer. He has a BA in Film Media and Visual Studies from the University of Cape Town, during which time he was awarded a scholarship to attend the University of California. In 2006 Hollywood director Roland Emmerich offered him a private scholarship to complete an MA in practical filmmaking at the London Film

School. He has directed several shorts and documentaries. This is his feature debut.

FILMOGRAPHY 2009 SHIRLEY ADAMS

KAN DOOR HUID HEEN CAN GO THROUGH SKIN

SYNOPSIS A brutal assault changes Marieke's life. She leaves her familiar city rhythms for the solitude of a dilapidated house in an empty countryside. Her irrational fears on the frozen farm are a constant struggle. As spring's orchestra begins, her curiosity for new things that cover the cold rot of winter pull her out of the suffocating interior of her mind. Slowly she accepts the help of John, her neighbour, but as the seasons change so does she.

DIRECTOR'S COMMENT *What is it that the mind lets us experience? What gets through to us; what gets shut out; what resides in the subconscious; how do we fool ourselves? All of my films toy with similar ideas: the tremendous and intense difference between knowing and feeling; the conscious and the subconscious; reality and the auto pilot of everyday life; interpretation and fact – and how these are remembered afterwards. I find such processes deeply fascinating: the wonderful logic of the subconscious. The bubble of Marieke's carefree urban life is burst abruptly. Everything grinds to a shrieking halt. Without being able to do anything about it, she is changed from a "free human being" into a "victim" in a*

matter of seconds. How do you carry on from there? How do you survive such total mental breakdown? I have tried to provide an answer to these questions by staying as close to myself as I could: what would I do? I would probably not want to think of it anymore (or so I think). So that is exactly what Marieke does. (...) The control over her fear gives way to paranoia, and the desolation of Zeeland's landscape, wide and claustrophobically outstretched, starts to affect her in strange ways. (...) I have tried to use Marieke's point of view as consistently as possible to tell the story, and to clarify her feelings by trying to make you feel what she feels, by presenting what she sees, hears and feels as a fact. As a consequence, subjective camera positions are always the most attractive ones to me (...) Spending lots of time on site with a very small crew, secluded in the freezing cold like Marieke, gave rise to that special kind of intensity and intimacy required for this film.



THE NETHERLANDS 2009

FEATURE, COLOUR, 35MM, 97 MIN.

DIRECTOR: ESTHER ROTS **PRODUCER:** ESTHER ROTS **SCREENPLAY:** ESTHER ROTS **CINEMATOGRAPHY:** LENNERT HILLEG **EDITOR:** ESTHER ROTS **MUSIC:** DAN GEESIN **CAST:** RIFKA LOEIZEN, WIM OPBROUCK **WORLD SALES:** FILMS BOUTIQUE **NORDIC PREMIÈRE**

ESTHER ROTS. Born in 1972 in Groenlo, The Netherlands. She lives in Amsterdam. She studied at Academy of Visual Arts in Arnhem, then at the Dutch Film Academy in Amsterdam. She made three shorts before this, her feature debut.

FILMOGRAPHY 2009 CAN GO THROUGH SKIN; 2005 DIALOGUE EXERCISE NO. 1: CITY, SHORT; 2003 I SPROUT, SHORT; 2002 PLAY WITH ME, SHORT



SYNOPSIS Set in Los Angeles in 1962, at the height of the Cuban missile crisis, *A Single Man* is the story of George Falconer, a 52-year old British college professor who is struggling to find meaning in his life after the death of his long time partner Jim. George dwells on the past and cannot see his future as we follow him through a single day, where a series of events and encounters ultimately lead him to decide if there is a meaning to life after Jim. George is consoled by his closest friend Charley, a 48-year old beauty who is wrestling with her own questions about the future. A young student of George's, Kenny, who is coming to terms with his true nature, stalks George as he feels in him a kindred spirit. *A Single Man* is a romantic tale of love interrupted, the isolation that is an inherent part of the human condition, and ultimately the importance of the seemingly smaller moments in life. The story is an adaptation based on the novel by the same name by Christopher Isherwood.

DIRECTOR'S COMMENT *I first read the book "A Single Man" by Christopher Isherwood in the early 1980s and was moved by the honesty and simplicity of the story. At that time, I was in my early twenties. Three years ago, after searching for the right project to develop as my first film it occurred to me that I often thought of this novel and it's protagonist, George. I picked it up and read it again. Now in my late forties, the book resonated with me in an entirely different way. It is a deeply spiritual story, of one day in the life of a man who cannot see his future. It is a universal tale of coming to terms with the isolation that we all feel, and of the importance of living in the present and understanding that the small things in life are really the big things in life.*



USA 2009

FEATURE, COLOUR, 35 MM, 99 MIN.

DIRECTOR: TOM FORD **PRODUCER:** TOM FORD, CHRIS WEITZ, ANDREW MIANO, ROBERT SALERNO **SCREENPLAY:** TOM FORD, DAVID SCEARCE **CINEMATOGRAPHY:** EDUARD GRAU **EDITOR:** JOAN SOBEL **MUSIC:** ABEL KORZENIOWSKI **CAST:** COLIN FIRTH, JULIANNE MOORE, MATTHEW GOODE, NICHOLAS HOULT **WORLD SALES:** IM GLOBAL **PRODUCTION:** FADE TO BLACK **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

TOM FORD. Tom Ford was born in Austin, Texas 1961. He attended New York University and Parsons School of Design where he studied art history and architecture. Tom Ford is best known for his work as a fashion designer. His work in the fashion industry has been recognized by numerous awards. He lives in London and Los Angeles.

FILMOGRAPHY 2009 A SINGLE MAN



NORDIC FILM MUSIC PRIZE 2010

A completely new prize will be awarded during the festival
– SEK 100 000 to the best Nordic film music composer.
Listen to the music from the five nominated films!

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 WINTHÉR, SOLBJØRG HØJFELDT, MADS RIISOM **WORLD SALES:** TRUSTNORDISK APS **PRODUCTION:** ZENTROPA ENTERTAINMENT

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.



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.

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

POSTIA PAPPI JAAKOBILLE **LETTERS TO FATHER JAKOB**



FINLAND 2009

FEATURE, COLOUR, 35 MM, 74 MIN.

DIRECTOR: KLAUS HÄRÖ **PRODUCER:** LASSE SAARINEN, RIMBO SALOMAA **SCREENPLAY:** KLAUS HÄRÖ **CINEMATOGRAPHY:** KLAUS HÄRÖ **EDITOR:** SAMU HEIKKILÄ **MUSIC:** DANI STRÖMBÄCK **CAST:** KAARINA HAZARD, HEIKKI NOUSIAINEN, JUUKA KEINONEN **WORLD SALES:** THE FINNISH FILM FOUNDATION **PRODUCTION:**

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. 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 JAKOB (GIFF 2009); 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)

REYKJAVIK-ROTTERDAM REYKJAVIK-ROTTERDAM

SYNOPSIS Like a fish on a dry land, Kristofer is stuck in a dull everyday routine, working as a security guard. He got fired from the freight ship he worked on, when he was caught smuggling alcohol. Faced with money problems, he is tempted to accept the help of his friend, Steingrímur, who manages to pull some strings to get his old job back. He decides to take his chances one last time on a tour to Rotterdam.



ICELAND

FEATURE, COLOUR, 35 MM, 88 MIN.

DIRECTOR: ÓSKAR JÓNASSON **PRODUCER:** AGNES JOHANSEN, BALASAR KORMÁKUR **SCREENPLAY:** ARNALDUR INDRIDASON & ÓSKAR JÓNASSON **CINEMATOGRAPHY:** BERGSTEINN BJÖRGULFSSON **EDITOR:** ELISABET RONALDSDÓTTIR **MUSIC:** BARDI JOHANNSSON **CAST:** BALASAR KORMÁKUR AND INGVAR E. SIGURDSSON **WORLD SALES:** ICELANDIC FILM CENTRE **PRODUCTION:** BLUEEYES PRODUCTIONS

ÓSKAR JÓNASSON. Born 1963 in Reykjavík, Iceland. He has made a number of TV-series in recent years and has a mysterious alter-ego as Skari skrípi, the magician.

FILMOGRAPHY (SELECT) 2009 REYKJAVIK-ROTTERDAM; 2002 20/20, TV; 1997 PEARLS AND SWINE (GIFF 1998); 1992 REMOTE CONTROL (GIFF 1994, 2000); 1990 SSL-25, SHORT



SYNOPSIS After having volunteered to fight the communist forces when Stalin invaded Finland in 1940, Max Manus returns to Norway only to experience Hitler's invasion of his own country. Max Manus joins the resistance, but is soon captured. After a spectacular escape he ends up in Scotland where he trains to become a special agent. Returning to Norway he soon becomes a local legend for a series of spectacular sabotage missions against the Nazis.

DIRECTOR'S COMMENT *Max Manus' story is important. It tells us about fighting for a society you believe in with everything you've got, and that the fight can scar your soul for the rest of your life. Max saw one friend after the other die and every time he lost a piece of himself. But this is also a celebration of the things Max Manus and his "Oslo-gang" achieved. Some things are worth fighting for – and some things are worth dying for.*

MAX MANUS MAX MANUS



NORWAY 2009

FEATURE, COLOUR, 35 MM, 118 MIN.

DIRECTOR: JOACHIM RØNNING, ESPEN SANDBERG **PRODUCER:** JOHN M. JACOBSEN, SVEINUNG GÓLIMO **SCREENPLAY:** THOMAS NORDSETH-TILLER **CINEMATOGRAPHY:** GEIR HARTLY ANDREASSEN **EDITOR:** ANDERS REFN **MUSIC:** TROND BJERKNÆS **CAST:** AKSEL HENNIE, AGNES KITTILSEN, NICOLAI CLEVE BROCH **WORLD SALES:** TRUSTNORDISK APS **PRODUCTION:** FILMKAMERATENE AS **SWEDISH DISTRIBUTION:** NORDISK FILM

ESPEN SANDBERG (born 2nd June 1971, Tonsberg, Norway) and **JOACHIM RØNNING** (born 30th May 1972, Tonsberg, Norway) graduated from the Stockholm Film School, Sweden, in 1996. Under their professional name Roenberg, they have hundreds of commercials made all over the world to their credit. Max Manus is their second feature film together.

FILMOGRAPHY JOACHIM RØNNINGSEN: 2009 MAX MANUS; 2007 KUBISTEN, SHORT; 2006 BANDIDAS. ESPEN SANDBERG: 2009 MAX MANUS; 2006 BANDIDAS; 1997 DAG 1, SHORT



MAN TÄNKER SITT **BURROWING**



SYNOPSIS A portrait of life in a Swedish row house area, as seen through the eyes and mind of 11-year-old Sebastian. He follows the lives and fates of his neighbours, the vitality and transience of the surroundings. The unwritten rules that only make rebellion possible through violence.

SWEDEN 2009

FEATURE, COLOUR, 35 MM, 77 MIN.
DIRECTOR: HENRIK HELLSTRÖM, FREDRIK WENZEL **PRODUCER:** ERIKA WASSERMAN **SCREENPLAY:** HENRIK HELLSTRÖM, FREDRIK WENZEL **CINEMATOGRAPHY:** FREDRIK WENZEL **EDITOR:** HENRIK HELLSTRÖM, FREDRIK WENZEL **MUSIC:** ERIK ENOCKSSON **CAST:** SEBASTIAN EKLUND, JÖRGEN SVENSSON, HANNES SANDAHL **WORLD SALES:** WIDE MANAGEMENT **PRODUCTION:** FASAD AB **SWEDISH DISTRIBUTION:** NONSTOP ENTERTAINMENT



FREDRIK WENZEL. Born in 1978 in Fässberg, Sweden. He was the cinematographer and scriptwriter on the highly acclaimed Swedish feature *Farewell Falkenberg*, which was Sweden's Oscar nomination for 2007.

HENRIK HELLSTRÖM: Born 1974 in Falkenberg, Sweden. He trained at the Malmö Theatre Academy and has previously directed theatre and short films. *Burrowing* is their debut feature.

FILMOGRAPHY 2009 *Burrowing*

SWEDISH SHORTS COMPETITION 2010

THE SYNCH LEADER (STARTSLADDEN)

SWEDISH SHORTS COMPETITION 2010

ECHO ECHO



SYNOPSIS Two teenage girls have murdered a girl their own age. During a reconstruction, and in meeting the parents of the victim, they are forced to relive and confront how they felt, and still do.

DIRECTOR'S COMMENT *Echo is about the evil in all of us. Evil which is next to impossible to explain in words.*

POLAND 2009

FEATURE, COLOUR, 35MM, 14 MIN.

DIRECTOR: MAGNUS VON HORN **PRODUCER:** ANDRZEJ BEDNAREK **SCREENPLAY:** MAGNUS VON HORN **CINEMATOGRAPHY:** MALGORZATA SZYLAK **EDITOR:** BOGUSLAWA FURGA **CAST:** RADOMIR ROSPONDEK, MAREK KOSSAKOWSKI, PIOTR SKIBA, DOROTA SEGDA **WORLD SALES:** THE POLISH NATIONAL FILM, TELEVISION AND THEATRE SCHOOL **SUPPORTED BY:** THE POLISH NATIONAL FILM, TELEVISION AND THEATRE SCHOOL, THE POLISH FILM INSTITUTE **SWEDISH PREMIERE**



MAGNUS VON HORN. Born in 1983 in Göteborg. Currently studying directing at the National Film School in Lodz, Poland, now in his last year.

FILMOGRAPHY 2009 ECHO, SHORT; 2008 FLY AWAY, SHORT DOC; 2007 MILK TEETH, SHORT; 2006 RADEK, SHORT DOC (GIFF 2007)

NUDISTEN NUDIST



SYNOPSIS Kerstin Persson is the most stubborn person ever to walk in a pair of clogs. Looks, freezing cold and comments don't bother her. She has decided to go naked. Always!

DIRECTOR'S COMMENT *A story about living life your own way.*

SWEDEN 2010

DOCUMENTARY, COLOUR, BETA SP PAL, 15 MIN.

DIRECTOR: MY SANDSTRÖM **PRODUCER:** MY SANDSTRÖM, ÅSA EWALDH **SCREENPLAY:** MY SANDSTRÖM **CINEMATOGRAPHY:** MY SANDSTRÖM **EDITOR:** MY SANDSTRÖM **CAST:** CAROLINA MALMBORG, KRISTINA HÅKANSSON **WORLD SALES:** MY SANDSTRÖM **WORLD PREMIERE**



MY SANDSTRÖM. Born in 1986 in Lyckeby, Sweden. Studied at Diagonalakademin, MITV and The School of Film Directing.

FILMOGRAPHY 2009 NUDISTEN, SHORT; 2008 FÖRFLUTEN ENSAMHET, SHORT (GIFF 2009)

PILLOW TALK PILLOW TALK

SYNOPSIS *Pillow talk* is a cavalcade of couples whom we meet just after the act of love. We follow a conversation that winds between couples of different nationalities, sexual orientations, age and life circumstances. The conversation runs unbroken from couple to couple – they are all the same couple, they are all alike. And different.

DIRECTOR'S COMMENT *Six couples, six languages and six different places. One world, one now and a dialogue about food, tree cabins and... yes, about sex.*



SWEDEN 2009

FEATURE, COLOUR, HDCAM PAL, 8 MIN.

DIRECTOR: YLVA GUSTAVSSON **PRODUCER:** MARIA KARLSSON THÖRNQVIST
SCREENPLAY: CARIN BRÄCK **CINEMATOGRAPHY:** NILLE LEANDER **EDITOR:** YLVA GUSTAVSSON **MUSIC:** ANDERS WALL **CAST:** DEBORAH HAILEE ARAYA, HENRY ALARCÓN, SUZANNA SANTRAC, ZELJKO SANTRAC, KARIN BERTLING, DALE A. SMITH, ELMER BÄCK, JACOB ÖHRMAN, HEDDA GULLANDER, HANS CHRISTIAN THULIN, RAYAM ALJAZAERI, ALAÁ RASHED **WORLD SALES:** ANAGRAM PRODUKTION **PRODUCTION:** ANAGRAM PRODUKTION **SUPPORTED BY:** FILM I SKÅNE SVENSKA FILMINSTITUTET **WORLD PREMIÈRE**

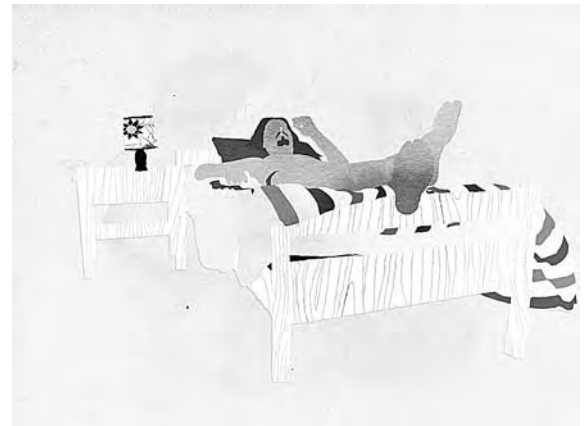
YLVA GUSTAVSSON. Born in 1963 in Spånga, Sweden. Film director, script-writer, editor and film teacher. Studied at DI 1992–95 and at the Stockholm Film School 1989–90.

FILMOGRAPHY 2009, PILLOW TALK, SHORT; 2006 KIDZ IN DA HOOD (CO-DIR GIFF 2007); 2005, DET LUKTAR URBAN, SHORT; 2001 NORR OM EDEN, DOC; 1999 IS THERE ANYBODY IN THERE?, SHORT; 1998 PUNKILANDIA, DOC; 1998 NIGHTWALK, SHORT; 1996 BRANDTAL, DOC; 1995 VI SKULLE JU BLI LYCKLIGA, SHORT; 1994 MÅNDAG, SHORT



SYNOPSIS Thirty years ago "A" met the wanted terrorist Norbert Kröscher and instantly fell in love, something that has left a lasting mark on her life. This is her story.

DIRECTOR'S COMMENT *Contemporary history with a personal angle, but mainly a personal story about a relationship and a chain of events that has affected the life of the narrator ever since.*



SWEDEN 2010

ANIMATION, COLOUR, 35MM, 14 MIN.

DIRECTOR: JONAS ODELL **PRODUCER:** LINDA HAMBÄCK, NIKLAS ADOLFSSON
SCREENPLAY: JONAS ODELL **CINEMATOGRAPHY:** PER HELIN **EDITOR:** JONAS ODELL **MUSIC:** MARTIN LANDQUIST **CAST:** MALIN BUSKA, CAMARON SILVEREK **WORLD SALES:** JAN NASZEWSKI **PRODUCTION:** FILMTECKNARNA AB **SUPPORTED BY:** SVENSKA FILM INSTITUTET, FILMTECKNARNA AB, FILM I VÄST, SVT, NORDISK FILM & TV FOND **WORLD PREMIÈRE**

JONAS ODELL. Born in 1962 Stockholm. Jonas Odell is one of the founders of Filmtecknarna. He specializes in making films mixing live action and various mixed media animation techniques. The past years Jonas has also been a much sought after director for music videos and his portfolio includes videos for such artists as Erasure, Goldfrapp, U2 and Franz Ferdi-

nand. Jonas also directs a number of television commercials each year.

FILMOGRAPHY (SELECT) 2010 TUSSILAGO, SHORT ANIM; 2008 LIES, SHORT ANIM; 2006 NEVER LIKE THE FIRST TIME!, SHORT ANIM (GIFF 2006); 2002 FAMILY & FRIENDS, SHORT ANIM (GIFF 2003); 1997 OTTO, SHORT (GIFF 1998); 1995 EBBE & STEN, TV-SERIE; 1995 BODY PARTS, TV-SERIE; 1993 REVOLVER, SHORT (GIFF 1994); 1993 ALICE IN PLASMALAND, TV-SERIE (GIFF 1994); 1984 THE MAN WHO THOUGHT WITH HIS HAT (GIFF 1985)



VI BOR FAKTISKT HÄR **THIS IS OUR HOME**



SYNOPSIS We live so close together. And yet we have never felt more alone. In a world where the grownups can't cope with being grown adult, a little girl has to shoulder the responsibility.

DIRECTOR'S COMMENT *Solidarity. Moral courage. And closeness.*

SWEDEN 2010

FEATURE, COLOUR, DIGIBETA PAL, 6 MIN.

DIRECTOR: ANN LUNDBERG, SARA SVÄRDSÉN **PRODUCER:** SARA SVÄRDSÉN, ANN LUNDBERG **SCREENPLAY:** SARA SVÄRDSÉN **CINEMATOGRAPHY:** SARA SVÄRDSÉN **EDITOR:** SARA SVÄRDSÉN, SUSANNA JABLONSKI **CAST:** LINNEA LUNDSTRÖM, LENA KRONBERG, JULIUS KRONBERG **WORLD SALES:** SARA SVÄRDSÉN **SUPPORTED BY:** FILM I SKÅNE **WORLD PREMIÈRE**



ANN LUNDBERG: Born in 1984 in Stockholm. She studied filmmaking at Fridhems FHSK and has been freelancing as a script-girl since graduating.

SARA SVÄRDSÉN: Born in 1983 in Sunne, Sweden. Studied script-writing at Broby Grafiska and filmmaking at Fridhems FHSK. She works as a DP and first assistant cameraman.

FILMOGRAPHY ANN LUNDBERG: 2010 VI BOR FAKTISKT HÄR, SHORT; 2007 MUSIKIDIOTEN, SHORT DOC; 2006 CHICKENRACE, SHORT

SARA SVÄRDSÉN: 2010 VI BOR FAKTISKT HÄR, SHORT

ALTONA **ALTONA**



SYNOPSIS Someone is burning Altona, present-day Hamburg, in the name of Marshal Magnus Stenbock. Stenbock is chasing the person responsible through the burning streets. A nightmarish and symbol-ridden tale of honour and guilt in an 18th century setting.

DIRECTOR'S COMMENT *Stenbock is a complex and interesting character, whose lust for glory and prominence is highly topical today, not the least for a filmmaker. We wanted to make a historical film in a new fashion and also play around with the narrative structure, with seamless transitions between subjectivity, dream and reality.*

SWEDEN 2009

FEATURE, COLOUR, HDCAM PAL, 14 MIN.

DIRECTOR: HUGO LILJA **PRODUCER:** BONNIE SKOOG FEENEY **SCREENPLAY:** ROBERT STYRBJÖRN **CINEMATOGRAPHY:** BENJAM ORRE **EDITOR:** SEBASTIAN RINGLER **MUSIC:** JUHANA LEHTINEIMI **CAST:** SIMON NORRTHON, EMIL JOHNSEN, MARIA EGGERS, SAMUEL HOGNERT, JAN ABRAHAMSON **WORLD SALES:** DRAMATISKA INSTITUTET **SUPPORTED BY:** DRAMATISKA INSTITUTET, LJUD OCH BILD MEDIA **WORLD PREMIÈRE**



HUGO LILJA. Born in 1979 in Umeå, Sweden. Currently in his third year of film directing studies at Dramatiska Institutet (DI). Studied Cognitive science at Umeå University 2000–2003 and filmmaking at Fridhems FHSK 2003–2005. Worked at Accordion Film in Malmö 2005–2007.

FILMOGRAPHY 2009 ALTONA, SHORT; 2009 DOKTORN, SHORT; 2009 DOLLPLAY, WEB-SERIES; 2008 TV-PEJLAREN, SHORT; 2008 RÄDDNINGEN, SHORT; 2008 FEMTE HJULET, SHORT; 2008 HOMESERVICE, SHORT; 2008 JUDGEMENT DAY, SHORT; 2007 MERY CHRISTMAS, SHORT; 2007 DAGEN EFTER, SHORT; 2006 SINKADUS, SHORT; 2005 THE BRATISLAVA CONNECTION, SHORT

I VÄNTAN PÅ EXAMINERING Awaiting Examination

SYNOPSIS Two people have been forced to wait together in a room for some sort of examination. In spite of their differences, they share a driving force that prevent them from adapting to an extremely conformist society.

DIRECTOR'S COMMENT *The idea for this film comes from a book on etiquette and manners. It gave me the opening to a social critique about a Ministry of Order that forces its citizens to undergo an exam in order for them to join the conformist society.*



SWEDEN 2010

FEATURE, COLOUR, 35 MM, 11 MIN.

DIRECTOR: ELISABET GUSTAFSSON **PRODUCER:** REBECCA HAMBERGER **SCREENPLAY:** ELISABET GUSTAFSSON **CINEMATOGRAPHY:** ALEX LINDÉN **EDITOR:** PHILIP BERGSTRÖM **MUSIC:** LEO HELLDÉN **CAST:** MICHAEL JONSSON, OLDOZ JAVIDI, MARIE AHL **WORLD SALES:** FLADEN FILM **PRODUCTION:** FLADEN FILM **SUPPORTED BY:** SVENSKA FILMINSTITUTET, KONSTNÄRSNÄMNDEN **WORLD PREMIÈRE**

ELISABET GUSTAFSSON. Born in 1972 in Stockholm. He has among other things studied French, Literature, Ethnology, Culture and Media and attended a course at Dramatiska Institutet in 2000.

FILMOGRAPHY 2010 I VÄNTAN PÅ EXAMINERING, SHORT; 2007 DEN STORE TROLLKARLEN, SHORT (GIFF 2007); 2005 LET US DANCE, SHORT EXPR; 2002 ÄLSKADE DU, SHORT



SYNOPSIS *Not Panic* is a portrait of a group of kids trying to figure their lives out and their constant longing for more. Richard works around the clock. Tuva exposes herself to a game. The ice sheets are melting. Lars: "What do you think I ought to do with my life?"

DIRECTOR'S COMMENT *I want to capture that age when you have great expectations of life, but also start to see your own limitations.*



SWEDEN 2010

FEATURE, COLOUR, HDCAM PAL, 13 MIN.

DIRECTOR: ELISABETH MARJANOVIC' CRONVALL **PRODUCER:** MARTA DAULIUTE **SCREENPLAY:** ELISABETH MARJANOVIC' CRONVALL, MARTA DAULIUTE **CINEMATOGRAPHY:** MARTIN STEINBERG **EDITOR:** ELISABETH MARJANOVIC' CRONVALL **CAST:** LARS SÖDERDAHL, TUVA SERCK, RICKARD LARSSON, GUSTAV BROMAN, ERIK ULLMAN, MARIE LARSSON, MADELEIN LARSSON, JOHANNA BROMAN, JOHANNES SERCK **WORLD SALES:** MARTA DAULIUTE **SUPPORTED BY:** FILM STOCKHOLMSWEDISH DISTRIBUTION: **WORLD PREMIÈRE**

ELISABETH MARJANOVIC' CRONVALL. Born in 1983 in Huddinge, Sweden. Studied at The School of Film Directing in Göteborg.

FILMOGRAPHY 2010 INTE PANIK, SHORT; 2008 CHAQUE MINUTE, SHORT (GIFF 2009); 2007 EN GÅNG TILL; 2004 RUBIK



SWEDISH NOVELLA FILMS COMPETITION 2010

I RYMDEN FINNS INGA KÄNSLOR **THERE ARE NO FEELINGS IN SPACE**



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA PAL, 28 MIN.

DIRECTOR: ANDREAS ÖHMAN **PRODUCER:** BONNIE SKOOG FEENEY, JONATHAN SJÖBERG **SCREENPLAY:** ANDREAS ÖHMAN, JONATHAN SJÖBERG **CINEMATOGRAPHY:** NIKLAS JOHANSSON **EDITOR:** MIKAEL JOHANSSON **MUSIC:** JOSEF TUULSE **CAST:** BILL SKARSGÅRD, MARTIN WALLSTRÖM, SOFIE HAMILTON, CECILIA FORSS **WORLD SALES:** NAIVE AB **PRODUCTION:** NAIVE AB **SUPPORTED BY:** SVENSKA FILMINSTITUTET, SVERIGES TELEVISION **SWEDISH DISTRIBUTION:** WORLD PREMIÈRE

SYNOPSIS 18-year-old Simon suffers from Asperger syndrome, a disorder that enhances his logical faculties but weakens his ability to read and understand emotions. In order for his day-to-day life to function, Simon needs a tight schedule, with the same menu and clothes, week after week. He lives with his brother Sam who helps him with everything. But when Sam's girlfriend dumps him, sending him into a minor depression, Simon's whole existence is also turned upside down. Simon sets a task for himself to find Sam a new girlfriend and bring everything back into order. But that's not easy when you're completely socially incompetent. Or is he?

DIRECTOR'S COMMENT *This film was made by a team and actors who felt like family. We made it our way and it meant a lot to everyone involved. Everyone has worked really hard and I'm sure that will be apparent in the film.*



ANDREAS ÖHMAN. Born in 1984 in Sollefteå, Sweden. Since 2005 he runs production company Naive AB (formerly Splinter Arts AB) where he has produced, directed and written numerous projects. He was selected for Berlin Talent Campus and won the Synch leader award (Startsladden) at GIFF 2009 with *My Life as a Trailer*.

FILMOGRAPHY 2009 THERE ARE NO FEELINGS IN SPACE, SHORT; 2009 JC, ANIM; 2008 FAR & SON - PANIK, MUSIC VIDEO; 2008 MITT LIV SOM TRAILER, SHORT (GIFF 2009); 2008 MOBILE BROADBAND-KAMPAJ FÖR ERICSON, COMMERCIAL; 2008 MYGGAN, ANIM TV-SERIE; 2008 THE BOY WHO WAS AFRAID OF THE GROUND, SHORT ANIM

GOOD GIRL **GOOD GIRL**



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA PAL, 28 MIN.

DIRECTOR: MARLENE HÖGMARK **PRODUCER:** MARLENE HÖGMARK **SCREENPLAY:** MARLENE HÖGMARK **CINEMATOGRAPHY:** PAUL BLOMGREN **EDITOR:** MARLENE HÖGMARK **MUSIC:** JESPER NAENFELDT **CAST:** MARLENE HÖGMARK, NIKLAS ENGDALH, RASMUS LINGE, MATS RANDER, PETER HÖGLIN **WORLD SALES:** LÖRDAG SÖNDAG FILM **SUPPORTED BY:** SVENSKA FILMINSTITUTET, FILM I VÄST OCH SVERIGES TELEVISION **SWEDISH DISTRIBUTION:** WORLD PREMIÈRE

SYNOPSIS 30-year-old Klara – a gifted lawyer's assistant – is working late as usual on a Friday night when everyone else is out partying. This night she is surprised by a violent burglar. It's only when Klara is face to face with death that she realises that life is what was going on while she busy building her career and pleasing others. This makes her MAD. Really mad...

DIRECTOR'S COMMENT *A film about living your life and daring to take risks. My first film in seven years, and I was terrified of the challenge I took on. The result – a crazy film and the most fun I've ever had on a shoot!*



MARLENE HÖGMARK. Born in 1977 in Borås. Studied Film Theory and Psychology at the University of Göteborg before studying directing at The School of Film Directing in Göteborg, 1999–2002. Worked as an editor at Film Ateljén AB 1998–99.

FILMOGRAPHY 2009 GOOD GIRL, SHORT; 2003 IRMELIN, SHORT (GIFF 2003); 2002 VILLOSPÅR, SHORT (GIFF 2002); 2002 STRÅLANDE TIDER, DOC; 1998 EN AFFÄRSMANS AHA - UPPELEVELSE, SHORT; 1996 EN LITEN FILM OM STOLTTHET, SHORT

METEOREN THE METEOR

SYNOPSIS Vera works as a cleaning woman in a museum and wishes her life was different. She is secretly in love with her boss Ted, but too much of a coward to do anything about it. One day everything changes when a meteor lands in her garden, giving her mysterious powers. She is filled by a huge confidence and manages to get a date with Ted the very same day. But strange things start to happen. She considers getting rid of the meteor, but keeps it for fear of losing Ted. The strange things escalate and soon the future of the whole world is at stake.

DIRECTOR'S COMMENT *I believe every person holds the keys to their his own life. But those who live in the dark and don't see their own worth are prone to take shortcuts. What I want to say is that there are no shortcuts, you make your own luck.*



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA PAL, 28 MIN.

DIRECTOR: DANIEL WALLENTIN **PRODUCER:** FREDRIK WIKSTRÖM **SCREENPLAY:** LASSE LINDH **CINEMATOGRAPHY:** ANDREAS WESSBERG **EDITOR:** DANIEL WALLENTIN **CAST:** MARIE ROBERTSSON, ANDRÉ WICKSTRÖM, SOFIA BACH **WORLD SALES:** TRE VÄNNER PRODUKTION **PRODUCTION:** TRE VÄNNER PRODUKTION **SUPPORTED BY:** SVENSKA FILMINSTITUTET, SVERIGES TELEVISION **WORLD PREMIÈRE**

DANIEL WALLENTIN. Born in 1981 in Sweden. In 2001 he was the youngest student ever to be accepted to Dramatiska Institutet's directing programme. After graduating, he has directed several award-winning short films and the feature film Ett öga rött / One Eye Red.

FILMOGRAPHY 2009 METEOREN, SHORT; 2007 ETT ÖGA RÖTT (GIFF 2008); 2005 MEBANA, SHORT (GIFF 2006); 2004 KUNG KONRAD, SHORT (GIFF 2005); 2003 FEM MINUTER TILL DÖDEN, SHORT; 2003 KOM TILLBAKA, SHORT (GIFF 2004)



SYNOPSIS *Autumn Man* is seeking Mankind's most vital needs. It turns out that the number one need is coffee and the second is to listen to your feelings. So, sure it hurts when leaves fall. A story set in the borderland between Sweden and Finland, where people speak Mienkäli.

DIRECTOR'S COMMENT *I wanted to lean slightly inward and through small means approach the big mysteries. To stand with one foot in the simple things and the other foot in the hard – meditating a little on death and Northern cyclicity. I think.*

HÖSTMANNEN AUTUMN MAN



SWEDEN 2010

FEATURE, COLOUR, DIGIBETA PAL, 29 MIN.

DIRECTOR: JONAS SELBERG AUGUSTSÉN **PRODUCER:** FREDDY OLSSON **SCREENPLAY:** JONAS SELBERG AUGUSTSÉN **CINEMATOGRAPHY:** HARRY TUUVANEN **EDITOR:** ALBERTO HERSKOVITS **CAST:** ANTON RAUKOLA, ADAM HUUVUVA, KARIN ANTTILA, LEENA AUTIO, ROS-MARI BARMOSSE, HEMPA BUSKA, ANNA GOMAN, AALE GREKULA, JALLE LINDBLAD, OILI UUSI SEPPÄLÄ, JESSICA VÄNNEHEINÄNEN **WORLD SALES:** BOKOMOTIV **PRODUCTION:** BOKOMOTIV **SUPPORTED BY:** SVT, SFI, FILMPOOL NORD **WORLD PREMIÈRE**

JONAS SELBERG AUGUSTSÉN. Born in 1974 in Boden, Sweden. Studied Film and TV production at Kalix FHSK (1999–2000) and directing at The School of Film Directing in Göteborg (2000–2003)

FILMOGRAPHY 2010 HÖSTMANNEN, SHORT; 2008 TRÄDÄLSKAREN, DOC (GIFF 2008); 2006 PROCESSEN, SHORT; 2004 KÄLVEN & FRIHETEN, SHORT (GIFF 2005); 2003 HUS, TORN, STENMURAR & EN OCH ANNAN DRAKE, SHORT DOC (GIFF 2004); 2002 VÄGEN HEM - 'PÅ DERAS FRUKT SKA NI KÄNNA IGEN DEM', SHORT; 2001 VÄGEN HEM - 'FÖLJ MED MIG TILL EN ÖDE TRAKT', SHORT DOC; 2000 TRYGGARE KAN, SHORT; 2000 UNDERBARA SVERIGE, SHORT DOC; 1999 DAGEN ÄR KOMMEN, SHORT



SWEDISH NOVELLA FILMS COMPETITION 2010

YOGHURT YOGHURT



SWEDEN 2009

FEATURE, COLOUR, HDCAM PAL, 29 MIN.

DIRECTOR: SANNA LENKEN **PRODUCER:** ANNIKA ROGELL **SCREENPLAY:** PER GAVATIN **CINEMATOGRAPHY:** ERIK PERSSON **EDITOR:** HANNA LEJONQVIST **MUSIC:** KLAS GULLBRAND **CAST:** EMIL ALMÉN, MARIA SELBING, JAN COSTER, ISA AOUFIA, EVERT LINDKVIST, JENNIE RYDÉN, SÖREN KÄLLSTIGEN **WORLD SALES:** STORY **SUPPORTED BY:** SVENSKA FILMINSTITUTET, SVERIGES TELEVISION, FILM I VÄST **WORLD PREMIERE**



SANNA LENKEN. Born in 1978 in Göteborg. Studied and worked with theatre in London and Malmö before turning to film. After working as an SAD and FAD on various feature films, she enrolled at DI in 2005, graduating in 2008.

SYNOPSIS We are in a meeting room where a market survey is being conducted. We are here to talk about yoghurt. But how much is there to say about yoghurt, really?

DIRECTOR'S COMMENT *Yoghurt was shot chronologically, in one location with seven actors. You don't often get to make such an ensemble film, and the characters became part of the team, which was pretty magical.*

FILMOGRAPHY 2009 YOGHURT, SHORT; 2009 DUBBELLIV, TV-SERIE; 2008 TRAVEMUNDE-TRELLEBORG, SHORT (GIFF 2009); 2007 MORÖTTER OCH POTATISMOS, SHORT; 2007 VALBORG, SHORT (GIFF 2008); 2006 MELLAN 11 OCH 12, MINI-SERIE (GIFF 2008); 2004 SKALLGÅNG, SHORT; 2004 FIVE TO SIX, SHORT

KAFFE I GDAŃSK COFFEE IN GDAŃSK



SWEDEN/POLAND 2009

FEATURE, COLOUR, DIGIBETA PAL, 27 MIN.

DIRECTOR: PER-ANDERS RING **PRODUCER:** HELENA WIRENHED **SCREENPLAY:** BJÖRN PAQUALIN **CINEMATOGRAPHY:** MARIUS MATZOW GULBRANDSEN **EDITOR:** TYMEK WISKIRSKI **MUSIC:** TOMASZ WIRACKI **CAST:** LUDWIG PALMELL, KAZIMIERZ MAZUR, MATYŁDA PASZCZENKO, PIOTR MIAZGA, SŁAWOMIR SULEJ **WORLD SALES:** GÖTAFILM **PRODUCTION:** GÖTAFILM AB **SUPPORTED BY:** SVERIGES TELEVISION, SVENSKA FILMINSTITUTET **WORLD PREMIERE**



PER-ANDERS RING. Born in 1978 in Åmål, Sweden. His interest in filmmaking began in his early teens. He has directed a number of short films and documentaries. Studied film directing at the National Film School in Lodz, graduating in 2006. He has worked as a theatre director in Lodz and also worked at Dramaten.

SYNOPSIS Danzig, 1968. Swedish sailor Nocke wakes up next to the considerably older Izabela. The boat for England is about to leave and Izabela asks her younger brother Lech Wałęsa to show him the way to the docks. Together, Nocke and Lech, have an adventure that will change them and Poland forever.

DIRECTOR'S COMMENT *Coffee in Gdańsk is a love story set in Poland in the turbulent year 1968. At the same time, the film is a depiction of man's quest for understanding and a better future.*

FILMOGRAPHY 2009 KAFFE I GDAŃSK, SHORT; 2006 KEEP, SHORT (GIFF 2007); 2004 JOHN, DOC; 2004 SAMTAL OM EVERT, DOC; 2003 MASKER, SHORT; 2002 DREAMS, SHORT; 2002 KISS ME, DOC; 2001 HÖSTVÄGEN, SHORT; 2000 LEVANDE LJUS, SHORT; 1999 LJUSET SOM FALLER ÖVER HENNE, SHORT; 1999 PRINSESSAN, SHORT; 1994 ETT BARNS VARDAG, SHORT; 1994 RASISM, DOC; 1992 COAT-MAN, SHORT

ATT BLI MED BARN NOT READY FOR LOVE

SYNOPSIS Jonna has been overwhelmed by Love. The only problem is that there already is a girl in Erik's life. Lydia.

DIRECTOR'S COMMENT *A couple of weeks before the start of the shoot, for various reasons, we had NO actors. We were casting like crazy and I was getting slightly nervous. But suddenly, with one week left, there was Lisa, sitting in a café outside the office. A lovely blond who dared to be ugly. Then Göran came in and was thrown into a strange and sweaty screen test. He and Lisa both wore black Converse shoes and danced the "Ricky Lake" dance in complete earnest. The first scene was shot in Söder in Stockholm on Tuesday, August 25, at 2.06 PM.*



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA PAL, 28 MIN.

DIRECTOR: ANNIKA APPELIN **PRODUCER:** MAGDALENA JANGARD **SCREENPLAY:** JOHANNA WILSON **CINEMATOGRAPHY:** ERIC KRESS **EDITOR:** MATTIAS MORHEDEN **MUSIC:** JOHAN LANDQVIST **CAST:** LISA HENNI, GÖRAN GILLINGER, ESTELLE KHAYATI, JOHANNA WILSON **WORLD SALES:** CINEMACHO AB **PRODUCTION:** CINEMACHO AB **SUPPORTED BY:** SVERIGES TELEVISION, SVENSKA FILMINSTITUTET **WORLD PREMIÈRE**

ANNIKA APPELIN. Born in 1963 in Hässleholm. Studied to be a P.A. on line at TV-akademin in Stockholm and then enrolled at SVT Drama's script supervisor course. She has worked in film for many years as a script supervisor and FAD, most recently on Tomas Vinterberg's *Submarino*. On the Arn films, she worked with script revisions, child directing and post production synch.

FILMOGRAPHY 2009, ATT BLI MED BARN, SHORT; 2005, VI SKA JU INTE LIGGA MED HONOM, SHORT (GIFF 2005)



SYNOPSIS A flame is burning inside Gulleivi, and one day she snaps – the flame turns into a fire. The consequences are huge, she has to leave her job at the bank and her husband leaves her. And all she wants is for everything to turn back to normal. But that's not going to happen.

DIRECTOR'S COMMENT *This is a film about living your life and coming to terms with who you are. That's what life is about, if you ask me, and that's what I want to share with you.*



SWEDEN 2010

FEATURE, COLOUR, DIGIBETA PAL, 27 MIN.

DIRECTOR: BIRGITTA ÅKESSON **PRODUCER:** BELLA SEWARD **SCREENPLAY:** MARI-ANNE STRAND, BIRGITTA ÅKESSON **CINEMATOGRAPHY:** OLOF JOHNSON **EDITOR:** PETRA AHLIN **MUSIC:** FREDRIK SÖDERBERG **CAST:** LOTTA TEJLE, BJÖRN GRANATH, ANNA ULRIKA ERIKSSON, CECILIA LJUNG, JANNE ÅSTRÖM **WORLD SALES:** M2 FILMPRODUKTION **PRODUCTION:** M2 FILMPRODUKTION **SUPPORTED BY:** SFI, SVT DRAMA **WORLD PREMIÈRE**

BIRGITTA ÅKESSON. Born in 1960 in Visby, Sweden. Degree in copywriting at RMI Berghs 1985. She has been working with film and commercials since 1985, as among other things a line producer and production manager in New York and Stockholm. Managing Director, Head of Production and owner of Atmosfär Production 1987 – 2001. Founded production company

MovieTime Stockholm in January 2001.

FILMOGRAPHY 2010 FIRED, SHORT; 2005 KOMMER HEM, SHORT (GIFF 2005)



SWEDISH FILMS

SWEDISH FEATURES WORLD PREMIÈRES

Two feature fiction films and six documentaries will meet their audience for the first time! A worn down troubadour from Karlstad and his manager, a wayward gun ending up amongst kids, Eddie Meduza, a video diary from a love affair, thoughts about time and international windows on Peru, Cambodia and Indonesia.

SWEDISH FEATURES WORLD PREMIÈRES

ELEGANTEN FRÅN VIDDERNA, FILMEN OM EDDIE MEDUZA **EDDIE MEDUZA-THE MOVIE**



SWEDEN 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 74 MIN.

DIRECTOR: ANDREAS BRINK, MICHAEL ROSENGREN, STEFAN BERG **PRODUCER:** MICHAEL ROSENGREN, STEFAN BERG **CINEMATOGRAPHY:** MICHAEL ROSENGREN, ANDREAS BRINK **EDITOR:** ANDREAS BRINK, MICHAEL ROSENGREN **CAST:** ERROL NORSTEDT **WORLD SALES:** ANAKRONFILM **PRODUCTION:** ANAKRONFILM, IMAGOTON, MICHAEL ROSENGREN AB. **SUPPORTED BY:** FILM I VÄST. **WORLD PREMIÈRE**

SYNOPSIS The film about Errol Norstedt, a.k.a. Eddie Meduza. The man who amused and upset the people of Sweden for more than thirty years. Even though his music was banned from radio and TV, everyone knew who he was. In schoolyards and boy's rooms, at parties and in greaser cars, his songs were played – often to the chagrin of the grownups. An underground hero with numerous loyal fans and well-known aliases such as Eddie Meduza, E. Hitler and Börje Lundin. More than 500 000 copies of his tapes, vinyls and CD:s have been sold. A fascinating documentary, featuring new interviews with family members, friends, band members, Bert Karlsson and others, plus Errol's own films, live footage, music videos and several unreleased songs and skits.

DIRECTOR'S COMMENT We worked for two years locating and sorting through all the material on Errol Norstedt and meeting most of his children, wives, friends and coworkers (musicians and others). Through this work we have found some thirty new songs and numerous never before seen films and skits. We wanted to show who the musician and provocateur Errol Norstedt, a.k.a., Eddie Meduza really was.



MICHAEL ROSENGREN: Born in 1953 outside Mariestad, Sweden. Director and cinematographer. Studied Film Theory at Stockholm University and cinematography at DI.

ANDREAS BRINK: Born in 1973 in Mariestad. Studied journalism at the Göteborg University, graduating in 2003.

STEFAN BERG: Born in 1969 in Mariestad.

FILMOGRAPHY (SELECT) 2009 ELEGANTEN FRÅN VIDDERNA - FILMEN OM EDDIE MEDUZA (ROSENGREN, BERG, BRINK); VARIOUS COMMERCIALS (ROSENGREN), 1985 ZARROFHS HUNDAR (BERG); 1984 KRIGSTID (BERG)

FAMILIA **FAMILIA**



SWEDEN/PERU 2010

DOCUMENTARY, COLOUR, HD CAM PAL, 83 MIN.

DIRECTOR: MIKAEL WISTRÖM, ALBERTO HERSKOVITZ **PRODUCER:** MIKAEL WISTRÖM **SCREENPLAY:** MIKAEL WISTRÖM, ALBERTO HERSKOVITZ **CINEMATOGRAPHY:** ALBERTO HERSKOVITZ **EDITOR:** MIKAEL WISTRÖM, ALBERTO HERSKOVITZ **MUSIC:** PETER ADOLFSSON **CAST:** NATY BARRIENTOS **WORLD SALES:** MÅNHAREN FILM & TV **PRODUCTION:** MÅNHAREN FILM & TV **SUPPORTED BY:** SVENSKA FILMINSTITUTET, SVT, NORDISK FILM & TV FOND, MEDIA, NRK, YLE & RTS **SWEDISH DISTRIBUTION:** FOLKETS BIO **WORLD PREMIÈRE**

SYNOPSIS At the age of 50, Naty Barrientos from Peru decides to try and find a job as a cleaning woman and maid in Europe, across the Atlantic. Naty and her husband Daniel have been living together for 35, constantly struggling against poverty. They can't afford education for their three firstborn children. Now they want something better for their six-year-old boy. But back in Peru, there are no jobs for Naty. Her love for Daniel and the unity of the family is put to a harder test than ever before.

DIRECTORS' COMMENT

Mikael Wiström: The Barrientos's and I have known each other for 35 years and made three films together. I'm convinced that everything has grown more powerful in that time; the inside and outside of the people, politics and art. Life isn't simpler, but it's just as grand as ever.

Alberto Herskovits: To follow a family for such a long time means getting very close to each other. That makes it especially important to be mindful of your double role as a friend and as a filmmaker. The balance is sometimes hard to find.



MIKAEL WISTRÖM: Born in 1950 in Stockholm. Autodidact filmmaker and writer. Studied directing at DI 1979–1981. Freelance filmmaker since 1982.

ALBERTO HERSKOVITZ: Born in 1961 in Buenos Aires. Studied at Anthropology Film Center, 1989 – 1990, Santa Fe, USA (Fullbright scholarship) and Institut für angewandte Thea-

terwissenschaften, 1982 – 1987 Justus Liebig University, Giessen, West Germany.

FILMOGRAPHY MIKAEL WISTRÖM: (SELECT) 2010 FAMILIA, DOC; 2007 TILLFLYKT, DOC; 2004 COMPADRE, DOC (GIFF 2005); 2001 BARNHEM 67, DOC; 1998 AMERIKA, AMERIKA..., DOC; 1997 VREDENS BARN, DOC (GIFF 1997); 1993 DEN ANDRA STRANDEN, DOC (GIFF 1993); 1989 BREV TILL PARADISET (GIFF 1989); 1986 NÄRKAMPEN, DOC ALBERTO

HERSKOVITS: 2009 FAMILIA, DOC; 2007 TILLFLYKT, DOC; 2001 BB KIRUNA, DOC; 1999 GULLY, DOC; 1997 VAD MINA ÖGON HAR SETT, SHORT DOC; 1993 SKORSTENSLIV, SHORT DOC

TUSEN OCH EN NATT (JÄVLA SKÖNA MÄN) ONE THOUSAND AND ONE NIGHTS (DAMN THOSE LOVELY MEN)

SYNOPSIS Fateme was 40 when she met a man who turned her life upside down. The man who wanted to make a film about her and her paintings. Ironically, it was a man she had always portrayed as an evil oppressor. Fateme fell in love for the first time, with a man who had grown up in a Muslim society. A society she had fled with her child. Fateme, a role model to many Muslim women in the fight against such men, had now fallen for one of them – for her arch enemy. The unthinkable had happened. Over seven years, Fateme filmed her stormy and painful but loving relationship. A harrowing documentary about a woman torn between love and freedom.

DIRECTOR'S COMMENT Like Scheherazade in "Arabian Nights" I wanted to tell my story. Document the moments when my enemy sleeps right beside me in my bed while I look at my own paintings on the bedroom wall. Paintings depicting Muslim men with their erect penises, drunk with power, turning towards me and laughing in contempt. I was constantly forced to keep up appearances. Only at night, alone in front of the camera, did I let go and cried from despair and powerlessness. At the same time I pitied myself for the sense of ownership I felt towards him, and which grew constantly stronger within me.



SWEDEN 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 80 MIN.

DIRECTOR: FATEME GOSHEH, ISA VANDI **PRODUCER:** ISA VANDI **SCREENPLAY:** ISA VANDI, FATEME GOSHEH **CINEMATOGRAPHY:** FATEME GOSHEH, ISA VANDI **EDITOR:** ISA VANDI **CAST:** FARAMARZ GOSHEH, SIAVASH GOSHEH, SHAHRAM AFSAR, SAMIR ARABZADEH, DIANA VOXERBRANT **PRODUCTION:** SCORPION FILM **SUPPORTED BY:** DRAMATISKA INSTITUTET, FILM I VÄST **SWEDISH DISTRIBUTION:** FOLKETS BIO **WORLD PREMIÈRE**

FATEME GOSHEH: Born in 1961 in Iran. She is a famous and controversial artist both in Sweden and abroad. She lives under constant threat from Muslim fundamentalists. In addition to her art she makes documentary films focusing on Muslim women. She lives under police protection in Gothenburg, Sweden.

ISA VANDI: Born in 1960 in Iran. He studied at the Dramatic Institute in Tehran but was stopped from studying because of his political views. He moved to Sweden in 1989, where he works as a director and film producer. Isa has made several films, both fiction and documentary. *Damn Those Lovely Men* is his first full length film as director.

FILMOGRAPHY FATEME GOSHEH: 2009 TUSEN OCH EN NATT (JÄVLA SKÖNA MÄN), DOC; 2004 ROP, SHORT; 2001 INTEGRATION AV SLÖJA, SHORT DOC **ISA VANDI:** 2009 TUSEN OCH EN NATT (JÄVLA SKÖNA MÄN), DOC; 2006 SÅ FJÄRRAN ÄNDÅ SÅ NÄRA, SHORT DOC; 2003 DANS UNDER VITA LÅKAN, SHORT DOC (GIFF 2004); 2001 MOTSOLS, SHORT (GIFF 2001)



FACING GENOCIDE - KHIEU SAMPHAN AND POL POT FACING GENOCIDE - KHIEU SAMPHAN AND POL POT

SYNOPSIS The film is a search into the personality of the Head of state of one of the most brutal regimes ever, the Khmer Rouge-regime.

DIRECTOR'S COMMENT We have followed Khieu Samphan one and half year before his arrest in 2007. He is soon facing a trial and is charged with Crimes Against Humanity. The film gives insight into his mindset, his life today and his close relation to Pol Pot. The film is a unique story about an ex-leader the time before his arrest and before he is put on trial.



SWEDEN/NORWAY 2010

DOCUMENTARY, COLOUR, HDCAM, 94 MIN.

DIRECTOR: DAVID ARONOWITZSCH, STAFFAN LINDBERG **PRODUCER:** TOBIAS JANSON **SCREENPLAY:** STAFFAN LINDBERG, DAVID ARONOWITZSCH **CINEMATOGRAPHY:** GÖRAN OLSSON **EDITOR:** TORKEL GJØRV **MUSIC:** MICHEL WENZER **CAST:** KHIEU SAMPHAN **WORLD SALES:** STORY AB **PRODUCTION:** STORY AB **SUPPORTED BY:** SVENSKA FILMINSTITUTET, SVT, NORSKA FILMINSTITUTET, MEDIA PLUS SLATE FUNDING, NORDISK FILM & TV-FOND, NRK, VPRO **SWEDISH DISTRIBUTION:** FOLKETS BIO **WORLD PREMIÈRE**

DAVID ARONOWITZSCH: Born in 1964 Stockholm. Studied at the Polish National Film School in Lodz, 1988-91. Has done documentaries for SFI and SVT, worked as producer of the TV series Ikon for SVT. Co-owner of the production company Story AB.

STAFFAN LINDBERG: Journalist, has been working for the big Swedish newspapers like

Dagens Nyheter and Aftonbladet. He has written and travelled extensively in Cambodia and Asia. He has also worked for the Phnom Penh Post.

FILMOGRAPHY DAVID ARONOWITZSCH (SELECT): 2010 FACING GENOCIDE - KHIEU SAMPHAN AND POL POT, DOC; 2008, SLAVES - AN ANIMATED DOCUMENTARY, SHORT DOC; 2003, STOCKHOLM-75, THE STORY OF A FORMER RAF-

TERRORIST, SHORT DOC; 2002, HIDDEN - AN ANIMATED DOCUMENTARY, SHORT DOC (GIFF 2002); 2000, MOTHER OF ANGELS, SHORT DOC; 1998, KALININGRAD?, SHORT DOC; 1997, NATALIA AND THE FUTURE, SHORT DOC (GIFF 1998) **STAFFAN LINDBERG:** 2010 FACING GENOCIDE - KHIEU SAMPHAN AND POL POT, DOC;



FRAMTIDENS MELODI **SONG OF TOMORROW**



SWEDEN 2009

FEATURE, COLOUR, 35MM, 90 MIN.

DIRECTOR: JONAS BERGERGÅRD, JONAS HOLMSTRÖM **PRODUCER:** DANIEL WIRTBORG **SCREENPLAY:** JONAS BERGERGÅRD, JONAS HOLMSTRÖM **CINEMATOGRAPHY:** JONAS BERGERGÅRD **EDITOR:** JONAS HOLMSTRÖM **CAST:** ROLF G EKROTH, SVEN OLOF MOLIN, THOMAS CHRISTENSEN, HELENA BENGTSSON **WORLD SALES:** DAEMON FILM **PRODUCTION:** DAEMON FILM **SUPPORTED BY:** FILM I VÄRMLAND, SVENSKA FILMINSTITUTET, RESURS-FÖRETAGEN SOM INGÅR I RESURS STARTSLADDEN (DENNA FILM ÄR RESULTATET AV STARTSLADDEN 2007) **WORLD PREMIÈRE**

SYNOPSIS Stig Manner leads a hard and unglamorous life as a flea market vendor, struggling to make it through the day. His assistant is Janos, a bohemian troubadour who'd rather avoid all the demands of society. Stig sees great talent in him and has decided to become his manager, in an attempt to change his life situation. Stig wants to make an artist out of Janos, bringing success to them both. Now one of the toughest businesses in the world is going to see some real talent! Janos isn't quite as enthusiastic about Stig's grand plans, though, but tries his best to keep his friend's spirits up. Suddenly Stig is reminded of his past, something that may change everything.

DIRECTOR'S COMMENT In many ways Song of tomorrow has been a social project, where we have constantly worked in close collaboration with the actors. We were interested in their take on how the story should proceed and quite often shot scenes based on the actors' own ideas and notions. The story is based in a reality not far from the actors' own circumstances, which forms a sounding board to the story. We then related freely to this basis, listening as we went along. We didn't have any original screenplay but edited the film in parallel with the shoot, in order to be able to make decisions about new scenes, rewriting the script in this manner. We wanted to closely stick to a creative process where you really don't know which path is the right one, not until you sort of smell it in the moment, when the camera rolls or at the editing table. We have allowed things to happen. When you try an open-ended approach to staging things it often gives us a deeper understanding and a greater feel for how the story wants to proceed. We also discovered the joy in making films in a context that we feel comfortable in – a very small crew and a permissive and open approach which brings us into an enhanced and enticing feeling of life.



JONAS HOLMSTRÖM. Born in 1966 in Karlstad, Sweden. Filmmaker, writer, guest lecturer and social worker. Studied film and video production at DI.

JONAS BERGERGÅRD: Born in 1964 in Karlstad, Sweden. Filmmaker and artist.

FILMOGRAPHY JONAS BERGERGÅRD: 2010 FRAMTIDENS MELODI; 2007 KOMMER HEM, SHORT (GIFF 2007); 2006 MYRA, SHORT (GIFF 2006); 2004 NATAN, SHORT (GIFF 2004); 2003 IZIDOR, SHORT (GIFF 2003); 2002, FLYTTEN, SHORT (GIFF 2002); 2001, HERR ÖSTERDAHL'S DANSFESTON, SHORT DOC **JONAS HOLMSTRÖM:** 2010 FRAMTIDENS MELODI; 2007 KOMMER HEM, SHORT (GIFF 2007); 2005 FEL FILM, SHORT; 2004 NATAN, SHORT (GIFF 2004); 2003 IZIDOR, SHORT (GIFF 2003); 2001 EN BRÖR KOMMER PÅ

BESÖK, SHORT

KVINNORNA OCH GENERALERNA **THE WOMEN AND THE GENERALS**



SWEDEN/NORWAY 2009

DOCUMENTARY, COLOUR, HDCAM PAL, 75 MIN.

DIRECTOR: MAJ WECHSELMANN **PRODUCER:** MAJ WECHSELMANN **SCREENPLAY:** MAJ WECHSELMANN **CINEMATOGRAPHY:** GOEN GUY, RATRIKALA BHRE AYDITA, MAJ WECHSELMANN, GÖRAN GESTER **EDITOR:** ANDI LOOR **MUSIC:** **CAST:** (SELECT) IDFAL KASSIM, KABUL SUPRIYADHIE, NURSABAHNI KATJASUNGKANA, SASKIA WIERINGA, OLLE TÖRNQUIST, JOHN ROOSA, GUNAWAN MOHAMMED, **WORLD SALES:** PRODUKTIONSGRUPPEN WECHSELMANN AB **PRODUCTION:** PRODUKTIONSGRUPPEN WECHSELMANN AB **SWEDISH DISTRIBUTION:** SVERIGES TELEVISION **WORLD PREMIÈRE**

SYNOPSIS A documentary about the genocide in Indonesia 1965–68, where at least a million people were killed for being "communists" or Chinese. About how general Suharto killed the largest women's rights movement in the world by accusing the women of having murdered and castrated six generals. In the film, 15 survivors of the massacre tell their stories. They all spent between nine and sixteen years in prison, without having ever been tried or convicted by a court. The film is also a chronicle of Indonesia's development between 1920 and now.

DIRECTOR'S COMMENT General Suharto's murder of more than a million so-called communists between 1965 and 1968 is never mentioned, here or in Indonesia. (The father-in-law of the current president still brags about having organised the killing of 3 000 000 communists). In 1965, 200 000 people ended up in prisons and camps, for between 9 and 32 years. To this day, it's forbidden to exhume the mass graves that exist all over Indonesia. The only films shown by SVT are the two highly propagandistic ABC News productions "Troubled Victory" and "Battle for Asia". This film is about the fight for the right to Indonesia's history.



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) 2010 KVINNORNA OCH GENERALERNA, DOC; 2009 PENGARNAN OCH PANIKEN - EN FILM OM GIRIGHETEN, DOC (GIFF 2009); 2008 BANG OCH VÄRLDSHISTORIEN, DOC (GIFF 2008); 2007 BARN AV SIN TID, DOC (GIFF 2007); 2006 DET HELIGA LANDET, DOC (GIFF 2006); 2005 HUMAN BEINGS ARE DANCING STARS, DOC (GIFF 2005); 2004 FROM THE BEGINNING TO THE END, DOC (GIFF 2004); 2002 DU SKALL ÄLSKA DIN NÄSTA SOM DIG SJÄLV, DOC (GIFF 2002); 2000 DÄR VÄLDET SLUTAR, BÖRJAR KÄRLEKEN, DOC (GIFF 2000); 1997 HITLER OCH VI PÅ KLAMPARE-

GATAN, DOC (GIFF 1997)

DEN NYA TIDEN **SWEDEN TODAY**

SYNOPSIS The film follows the everyday lives of a number of people. Together they reflect different ways of living and relating to things like stress, work and life itself.

DIRECTOR'S COMMENT *In my view Sweden has gone through major transformations on many levels in the last 10–15 years. We have a different society today. I wanted to capture our times by following a few different people across this oblong country of ours and somehow place it in a cinematic experience. This is a film that I've been working on for many years. Thomas Öberg composed the music.*



SWEDEN 2010

DOCUMENTARY, COLOUR, HDCAM PAL, 72 MIN.

DIRECTOR: PETER MAGNUSSON **PRODUCER:** HELEN AHLSSON **SCREENPLAY:** PETER MAGNUSSON **CINEMATOGRAPHY:** PETER MAGNUSSON **EDITOR:** PETER MAGNUSSON **MUSIC:** THOMAS ÖBERG **CAST:** NANA HEILMANN, FRIDA TORGEY, MARKUS TORGEY, CHRISTOS NEO, NILS TOMAS LABBA, PATRICK OLOFSSON, PER JOHANSSON, HÅKAN THORNELL **WORLD SALES:** TRE VÄNNER PRODUKTION **PRODUCTION:** TRE VÄNNER PRODUKTION **SUPPORTED BY:** SVENSKA FILMINSTITUTET, SVERIGES TELEVISION AB, FILMREGION MÄLARDALEN **WORLD PREMIÈRE**

PETER MAGNUSSON. Born in 1965 in Göteborg. Studied at the School of Film Directing in Göteborg, 1995–98.

FILMOGRAPHY 2010 DEN NYA TIDEN, DOC; 2008 STEN FÖR STEN, SHORT (GIFF 2008); 2008 SPEEDWAY, SHORT DOC; 2005 MARIANNE AHRNES PENNINGAR, SHORT; 2002 LÖPAREN, SHORT DOC; 2001 ARKITEKTEN, SHORT DOC; 2000 EN DAG PÅ HOCKEY, SHORT DOC; 1999 PAMPLONA ALL NIGHT LONG, SHORT DOC; 1998 FLYGA, SHORT; 1997 WALKING STICK, SHORT DOC; 1997 FRIHETENS FANTOMER, SHORT DOC (GIFF 1997)



7X / XXXXXXXX - LIKA BARN LEKA BÄST 7X - **THIS IS OUR KIDS**

SYNOPSIS When you feel powerless, what do you do? How far would you go to retrieve some human dignity? 7X is a movie about the feeling of hopelessness, seen through the eyes of children. It's a story about what happens when a gun find its way into some vulnerable children's hands. It's a story based on the harsh reality of life, tainted by violence, and where the search for dignity takes explosive turns...

DIRECTOR'S COMMENT *In the film, 7X, I want to tell the story of the children and their attitude towards weapons, and it's a no longer an innocent game of "Cowboys vs Indians". Real guns are available today in Sweden and their status as "cool" within street gangs is obvious – guns give you the power. What happens when children are handed this power? A power everybody wants but no one can handle.*



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA PAL, 97 MIN.

DIRECTOR: EMIL JONSVIK **PRODUCER:** EMIL JONSVIK **SCREENPLAY:** ANDRÉ SEBASTIE **CINEMATOGRAPHY:** EMIL JONSVIK **EDITOR:** KALLE CARMBACK **MUSIC:** JUSTIN R. DURBAN M.F.L. **CAST:** TOM LJUNGMAN, SUSANNA ROALD, FREDRIK JOHANSSON, HANNA ARDHÉN, CHRISTOPHER MHINA, MATS HELIN, ROJDA SEKERSÖZ, INGELA OLSSON, LEIF ANDRÉE, JACOB NORDENSON, HENRIK NORMAN **WORLD SALES:** FIRST EDITION PICTURES **PRODUCTION:** FIRST EDITION PICTURES **WORLD PREMIÈRE**

EMIL JONSVIK. Born in 1978 in Göteborg. Studied directing at Film i Väst (Trollywood). Directed his first film at age 12, for ZTV. He has worked with film in various capacities, such as electrician, editor, director and DP.

FILMOGRAPHY (SELECT) 2009 7X / XXXXXXXX - LIKA BARN LEKA BÄST; VARIOUS MUSIC VIDEOS; SHINDIG; SEN KVÄLL MED PIERRE, TV-SHOW



SWEDISH SHORTS WORLD PREMIÈRES

SWEDISH SHORTS WORLD PREMIÈRES

SOM EN PASCHA LIKE A PASCHA



SWEDEN/GERMANY 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 52 MIN.

DIRECTOR: SVANTE TIDHOLM **PRODUCER:** ERIK GANDINI **SCREENPLAY:** SVANTE TIDHOLM **CINEMATOGRAPHY:** MÅRTEN NILSSON **EDITOR:** DOMINIKA DAUBEN-BÜCHEL **MUSIC:** BJÖRN OLSSON **CAST:** SONIA, TOMAS, ARMIN, ANDRE **WORLD SALES:** ATMO **PRODUCTION:** ATMO **SUPPORTED BY:** SVENSKA FILMINSTITUTET, SVERIGES TELEVISION **NORDIC PREMIÈRE**

SYNOPSIS Welcome to the biggest brothel in Europe, an 11-storey building on the outskirts of Cologne in southwest Germany. Here more than 150 women from all over the world work on fulfilling the dreams of men. This is a complete microcosmos with its own payment system, guards, doctors, staff dining room, manicurists and hairdressers.

DIRECTOR'S COMMENT *Masculinity is in a worldwide crisis. While women have reformed their roles in society, men are still standing in the same spot. To me, sex is the key to the problem since sex seems to fill a vital function for us men. Pascha is wonderful place to investigate this problem, because it's the world men dream of. Does it work?*



SVANTE TIDHOLM. Born in 1977 in Bollnäs, Sweden. Has previously worked as a journalist, writer and IT professional. *Like a Pascha* is his directorial debut.

FILMOGRAPHY 2009, LIKE A PASCHA, DOC

ÅNGRARNAS REGRETTERS



SWEDEN 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 58 MIN.

DIRECTOR: MARCUS LINDEEN **PRODUCER:** KRISTINA ÅBERG **SCREENPLAY:** MARKUS LINDEEN **CINEMATOGRAPHY:** ERIK PERSSON, ANDRÉAS LENNARTSSON **EDITOR:** MARINELLA ANGUSTINI, KRISTIN GRUNDSTRÖM **MUSIC:** MARTIN WILLERT **CAST:** ORLANDO FAGIN, MIKAEL JOHANSSON **WORLD SALES:** ATMO METRO AB **PRODUCTION:** ATMO **SUPPORTED BY:** SWEDISH FILM INSTITUTE, NORDIC FILM & TV FUND **WORLD PREMIÈRE**

SYNOPSIS Orlando and Mikael go under the knife in hope of finding their true selves, only to realize that life on the other side isn't as they dreamed. Now well into their 60s, the two meet for the first time to talk about their lives and, the one defining regret they both share, their sex change.

DIRECTOR'S COMMENT *The dream about life on the other side. Regretters is a film that starts where classical dramaturgy leaves off. What happens after the transformation, when your new life didn't turn out to be as happy as you had hoped?*



MARCUS LINDEEN. Born in 1980 in Ängelholm, Sweden. Studied directing at DI (Dramatiska Institutet). Previously worked as a radio host on culture show Flipper on Swedish P3. Debuted as a scriptwriter and director with the stage version of Regretters at Stockholms Stadsteater (Stockholm City Theatre) in 2006. He still works as a dramatist and director.

FILMOGRAPHY 2009 ÅNGRARNAS, SHORT DOC

JAKTEN PÅ BERNHARD TRACES OF BERNHARD

SYNOPSIS Director and cartoonist David Liljemark tries to get in touch with Bernhard Redenstedt, a mysterious 82-year-old widower who for many years has been posting handwritten notes on the streets and squares of Lund. The strange notes have long been a source of fascination for David, who gets increasingly curious about the lonely man who writes them. Bernhard, however, is not an easy man to get hold of. While David is chasing him for an interview, a more serious hunt is going on; the municipal landlord wants to evict Bernhard from his flat. When everything comes to a head, David turns out to be the only one who's there for Bernhard and things take a new turn. An unusual documentary about an unusual friendship.

DIRECTOR'S COMMENT *I lived and studied in Lund between 1993 och 1999. The most interesting part of the city wasn't the studies, however, nor student life. No, what captivated me most was following Bernhard's notes, which I was often fortunate enough to spot on my numerous walks. With these at times cryptic messages, he provided a portrait of himself and his life that was very moving. Later, when I moved to Stockholm, I often dreamt about walking around in Lund, looking for Bernhard's notes. I wondered how he was doing, he had long ago become a person I cared about – though someone whom I had never met. I regretted not trying to get in touch with him earlier, and in late 2005 I got the idea of making a documentary about him, which turned out to be in the nick of time. The occasionally shocking chain of events have now become a strange and beautiful film about loneliness, friendship and communication difficulties between people.*



SWEDEN 2010

DOCUMENTARY, COLOUR, DIGIBETA PAL, 58 MIN.

DIRECTOR: DAVID LILJEMARK **PRODUCER:** ANNA BYVALD, LUKAS MOODYSSON **SCREENPLAY:** DAVID LILJEMARK **CINEMATOGRAPHY:** DAVID LILJEMARK, CHRISTIAN KASTEN LUKAS MOODYSSON, OLOF HALLONSTEN, JESPER KURLANDSKY **EDITOR:** KRISTOFER NORDIN **MUSIC:** MATTIAS BÄRJED, DAVID LILJEMARK **CAST:** DAVID LILJEMARK, BERNHARD REDENSTEDT, JAN VOGEL, HANNE ASTRUP **WORLD SALES:** SILVEROSA FILM **PRODUCTION:** SILVEROSA FILM **SUPPORTED BY:** SVT, FILM I SKÅNE **WORLD PREMIERE**

DAVID LILJEMARK. Born in 1973 in Karlstad, Sweden. He has published nine comic books, including "Susanna & Bo" (1999) and "Boltzius" (2009). He also works as a musician and artist.

FILMOGRAPHY 2010 JAKTEN PÅ BERNHARD, DOC; 2006 HORST, MUNSPELSKUNGEN, SHORT MUSIC FILM; 2002 ETT LITET BARN, SHORT EXPR



MVBK – MELLERSTA VUOLLERIMS BOLLKLUBB VUOLLERIM BASKETBALL CLUB

SYNOPSIS Karl spends his summer in Vuollerim with his two childhood friends. Feelings and broken families are not something you talk about. Instead, they have started a basketball club. Here, the men are invited to sweat out all their problems and vent their pent-up frustration through rough tackles. From out of nowhere, one of the players start to cry. Karl witnesses the embarrassing incident and the leader of the pack does everything in his power to restore order.

DIRECTOR'S COMMENT *MVBK is the result of a unique collaboration where a whole village got involved and contributed with everything, things both big and small.*



SWEDEN 2009

FEATURE, COLOUR, HD CAM PAL, 38 MIN.

DIRECTOR: MATTIAS EK **PRODUCER:** ADAM HILARIO, MATTIAS EK **SCREENPLAY:** MATTIAS EK **CINEMATOGRAPHY:** ISAK BODIN ALFREDSSON **EDITOR:** MATTIAS EK **MUSIC:** MATTIAS ALKBERG, GÖRAN NORMAN **CAST:** TOMMY LUND, AARON STÖCKEL, ANTON SANDBERG M.F.L. **WORLD SALES:** MIAFILM **PRODUCTION:** MIAFILM **SUPPORTED BY:** FILMPOOL NORD, FILM I SKÅNE, FILMCENTRUM SYD MFL. **WORLD PREMIERE**

MATTIAS EK. Born in 1986 in Vuollerim in northern of Sweden. Studied TV production at IHTV 2006–2007. Later worked at SVT Malmö. Currently works as first assistant director at Plattform Produktion in Göteborg.

FILMOGRAPHY 2009 MVBK - MELLERSTA VUOLLERIMS BOLLKLUBB, SHORT; 2007 ÖGONGODIS, SHORT; 2007 EN SÅN SKA JAG HA, SHORT



SWEDISH SHORTS WORLD PREMIÈRES

RES DEJ INTE! STAY DOWN!



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA PAL, 39 MIN.

DIRECTOR: RICHARD JARNHED **PRODUCER:** LARS PETTERSSON, ERIK BOLIN
SCREENPLAY: ERIK BOLIN, RICHARD JARNHED, SEBASTIAN YLVENIUS **CINEMATOGRAPHY:** ANDREAS WESSBERG **EDITOR:** LARS GUSTAFSON **MUSIC:** SIMON KÖLLE
CAST: (SELECT) SEBASTIAN YLVENIUS, ERIK BOLIN, DANILL TOMAS, JONAS BANE, EVIN AHMAD, STINA ANDERSSON, TIN LOVE CARLSSON, WISAM ODISH **WORLD SALES:** MONKEY BLUE UNIVERSITY/STUDIEFRÅMJANDET **PRODUCTION:** FUNDAMENT FILM/MONKEY BLUE UNIVERSITY **SUPPORTED BY:** ALLMÄNA ARVSFONDEN, LÅNGMANSKA KULTURFONDEN, UR **WORLD PREMIÈRE**



RICHARD JARNHED. Born in 1972 in Stockholm. Director and script-writer. Worked with PR at UIP between 1990 and 1992. Since 1993 he works with film and TV production. He is also the author of a thriller and the founder of film collective Monkey Blue University, which has produced *Stay Down!*

SYNOPSIS A young kid is brutally beaten by a gang. A girl is threatened into silence. A football club plots revenge. But who is really to blame? This film is a dark and violent tale of street violence and its massive and tragic consequences. Because of lack of communication, no one escapes violence.

DIRECTOR'S COMMENT *I wanted to create an honest and harrowing film about how street violence escalates and affects us all. It was important to me that our sympathies should shift between the characters and that no one is entirely good or evil.*

FILMOGRAPHY(SELECT) 2010 RES DEJ INTE!, SHORT; 2009 FALLET JOHN, SHORT; 2009 FALLET EBBA, SHORT; 2008-09 ANDRA AVE-
NYN 10 TV-SERIES; 2008 GISSLAN, SHORT; 2007 SANNINGEN OM
MARIKA – DEBATTEN, 5 TV-SERIES; 2007 INTE ALLA HÅSTAR I STAL-
LET, SHORT (GIFF 2007); 2006 UTSATT, SHORT (GIFF 2006); 2005
BRÄNDA STENAR, SHORT (GIFF 2005); 2004 FÖRSTA INTRYCKET,
SHORT (GIFF 2004); 2002 BUSSKAPNINGEN, SHORT; 2001 I USED
TO LOVE HER, SHORT

SÅ JA, MIN ÄLSKLING THERE, THERE MY LOVE



SWEDEN 2009

FEATURE, COLOUR, HDCAM PAL, 40 MIN.

DIRECTOR: SANNA DANNEBORN SPJUTH **PRODUCER:** ROBIN FONDBERG, HANS
DANNEBORN **SCREENPLAY:** SANNA DANNEBORN SPJUTH **CINEMATOGRAPHY:**
SEBASTIAN DANNEBORN **EDITOR:** SANNA OCH SEBASTIAN DANNEBORN SPJUTH
MUSIC: MARTIN JERNBERG, DANIEL BJÄRED **CAST:** MARIA SPETS, VILLIAM SPJUTH
WORLD SALES: MARIEDAMFILM AB **SUPPORTED BY:** FILM I ÖREBRO, FILMPOL
MITT, FILMBASEN **WORLD PREMIÈRE**



SANNA DANNEBORN SPJUTH. Born in 1985 in Stockholm. After upper secondary school, she has studied Literature and Film Theory at Stockholm University. For the last 1,5 years she has worked with film production.

SYNOPSIS The film takes place over 24 hours when life brings together a lonely 18-year-old boy and a newly divorced mother of two. Together and separately, they experience a magical night, finally broken by the first beams of morning light. He discovers beauty with her, and she finds insight through him. When the spell is broken and they both are violently thrown back into reality, every trace of their encounter is erased and only the places remain.

DIRECTOR'S COMMENT *We wanted to make a short film about tranquility and about being here in the now. A bit like a comment to our time. The inspiration came from a Springsteen song and memories of Swedish summer nights.*

FILMOGRAPHY 2009 SÅ JA, MIN ÄLSKLING, SHORT

EN DAG I SOLEN A DAY IN THE SUN

SYNOPSIS This film is about young Stefan, his cheerful fiancée Marie and her little sister Sara, who all live in a charming little Swedish town. We follow them on their adventures among the suburbs, playing car bingo, before they set out on a car trip to the countryside on a sunny summer's day in August. Along the way there are mysterious encounters and wonderful excursions.

DIRECTOR'S COMMENT After the film Heja Degerfors, Tom Lofterud and I worked on the screenplay for a feature film. When Tom suddenly showed up with a couple of scenes for A Day in the Sun I felt right away that this shorter project was perfect for us at the time. We wanted to make a smaller film with warmth and characters we really liked, and show a lovely side of small towns and of Sweden. The summer's shoot was tough but also inspiring and fun.



SWEDEN 2009

FEATURE, COLOUR, HDCAM PAL, 40 MIN.

DIRECTOR: MARCUS CARLSSON **PRODUCER:** KRISTOFFER ANDRÉN **SCREENPLAY:** TOM LOFTERUD **CINEMATOGRAPHY:** TOM LOFTERUD **EDITOR:** MARCUS CARLSSON **MUSIC:** CAST: FELICIA LAURIE, ROBIN FONDBERG, KRISTOFFER SANDBERG, LENNART WINBERG, HANS JANSSON, JULIA SJÖBERG, EBBA VINUTI, HEINRICH VOGELMAN, BIRGITTA ÄLVEBORN **WORLD SALES:** KRISFILM **SUPPORTED BY:** FILM I VÄRMLAND, FILM I ÖREBRO, ABF KARLSKOGA **WORLD PREMIÈRE**

MARCUS CARLSSON. Born in 1984 in Örebro. Has been involved in theatre and acting since he was a child and then went on to direct theatre plays, including "Kentaur, Våldsam Kärlek" and "Pang Pang du är död!". Studied video production at Molkom FHSK 2004–2005 and at IHTV in Göteborg 2006–2007. Currently enrolled at The School of Film Directing in Göteborg.

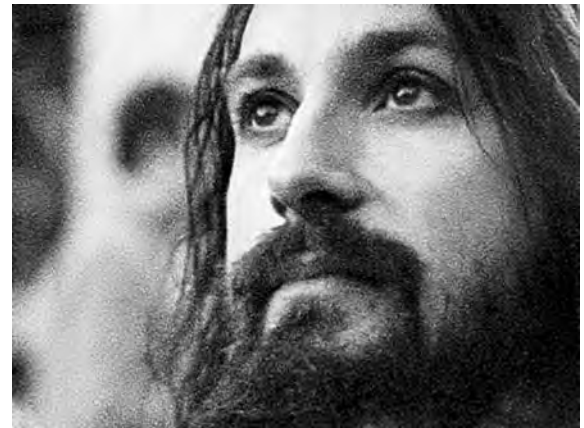
FILMOGRAPHY 2009 EN DAG I SOLEN, SHORT; 2008 ARTON, SHORT; 2007 HEJA DEGERFORS, SHORT (GIFF 2008); 2006 VÄND ALDRIG RYGGEN TILL, SHORT; 2006 ELVIS OCH MARILYN, SHORT; 2005 ZERO, SHORT



OLA SVENSSON SUPERSTAR

SYNOPSIS Ola Salo, 31, is at the pinnacle of his career as the frontman of The Ark. But the image of himself he has created does not reflect who he is today. Ola has let his beard grow and arrived at a conclusion: he has to repaint his own image. The first step towards a new identity is to take on the role of Jesus. Ola accepts the offer of playing the lead role in "Jesus Christ Superstar". It's a role, to be sure, but Ola also makes parallels between Jesus as a person and himself. But there is life after Jesus. How empty will life feel when he steps down from the cross to a standing ovation for the last time? What's going to happen to The Ark? And what about a potential solo career?

DIRECTOR'S COMMENT The film is told on two levels. Ola's struggle to become a whole person again. His struggle with the image of himself, of reconciling it with how he feels inside. Something everyone can relate to. The other track is the external events around Ola's career and life. Through the course of one, maybe several, years we get to see how one of Sweden's most beloved artists set a new direction for his career and life.



SWEDEN 2010

DOCUMENTARY, COLOUR, DIGIBETA PAL, 56 MIN.

DIRECTOR: STEFAN BERG **PRODUCER:** LENNART STRÖM **SCREENPLAY:** STEFAN BERG **CINEMATOGRAPHY:** STEFAN BERG **EDITOR:** ÅSA MOSSBERG **MUSIC:** CONNY CA MALMQVIST **CAST:** OLA SALO **WORLD SALES:** BERG IMAGES **PRODUCTION:** AUTO IMAGES, BERG IMAGES **SUPPORTED BY:** SVERIGES TELEVISION, FILM I SKÅNE, SVENSKA FILMINSTITUTET, NORDISK FILM OCH TV FOND **WORLD PREMIÈRE**

STEFAN BERG. Born in 1957 in Solna, Sweden. Musician and filmmaker. He directed numerous music videos in the 80s and has worked for ZTV. He has made several noted documentaries, sometimes alone, sometimes working with Magnus Gertten.

FILMOGRAPHY(SELECT) 2010 OLA SVENSSON SUPERSTAR, DOC; 2008 LESLIE - KILLEN SOM KOMMER ATT GLÄNSA, DOC (GIFF 2009); 2005 ROLLING LIKE A STONE, DOC (CO-DIR); 2004 POJKAR, DOC; 2003 SOLISTEN, DOC (CO-DIR); 2003 EN DOFT AV CHOKLAD, DOC (CO-DIR); 2003 SVENSTORP BLUES, DOC; 2002 VÄGEN TILL-BAKA - BLÅDÄRAR 2, DOC (CO-DIR GIFF 2002); 2000 FAR TILL STADEN, DOC (CO-DIR); 1998 BLÅDÄRAR, DOC (CO-DIR)



JAG KÖPTE EN REGNSKOG I BOUGHT A RAIN FOREST



SWEDEN 2009

DOCUMENTARY, COLOUR, HDCAM, 58 MIN.

DIRECTOR: JACOB ANDRÉN, HELENA NYGREN **PRODUCER:** MARGARETE JANGÅRD, CHRISTIAN BEETZ **SCREENPLAY:** HELENA NYGREN, JACOB ANDRÉN **CINEMATOGRAPHY:** HELENA NYGREN **EDITOR:** ERIK BÄFVING **MUSIC:** ANDREAS EKLÖF **CAST:** JACOB ANDRÉN, EHA KERN, ANTONIO RUIZ, FADER ANDRÉS TAMAYO, DANIEL JANSEN **WORLD SALES:** FILMS TRANSIT INC. **PRODUCTION:** WG FILM AB **SUPPORTED BY:** ZDF, FILM I SKÅNE, SVT, DR, SFI, NORDISK FILM & TV FOND, YLE, VPRO, MEDIA **SWEDISH PREMIÈRE**

SYNOPSIS Jacob Andrén, an ordinary guy, is looking back on his school days. He's wondering what happened to all the rain forest trees he and his classmates bought with money collected at a flea market. They got a certificate, this much he knows. But that was almost 20 years ago. Did their contribution make a difference? Jacob decides to look into the matter and starts by looking for the certificate. But it's hard to track down. During his research he learns that 400 000 other Swedish school children also purchased rain forest. And still more children – in other countries. But what really defines a rain forest? And what threats do they confront, compared to 20 years ago? And above all, is the forest still standing? And if so, where? The questions accumulate and they call out for an answer!



JACOB ANDRÉN: Jacob Andrén was born in 1982. He studied at Fridhems FHSK.

HELENA NYGREN: Helena Nygren was born in 1974. She studied at Nordic Documentary School.

FILMOGRAPHY JACOB ANDRÉN: 2009 I BOUGHT A RAIN FOREST, DOC; SKUM, SHORT **HELENA NYGREN:** DIR/PHOTO: 2009 I BOUGHT A RAIN FOREST, DOC; 2008 BRITA – LIFE AS IT IS; 2007 A WAY AROUND MILK; 2007 A DECENT WORK (GIFF 2008); 2004 THE LAST COUNT, SHORT; 2004 EVERYTHING ELSE, SHORT (GIFF 2005); 2002 THE DRAMATURGY OF PASSION, SHORT; 2001 AMERICAN WOMEN, SHORT; 2001 ONLY MONDAY TO FRIDAY, SHORT (GIFF 2005)

BEAUTY REFUGEE BEAUTY REFUGEE



SWEDEN 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 58 MIN.

DIRECTOR: CLAUDIA LISBOA **PRODUCER:** MALLA GRAPENGISSER **SCREENPLAY:** CLAUDIA LISBOA **CINEMATOGRAPHY:** CAMILLA SKAGERSTRÖM **EDITOR:** TELL JOHANSSON **MUSIC:** ANDREAS UNGE **CAST:** CLAUDIA LISBOA **WORLD SALES:** HYSTERIA FILM AB **PRODUCTION:** HYSTERIA FILM AB **SUPPORTED BY:** SVENSKA FILMINSTITUTET, SVERIGES TELEVISION, NORDISK FILM & TV FOND, YLE TEEMA, NRK **NORDIC PREMIÈRE**

SYNOPSIS Everyone in my family is into plastic surgery, their surgeon being my brother whose patient list includes 30 relatives. The list includes mom, dad, sister, ex and new wives, cousins, aunts, uncles. I'm the only one who hasn't had plastic surgery, but my family thinks I should. I also look back in time, to the memories of when the constant demands to live up to the norm for how a woman should look and act led to a severe depression and finally a break with my family. By confronting my family I want to search for the matters behind their quest for perfection.

DIRECTOR'S COMMENT *On one hand an exploration of family structures where many of us grow up into a state of constant dissatisfaction with ourselves. On the other hand, my little war on beauty. Using dark humour as my weapon, I mirror a performance-driven society.*



CLAUDIA LISBOA. Born in 1963 in Diamantina, Brasil. She worked in the Brazilian film industry between 1983 and 1988. She has an MA in Ancient Greek Literature from UFMG. In 1991, she moved to Stockholm where she began writing screenplays and directing short films. She studied script development at Biskops Arnö 1996–1997 and took several courses at Dramatiska Institutet in

the 90s. In 2000, she attended a Director's workshop at Binger FilmLab in Amsterdam.

FILMOGRAPHY 2009 BEAUTY REFUGEE, DOC; 2007 POET ON POET, SHORT DOC; 2003 THE ASSISTANT, SHORT (GIFF 2004); 2000 LUNCHBREAK, SHORT DOC; 1998 WHO WANTS AN IDIOT?, SHORT; 1996 ASTRID STILL LIVES HERE, SHORT (GIFF 1997); 1995 MY BEST FRIEND IS DEAD, SHORT; 1994 ODIN, SHORT

DET BRUKAR GÅ BRA IT USUALLY ENDS WELL

SYNOPSIS To think that there's a human being tucked down in every body, and a cat in every cat. On the surface, *It Usually Ends Well* is about a cat who disappears four days before she is to have kittens. Looking deeper, the film is about a helicopter parent to a cat, about love and loss, about animals and people. The film also becomes a journey into Beate Grimsrud's creative process, from which grows the novel "Har någon sett mig någon annanstans?" / "Sövenens lekkasje".

DIRECTOR'S COMMENT *What happens when things don't turn out the way you had planned?*



SWEDEN 2010

DOCUMENTARY, COLOUR, DIGIBETA PAL, 51 MIN.

DIRECTOR: BEATE GRIMSRUD **PRODUCER:** KLARA BJÖRK, DANIELLA PRAH, HELGA FJORDHOLM **SCREENPLAY:** BEATE GRIMSRUD **CINEMATOGRAPHY:** STEFAN WRENFELT **EDITOR:** STEFAN WRENFELT **MUSIC:** ANDERS VINJAR **CAST:** BEATE GRIMSRUD **WORLD SALES:** FILMKREATORERNA **PRODUCTION:** FILMKREATORERNA **SUPPORTED BY:** SVENSKA FILMINSTITUTET, SVERIGES TELEVISION, KONSTNÄRSNÄMNDEN, NORSKA FILMINSTITUTET **WORLD PREMIÈRE**

BEATE GRIMSRUD. Born in 1963 in Oslo, Norway. She grew up in Norway but lives in Stockholm since 1984. She is a writer, dramatist and filmmaker. Her latest novel "Har någon sett mig någon annanstans?" / "Sövenens lekkasje" was nominated for the Swedish August award and to the Norwegian equivalent, the Brage award. It won the Norwegian radio award P2-lytternes romanpris.

FILMOGRAPHY 2010 DET BRUKAR GÅ BRA, DOC; 2000 NÅGRA FRÅGOR OM BOXNING, DOC; 1999 EN FILM OM BOXNING, DOC; 1995 EN FILM OM FOTBOLL, DOC (GIFF 1996); 1993 KONUNGEN, SHORT (GIFF 1994)



WHITE AS BLOOD WHITE AS BLOOD

SYNOPSIS Hanli is a white South African woman who after seven years in Sweden returns to her family property outside Pretoria. What role has her Boer family played in the creation in South Africa? In a shed she finds boxes left behind by her grandfather, political pamphlets in favour of apartheid and books about the white race. In a culture so strongly associated with a shameful political history, can you find a way to belong, after all?

DIRECTOR'S COMMENT *I was born in 1978 in Johannesburg. When Mandela was released from prison in 1990 I was twelve, and at the time of the first democratic election I was sixteen. In 1998 I came to a snowy and cold Göteborg and remained for seven years. This film is about the journey back.*



SWEDEN/SOUTH AFRICA 2010

DOCUMENTARY, COLOUR, DIGIBETA PAL, 62 MIN.

DIRECTOR: HANLI PRINSLOO **PRODUCER:** KLARA BJÖRK **SCREENPLAY:** HANLI PRINSLOO **CINEMATOGRAPHY:** SEBASTIAN NÄSLUND, STEFAN SUNDLÖF **EDITOR:** ANDREAS, MALIN JONSSON, LINDSTRÖM **MUSIC:** ERIK HÄUSLER **CAST:** HANLI PRINSLOO **WORLD SALES:** FILMKREATORERNA **PRODUCTION:** FILMKREATORERNA **SUPPORTED BY:** SVENSKA FILMINSTITUTET, SVERIGES TELEVISION, FILM I VÄST, NRK, YLE FST, NATIONAL FILM AND VIDEO FOUNDATION (SA) **WORLD PREMIÈRE**

HANLI PRINSLOO. Born in 1978 in Johannesburg, South Africa. She is a filmmaker with her own production company, Rooibok Productions, based in Cape Town in South Africa. Apart from her own documentaries, she has produced news material for, among others, Swedish Television, on everything from culture to sports. She is also a dedicated freediver, competing professionally.

FILMOGRAPHY 2010 WHITE AS BLOOD, DOC; 2005 FOR BETTER OR FOR WORSE, DOC



SWEDISH SHORTS WORLD PREMIÈRES

THE COMMITMENT THE COMMITMENT



SWEDEN 2009

FEATURE, COLOUR, 35MM, 11 MIN.

DIRECTOR: MARKUS BOHMAN **PRODUCER:** MIA ENGLIN, ISRAEL BENAVIDES

SCREENPLAY: MARKUS BOHMAN **CINEMATOGRAPHY:** KENNETH SVEDLUND

EDITOR: BERNHARD FRANK **MUSIC:** MAGNUS SVAHN **CAST:** CHRISTOPHER PAPAS-TEFANO, NATHALIE SÖDERQVIST **WORLD SALES:** MARKUS BOHMAN **SUPPORTED BY:** FILM GÄVLEBORG, MEDIAPROGRAMMET SANDVIKEN, DAGSLJUS AB, RÔDE ORM

FILM ABSWEDISH DISTRIBUTION: WORLD PREMIÈRE

SYNOPSIS Will you marry me? His throat was parched, his mouth twitching nervously as he faced the mirror. Will you? A romantic and wacky comedy about reality, fantasy and everlasting love. Come into the head of a man who is about to pop the question to his unsuspecting girlfriend. It can end in one of three ways; yes, no or panic!

DIRECTOR'S COMMENT I wanted to turn a classic love story on its head, making it alive and inspired. Dare, mix, give and take. Paint with jumble of images and notes and twist them. Then all that was needed was to add panic, anxiety and love. Entertainment. Simple as that!



MARKUS BOHMAN. Born in 1979 in Vänersborg, Sweden. Studied film at Upper Secondary School in Sandviken and has been working as film teacher since, besides making numerous shorts and short features. Currently studying film production at University West in Trollhättan.

FILMOGRAPH(SELECT): 2009 THE COMMITMENT, SHORT; 2008 HOW TO STOP A MAN FROM COMMITTING SUICIDE, SHORT; 2007 STALKERS CLUB, SHORT; 2007, 'NELL' MUSIKVIDEO MED MIMIKRY; 2003 SANKARII JORMA 2, SHORT; 2001 ANDRA SIDAN, SHORT; 2000 UPPFÖLJAREN, SHORT

TIGER TIGER



USA/SWEDEN 2008

FEATURE, COLOUR, BETA SP PAL, 14 MIN.

DIRECTOR: WING-YEE WU **PRODUCER:** JOSHUA HETZLER **SCREENPLAY:** WING-YEE WU

CINEMATOGRAPHY: GREGORY MITNICK **EDITOR:** EUGENE YI **MUSIC:** MIŁOŚZ, KAREN JEZIORSKI, SHARKEY **CAST:** JENNIFER SOO, YAN XI, NICOLE CHIN **WORLD SALES:** WING-YEE WU **NORDIC PREMIÈRE**

SYNOPSIS 14-year-old Ying and her little sister Mei light lanterns for the Chinese mooncake festival, mum prepares dinner and only dad is missing for the festivities to begin. However, not only will the lanterns catch fire and dinner get ruined, but even worse: dad is not coming home. *Tiger* tells the story of how a fire in the kitchen turns a little girl into a young woman.

DIRECTOR'S COMMENT With *Tiger* I wanted to explore the small happenings; things that slip under your skin as you grow up. The strength of *Tiger* does not lie in the big drama - the fire that happens in the kitchen - but in the ending as we leave Ying's journey, knowing that she only just started her discoveries. As a director, I'm specifically interested in emotions, visuals and stories that bridge spoken language and culture. I hope the audience finds *Tiger* achieving that.



WING-YEE WU. Born in 1976 in Stockholm. Wing-Yee is of Chinese descent and is now based in New York City. She received her BFA from Central Saint Martins College in London, where she first found her interest in filmmaking. She worked freelance in the British and Swedish film industries before moving to the U.S. where she attended the NYU Graduate Film Department. Wing-Yee's films

have screened worldwide and received multiple awards - *Tiger* is her latest project.

FILMOGRAPHY 2008 TIGER, SHORT; 2008 4960, SHORT (GIFF 2008); 2007 FOR MEMORIES, SHORT; 2006 DARIUS 15, SHORT DOC

SISTA DANSEN THE LAST DANCE

SYNOPSIS *The Last Dance* is about Uno who is studying his final year when the lovely Julia joins his class. Against his will, Uno is drawn into a love drama that he has no control over, in the war zone that every school kid knows as upper secondary school.

DIRECTOR'S COMMENT *The Last Dance is a celebration to the Film Noir genre. This short film is intended as a humorous flirt with the old movies from the 40s.*



SWEDEN 2009

FEATURE, BLACK AND WHITE, DIGIBETA PAL, 6 MIN.

DIRECTOR: SHAHRIYAR LATIFZADEH **PRODUCER:** SHAHRIYAR LATIFZADEH
SCREENPLAY: UTKAN CAN, SHAHRIYAR LATIFZADEH **CINEMATOGRAPHY:** MARTIN THURFJELL **EDITOR:** UTKAN CAN **MUSIC:** SIMON HILDOR, KIM RANNIKKO **CAST:** SAMUEL HAUS, LINDA ERIKSSON, ANTON LÖFGREN, REBECCA NISSEBY, DANIEL YOUSEFI, LASSE PETTERSSON **WORLD SALES:** MINALI **PRODUCTION:** MINALI **SUPPORTED BY:** FILMPOOL JÄMTLAND, FILMBASEN **WORLD PREMIÈRE**

SHAHRIYAR LATIFZADEH. Born in 1979 in Eshafan, Iran. Studied directing, script-writing and documentary filmmaking at the School of Film Directing in Göteborg 2002–2006. Previously studied Film Theory, directing and script-writing in Malmö.

FILMOGRAPHY(SELECT) 2009, SISTA DANSEN, SHORT; 2008, KÄRLEK 3000 (GIFF 2008); 2007, KOMPISSNACK, SHORT (GIFF 2008); 2005 KÄRLEK 2000, SHORT (GIFF 2006); 2004 OM TVÅ TIMMAR, SHORT (GIFF 2005); 2003 VAR É BRUDARNA? MEN FRAMFÖRALLT - VAR É KÄRLEKEN?, SHORT DOC (GIFF 2004); 2002 JESUS, SHORT; 2001 EN ANNAN KÄRLEKSHISTORIA, SHORT; 2000 MODERN, SHORT; 1999 VÅRA DAGAR, SHORT; 1998 VARDAGSMAT, SHORT; 1997 KLOAKEN, SHORT; 1996 TOMT HUS, SHORT



SYNOPSIS Mia is going to the moon and needs cash to build a spaceship. In order to afford the building parts she applies for a job at the local pizzeria. A film about dreams, preconceptions and personal development.

DIRECTOR'S COMMENT *A new Swedish film with a touching story.*

RYMDSKEPPET THE SPACESHIP



SWEDEN 2009

FEATURE, COLOUR, HDCAM, 24 MIN.

DIRECTOR: EMIL MKRTTCHIAN **PRODUCER:** EMIL MKRTTCHIAN **SCREENPLAY:** EMIL MKRTTCHIAN **CINEMATOGRAPHY:** GABRIEL MKRTTCHIAN **EDITOR:** THOMAS HOLEWA **MUSIC:** CAST: ALEXANDRA PALLFY, HASSAN BRJANY, OMID KHANSARI, TOBIAS ASPELIN **WORLD SALES:** MKRTTCHIAN FILMS **SUPPORTED BY:** FILM I DALARNA, KUNSKAPSMEDIA, DROMDEGEN ALBY **WORLD PREMIÈRE**

EMIL MKRTTCHIAN. Born 1985 in Armenia. Studied at Stockholm Film School, Fridhems Filmlinje and Manuspiloterna.

FILMOGRAPHY 2009 RYMDSKEPPET, SHORT; 2008 THE MAN, THE DICK AND THE FACE; 2007 LIKE JOHN HOLMES; 2007 HUSSEINS FÖRORT; 2006 ADAGIO; 2005 HEJ TORSTEN



FRAU BERLINER MAUER **FRAU BERLINER MAUER**



SWEDEN 2009

DOCUMENTARY, COLOUR, HDCAM, 6 MIN.

DIRECTOR: JULIA HERSKOVITS **PRODUCER:** ALBERTO HERSKOVITZ **SCREENPLAY:** JULIA HERSKOVITS **CINEMATOGRAPHY:** JULIA HERSKOVITS **EDITOR:** JULIA HERSKOVITS **MUSIC:** MICHEL WENZER **CAST:** EIJÄ-RIITTA BERLINER-MAUER **WORLD SALES:** VENTANA FILM AB **PRODUCTION:** VENTANA FILM AB **SUPPORTED BY:** VENTANA FILM AB **WORLD PREMIÈRE**

SYNOPSIS A film about a different kind of love story. Eija-Ritta Berliner Mauer has always been attracted to objects. In this film she talks about her special relationship to the Berlin Wall.

DIRECTOR'S COMMENT *Everyone deserves love. The Berlin Wall fell twenty years ago. Not everyone is happy about that.*



JULIA HERSKOVITS. Born in 1988 in Stockholm. Studied at KBH (Film & Fotoskole) in Copenhagen. Has worked as a runner on a documentary production in Central America and as a costume assistant on a feature film production in Copenhagen.

FILMOGRAPHY 2009 FRAU BERLINER MAUER, SHORT DOC

NÅGOT BÖRJAR, NÅGOT TAR SLUT **SOMETHING BEGINS, SOMETHING ENDS**



SWEDEN 2009

FEATURE, COLOUR, BETA SP PAL, 29 MIN.

DIRECTOR: MIKAEL BUNDSÉN **PRODUCER:** ERIK HEMMENDORFF **SCREENPLAY:** MIKAEL BUNDSÉN **CINEMATOGRAPHY:** WILLE LINDELÖW **EDITOR:** MIKAEL BUNDSÉN **MUSIC:** CAST: OSCAR RYDELIUS, LINUS EKMAN, ANNA SÖDERLING **WORLD SALES:** MIKAEL BUNDSÉN **PRODUCTION:** PLATTFORM PRODUKTION **SUPPORTED BY:** FILM I VÄST / VÄXTHUS **SWEDISH DISTRIBUTION:** **WORLD PREMIÈRE**

SYNOPSIS It's summer. The guys are playing basketball and swimming. All that will soon come to an end, however. Jonas is going to Cape Town in a couple of weeks. Rasmus can't figure out what he's going to do there. He doesn't know what to say to make Jonas change his mind and stay. Rasmus has been admitted to the Law Programme at Uppsala University and his parents are overjoyed, but for his own part he's not that sure that this is what he wants. And how to tell Jonas, who doesn't even know that he applied? Separation is around the corner and definitive.

DIRECTOR'S COMMENT *To me graduation was like a black hole. My friends revealed plans I didn't know they had. Me, I didn't have a clue. We were in a borderland where nothing was certain, everything in flux.*



MIKAEL BUNDSÉN. Born in 1989 in Göteborg. Currently studying at the School of Film Directing, Göteborg.

FILMOGRAPHY 2009 NÅGOT BÖRJAR, NÅGOT TAR SLUT, SHORT; 2007 HEJ KÄRLEKEN, SHORT

BROCCOLI 14 **BROCCOLI 14**

SYNOPSIS A humorous look at the eternal quest for a fit body.

DIRECTOR'S COMMENT



SWEDEN 2009

FEATURE, COLOUR, 35MM, 1 MIN.

DIRECTOR: HELENA ALVESALO **PRODUCER:** HELENA ALVESALO **SCREENPLAY:** HELENA ALVESALO **CINEMATOGRAPHY:** THOMAS FRANTZEN **EDITOR:** HELENA ALVESALO **MUSIC:** ULRIKA EMANUELSSON **CAST:** ANNA HELLBERG, CAROLINAE DAMKÖR **WORLD SALES:** OMNIA MINIMA **SUPPORTED BY:** FILM I SKÅNE, LÅNGMANSKA KULTURFONDEN, FILMINSTITUTET **SWEDISH DISTRIBUTION:** WORLD PREMIÈRE

HELENA ALVESALO. Born in 1969 in Helsingborg, Sweden. Autodidact filmmaker who has made numerous short films. Also works as a designer.

FILMOGRAPHY 2009 BROCCOLI 14, SHORT; 2009 MIKROFILM 3, SHORT EXPR; 2008 MIKROFILM 2, SHORT EXPR; 2007 MIKROFILM 1, SHORT EXPR; 2006 RITSCH RATSCH FILIBOMBOMBOM, SHORT DOC; 2005 GLITTERGIRL, SHORT EXPR



SYNOPSIS The only thing we know for sure is that we all are going to die one day. The film is about Runo Andersson, a funeral director and the owner of the only Elvis Presley store in Sweden, who runs both business in the same building.

DIRECTOR'S COMMENT *My interest in making a film around the concept of death arose when I, together with a colleague, produced a documentary film (Voices from Cape Town). It was well received, awaking questions in the viewers, and the will to discuss death. I now wanted to expound on this theme and the encounters I had by producing a film about funeral director Runo Andersson in Norberg.*



SWEDEN 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 11 MIN.

DIRECTOR: ANNA LARSSON **PRODUCER:** ANNA LARSSON **SCREENPLAY:** ANNA LARSSON **CINEMATOGRAPHY:** ANNA LARSSON **EDITOR:** ANNA LARSSON **MUSIC:** KENNETH COSIMO **CAST:** RUNO ANDERSSON **WORLD SALES:** ANNA LARSSON **SUPPORTED BY:** FILM I SKÅNE FILM I STOCKHOLM FILMCENTRUM SYD **NORDIC PREMIÈRE**

ANNA LARSSON. Born in 1981 in Skallsjö, Sweden. Studied Culture, Society and Media Production at Linköping University 2000 – 2004. Worked as a news cameraman for TT as well as a freelance cameraman and photographer. Produced two documentaries about South Africa and worked with Roy Andersson on You, the Living.

FILMOGRAPHY(SELECT) 2009 RUNO, SHORT DOC; 2009 YOUR VISION YOUR WILL, DOC; 2008 LIFE GOES ON, DOC; 2005 SUB AEQUAETIS VIVO, VIDEOINSTALLATION; 2004 GRÄSROTSKULTUR; 1999 NÅGRA MINUTER FÖRÄNDRADE ALLT, DOC



1987-1993 1987-1993



SWEDEN/NORWAY 2009

DOCUMENTARY, COLOUR, HDCAM PAL, 11 MIN.
DIRECTOR: MARIUS DYBWAD BRANDRUD **PRODUCER:** MARIUS DYBWAD BRAND-
RUD **SCREENPLAY:** MARIUS DYBWAD BRANDRUD **CINEMATOGRAPHY:** NINA
DYBWAD **EDITOR:** MARIUS DYBWAD BRANDRUD **CAST:** NINA DYBWAD, MARIUS
DYBWAD BRANDRUD **WORLD SALES:** MARIUS BYBWAD BRANDRUD **WORLD
PREMIÈRE**

SYNOPSIS We kept at it for seven years, Mom
and me. To get that perfect picture of me.



MARIUS DYBWAD BRANDRUD. Born in 1976 in Udde-
valla, Sweden. Studied at The School of Film Di-
recting and Konstfack.

FILMOGRAPHY 2009 1987-1993, SHORT DOC; 2007 ALVA, SHORT
(GIFF 2007); 2005 ANNA, SHORT

MISSLYNT OUT OF HUMOUR



SWEDEN 2009

ANIMATION, COLOUR, DIGIBETA PAL, 2 MIN.
DIRECTOR: MY EKLUND **PRODUCER:** **SCREENPLAY:** MY EKLUND **CINEMATO-**
GRAPHY: MY EKLUND **EDITOR:** MY EKLUND **MUSIC:** TURE BERG **CAST:** **WORLD
SALES:** MY EKLUND **SUPPORTED BY:** FELLINGSBRO FOLKHÖGSKOLA, DRAMATISKA
INSTITUTET **SWEDISH DISTRIBUTION:** **WORLD PREMIÈRE**

SYNOPSIS A disgruntled little sparrow is unable
to see the joy right in front of his beak.

DIRECTOR'S COMMENT *A film about how you should
look at things with new eyes, made in stop-motion
because that's the most fun.*



MY EKLUND. Born in 1986 in Sundsvall, Sweden.
Studied image and design in upper secondary
school at Skvaderns Gymnasieskola and anima-
tion at Fellingsbro FHSK.

FILMOGRAPHY 2009 MISSLYNT, SHORT ANIM; 2007 ETT ME-
NINGSLÖST SUS, SHORT ANIM

TORD OCH TORD TORD AND TORD

SYNOPSIS One day Tord accidentally walks into the flat next to his. Another guy named Tord lives there, he has just moved in. Tord and Tord start to hang out. They send each other messages through the mail slot and in time develop their own coded language that is almost impossible for an outsider to understand.

DIRECTOR'S COMMENT Tord and Tord is made in stop-motion, using dolls in a model set. The film is about loneliness.



SWEDEN 2010

ANIMATION, COLOUR, DIGIBETA PAL, 10 MIN.

DIRECTOR: NIKI LINDROTH VON BAHR **PRODUCER:** NIKI LINDROTH VON BAHR **SCREENPLAY:** NIKI LINDROTH VON BAHR **CINEMATOGRAPHY:** NIKI LINDROTH VON BAHR **EDITOR:** NIKI LINDROTH VON BAHR **MUSIC:** HANS APPELOVIST **CAST:** THOMAS TIDHOLM (BERÄTTARRÖST) **WORLD SALES:** NIKI LINDROTH VON BAHR **SUPPORTED BY:** FILM STOCKHOLM **WORLD PREMIÈRE**

NIKI LINDROTH VON BAHR. Born in 1984 in Stockholm. Freelancing prop maker and animator with a studio in Midsommarkransen, Stockholm. Studied animation and experimental filmmaking at Diagonalakademin in Stockholm 2007–2009 and prop making and special effects at Nordiska Scenografiskolan, Skellefteå, 2004–2006.

FILMOGRAPHY 2010 TORD OCH TORD, SHORT ANIM; 2006 EN NATT I MOSKVA, SHORT EXPR (GIFF 2008)



THE WARMEST WINTER IN 250 YEARS THE WARMEST WINTER IN 250 YEARS

SYNOPSIS It's the hottest winter in 250 years. In Stockholm, all the men wear a new scarf. It's a striped model tied with a French knot. You'd think the country was recently invaded by moths, or that Stockholm is run by a military dictatorship where the dreaded military police assault everyone not wearing a striped scarf with a French knot. But that's not the case. Swedish men act like this entirely of their own free will.

DIRECTOR'S COMMENT Last winter I spent three months in Stockholm. I noticed that all the men suddenly wore identical scarfs. And not only did they wear the same scarfs, they all tied them in the same fashion.



GERMANY 2009

ANIMATION, COLOUR, HDCAM PAL, 2 MIN.

DIRECTOR: BJÖRN PERBORG **PRODUCER:** JOHAN MÖLLER **SCREENPLAY:** BJÖRN PERBORG **CINEMATOGRAPHY:** BJÖRN PERBORG **EDITOR:** BJÖRN PERBORG **MUSIC:** BJÖRN PERBORG **CAST:** DAVE MORRIS **WORLD SALES:** JOHAN MÖLLER **NORDIC PREMIÈRE**

BJÖRN PERBORG. Born in 1974 in Västerås, Sweden. He has a background as an artist and musician. Studied art at Valand, Göteborg, and music at the music colleges in Örebro, Göteborg and Moscow. He mainly works with animation. His films can be seen both at festivals and on the art scene.

FILMOGRAPHY (SELECT) 2009 THE WARMEST WINTER IN 250 YEARS, SHORT ANIM; 2009 ALLA DÖDA JAG SETT, SHORT ANIM; 2009 EUROPAS HÖGSTA BERG, SHORT ANIM; 2008 STADEN JAG BOR I, SHORT ANIM; 2008 AMERIKARESAN, SHORT ANIM; 2007 RIVJÄRN, SHORT ANIM; 2006 RANCOROUS CALL, SHORT ANIM; 2006 BARKING AT THE WRONG TREE, SHORT ANIM; 2005 DESIGN & TERRORISM, SHORT EXPR; 2004 SKYLL DIG SJÄLVSKOLAN, SHORT ANIM; 2003 KAN JAG SE VAD DU SER, SHORT EXPR; 2001 SÅ GÖR VI I GÖTEBORG, SHORT DOC



UTAN KÖN, INGA STÖN **STATUES AND MAGIC**



SWEDEN 2009

EXPERIMENTAL, COLOUR, DIGIBETA PAL, 6 MIN.

DIRECTOR: ANNA SUNDSTRÖM **PRODUCER:** ANNA SUNDSTRÖM **SCREENPLAY:** ANNA SUNDSTRÖM **CINEMATOGRAPHY:** ANNA SUNDSTRÖM, TOVE ROSANDER **EDITOR:** ANNA SUNDSTRÖM **WORLD SALES:** ANNA SUNDSTRÖM **WORLD PREMIÈRE**

SYNOPSIS Statues and Magic is about how the female statues in Göteborg get their sexual organs back with the help of an unusual superhero.

DIRECTOR'S COMMENT *I wanted to show a "Utopia" where female sexuality is as prominent and natural as male sexuality. As female statues don't even have a slit for a sex organ I wanted to use them to accentuate the role of female sexuality in society. But I didn't want to settle for just emphasising this fact, but change it as well.*



ANNA SUNDSTRÖM. Born in 1982 in Göteborg. Studied at Öland Documentary School.

FILMOGRAPHY 2009 UTAN KÖN, INGA STÖN, SHORT EXPR; 2008 PROMENAD, SHORT; 2007 LUCA, SHORT DOC; 2007 ALLA SKA SOVA, SHORT DOC; 2006 ETT PAR MINDRE, SHORT

MICKY BADER **BATHING MICKY**



DENMARK 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 14 MIN.

DIRECTOR: FRIDA KEMPF **PRODUCER:** FRIDA KEMPF **SCREENPLAY:** FRIDA KEMPF **CINEMATOGRAPHY:** CAMILLA SKAGERSTRÖM **EDITOR:** ERIK ANDERSSON **MUSIC:** JON JEFFERSON KLINGBERG **CAST:** EBBA "MICKY" HEYMAN **WORLD SALES:** MEDIMA FILM **SUPPORTED BY:** FILM I VÄSTMANLAND **SWEDISH DISTRIBUTION:** **WORLD PREMIÈRE**

SYNOPSIS Mickey is about to turn 100, but that doesn't stop her from year-round swimming with her friends at her beloved club. Here she tells us about big events, her thoughts and a decision that once turned her life in a completely new direction.

DIRECTOR'S COMMENT *I wanted to make a film about Micky because she is an inspiring and interesting woman who was ahead of her times. A female entrepreneur who dared to swim against the tide.*



FRIDA KEMPF. Born in 1977 in Sala, Sweden. Documentary filmmaker. Studied at Dramatiska Institutet (DI).

FILMOGRAPHY 2009 MICKY BADER, SHORT DOC; 2006 PSYKOBALETT, SHORT DOC; 2006 SHARAF HJÄLTAR, SHORT DOC; 2003 HJÄRTAT I ARSENAL, SHORT DOC; 2002 SAMMA VISA VARJE ÅR, SHORT DOC

TID UR LED TIME OUT OF PLACE

SYNOPSIS There are moments when time stands still, waiting for life to turn in a new direction. *Time Out Of Place* is about these moments. Fleeting and everlasting at the same time. Sara is standing on a balcony, gazing out into the big city night. Everything happening beneath her mirrors her situation and affects her decision. It is a story about the moment that you make your decision about breaking up from a relationship. Everything you once believed in is still echoing within you, at the same time you have already moved on.

DIRECTOR'S COMMENT *The film is about a reflection on time and different realities. A play on the thought about how it might be if time wasn't entirely linear and the border between fiction and reality not as distinct.*



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA PAL, 15 MIN.

DIRECTOR: YLVA FORNER **PRODUCER:** MALLA GRAPENGISSER **SCREENPLAY:** YLVA FORNER **CINEMATOGRAPHY:** ELLEN KUGELBERG **EDITOR:** ANTON SKOTT **MUSIC:** LISA LINDAL, JESPER JONSSON **CAST:** EMMA WARG, ELIN LYCKE, LEO BOON-STRÅ LUDDE HAGBERG, EVA REXED, PER GRYT **WORLD SALES:** HYSTERIA FILM AB **PRODUCTION:** HYSTERIA FILM AB **SUPPORTED BY:** SVENSKA FILMINSTITUTET KONSTNÄRSNÄMNDEN FILM / FILMBASEN **WORLD PREMIÈRE**

YLVA FORNER. Born in 1979 in Skellefteå, Sweden. Studied at different film and theatre schools in Barcelona. As of 2007 she lives in Stockholm where she works as a director and script-writer. In 2009 she was the recipient of the SWEA film grant. She is currently writing her first feature film.

FILMOGRAPHY(SELECT) 2009, TID UR LED, SHORT; 2008, GREETINGS FROM SLUSSEN, STHLM, SHORT; 2005, DESHIELO/MELTING, SHORT; 2004 VEN/COME, SHORT; 2003 POLVO/DUST, SHORT



MARSKATTERNA OCH LEKSAKSBILEN THE CATS OF MARS MEET THE TOY CAR

SYNOPSIS The cats of Mars live in the ruins of a long lost civilisation. One day something strange lands among them. It is a toy car, and whatever the cats do, it seems so sad. The cats have to try to help it get home.

DIRECTOR'S COMMENT *The first sketch was made for an exhibition about made-up books, some five years ago, and since then I've been working on the film from time to time. Freddie did the narration last year and this year I finished the backgrounds and animated it all. And it wasn't until this year that I realised what kind of music would work best – old commercial jingles (creative commons, with expired copyright) have been looped and edited. Enjoy.*



SWEDEN/USA 2010

ANIMATION, COLOUR, DIGIBETA PAL, 8 MIN.

DIRECTOR: JACOB STÅLHAMMAR **PRODUCER:** JACOB STÅLHAMMAR **SCREENPLAY:** JACOB STÅLHAMMAR **CINEMATOGRAPHY:** JACOB STÅLHAMMAR **EDITOR:** JACOB STÅLHAMMAR **MUSIC:** CAST: FREDDIE WADLING **WORLD SALES:** JACOB STÅLHAMMAR **WORLD PREMIÈRE**

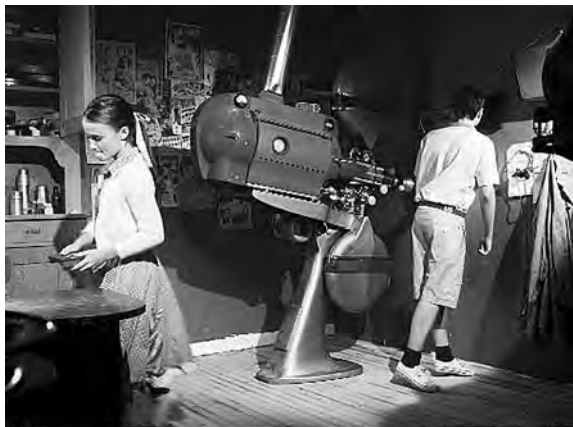
JACOB STÅLHAMMAR. Born in 1967 in Halmstad, Sweden. Earned a B.A. in English before studying Psychology. Works as a neuropsychologist and illustrator, and has in recent years also expanded into stand-up comedy. Previously worked as a sound engineer and musician for about 20 years.

FILMOGRAPHY2010 MARSKATTERNA OCH LEKSAKSBILEN, SHORT ANIM; 2009 RALPH & JIMMY, ANIM (GIFF 2009); 2008 A HIGH SCHOOL LOVE STORY, ANIM (GIFF 2008); 2007 AND DELIVER US FROM EVIL, SHORT; 2006 KULLABERG, SHORT EXPR (GIFF 2006); 2005 THEY CALL US FANS, DOC (GIFF 2005)



SWEDISH SHORTS WORLD PREMIÈRES

RADIO LUXEBURG RADIO LUXEMBOURG



SWEDEN 2009

FEATURE, COLOUR, 35MM, 32 MIN.

DIRECTOR: MAGNUS JOHANSSON **PRODUCER:** ANNA BERG, CHRISTIAN BERG, MAGNUS JOHANSSON **SCREENPLAY:** MAGNUS JOHANSSON, ANNA BERG **CINEMATOGRAPHY:** CHRISTIAN BERG **EDITOR:** MAGNUS JOHANSSON **CAST:** KAROLINA WEDIN, MIKAEL GÖRANSSON, PER FLYGARE, JESPER BARK, OLA BJÖRKMAN, SOFIA ZOUAGUI **WORLD SALES:** JR ENTERTAINMENT AB **PRODUCTION:** JR ENTERTAINMENT AB, FRAMEVILLE HB **SUPPORTED BY:** FILM I DALARNA **WORLD PREMIÈRE**

SYNOPSIS 1959. The young girl from the big city has to spend summer with her cousin in a small town in mid-Sweden. To make life bearable, she starts raising the cash to buy a radio that will give her access to Radio Luxemburg, the foreign channel broadcasting the new music you won't hear on Swedish radio. They get the opportunity to work in the dilapidated cinema and accidentally manage to show films that have been "censored" by the town's domineering priest. The money starts to flow as the inhabitants of the sleepy town suddenly have something to do. But the local patriarch dislikes competition for the citizens – and their money.

DIRECTOR'S COMMENT *A little film for the somewhat younger. About how having your own voice and free will hasn't always been a given.*



MAGNUS JOHANSSON. Born in 1976 in Brunneby, Sweden. Graduated from Stockholm Film School in 2002. He has worked at several production companies as an editor, while producing short films through his own company.

FILMOGRAPHY 2009 RADIO LUXEBURG, SHORT; 2008 HEMMAFRUN, SHORT; 2005 MAKING STARS, SHORT EXPR; 2003 TORPET, SHORT EXPR; 2002 ONE WAY TRIP, SHORT (GIFF 2004)

BLANCO BLANCO



SWEDEN 2009

ANIMATION, COLOUR, DIGIBETA PAL, 8 MIN.

DIRECTOR: KRISTINA FRANK **PRODUCER:** KRISTINA FRANK **SCREENPLAY:** KRISTINA FRANK **CINEMATOGRAPHY:** KRISTINA FRANK **EDITOR:** KRISTINA FRANK **MUSIC:** FINN OCH TÄNGMAN/ AU ENGSTRÖM **WORLD SALES:** KRISTINA FRANK **WORLD PREMIÈRE**

SYNOPSIS Sofie is looking out across a city going dark. After a night of endless nightmares, she discovers that she has lost her heart and finds it where she least expected.

DIRECTOR'S COMMENT *I wanted to create my animation world to see what I would find.*



KRISTINA FRANK. Born in 1967 in Umeå, Sweden. Studied animation and experimental filmmaking in Gotland. Freelances as a model builder and animator.

FILMOGRAPHY 2009 BLANCO, SHORT ANIM; 2008 CIO, ANIM; 2007 AFTONLANDET, ANIM (GIFF 2008); 2006 ZEPPZUG SKYLINES, ANIM

TRÖST SOLACE

SYNOPSIS Sara works an emergency services operator in Stockholm. After rigorous studies and tons of manuals she is fully trained in receiving the calls from people needing help. Daniel is young man facing an impossible solution. Throughout his teens he has developed a gambling addiction and he is now all alone, heavily in debt and broken-hearted. His family has turned their backs on him and there's no help from health care for him. Daniel is now going to end his misery by jumping off a roof. His last call goes to emergency number. Sara is the one taking Daniel's call.

DIRECTOR'S COMMENT *A story about helplessness and compassion. About the individual doing the right thing by doing the wrong thing. About order versus chaos. About how we don't know how great a part we can play in another's life.*



SWEDEN 2009

FEATURE, COLOUR, HDCAM PAL, 15 MIN.

DIRECTOR: LINNÉA ROXEHEIM **PRODUCER:** GEORGIE MATHEW **SCREENPLAY:** LINNÉA ROXEHEIM, PIOTR MARCINIAK, BEATRICE LINDER **CINEMATOGRAPHY:** MATIAS SILVA **EDITOR:** BJÖRN KESSLER **MUSIC:** ALEXANDRA NILSSON **CAST:** SOFIA PEKKARI, ADAM LUNDGREN **WORLD SALES:** DRAMATISKA INSTITUTET **SUPPORTED BY:** DRAMATISKA INSTITUTET **WORLD PREMIÈRE**

LINNÉA ROXEHEIM. Born in 1984 in Stockholm. Started out in film as a child actor. Moved to Los Angeles for film studies at the age of 20. Dropped out of Psychology studies at Uppsala University when she was admitted to Dramatiska Institutet's (DI) directing programme in 2007. Also studied documentary filmmaking at Birkagårdens FHKS.

FILMOGRAPHY 2009 TRÖST, SHORT; 2008 ORKA BRY SIG, SHORT; 2008 BARA EN DAG, SHORT; 2008 VAD VORE VI, SHORT; 2008 BABYLYCKA, SHORT; 2007 EN ALLDELES OVANLIG DAG, SHORT EXPR; 2006 VITT PORSLIN, SHORT DOC; 2004 HAPPILY EVER AFTER, SHORT; 2004 HARRYWEEN, SHORT



SYNOPSIS A young man is harassed by a gang of drunken guys at a bus stop. Discussion steadily heats up and the whole thing progresses towards an abrupt end.

DIRECTOR'S COMMENT *I wanted to make Row because I'm fed up with how reality is rarely seen in Swedish film. My goal is to show a simple situation that you can relate to, without preaching or trying to shock the viewer.*



SWEDEN 2009

FEATURE, COLOUR, BETA SP PAL, 5 MIN.

DIRECTOR: PAOLO NOBIS SANDÉN **PRODUCER:** MARCUS LAVING **SCREENPLAY:** PAOLO NOBIS SANDÉN **CINEMATOGRAPHY:** PAOLO NOBIS SANDÉN **EDITOR:** PAOLO NOBIS SANDÉN **CAST:** DAVID SIVÉN, DAG THORÉN, SIMON WARG, MIKA MESSA **WORLD SALES:** PAOLO NOBIS SANDÉN **WORLD PREMIÈRE**

PAOLO NOBIS SANDÉN. Born in 1989 in Lund, Sweden. Studied photography in upper secondary school in Lund. Studied Film Theory at Lund University where he wrote his Master's thesis. Currently attending his first year of film studies at Fridhems FHKS, Svalöv.

FILMOGRAPHY 2009 BRÅK, SHORT



GIRL IN THE GRASS **GIRL IN THE GRASS**



SWEDEN 2009

ANIMATION, COLOUR, DIGIBETA PAL, 3 MIN.
DIRECTOR: ALEXANDRA CAMPBELL MARSHALL **PRODUCER:** ALEXANDRA CAMPBELL MARSHALL **SCREENPLAY:** ALEXANDRA CAMPBELL MARSHALL **CINEMATOGRAPHY:** ALEXANDRA CAMPBELL MARSHALL **EDITOR:** ALEXANDRA CAMPBELL MARSHALL **WORLD SALES:** ALEXANDRA CAMPBELL MARSHALL **WORLD PREMIÈRE**

SYNOPSIS A person is alone in a meadow. In an unpleasant daydream, she tries to catch and hold small blue, human shapes, but they flow from her embrace like water...

DIRECTOR'S COMMENT *The first spontaneous idea for the film was very simple, but the further the script progressed I realised that I subconsciously had created a rather fine metaphor for a question that's very important to me.*



ALEXANDRA CAMPBELL MARSHALL. Born in 1988 in Stockholm. Studied image and design at Sollen-tuna Fria Gymnasium and animation at Fellings-bro FHSK.

FILMOGRAPHY 2009 GIRL IN THE GRASS, SHORT ANIM

ENSENADA **ENSENADA**



DENMARK 2009

FEATURE, COLOUR, BETA SP PAL, 12 MIN.
DIRECTOR: GUSTAV MÖLLER **PRODUCER:** GUSTAV MÖLLER, MADS HEDEGAARD, THORE LINDHARDT GARBERG **SCREENPLAY:** GUSTAV MÖLLER **CINEMATOGRAPHY:** MADS HEDEGAARD **EDITOR:** THORE LINDHARDT GARBERG **CAST:** TILDE MAJA B. FREDRIKSEN, TOKE GRÆSBORG **WORLD SALES:** GUSTAV MÖLLER **WORLD PREMIÈRE**

SYNOPSIS Ensenada. The dead seal. The dog crucifix. Ghosts of the dead car sun. Stop the car. Rain. Night. Feel.

DIRECTOR'S COMMENT *Ensenada is rather the film crew's and actors' interpretation of ideas, texts and sources of inspiration, than the composition of a plotted story. Hopefully the viewer will allow himself to interpret it freely.*



GUSTAV MÖLLER. Born in 1988 in Göteborg. Studied filmmaking at Ale Gymnasium and København film- og fotoskole. Works in Copenhagen.

FILMOGRAPHY 2009 ENSENADA, SHORT; 2008 BLOTT EN DAG, SHORT (GIFF 2008)

HEADPHONE SILENCE HEADPHONE SILENCE

SYNOPSIS *Headphone Silence* is about pauses. About what we do when we think no one sees us, about private moments, opera and hypnosis. About taking a break from your life and for a few minutes become what we dream about being, or perhaps once were.

DIRECTOR'S COMMENT *It was fun to work almost entirely without dialogue. Instead the focus was on trying to find humour and clarity in the image and the direction, on trying to create a mood that told my story.*



SWEDEN 2010

FEATURE, COLOUR, DIGIBETA PAL, 6 MIN.

DIRECTOR: ANNA ZACKRISSON **PRODUCER:** JON NOHRSTEDT, LARS G LINDSTRÖM
SCREENPLAY: ANNA ZACKRISSON **CINEMATOGRAPHY:** MAREK SEPTIMUS
WIESER EDITOR: JOEN CARLSTEDT **ROBIN SIWE CAST:** LOTTA TEJLE, KARL-ROBERT
 LINDSTRÖM, ULLA-BRITT NORRMAN **WORLD SALES:** NORDISK FILM PRODUCTION
 SVERIGE AB **SUPPORTED BY:** NORDISK FILM, SVT, DAGSLJUS AB, SFI, FILMSTOCK-
 HOLM/FILMBASEN **WORLD PREMIÈRE**

ANNA ZACKRISSON. Born in 1977 in Stockholm. He has among other things worked as assistant director on *Den nya människan* and *Let the Right One In*, where he also worked with casting.

FILMOGRAPHY 2010 HEADPHONE SILENCE, SHORT



DENNA PLÖTSLIGA LYCKA INSTANT HAPPINES

SYNOPSIS Daddy is a successful writer while mommy is suffering from writer's block. Grandma drinks to much and is no longer allowed to babysit. The kids do their best to understand and solve the family's problems.

DIRECTOR'S COMMENT *Everything is unfair and life contains far too much social realism. A film about pre-cautious kids and their childish parents.*



SWEDEN 2009

FEATURE, COLOUR, HD-CAM PAL, 18 MIN.

DIRECTOR: ÖLLEGÅRD GOULOS **PRODUCER:** MAGNUS LUNELL **SCREENPLAY:**
 LINDA BOSTRÖM KNAUSGÅRD **CINEMATOGRAPHY:** MAGNUS LUNELL **EDITOR:**
 MAGNUS LUNELL **CAST:** YLVA GALLON, ANITA NYMAN, EDIT BOMAN, DOUGLAS
 COOPER, MAGNUS LUNELL **WORLD SALES:** MAGNUS ÖLLEGÅRD PRODUKTION
WORLD PREMIÈRE

ÖLLEGÅRD GOULOS. Born in 1967 in Helsinki, Finland. Studied directing at Teaterhögskolan at Lund University 2002–2004. Theatre director working in Sweden since 1999.

FILMOGRAPHY 2009 DENNA PLÖTSLIGA LYCKA, SHORT; 2007
 PÅSKLOV, SHORT (GIFF 2007)



VEM BLÖDER? WHO IS BLEADING?



SYNOPSIS All the animals are doing car-pentering. It's not just fun - it can also be a bit dangerous ... Some of the animals get hurt, and poor little rabbit gets the balme. It all ends well: They have built a puppet theatre and rabbit plays all the parts and works on his guilt.

DIRECTOR'S COMMENT *As soon as I laid eyes on these five small characters in the books, I knew they were going to become films, and that I had been called to make the films. Stina's design is simply irresistible and the tales bring up subjects that every child can relate to, without amelioration, but with a lot of love.*

SWEDEN 2009

ANIMATION, COLOUR, HDCAM, 4 MIN.

DIRECTOR: JESSICA LAURÉN **PRODUCER:** LINDA HAMBÄCK **SCREENPLAY:** STINA WIRSÉN **EDITOR:** JESSICA LAURÉN **MUSIC:** POMPE HEDENGREN **CAST:** GUNNAR BOLIN VO **WORLD SALES:** FILMTECKNARNA FICTION AB **PRODUCTION:** FILMTECKNARNA AB **SUPPORTED BY:** SVENSKA FILM INSTITUTET, FILMTECKNARNA AB, FILM I VÄST, NORDISK FILM & TV FOND **WORLD PREMIÈRE**



JESSICA LAURÉN. Born in 1967 in Stockholm. Studied at The Animation Workshop in Viborg. Has worked with direction, animation and design on short films, commercials and TV series for Film-Tecknarna AB, Happy Life and Cinemation.

FILMOGRAPHY 2009 VEM BLÖDER?, SHORT ANIM; 2004 I HUVUDET PÅ UNGÅR; 1994 SOLENS VATTEN (GIFF 1994)

ÄR JAG BRA SÅ HÄR? AM I OKAY LIKE THIS?



SWEDEN 2009

FEATURE, COLOUR, HDCAM PAL, 9 MIN.

DIRECTOR: TOBIAS ASPELIN **PRODUCER:** TOBIAS ASPELIN **SCREENPLAY:** TOBIAS ASPELIN **CINEMATOGRAPHY:** EMIL MKRTTCHIAN **EDITOR:** TOBIAS ASPELIN **MUSIC:** AINO OCH TOBIAS ASPELIN **CAST:** TOBIAS ASPELIN, AMANDA DAVIN, JIMMY ENDELEY **WORLD SALES:** TOBIAS ASPELIN EF **WORLD PREMIÈRE**

SYNOPSIS A single father lives and his teenage daughter live together, but have no contact. They don't know anything about the other's life, until one day they meet in a situation as unpleasant as it is unexpected.

DIRECTOR'S COMMENT *I wanted to explore how, on the one hand, our gaze changes depending on what concerns us and what doesn't, and on the other, our need to be seen and how we are exposed to the power of the gaze.*



TOBIAS ASPELIN. Born in 1968 in Lund, Sweden. Studied at The Academy of Music and Drama in Göteborg 1991–94. He has worked as an actor for the screen, the stage, radio and TV ever since. Studied at Manuspiloterna –2008. *Am I Okay Like This?* is his directorial debut.

FILMOGRAPHY 2009 ÄR JAG BRA SÅ HÄR?, SHORT

THE PUBLIC SWIMMING HALL THE PUBLIC SWIMMING HALL

SYNOPSIS In this film we meet ten women wearing identical swimsuits and caps who are swimming symmetrically in an otherwise empty pool. The public pool is sparsely lit and the women swim in slow synchronicity to music from Richard Wagner's "Parsifal". Throughout the film everyone unquestioningly swims in the same pattern. In the background, the dark of winter is reflected in the windows, shadows and reflections move across the walls and ceiling.

DIRECTOR'S COMMENT *What inspired me to take this film was the power inherent in a group and group dynamics. Which can be either good or bad. The balance in between.*



SWEDEN 2009

EXPERIMENTAL, COLOUR, HDCAM PAL, 8 MIN.

DIRECTOR: JONATHAN LEWALD **PRODUCER:** JONATHAN LEWALD **SCREENPLAY:** JONATHAN LEWALD **CINEMATOGRAPHY:** JONATHAN LEWALD **ERIK (B-FOTO) LEWALD MÄNSSON (B-FOTO)** **EDITOR:** JONATHAN LEWALD **CAST:** ANNICKA SUNNERFORS, TUULA HEDLUND, PIA JORANDER, ROZA HAGEVI, BRITTA LEWALD, CHRISTINA VALFRIDSSON, INGRID SZYMANSKI, INGELA LEWALD, MIMMI LANGE, INGER JANS **WORLD SALES:** JONATHAN LEWALD **SUPPORTED BY:** KONSTNÄRLIGT UTVECKLINGARBETE (UTBILDNINGSNÄMNDEN) EE-MEDEL- ELEV TILL ELEV KUNGLIGA KONSTHÖGSKOLAN **WORLD PREMIÈRE**

JONATHAN LEWALD. Born in 1979 in Västervik, Sweden. Grew up in Katrineholm, Stockholm and Saudi Arabia. Studied music at Rytmusgymnaset in Stockholm, art at the Finnish Academy of Fine Arts in Helsinki and will graduate with an MA from Royal University College of Fine Arts (KKH) in Stockholm in 2010.

FILMOGRAPHY 2009 THE PUBLIC SWIMMING HALL, SHORT EXPR; 2009 MORMORS ÖGA, SHORT EXPR; 2008 RÖRELSE 1,2,3, SHORT EXPR; 2007 'RÖKEN', SHORT EXPR



SYNOPSIS The memory of a humming computer, hands writing the both forbidden and common words, bodies in motion on the screen. The door creaking and mom calling out that dinner is ready. Eleven years later, David is sitting with his mother in his teenage room. From their body language, conversation and memories come words and images showing how pornography affected David. A bridge is built across a generation gap of experiences, a bridge that reveals the necessity of showing the unmentionable.

DIRECTOR'S COMMENT *The idea was to convey a dirty and embarrassing feeling that is rarely talked about. Realising the project meant shame from several perspectives. Partly the pang of being caught in the act, partly the shame of bringing up the memory in conversation.*



SWEDEN 2009

DOCUMENTARY, BLACK AND WHITE, BETA SP PAL, 7 MIN.

DIRECTOR: DAVID ODELL **PRODUCER:** DAVID ODELL **SCREENPLAY:** DAVID ODELL **CINEMATOGRAPHY:** DAVID ODELL **EDITOR:** DAVID ODELL **CAST:** ANITA ODELL, AXEL ODELL, DAVID ODELL **WORLD SALES:** DAVID ODELL FILMPRODUKTION **WORLD PREMIÈRE**

DAVID ODELL. Born in 1984 in Stockholm. Currently studies at the School of Film Directing in Göteborg (2009–2011). Has an MA in Film Theory from Stockholm University. Attended Fanzingo's course in documentary filmmaking in 2008.

FILMOGRAPHY 2009 MATEN ÄR KLAR, SHORT DOC; 2006 UM-BUTU, SHORT



SWEDISH SHORTS WORLD PREMIÈRES

MIG OCH MIN NAESE **ME AND MY NOSE**



SWEDEN/DENMARK 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 28 MIN.

DIRECTOR: ZISKA SZEMES **PRODUCER:** MALIN SÖDERLUND, LISE SAXTRUP
SCREENPLAY: ZISKA SZEMES, MIKKEL HEDE **CINEMATOGRAPHY:** ERIK MOLBERG
HANSEN **EDITOR:** CHARLOTTE ARNHOLTZ **MUSIC:** PEDER OCH ASGER PEDERSEN
OCH BADEN **CAST:** (SELECT) FLEMMING LAURIDSEN, EVA ERSBØLL, TOM GILBERT,
ZISKA SZEMES **WORLD SALES:** KLASSEFILM **PRODUCTION:** KLASSEFILM, KRAFT-
FILM **SUPPORTED BY:** MEDIA, DANSKA FILMINSTITUTET, SVENSKA FILMINSTITUTET,
ANIS, TV2 DENMARK, UNDERVISNINGSMINISTERIETS TIPS- OCH LOTTOMIDLER
SWEDISH PREMIERE



ZISKA SZEMES. Born in 1867 in Ängelholm, Sweden.
Works as a director. Studied animation at the Na-
tional Film School of Denmark.

SYNOPSIS Ziska was born and raised in Sweden. Yet she is often asked where she's from, since she doesn't look Swedish. In *Me and My Nose*, Ziska sets out on a journey to find out if she is Swedish, how to make a Swedish nose look Swedish and what such a nose actually looks like. The trip ends in Copenhagen where she lives with her family. She has realised that she will never be a Swede or a Dane in such a way that she'll be regarded as "one of us Swedes" or "us Danes". She has to be Danish and Swedish in her own way.

DIRECTOR'S COMMENT *Me and My Nose is a film about identity. As viewers we are brought along when Ziska sets out to find her identity. We share her confusion about what she is – Swedish, Danish, Parsi, immigrant? The theme is topical and timely, not just in the Nordic countries. Me and My Nose is a documentary with added elements of animation and special effects. The film is a contribution to the ongoing debate in, among other countries, Sweden and Denmark about integration and national values.*

FILMOGRAPHY(SELECT) 2009, ME & MY NOSE, DOC; 2008 BARRY BAGUETTE, KONSTPROJEKT MED LISA RYDBERG; 2003 DEM DEROVRE OG DE ANDRE, SHORT ANIM (GIFF 2005); DANSK TEGNEFILM2; 2000 EN HELVEDES UGE, SHORT ANIM (GIFF 2001); 1999 FLODHÄSTEN & KROKODILEN, SHORT; 1998 STRESS; 1996 MUSIKALEN, STOCKHOLM OPERA UNDERGROUND

AVKOMMA **OFFSPRING**



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA PAL, 14 MIN.

DIRECTOR: KRISTIAN A. SÖDERSTRÖM **PRODUCER:** KRISTIAN A. SÖDERSTRÖM
SCREENPLAY: KRISTIAN A. SÖDERSTRÖM **CINEMATOGRAPHY:** KRISTIAN A. SÖDER-
STRÖM **EDITOR:** KRISTIAN A. SÖDERSTRÖM **MUSIC:** TECHSOUND STUDIO **CAST:**
MICHAELA BERNER, ANETTE SEVREUS, PER JOHANSSON **WORLD SALES:** CINEMA
SYMPTOMS **PRODUCTION:** CINEMA SYMPTOMS **WORLD PREMIERE**



KRISTIAN A. SÖDERSTRÖM. Born in 1974 in Göteborg. A script-writer and director who studied at UCLA in Los Angeles and now lives in Göteborg. After working with director Björn Runge he has made several award-winning independent shorts, the two latest having been screened at GIFF.

SYNOPSIS It's Marie's birthday and she gets a visit from her recently divorced parents. Marie's hopes for a friendly celebration, without any hints of a disintegrated family, dies a little with every uttered line as her mother slowly loses control of her bitterness and vindictiveness. The birthday turns into a verbal war between the parents, with Marie right in the line of fire.

DIRECTOR'S COMMENT *Offspring is a film about the destructive aftermath of a broken marriage, and how a third family member involuntarily gets drawn into it and feels compelled to choose sides in order to break a destructive pattern.*

FILMOGRAPHY 2009 AVKOMMA, SHORT; 2008 SUSANS LÅNGTAN, SHORT (GIFF 2009); 2007 SANNINGENS MÖRKER, SHORT (GIFF 2007); 2005 GÖMDA AVTRYCK, SHORT; 2003 FAMILJEN, SHORT; 2002 JOHANSSONS OCH INGVAR MATTSO, SHORT; 1999 A NEW LIFE, SHORT; 1997 DUBBEL TID, SHORT

BISSAU REVISITED BISSAU REVISITED

SYNOPSIS Love Svensson and his parents travel to Guinea Bissau in western Africa, where they lived in 1977, to visit his father's old place of work – the SIDA supported wood industry Socotram. Love somehow wants to confront what he has regarded as his parents' naive perception of solidarity and aid to developing countries. His hero is comedian Henrik Schyffert, who represents the kind of self-assured distance and irony that enables one to ignore matters of global fairness. Once there, he finds it harder to persist in his theoretical line of reasoning.

DIRECTOR'S COMMENT *You spend your young adulthood convinced that you know more than your parents about how the world works, and should work. But one day you realise that maybe you don't, which of course makes sense.*



SWEDEN 2010

DOCUMENTARY, COLOUR, DIGIBETA PAL, 13 MIN.

DIRECTOR: LOVE SVENSSON **PRODUCER:** LOVE SVENSSON **SCREENPLAY:** LOVE SVENSSON **CINEMATOGRAPHY:** HELEN LINDHOLM **EDITOR:** SARAH JANSSON **PATIENT MUSIC:** AINA MYRSTENER **CAST:** LOVE SVENSSON, JERKER SVENSSON, ELISABETH LINDBERG **WORLD SALES:** EINEKLEINE PRODUKTION **PRODUCTION:** EINEKLEINE PRODUKTION **SUPPORTED BY:** EINEKLEINE PRODUKTION, FILM GÄVLE-BORG, KONSTNÄRSNÄMNDEN **WORLD PREMIÈRE**

LOVE SVENSSON. Born in 1973 in Tumbo, Sweden. Studied filmmaking at the Stockholm Film School 1994–96 and script-writing at Biskops Arnö 1997–98. He has a BA in literature and film from Stockholm University and studied journalism at Uppsala University. He works as a journalist, writer and filmmaker since 2002.

FILMOGRAPHY 2010 BISSAU REVISITED, DOC



SYNOPSIS Melvin is an ancient turtle. One day he meets the mayfly Pucko. Melvin feels superior to Pucko on every level. The last thing he needs is a little "creep" for a friend. Why would he want a friend? Melvin simply doesn't have a clue that this is exactly the thing that is missing in his life.

DIRECTOR'S COMMENT *Melvin was made to tell a story about friendship, but also to prove that we Swedes can make "Pixar-like" high quality animation.*



SWEDEN 2009

ANIMATION, COLOUR, DIGIBETA PAL, 9 MIN.

DIRECTOR: MAGNUS HOLMGREN **PRODUCER:** ANDREAS EMANUELSSON, ANETTE BRANTIN **SCREENPLAY:** MAGNUS HOLMGREN **CINEMATOGRAPHY:** MAGNUS HOLMGREN **EDITOR:** MAGNUS HOLMGREN **MUSIC:** JOSEF TUULSE **CAST:** BJÖRN GUSTAFSON & LIV MJÖNES (RÖSTER) **WORLD SALES:** BOB FILM SWEDEN **PRODUCTION:** BOB FILM SWEDEN **SUPPORTED BY:** SFI, FILM STOCKHOLM **NORDIC PREMIÈRE**

MAGNUS HOLMGREN. Born in 1980 in Sundsvall, Sweden. Studied film directing at Dramatiska Institutet (DI) 2003–2006, Film Theory at Stockholm University and computer graphics and creative programming at the University of Gävle.

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



SWEDISH SHORTS WORLD PREMIÈRES

QUAN QUAN



SWEDEN/VIETNAM 2009

FEATURE, COLOUR, HDCAM PAL, 23 MIN.

DIRECTOR: KARZAN KADER **PRODUCER:** GLENN LUND **SCREENPLAY:** KARZAN KADER, LISELOTTE STARCK **CINEMATOGRAPHY:** JOHAN HOLMOVIST **EDITOR:** MAX AHRÉN **MUSIC:** HANS LUNDGREN **CAST:** NGUYEN VAN LAM, CHU HUNG **WORLD SALES:** DRAMATISKA INSTITUTET **SUPPORTED BY:** DRAMATISKA INSTITUTET, HANOI ACADEMY OF THEATRE AND CINEMA, KODAK **WORLD PREMIÈRE**

SYNOPSIS *Quan* is the story of a small Vietnamese boy who is fed up with working for his relatives in the rice patch and longs for a life where he is free to pursue his dreams. An old bus driver gives him hope for a new family, but fate forces him to make a rash decision.

DIRECTOR'S COMMENT *In 1990 I was six and had just fled from the war in Kurdistan with my family, heading for Europe. Along the way, we ended up in Moscow for almost a year. In Moscow our parents kept a close guard on us kids, because children were often kidnapped and sold. One day when I was out playing, I got lost and couldn't find my way back to the camp where we lived. A bus driver found me and helped me get back home. This film is about the man who helped me. I was fascinated with this good-hearted guardian of the city, with his bus as a constant companion.*



KARZAN KADER. Born in 1984 in Khaladze. He has previously made around thirty short films, including the short story film *Papola*. Since 2007, he is studying directing at Dramatiska Institutet (DI). He directed his first feature film in the fall of 2008. He is currently shooting his first film in his native Kurdistan, a film that also revolves around his own childhood.

FILMOGRAPHY 2009 QUAN, SHORT; 2010 DE FYRA SISTA; 2009 INSHALLA, SHORT; 2009 PISSBURKEN, SHORT; 2008 MATCH MADE IN HEAVEN, SHORT; 2008 GODISMASKINEN, SHORT; 2007 PAPOLA, SHORT; 2007 MOT ALLA ODDS, SHORT; 2007 SHO BRÉ, SHORT; 2006 SPRING FRI, SHORT; 2005 MEDLEMSKORT TACK!, SHORT DOC

PARADISE PARADISE



SWEDEN 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 28 MIN.

DIRECTOR: AHANG BASHI **SCREENPLAY:** AHANG BASHI **CINEMATOGRAPHY:** IGA MIKLER **EDITOR:** AHANG BASHI **CAST:** SIMIN MOJAB, ORANUS DABESTANI **WORLD SALES:** DRAMATISKA INSTITUTET **SUPPORTED BY:** DRAMATISKA INSTITUTET **WORLD PREMIÈRE**

SYNOPSIS *Paradise* is a portrait of Simin Mojab from Iran, presently living in a nursing home in a Göteborg suburb. The film is an intimate look at an increasingly common phenomenon; the encounter between immigrants and Swedish geriatric care. Simin doesn't speak any Swedish. The staff don't understand Farsi. In spite of constant bombardments of comical misunderstandings, Simin maintains her positive outlook on life.

DIRECTOR'S COMMENT *Every time I went to visit grandma in the nursing home, utterly incredible situations arose. I felt that the fate of my grandmother had become part of contemporary Swedish history. With this film I wanted to highlight the culture clash within geriatric care.*



AHANG BASHI. Born in 1984 in Shiraz, Iran. Grew up in Lerum near Göteborg. Studied social anthropology at Dalarna University for two years. Attended Biskops Arnö's 1-year course in documentary filmmaking and is currently studying documentary directing at Dramatiska Institutet (DI).

FILMOGRAPHY 2009, PARADISE, SHORT DOC; 2008 RANDY EVALUATES SWEDEN, SHORT DOC (CO-DIR MATTIAS OLSSON); 2008 KONTROLLEN, SHORT DOC; 2008 MEDAN VI VÄNTAR, SHORT DOC; 2007 MITT NAMN ÄR AHANG, SHORT DOC

"DET RÄCKER NU!" "ENOUGH ALREADY!"

SYNOPSIS Conny is fed up being the one who always has to dismember the bodies, plan the murders, clean up and wash the bloodied clothes. Carina doesn't even notice half of the work he puts in. Conny has had enough and a brutal fight for equality ensues.

DIRECTOR'S COMMENT *To address the always current theme of equality in a humourous manner. What happens when you place everyday issues in an entirely new context? Can you make the subject more exciting that way? What happens if you reverse the roles? Can you make the pattern clearer that way?*



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA PAL, 11 MIN.

DIRECTOR: ANNA ÖSTH, ANDERS AHLBERG **PRODUCER:** ANDERS AHLBERG
SCREENPLAY: ANNA ÖSTH, ANDERS AHLBERG **CINEMATOGRAPHY:** MARTIN DAVIDSSON **EDITOR:** ANDERS AHLBERG **CAST:** ANNA ÖSTH, ANDERS AHLBERG
WORLD SALES: AA-PRODUKTION **WORLD PREMIÈRE**

ANNA ÖSTH was born in 1979 in Gullspång, Sweden. **ANDERS AHLBERG** was born in 1967 in Halmstad, Sweden. They both studied Film and Video production at Katrinebergs FHSK, script-writing at Brobygrafiska and documentary filmmaking at the University in Halmstad. Anders works as a freelance filmmaker.

FILMOGRAPHY ANDERS AHLBERG: 2009 'DET RÄCKER NU!', SHORT; 2008 LYCKORUSET, SHORT (GIFF 2008) **ANNA ÖSTH:** 2009 'DET RÄCKER NU!', SHORT; 2009, ETT NYTT KAPITEL, SHORT; 2007, OM 3 MINUTER, SHORT (GIFF 2006)



SYNOPSIS K1 and K2 are like most people. A cozy home. A life of routine and habit. What separates them from us is that they represent what we are, not what we think we are.

DIRECTOR'S COMMENT *Shot in the fall of 2009 at Nordiska Scenografiskolan at Luleå University, Skellefteå.*

IHÅLLANDE CONTINUING



SWEDEN 2009

EXPERIMENTAL, COLOUR, BETA SP PAL, 2 MIN.

DIRECTOR: JULIA TEGSTRÖM **PRODUCER:** JULIA TEGSTRÖM **SCREENPLAY:** JULIA TEGSTRÖM **CINEMATOGRAPHY:** ADRIAN DEXTER **EDITOR:** ADRIAN DEXTER **CAST:** ISABEL TEGSTRÖM, FREDRIK ANDERSSON, CLARA ISAKSSON **WORLD SALES:** JULIA TEGSTRÖM **WORLD PREMIÈRE**

JULIA TEGSTRÖM. Born in 1986 in Sundsvall, Sweden, She is currently attending her final at Nordiska Scenografiskolan at Luleå University, Skellefteå. She previously studied at European Film College, Denmark (2006–2007).

FILMOGRAPHY 2009 IHÅLLANDE, SHORT EXPR



SWEDISH SHORTS WORLD PREMIÈRES

SPEAK UP SPEAK UP



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA PAL, 7 MIN.
DIRECTOR: AGNES HIRDWALL **PRODUCER:** AGNES HIRDWALL **SCREENPLAY:** AGNES HIRDWALL **CINEMATOGRAPHY:** ERIK PERSSON **EDITOR:** ERIK ANDERSSON, ELLINOR WAHLUND **MUSIC:** METTE HERLITZ **CAST:** FATIMA TEFFAHI, MARIKA LINDSTRÖM **WORLD SALES:** ERROL **PRODUCTION:** ERROL **WORLD PREMIÈRE**

SYNOPSIS A depressed store clerk finds an unexpected way of expressing his frustration, astonishing the zealous shop manager.

DIRECTOR'S COMMENT *Comical silent film with specially composed jazz music.*



AGNES HIRDWALL. Born in 1983 in Stockholm. She entered the film and theatre world at seven, portraying a bunny in a stage performance of "The Wind in the Willows". She then opted to stay behind camera and is now manager and executive producer at production company Errol. She has studied acting, script-writing and TV production.

FILMOGRAPHY 2009 SPEAK UP, SHORT; 2008 PAPPERSVÄGGAR, SHORT

VÅT WET



SWEDEN 2009

EXPERIMENTAL, COLOUR, BETA SP PAL, 3 MIN.
DIRECTOR: NINJA THYBERG **PRODUCER:** NINJA THYBERG **SCREENPLAY:** NINJA THYBERG **CINEMATOGRAPHY:** NINJA THYBERG **EDITOR:** NINJA THYBERG **MUSIC:** JOHAN JOHNSON **CAST:** NINJA THYBERG, MARCUS LAVING **WORLD SALES:** NINJA THYBERG **WORLD PREMIÈRE**

SYNOPSIS A throbbing, juicy and colourful explosion of lust and desire.

DIRECTOR'S COMMENT *An experiment in fruit porn.*



NINJA THYBERG. Born in 1984 in Göteborg. Currently studies filmmaking at Fridhems FHSK.

FILMOGRAPHY 2009 VÅT, SHORT EXPR; 2009 VI TVÅ, SHORT; 2009 EGALIAS HIGHSCHOOL, SHORT

VAR DU DÄR DÅ? WHERE WERE YOU?

SYNOPSIS A poetic depiction of the time we ceased to be children. A film that poses the question: where were you? When it all began, when everyone was there. When things never turned out as intended and when others decided how it was going to be.

DIRECTOR'S COMMENT *Where Were You? is an arts project I been thinking about for a long time. When I had raised the money to fund the project I gathered the best young filmmakers in the Umeå area and shot the film during one intense week. That Where Were You? was going to become a film was something I wasn't sure about from the start, but I am damn pleased with the result.*



SWEDEN 2010

FEATURE, COLOUR, DIGIBETA PAL, 7 MIN.

DIRECTOR: VICTOR LINDGREN **PRODUCER:** VICTOR LINDGREN **SCREENPLAY:** VICTOR LINDGREN **CINEMATOGRAPHY:** MARTIN GÄRDEMÄLM **MUSIC:** MUSLABAN **CAST:** EMMA HURTIG, TOMMY RINGLÖV, EMMA ÖSTIN, VICTOR COLE **WORLD SALES:** TROLLTRUMMA **WORLD PREMIÈRE**

VICTOR LINDGREN. Born in 1984 in Holmsund, Sweden. Concrete worker. After his short film *Klasskamrater* he has occasionally worked in various capacities in TV and film production. Currently on the payroll of Film i Västerbotten.

FILMOGRAPHY 2010 VAR DU DÄR DÅ?, SHORT; 2006 KLASSKAMRATER, SHORT



SYNOPSIS A short film about a boy whose father is desperately trying to create a good father/son relationship through playing tennis together. His son has no interest at all in this, and instead gets lost in his thoughts and fantasies about another place. Too many parents have a strained relationship with their sons but think they can bond in sport, instead of something that is grounded in the real interests of the child itself.

DIRECTOR'S COMMENT *With this film I wanted to show the common phenomenon of passive fathers who, instead of affirming and bringing out their sons real interests, use them as tools to fit into a context and to see them succeed where they themselves failed.*



SWEDEN 2009

FEATURE, COLOUR, HDCAM PAL, 7 MIN.

DIRECTOR: BENGT-ANTON RUNSTEN **PRODUCER:** KIRKE AILIO RODWELL, JENS HARVARD **SCREENPLAY:** BENGT-ANTON RUNSTEN **CINEMATOGRAPHY:** JENS HARVARD **EDITOR:** JENS HARVARD **MUSIC:** MARKUS ERIKSSON **CAST:** LUKAS LOUGHRAN, DANIEL GOLDMAN, OLIVER LUNDKVIST, MATEO ARGENTO ABRAHAMSON **WORLD SALES:** A CREATIVE PRODUCTION **SUPPORTED BY:** FILMPOOL JÄMTLAND **WORLD PREMIÈRE**

BENGT-ANTON RUNSTEN. Born in 1988 in Östersund, Sweden. After upper secondary school he, along with cinematographer Jens Harvard, moved to Stockholm to pursue their plan on working with film to a greater extent. They had collaborated on various projects in their hometown, but felt there were greater opportunities in the big city. He has worked with film equipment rental while

working with storyboarding and set design and planning future film projects. *Tennis Fathers* is his directorial debut.

FILMOGRAPHY 2009 TENNISPAPPOR, SHORT; 2007 ÄVEN SOLEN HAR SINA FLÄCKAR, SHORT



SWEDISH SHORTS WORLD PREMIÈRES

RÅDJURET THE DEER



SWEDEN 2009

FEATURE, COLOUR, HDCAM PAL, 14 MIN.

DIRECTOR: TERESE ANDRÉN **PRODUCER:** CECILIA FORSBERG **SCREENPLAY:** LOUISE POPE **CINEMATOGRAPHY:** IGA MIKLER **EDITOR:** RICKARD KRANTZ **MUSIC:** SEBASTIAN LAKATOS **CAST:** SIMON J BERGER, SUSANNE THORSON **WORLD SALES:** DRAMATISKA INSTITUTET **SUPPORTED BY:** DRAMATISKA INSTITUTET, FILMPOOL STOCKHOLM MÅLARDALEN, DAGSLJUS, KODAK **WORLD PREMIÈRE**

SYNOPSIS A well-to-do couple, Axel and Fredrika, are on their way to a party when they suddenly hit a deer. The wounded animal runs off into the forest. Axel doesn't want to acknowledge the incident and drives on to the party. But images of the wounded animal haunt him. He thinks he sees it outside the house and the pressure builds. After a discussion with Fredrika, they go into the woods to find the animal. Once they're in the forest they find not only the dying deer but a way back to a more natural state, and to each other.

DIRECTOR'S COMMENT *The film The Deer is a collision between civilisation and nature. It's a story about finding your back to something more natural, about finding your way back to yourself and your true emotions.*



TERESE ANDRÉN. Born in 1979 in Göteborg. She has directed and written several short films as well as music videos, and worked as a photographer in New York and Stockholm. Currently studies film directing at Dramatiska Institutet (DI). Her studies also include Raindance Filmschool, London (2006-2007), Film Theory at Stockholm University, Independent filmmaking, New York (1999-

2000) and Photography at Intl. Center of Photography, New York (1998-1999).

FILMOGRAPHY 2009 RÅDJURET, SHORT; 2009 CONFESSIONS, SHORT EXPR; 2009 ALLT MAN INTE VET, SHORT; 2008 PEPPARKAKSBAKET, SHORT; 2008 NÅRA DIN HUD, SHORT; 2008 I'M YOUR MAN, SHORT; 2007 FRUSEN, SHORT; 2006 CARMEN & WALTER, SHORT; 2005 HITTA TILLBAKA, SHORT; 2002 AVSKED, SHORT; 2000 SNART, SHORT

SEXY TIMES SEXY TIMES



SWEDEN 2009

FEATURE, COLOUR, HDCAM PAL, 4 MIN.

DIRECTOR: PELLA KÅGERMAN **PRODUCER:** REBECCA JERNDAHL TEPAVAC, SARA LINDBLOM **SCREENPLAY:** PELLA KÅGERMAN **CINEMATOGRAPHY:** JOHAN HOLMQUIST **EDITOR:** HANNA LEJONQVIST **MUSIC:** JUHANA LEHTINIEMI **CAST:** TOBIAS CENTERWALL, LENA BERGENDAHL, CHRISTOPHER ANDERSSON, SANDRA DAHLBERG **WORLD SALES:** A CREATIVE PRODUCTION / A.C.T **PRODUCTION:** A CREATIVE PRODUCTION **SUPPORTED BY:** FILMPOOL STOCKHOLM-MÅLARDALEN, FILMBASEN/FILM STOCKHOLM, SFI **WORLD PREMIÈRE**

SYNOPSIS Peter and Madeleine, a young Stockholm couple, heads off for a swingers date that won't turn out as expected. The other couple has arranged for an open boat and water skis. They wear tribal tattoos in the smalls of their backs and much too tight swimming trunks – all of it conflicting with Peter's worrisome Stockholm elitism. But Peter's and Madeleine's loyalty towards each other will also be tested.

DIRECTOR'S COMMENT *Today there is a tendency that "all times" should be "sexy times" and that life has to be a long indulgence, at all costs. We are spoonfed images of how exciting our lives could be, and we look in vain for these images in real life.*



PELLA KÅGERMAN. Born in 1982 in Stockholm. Currently studying at Royal University College of Fine Arts (KKH). Attended a course in filmmaking at Dramatiska Institutet (DI) in 2006 and was an apprentice of filmmaker Mia Engberg's from 2003. Part of the YouSavedMe film collective.

FILMOGRAPHY 2009 SEXY TIMES, SHORT; 2009 EN TIVOLIHISTORIA, SHORT DOC; 2009 DOKTORN, SHORT; 2008 BODY CONTACT, SHORT (PART OF DIRTY DIARIES-COLLECTION); 2008 WALTZ IN BUCHAREST, SHORT EXPR; 2008 DEFIANT & PROUD, SHORT EXPR; 2007 BOHEMIAN SCUMBAGS, SHORT DOC; 2006 GLANSDAGAR, SHORT; 2005 WHY DON'T YOU?, SHORT DOC

9732 9732

SYNOPSIS A man, a woman, a connection. Solving the puzzle is up to you.

DIRECTOR'S COMMENT *Written for a single purpose: to become the ideal short film according to my taste. Inviting and well thought out, and aesthetically picky in every aspect – acting, cinematography, sound, music, rhythm – and with a story that lingers on. It's also exciting and completely without dialogue. After 1,5 years of careful post production the film is what it was meant to be.*



SWEDEN 2009

FEATURE, COLOUR, HDCAM PAL, 19 MIN.

DIRECTOR: NICLAZ ERLINGMARK **PRODUCER:** NICLAZ ERLINGMARK **SCREENPLAY:** NICLAZ ERLINGMARK **CINEMATOGRAPHY:** PIERRE WILÉN **EDITOR:** NICLAZ ERLINGMARK **MUSIC:** JON 'YELLOW6' ATTWOOD JOHAN LYHEDEN **CAST:** PER GRAFFMAN, NAJAT LAASSILA. **WORLD SALES:** ELENZIAH **SUPPORTED BY:** FILM I UPPLAND, ALAMO FILMS, ELENZIAH FILM. **WORLD PREMIERE**

NICLAZ ERLINGMARK. For the last few years he has been working full time as a director of short films. He has more than 60 films to his credit, most of which can be seen at elenziah.com

FILMOGRAPHY 2009 9732, SHORT; 2009 KÄRLEKEN - EN MUSIKAL OM LIVET, SHORT; 2009 AN APPLE AWAY, SHORT EXPR; 2009 THE PERFECT HOUR, SHORT EXPR; 2008 GÅ MOT RÖTT LJUS, SHORT; 2008 A HEART OF BLOOD, SHORT; 2006 I GIVE, SHORT; 2005 RÖNN OCH DET LILLA, SHORT



KÄRLEKEN – EN MUSIKAL OM LIVET LOVE – A MUSICAL ABOUT LIFE

SYNOPSIS Görre's greatest dream is to play for the football team he avidly supports, and whose every game he has been to for the last five years – and it seems as if his dream is about to come true. A film for the whole family to cheer at, regardless of the result.

DIRECTOR'S COMMENT *The desire was mainly to build a normal story, a charming comedy, in a traditional way and then shock the audience with a different kind of football-loving main character, to say the least. We think he's great.*



SWEDEN 2009

FEATURE, COLOUR, HDCAM PAL, 11 MIN.

DIRECTOR: NICLAZ ERLINGMARK **PRODUCER:** NICLAZ ERLINGMARK **SCREENPLAY:** NICLAZ ERLINGMARK **CINEMATOGRAPHY:** ALEC ERLINGMARK **EDITOR:** NICLAZ ERLINGMARK **MUSIC:** JONATAN JÄRPEHAG **CAST:** ANDERS SPETZ, INGVLID SEGERSAM, REBECCA SEGERSAM. **WORLD SALES:** ELENZIAH **SUPPORTED BY:** FILM I UPPLAND **WORLD PREMIERE**

NICLAZ ERLINGMARK. For the last few years he has been working full time as a director of short films. He has more than 60 films to his credit, most of which can be seen at elenziah.com

FILMOGRAPHY 2009 KÄRLEKEN - EN MUSIKAL OM LIVET, SHORT; 2009 9732, SHORT; 2009 AN APPLE AWAY, SHORT EXPR; 2009 THE PERFECT HOUR, SHORT EXPR; 2008 GÅ MOT RÖTT LJUS, SHORT; 2008 A HEART OF BLOOD, SHORT; 2006 I GIVE, SHORT; 2005 RÖNN OCH DET LILLA, SHORT



MITT POLITISKA HJÄRTA **A DECENT BOYFRIEND**



SWEDEN 2009

FEATURE, COLOUR, BETA SP PAL, 9 MIN.

DIRECTOR: JONATHAN SILÉN **PRODUCER:** JONATHAN SILÉN **SCREENPLAY:** JONATHAN SILÉN **CINEMATOGRAPHY:** JUSTINA SANDBERG **EDITOR:** JONATHAN SILÉN **CAST:** YLVA OLAISSON, ANTON KÄLLROT, MIKAEL DAHL, MARCUS LILLIECRONA
WORLD SALES: JONATHAN SILÉN **WORLD PREMIÈRE**

SYNOPSIS It's Ylva's 23 birthday and her boyfriend, his brother and his brother's boyfriend throw her a party. They dine together and have a wonderful time. Ylva's brother tells them how he's just watched Lilja 4-ever which leads them into a discussion about prostitution. Ylva realises that things are going too far, but her boyfriend won't back off.

DIRECTOR'S COMMENT *To me this film is about seeing, or not seeing, other people. What happens when we let our convictions blind us? When the heart wants to fight and can't see who is in the way. When your political heart is pounding so hard that it can neither hear nor see anything except the idea of "goodness".*



JONATHAN SILÉN. Born in 1981 in Upplands Väsby, Sweden. Currently in his last year at the Academy of Music and Drama in Göteborg. He is the artistic leader of theatre 'Privatteatern' and works across genre lines both as an actor, director and producer.

FILMOGRAPHY 2009, MITT POLITISKA HJÄRTA, SHORT; 2009 KOM HEM TILL MIG, SHORT; 2003 FREDDY WANNA DANCE, SHORT

MASKROS **DANDELION**



SWEDEN 2009

FEATURE, COLOUR, HDCAM, 8 MIN.

DIRECTOR: FANNI METELIUS **PRODUCER:** FANNI METELIUS **SCREENPLAY:** FANNI METELIUS **CINEMATOGRAPHY:** ROBIN ERIKSSON **EDITOR:** FANNI METELIUS **MUSIC:** JOHAN JOHNSON, LINUS HILLBORG **CAST:** FELICIA NILSSON, NORA JULIA **WORLD SALES:** FANNI METELIUS **SUPPORTED BY:** FRIDHEMS FOLKHÖGSKOLA **WORLD PREMIÈRE**

SYNOPSIS 9-year-old Minna is tired of being alone in the yard. She can't go home. When she meets Jenny she sees a possible solution. But how do you approach someone who doesn't want you to? Through atmospheric images this film depicts an encounter between two young people.

DIRECTOR'S COMMENT *The film depicts a young girl's aspiration to change her life situation.*



FANNI METELIUS. Born in 1987 in Göteborg. Studied filmmaking at Fridhems FHSK.

FILMOGRAPHY 2009 MASKROS, SHORT; 2009 TID, SHORT EXPR; 2009 DELIRIUM, SHORT; NÅGONTING SPECIELLT, SHORT DOC; 2008 KVALITETSTID, SHORT EXPR; 2008 BARN AV VÅR TID, SHORT DOC

FÖDELSEDAG BIRTHDAY

SYNOPSIS Sara loves her wife Katarina. They have been a couple for seven years, raising Sara's 10-year-old daughter Johanna together. Now Sara and Katarina want another child. Sara's best friend Fredrik has agreed to be the donor. After a long, sometimes tough and ultimately fruitless process of home insemination, Fredrik and Katarina have slept with each other unbeknownst to Sara. Katarina tells Sara on her own birthday. Sara is happy, but she also has a tough time dealing with the sense of being left out and the betrayal of Katarina and Fredrik acting on their own.

DIRECTOR'S COMMENT *In a way I wanted to use Birthday to highlight the relationship between nature and culture. People are involved in so much tedious things while nature just lies there, uncaring. Life is absurd. When my teachers at the National Film School in Lodz first heard the original script for Birthday, they wrote "Love is the greatest thing" on the blackboard. It sounds trite, but it's true.*



SWEDEN/POLAND 2010

FEATURE, COLOUR, 35MM, 18 MIN.

DIRECTOR: JENIFER MALMQVIST **PRODUCER:** LOTTA ANDGREN, CHINA ÅHLANDER, THOM PALMEN **SCREENPLAY:** JENIFER MALMQVIST **CINEMATOGRAPHY:** ITA ZBRONIEC ZAJT **EDITOR:** BOGUSLAWA FURGA **CAST:** ÅSA KARLIN, LOTTEN ROOS, AUGUST LINDMARK, LIVA LEUSNE ELKJÆR **WORLD SALES:** THE POLISH NATIONAL FILM SCHOOL **SUPPORTED BY:** FILM I SKÅNE, FILM I VÄSTERBOTTEN, POLISH FILM INSTITUTE **WORLD PREMIÈRE**

JENIFER MALMQVIST. Born in 1973 in Karlskrona, Sweden. Studied Humanities and Social Sciences. Has worked as a production assistant, assistant director and first assistant director on several short film and commercial productions in Sweden, Norway and Poland. Studied filmmaking at Fridhems FHSK and Skurups FHSK. Currently attending her final year at Na-

tional Film School in Lodz where she studies directing.

FILMOGRAPHY SELECT: 2010 FÖDELSEDAG, SHORT; 2008 BROTHERRHOOD, SHORT DOC; 2008 EVACUATION, SHORT; 2007 AT THE END OF THE STREET, SHORT (GIFF 2009); 2006 13 YEARS AND 10 MONTHS, SHORT (GIFF 2007); 2004 I FRED, SHORT; 2003 ANGEL SCHMANGEL, SHORT DOC; 2003 MORGONSTJÄRNOR, SHORT DOC; 2003 VÄLKOMMEN, SHORT; 2000 MAKT, SHORT



SYNOPSIS Olivia is attending a four-day course in sales technique. In order to stay invisible she makes herself as drab as the classroom walls. But something gnaws at her. Her red pen slips away making thoughtless doodles. And there's something the matter with the ceiling light in her hotel room that makes it flicker and go out. In the storage shed the machines seem to have a life of their own, creating a humming and crackling cacaphony. And here's where Olivia meets him; the janitor in the strange mask.

DIRECTOR'S COMMENT *The Fox is a film about what can be sold, and what can't.*



SWEDEN 2009

FEATURE, COLOUR, HDCAM PAL, 15 MIN.

DIRECTOR: EMANUEL CLAESSON **PRODUCER:** EMANUEL CLAESSON **SCREENPLAY:** EMANUEL CLAESSON **CINEMATOGRAPHY:** ERIK ANDERSSON **EDITOR:** PATRIK ERIKSSON **MUSIC:** NIKLAS SWANBERG **CAST:** ELLEN NORLUND, VICTOR TRÄGÄRDH, SVEN-ÅKE GUSTAVSSON, KENNETH BODIN **WORLD SALES:** EMANUEL CLAESSON **SUPPORTED BY:** PRIVAT FINANSIERAD **WORLD PREMIÈRE**

EMANUEL CLAESSON. Born in 1979 in Göteborg. Studied TV production at IHTV. He works as a first assistant director.

FILMOGRAPHY 2009 RÄVEN, SHORT



SWEDISH SHORTS WORLD PREMIÈRES

HOLGER & VILDE **HOLGER & VILDE**



SWEDEN 2009

FEATURE, COLOUR, HDCAM PAL, 35 MIN.

DIRECTOR: ERIK GREEN PETERSSON **PRODUCER:** ERIK GREEN PETERSSON

SCREENPLAY: ERIK GREEN PETERSSON **CINEMATOGRAPHY:** LISABI FRIDELL

EDITOR: JOHANNA PERHULT **MUSIC:** BJÖRN OLSSON **CAST:** EBBA HULTKVIST,

SANNA KREPPER, MARKUS KARLSSON, SARA SVEDBERG **WORLD SALES:** ENVIS FILM

SUPPORTED BY: FILM STOCKHOLM, FILM I ÖST, LJUD O BILD MEDIA, MÖJLIGEN SFI

WORLD PREMIÈRE

SYNOPSIS *Holger & Vilde* is about two best friends and the summer that will change everything. A story about a boy and girl and their journey into the world of grownups.

DIRECTOR'S COMMENT *Holger & Vilde* was shot in Linköping during two weeks in July of 2009. A film crew of 15 all shackled up in a small rowhouse together with the director's family, all working day and night. Films depend on the powerful desire of people to create something together, not on money.



ERIK GREEN PETERSSON. Born in 1985 in Linköping. Studied filmmaking at Kulturama, 2006–2008.

FILMOGRAPHY 2009 HOLGER & VILDE, SHORT; 2008 ISTÄLLET FÖR ORD, SHORT; 2008 UTANFÖR FÖNSTRET FINNS VÄRLDEN, SHORT; 2007 ETT UNDERBART LIV, SHORT

DET VAR EN GÅNG PÅ RIKTIGT **ONCE UPON A HILL**



SWEDEN 2010

DOCUMENTARY, COLOUR, DIGIBETA PAL, 28 MIN.

DIRECTOR: CHARLOTTA COPCUTT, ANNA WEITZ, ANNA KLARA ÅHRÉN **PRODUCER:** ANNA WEITZ, JOAKIM STRAND, BIRGITTA OLSSON **SCREENPLAY:** CHARLOTTA

COPCUTT, ANNA WEITZ **CINEMATOGRAPHY:** ANNA KLARA ÅHRÉN **EDITOR:** ANNA

KLARA ÅHRÉN **CAST:** PRISCILA ERAZO, GISELLE MESSINA, FELIPE GONGORA,

ESTÉBAN LABRA **WORLD SALES:** RÅFILM **PRODUCTION:** RÅFILM **SUPPORTED**

BY: SVENSKA FILMINSTITUTET, FILM I SKÅNE, FILM I HALLAND, REAKTOR SYDOST,

BOOSTHBG, BYGGNADS KULTURSTIPENDIUM, BARNENS STIPENDIEFOND. **WORLD**

PREMIÈRE

SYNOPSIS Seaward outlooks, cabin insights, city excursions and literary leaps. We follow four children trapped in their day to day lives and their unsafe neighbourhood high up on a hill in Valparaíso, Chile. Being big, being small, not being allowed outside, not having a friend. Through poetic documentary cinematography we journey through shifting moods, weather and thoughts. The kids' narration is enhanced with animations of their cartoons, culminating when their very own comic book is printed.

DIRECTOR'S COMMENT With this film we want to listen to children, to what they choose to tell us. At the same time we wanted to add something new to our media landscape where everything is run by grownups.



CHARLOTTA COPCUTT: Born in 1981 in Karlshamn, Sweden. She lives in Valparaíso, Chile. Studied at Biskops-Arnö FHSK. She produces the culture magazine Cavila and leads media workshops for kids at Centro Chileno-Nórdico de la literatura infantil. A member of RåFILM.

ANNA WEITZ was born in 1982 in Väs-

terås, Sweden. Studied documentary filmmaking at Biskops-Arnö FHSK and journalism at Skurup FHSK. Freelance journalist who also works for Trans Europe Halles. A member of RåFILM.

ANNA KLARA ÅHRÉN: Born in 1983 in Halmstad, Sweden. Studied at Biskops-Arnö FHSK. Freelance filmmaker and media

and culture pedagogue. A member of RåFILM.

FILMOGRAPHY (SELECT) 2010 ONCE UPON A HILL, SHORT DOC; 2009 REPAINTING CUBA, SHORT DOC; 2007 OVARICA, SHORT DOC (ÅHRÉN); 2007 HITMUSIK - KONSTEN ATT SÄTTA RYTM TILL REVOLT, SHORT DOC (CO-DIR WEITZ, ÅHRÉN); 2005 VI DÅR BORTIFRÅN, SHORT DOC (GIFF 2005)

IGNORANCE IGNORANCE

SYNOPSIS A man is revisiting his doctor with a painful and troublesome ailment. The doctor has tried every treatment in vain and calls on his colleagues for help. It turns out that the man's problematic disease is something that concerns the whole world. The short film *Ignorance* is a political satire.

DIRECTOR'S COMMENT *I wanted to make a political satire where I try to find an ordinary, everyday life situation, but which evolves into a matter concerning the whole world.*



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA PAL, 8 MIN.

DIRECTOR: IDA WINDINGSTAD **PRODUCER:** IDA WINDINGSTAD **SCREENPLAY:** IDA WINDINGSTAD **CINEMATOGRAPHY:** KALLE SEGERBÄCK **EDITOR:** IDA WINDINGSTAD **MUSIC:** ANDREAS WENNBERG **CAST:** TOMAS NORDSTRÖM, MATTIAS LENHOFF, SIMON MANNS, JOSH LENN. **WORLD SALES:** FIRMA IDA WINDINGSTAD **SUPPORTED BY:** FILMCENTRUM STOCKHOLM, KOSMOPOL & DAGSLJUS **WORLD PREMIÈRE**

IDA WINDINGSTAD. Born in 1979 in Lillehammer, Norway. Studied script-writing for film and interactive media at Brobygrafiska 2006–2007 and script-writing at Manuspiloterna 2005–2006. Also studied filmmaking at Kulturama and film and TV production at The Noroff Institutet in Bergen, Norway. He has worked at Zingo Film in Stockholm.

FILMOGRAPHY 2009 IGNORANCE, SHORT; 2004 GRISEJENTA, SHORT; 2004 RESAN, SHORT



YEK LAHZEH AZ YEK VAGHEIYAT A MOMENT OF REALITY

SYNOPSIS In June of 2009, history was made in Iran. The final result of the presidential elections came as a shock to the people, when the incumbent president was reelected. Millions took to the streets to show their discontent. What started out as peaceful demonstrations escalated into a bloodbath where innocent people died. In the midst of all this was a woman who kept filming when foreign media no longer were present. The result was a moving documentary about a people demanding change, about a woman who put her life on the line to show what happened in June 2009.

DIRECTOR'S COMMENT *In order to make a film about my experiences in Iran I spent every day on the streets in Tehran. Filming was dangerous and very risky. I was afraid but at the same time I wanted my film to prove that there was a massive resistance movement in Iran. Every aspect, from gathering to material to having it edited, was very risky and took courage. It was very exciting but also very dangerous to edit the film.*



SWEDEN 2009

DOCUMENTARY, COLOUR, BETA SP PAL, 18 MIN.

DIRECTOR: SARA SAM **PRODUCER:** SARA SAM **SCREENPLAY:** SARA SAM **CINEMATOGRAPHY:** SARA SAM, KEYVAN KAMANGIR, THE GREENS **EDITOR:** KEYVAN KAMANGIR **CAST:** KEYVAN KAMANGIR, THE GREENS. **WORLD SALES:** SARA SAM **SWEDISH PREMIÈRE**

SARA SAM. Studied Art and Literature in Europe. She has worked as filmmaker and assistant director in Europe.

FILMOGRAPHY 2009 A MOMENT OF REALITY, SHORT DOC

SWEDISH SHORTS WORLD PREMIÈRES

4 X 1 4 X 1



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA PAL, 15 MIN.

DIRECTOR: ANGELA BRAVO **PRODUCER:** ANNA G MAGNÚSDÓTTIR **SCREENPLAY:** ANGELA BRAVO, TOMAS BEGUE **CINEMATOGRAPHY:** ANGELA BRAVO, RASMUS STREITH **EDITOR:** BENJAMIN SCHAFFNER **MUSIC:** CHRISTIAN DORFMUELLER **CAST:** (SELECT) MARYAM BRAVO, TOMAS BEGUE, RASMUS STREITH, LOUISE SUNDELL, ULRIKA ANDERSSON, SHEILA NIGRI, DENNIS EGAG, ELIAS SMAALIES, DAVID KHABBAZI, GUSTAV ENGLUND, MARTIN BURMAN **WORLD SALES:** LITTLEBIG PRODUCTIONS **PRODUCTION:** LITTLEBIG PRODUKTIONS **SUPPORTED BY:** FILMBASEN, FILMCENTRUM **WORLD PREMIERE**



ANGELA BRAVO. Born in 1979 in Stockholm. Studied at Biskops Arnö, Royal University College of Fine Arts (KKH) and Udk – Universität der Künste in Berlin.

SYNOPSIS *4 x 1* is a voyeuristic film where we travel through the world of Stockholm's underground subway, following a few people on their journey to or from themselves. The film consists of what happens between four seats and a perspective of time and space.

DIRECTOR'S COMMENT *With this film I wanted to explore the possibilities of documentary film, how fiction suddenly becomes reality. I selected groups of amateurs and some actors whom I equipped with cameras. I then hid and texted directions to someone in the group, without the others knowing it. As time passed, they forgot about the camera and turned into themselves, the acting becoming real. Through the text messages with directions, technology and the new extensions of ourselves became a part of the film that also mirrors the theme – life, the never-ending journey, the fleeting encounters and the omnipresent web, with the need to be seen and to communicate with images, cameras, documenting our existence. I based their work on real documents and actual events, which gave the film a more documentary tone.*

FILMOGRAPHY 2009 4 X 1, SHORT; 2008 ALLA VILL TILL HIMLEN, SHORT DOC ANIM (GIFF 2009); 2006 IN LAK ECH, SHORT ANIM; DANCING LOVING FREEDOM, SHORT ANIM; 2005; DARTOS, SHORT ANIM; 2004 COW LIFE, SHORT ANIM

THIS IS THIS IS



SWEDEN 2008

FEATURE, COLOUR, BETA SP PAL, 8 MIN.

DIRECTOR: MARTIN SJÖGREN **PRODUCER:** MARTIN SJÖGREN **SCREENPLAY:** MARTIN SJÖGREN **CINEMATOGRAPHY:** MARIE THORIN **EDITOR:** MARTIN SJÖGREN **MUSIC:** ROGER PERSSON **CAST:** AMELIE THORÉN, ELI INGVARSSON, JONATHAN SILÉN **WORLD SALES:** FILMHÖGSKOLAN **SUPPORTED BY:** FILMHÖGSKOLAN GÖTEBORG, MARTIN SJÖGREN **WORLD PREMIERE**



MARTIN SJÖGREN. Born in 1979 in Malung, Sweden. Has been making short films with friends and acquaintances since the early 90s. Currently studying at the School of Film Directing in Göteborg (2007–2010) where he is completing his graduating thesis film.

SYNOPSIS Amelie decides to have a final go at saving her relationship with Elin.

DIRECTOR'S COMMENT *This is an exercise from The School of Film Directing, 2008.*

FILMOGRAPHY 2008 THIS IS, SHORT

PICKNICK PICNIC

SYNOPSIS Tommy and Monica are having a picnic in an idyllic summer landscape. After their meal they are suddenly attacked by a strange animal. Tommy fight valiantly against the aggressive beast. But after the struggle, Tommy's reality gets ever more confusing.

DIRECTOR'S COMMENT *Picnic is a dramedy about a man who would rather live in his imagination and among his memories than in his reality.*



SWEDEN 2010

FEATURE, COLOUR, HDCAM, 17 MIN.

DIRECTOR: HENRIK ANDERSSON **PRODUCER:** HENRIK ANDERSSON **SCREENPLAY:** HENRIK ANDERSSON **CINEMATOGRAPHY:** LARS SILTBERG **EDITOR:** HENRIK ANDERSSON **MUSIC:** MARTIN HEDEROS **CAST:** LEIF EDLUND, PIA EDLUND, ULF RÖNNERSTRAND, JAN COSTER **WORLD SALES:** OPTICAL RECORDINGS **PRODUCTION:** OPTICAL RECORDINGS **SUPPORTED BY:** SVENSKA FILMINSTITUTET, FILM I VÄST, SVERIGES TELEVISION **WORLD PREMIÈRE**

HENRIK ANDERSSON. Born in 1971 in Kungälv, Sweden. Studied Photography at HFF 1999–2002 and has a background as a freelance photographer. He has been working with film production since 2005 and founded his production company Optical Recordings in 2009.

FILMOGRAPHY 2010 PICKNICK, SHORT; 2007 INCIDENTEN, SHORT (GIFF 2007); 2006 WEEKEND, SHORT (GIFF 2006)



SYNOPSIS Martina is trying her best to keep up appearances, but reality is starting to shine through. Is it because she isn't in love with Eric. Or is it something else, or both? Does it have anything to do with her friend Therese?

DIRECTOR'S COMMENT *About not quite knowing.*

TÄTT INTILL CLOSE TO YOU



SWEDEN 2009

FEATURE, COLOUR, BETA SP PAL, 15 MIN.

DIRECTOR: JOSEPHINE ADAMS **PRODUCER:** JOSEPHINE ADAMS **SCREENPLAY:** JOSEPHINE ADAMS **CINEMATOGRAPHY:** IRIS WENANDER **EDITOR:** JOSEPHINE ADAMS **MUSIC:** JOHAN JOHNSON **CAST:** AGNES HARGNE WALLANDER, NORA JULIA, MIKAEL ELOFSSON **WORLD SALES:** JOSEPHINE ADAMS **SWEDISH DISTRIBUTION:**

JOSEPHINE ADAMS. Born in 1987 in Södertälje, Sweden. Studied filmmaking at Fridhems FHSK 2007–2009. Currently attending the School of Film Directing in Göteborg.

FILMOGRAPHY 2009 EN AV DOM, SHORT; 2009 TÄTT INTILL, SHORT; 2009 PÅ GENOMRESA - EN INTERVJU MED ROY ANDERSSON, DOC (GIFF 2009); 2008 KOMMA IKAPP, SHORT; 2008 BERLIN, BABY, SHORT



NAKENLEKAR AM I NAKED?



SVERIGE 2009

FEATURE, COLOUR, HDCAM PAL, 3 MIN.

DIRECTOR: VICTOR DANELL, CHRISTOFFER NORDENROT **PRODUCER:** ALBIN PETERSSON **SCREENPLAY:** CHRISTOFFER NORDENROT **CINEMATOGRAPHY:** HANNES KRANTZ **EDITOR:** HANNES KRANTZ **CAST:** CHRISTOFFER NORDENROT MAGNUS SUNDBERG **WORLD SALES:** CRAZY PICTURES AB **PRODUCTION:** CRAZY PICTURES AB **SUPPORTED BY:** CRAZY PICTURES AB

SYNOPSIS Two guys are watching an action flick when one of them suddenly makes an unexpected revelation.

DIRECTOR'S COMMENT *A spontaneous production can sometimes exceed expectations. In spite of the simple structure and comical approach, the idea was to turn the concepts inside out and to make use of the inherent logic and reasoning in prejudice.*



VICTOR DANELL: Born in 1989 in Mjölby, Sweden. He works at his own production company, Crazy Pictures, as a director on film and TV productions and commercials.

CHRISTOFFER NORDENROT: Born in 1986 in Täby, Sweden. He is currently studying at Malmö Theatre School, Lund University.

FILMOGRAPHY VICTOR DANELL: 2009 NAKENLEKAR, SHORT; 2009 DU RITAR FULT, SHORT; 2009 LOST WINGS – WRESTLING WITH ANGELS, MUSIC VIDEO; 2008 EVERYTHING IS POETRY BABY, SHORT; 2007 SOUNDCHECK CHRISTOFFER NORDENROT: 2009 NAKENLEKAR, SHORT

CLOSE TO GOD / FAR FROM HOME (SOMEWHERE IN BETWEEN POP AND CLASSICAL) **CLOSE TO GOD / FAR FROM HOME (SOMEWHERE IN BETWEEN POP AND CLASSICAL)**



PALESTINE 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 11 MIN.

DIRECTOR: AXEL PETERSÉN **PRODUCER:** AXEL PETERSÉN **SCREENPLAY:** AXEL PETERSÉN **CINEMATOGRAPHY:** AXEL PETERSÉN **EDITOR:** AXEL PETERSÉN **CAST:** TONY ABU JABER **WORLD SALES:** AXEL PETERSÉN **WORLD PREMIÈRE**

SYNOPSIS Palestine's loneliest lover Tony Abu Jaber, hair-dresser and choir-boy, is a proud descendant of Italian 13th century crusaders and a natural born germanophile. Mr Jaber is also the sexiest man in Bethlehem, forever faithful to Jesus Christ, Richard Clayderman and Kaiser Franz Joseph to whom he built a temple, an altar, a home.

DIRECTOR'S COMMENT *Cock Tease R.I.P. For real, this time. No more swaggering, I'm too old.*



AXEL PETERSÉN. Born in 1979 in Stockholm. Studied Free Arts at The Royal University College of Fine Arts (KKH, 2005) and FAMU, Academy of Performing Arts in Prague (2003).

FILMOGRAPHY 2009 CLOSE TO GOD / FAR FROM HOME (SOMEWHERE IN BETWEEN POP AND CLASSICAL), SHORT DOC; 2009 A GOOD FRIEND OF MR WORLD, SHORT (GIFF 2009); 2008 SLUMBER PAST ZENITH, SHORT; 2008 DEEP FRIED DAWN, SHORT DOC; 2006 SÖNDAGMIDDAG, SHORT DOC (GIFF 2007); 2006 NUMEROLOGEN, SHORT DOC (GIFF 2007); 2003 BROMPTON, SHORT DOC

HÄNDELSE VID BANK INCIDENT BY A BANK

SYNOPSIS *Incident by a Bank* is a reconstruction of a failed robbery attempt in central Stockholm on June 26th in 2006. Through a depiction in real time, with almost a hundred people carefully choreographed in front of the camera, a humorous and detailed chain of events is recreated.

DIRECTOR'S COMMENT *Most films that show these kinds of situations are, I think, created from other cinematic references. That Incident by a Bank is based on MY EXPERIENCE is an important part of my work approach.*



SWEDEN 2010

FEATURE, COLOUR, 35 MM, 12 MIN.

DIRECTOR: RUBEN ÖSTLUND **PRODUCER:** MARIE KJELLSON, ERIK HEMMENDORFF
SCREENPLAY: RUBEN ÖSTLUND **CINEMATOGRAPHY:** MARIUS DYBWAD BRAND-
RUD **EDITOR:** RUBEN ÖSTLUND **CAST:** HENRIK VIKMAN, LARS MELIN, BAHADOR
 FOLADI, RAMTIN PARVANEH, LEIF EDLUND JOHANSSON, RASMUS LINDGREN, PER-
 OLOF ALBREKTSSON **WORLD SALES:** PLATTFORM PRODUKTION **SUPPORTED BY:**
 FILM I VÄST, SVENSKA FILMINSTITUTET **SWEDISH PREMIERE**

RUBEN ÖSTLUND. Born in 1974 in Göteborg. Critically acclaimed Swedish director. Studied at The School of Film Photography in Göteborg. He is one of the founders of film production company Plattform Produktion.

FILMOGRAPHY 2010 HÄNDELSE VID BANK, SHORT; 2008 DE OFRIVILLIGA (GIFF 2009); 2005 SCEN NR: 6882 UR MITT LIV, SHORT (GIFF 2005); 2004 GITARRMONGOT (GIFF 2005); 2001 FAMILJ IGEN, DOC (GIFF 2002); 2000 LÅT DE ANDRA SKÖTA KÄRLEKEN, DOC (GIFF 2001)



EN FILM OM NÄR MÄN BADAR A FILM ABOUT BATHING MEN

SYNOPSIS Meet the "crazy" inventor, his dresser, the longing cab drivers and the whistling bath attendant. Liljeholmsbadet is a pool located out in the water by Bergsundsstrand in Stockholm. Every Friday, the men bathe there. Just the men. The seasons come and go, the men bathe. Sometimes it seems that time is standing still. In this poetic documentary, Bengt Bok tells the men's tales of joy, grief, dreams and lack of dreams. An intimate, moving and comical film about the need for fellowship and the need to be immersed (in water).

DIRECTOR'S COMMENT *Wanted to make it.*



SWEDEN 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 29 MIN.

DIRECTOR: BENGT BOK **PRODUCER:** STINA GARDELL **SCREENPLAY:** BENGT BOK **CINEMATOGRAPHY:** BJARNE SANTESSON **EDITOR:** INGRID NILSSON **MUSIC:** DANIEL BINGERT **CAST:** BENGT ILON **WORLD SALES:** B/S FILM **SUPPORTED BY:** SFI, SVT

BENGT BOK. Born in 1954 in Stockholm. Studied at Dramatiska Institutet (DI). Documentary filmmaker, radio producer and professor at Dramatiska Institutet.

FILMOGRAPHY 2009 I DET VITA RUMMET; 2009 EN FILM OM NÄR MÄN BADAR; 2005 HERR OCH FRU KONST; 2003 SOLEN I SÖDER, SKUGGAN MOT NORR; 2002 ZIGENARHÖVDINGENS SON; 2000 LÖJTNANTSHJÄRTA; 1997 SALONGEN; 1994 KJELL JOHANSSON, HÄGERSTEN



SLITAGE **SEEDS OF THE FALL**



SYNOPSIS Middle-aged couple Rolf and Lena live in relationship devoid of passion. They wear each other down and Eva feels sexually frustrated. One late night, after a failed attempt by Eva to arouse Rolf's passions, something suddenly happens in their bedroom.

SWEDEN 2009

FEATURE, COLOUR, DIGIBETA PAL, 18 MIN.

DIRECTOR: PATRIK EKLUND **PRODUCER:** MATHIAS FJELLSTRÖM **SCREENPLAY:** PATRIK EKLUND **CINEMATOGRAPHY:** DAVID GREHN **EDITOR:** PATRIK EKLUND
MUSIC: JESPER HÖRBERG & ANDERS LENNARTSSON **CAST:** JACOB NORDENSON, ANKI LARSSON, CAMILLA LARSSON, DANIEL RUDSTEDT, SVANTE GRUNDBERG
WORLD SALES: DIREKTÖRN OCH FABRIKÖRN **SUPPORTED BY:** FILMPOOL NORD, SVERIGES TELEVISION, SVENSKA FILMINSTITUTET, FILM I VÄSTERBOTTEN**SWEDISH DISTRIBUTION:** SVENSKA FILMINSTITUTET



PATRIK EKLUND. Born in 1978 in Arvidsjaur, Sweden. He has written and directed several award-winning short films.

FILMOGRAPHY 2009 SLITAGE, SHORT; 2009 DEN RYSKA DÖRREN, TV-FILM; 2008 ISTÄLLET FÖR ABRAKADABRA, SHORT (GIFF 2008); 2007 SITUATION FRANK, SHORT (GIFF 2007); 2003 ONE CHRISTMAS MORNING, SHORT

MIKROFILM 1 **MICROFILM 1**



SYNOPSIS It's not easy to make the right choice.

SWEDEN 2007

EXPERIMENTAL, COLOUR, DIGIBETA PAL, 1 MIN.

DIRECTOR: HELENA ALVESALO **PRODUCER:** HELENA ALVESALO **SCREENPLAY:** HELENA ALVESALO **CINEMATOGRAPHY:** HELENA ALVESALO **EDITOR:** HELENA ALVESALO **CAST:** INGELA ENVALL **WORLD SALES:** OMNIA MINIMA **PRODUCTION:** OMNIA MINIMA **SUPPORTED BY:** FILM I SKÅNE FILMCENTRUM SYD



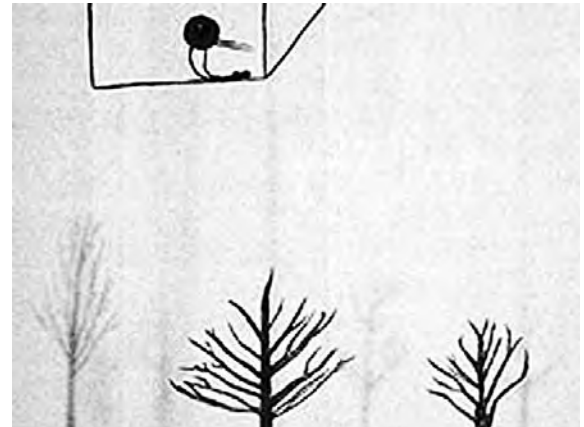
HELENA ALVESALO. Born in 1969 in Helsingborg, Sweden. Autodidact filmmaker who also works with graphic design. She has previously worked with art direction and photography.

FILMOGRAPHY 2009 BROCCOLI 14, SHORT; 2009 MIKROFILM 3, SHORT EXPR; 2008 MIKROFILM 2, SHORT EXPR; 2007 MIKROFILM 1, SHORT EXPR; 2006 RITSCH RATSCH FILIBOMBOMBOM, SHORT DOC; 2005 GLITTERGIRL, SHORT EXPR

DRÖMMAR FRÅN SKOGEN DREAMS FROM THE WOODS

SYNOPSIS A shadowplay about love and grief, with the girl, the bird and Death.

DIRECTOR'S COMMENT *With Dreams From the Woods I wanted to take the film medium way back in time, to long before the film camera was invented. And for once I had the ambition of showing something beautiful.*



SWEDEN 2009

ANIMATION, COLOUR, 35MM, 9 MIN.

DIRECTOR: JOHANNES NYHOLM **PRODUCER:** JOHANNES NYHOLM **SCREENPLAY:** JOHANNES NYHOLM **CINEMATOGRAPHY:** JOHANNES NYHOLM **EDITOR:** JOHANNES NYHOLM **MUSIC:** LITTLE DRAGON LITTLE DRAGON **CAST:** (SELECT) HENRIK ANDERSSON, ELIAS ARAYA, JOHANNA ARVIDSSON, ERIK BODIN, KASPER COLLIN, MIKAEL EMTINGER, KRISTOFER HAGBARD, CHRISTIAN HANSEN, AIME HELLRAND, ANDERS HOLMER, ANDREAS KORSÅR, KURT LIGHTNER, NIKI LINDROTH VON BAHR, **WORLD SALES:** JOCLO **SUPPORTED BY:** SFI, SVT, FILM I VÄST, JOCLO

JOHANNES NYHOLM. Johannes Nyholm was born in 1974 in Umeå, Sweden, grew up in Lund and now lives and works in Göteborg. Artist in the fields of film, video and animation. MA in film, art and new media from the universities of Lund, Copenhagen and Gothenburg, and a diploma degree in classical animation from Eksjö. Has made a few short films, some animated, and

a bunch of music videos. Runs the production company Joclo.

FILMOGRAPHY 2009 DREAMS FROM THE WOODS, SHORT; 2008 PUPPETBOY, SHORT (GIFF 2008); 2006 THE TALE OF LITTLE PUPPETBOY, SHORT (GIFF 2006)



SYNOPSIS For a long time, Tommy and his younger sister Linda have felt along and unwanted in their family. Tommy feels that his Mommy and Daddy are way too self-absorbed. Daddy is preoccupied with trying to please Mommy and win her back, Mommy is busy trying to please herself. The family situation has left the son and his sister feeling left out, without the tenderness, closeness or comfort that every child needs. But an ordinary Sunday evening Tommy sees a chance to disrupt the order in the family, bring his problems to the surface and perhaps finally be seen.

DIRECTOR'S COMMENT *What started out for me with a simple scenario soon resulted in a drama, that I hope will affect people and make them notice that even a person without words can say a lot.*



SWEDEN 2008

FEATURE, COLOUR, BETA SP PAL, 13 MIN.

DIRECTOR: THOMAS PALMKVIST **PRODUCER:** EVELYN LINDGREN, OSKAR ERIKSSON **SCREENPLAY:** THOMAS PALMKVIST **CINEMATOGRAPHY:** MATTIAS ANDERSSON **EDITOR:** ELLE PORSANGER, THOMAS PALMKVIST **CAST:** KIM ASKLUND, MARIE-THERESE SARRAZIN, GREGER OTTOSSON, PAULINA RONKAINEN, LENNART JÄHKEL **WORLD SALES:** KALIX FOLKHÖGSKOLA

THOMAS PALMKVIST. Born in 1988 in Sollentuna, Sweden. After focusing on theatre and art in upper secondary school, 2004–2007, he studied script-writing and directing at Kalix FHSK, 2007–2009..

FILMOGRAPHY 2008 FAMILJEN, SHORT



SWEDISH FEATURES 2009

SWEDISH FEATURES 2009

BEHANDLINGEN GUIDANCE



SWEDEN 2009

FEATURE, COLOUR, 35 MM, 80 MIN.

DIRECTOR: JOHAN JONASON **PRODUCER:** MIMMI SPÅNG, REBECCA LAFRENZ **SCREENPLAY:** JOHAN JONASON **CINEMATOGRAPHY:** SIMON PRAMSTEN **EDITOR:** HELENA FREDRIKSSON, JOHAN JONASON, BRITTA NORELL **MUSIC:** FREDRIK FAHLMAN, AXEL BOMAN **CAST:** BJÖRN ANDERSSON, EVA FRITJOFSSON, EMIL JOHNSEN **WORLD SALES:** GARAGEFILM INTERNATIONAL AB **PRODUCTION:** GARAGEFILM **SUPPORTED BY:** SFI ROOKIE (ANDREA ÖSTLUND), FILM I VÄST (KATARINA KRAVE), SVT (GUNNAR CARLSSON) **SWEDISH DISTRIBUTION:** FOLKETS BIO

SYNOPSIS Roy has got a bad back and is feeling low. When his wife vents her woes to her daughter in a cafe, a man shows up claiming to be able to help her and Roy. This is the start of a subtly humorous story of love and power struggles.

JOHAN JONASON. Born in 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. *Guidance* is Johans's feature film debut.

WALLANDER - HÄMNDEN WALLANDER



SWEDEN 2009

FEATURE, COLOUR, 35 MM, 95 MIN.

DIRECTOR: CHARLOTTE BRÄNDSTRÖM **PRODUCER:** MALTE FORSELL **SCREENPLAY:** HANS ROSENFELDT **CINEMATOGRAPHY:** ALEXANDER GRUSZYNSKI **EDITOR:** HÅKAN KARLSSON **MUSIC:** FLÅSK-KVARTETTEN **CAST:** KRISTER HENRIKSSON, LENA ENDRE, SVERRIR GUDNASON **WORLD SALES:** ZODIAK INTERNATIONAL **PRODUCTION:** YELLOW BIRDS FILM AB **SUPPORTED BY:** ARD/DEGETO FILM GMBH, CANAL+, FILM I SKÅNE AB, TV4 AB **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

SYNOPSIS A powerful explosion rocks the quiet city of Ystad. The blast is followed by several more and the military is called in. Is it sabotage or terrorism? In the all-encompassing chaos Kurt Wallander is stumbling around in the dark, metaphorically as well as literally, searching for terrorists or perpetrators.

CHARLOTTE BRÄNDSTRÖM. Born in 1959 in Paris. French-Swedish director working on both TV and cinema productions since 1989, mainly in England and France. She has received numerous awards through the years, including Grand Prix Téléfilm 2001 and 2002. This is her first film in Swedish.

MAMMUT MAMMOTH



SWEDEN 2009

FEATURE, COLOUR, 35 MM, 125 MIN.

DIRECTOR: LUKAS MOODYSSON **PRODUCER:** LARS JÖNSSON **SCREENPLAY:** LUKAS MOODYSSON **CINEMATOGRAPHY:** MARCEL ZYSKIND **EDITOR:** MICHAL LESZCZYLOWSKI **MUSIC:** JESPER KURLANDSKY, ERIK HOLMQUIST, LINUS GIERTTA **CAST:** GAEL GARCÍA BERNAL, MICHELLE WILLIAMS **WORLD SALES:** TRUSTNORDISK APS **PRODUCTION:** MEMFIS FILM **SUPPORTED BY:** DFI, MEDIA PROGRAMME OF THE EUROPEAN COMMUNITY, MBBB, NTF, SFI **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

SYNOPSIS Ellen and Leo are a successful New York couple. They are both absorbed by their work, leaving their daughter spending most of her time with her Filipino nanny. Leo's business trip to Thailand is the start of a chain of events that will dramatically affect them all.

LUKAS MOODYSSON. Born in 1969 in Åkarp, Sweden. Writer and director. Studied directing at Dramatiska Institutet, making his directorial debut in 1998 with *Show Me Love*. Has since then released a string of films that have garnered international attention, including *Together* (2000) and *Lilja 4-ever* (2002). *Mammoth* is his first film in English.

I TAKET LYSER STJÄRNORNA GLOWING STARS



SWEDEN 2009

FEATURE, COLOUR, 35 MM, 86 MIN.

DIRECTOR: LISA SIWE **PRODUCER:** ANDERS LANDSTRÖM **SCREENPLAY:** LINN GOTTFRIDSSON **CINEMATOGRAPHY:** ANDRÉAS LENNARTSSON **EDITOR:** MICHAL LESZCZYLOWSKI, MARGARETA LAGERQVIST **MUSIC:** KALLE BÄCKMAN **CAST:** JOSEFINE MATTSSON, MIKA BERNDTSDOTTER AHLÉN, ANNIKA HALLIN **WORLD SALES:** DELPHIS FILMS INC **PRODUCTION:** FILMLANCE INTERNATIONAL AB **SUPPORTED BY:** FILM I VÄST, SANDREW METRONOME, SVT, CANAL +, SFI (JOHAN BOGAUS), NTF **SWEDISH DISTRIBUTION:** SANDREW METRONOME

SYNOPSIS When 14-year-old Jenny's mother, who is suffering from cancer, gets worse they move in with grandma. Fleeing her grief, Jenny starts hanging out with party animal Ullis. A realistic depiction of Swedish youths, based on Johanna Thydell's acclaimed novel.

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.

VÄGEN HEM VÄGEN HEM



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA PAL, 104 MIN.

DIRECTOR: KARIN SWÄRD **PRODUCER:** KARIN SWÄRD **SCREENPLAY:** KARIN SWÄRD **CINEMATOGRAPHY:** PHIL POYSTI, MICKIE MALM **EDITOR:** STAFFAN ELMKVIST **MUSIC:** GEORG RIEDEL, JAN LUNDGREN **CAST:** LIV MÖJES, EMIL ALMEN, ANNA-LENA STRINDLUND **PRODUCTION:** TV4 AB **SWEDISH DISTRIBUTION:** FOLKETS HUS OCH PARKER

SYNOPSIS A docudrama based on events during the so-called Knutby drama in 2004, where the minister Helge Fossmo talked his "nanny" Sara Svensson into murdering his second wife, Alexandra.

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

DROTTNINGEN OCH JAG THE QUEEN AND I



SWEDEN 2008

DOCUMENTARY, COLOUR, 35 MM, 90 MIN.

DIRECTOR: NAHID PERSSON SARVESTANI **PRODUCER:** NAHID PERSSON SARVESTANI **SCREENPLAY:** NAHID PERSSON SARVESTANI **CINEMATOGRAPHY:** NICKLAS KARPATY **EDITOR:** ZINAT S. LLOYD **CAST:** FARAH PAHLAVI, NAHID PERSSON SARVESTANI **WORLD SALES:** REALREEL DOC AB **PRODUCTION:** REALREEL DOC AB **SUPPORTED BY:** SFI (PETER 'PIDOR' GUSTAFSSON) **SWEDISH DISTRIBUTION:** FOLKETS BIO

SYNOPSIS Nahid participated in the revolution that overthrew the monarchy in Iran. Today she herself is living in exile, having criticised the current regime. In this film she faces her former foe, Farah Diba – the Queen – and as it turns out they have more in common than any of them might have expected.

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.

MÄN SOM HATAR KVINNOR THE GIRL WITH THE DRAGON TATTOO



SWEDEN/DENMARK/GERMANY 2009

FEATURE, COLOUR, 35 MM, 152 MIN.

DIRECTOR: NIELS ARDEN OPLEV **PRODUCER:** SÖREN STAERMOSE **SCREENPLAY:** RASMUS HEISTERBERG, NICOLAJ ARCEL, NIELS ARDEN OPLEV **CINEMATOGRAPHY:** ERIC KRESS, JENS FISCHER **EDITOR:** ANNE ØSTERUD **MUSIC:** JACOB GROTH **CAST:** MICHAEL NYQVIST, NOOMI RAPACE, LENA ENDRE **WORLD SALES:** ZODIAK INTERNATIONAL **PRODUCTION:** YELLOW BIRDS FILM AB **SUPPORTED BY:** SFI, NFI, NFTF **SWEDISH DISTRIBUTION:** NORDISK FILM

SYNOPSIS The film version of the first installment of Stieg Larsson's Millennium trilogy, about the young, strong-willed hacker Lisbeth Salander and investigative reporter Mikael Blomkvist, whose paths cross when they join forces in uncovering a bloody family secret.

NIELS ARDEN OPLEV. Born in 1961. Studied directing at The National Film School of Denmark 1985–89. Works as a TV and film director. His feature film debut *Portland* launched the "new wave" in Danish cinema in the 90s. His other work includes *We Shall Overcome* (2006) and *Worlds Apart* (2008.)

EBBE – THE MOVIE EBBE – THE MOVIE



SWEDEN 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 83 MIN.

DIRECTOR: JANE MAGNUSSON, KARIN AF KLINTBERG **PRODUCER:** BRITTA LÜBECK **SCREENPLAY:** KARIN AF KLINTBERG, JANE MAGNUSSON, CALLE MARTIN **CINEMATOGRAPHY:** PETER FRICK **EDITOR:** THELMA/LOUISE **MUSIC:** JON REKDAL AND KUBE **CAST:** INGVAR KARLSSON, ANNA-GRETA LEIJON, SVERKER ÅSTRÖM, ABBE BONNIER, MÅRTEN PALME **WORLD SALES:** ACNE FILM **PRODUCTION:** ACNE FILM **SUPPORTED BY:** SVT, SFI (TOVE TORBJÖRNSSON), FILM STHLM, LADDA PRODUCTIONS **ABSWE-DISH DISTRIBUTION:** FOLKETS BIO

SYNOPSIS The film about Ebbe Carlsson is the story of the rise and fall of an eccentric go-getter. After the murder of Olof Palme Ebbe was allowed to conduct personal investigations into the case, in spite of his lack of experience or relevant education. When the whole matter was exposed, a fragile and corrupt political system was laid bare.

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.

SWEDISH FEATURES 2009

AM I BLACK ENOUGH FOR YOU AM I BLACK ENOUGH FOR YOU



SWEDEN/DENMARK/FINLAND/ESTONIA/UNITED KINGDOM/SOUTH AFRICA 2009

DOCUMENTARY, COLOUR, 35 MM, 87 MIN.

DIRECTOR: GÖRAN OLSSON **PRODUCER:** JENNY ÖRNBORN **SCREENPLAY:** GÖRAN OLSSON **CINEMATOGRAPHY:** GÖRAN OLSSON **EDITOR:** ANDERS REFN **CAST:** BILLY PAUL, BLANCHE WILLIAMS, KENNY GAMBLE, CLIVE DAVIS **PRODUCTION:** STORY AB **SUPPORTED BY:** SFI, NTF, DFISWEDISH **DISTRIBUTION:** FOLKETS BIO

SYNOPSIS From the hardest soil the sweetest soul music springs. *Am I Black Enough For You* is a portrait of soul singer Billy Paul, the Philadelphia sound and the ongoing segregation of African Americans in the US.

GÖRAN OLSSON. Born in 1965 in Lund. Documentary filmmaker and director. Worked as a film commissioner for the Swedish Film Institute 1999–2002. *Am I Black Enough For You* is his first artist documentary since his acclaimed *Fuck You, Fuck You Very Much* (1998) featuring Leila K.

PETTSON & FINDUS - GLÖMLIGHETER PETTSON & FINDUS IV FORGET-ABILITIES



SWEDEN/GERMANY/DENMARK 2009

ANIMATION, COLOUR, 35 MM, 70 MIN.

DIRECTOR: JØRGEN LERDAM, ANDERS SØRENSEN **PRODUCER:** ULF SYNNERHOLM **SCREENPLAY:** TORBJÖRN JANSSON **MUSIC:** ULF TURESSON, NIKLAS FRANSSON **CAST:** LUKAS KARLSSON, TORD PETERSON, GUNNAR UDDÉN **PRODUCTION:** AB SVENSK FILMINDUSTRI **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

SYNOPSIS The leaking roof needs fixing. Pettson's old swimming machine, now redesigned into a shingle thrower, seems to offer a solution. But something goes wrong and after a fall from the roof Pettson has lost his memory. Where should his cat Findus look for it?

JØRGEN LERDAM, ANDERS SØRENSEN. Jørgen Lerdam was born in 1958. Danish animator and director who has worked in the US and Europe. One of the directors of *Asterix in America* (1993) and *Jungledyret 2* (1996) as well as the main director of *The Fairytaler* (2004). Anders Sørensen was born in 1950. Danish animator, director and script-writer who has written and directed a number of short films as well as being one of the directors of the TV series *Jungledyret Hugo* (2001). *Pettson & Findus IV Forget-Abilities* is their second film about Sven Nordqvist's popular characters.

JAG VILL INTE LEVA DETTA LIVET I DON'T WANNA LIVE THIS LIFE



SWEDEN 2009

DOCUMENTARY, COLOUR, HDCAM, 74 MIN.

DIRECTOR: BO HARRINGER, RENZO ANERÖD **PRODUCER:** BO HARRINGER **SCREENPLAY:** BO HARRINGER, RENZO ANERÖD **CINEMATOGRAPHY:** BO HARRINGER **EDITOR:** BO HARRINGER, RASMUS OHLANDER, JOSEF HARRINGER **MUSIC:** PERKELE, WE GHOSTS, IOZAEPH **PRODUCTION:** FILMATELJÉN **SUPPORTED BY:** SFI(TOVE TORBIÖRNSSON), FILM I VÄST, ALLMÄNNA ARVSFONDEN, ABF GÖTEBORG, LEVANDÉ HISTORIA/GÖTEBORG, SENSUS STUDIEFÖRBUND, SVTSWEDISH **DISTRIBUTION:** FÖRENINGEN FILMCENTRUM

SYNOPSIS Henke and Sebbe are both around twenty. Death is their constant companion and when their best friend Jonny jumps from a bridge everything comes crashing down. A shot of GHB is their only consolation. Henke and Sebbe lead joyless lives, lives they do not want.

BO HARRINGER, RENZO ANERÖD. Bo Harringer was born in 1947 in Eksjö, Sweden. Documentary filmmaker, photographer and producer. Has made a number of acclaimed documentaries, often characterised by a commitment to social issues. Renzo Aneröd was born in 1969 in Göteborg. Writer and documentary filmmaker. Has collaborated with Bo Harringer since *Under the Dark Sky of the Nation* in (2004).

I SKUGGAN AV VÄRMEN IN YOUR VEINS



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 FLÖTTUM **CAST:** MALIN CRÉPIN, JOEL KINNAMAN, MALIN VULCANO **WORLD SALES:** SF INTERNATIONAL **PRODUCTION:** BOB FILM SWEDEN AB **SUPPORTED BY:** SFI(PETER "PIDOR" GUSTAFSSON), NTF, SF, SF NORGE, NFI, FILMPOOL NORD, FILM I VÄST, SVTSWEDISH **DISTRIBUTION:** SVENSK FILMINDUSTRI

SYNOPSIS Eva is a security guard – and a junkie. She shoots up on work days and comes down on her days off. Everything changes when she meets police officer Erik and falls in love. Her life turns around but she is unable to shake her addiction and is forced into a double life.

BEATA GÄRDELER. Born in 1973 in Solna, Sweden. Studied directing at Kalix FHS 1991–93. She has directed several episodes of the TV series *Spung and Lite som du*. At GIFF 2006, She won the jury's special award for her short feature *2010*. *In your veins* is her feature film debut.

KENNY BEGINS KENNY BEGINS



SWEDEN 2009

FEATURE, COLOUR, 35 MM, 85 MIN.

DIRECTOR: CARL ÅSTRAND, MATS LINDBERG **PRODUCER:** PATRICK RYBORN **SCREENPLAY:** LARS 'VASA' JOHANSSON, CARL ÅSTRAND, MATS LINDBERG **CINEMATOGRAPHY:** GÖRAN HALLBERG **EDITOR:** THOMAS LAGERMAN **CAST:** JOHAN RHEBORG, BILL SKARSGÅRD, CARLA ABRAHAMSEN **WORLD SALES:** TRUSTNORDISK APS **PRODUCTION:** FLADEN FILMRIGHTS AB **SUPPORTED BY:** SFI (JOHAN BOGAUS), FILM I SKÅNE AB, FILMGATE AB, IHREVIK AB, LUNATIC SPEED AB, NORDISK FILM AB, SEAT 13, SVT, NFTF **SWEDISH DISTRIBUTION:** NORDISK FILM

SYNOPSIS The movie about superhero Kenny Starfighter, played by Johan Rehborg. During his final exams that will make him a real galactic hero, Kenny crash-lands on earth. There, he encounters a bullied 15-year-old called Pontus who has stumbled upon a mysterious crystal, which has given him superpowers.

CARL ÅSTRAND: Born in 1968 in Väster-
vik, Sweden. He is an internationally
known director of commercials with
clients such as Tide, Heineken, Volks-
wagen and Interflora. He also wrote
and directed the TV series *Nisse Hults
historiska snedsteg* and directed *Håkan
Bråkan Julkalendern*.

MATS LINDBERG. Born in 1964 in Väster-
ås, Sweden. A director of commercials
who has won numerous international
awards and directed music videos for
Madonna, Prodigy and Fatboy Slim.

HÄLSNINGAR FRÅN SKOGEN GREETINGS FROM THE WOODS



SWEDEN 2009

DOCUMENTARY, COLOUR, DIGIBETA, 75 MIN.

DIRECTOR: MIKAEL CEE KARLSSON **PRODUCER:** RUBEN ÖSTLUND, ERIK HEMMENDORFF **SCREEN-
PLAY:** MIKEL CEE KARLSSON **CINEMATOGRAPHY:** MIKEL CEE KARLSSON, PETER CARLSSON **EDITOR:**
MIKEL CEE KARLSSON **MUSIC:** HANS APPELQVIST **CAST:** GUN-BRITT KARLSSON, HANS KARLSSON
WORLD SALES: PLATTFORM PRODUKTION **PRODUCTION:** PLATTFORM PRODUKTION **SUPPORTED
BY:** SFI (TOVE TORBJÖRNSSON), FILM I VÄST, FILM I HALLAND, SVT, KONSTNÄRSNÄMNDEN **SWEDISH
DISTRIBUTION:** FOLKETS BIO

SYNOPSIS Outside and inside the well-
trimmed hedges life goes on as usual.
The king is still awaiting a visit. Ber-
til never gives up, there are plenty of
dogs – big ones as well as small ones.
Mommy is trying to change Daddy's
mind, but nothing must be revealed,
no one can now.

MIKAEL CEE KARLSSON. Born in 1977 in
Halland, Sweden. Former professional
skateboarder and freelance photo-
grapher, founder of skating maga-
zine Leif. Studied at the School of Film
Directing in Göteborg 2002 - 2005.
Works as a director and photographer.

NÅGON ANNANSTANS ANOTHER PLACE



SWEDEN 2009

FEATURE, COLOUR, HDCAM, 86 MIN.

DIRECTOR: HIWA ABBASI **PRODUCER:** HIWA ABBASI **SCREENPLAY:** HIWA ABBASI **CINEMATOGRAP-
HY:** HIWA ABBASI **EDITOR:** HIWA ABBASI **MUSIC:** ECHODECK **CAST:** ASHKAN GHODS, RUTH ANIANS-
SON, SAID OVEISSI **WORLD SALES:** ÉTRANGER FILM **PRODUCTION:** ÉTRANGER FILM

SYNOPSIS A young man suddenly
finds out that he is on CIA's list of
suspected terrorists. His life chan-
ges dramatically as all his rights as
a citizen are taken away from him,
with no legal recourse for defending
himself.

HIWA ABBASI. Born in 1974 in Mahabad,
Iran. Studied Film directing and Dra-
maturgy as well as courses in History
of ideas, Cultural geography and Inter-
cultural communication at the Univer-
sity of Gothenburg. *Another Place* is his
first feature film.

MAÑANA MAÑANA



SWEDEN 2009

FEATURE, COLOUR, 35 MM, 80 MIN.

DIRECTOR: MANUEL CONCHA **PRODUCER:** MARTIN JERN, EMIL LARSSON **SCREENPLAY:** MANUEL
CONCHA **CINEMATOGRAPHY:** MANUEL CONCHA **EDITOR:** MANUEL CONCHA, ANNE HOVAD FISCHER
MUSIC: FELIX RODRIGUEZ **CAST:** FRANCISCO SOBRADO, HANS-CHRISTIAN THULIN, ALEXANDRA DAHL-
STRÖM **PRODUCTION:** DANSK SKALLE AB **SUPPORTED BY:** SFI (LISA ÖHLIN), FILM I VÄST, FILM I SKÅNE,
SONET FILM AB, CONCHA FILMS **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

SYNOPSIS Marco has never had a girl-
friend. Mattias has had one for far
too long. Marco starts flirting with
his considerably older boss while
Mattias schemes to make his girl-
friend dump him. A comedy about
two guys who are growing up.

MANUEL CONCHA. Born in 1980 in Malmö,
Sweden. Began making short films
at the age of twelve. Studied Media
at Santa Monica College, majoring in
Film. Also worked with information
film and music videos. *Mañana* is his
first feature film.

SWEDISH FEATURES 2009

JOHAN FALK - GRUPPEN FÖR SÄRSKILDA INSATSER JOHAN FALK



SWEDEN/GERMANY 2009

FEATURE, COLOUR, 35 MM, 118 MIN.

DIRECTOR: ANDERS NILSSON **PRODUCER:** JOAKIM HANSSON **SCREENPLAY:** ANDERS NILSSON, JOAKIM HANSSON **CINEMATOGRAPHY:** PER ARNE SVENSSON **EDITOR:** MARIANNE LINDECRANTZ **MUSIC:** BENGT NILSSON **CAST:** JAKOB EKLUND, JOEL KINNAMAN, MIKAEL TÖRNVING **PRODUCTION:** STRIX DRAMA AB **SUPPORTED BY:** SFI, NFTF, FILM I VÄST, TV4 AB, NORDISK FILM AB, BREMEDIA PRODUKTION GMBH **SWEDISH DISTRIBUTION:** NORDISK FILM

SYNOPSIS Johan Falk has a new position at GSI, a special force within the police. When one member of the unit is shot and killed, he realises that GSI's success is based on the use of undercover agents amongst the criminals.

ANDERS NILSSON. Born in 1963 in Kil, Sweden. Director, scriptwriter, cinematographer and editor among other things. His credits as writer and director include *When Darkness Falls* (2007) *The Third Wave* (2003) and *Zero Tolerance* (1999).

SCENER UR ETT KÄNDISSKAP SCENER UR ETT KÄNDISSKAP



SWEDEN 2009

FEATURE, COLOUR, 35 MM, 93 MIN.

DIRECTOR: CHRISTOPHER PANOV, CHRISTIAN EKLÖW **PRODUCER:** CHRISTOPHER PANOV, CHRISTIAN EKLÖW **SCREENPLAY:** CHRISTOPHER PANOV, CHRISTIAN EKLÖW **CINEMATOGRAPHY:** ALEX LINDÉN, DAVID GREHN **CAST:** LINUS WAHLGREN, ÖRJAN RAMBERG, JONAS MALMSJÖ **PRODUCTION:** 42 FILM HB **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

SYNOPSIS Arts and culture reporter Görhan Hellström is making a documentary about Linus Wahlgren. The only problem is that Görhan loathes Linus and everything he represents. A comedy about what it takes to join the Swedish cultural elite.

CHRISTOPHER PANOV was born in 1978 in Vetlanda, Sweden. **CHRISTIAN EKLÖW** was born in 1974 in Linköping, Sweden. They are both script-writers and directors and began collaborating while studying film at Kulturama in Stockholm, making their feature debut with the comedy *The Dog Trick* (2002). *Scener ur ett kändisskap* is their second feature film collaboration.

SOMMAREN MED GÖRAN A MIDSUMMER NIGHT'S PARTY



SWEDEN 2009

FEATURE, COLOUR, 35 MM, 96 MIN.

DIRECTOR: STAFFAN LINDBERG **PRODUCER:** LENA REHNBERG **SCREENPLAY:** PETER MAGNUSSON **CINEMATOGRAPHY:** HENRIK GYLLENSKIÖLD **EDITOR:** SOFIA LINDGREN **MUSIC:** JIMMY LAGNEFORS **CAST:** PETER MAGNUSSON, DAVID HELLENUS, MIRJA TURESTEDT **PRODUCTION:** STELLANOVA FILM **SUPPORTED BY:** SFI, ACORN INVEST AB, DAGSLJUS FILMEQUIPMENT AB, FILM I VÄST AB, NORDISK FILM POST PRODUCTION AB, THE CHIMNEY POT, TV4 **SWEDISH DISTRIBUTION:** NORDISK FILM

SYNOPSIS Göran is behind at work, the debt collection demands on his desk are piling up and after a bungled marriage proposal he gets dumped. On top of that, everyone is invited to a posh midsummer's party on the West coast – everyone except Göran. A summer comedy about the quest for Love.

STAFFAN LINDBERG. Born in 1957. TV producer and director. Studied at The National Academy of Mime and Acting and has worked as an actor, stand-up comedian, script-writer, director and producer.

BECK – I STORMENS ÖGA BECK



GERMANY/DENMARK/FINLAND/NORWAY/SWEDEN 2009

FEATURE, COLOUR, 35 MM, 91 MIN.

DIRECTOR: HARALD HAMRELL **PRODUCER:** LARS BLOMGREN, TOMAS MICHAELSSON **SCREENPLAY:** CECILIA BÖRJLIND, ROLF BÖRJLIND **CINEMATOGRAPHY:** OLOF JOHNSON **EDITOR:** THOMAS TÄNG **MUSIC:** JENNIE LÖFGREN, ANDERS HERRLIN **CAST:** PETER HABER, MIKAEL PERSBRANDT, LEILA HAJI **PRODUCTION:** FILMLANCE INTERNATIONAL AB **SUPPORTED BY:** SFI, DANMARKS RADIO, NELONEN TV4 OY, TV2 AS NORGE, TV4 AB, ZDF ENTERPRISES GMBH, **SWEDISH DISTRIBUTION:** NORDISK FILM

SYNOPSIS The latest film starring Peter Haber as Inspector Martin Beck and Mikael Persbrandt as Detective Gunvald Larsson. In this one, a charred female corpse is found and SÄPO, The Swedish Security Service, suspects that Gunvald is connected to the murder.

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

VIDEOCRACY VIDEOCRACY



SWEDEN/DENMARK/FINLAND/UNITED KINGDOM 2009

DOCUMENTARY, COLOUR, 35 MM, 84 MIN.

DIRECTOR: ERIK GANDINI **PRODUCER:** ERIK GANDINI **SCREENPLAY:** ERIK GANDINI **CINEMATOGRAPHY:** MANUEL ALBERTO CLARO, LUKAS EISENHAEUER **EDITOR:** JOHAN SÖDERBERG **MUSIC:** JOHAN SÖDERBERG, DAVID ÖSTERBERG **WORLD SALES:** TRUSTNORDISK APS **PRODUCTION:** ATMO SUPPORTED BY: SFI (PETER 'PIDOR' GUSTAFSSON), BBC, DFI, DANMARKS RADIO TV, SVT, YLEISRAIO AB/FINLANDS SVENSKA TELEVISION, ZENTROPA ENTERTAINMENTS7 APS, NTF, MEDIA PROGRAMME OF THE EUROPEAN COMMUNITY **SWEDISH DISTRIBUTION:** FOLKETS BIO

SYNOPSIS Commercial television in Italy has a reputation for being the worst in Europe, and has also become an instrument of power for current Prime Minister Silvio Berlusconi. Behind a veil of lighthearted entertainment and scantily clad women, a frightening machinery is hiding.

ERIK GANDINI. Born in 1967 in Bergamo, Italy. Moved to Sweden in the late 80s, where he embraced creative documentary film as his art of choice. His work includes several internationally noted documentaries such as *Sacrificio* (2003) and *Gitmo* (2006), both co-directed with Tarik Saleh.

FLICKAN THE GIRL



SWEDEN 2009

FEATURE, COLOUR, 35 MM, 100 MIN.

DIRECTOR: FREDRIK EDELFELDT **PRODUCER:** DAVID OLSSON **SCREENPLAY:** KARIN ARRHENIUS **CINEMATOGRAPHY:** HOYTE VAN HOYTEMA **EDITOR:** BERNHARD WINKLER, TERESE ELFSTRÖM, MALIN LINDSTRÖM **MUSIC:** DAN BERRIDGE **CAST:** BLANCA ENGSTRÖM, SHANTI RONEY **WORLD SALES:** DELPHIS FILMS INC **PRODUCTION:** ACNE FILM AB **SUPPORTED BY:** SFI (LISA OHLIN), CANAL+, DAGSLJUS, FILM I VÄST, KALIN SETTERBERG INVEST AB, LEFVANDER FILM AB, SCANBOX ENTERTAINMENT SWEDEN AB, SVERIGES TELEVISION AB, THE CHIMNEY POT AB **SWEDISH DISTRIBUTION:** SCANBOX

SYNOPSIS When the rest of her family leaves for an aid project, their daughter gets to stay at home with her aunt. Her aunt quickly leaves, though, having found a man. In the solitude of the girl we meet her world, between imagination and reality, between childhood and adulthood.

FREDRIK EDELFELDT. Born in 1972 in Valentin, Sweden. He has directed TV series, short films and commercials, working for clients such as Nokia, Sony and Coca-Cola. *The Girl* is his feature film debut.

PRINSESSA PRINCESS



IRELAND/SWEDEN 2009

FEATURE, COLOUR, 35 MM, 94 MIN.

DIRECTOR: TERESA FABIK **PRODUCER:** SANDRA HARMS **SCREENPLAY:** TERESA FABIK **CINEMATOGRAPHY:** TOBIAS HÖIEM-FLYCKT **EDITOR:** MARTIN HUNTER **MUSIC:** LOUISE HEANEY **CAST:** ZANDRA ANDERSSON, MOA SILÉN, ANASTASIOS SOULIS **PRODUCTION:** BREIDABLICK FILM PRODUKTION AB **SUPPORTED BY:** SFI (LISA OHLIN), THE IRISH FILM BOARD, CANAL+, FASTNET FILMS, FILM I DALARNA, FILM I VÄST AB, KANAL 5 AB, MACDARA KELLEHER & MORGAN BUSHE, SONET FILM AB **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

SYNOPSIS 18-year-old Maja is clumsy, overweight and a social misfit. Her greatest dream is to become an actress. Teresa Fabik's latest film is about finding the strength and self esteem necessary to dare putting yourself in the spotlight, on your own terms.

TERESA FABIK. Born in 1976 in Södertälje, Sweden. Studied Film theory at the University of Stockholm and directing at the Stockholm Film School. Her debut feature, *Hip Hip Hora* (2004) won several awards, including The Nordic Debutant Award at Göteborg International Film Festival.

FLICKAN SOM LEKTE MED ELDEN THE GIRL WHO PLAYED WITH FIRE



SWEDEN/GERMANY 2009

FEATURE, COLOUR, 35 MM, 129 MIN.

DIRECTOR: DANIEL ALFREDSON **PRODUCER:** SÖREN STAERMOSE **SCREENPLAY:** JONAS FRYKBERG **CINEMATOGRAPHY:** PETER MOKROSINSKI **EDITOR:** MATTIAS MORHEDEN **MUSIC:** JACOB GROTH **CAST:** MICHAEL NYQVIST, NOOMI RAPACE, TEHILLA BLAD **WORLD SALES:** ZODIAK INTERNATIONAL **PRODUCTION:** YELLOW BIRD MILLENIUM RIGHTS AB **SUPPORTED BY:** SFI, FILM I VÄST AB, FILMPOOL STOCKHOLM-MÅLARDALLEN, NORDISK FILM, SPILTAN UNDERHÅLLNING M AB, SVT, ZDF ENTERPRISES GMBH, **SWEDISH DISTRIBUTION:** NORDISK FILM

SYNOPSIS In the sequel to *The Girl with the Dragon Tattoo* Lisbeth Salander takes centre stage. She is accused of a triple homicide and drawn into a tangled web leading back to her dark past.

DANIEL ALFREDSON. Born in 1959 in Stockholm. Film and TV director who made his debut in 1993 with *The Man on the Balcony*. His other credits include *Wolf* (2008) and the two final films of the Millennium trilogy, based on Stieg Larsson's novels.

SWEDISH FEATURES 2009

DET ENDA RATIONELLA A RATIONAL SOLUTION



SWEDEN/FINLAND/GERMANY/ITALY 2009

FEATURE, COLOUR, 35 MM, 98 MIN.

DIRECTOR: JÖRGEN BERGSMARK **PRODUCER:** HELENA DANIELSSON **SCREENPLAY:** JENS JONSSON
CINEMATOGRAPHY: ANDERS BOHMAN **EDITOR:** MATTIAS MORHEDEN **MUSIC:** NATHAN LARSON
CAST: ROLF LASSGÅRD, PERNILLA AUGUST **WORLD SALES:** MATCH FACTORY **PRODUCTION:** HEPP
FILM AB **SUPPORTED BY:** SFI (LISA OHLIN), NFTF, ANGEL FILMS OY, BLIND SPOT PICTURES OY, FILM I
SKÅNE AB, FILMIMPERIET SVERIGE AB, FILMSTIFTUNG NORDRHEIN-WESTFALEN GMBH, JENS JONSSON
AB, LUCKY RED SRL, PANDORA FILMPRODUKTION GMBH, SES FILM SOUND OY, SVERIGES TELEVISION
AB **SWEDISH DISTRIBUTION:** NORDISK FILM

SYNOPSIS Erland and May are married, but at a party Erland falls head over heels in love with the wife of his colleague. Erland's rational solution is for those involved to live together until everything turns back to normal. A humorous drama about friendship and passion in an impossible combination.

JÖRGEN BERGSMARK. Born in 1964. Grew up in Sundsvall, Sweden. Studied the Humanities at the Stockholm University. He has worked in several capacities within film and TV, such as writer, producer and director. *A Rational Solution* is his first feature film.

NÄR JAG BLIR STOR WHEN I'M GROWN UP



SWEDEN 2009

DOCUMENTARY, COLOUR, 102 MIN.

DIRECTOR: RAINER HARTLEB **PRODUCER:** RAINER HARTLEB **SCREENPLAY:** RAINER HARTLEB **CINEMATOGRAPHY:** STAFFAN LINDQVIST, RAINER HARTLEB **EDITOR:** RAINER HARTLEB **MUSIC:** RAYMOND KING **CAST:** JOAKIM SOLBERG, SARA HABSAY **PRODUCTION:** OLYMPIA FILMPRODUKTION **SUPPORTED BY:** SFI (TOVE TORBJÖRNSSON), SVT **SWEDISH DISTRIBUTION:** FOLKETS BIO

SYNOPSIS *When I'm Grown Up* is a film about children growing up in the new Sweden. We follow the children and their families from 1999, when they start first grade, until 2008 when they are about to graduate from the ninth grade and choose their future paths.

RAINER HARTLEB. Born in 1944 in Germany. Has made numerous documentaries, perhaps the most famous being his suite of films about Jordbro, including the Guldbagge-awarded *A Pizza in Jordbro*. The entire suite has been screened at several international festivals.

BANANAS!*

BANANAS!*



**SWEDEN/DENMARK/USA/GERMANY/FINLAND/NORWAY/
SWITZERLAND/THE NETHERLANDS/SPAIN 2009**

DOCUMENTARY, COLOUR, TWIX, 90 MIN.

DIRECTOR: FREDRIK GERTTEN **PRODUCER:** MARGARETE ANGÅRD **SCREENPLAY:** FREDRIK GERTTEN **MUSIC:** NATHAN LARSON **PRODUCTION:** WG FILM AB **SUPPORTED BY:** SFI, DFI, NFTF, THE SUNDANCE INSTITUTE DOCUMENTARY FUND, MEDIA PROGRAMME, ARTE DEUTSCHLAND, FILM I SKÅNE AB, INDEPENDENT TELEVISION SERVICE, MAGIC HOUR FILMS, NORSK RIKSKRINGKASTING, ODISEA, OMROEPVERENIGING VPRO, OY YLEISRADIO AB, SVERIGES TELEVISION AB, TELEVISION SUISSE ROMANDE, GENEVE 8, ZDF **SWEDISH DISTRIBUTION:** NOVEMBERFILM

SYNOPSIS A group of Nicaraguan banana workers takes the huge corporation Dole Food to court. Dole is accused of causing sterility by using a banned pesticide.

FREDRIK GERTTEN. Born in 1956 in Malmö, Sweden. Filmmaker and producer. Has worked as a journalist in Nicaragua in the eighties and nineties. Started the company WG Film in 1994 and have since been producing and developing documentaries such as *Blåddärar* (1998) and *Vägen tillbaka - Blåddärar 2* (2002)

BRÖLLOPSFOTOGRAFEN THE WEDDING PHOTOGRAPHER



SWEDEN 2009

FEATURE, COLOUR, 35 MM, 113 MIN.

DIRECTOR: ULF MALMROS **PRODUCER:** JAN BLOMGREN **SCREENPLAY:** ULF MALMROS **CINEMATOGRAPHY:** MATS OLOFSON **EDITOR:** ULF MALMROS **MUSIC:** JIMMY LAGNEFORS **CAST:** BJÖRN STARRIN, KJELL BERGQVIST, TUVÅ NOVOTNY **PRODUCTION:** BOB FILM SWEDEN AB **SUPPORTED BY:** SFI (LISA OHLIN), FILM I VÄST AB, SANDREW METRONOME, TV4 AB, NFTF **SWEDISH DISTRIBUTION:** SANDREW METRONOME

SYNOPSIS When the factory in Molkom shuts down, Robin leaves his beloved hometown to try his luck in Stockholm as a wedding photographer. This experience changes not merely his outlook on life but also his hairstyle. Malmros once more proves a master of comedies featuring funny dialects.

ULF MALMROS. Ulf Malmros was born in 1965 in Sweden. He wrote his first teleplay at the age of 17 and made his directorial feature debut in 1992 with *Have a Wonderful Life*. He has since directed, among other films, *A Summer Tale* (2000), *Slim Susie* (2003) and *God Save the King* (2005).

APAN THE APE



SWEDEN 2009

FEATURE, COLOUR, 35 MM, 81 MIN.

DIRECTOR: JESPER GANSLANDT **PRODUCER:** JESPER KURLANDSKY **SCREENPLAY:** JESPER GANSLANDT **CINEMATOGRAPHY:** FREDRIK WENZEL **EDITOR:** JESPER GANSLANDT **MUSIC:** ERIK ENOCKSSON **CAST:** OLLE SARRI, FRANÇOISE JOYCE, NICLAS GILLIS **WORLD SALES:** TRUSTNORDISK APS **PRODUCTION:** FASAD AB **SUPPORTED BY:** SFI (PETER GUSTAFSSON), FILM I VÄST, SVT **SWEDISH DISTRIBUTION:** NORDISK FILM

SYNOPSIS Krister awakes after a tragedy. Trapped by the demands of everyday life he has nowhere to run and is forced to face his actions. 'The Ape' is about waking up to a new reality, where everything you once had is gone.

JESPER GANSLANDT. Born in 1978 in Falkenberg, Sweden. Autodidact filmmaker. Studied Philosophy and History of Ideas at Lund University. Feature film debut with *Farväl Falkenberg* (2006). His documentary *The Film I'm No Longer Talking About* was the closing film at GIFF 2009.

KARAOKEKUNGEN ALMOST ELVIS



SWEDEN 2009

FEATURE, COLOUR, 35 MM, 85 MIN.

DIRECTOR: PETRA REVENUE **PRODUCER:** ANNIKA HELLSTRÖM, MARTIN PERSSON **SCREENPLAY:** PETRA REVENUE **CINEMATOGRAPHY:** ANDREAS WESSBERG **EDITOR:** DINO JONSÄTER **MUSIC:** BJÖRN KNUTSSON **CAST:** KJELL WILHELMSEN, LARS ANDERSSON, INGVAR ÖRNER **WORLD SALES:** TRUSTNORDISK APS **PRODUCTION:** ANAGRAM PRODUKTION AB **SUPPORTED BY:** SFI, FILM I VÄST, CINEMIC FILM, SVERIGES TELEVISION AB, FILMPOOL NORD AB **SWEDISH DISTRIBUTION:** NORDISK FILM

SYNOPSIS Pirko is about to become a father when his girlfriend announces that she is fed up with his loser demeanour, and that the child isn't his. Pirko goes on a roadtrip back to his roots and ends up at the local tryouts for the national Karaoke championship.

PETRA REVENUE. Born in 1965 in Lysekil, Sweden. Studied at The University of Gothenburg, focusing on Social Anthropology. Debuted as a dramatist in 1990. She has written for TV, radio, the stage and the screen. Besides writing she has also directed theatre. *Almost Elvis* is her debut as a film director.

METROPIA METROPIA



SWEDEN/DENMARK/NORWAY/FINLAND 2009

FEATURE, , 35 MM, 85 MIN.

DIRECTOR: TARIK SALEH **PRODUCER:** KRISTINA ÅBERG **CAST:** VINCENT GALLO, JULIETTE LEWIS **WORLD SALES:** TRUSTNORDISK APS **PRODUCTION:** ATMO METRO AB **SUPPORTED BY:** CANAL+ TELEVISION AB, FILM I VÄST AB, NORSK RIKSKRINGKASTING, OY YLEISRAADIO AB, SANDREW METRONOME, SVERIGES TELEVISION, TORDENFILM AS, ZENTROPA ENTERTAINMENTSS APS, DFI, FILM GÄVLEBORG, FONDS EURIMAGES DU CONSEIL DE L'EUROPE, NTF, NORSK FILMFOND, OSLO, SFI, MEDIA PROGRAM- **SWEDISH DISTRIBUTION:** SANDREW METRONOME

SYNOPSIS The year is 2024. Europe's subways have been linked together and are owned by the most powerful man in Europe. Roger from Farsta usually rides his bike, but is one day forced to take the subway. This is the beginning of a journey where he will realize that his life is controlled in every detail.

TARIK SALEH. Tariq Saleh was born in 1972 in Stockholm. He studied at The Faculty of Fine Art in Alexandria, Egypt. Debuted in 2006 with *Gitmo*. He has, among other things, worked as a program host, reporter and scriptwriter at Swedish Television and as a director and producer.

SÅ OLIKA SÅ OLIKA



SWEDEN 2009

FEATURE, COLOUR, 35 MM, 108 MIN.

DIRECTOR: HELENA BERGSTRÖM **PRODUCER:** COLIN NUTLEY **SCREENPLAY:** TOVE ALSTERDAL, HELENA BERGSTRÖM **CINEMATOGRAPHY:** GEIR HARTLY ANDREASSEN **EDITOR:** PERRY SCHAFFER **MUSIC:** PER ANDRÉASSON **CAST:** INGELA OLSSON, ANNA ULRICA ERICSSON **PRODUCTION:** SWEETWATER PRODUCTION AB **SUPPORTED BY:** SFI, SVENSK FILMINDUSTRI, CINEMA ART PRODUCTIONS AB, DAGSLJUS FILMEQUIPMENT AB, EUROPA SOUND PRODUCTION AB, FILMINVESTE RING I ÖREBRO AB, FILMPOOL STOCKHOLM-MÅLARDALEN, SUCCÉFILM AB, TV4 AB **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

SYNOPSIS A film about falling madly in love with your worst enemy, or the most impossible person on earth. About people meet in spite of fundamental differences. For love conquers everything – be it political power struggles or dancing with the seals at Skansen zoo.

HELENA BERGSTRÖM. Born in 1964 in Göteborg. Began her acting career at SVT. Graduated from Stockholm Academy of Dramatic Arts in 1988. Besides major parts in numerous films, she has also worked extensively on stage. Directorial debut in 2007 with *Mind the Gap*.

SWEDISH FEATURES 2009

LUFTSLOTTET SOM SPRÄNGDES THE GIRL WHO KICKED THE HORNET'S NEST



SWEDEN/GERMANY 2009

FEATURE, COLOUR, 35 MM, 147 MIN.

DIRECTOR: DANIEL ALFREDSON **PRODUCER:** SÖREN STAERMOSE **SCREENPLAY:** ULF RYBERG **CINEMATOGRAPHY:** PETER MOKROSINSKI **EDITOR:** HÅKAN KARLSSON **MUSIC:** JACOB GROTH **CAST:** MI-CHAEŁ NYQVIST, NOOMI RAPACE, ANNIKA HALLIN **PRODUCTION:** YELLOW BIRD **SUPPORTED BY:** SFI, FILM I VÄST AB, FILMPOOL STOCKHOLM-MÄLARDALEN, NORDISK FILM AB, SPILTAN UNDERHÅLLNING M AB, SVERIGES TELEVISION AB, ZDF ENTERPRISES GMBH, **SWEDISH DISTRIBUTION:** NORDISK FILM

SYNOPSIS The third and final film of the Millennium trilogy picks up where 'The Girl Who Played With Fire' left off. Lisbeth Salander is trying to shake the charges against her, while Mikael Blomkvist is digging into her hidden past trying to get closer to the truth.

DANIEL ALFREDSON. Born in 1959 in Stockholm. Film and TV director who made his debut in 1993 with 'The Man on the Balcony'. His other credits include 'Wolf' (2008) and the two final films of the Millennium trilogy, based on Stieg Larsson's novels.

TOMTAR & TROLL – DEN HEMLIGA KAMMAREN GNOMES & TROLLS – THE SECRET CHAMBER



USA/SWEDEN 2009

ANIMATION, COLOUR, 35 MM, 75 MIN.

DIRECTOR: ROBERT RHODIN **PRODUCER:** CARL JOHAN MERNER **SCREENPLAY:** ROBERT RHODIN, SALVATORE CARDONI **EDITOR:** JONAS WOLLMÉN **MUSIC:** ANDERS BAGGE, OSCAR MERNER **CAST:** PETER STORMARE, SVEN WOLLTER **WORLD SALES:** NONSTOP SALES **PRODUCTION:** WHITE SHARK AB **SUPPORTED BY:** SFI **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

SYNOPSIS In Sweden's first 3D animated feature film we meet teenage Santa Junior and his best friend Smygis, a crow with a fear of flying. This high-paced adventure tells a tale about friendship and about wright and wrong.

ROBERT RHODIN. Born in 1972 in Stalowa Wola, Poland. Polish-Swedish animator and director who has worked with graphic design on a number of Swedish television productions. He is one of the founders of production company White Shark AB.

NASTY OLD PEOPLE NASTY OLD PEOPLE



SWEDEN 2009

FEATURE, COLOUR, HDCAM, 85 MIN.

DIRECTOR: HANNA SKÖLD **PRODUCER:** HELENE GRANQVIST **SCREENPLAY:** HANNA SKÖLD **CAST:** FEBE NILSSON, TORKEL PETTERSSON, KARIN BERTLING, HÅKAN JEPSSON, RUNE BERGMAN, CECILE ANCKARSWÄRD, ANNA NEVANDER, DAVID BOOK. **WORLD SALES:** GOOD **PRODUCTION:** GOOD, TANAGRAM FILM **SUPPORTED BY:** FILM I SKÅNE, SFI **SWEDISH DISTRIBUTION:** TANGRAM FILM

SYNOPSIS Nasty Old People is a story about how it's not necessarily 'the big things' that change us. It might just as well be a small home care incident.

HANNA SKÖLD. Born in 1977 in Kristianstad, Sweden. Studied filmmaking at Skurups FHSK and script-writing for film and interactive media at Broby Grafiska.

MAN TÄNKER SITT BURROWING



SWEDEN 2009

FEATURE, COLOUR, 35 MM, 77 MIN.

DIRECTOR: HENRIK HELLSTRÖM, FREDRIK WENZEL **PRODUCER:** ERIKA WASSERMAN **SCREENPLAY:** HENRIK HELLSTRÖM, FREDRIK WENZEL **CINEMATOGRAPHY:** FREDRIK WENZEL **EDITOR:** HENRIK HELLSTRÖM, FREDRIK WENZEL **MUSIC:** ERIK ENOCKSSON **CAST:** SEBASTIAN EKLUND, JÖRGEN SVENSSON, HANNES SANDAHL **WORLD SALES:** WIDE MANAGEMENT **PRODUCTION:** FASAD AB **SUPPORTED BY:** CINEPOST STUDIOS AB, FILM I HALLAND, HALMSTAD FILM I VÄST AB, SVT, FALKENBERGS KOMMUN, SFI **SWEDISH DISTRIBUTION:** NONSTOP ENTERTAINMENT

SYNOPSIS A portrait of life in a Swedish row house area, as seen through the eyes and mind of 11-year-old Sebastian. He follows the lives and fates of his neighbours, the vitality and transience of the surroundings. The unwritten rules that only make rebellion possible through violence.

HENRIK HELLSTRÖM, FREDRIK WENZEL. Fredrik Wenzel was born in 1978 in Fässberg, Sweden. He was the cinematographer and scriptwriter on the Swedish feature 'Farewell Falkenberg', which was Sweden's Oscar nomination for 2007. Henrik Hellström was born 1974 in Falkenberg, Sweden. He trained at the Malmö Theatre Academy and has previously directed theatre and short films. 'Burrowing' is their debut feature.

SWEDISH RETROSPECTIVE

COMPADRE COMPADRE



SWEDEN/NORWAY/PERU/FINLAND 2004

DOCUMENTARY, COLOUR, 35 MM, 90 MIN.

DIRECTOR: MIKAEL WISTRÖM **PRODUCER:** MIKAEL WISTRÖM **CINEMATOGRAPHY:** ALBERTO HERSCKOVITS, MIKAEL WISTRÖM **EDITOR:** ALBERTO HERSCKOVITS, MIKAEL WISTRÖM **MUSIC:** CHRISTIAN CHRISTENSEN, PETER BRYNGELSSON **CAST:** THE BARRIENTOS FAMILY, HUMBERTO AND ALFREDO CAMBA **PRODUCTION:** CASABLANCA LATINFILMS, MÅNHAREN FILM & TV, MEDIEOPERATØRENE AS **SUPPORTED BY:** ARBETARNAS BILDNINGSFÖRBUND, NORDISK FILM- & TV FOND, NORSK RIKSKRINGKASTING, OY YLEISRAADIO AB, SFI, SVERIGES TELEVISION AB **SWEDISH DISTRIBUTION:** FOLKETS BIO

SYNOPSIS A film about the conditions for love in a quite ordinary and very special family from the big city slums of Peru. Based on photographs and film footage from almost thirty years of acquaintance with the family. The film takes us from Sweden to the slums of Lima, to the Andian villages and deep into the inner life of a Latin American family. The film is also an emotional confrontation with the director's own motives, as godfather to the firstborn daughter in the family and as a representative for the privileges of the developed world.

MIKAEL WISTRÖM. Born in 1950 in Stockholm. Graduated as a film-director at the Swedish Dramatic Institute in 1981. Producer through his own company Mångharen Film & TV.

DEN ANDRA STRANDEN DEN ANDRA STRANDEN



SWEDEN 1993

DOCUMENTARY, COLOUR, 35 MM, 85 MIN.

DIRECTOR: MIKAEL WISTRÖM, LARS PALMGREN **SCREENPLAY:** MIKAEL WISTRÖM **CINEMATOGRAPHY:** PETER ÖSTLUND **EDITOR:** ANNIKA GEIJERSTAM **MUSIC:** PETER BRYNGELSSON **CAST:** NATIVIDAD BARRIENTOS, DANIEL BARRIENTOS, SANDRA BARRIENTOS **PRODUCTION:** MÅNHAREN FILM & TV **SUPPORTED BY:** GARANTINÄMNDEN FÖR KORT- OCH BARNFILM **SWEDISH DISTRIBUTION:** FOLKETS BIO

SYNOPSIS In 1974 the Swedish photographer and journalist Mikael Wiström met Daniel Barrientos and his wife Natividad where they were scavenging at a city dump in Lima, Peru. Wiström made friends with the couple and eventually became godfather to their first born daughter Sandra. *The Other Shore* tells the conflictive and emotional story of Wiström returning to look for his still very poor friends seventeen years later, in 1991. When the film was presented in 1993 it caused strong reactions and widespread debate

about relations between the poor and the rich world and about documentary ethics.

MIKAEL WISTRÖM. Born in 1950 in Stockholm. Graduated as a film-director at the Swedish Dramatic Institute in 1981. Producer through his own company Mångharen Film & TV.

POLIS PAULUS' PÅSKASMÄLL THE SMUGGLERS



SWEDEN 1925

FEATURE, 35 MM, 103 MIN.

DIRECTOR: GUSTAF MOLANDER **SCREENPLAY:** OSCAR HEMBERG, PAUL MERZBACH, GUSTAF MOLANDER **CINEMATOGRAPHY:** AXEL LINDBLOM **CAST:** HARALD MADSEN, CARL SCHENSTRÖM, GUCKEN CEDERBERG, STINA BERG, VILHELM BRYDE **PRODUCTION:** AB SVENSK FILMINDUSTRI **SWEDISH DISTRIBUTION:** SVENSKA FILMINSTITUTET

SYNOPSIS Young Anne Marie has been invited by her aunt to spend Easter at Grand Hotel in Sjöbacka, but the main attraction for Anne Marie is the hotel's tango instructor, Sten. Once there, however, she realises that she isn't alone in having fallen for the handsome man.

GUSTAF MOLANDER. Born in 1888 i Helsinki, Finland. Died in 1973 in Stockholm. Director, script-writer and actor. Considered one of Sweden's most versatile and productive directors, with 64 feature films to his credit. In his later years, he directed several theatre productions for TV and radio.

PENSIONAT PARADiset PARADISE INN



SWEDEN 1937

FEATURE, 35 MM, 79 MIN.

DIRECTOR: WEYLER HILDEBRAND **SCREENPLAY:** ROBERT WAHLBERG, ARTUR ENELL **CAST:** THOR MODEÉN, MARITTA MARKE, NILS ERICSON **PRODUCTION:** AB STOCKHOLMSFILM **SWEDISH DISTRIBUTION:** SVENSKA FILMINSTITUTET

SYNOPSIS A folksy, lowbrow comedy about various incidents in the archipelago. Lotta quits her job at the boarding house Pensionat Paradiset because of the matron Elvira's endless nagging. Soon she realises that she forgot to unplug the flat-iron, and her brother Julle sneaks into the boarding house to unplug it in order to avoid a fire. He is, however, caught by Elvira and so as not to be taken for a thief he claims to be the famous opera singer Don Carlos, a distant relative of Elvira's. Little does Julle know that the real Don

Carlos is en route to Paradiset to visit his relative.

WEYLER HILDEBRAND. Born in 1890 in Västervik, Sweden. Actor, script-writer and director. Started out as an actor in travelling theatre troupes. In 1924 he was hired by Svensk Filmindustri and in time became a productive director and script-writer with numerous titles on his résumé. Died in Solna in 1944.

ALDRIG SOM FÖRSTA GÅNGEN!
NEVER LIKE THE FIRST TIME!

SWEDEN 2006 15 MIN
DIRECTOR: JONAS ODELL

EN NATTSAGA
A NIGHT STORY

SWEDEN 2005 15 MIN
DIRECTOR: MAJA LINDSTRÖM

GLENN, THE GREAT RUNNER
GLENN, THE GREAT RUNNER,

SWEDEN 2004 3 MIN
DIRECTOR: ANNA ERLANDSSON

GÖMD – EN ANIMERAD DOKUMENTÄR
HIDDEN – AN ANIMATED DOCUMENTARY

SWEDEN/DENMARK/FINLAND 2002 8 MIN
DIRECTORS: DAVID ARONOWITSCH, HANNA HEILBORN AND
MATS JOHANSSON

JUNI
JUNE

SWEDEN 2007 42 MIN
DIRECTOR: FIONA JONUZI

MALCOLM
MALCOLM

SWEDEN 2002 18 MIN
DIRECTOR: BAKER KARIM

MUSIC FOR ONE APARTMENT
AND SIX DRUMMERS
**MUSIC FOR ONE APARTMENT
AND SIX DRUMMERS**

SWEDEN 2001 9 MIN
DIRECTORS: OLA SIMONSSON, JOHANNES STJÄRNE NILSSON

TERRIBLE BOY
TERRIBLE BOY

SWEDEN 2004 7 MIN
DIRECTOR: JOHAN JONASON

BEST OF 00-TALET **BEST OF 00-TALET**



SWEDEN 2001 – 2007
116 MIN.

INTERNATIONAL FILMS

NORDIC LIGHT

The best of the latest from our four Nordic neighbours. Danish star Trine Dyrholm in Annette K Olesens *Little Soldier*, Jörn Donner's chamber play about a real Russian spy and the Nordisk Panorama winner: the short film *Anna* by Rúnar Rúnarsson.

LILLE SOLDAT **LITTLE SOLDIER**



DENMARK 2009

FEATURE, COLOUR, 35 MM, 100 MIN.

DIRECTOR: ANNETTE K. OLESEN **PRODUCER:** IB TARDINI **SCREENPLAY:** KIM FUPZ
AAKESON CINEMATOGRAPHY: CAMILLA HJELM KNUDSEN **EDITOR:** JACOB THUESEN
CAST: TRINE DYRHOLM, FINN NIELSEN, LORNA BROWN, RASMUS BOTOFT, JENS JØRN SPOTTAG, THURE LINDHARDT, HENRIK PRIP **WORLD SALES:** TRUSTNORDISK
APS PRODUCTION: ZENTROPA **SWEDISH DISTRIBUTION:** NORDISK FILM

SYNOPSIS After yet another mission abroad, the young soldier Lotte returns home, completely disillusioned with life. Lotte's unreliable father offers her a job as a chauffeur for his Nigerian girlfriend – the escort girl Lily. Both Lotte and Lily carry invisible scars and are reluctant at first, but a friendship slowly emerges between the two women, and things take an unexpected turn.

DIRECTOR'S COMMENT A year ago Trine Dyrholm and I had a dream of making a father and daughter story about the adult daughter and the ageing father. We wanted a story about the love between them and the necessary separation, the longing for each other and the realization of never being close. Around the same time Fupz challenged me by suggesting that we make a gangster film. Somehow the focus point soon became trafficking of women. I also noticed more and more stories of soldiers returning home from the war in Iraq. Even though it may not have an obvious connection we realized all the stories were about being saved or saving others. We asked ourselves: can you save someone who doesn't want to be saved? Can you expect one to save you? And if you save one do you actually save yourself?



ANNETTE K. OLESEN. Born in 1965 in Denmark. Graduated in direction at the National Film School of Denmark in 1991.

FILMOGRAPHY 2008 LITTLE SOLDIER; 2006 ONE TO ONE (GIFF 2007); 2004 IN YOUR HANDS; 2002 MINOR MISHAPS; 2000 BÅND PÅ LIVET, TV; 2000 FIND DIG SELV, TV; 1997 TIFANFAYA, SHORT; 1993 JULIET'S BALCONY; 1991 10:32 TIRSDAG – EN KÆRLIGHEDS-HISTORIE, SHORT

KÆRESTESORGER **ACHING HEARTS**



DENMARK 2009

FEATURE, COLOUR, 35 MM, 121 MIN.

DIRECTOR: NILS MALMROS **PRODUCER:** THOMAS HEINESEN **SCREENPLAY:** NILS MALMROS, JOHN MOGENSEN **CINEMATOGRAPHY:** JAN WEINCKE **EDITOR:** BIRGER MØLLER JENSEN **MUSIC:** GUNNER MØLLER PEDERSEN **CAST:** THOMAS ERNST, SIMONE TANG, SØREN PILMARK, IDA DWINGER, KRISTIAN HALKEN, ANDREA VAGN JENSEN, FINN NØRBYGAARD, SOFIE LINDE LAURIDSEN, JACOB GROSEN PEDERSEN, CAMILLA PEDERSEN, MØRTE V. URUP, THOMAS V. SOLNÆS **WORLD SALES:** TRUSTNORDISK **APS PRODUCTION:** NORDISK FILM VALBY A/S

SYNOPSIS The film is set in the early 1960s, and revolves around Jonas and Agnete – two young high school sweethearts. At the centre is their relationship and stories of school, friendship and family tragedies. The three years of high school put Jonas' and Agnete's relationship through many trials. Jonas fails to give Agnete enough attention, and when Agnete decides to start a new romance, Jonas feels the cold stab of jealousy. The unstable relationship takes Jonas through all the emotions a young teenager goes through when the heart is broken for the first time. Who doesn't remember their first aching heart?

DIRECTOR'S COMMENT With Aching Hearts I want to recreate my high school life in the beginning of the 1960s and relive the confusing feelings I went through during those years. The film is about all the little love affairs, that were to make it out for the great love. Despite big emotions the love affairs were always half-hearted, because one always got afraid of committing oneself for life. Only when betrayed your feelings were allowed to flourish. Because, as it is said in the film: "you're only truly in love, if it's unrequited love" – but then it is too late.



NILS MALMROS. Born in 1944 in Denmark. Studied medicine and went on to become one of Denmark's best known filmmakers. He financed and directed his first film, *En mærkelig kærlighed*, in 1968. This is his 10th feature film.

FILMOGRAPHY 2009 ACHING HEARTS; 2002 FACING THE TRUTH (GIFF 2003); 1993 PAIN OF LOVE (GIFF 1994); 1989 ÅRHUS BY NIGHT (GIFF 1990); 1983 THE BEAUTY AND THE BEAST (GIFF 1985, 1990); 1981 KUNDSKABENS TRÆ (GIFF 1990); 1977 DRENGE (GIFF 1990); 1974 LARS OLE S.C. (GIFF 1990)

KOHTAAMISIA HEARTBEATS

SYNOPSIS Life is what happens while you are busy making other plans. Martta has a secret she won't reveal to her family. Noora tries to find her wings and Meri learns that you should be careful what you wish for. Olga and Fardusa are looking chance for a better future far away from home, while Emmi loses her chances by always choosing wrong. And Anu faces her past on a supermarket parking lot. Still every one of them comes to realize, that one single encounter can change the course of their lives.

DIRECTOR'S COMMENT Each episode has been shot with no intercuts, with one shot. Hand held camera follows actors through real time events.



FINLAND 2009

FEATURE, COLOUR, 35MM, 80 MIN.

DIRECTOR: SAARA CANTELL **PRODUCER:** OUTI ROUSU **SCREENPLAY:** SAARA CANTELL **CINEMATOGRAPHY:** MARITA HÄLLFORS **EDITOR:** PAULIINA PUNKKI **MUSIC:** SID HILLE **CAST:** ANNELI SAULI, JENNI BANERJEE, JOHANNA AF SCHULTEN, ROSA SALOMAA, MERI NENONEN, MARYANN GUULED, ELENA SPIRINA, SAMPO SARKOLA, LEENA UOTILA, YRJÖ PARJANNE, TOMMI RAITOLEHTO **WORLD SALES:** PYSTYMETSA OY **NORDIC PREMIERE**

SAARA CANTELL. Born in 1968 in Helsinki, Finland. She graduated as film director and screen writer in 1996 at the University of Art & Design / Film & Television department. She has studied screen writing and directing also in the US and the Nordic countries. Her doctoral thesis explores the dramaturgy of short film. Her tutor and mentor is Prof. Richard Ruskin of the University of Aarhus, Denmark.

FILMOGRAPHY 2009 HEARTBEATS; 2007 VERY OWN, DOC; 2006 UNNA & NUUK; 2005 THE GREAT JOURNEY, SHORT (GIFF 2006); 2005 WHAT IF, SHORT; 2004 RAJAMETSÄN TARINOITA, TV SERIES; 2003 PORTRAIT, SHORT; 2001 THE MOMENT WHEN, SHORT (GIFF 2002)



SYNOPSIS This is a film about a nation standing at cross-roads. Leading up to the country's greatest economic crisis, the government started the largest mega project in the history of Iceland, to build the biggest dam in Europe to provide Alcoa cheap electricity for an aluminum smelter in the rugged east fjords of Iceland. The mantra was economic growth. Today Iceland is left holding a huge debt and an uncertain future. It is the story of a nation with abundance of choices gradually becoming caught up in a plan to turn its wilderness and beautiful nature into a massive system of hydro-electric and geothermal power plants with dams and reservoirs, built to power the increasing heavy industry that will soon make Iceland the largest aluminum smelter in the world. This highly controversial matter goes largely unnoticed by the public until the plans are already in action and the industrial machine has been turned on. This multilayered story is also the story of a small nation's continuing struggle for its independence, and today from multinational companies roaming the world. We try to grasp people's fear for the future. The insecurity created by the constant news of

looming economic slowdown, and uncertain future.

DIRECTOR'S COMMENT When producer Sigurður Gisli Palmason contacted me after reading my book "Dreamland: A Self Help-Manual for a Frightened Nation" the first thing we did was combine forces with Thorfinnur Guðnason and then we saw the opportunity of telling a dramatic story about a turning point in Iceland's history. Þorfinnur's talent of capturing nature- both animal and human was needed to capture the political corporate mating season as well as nature's struggle for life.



ICELAND 2009

DOCUMENTARY, COLOUR, 35 MM, 89 MIN.

DIRECTOR: THORFINN GUÐNASON, ANDRI SNÆR MAGNASSON **PRODUCER:** SIGURÐUR GISLI PÁLMASSON **SCREENPLAY:** THORFINNUR GUÐNASON, GUÐMUNDUR BJARTMARSSON, HJALTI STEFÁNSSON, BERGSTEINN BJÖRGULFSSON **EDITOR:** EVA LIND HÖSKULDSDÓTTIR **MUSIC:** VALGEIR SIGURÐSSON **WORLD SALES:** ICELANDIC FILM CENTRE **PRODUCTION:** GROUND CONTROL PRODUCTIONS

THORFINN GUÐNASON. He is a documentary filmmaker, who graduated from California College of Arts and Crafts in 1987. He began his career working for the Icelandic Broadcasting Company and worked for years as a cinematographer, editor and producer. In the early 90s he started making his own documentaries. His debut was *Húsey* in 1993.

ANDRI SNÆR MAGNASSON. He's a writer and has written novels, poetry, plays, short stories, essays and CD's. His work has been published or performed in more than 25 countries.

FILMOGRAPHY

THORFINNUR GUÐNASON: 2009 DREAMLAND, DOC; 2004 HESTASAGA, DOC; 2001, LALLI JOHNS, DOC (GIFF 2002); 1997 WOODMOUSE - LIFE ON THE RUN, DOC; 1993 HÚSEY, DOC.

ANDRI SNÆR MAGNASSON: 2009 DREAMLAND, DOC



VEGAS VEGAS



NORWAY 2009

FEATURE, COLOUR, 35 MM, 110 MIN.

DIRECTOR: GUNNAR VIKENE **PRODUCER:** TANYA NANETTE BADENDYCK, SILJE HOPLAND EIK, MARIA EKERHOVD **SCREENPLAY:** GUNNAR VIKENE, CO-WRITER TORUN LIAN **CINEMATOGRAPHY:** MAREK SEPTIMUS WIESER **EDITOR:** JON ENDRE MØRK **CAST:** KAROLINE STEMRE, JØRGEN HAUSBERG NILSEN, SINDRE KVALVÅG JACOBSEN **WORLD SALES:** THE NORWEGIAN FILM INSTITUTE **PRODUCTION:** CINENORD SPILLEFILM AS

SYNOPSIS You don't choose your family. You choose your friends. *Vegas* is the story of Thomas, Marianne and Terje – three teenagers with nowhere to go. After witnessing his mother being beaten up, Thomas is sent to a young people's refuge. No one will tell him where his brother is, and Thomas vows to find him. At the refuge, he meets Marianne, who is always screwing up, and Terje, who seems like he's from another planet altogether. The three of them find they share a common dream, and together they embark on a journey of love, hate and trust. No one ends up where they planned, but everyone finds a home.



GUNNAR VIKENE. Born 1966. Active both as a scriptwriter and as a director. He has directed music videos, short films, documentaries and commercials.

FILMOGRAPHY 2009 VEGAS; 2006 TRIGGER; 2005 'RAN', TV; 2002 FALLING SKY (GIFF 2003); 1997 BIG BOOBIES, SHORT (GIFF 1998); KINOBILLETEN, SHORT

JAKTEN PÅ HUKOMMELSEN HUNTING DOWN MEMORY



NORWAY 2009

DOCUMENTARY, COLOUR, 35MM, 80 MIN.

DIRECTOR: THOMAS LIEN **PRODUCER:** PETTER VENNERØD **CINEMATOGRAPHY:** PATRIK SÆFSTRØM **EDITOR:** INGE-LISE LANGFELDT **CAST:** WIND (AKA ØYVIND AAMOT) **WORLD SALES:** NORWEGIAN FILM INSTITUTE/ SHORT&DOC **PRODUCTION:** MERKUR FILM **SWEDISH PREMIERE**

SYNOPSIS Who are you if you do not know yourself? Who am I if my whole past is gone? What is identity? In which way is identity connected to memory? Imagine waking up tomorrow without recalling today. All recollections are deleted. Imagine living without a background history, without recognizing those who know you. Imagine encountering the world as if it was for the first time. And finally, imagine this happening to you while travelling alone on a train in China.

DIRECTOR'S COMMENT Øyvind is an old friend of mine. But he doesn't remember me. He doesn't remember us sailing together for half a year. We had an amazing time sailing the Pacific as far as Japan and China. This was back in the year 2000. We were about 30 years old, and we had the world in our hands. Then Øyvind left the boat to travel on his own in China, while I kept on sailing around the world. Four months after he left the boat, I lost contact with him. He vanished. Our friends, his mother, and I were all worried. Where was Øyvind? Two months later, I finally got an e-mail from him: "Do you know me? I have your e-mail address, so I guess maybe you do."

If so, could you please let me know how we know each other, and what we have done together? This may sound strange to you, but all my memories are gone". (...) We had to become friends all over again. (...) From the first time I heard about his amnesia, I started contemplating a possible film. But I didn't want to push him, as he himself did not seem very interested in his old past. Then, six years after his amnesia struck, we were both ready. Øyvind was ready to find out about his past, I was ready to document the process in a film. We went out there, together with Øyvind, searching for his lost memory. At the same time, we wanted to experience the world as Øyvind saw it, with no memory of his past. It was an adventure which I am now delighted to be able to share with others.



THOMAS LIEN. Born in 1971 in Bærum, Norway. He has worked in the film industry since 1991 in various capacities, production and camera assistant, assisting editor and editor. 1996–2003 he was captain on a cruise around the world. His directorial debut was the short *Depth Solitude* in 1995. This is his feature length debut.

FILMOGRAPHY 2009 HUNTING DOWN MEMORY, DOC; 2006 TI-KIOP DOC; 1996–2003 EN SJØREISE – OG HUNDRE STEMEMR, TV DOC SERIES; 1995 DEPTH SOLITUDE, SHORT

SÓLSKINSÐRENGURINN **A MOTHER'S COURAGE: TALKING BACK TO AUTISM**

SYNOPSIS This documentary tells the story of Margrét, a mother who has done everything in her power to help her son. Keli is eleven years old and is severely autistic – his parents do not even know if he understands Icelandic, let alone other languages. Although Margrét holds no unrealistic aspirations on behalf of her son, she has a quenchless thirst for knowledge about the mysterious and complex condition that autism is. During her quest for information Margrét meets other families and hears their unique stories about how they too have been touched by autism. On a course set to include the United States and Europe, she meets with scientists in the field of autism and autism therapies and the parents of autistic children who share her passion; to break down the wall between the children and the surrounding world. During the trip, she catches a glimpse of hope that her son can be helped to a larger degree than previously assumed. Perhaps it is possible to break down the wall of autism and get to know the individual behind it?

DIRECTOR'S COMMENT *As a film director, I have always been strongly drawn towards projects that explore the people who society often considers to be "marginal". My films White Whales (1987), Children of Nature (1991), Angels of the Universe (2000) and most recently Niceland (2004) all set out to explore those "marginalized" people who don't quite fit into ordinary life. When I worked on Niceland I got to know some of the autistic people who were acting in the film. Impressed by their optimism and honesty, I promised myself to take a closer look into "their world" when I had the time in the future. I was convinced there was more to this subject than what we covered in Niceland. (...) I began my work on the film by researching the conditions of the autistic people in Iceland. I found the situation frustrating and depressing to say the least. The struggle that these people and those closest to them are facing is unacceptable. Their situation is all the more shocking because it is taking place in such a well off society like Iceland. I believe that people, politicians and citizens alike, have been misinformed about the condition of autism in the past. In my opinion this film will deliver valuable information and raise much needed awareness about the disorder.*

**ICELAND 2009**

DOCUMENTARY, COLOUR, HDCAM, 103 MIN.

DIRECTOR: FRÍÐRIK THOR FRÍÐRIKSSON **PRODUCER:** MARGRÉT DAGMAR ERICSDÓTTIR **CINEMATOGRAPHY:** JÓN KARL HELGASON **EDITOR:** THURIDUR EINARSDÓTTIR **MUSIC:** SIGUR RÓS, BJÖRK **WORLD SALES:** ICELANDIC FILM CENTRE **PRODUCTION:** FRONTIER FILMWORKS, KLIKK PRODUCTIONS

FRÍÐRIK THOR FRÍÐRIKSSON. Born in 1954 in Reykjavík, Iceland. He is a self-educated filmmaker who has made more films, as director and producer, than any other Icelandic filmmaker. His professional film career began with three documentaries in the 1980s. In 1991, his international breakthrough came with *Children of Nature* (1991). Self-educated in filmmaking. Ran the Icelandic Uni-

versity film club. He also founded Iceland's first film magazine and was a driving force in establishing the Reykjavík Film Festival in 1978.

FILMOGRAPHY (SELECT) 2009 A MOTHER'S COURAGE: TALKING BACK TO AUTISM, DOC; 2003 COLD LIGHT (GIFF 2004); 2002 FALCONS (GIFF 2003); 2001 CROSSROADS, SHORT (GIFF 2002); 2000 ANGELS OF THE UNIVERSE (GIFF 2000); 1996 DEVIL'S ISLAND (GIFF 1997); 1995 COLD FEVER (GIFF 1996); 1994 MOVIE DAYS (GIFF 1994); 1991 CHILDREN OF NATURE (GIFF 1992, 2000, 2007); 1987 WHITE WHALE (GIFF 1988, 2000);



SYNOPSIS *Warriors of Love* is a contemporary version of Romeo and Juliet's tragic romance about love and revenge. The film is about two lesbian girls who are forced to commit murder in order to save their love.

DIRECTOR'S COMMENT *Warriors of Love is my campaign against those who reject love. Against the sceptics of the heart and the ultra-conservatives of romance. Against the cowards who cool things down when they meet love. The film is a tribute to excessive love. To obsessive love. To love that calls for sacrifices, scars and gunshot wounds. To love that creates miracles and tragedies. Love that goes far beyond the limit. That runs confused in drunken madness and lies in the gutter with a knife in its heart. Love that refuses to take no for an answer and only speaks the language of love: "I want to – no – I will – no – I MUST love!"*

**DENMARK/SWEDEN 2008**

FEATURE, B/W, 35 MM, 93 MIN.

DIRECTOR: SIMON STAHO **PRODUCER:** ANNE KATRINE ANDERSEN **SCREENPLAY:** PETER ASMUSSEN, SIMON STAHO **CINEMATOGRAPHY:** HARALD GUNNAR PAAL-GARD **EDITOR:** JANUS BILLESKOV JANSEN **CAST:** JOSEFIN LJUNGMAN, SHIMA NIAVARANI **WORLD SALES:** TRUSTNORDISK APS **PRODUCTION:** TROLLHATTAN FILM AB **SWEDISH DISTRIBUTION:** NORDISK FILM

SIMON STAHO. Born in 1972 in Denmark. Director and scriptwriter working in Denmark and Sweden.

FILMOGRAPHY 2009 WARRIORS OF LOVE; 2008 HEAVEN'S HEART (GIFF 2009); 2007 DAISY DIAMOND; 2005 BANG BANG ORANGUTANG (GIFF 2006); 2004 DAY AND NIGHT; 2003 NOW, SHORT (GIFF 2003); 1998 WILDSIDE (GIFF 1999)



KUULUSTELU THE THE INTERROGATION



FINLAND 2009

FEATURE, COLOUR, 35MM, 109 MIN.

DIRECTOR: JÖRN DONNER **PRODUCER:** MISHA JAARI, MARK LWOFF **SCREENPLAY:** OLLI SOINIO **CINEMATOGRAPHY:** PIRJO HONKASALO **EDITOR:** KLAUS GRABBER **MUSIC:** PEDRO HIETANEN **CAST:** MINNA HAAPKYLÄ, MARCUS GROTH, HANNU-PEKKA BJÖRKMAN, LAURI NURKSE, PERTTI SVEHOLM, LEA MAURANEN **WORLD SALES:** JÖRN DONNER PRODUCTIONS LTD. **INTERNATIONAL PREMIÈRE**

SYNOPSIS Kerttu Nuorteva, a Finnish-born Soviet citizen and a spy, was dropped into Finland by parachute in February 1942. She operated undercover in Helsinki until September 7th that same year, when she was arrested after making a foolish mistake. *The Interrogation* is, as the title reveals, the story about her interrogations. At first, they gave no results. Kerttu, whose true identity was slowly revealed, refused to confess. Only after several interrogation sessions conducted with different methods she crumbled, having realizing the fate of her colleagues, friends and family in the Soviet Union. Paradoxically, her downfall correlated with the war turning to the favour of the Allies. In spite of her co-operation, Kerttu was sentenced to death. She was, however, saved by the ending of the war. This is a film about Kerttu Nuorteva's difficult and impossible choices.



JÖRN DONNER. Born 1933 in Helsinki, Finland. Writer, film director, actor, producer, politician, member of the Donner family and founder of Finnish Film Archive. He has been associated with several different political parties, and has been a member both of the Finnish parliament and the European Parliament. He has also for long periods lived and worked in Sweden, and was for a

time the director of the Swedish Film Institute. He is the son of the linguist Kai Donner.

FILMOGRAPHY(SELECT) 2009 THE INTERROGATION; 2000 PRE-SIDENTTI, TV; 1998 INGMAR BERGMAN ON LIFE AND WORK, DOC; 1982 NINE WAYS TO APPROACH HELSINKI, DOC; 1978 MEN CAN'T BE RAPED; 1978 THE BERGMAN FILE, DOC; 1971 IMAGES OF FINLAND, DOC; 1969 69 - SIXTYNINE; 1967 ROOFTREE; 1965 ADVENTURE STARTS HERE; 1954 MORNING IN THE CITY, SHORT DOC.

HEADHUNTER HEADHUNTER



DENMARK 2009

FEATURE, COLOUR, 35 MM, 107 MIN.

DIRECTOR: RUMLE HAMMERICH **PRODUCER:** ÅKE SANDGREN **SCREENPLAY:** RUMLE HAMMERICH **CINEMATOGRAPHY:** DAN LAUSTSEN **EDITOR:** HENRIK VINCENT THIESEN, CAMILLA SKOUSEN **CAST:** LARS MIKKELSEN, FLEMMING ENFVOLD, HENNING MORITZEN **WORLD SALES:** TRUSTNORDISK APS **PRODUCTION:** NORDISK FILM A/S

SYNOPSIS *Headhunter* is a thriller set in the upper echelons of the business world. Martin Vinge is a former hardcore business reporter, now a successful headhunter with a complicated personal life. He lands a confidential assignment to locate the new heir to the throne of Denmark's biggest shipping and oil empire: The Sieger Corporation. As Martin starts searching for potential candidates, he soon realises that he is entangled in a far-reaching, impenetrable power game for the future of the corporation. A brutal ploy puts excruciating pressure on Martin.

DIRECTOR'S COMMENT *I wanted to take the audience into a world they rarely see. Usually, all we ever get from the top of the corporate world is a laconic press release about the takeover of this or that rival company. Headhunter explores the story behind these press releases. It goes behind the mahogany doors and mirror glass facades into this "demigod" world of major decisions. Into corporations so powerful that even top politicians have to ask to be granted an audience. The setting is a kingdom, where one might ask: Who rules? I have been eager to portray rich people not as a group of impotent, cold-hearted, power seekers who go fox hunting in the weekend, but instead as deadly talented careerists in a corporate diamond cutter that polishes away their feelings as well. I wanted to film people who take great pride in their achievements, and show how this perfect world can't help flawing their morality.*



RUMLE HAMMERICH. Educated both as a director and a screenwriter from the Danish Film School. He has directed several films and tv-series in both Denmark and Sweden.

FILMOGRAPHY (SELECT) 2009 HEADHUNTER; 2007 CLIFF FOREST; 2004 YOUNG ANDERSEN (GIFF 2005); 1992 BLACK LUCIA (GIFF 1993); 1989 THE DOG THAT SMILED; 1983 OTTO IS A RHINO

OVER GADEN UNDER VANDET **ABOVE THE STREET BELOW THE WATER**

SYNOPSIS This is the day when the lives of an intertwined group of people take a new direction. Everything they have taken for granted starts to change. While Anne and Ask's relationship succumbs to "mental fatigue", Charlotte has to realise that her husband Carl may not be right for her. At the same time Bente has to decide if she is prepared to wait for ever for her lover, while her ex-husband Bjørn must face the pain of finally letting Bente go. The characters and their children are twirled around in an ever-increasing drama which peaks during the opening night of "Hamlet". Anne is on stage as Ophelia, and the question remains: to be or not to be responsible for one's own happiness.

DIRECTOR'S COMMENT *I divorced a few years ago, and thought "this is cool, I'm going to write something about this". But it was not to be in the form of a diary, because that would not be interesting to anyone but me. Some years passed, and all my friends divorced as well. [...] When I realized that it wasn't something that was unique for me, I was suddenly able to do the film.*

**DENMARK 2009**

FEATURE, COLOUR, 35 MM, 85 MIN.

DIRECTOR: CHARLOTTE SIELING **PRODUCER:** LARS BREDO RAHBK **SCREENPLAY:** JØRGEN JOHANSSON **EDITOR:** MIKKEL E.G. NIELSEN **MUSIC:** THOMAS HASS CHRISTENSEN **CAST:** NICOLAS BRO, SIDSE BABETT KNUDSEN, ANDERS W. BERTHELSEN, ELLEN HILLINGSØ, NILS OLE OFTEBRO, ELLEN NYMAN **WORLD SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** NIMBUS FILM PRODUCTIONS APS

CHARLOTTE SIELING. Born 1960 in Denmark. Graduated in 1985 from the Danish National School of Theatre and in 1995 from the National Film School of Denmark. Stage and film actor for ten years before taking up directing. This is her feature film debut.

FILMOGRAPHY 2009 ABOVE THE STREET BELOW THE WATER; 2007 45 CM, SHORT; 1999 TUT & TONE (GIFF 2000)



SYNOPSIS A comedy about the world's most northern – and the third lousiest – rugby team from northern Finland, *Freetime Machos*, follows its members as they brag before the games, fail miserably on the field, and recover in the sauna afterwards. Their claims of stoic Northern Finnish manhood are severely tested by the realities of every day life: Nokia's grip on their home town of Oulu, the region's unavoidable melancholy, and domestic chores such as chasing pet chinchillas. As one of them cranks up jokes about his supposed 'affair' with a teammate, a sexual ambiguity enters the narrative.

DIRECTOR'S COMMENT *Playing rugby close to the Arctic Circle is not really what masses do. The world's second most popular sport has not attracted much attention in Finland. This doesn't stop the Oulu rugby team from enjoying their fast-paced, dangerous, and demanding sport, which is demanding after the matches, too. The so-called third half-time is all about getting totally wasted and plastered before returning to their families, wives, and girlfriends. Many Finnish men feel that modern society has*

castrated the Finnish male. They are confused about their role. Displays of masculinity are not appreciated, and at work not even needed any more. You just sit behind your laptop. As a counter-reaction to this, Finnish men started to superficially underline their masculinity. A new Finnish term, äijyys, became fashionable. It means being a true man, a tough guy, but half jokingly, with self-irony. Making chauvinistic and over-heterosexual statements so that the listener can't be serious if mean it or not. Nevertheless, being an äijä, a true man, is not politically correct at all. And it definitely is not gay. Some of the players in the team are fit, working out athletes, others out of shape with love handles from comfortable living. However, all of them share the interest in a tough contact sport. Rugby is their chance to be burly, beefy, brawny, true men at least during their free time. But when soft men try to be tough, it may become a comedy. And when there is a comedy, there's a tragedy, too. A tragedy about friendship and loss, set in the Northern landscape.

**FINLAND 2009**

DOCUMENTARY, COLOUR, 35 MM, 86 MIN.

DIRECTOR: MIKA RONKAINEN **PRODUCER:** KIMMO PAANANEN, MIKA RONKAINEN **SCREENPLAY:** MIKA RONKAINEN **CINEMATOGRAPHY:** VESA TAIPALEENMÄKI, MIKA RONKAINEN **EDITOR:** ANDERS VILLADSEN **MUSIC:** SAMULI PUTRO, AHTI MARJA-AHO **CAST:** JARMO STOR, ROGER HOLDEN, TUOMO JAAKKONEN, ANA VIDAL, NIINA KERÄNEN, KAISA KOLJONEN **WORLD SALES:** FINNISH FILM FOUNDATION **PRODUCTION:** KLAFFI PRODUCTIONS

MIKA RONKAINEN. Mika Ronkainen (born 1970) made award-winning and acclaimed documentaries like *Screaming Men* (Best Nordic Documentary 2003; Selected for Sundance 2004), *Our Summer*, *Car Bonus*, *Before the Flood*, and *Father's Day*. In his films Ronkainen has predominantly depicted social and political themes but without forgetting the touch of humour. Graduated

in 1997 from Oulu Institute of Arts and Design where he studied film and video. Works also as producer, editor, and composer. Co-founder of Air Guitar World Championships. Ronkainen lives and works in Oulu, northern Finland, in the home town of the rugby club. Apart from gardening, Ronkainen doesn't have any physical hobby.

FILMOGRAPHY 2009 FREETIME MACHOS, DOC; 2006 SENTENCED – BURIED ALIVE; 2004 OUR SUMMER, DOC; 2003 SCREAMING MEN, DOC; 2001 CAR BONUS, DOC (GIFF 2002); 2000 BEFORE THE FLOOD, DOC; 2000 THE WORLD WILL CHANGE SOON, DOC; 1997 OULU BURNING, DOC; 1997 FATHER'S DAY, DOC



CITIES ON SPEED – MUMBAI DISCONNECTED CITIES ON SPEED – MUMBAI DISCONNECTED



DENMARK 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 58 MIN.

DIRECTOR: CAMILLA NIELSSON, FREDERIK JACOBI **PRODUCER:** HENRIK VEILE-BORG, JESPER JACK, ANNA-MARIA KANTARIUS **WORLD SALES:** DR TV INTERNATIONAL SALES **PRODUCTION:** UPFRONT FILMS

SYNOPSIS Like a city on steroids, Mumbai is rapidly becoming one of the world's biggest megacities. But it's all happening on a narrow peninsula with an infrastructure on the verge of complete collapse. Every day, 10-12 people die from falling off the overcrowded public trains. On the roads, cars come to a stand-still in serial traffic jams. To make matters worse, the Nano, India's new popular and affordable mini car, has just been launched. Through three interwoven human stories, we meet the people at the frontline of Mumbai's infrastructural battle. One thing is certain: urban planning is not easy in the world's largest democracy!



CAMILLA NIELSSON. Born in 1977 in Denmark. MA in visual anthropology and certificate in Culture and Media from New York University. She has worked as media consultant for UNICEF and UNESCO.

FREDERIK JACOBI. Born in 1977 in Denmark. Trained as a cinematographer. Among films he has shot are the Asger Leth directed do-

cumenatry *Ghosts of Cité Soleil* in 2006, *Afghan Muscles and Death in Love* (2008). He directed the short *The Sound of Plants Fighting for Life*, shot in the Amazonas, with himself as lead actor. In 2009 he made his debut as screenwriter with the feature *The Expatriate*, directed by Jørgen Leth.

FILMOGRAPHY

CAMILLA NIELSSON: 2009 CITIES ON SPEED - MUMBAI DISCONNECTED, DOC; 2006 THE CHILDREN OF DAFUR, DOC.

FREDERIK JACOBI: 2009 CITIES ON SPEED - MUMBAI DISCONNECTED, DOC; 2003 81°10 NORTH, DOC

CITIES ON SPEED – CAIRO GARBAGE CITIES ON SPEED – CAIRO GARBAGE



DENMARK 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 55 MIN.

DIRECTOR: MIKALA KROGH **CINEMATOGRAPHY:** SHERIEF ELKATSHA **EDITOR:** THEIS SCHIMDT, MARION TOUR **MUSIC:** JOACHIM HOLBEK **WORLD SALES:** DR TV INTERNATIONAL SALES **PRODUCTION:** NIMBUS FILM PRODUCTIONS APS, DANISH DOCUMENTARY PRODUCTION

SYNOPSIS Once upon a time there was a city that was neat and tidy. Once upon a time only 12 million people lived there. Today Cairo has a population estimated at 20 million and their garbage piles up in the streets. Nobody can keep up with the speed at which the city is growing. Everyone in Cairo has his views on garbage but nobody knows what to do about it. We meet the restaurant owner losing his customers because the pavement outside his establishment is covered in garbage. We follow a family in a garbage village, sorting out garbage, trying to use everything in order to save money for their son's wedding. You will meet the Italian garbage disposal operators brought in to get to grips with the sheer amount of garbage and to teach the city dwellers good garbage habits. We discover how difficult it is just to change the habits of the inhabitants in one street in Cairo, and we can imagine how challenging it is to change the habits of one of the world's biggest cities. *Cairo – Garbage* is a portrait of the Cairo community as seen through its garbage.



MIKALA KROGH. Born in 1973 in Denmark. She worked for several years in radio before making her directorial debut in 1992 with *Epilogue*. She graduated in documentary direction from the National Film School of Denmark in 2001. Has since worked with documentaries.

FILMOGRAPHY 2009 CITIES ON SPEED - CAIRO GARBAGE, DOC; 2008 EVERYTHING IS RELATIVE, DOC; 2006 BETH'S DIARY, DOC; 2004 MY GRANDAD'S MURDERER, DOC (GIFF 2005); 2001 DETOUR TO FREEDOM, DOC (GIFF 2002)

CITIES ON SPEED – BOGOTÁ CHANGE CITIES ON SPEED – BOGOTÁ CHANGE

SYNOPSIS A vaccine against crime. Weapons melted down for baby cutlery. *Bogotá Change* is the story of two charismatic mayors, Antanas Mockus and Enrique Peñalosa who, with unorthodox methods, in less than 10 years turned one of the world's most dangerous, violent and corrupt capitals into a peaceful model city populated by caring citizens. With Mockus and Peñalosa and key members of their staff as first hand witnesses, the film uncovers the ideas, philosophies and strategies that underlie the changes in Bogotá and which are now being exported to cities worldwide.



DENMARK 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 58 MIN.

DIRECTOR: ANDREAS MØL DALSGAARD **PRODUCER:** ANNA-MARIA KANTARIUS, JESPER JACK, HENRIK VEILEBORG **CINEMATOGRAPHY:** RICARDO RESTREPO **EDITOR:** METTE ZERUNEITH **MUSIC:** BOBBY HESS **WORLD SALES:** DR TV INTERNATIONAL SALES **PRODUCTION:** UPFRONT FILMS

ANDREAS MØL DALSGAARD. Born 1980, Denmark. B.A. in social anthropology from Aarhus University, 2005. Studied at the National Film School of Denmark.

FILMOGRAPHY 2009 CITIES ON SPEED - BOGOTÁ CHANGE, DOC; 2006 AFGHAN MUSCLES, DOC



CITIES ON SPEED – SHANGHAI SPACE CITIES ON SPEED – SHANGHAI SPACE

SYNOPSIS Shanghai is an explosion of transformation. Every other day a new building is completed, and every year the city's population grows by half a million people. Authorities are desperately seeking out more space, while the city's inhabitants must adapt to constantly changing surroundings. In an office on the 20th floor, government advisor Professor Shu prepares the next generation of young urban planners for Shanghai's future. In order to find the space needed for Shanghai's millions of inhabitants, planners are now looking underground.



DENMARK 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 60 MIN.

DIRECTOR: NANNA FRANK MØLLER **PRODUCER:** HELLE HELLE FABER **WORLD SALES:** DR TV INTERNATIONAL SALES **PRODUCTION:** BASTARD FILM A/S

NANNA FRANK MØLLER. Born 1972, Denmark. Graduated in editing at the National Film School of Denmark, 1999. Also trained at London International Film School, 1994. Has edited several films, mostly documentaries.

FILMOGRAPHY 2009 CITIES ON SPEED - SHANGHAI SPACE, DOC; 2008 LET'S BE TOGETHER; 2007 SOMEONE LIKE YOU



PROFETIA PROFETIA



DENMARK 2009

FEATURE, COLOUR, DIGIBETA PAL, 100 MIN.

DIRECTOR: JOHAN MELIN **PRODUCER:** ELISE LUND LARSEN, VIBEKE VOGEL
SCREENPLAY: JOHAN MELIN, INE URHEIM **CINEMATOGRAPHY:** LARS REINHOLDT
EDITOR: CAMILLA EBLING **MUSIC:** TED FRANSSON **CAST:** ANETTE KARLSEN,
 ANDERS HOVE, ANNA FABRICIUS, PATRICIA SCHUMANN, LAI YDE HOLGAARD,
 CHRISTOFFER SVANE, SANNA THOR, PETER HESSE OVERGAARD, NICOLEI FABER,
 NIMA NAMIPOUR, RAINER GERDES **WORLD SALES:** THE DANISH FILM INSTITUTE
PRODUCTION: BULLITT FILM APS

SYNOPSIS At the centre of this drama about a group of individuals and their quest for happiness is 60-year-old aspiring writer Sofie. One day, she decides to burn everything she has written. But, Sofie is unaware that her stories are prophecies coming true for her “broken crowd” of characters: her daughter, Eva, who is to be married this very day; the spiritual dark-hearted guru Lars, who is planning a comeback; Ruth, who has had a near-death experience, and is afraid of love; and Johnny, who is full of hate since he became confined to a wheelchair. The film takes us on a transcendental journey about magic, loss and love.

DIRECTOR'S COMMENT *Profetia is the story about the value of each human being – everyone of us is special. Special from the perspective that you always have the possibility to change your life, or choose not to do it and carry the burden of your own cross. Profetia is about having the courage to love, even though love can put you in the deepest of darkness. And last about choosing the path that your heart says. I wanted to do a journey with these characters to investigate what gives people the courage to change everything. Profetia is what we brought back from the unknown.*



JOHAN MELIN. Born 1979, Sweden. Lives and works in Denmark. Graduated in direction at the National Film School of Denmark, 2005. Has a background as a journalist and has studied at the Stockholm Film School and at the University of Stockholm.

FILMOGRAPHY 2009 PROFETIA; 2008 PRELUDIUM

BLEKINGEGADEBANDEN THE INVISIBLE CELL



DENMARK 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 99 MIN.

DIRECTOR: ANDERS RIIS-HANSEN **PRODUCER:** SØREN STEEN PEDERSEN
SCREENPLAY: ANDERS RIIS-HANSEN BASED ON A NOVEL BY PETER ØVIG KNUDSEN
CINEMATOGRAPHY: PHILIPPE KRESS **EDITOR:** NIELS LYSTER, DAVID ROSENQVIST
MUSIC: KÅRE BJERKØ **CAST:** BO WEYMANN, 'XANDER' TRUELSEN, GERT RASMUSSEN, BRUNO DE PAULI, PER LARSEN, STEFFEN STEFFENSEN, NIELS BACH, FRANCK ANDERSEN **WORLD SALES:** BASTARD FILM & TV **PRODUCTION:** BASTARD FILM A/S

INTERNATIONAL PREMIÈRE

SYNOPSIS *The Invisible Cell* is an authentic story about a group of young radical Danes, who began as political activists trained by and supporting PFLP in the 1970s, and became involved with a complex organization that functioned on different levels – both legally and illegally. They not only lost touch with their own moral principles, but placed their own and others' lives at risk to raise finance for a mission that for them had a greater cause – the Palestinian. The group was disclosed in 1989 after 15 years of performing the biggest heists in the history of Denmark and causing the death of a 22-year-old policeman.

DIRECTOR'S COMMENT *The Blekingegade Gang ought to be told by the people who were actually there. In their youths the Vietnam War suffused them with violent rage. They rapidly sided with the Palestinians in their conflict with Israel. They were all passionately committed to the ideal of a socialist world, and they took the law into their own hands to achieve their goal. By looking to see what made them take the first tiny steps into a life of crime. I believe we may come closer to discovering what makes some people end up where no means is too extreme in the fight to achieve what they believe in.*



ANDERS RIIS-HANSEN. Born 1963, Copenhagen Documentary commissioning editor at Danmarks Radio since 2004. Employed as information officer by the central American Human Rights organization CODEHUCA.

FILMOGRAPHY 2009 THE INVISIBLE CELL, DOC; 2004 DIPLOMATIETS FORTROP, DOC; 2003 FAKSE VANDREHJEM, DOC; 2001 DRENGENE FRA VOLLSMOSE, DOC; 1998 HØJE HISTORIER, DOC IN COOPERATION WITH JØRGEN FLINDT PEDERSEN. 1998 HØJE HISTORIER. A DOCUMENTARY SERIES FOR TV2 IN COOPERATION WITH POUL MARTINSEN

TÄÄLLÄ POHJANTÄHDEN ALLA **UNDER THE NORTH STAR**

SYNOPSIS Akseli Koskela is the son of a parsonage crofter who, when he has grown up, finds it impossible to submit to the role of a faithful and humble servant required of him by the conservative upper class. Unlike previous generations who had no other alternative, Akseli begins dreaming of freedom and the right to his own lands, fuelled by the new and stirring ideologies of the time. The uncertainty of life strikes with force, however, as the parsonage reclaims most of the fields that Akseli's father has cleared out of raw marshland. The grim and irreconcilable bitterness caused by this makes Akseli take an interest in social issues. He joins the local Workers' Association, which is headed by the village tailor Halme. Halme's moderate and pacifist views don't satisfy Akseli for long, and he joins the Red Guard, whose purpose is to claim by force that which is not given to the working class by peace: the right to the fruits of their own labour. In 1918, Finland's bitter and bloody Civil War divides the people in two. Focused and strong-willed, Akseli is promoted to the position of company commander and, after the Reds' devastating defeat, is put in charge of a hopeless mission:

TIMO KOIVUSALO. Born in 1963. He is the managing director and owner of production company Artista Filmi Oy. He is a producer, director, writer, editor, composer and TV host. Since 1992 he has directed 11 features with great success and has been as a host in over 550 episodes of TV-shows in Finland. His breakthrough on TV was the show *Tuttu Juttu*, for 10 years a popular entertainment

leading a ragged refugee caravan, fleeing the victors' revenge, across the border to safety. After his liberation, Akseli withdraws from the world and concentrates on farming the lands of hiscroft, trying to settle with the ghosts of his past. Without a thought for himself, he toils for his children's future, with his wife Elina by his side. The Winter War breaks out, and the Soviet Union tries to occupy Finland. The people torn in two by the Civil War unite in the face of a common enemy and accomplish the impossible. An overwhelming enemy is fended off, but the price is high for Finland and Akseli alike. The country remains free, and Akseli is now also a free farmhouse owner, but has it all been worth it? Based on a novel trilogy by Väinö Linna.

program on Finland's national broadcasting company YLE. He has also been active as a composer, and has composed film music to seven features.

**FINLAND 2009**

FEATURE, COLOUR, DCP, 193 MIN.

DIRECTOR: TIMO KOIVUSALO **PRODUCER:** TIMO KOIVUSALO **SCREENPLAY:** TIMO KOIVUSALO **CINEMATOGRAPHY:** PERTTI MUTANEN **EDITOR:** JYRKI LUUKKO, TIMO KOIVUSALO **MUSIC:** JAAKKO KUUSISTO **WORLD SALES:** ARTISTA FILMI **PRODUCTION:** ARTISTA FILMI

FILMOGRAPHY 2010 UNDER THE NORTH STAR II; 2009 UNDER THE NORTH STAR; 2006 THE LEANING TOWER; 2005 THE SHADOW OF THE EAGLE; 2003 SIBELIUS; 2001 THE ROSE OF THE RASCAL; 1999 THE SWAN AND THE WANDERER; 1997 PEKKO AND THE SLEEPWALKER; 1996 PEKKO AND THE STRANGER; 1995 PEKKO AND THE CHARMER; 1994 PEKKO AND THE BOY; 1993 PEKKO



NORDIC LIGHT – BEST SHORTS 2009

LARS OG PETER LARS AND PETER



DENMARK/NEW ZEALAND 2009

FEATURE, COLOUR, 35MM, 15 MIN.

DIRECTOR: DANIEL BORGMAN **PRODUCER:** KATJA ADOMEIT **SCREENPLAY:** DANIEL BORGMAN **CINEMATOGRAPHY:** NIELS BUCHHOLZER **EDITOR:** DORRIT ANDERSEN **MUSIC:** JONAS COLSTRUP **CAST:** JACOB AUGUST OTTENSTEN, STEPHAN POLLNER, GORM VILLADS JØRHOLT, LISA CARLEHED, ANNE KISTINE WEDEL AUKEN **WORLD SALES:** TRUSTNORDISK APS

SYNOPSIS Lars is naïve and innocent, all he wants is for his father to be happy and his family to be together. Lars's mother is gone and life has been empty and dysfunctional without her. On the eve of his birthday, Lars's dad, Peter, gets himself drunk and after an embarrassing argument with the next-door neighbour, Alma, ends up masturbating in the backyard. Lars sees everything. Now things are worse than ever. He is alone, struggling to understand what he has seen, left to figure everything out by himself.

DANIEL BORGMAN. Born in 1981 Dunedin, New Zealand. Daniel has a degree in film and media studies from Otago University, New Zealand, and a number of years experience as a digital effects and grading artist in the film industry. *Lars and Peter*, shot in Denmark, is Daniel's second short film. Daniel has just completing shooting a short film in Kazakhstan and has a short film in development with New Danish Screen at The Danish Filminstitute.

CATHRINE CATHRINE



DENMARK 2008

FEATURE, COLOUR, 35MM, 25 MIN.

DIRECTOR: MADs MATTHIESEN **PRODUCER:** JONAS BAGGER **SCREENPLAY:** MADs MATTHIESEN **CINEMATOGRAPHY:** CAMILLA HJELM KNUDSEN **EDITOR:** MADs MATTHIESEN, MARTIN ZANDVLIET **MUSIC:** SUNE MARTIN **CAST:** HELENA WAGN IVANSDDOTTIR, MADs RIISOM, BETTINA SCHJERLUND, HANS HOLTEGAARD, EVA THOMPSON **WORLD SALES:** TRUSTNORDISK APS

SYNOPSIS Cathrine (16) has met Lars (33) in a local shopping centre and fallen in love with him. She conceals the relationship from her parents, but one day she returns home from school to find that her secret has been revealed. The film tells the story of Cathrine and the difficulties she faces in her attempt to emancipate herself from her parents.

MADs MATTHIESEN. Born in 1976 in Copenhagen. BA in comparative literature and rhetoric from Copenhagen University 2005. Graduated as Director from the "Super16" film community in 2008. Mads is currently working on his first feature film to be shot in Denmark and Thailand. The film has received financing from the Danish Film Institute and is currently in the scriptwriting and development phase.

JALKEILLA TAAS UP AND ABOUT AGAIN



FINLAND 2009

EXPERIMENTAL, COLOUR, DIGIBETA PAL, 10 MIN.

DIRECTOR: MAARIT SUOMI-VÄÄNÄNEN **PRODUCER:** MAARIT SUOMI-VÄÄNÄNEN **SCREENPLAY:** MAARIT SUOMI-VÄÄNÄNEN **CINEMATOGRAPHY:** SARI AALTONEN **EDITOR:** MAARIT SUOMI-VÄÄNÄNEN **MUSIC:** TAPANI RINNE **WORLD SALES:** AV-ARKKI

SYNOPSIS *Up and About Again* is moved by motion, laid back in the outback. Dreamlike images depict a saloon car driving, covered in a thick layer of snow and ice, through a summer landscape. Something inexplicable has turned an ordinary day upside down.

MAARIT SUOMI-VÄÄNÄNEN. Born in 1966. Moving image is the central art form for film director and media artist Maarit Suomi-Väänänen. Her work also encompasses photography and installations, including the immaterial such as smoke and light. Suomi-Väänänen's works have toured from San Francisco to Hanti-Mansisjk, appearing in exhibitions, at festivals and on television.

ET GLASS OLIVEN A JAR OF OLIVES



NORWAY 2009

FEATURE, COLOUR, 35MM, 13 MIN.

DIRECTOR: ELsa KVAMME **PRODUCER:** ANDERS TANGEN **SCREENPLAY:** ELsa KVAMME **CINEMATOGRAPHY:** NILS PETTER LOTHERINGTON **EDITOR:** SIMEN GENGEBACH **MUSIC:** LARS HORNTVETH **CAST:** ARNHILD LITLRE, KJERSTI POSTI HØGLI, HAUk HEYERDAHL, MORTEN SVARTVEIT, SIV CHARLOTTE KLYNDERUD, BIRGITTE LARSEN, MERAL ERDOGAN, NASRIN KHUSRAWI, YOUSUF KHAN, ANNA DWORAK **WORLD SALES:** NORWEGIAN FILM INSTITUTE/ SHORT&DOC

SYNOPSIS Two foreign women come to a processing centre with a gift as thanks for the assistance that was given to asylum-seeker Leyla Bahrin. Confusion ensues – everyone remembers Leyla Bahrin, but who really deserves to receive the gift?

ELsa KVAMME. Born in 1954 in New York, USA. Grew up in Oslo. She began as an acting student at the Odin Theatre in Denmark, and then established one of Norway's first free groups, Saltkompagniet, which played all over Europe for six years. She has studied Asian theatre and written over 20 plays, translated Jacques Brel to Norwegian and released three CDs with her own songs. After attending film school at New York University she wrote the screenplay for *Maya Stoneface* and made the documentaries *Tysklandsstudenter* and *A Lady with a Hat*. Her first feature film, *Fia!*, was released in 2003 and received several international awards.

NOVEMBER NOVEMBER



NORWAY 2009

FEATURE, COLOUR, DIGIBETA PAL, 15 MIN.

DIRECTOR: GURO EKORNHOLMEN **PRODUCER:** KNUT INGE SOLBU, EIRIK KAASA ELIASSEN **SCREENPLAY:** GURO EKORNHOLMEN, GÁBOR CSUTOR **CINEMATOGRAPHY:** HANS KRISTIAN RIISE **EDITOR:** VESLEMØY BLOKHUS LANGVIK **MUSIC:** JAN GUNNAR RØISE **CAST:** GYÖRGY CSERHALMI, ANNA PÁLMAI, TAMÁS VARGA, PÉTER JANICSEK, KATA BARTSCH, ÁGI KASZÁS, ADRIENN GIDAI, MÁRTA EGRI, RITA ZIMMERMAN, IBOLYA BOLYÓ, IMRE FEHÉRVÁRI, ERNŐ SETÉT, REBEKA SETÉT **WORLD SALES:** NORWEGIAN FILM INSTITUTE/ SHORT&DOC **SWEDISH PREMIÈRE**

SYNOPSIS Gustzáv is a homeless person living in Budapest. He is ill and tired and wants to end his life by jumping from one of Danube's many bridges. As he is standing there on the edge, he realizes he has some unfinished business to take care of before he disappears. To be able to fulfill it, he needs money, new clothes and a shower.

GURO EKORNHOLMEN. Born in 1977. After high school Guro Ekorholm studied acting, arts and film history and science. She graduated in 2004 with an MA degree in film directing from The Norwegian Film School of Lillehammer. Her thesis film *Oskar* received awards around the world, and in recent years she has been working in documentary, commercials and theater.

GURI GURSJEN & GURSJAN GRU GURI GURSJEN & GURSJAN GRU



NORWAY 2009

ANIMATION, COLOUR, 35MM, 10 MIN.

DIRECTOR: EIRIK AURE, JOHANNE ANDA **PRODUCER:** ERIC VOGEL **SCREENPLAY:** EIRIK AURE, JOHANNE ANDA **EDITOR:** SIMEN GENGENBACH, VESLEMØY BLOKHUS LANGVIK **MUSIC:** MARIUS CHRISTIANSEN **CAST:** **WORLD SALES:** NORWEGIAN FILM INSTITUTE/ SHORT&DOC

SYNOPSIS Guri and Gursjan are two lonely punk rockers in the big city. They both try their best to be rebels, but that's not easy when the world around them wants everyone to be the same. At the very least, it would be nice if they could meet and stop being lonely. But how?

EIRIK AURE. Born in 1975 in Sykkylven, Norway. He studied directing at the Norwegian national film school in Lillehammer.

JOHANNE ANDA. Born in 1973 in Bærum, Norway. He studied directing at the Film and TV Academy in Oslo. Individually, they have made several short films and documentaries. *Guri Gursjen & Gursjan Gru* is their first animated film, and their debut as a directing duo.

STYKKE FOR STYKKE BITS AND PIECES



DENMARK 2009

FEATURE, COLOUR, 35MM, 30 MIN.

DIRECTOR: MAY EL-TOUKHY **PRODUCER:** CLAUDIA SIESBYE **SCREENPLAY:** MAY EL-TOUKHY **CINEMATOGRAPHY:** NIELS THASTUM **EDITOR:** RASMUS STENSGAARD MADSEN **MUSIC:** MIKKEL HESS **CAST:** JULIE ZANGENBERG, HASSAN PREISLER, ANDREA VAGN JENSEN **WORLD SALES:** THE NATIONAL FILM SCHOOL OF DENMARK **SWEDISH PREMIÈRE**

SYNOPSIS *Bits and Pieces* is about the young costumer–Helene–who is working at a large theatre in Copenhagen. Helene is in love with the older actor–Alex–with whom she has an affair. However, Alex also happens to be married to the very powerful actress Erika. One evening at the theatre, Helene and Alex are acting recklessly and Erika senses the mischief. Helene is confronted with the woman she betrays. As a young woman, Helene is experiencing for the first time that the choices she is making may have severe consequences for other people.

MAY EL-TOUKHY. Born in 1977 in Copenhagen the daughter of an Egyptian father and a Danish Mother. Back in 2002–prior to applying to The National Film School of Denmark–she graduated as a Theatre Technician specialising in Production Management from The State Theater School and started working on theatre productions around Copenhagen.

ANNA ANNA



DENMARK 2009

FEATURE, COLOUR, 35MM, 36 MIN.

DIRECTOR: RÚNAR RÚNARSSON **PRODUCER:** CAROLINE SCHLÜTER **SCREENPLAY:** RÚNAR RÚNARSSON **CINEMATOGRAPHY:** SOPHIA OLSSON **EDITOR:** JACOB SCHULSINGER **CAST:** MARIE HAMMER BODA, DANIEL STAMPE, PETRINE AGGER **WORLD SALES:** THE NATIONAL FILM SCHOOL OF DENMARK **SWEDISH PREMIÈRE**

SYNOPSIS Anna is a 12-year-old girl, living in a small fishing village. She is at a crossroads in her life. Her surroundings are changing–and so is she.

RÚNAR RÚNARSSON. Born in 1977 in Reykjavik, Iceland. One of two founders of Óháðakvikmyndagerðin, a non profit film organization that was active in the nineties. Attended the Directors Programme at The National Film School of Denmark, graduating in 2009. In 2006 his short film *The Last Farm* was nominated for an Academy Award. Rúnar lives in Copenhagen.

ÁLAGABLETTIR IN THE CRACK OF THE LAND



ICELAND/USA 2009

ANIMATION, COLOUR, DIGIBETA PAL, 8 MIN.

DIRECTOR: UNA LORENZEN **PRODUCER:** UNA LORENZEN **SCREENPLAY:** UNA LORENZEN **CINEMATOGGRAPHY:** UNA LORENZEN **EDITOR:** UNA LORENZEN **MUSIC:** NICO MUHLY **WORLD SALES:** UNA LORENZEN **SWEDISH PREMIERE**

SYNOPSIS An allegorical tale of the threatened spirit of the Icelandic highlands.

UNA LORENZEN. Born in 1981 in Reykjavik, Island. Icelandic filmmaker. She received her MFA in Experimental Animation at California Institute of the Arts in 2009. Her shorts have been screened at numerous festivals around the world including France, Canada, Japan, Australia, USA and Vienna. She has received special mentions Una has worked on a couple of documentaries and is currently working on educational series for the Disney Educational Channel. She currently lives and works in New York.

VIELÄKÖ MUISTATTE LIMPERIN HILMAN DO YOU STILL REMEMBER HILMA LIMPERI



FINLAND

DOCUMENTARY, COLOUR, DIGIBETA PAL, 12 MIN.

DIRECTOR: JUKKA KÄRKKÄINEN **PRODUCER:** SAMI JAHNUKAINEN **SCREENPLAY:** JUKKA, SAMI KÄRKKÄINEN, JAHNUKAINEN **CINEMATOGGRAPHY:** JANI KUMPULAINEN F.S.C. **EDITOR:** ILLUSIA, JUKKA SARVAS, KÄRKKÄINEN **CAST:** TERO PIHKAKOSKI, SAKU JUNTILA **WORLD SALES:** MOUKA FIMI OY **SWEDISH PREMIERE**

SYNOPSIS Tero, 28, from Northern Finland is about to become a father, but has not yet told anybody. One Saturday night in December his friend Saku comes for a visit, bringing Tero two pairs of baby overalls. For some reason the whole village has heard the news. The boys decide to make a toast for fatherhood.

JUKKA KÄRKKÄINEN. Born in 1972 in Kerava, Finland.

PISTASJ PISTACHIO



NORWAY 2009

FEATURE, COLOUR, DIGIBETA PAL, 8 MIN.

DIRECTOR: MARTIN LUND **PRODUCER:** PÅL ROED, RUBEN THORKILDSE **SCREENPLAY:** MARTIN LUND **CINEMATOGGRAPHY:** MORTEN HALFSTAD **EDITOR:** STEINAR STALSBERG **CAST:** JOHN BRUNGOT, HENRIETTE STENSRUP, RIKKE CHRISTINE KIKUT **WORLD SALES:** APE & BJORN AS

SYNOPSIS Daniel sits on a bench in a park waiting for his girlfriend. Beside him is a lady who begins talking to him, and this develops into a very strange encounter for Daniel.

MARTIN LUND. Martin Lund graduated as an Art Director at Westerdals School of Communication and as a director at the Norwegian Film School. In 2004, he conquered Norwegian and foreign film festivals with his first short *Home Game*, it has now been screened at numerous international festivals, including Sundance and Clermont-Ferrand.

FOCUS:AFRICA

This year we showcase recent film production from Africa – from one of Malawi's first feature films to the new film from Mali's master director Souleymane Cissé, as well as the première screening of the unique project Forget Africa.

MIN YE ... TELL ME WHO YOU ARE



MALI 2007

FEATURE, COLOUR, DIGIBETA PAL, 135 MIN.

DIRECTOR: SOULEYMANE Cissé **PRODUCER:** SOULEYMANE Cissé **SCREENPLAY:** SOULEYMANE Cissé **CINEMATOGRAPHY:** FABIEN LA MOTTE, XAVIER ARIAS, THOMAS ROBIN, AMAURY AGIER AUREL, NICOLAS MERCIER, YOUSSEUF Cissé **EDITOR:** ANDRÉE DAVANTURE, YOUSSEUF Cissé, BARBARA BOSSUET, MARIE ESTELLE DIETERLE **MUSIC:** DAVID REYES, MAMAH DIABATEH **CAST:** ASSANE KOUYATÉ, SOKONA GAKOU, ALOU SISSOKO **WORLD SALES:** UCECAO BUREAU MALI **PRODUCTION:** FILIMU SISE/LES FILMS Cissé **NORDIC PREMIÈRE**

SYNOPSIS This is the story of a couple, but above all else, the tale of a passionate woman. A woman in love. A woman with a sense of pride who seeks to come to terms her solitude, her desires and her guilt. The resulting contradictions are a mirror image of those of the Malian middle classes, existing within African society and all its traditions. Issa, Nassoun, Abba and the other characters are a source of views, expectations and reactions which help her to move forward, which hold her back or which leave her hesitating, torn between two possible paths. Just like her filmmaker husband Issa, she is inspired by her surrounding environment, by what she sees, what she hears and by what she makes all of this. Not for some film, but for her life.

DIRECTOR'S COMMENT In Mali, everyone takes you into their confidence and shares their secrets. But then they go on to share them with others, and the others recount them in turn to others and a whole chain reaction ensues. This is just part of daily life. Everyone lies. No one tells the truth, and everyone is competing in a kind of social game never knowing the final outcome. The challenge is how to portray this "game of treachery" in such a way that the viewer identifies with it. The relationships between members of a couple appeared to me to be the best place to start. After having written the plot in the space of three weeks, I set about contacting the actors. For the main role of Mimi I cast a Malian television announcer who I had already used previously for Yee-len. Then filming got underway. I found myself with kilometres and kilometres of footage. We set about editing small sequences to examine the results, and I was more convinced than ever that we needed to focus on intra-couple relationships.



SOULEYMANE Cissé. Born in 1940 in Bamako, Mali. He was only 7 when he began to develop an interest in the cinema. He returned to Mali, from Senegal in 1960, when the country became independent. He won a scholarship and headed from Moscow where he worked as a projectionist and later a filmmaker. In 1970, he was employed as a cameraman by the Malian Ministry of Informa-

tion. He made a number of films in the 1970s and -80s, but his feature debut, *The Girl* in 1975, was banned in Mali and earned him a jail sentence. It was *The Light* in 1987, that finally brought him to the attention of the general public. As a politically committed filmmaker, he is also the president of the Union of West African Cinema and Audio-visual Designers and Entrepreneurs (UCECAO).

FILMOGRAPHY 2009 TELL ME WHO YOU ARE; 1995 TIME; 1987 LIGHT; 1981 WIND; 1977 WORK; 1975 THE YOUNG GIRL

WAHED – SEFR ONE – ZERO



EGYPT 2009

FEATURE, COLOUR, 35MM, 105 MIN.

DIRECTOR: KAMLA ABU ZEKRY **SCREENPLAY:** MARIAM NAOUM **CINEMATOGRAPHY:** NANCY ABDEL FATTAH **EDITOR:** MONA RABIE **MUSIC:** KHALED CHOUKRY **CAST:** ZEINA, ILHAM SHAHEEN, KHALED ABOL NAGA, NELLY KARIM **WORLD SALES:** CINEMA SECTOR - EMPC **PRODUCTION:** CINEMA SECTOR - EMPC **NORDIC PREMIÈRE**

SYNOPSIS A massive critical hit, reminiscent of the classic era of Egyptian cinema, Kamla Abu Zekry's delightful and pacy film is ostensibly about the excitement generated by the 2008 African Nations Cup Final. However, as the eight main protagonists, drawn from across all strata of Cairene society demonstrate, the football-crazy city exerts a pervasive effect on a kaleidoscopic array of characters. From an alcoholic TV celebrity to a devout Christian lady, each of the protagonists deal with their own particular problems against a colourful backdrop of contemporary Cairo, a city which thrills, maddens and inspires its inhabitants with its unique and kaleidoscopic character.



KAMLA ABU ZEKRY. Born in Egypt in 1974. She graduated from the High Cinema Institute and has since directed a number of films.

FILMOGRAPHY (SELECT) 2009 ONE - ZERO; 2006 AN EL ASHQ WEL HAWA; 2005 HEADS AND TAILS; 2004 FIRST YEAR CON; 2000 HELLO AMERICA

SEASONS OF A LIFE SEASONS OF A LIFE

SYNOPSIS A housemaid, who is sexually abused by her boss and made pregnant, is forced to give up her son in order to go on with her education. Six years later she comes back to claim her son.

DIRECTOR'S COMMENT *This is a moving story about sexual abuse, the rights of women, the triumph of hope over despair and the enduring spirit of motherhood. The film tackles universal themes in an African setting, giving it urgent relevance to an African audience while at the same time appealing to the wider world.*



MALAWI 2008

FEATURE, COLOUR, DV CAM PAL, 102 MIN.

DIRECTOR: CHARLES SHEMU JOYAH **PRODUCER:** CHARLES SHEMU JOYAH **SCREENPLAY:** SHEMU JOYAH **CINEMATOGRAPHY:** PETER MAZUNDA **EDITOR:** MUSIC: CAST: FLORA SUYA BENNIE MSUKU NERIA CHIKHOSI TAPIWA GWAZA **PRODUCTION:** FIRSTDAWN ARTS **NORDIC PREMIÈRE**

CHARLES SHEMU JOYAH. Born 1959 in Zimbabwe of Malawian parents. His family moved back to Malawi in 1971 where he has lived ever since. Has a B.Sc. in mathematics and physics from the University of Malawi and a B.Sc. Hons degree in Surveying and Mapping Sciences from the University of East London, United Kingdom. He is a published author. This is his first film.

FILMOGRAPHY 2008 SEASONS OF A LIFE



SAWA, DOUALA LA BELLE SAWA, DOUALA THE BEAUTIFUL

SYNOPSIS After five years in Burkina Faso, five years embroiled with cinema and jazz, I'm going back to my country Cameroon in order to notice his economic situation through my family and my friends. I'm also going back to chase away a ghost that keeps on shaking my soul, the one of the family soap manufacturing fabric. I'm equipped with my two passions that are cinema and jazz.

DIRECTOR'S COMMENT *It was a real challenge for me to make this film. I wanted a story of ordinary people, to show how people in Africa are facing the adversity. I don't know if I've succeed...*



BURKINA FASO 2009

DOCUMENTARY, COLOUR, DV CAM PAL, 26 MIN.

DIRECTOR: MARTIN NGANGUEM KAMDEM **PRODUCER:** APPOLINE TRAORÉ **SCREENPLAY:** NGANGUEM M. KAMDEM **CINEMATOGRAPHY:** PATRICK EPAPE **EDITOR:** LUCIE THIERRY **MUSIC:** ETIENNE MBAPPE **CAST:** ELISE BOUDOM, JULES TCHOMTCHGE, NADÈGE YÉDJOU, AMINOU MOHAMADOU, JEAN KETCHA. **PRODUCTION:** LES FILMS SELMON **WORLD PREMIÈRE**

MARTIN NGANGUEM KAMDEM. Born 1971 in Cameroon. After secondary studies, he attended a chemical training course before working as sales agent. In 2002, he went to Burkina Faso to learn cinema. He is currently living between Marseille in France and Douala in Cameroon. This is his second film.

FILMOGRAPHY 2009 SAWA, DOUALA THE BEAUTIFUL, DOC; 2006 ALTERNATIVE RAP, DOC



UN TRANSPORT EN COMMUN SAINT LOUIS BLUES



FRANCE/SENEGAL 2009

FEATURE, COLOUR, 35MM, 48 MIN.

DIRECTOR: DYANA GAYE **PRODUCER:** ARNAUD DOMMERC, FRANCK CIOCHETTI
SCREENPLAY: DYANA GAYE **CINEMATOGRAPHY:** IRINA LUBTCHANSKY **EDITOR:**
 GWEN MALLAURAN **MUSIC:** BAPTISTE BOUQUIN **CAST:** UMBAN GOMEZ DE KSET,
 MBÈGNE KASSÉ, ANNE JEANINE BARBOZA, BIGUÉ NDOYE, ADJA FALL, ANTOINE
 DIANDY, BAKARY « VIEUX » Cissé, MARIEME DIOP, NAÏMA GAYE, GASPARD MANESSE,
 YAKHOUB BA, ABDOULAYE DIAKHATE **WORLD SALES:** ANDOLFI **PRODUCTION:**
 ANDOLFI



DYANA GAYE. Born in 1975 in Paris, France. She majored in Film Studies at Paris 8–St Denis University in 1998. In 2000, she wrote and directed *A woman for Souleymane*. In 2004, she directed a musical one shot sequence film, *Remembering Paris*, for the project Paris, la métisse in 2005. In 2006 she made the short *Ousmane*.

SYNOPSIS Dakar, Senegal. The end of the summer. Along the journey from Dakar to Saint Louis, the passengers of a taxi meet each other's destiny and tell their lives through songs.

DIRECTOR'S COMMENT *The public transportation imposes an immediate intimacy to the users, who at first only share a common direction. They are physically close to one another without the obligation of making contact. It is the possibility of these encounters that I wished to explore in this film, through characters who become storytellers of the present and of their own lives. I chose to develop these encounters through songs, willing to mix certain conventions of the musical with the great African oral tradition. The musical is the genre that allows two seemingly opposite worlds to cohabit: the harsh reality of Senegal and the enchanted world of musical.*

FILMOGRAPHY 2009 SAINT LOUIS BLUES, SHORT; 2006 OUSMANE, SHORT; 2005 REMEMBERING PARIS, SHORT; 2000 A WOMAN FOR SOULEYMANE, SHORT

SOUVENIRS ENCOMBRANTS D'UNE FEMME DE MÉNAGE BURDENING MEMORIES OF A CLEANING LADY



BURKINA FASO 2009

DOCUMENTARY, COLOUR, DVCAM PAL, 52 MIN.

DIRECTOR: DANI KOUYATE **PRODUCER:** CLAUDE GILAZEAU, BARCHA BAUER
SCREENPLAY: DANI KOUYATE **CINEMATOGRAPHY:** ISABELLE SAUNOIS **EDITOR:**
 EWA SANTAMARIA-HELFT **MUSIC:** THÉRÈSE PARISE BERNIS **CAST:** THÉRÈSE PARISE
 BERNIS, CLAIRE DENIEUL, FABIO ISELLA, MARCO PATANE, VIVIANE SOUBADIE BERNIS,
 OLIVIER BERNIS **PRODUCTION:** LES PRODUCTIONS DE LA LANTERNE, ANTILLES
 TÉLÉVISION, CINQUILLO FILMS **NORDIC PREMIÈRE**



DANI KOUYATE. Born in 1961 in Bobo-Dioulassa, Burkina-Fasso. He joined the African Institute for Film studies where he got a degree in film creation in 1985. Further studies at the Paris University – master's degree and a diploma for specific studies in film aesthetic. He also got a degree in anthropology from the Paris international school. He lives in Uppsala, Sweden since 2007.

SYNOPSIS Born in 1920 in Gosier Guadeloupe, Thérèse Bernis Parise's inheritance is the following: French but black, free but descending from slaves, christian but involved in a matter of witchcraft. Inside her, all feelings mixed up and clashed together: anger and patience, trust and despair, bitterness and indulgence, sadness and passion for life. Today, Parise's goal is to make her difficult times known in order to get rid of, and exorcize them.

DIRECTOR'S COMMENT *At the beginning, the idea was to film the show To be black played by Thérèse Parise Bernis and Claire Denieul. However, when I met Thérèse I remained fascinated by the great courage of this woman who seemed to have fought all her life against what she called "fate" (...) She has often been alone during her struggle and thanks to her passion for life, she finally succeeded in overcoming her misfortune. (...) This atypical octogenarian has no bitterness about her difficult life but she is extremely clear-headed and has a sort of compassion for all those around her. (...) What also interest me in this documentary is the symbolic strength of Thérèse and Claire when they met. The nurse and the little girl, the Black and the White who through a two-voice monologue, become one single person relating a story that goes beyond races and borders, just to be a story of one simple woman.*

FILMOGRAPHY 2009 THE BURDENING MEMORIES OF A CLEANING LADY, DOC; 2005 OUAGASAGA; 2005 IDENTITÉ POUR L'AFRIQUE, DOC; 2001 SYA LE RÊVE DU PHYTON; 1995 KÉITA L'HERITAGE DU GRIOT

PERCUSSION DISCUSSION AFRICA – THE RACIST’S ZULU CYCLE

THE ZULU’S HEART **THE ZULU’S HEART**

USA 1908

SHORT, BLACK AND WHITE, MINI-DV NTSC, 13 MIN.

DIRECTOR: D.W. GRIFFITH

SYNOPSIS Director D.W. Griffith didn’t actually film in Africa, but used white actors in black makeup when showing what he considered typical Zulu behaviour.

D.W. GRIFFITH. Born 1875 in LaGrange, Kentucky, USA.

RASTUS IN ZULULAND **RASTUS IN ZULULAND**

USA 1910

SHORT, BLACK AND WHITE, MINI-DV NTSC, 8 MIN.

DIRECTOR: ARTHUR HOTALING

SYNOPSIS Rastus, the embodiment of the “typical lazy black man”, is in a surreal way swept away by boat to Africa. There, he must make a big decision, or become Zulu dinner.

ARTHUR HOTALING. Born 1873 in New York City, USA.



Die Voortrekkers (1916)

DE VOORTREKKERS **THE OVERLANDERS**

USA 1916

SHORT, BLACK AND WHITE, MINI-DV NTSC, 56 MIN.

DIRECTOR: HARALD M. SHAW

SYNOPSIS An epic from 1916 that tells of the mass migration of the Boer, and recreates the battle of Blood River in 1838, where a few hundred Afrikaans defeated several thousand Zulu warriors.

HAROLD M. SHAW. Born 1877 in Brownsville, Tennessee, USA.

FORGET AFRICA

SOUL BOY SOUL BOY



KENYA/GERMANY 2010

FEATURE, COLOUR, 35MM, 61 MIN.

DIRECTOR: HAWA ESSUMAN **PRODUCER:** TOM TYKWER, MARIE STEINMANN, SIOBHAIN "GINGER" WILSON **SCREENPLAY:** BILLY KAHORA **CINEMATOGRAPHY:** CHRISTIAN ALMESBERGER (SUPERVISING CINEMATOGRAPHER) **EDITOR:** NG'ETHE GITUNGO **MUSIC:** XAVER NAUDASCHER **CAST:** SAMSON ODHIAMBO, LEILA DAYAN OPOU, KATHERINE DAMARIS, JOAB OGOLLA, NORDINE ADBULGHANI, KEVIN ONY-ANGO OMONDI, CALVIN SHIKUKU ODHIAMBO **WORLD SALES:** ONE FINE DAY FILMS **NORDIC PREMIÈRE**

SYNOPSIS Abila, 14, lives in one of the most miserable slums in Africa. His girlfriend Shiku belongs to a different tribe, as the result of which he is not really allowed to fraternise with her. And then one drunken night his father gambled away his own soul. With support from Tom Tykwer, the Kenyan film maker Hawa Essuman turned it into a sparkling film.



HAWA ESSUMAN. She shares her working time between film and television, directing, producing and writing scripts. *Soul Boy* is her first feature film and a cooperation with the German director Tom Tykwer who parallelly is running a social project educating young film professionals in Kenya.

FILMOGRAPHY 2010 SOUL BOY

MEMORIES OF A BURNING TREE MEMORIES OF A BURNING TREE



TANZANIA/SINGAPORE/THE NETHERLANDS 2010

FEATURE, COLOUR, HDCAM, 86 MIN.

DIRECTOR: SHERMAN ONG

SYNOPSIS Just like the other film makers in the Forget Africa project, Sherman Ong had never previously been to Africa. His budget was also not higher than that of his colleagues. He did stay rather longer in Dar es Salaam, Tanzania, because he stretched his financial means to the limit, but that does not explain the fact that Ong was able to make a full-length feature in that short time, in a strange country and with such limited means. The secret is in his approach. Previously, Ong showed in his film *Hashi* (2008), shot in Japan, that he was able to improvise a feature in a strange country where he doesn't speak the language. *Memories of a Burning Tree* also came about in improvisations. Ong loves the approach of dancers and theatre makers who put together a show step-by-step. Here, all the performers were amateurs. Most had no acting experience at all. Ong's answer to that is to rehearse calmly and patiently and to involve his actors in building up the story and situation. The basis is simple. A man called Smith arrives in Dar es Salaam to sort out some affairs. He meets the tourist guide Link, who wants to help him. Gradually he needs more helpers, such as the grave dig-

ger Abdul and the scrap collector Toatoa. Each of them is searching in his own way.



SHERMAN ONG. Filmmaker, photographer and educator.

FILMOGRAPHY 2010 MEMORIES OF A BURNING TREE; 2008 HASHI; 2005 DROUGHT, SHORT; 2005 IS IT EASY TO KILL/PRAY?, SHORT; 2005 MEAT, VEGETABLES & DESSERT; 2005 THE CIRCLE; 2003 EXODUS - WANITA YANG BERLARI, SHORT; 2003 STATE OF THINGS, SHORT; 2002 THE GROUND I STAND, SHORT; 2002 605 NOW

WHERE ARE YOU TAKING ME? **WHERE ARE YOU TAKING ME?**

SYNOPSIS In this contemplative documentary, Kimi Takesue travels through Uganda, roaming the vibrant streets of Kampala and the rural quiet of Hope North, a refuge and school for child survivors of Civil War. Takesue records intimate portraits of Ugandans in both public and private spaces, exploring the complex interplay between the observer and the observed. Throughout the journey, the film challenges the viewer to abandon pre-conceived notions of where we are going and what we will find.

**UGANDA/USA/THE NETHERLANDS 2010**

FEATURE, COLOUR, DV CAM NTSC, 70 MIN.

DIRECTOR: KIMI TAKESUE **PRODUCER:** KIMI TAKESUE **CINEMATOGRAPHY:** KIMI TAKESUE **EDITOR:** KIMI TAKESUE, JOHN WALTER

KIMI TAKESUE. She is a filmmaker, whose films have been screened at 200 festivals and museums all over the world. She is currently a Visiting Assistant Professor in the Film Program at Syracuse University. She works in both dramatic and documentary genres and is in development on a narrative feature project.

FILMOGRAPHY 2010 WHERE ARE YOU TAKING ME?; 2009 SUSPENDED; 2005 E=NYC2; 2004 SUMMER OF THE SERPENT; HEAVEN'S CROSSROAD; 2001 ROSEWATER; 1995 BOUND

**TRANZANIA.LIVING.ROOM TRANZANIA.LIVING.ROOM**

SYNOPSIS A film about remembering and imagining. About imagining memories. Back when Uli Schüppel was a boy, he often listened to the stories of a friend of his parents. This man had spent a long time in Tanzania and his stories were populated by strange wild animals and tribes with strange rituals. When Schüppel was asked to make a film within the context of the Forget Africa project, and to choose a country for that, he ultimately didn't have much choice. He had to confront the fantasies from his childhood. Schüppel was immediately impressed by the vitality and musicality of everyday life in the Tanzanian capital Dar es Salaam. Amongst his recordings of dazzling everyday life, he allows well-chosen ordinary people to fantasise about a German living room. In their extreme contrasts with the images from Dar es Salaam, the descriptions of the imagined Germany say a lot about life in today's Tanzania. But Schüppel also went out of town, for he also wanted to see the strange animals from the stories of his childhood. He recorded them on 8mm film. The images show a feverish dream world. The boy has at last captured his African imagination.

ULI M. SCHÜPPEL. Born in 1958. He began studying the humanities but then took up studies at the German Film and Television Academy (dffb) in 1984, graduating with the Nick Cave portrait *The Road to God Knows Where* in 1990. He co-founded the production company Deplex-Film in 1998. He has been the creator of the Berlinale's opening trailer since 2002. His previous film was the docu-

mentary *Off Ways* about the very first concert of German band Einstürzende Neubauten in Berlin-East, still capital of GDR, on the 21.12.1989.

**GERMANY/TANZANIA/THE NETHERLANDS 2010**

FEATURE, COLOUR, DIGIBETA PAL, 75 MIN.

DIRECTOR: ULI M. SCHÜPPEL

FILMOGRAPHY 2010 TRANZANIA.LIVING.ROOM; 2009 VON WEGEN; 2008 DER TAG; 2006 BERLINSONG; 2005 SANTOS – HELDENTATEN, DIE KEINER BRAUCHT; 2001 PLANET ALEX; 1997 DER PLATZ, DOC; 1996 SID&NANCY – EX&POP, DOC; 1994 JAHRE DER KÄLTE, DOC; 1992 VATERLAND; 1990 THE ROAD TO GOD KNOWS WHERE, DOC; 1988 NIHL



BALAS E PISTOLAS BALAS E PISTOLAS



ANGOLA 2010

FEATURE, COLOUR, DV CAM PAL, 78 MIN.
DIRECTOR: FRANCISCO CÁFUA



FRANCISCO CÁFUÁ. Satirist. Has previously made slapstick-like music videos.

SYNOPSIS This film is a parody of a specific genre: that of the Angolan slum-crime movie. It's a genre that not everyone will know, but maybe the Brazilian cult film *Cidade de Deus* (Fernando Meirelles and Kátia Lund, 2002) will awaken memories. That film had a great impact in Angola and saw many imitations, probably because of the comparable circumstances – although the slums of Luanda are even sadder than those of Sao Paulo – and the Portuguese language they share. Cafua cheerfully ridicules the predictability of the genre (drugs, prostitution and neighbourhood quarrels fought out with guns). Even the most minor conflicts lead to guns being drawn and fired. An example: a father and two small sons are sitting at the dining table. The father leads them in endless prayer. When he looks up, he discovers that the boys have already finished their plates. With the gun in his hand, he forces them to puke up their food again. If that doesn't go as he wants, he shoots – and in this way shots are fired laconically about anything and nothing in the film. No, there's no subtle humour, but the tone and timing of *Balas e pistolas* make the film humorous and effective.

FILMOGRAPHY 2009 *BALAS E PISTOLAS*

And through the situation, he also manages to provide a realistic picture of the grimmest districts of Luanda.

CAMEROON LOVE LETTER (FOR SOLO PIANO) CAMEROON LOVE LETTER (FOR SOLO PIANO)



PHILIPPINES/CAMEROON 2010

FEATURE, COLOUR, MINI-DV NTSC, 80 MIN.

DIRECTOR: KHAVN DE LA CRUZ **PRODUCER:** KHAVN DE LA CRUZ **SCREENPLAY:** POCHOLO GOITIA, SASHA MARTINEZ, KRIS LACABA, DARYLL DELGADO, KHAVN DE LA CRUZ **CINEMATOGRAPHY:** KHAVN DE LA CRUZ **EDITOR:** LAWRENCE S. ANG **MUSIC:** KHAVN DE LA CRUZ **CAST:** GERTJAN ZUILHOF, BUTCH DALISAY **PRODUCTION:** FILMLESS FILMS INC



KHAVN DE LA CRUZ. Born in 1973 in Manila, The Philippines. He's a graduate from the Ateneo De Manila University. He works as independent filmmaker, music-video director, creative writer and musician. He is considered as the father of Philippine digital filmmaking, and has made 23 features and more than 70 shorts. To establish and promote digital filmmaking in the Philippines, he

SYNOPSIS There are film makers who work with a well-considered plan and a written script. There are also film makers who believe in spontaneity, chance and intuition. There is no doubt that Khavn, the most independent of Filipino film makers, belongs to the latter category. He films like a jazz musician. His camera is a solo instrument and everything around him is part of his band. He started filming even before he passed immigration control at Yaoundé airport, and during his stay in Cameroon he didn't really stop. It's clear that Khavn's film acquired its final form only after the wild filming in Cameroon. The term "jazz musician" is not only a metaphor. Khavn is also a musician; maybe he is primarily a musician and only secondly a film maker. In any case, his film, in monochrome blue, acquired an outspoken musical and poetic form. A continuous piano composition holds the various images together and two long letters tell the story. Khavn was often held to be the director of the Filipino soap series *The Promise*, which is very popular in Cameroon, and that was a great advantage for him. He playfully borrows his protagonists from the series. At a serious level, Khavn also

refers to the film couple Alexis Tioseco and Nika Bohinc, who were brutally murdered in 2009.

formed Filmless Films, a digital film production company. He is also the festival director of the first Philippine digital film festival, The Digital Moviefest.

FILMOGRAPHY (SELECT) 2010 *CAMEROON LOVE LETTER (FOR SOLO PIANO)*; 2009 *THE MIDDLE MYSTERY OF KRISTO NEGRO*; 2008 *SQUATTERPUNK*; 2005 *'IDOL: HERO/VILLAIN*

SUWI SUWI

SYNOPSIS *Suwi* (Faith) is the story of two people, a young woman called Suwilanji and an AIDS orphan called Bupe who find each other after drastic changes in their lives. While Suwilanji struggles against all odds, to reclaim the life she lost and touches on many important issues in Zambian society, such as the struggle with traditional beliefs in an ever westernized world, Bupe take you through the journey of the lost generation of HIV/AIDS orphans, and the everyday struggles of life on the street. The film shares the optimistic story about the search for freedom though determination with others in the disabled community, it is a universal story that I believe will inspire audiences all around the World.

MUSOLA CATHRINE KASEKETI. She is a Zambian Woman filmmaker with a disability who studied Theatre Art Management and Acting in Zimbabwe. She graduated from the Newtown Film and Television School in South Africa. She is also the founder of Vilole Images Productions (VIP) and the Vilole Images Film Festival (VIFF). Since VIP inception, she has been running free basic video

training program with a vision of setting up a local film and TV school. The training program has seen a number of young Zambians empowered and employed in local TV stations and Production Houses.

**ZAMBIA/FINLAND 2009**

FEATURE, COLOUR, BETA SP PAL, 78 MIN.

DIRECTOR: MUSOLA CATHRINE KASEKETI **PRODUCER:** PAIVI TAKALA, MUSOLA CATHRINE KASEKETI **SCREENPLAY:** MUSOLA CATHRINE KASEKETI **CINEMATOGRAPHY:** MARTON JELINKO **EDITOR:** OKKU NUUTILAINEN

FILMOGRAPHY 2009 SUWI

SYNOPSIS Deep in the middle of an African forest, Tamaya, a shaman who can connect to the dark side, is paddling on a canoe across a big river, heading towards an unknown land. His body is covered in white powder – the one used in holyrites. At the shore, Lunggeaw, a 60-year-old man is waiting for him. They head towards a small village where Lunggeaw's son was lying sick from a mysterious illness. Tamaya promises the old man to find a way to cure his son. He covers the white magic powder on the sick boy's body, and takes him into the woods. A ritual is performed in the middle of the forest to evoke the powerful spirits. But Tamaya finds out his is not able to cure the boy from his fatal illness. He tells Lunggeaw the boy has death awaiting him, but that the spirits in the woods reveals that the boy's soul belongs to a great waterfall, and so they need to transport him there so his spirit could return to see his father again in a different form. The above is a story within a documentary-style film which shows Zambian independent filmmakers working hard to finish a film under severe limitations in terms of filmmaking resources as well as their own cinematic expertise. They have to

make this film from the story written by Thai filmmakers – a process set up by Dutch project initiators, looking to discover new cinematic gems from Africa. Through the process of the film-making, the ancient folklores and Zambian filmmakers' struggle are taking the viewers on a journey, tracing back to the historical roots connecting Africa and Asia in a never-before imagined way.

JAKRAWAL NILTHAMRONG, JUAN WATSON MUTUTA. He graduated in Bangkok from Silpakorn University's faculty of Painting, Sculpture and Graphic Arts in 2000. His background as an art student brought him to study filmmaking at the School of the Art Institute of Chicago, USA. He started experimenting with video and interactive installations. He

has exhibited art works in both gallery contexts and film festivals since 2002. In 2007 he was selected to the Artist-in-Resident program at the Rijksakademie van Beeldende Kunsten in Amsterdam, where he made the short *A Voyage Of Foreteller*. A feature-length project of the same title is also currently in preparation. This is his feature debut.

FILMOGRAPHY 2009 UNREAL FOREST; 2008 ORCHESTRA AND MAN AND GRAVITY, SHORT; 2007 A VOYAGE OF FORETELLER, SHORT; 2006 PATTERNS OF TRANSCENDENCE, SHORT EXP; 2004 DRIPPING. VIDEO

**THAILAND/ZAMBIA 2010**

FEATURE, COLOUR, DIGIBETA PAL, 70 MIN.

DIRECTOR: JAKRAWAL NILTHAMRONG, JUAN WATSON MUTUTA



THE WAY TO THE CROSS THE WAY TO THE CROSS



CAMEROON 2010
FEATURE, COLOUR, DV CAM PAL, 85 MIN.
DIRECTOR: EMILE-AIME CHAH YIBAIN, NGUFOR CHONGA SUH

EMILE-AIME CHAH YIBAIN, NGUFOR CHONGA SUH. Emile-Aime Chah Yibain/Ngufor Chonga Suh: Cameroon filmmakers.

SYNOPSIS Like other film makers from his generation, Ancestor, the gang name for Emile-Aime Chah Yibain, taught himself to film by making hip-hop music videos. The fluency and liveliness of that genre is easy to see in this film. And that is striking, because films about the life and passion of Christ generally speak a more classical language, even if only out of respect for the subject. But the respect is not missing here. Ancestor is a pious film maker and he made the film in close cooperation with a church music group (Angelic Troupe Molyko), which provided him with a large number of extras. They are amateurs who act with dedication - ecstasy even. *The Way to the Cross* is clearly a historic film. Ancestor himself calls the style neoclassic, but he is very free and playful with the genre. For instance, the Roman soldiers are dressed in 19th-century operetta uniforms and it is not difficult to see traces from our own era in the background (such as passing cars). Ancestor was not interested in a realistic passion, but the passion of performing this event that is so crucial for the faithful. Ancestor's first plan was to propagate the gospel in an accessible way through this

film. Screening the film at an international festival was not his aim.

FILMOGRAPHY 2009 THE WAY TO THE CROSS 5

LES BOULISTES – SHORT FILMS LES BOULISTES – SHORT FILMS



CONGO-BRAZZAVILLE 2009-2010
DIRECTORS: LES BOULISTES

COUPABLE COUPABLE 6 MIN.

Serge, a simple boy, thinks his life does not amount to much, so he resorts to a final expedient to see a rosy future for himself again.

LA DIARRHEE LA DIARRHEE 6 MIN.

The girls make Masta shit himself.

DU LAIT DU LAIT 6 MIN.

A colonel demands milk to soothe his temper.

FRAPPES MOI FRAPPES MOI 9 MIN.

A woman likes to be beaten by her husband.

MOINS 1 MOINS 1 6 MIN.

Masta misses a golden opportunity to prove his manliness.

PAR AMOUR PAR AMOUR 6 MIN.

A woman confesses to her husband.

LA PARITE LA PARITE 6 MIN.

A father lodges his son with his in-laws.

PEDI LINGUALE PEDI LINGUALE 6 MIN.

A game of ping-pong between a couple.

LE Q. LE Q. 6 MIN.

An uncle discovers that his nephew and his friend disagree on account of Q.

FORGET AFRICA – SHORT FILMS FORGET AFRICA – SHORT FILMS

**BZV BZV 2010, USA/CONGO-BRAZZAVILLE, 32 MIN.**

Whether it is a couple using their hard earned wages in search of furniture or citizens leisurely water skiing, BZV is a film about the result of labor. BZV was shot in and around Brazzaville, The Republic of Congo. The title is the three-letter airport code for Brazzaville.

KEVIN JEROME EVERSON: Artist and filmmaker. His films combine scripted and documentary elements with rich elements of formalism.

KUYENDA N'KUBVINA WALKING IS DANCING 2010, MALAWI/USA, 25 MIN

About how thought and culture propagate in the slender, lake-hugging nation of Malawi. Weaving our way through video halls, classrooms and radio stations, in cities and small villages, the video introduces us to Malawians who traffic in ideas, reflecting the rhythms of Malawian contemporary life.

DEBORAH STRATMAN: Born in 1967. A Chicago-based artist and filmmaker interested in landscapes and systems. She is the recipient of Fulbright and Guggenheim Fellowships and she currently teaches at the University of Illinois at Chicago.

MAIBOBO MAIBOBO 2010, RWANDA, 30 MIN.

Maibobo, a story based on a true event, is the vulgar name of street kids and it is briefly shows the reality of street kid's everyday lives in general. Most of them are what they don't want to be because of tragic events and they road ends up by what they judge to be the best.

YVES MONTAND NIYONGABO: Born 1988 and raised in Burundi from Rwandese parents. Already in school he was an award winning scriptwriter.

NAIROBI NOTES NAIROBI NOTES 2009, INDONESIA/KENYA, 15 MIN.

Robert wants to make a music video. Bikas and Jenipher want to have a holiday in Bali. Emaciated cows roam the streets of Nairobi. At Simmers, Nairobi Sings.

EDWIN: Born in Surabaya, Indonesia, 31 years ago. In 1999, he decided to move out from Surabaya to study film at The Jakarta Institute of Arts. In 2005, he dropped out from the school, and started making films.

NO WOMAN BORN NO WOMAN BORN 2010, MALAYSIA/SOUTH AFRICA, 30 MIN.

The Malaysian film maker sees the future in South Africa. Maybe she also sees the heritage of Frankenstein. Robot-like labourers work on gleaming white giant buildings. Women are absent and unnecessary. And that building? Might it take off?

CHUI MUI TAN: Born in Sungai Ular, a small fishing village in Kuantan, Malaysia. She graduated from Multimedia University, Malaysia.

RWANDA: TAKE TWO RWANDA: TAKE TWO 2010, USA/RWANDA, 50 MIN.

Fifteen years after the Rwandan genocide, in which 800.000 Tutsi and moderate Hutu were brutally murdered, the country is rebuilding, forging new beginnings and challenging old-fashioned myths about the place.

PIA SAWHNEY: Producer, director, writer and reporter. Has collaborated on productions for PBS, the LA Times, Radio Free Europe and Voice of America. **SARAH AND OMELGA SARAH AND OMELGA 2010, SOUTH AFRICA, 30 MIN.**

Tan Chui Mui shot a short science-fiction film in South Africa (see *No Woman Born*). In that way she got to know the film makers of Durban. In her own Malaysia, Chinese and Malaysians do everything separately. How do blacks and whites do that here? She asked two of them. A black one and a white one.

CHUI MUI TAN: Born in Sungai Ular, a small fishing village in Kuantan, Malaysia. She graduated from Multimedia University, Malaysia.

SLAM VIDEO MAPUTO SLAM VIDEO MAPUTO 2010, MOZAMBIQUE/AUSTRIA, 28 MIN.

In the mid-1970s, Jean-Luc Godard and his wife Anne-Marie Miéville went to Mozambique. Godard wondered how television could be used in order to give the people of Mozambique a non-colonial picture of themselves. Artist and video maker Ella Raidel was intrigued by Godard's question and wondered in turn what picture of the population is now given by the Mozambiquan media.

ELLA RAIDEL: Born 1970 in Austria, living in Taipei. Artist and video maker.

SUNDAY SCHOOL SUNDAY SCHOOL 2010, PHILIPPINES/CHINA/ZAMBIA, 30 MIN.

"This Zambia is a Zambia which is very difficult..." one woman ponders. This film explores the darkest periods in three women's lives and how they overcome some of their greatest pain and trials through their unwavering faith in God and Christianity.

JOANNA VASQUEZ ARONG: Decided to move to Beijing in 2002 when she switched careers to filmmaking.

SIYABONGA MAMA THANK YOU MAMA 2010, SOUTH AFRICA, 30 MIN

Obie Mthiyane was a young mother of 10 when her husband died. To make a living for her family, she decided to go to the suburb areas. The filmmaker Omelga Mthiyane takes a trip with her mother one more time, as she goes about from door to door collecting clothing.

OMELGA MTHIYANE: Born in Inanda, North of Durban, 1977. She has studied Video Technology at the Durban University of Technology.

BEYOND BOLLYWOOD

India isn't just home to Bollywood films! Join us on a field trip beyond Bollywood, to conflict-ridden Kashmir, a Karnataka fishing village and modern Maharashtra.

GANDHA THE SMELL



INDIA 2009

FEATURE, COLOUR, 35MM, 90 MIN.

DIRECTOR: SACHIN KUNDALKAR **PRODUCER:** RAJESH GOYAL **SCREENPLAY:** SACHIN KUNDALKAR **CINEMATOGRAPHY:** AMALENDU CHOWDHARY **EDITOR:** ABHJEET DESHPANDE **MUSIC:** SHAILENDRA BARVE **CAST:** MILIND SOMAN, SONALI KULKARNI, NEENA KULKARNI, AMRUTA SUBHASH, GIRISH KULKARNI **WORLD SALES:** FLASHBULBS VENTURES **INTERNATIONAL PREMIERE**

SYNOPSIS Three stories in India of today, where the characters are interlinked by the sense of smell. Something for which the camera is not a medium! Veena, a middle class girl of dark complexion, is not getting good marriage proposals. Tired and depressed, one day she falls in love with a mysterious man and chases him. Sarang, an HIV-positive photographer is expecting a visit from his wife who has left him. When she comes it's not easy for them to digest the facts of life and face each other. All day they keep digging out their restless past. Like many women in Indian villages, Janaki is asked to sit aside during her monthly periods and not allowed to touch anything. A baby is about to be born in the family. Janaki suffocates emotionally as she is denied everything – love, respect and companionship by her family.

DIRECTOR'S COMMENT *The film is a realisation of a childhood dream for me. When a young cinema-goer, I always wanted to smell the images that appeared on the big white screen in front of me.*



SACHIN KUNDALKAR. Born 1976 in Pune, India. Filmmaker, playwright and novelist. Studied at the Universite d'ete at la Femis in Paris in 1999. He has directed several films and written several plays.

FILMOGRAPHY(SELECT) 2009 THE SMELL; 2008 NIROP; 2007 RESTAURANT; 2005 THE BATH, SHORT

EK CUP CHYA A CUP OF TEA



INDIA 2009

FEATURE, COLOUR, 35MM, 120 MIN.

DIRECTOR: SUMITRA BHAVE, SUNIL SUKTHANKAR **PRODUCER:** YASHAWANT OAK, SHASHIKANT DHAMNE **SCREENPLAY:** SUMITRA BHAVE **CINEMATOGRAPHY:** MILIND JOG **EDITOR:** MOHIT TAKALKAR **MUSIC:** SHRIRANG UMRANI **CAST:** KISHOR KADAM, ASHWINI GIRI, DEVIKA DAFTARDAR, SUNIL SUKTHANKAR, KAMAL DESAI, MRUNMAYI DESHPANDE, OM BHUTKAR, PARN PETHE, MADAN DEODHAR, RAJESH MORE **WORLD SALES:** SCHIZOPHRENIA AWARENESS ASSO. **INTERNATIONAL PREMIERE**

SYNOPSIS Kashinath Sawant, a State Transport bus conductor lives with his family in a small village. The family is suddenly wrongly slammed with a huge electricity bill. They feel trapped by the circumstances and humiliated by the indifferent bureaucracy. The Right to Information Act accidentally crosses Kashinath's path! With the support of his driver friend Saiyyed, and under the guidance of activist Dr Durga, Kashinath and his family regain their honour.

DIRECTOR'S COMMENT *A cup of tea is a symbol of hospitality. Unfortunately it has now become a symbol of corruption. A citizen who has every right to have information about decisions affecting his life in a democratic country, is made to offer A Cup of Tea. This is the story of a happy and adjustable family who accept bureaucratic decisions as 'fate' without grumbling and who try their best to cope with life. They are tolerant and are non-violent but they are not cowards. Their honour must be protected. The faceless systems in democracy need to learn to respect citizens as individuals and not just treat them as numbers. A Cup of Tea salutes those who refuse to offer A Cup of Tea but choose to fight their battle in a non violent way.*



SUMITRA BHAVE. Born 1943 in Pune, India. Studies at Fergusson College and Pune University and later did her post graduate studies at the Tata Institute of Social Sciences in Mumbai. Worked as a news reader in All India Radio, New Delhi. Taught social work at the Karve Institute of Social Service, Pune for ten years.

SUNIL SUKTHANKAR. Born 1966 in Karad, India. Involved in children's theatre and youth theatre during his education in BMCC, Pune. Has written several plays. They have made films together since 1985.

FILMOGRAPHY SUMITRA BHAVE/SUNIL SUKTHANKAR: 2009 A CUP OF TEA; 2008 THIS IS THE HUSBAND I WANT; 2007 UNTIMELY RAIN, SHORT; 2006 CRYSTAL CLEAR; 2005 POSSESSION; 2004 SACRED GROVE; 2002 GUARDIAN SPIRIT OF THE HOUSE; 2002 10TH F; 1996 LONG LIVE LIFE; 1994 TWO WOMEN; 1993 CYCLE, SHORT; 1992 DIALOGUE, SHORT; 1987 WATER, DOC; 1985 WOMAN, DOC.

NATARANG NATARANG

SYNOPSIS Guna, a poor village labourer nurtures a burning passion for the Tamasha - a theatrical art form. He sets up a theatre company, only to realize that Tamasha's survival depends on the inclusion of the Nachya - a man who portrays a woman in theatre. The well built Guna thus plays a woman only for his immense love for the art. For this, he is mocked, his wife leaves him and society proclaims him an eunuch.

DIRECTOR'S COMMENT *The first part of his struggle is between abject poverty and an incredible energy devoted to his chosen art form. The next part of his struggle is characterized in the fracas arising between his family and his own individual personality passionately devoted to his art. The struggle further continues against the existing age-old customs and beliefs of an orthodox and traditional society. The fourth struggle begins when he is faced with the callous attitude of his co-artists who use their art only to earn a paltry livelihood. The fifth struggle portrays how corrupt politicians abuse the power of money and authority to make a talented artist dance to their tunes. Moving forward, the story brings out the unique struggle between the artist who wears the façade of the Nachya - a male performing the role of a female in the rural performing art form - and the society at large which forgets that within the mask exists a human being with feelings and emotions. The final and most important struggle of the storyline depicts gender politics prevalent in the society. The attitude and view point of the entire village and society changes towards the artist, whose evident masculinity is challenged simply because he agrees to and plays to perfection the role of a female character. This by far proves to be the most bitter struggle and ultimately leads to his undoing.*

RAVI JADHAV. Alumni of Sir JJ School of Art, has worked as an art director and scriptwriter at an advertising company for twelve years. Natarang is about the folk art form from Maharashtra called 'Tamasha' which is now long forgotten. To bring authenticity and credibility to the entire project, Ravi spent the last 18 months studying each and every aspect of this folk art.

FILMOGRAPHY 2009 NATARANG



INDIA 2009

FEATURE, COLOUR, 35 MM, 127 MIN.

DIRECTOR: RAVI JADHAV **PRODUCER:** MEGHANA JADHAV **SCREENPLAY:** RAVI JADHAV **CINEMATOGRAPHY:** MAHESH LIMAYE **EDITOR:** JAYANT JATHAR **MUSIC:** AJAY-ATUL **CAST:** ATUL KULKARNI, SONALEE, KISHORE KADAM, PRIYA BERDE. **PRODUCTION:** ZEE TALKIES



SYNOPSIS A young pickpocket dreams of escaping his strict uncle and his life in Kashmir. His plans are diverted after he steals the passport of a local woman and changes the course of both of their lives.

DIRECTOR'S COMMENT *My earliest memories of Kashmir are of my cousins and me playing with our grandmother by the Jhelum River near our houseboat beneath Zero Bridge. Every summer my father brought my mother and me to Kashmir to visit his family. When war broke in 1989, the visits stopped. My parents later divorced, and I became absorbed in my own life like a typical American teenager. Years passed before I went back to reconnect with my relatives. After multiple trips, I eventually decided to make a film in Kashmir because I found that none of the outside voices describing it accurately captured the daily lives of average Kashmiri people. I thought that a film introducing the lives of a few Kashmiri citizens and their daily hopes and fears would show their humanity more intimately than the usual Western documentaries on the Kashmir situation or the Bollywood products, which treat Kashmir purely as an exotic backdrop.*



USA/INDIA 2008

FEATURE, COLOR, HDCAM, 96 MIN.

DIRECTOR: TARIQ TAPA **PRODUCER:** TARIQ TAPA, HILAL AHMED LANGOO, JOSEE LAJOIE **SCREENPLAY:** TARIQ TAPA **CINEMATOGRAPHY:** EDITOR: TARIQ TAPA, JOSEE LAJOIE **MUSIC:** NIYAZ **CAST:** MOHAMAD EMRAN TAPA, ALI LUHAMMED DAR, TANIYA KHAN **WORLD SALES:** VISIT FILMS **PRODUCTION:** JOYLESS FILMS

TARIQ TAPA. Born in New York City, USA. He received a Bachelor's Degree in English at Rice University in Houston, Texas. In 2004, he enrolled in the Graduate Film Directing Program at the California Institute of the Arts, where he made several short films. In 2006 he received a U.S. Fulbright Scholarship to Kashmir, India, where he made his Thesis, and debut, feature film *Zero Bridge* by himself.

FILMOGRAPHY 2008 ZERO BRIDGE; 2006 THE GUARD, SHORT; 2006 MEET ME AT THE GATES OF PARADISE, SHORT; 2005 CUS-TODY, SHORT.



GULABI TALKIES GULABI TALKIES



INDIA 2008

FEATURE, COLOUR, 35MM, 122 MIN.

DIRECTOR: GIRISH KASARAVALLI **PRODUCER:** BASANTKUMAR PATIL, GIRISH KASARAVALLI **SCREENPLAY:** GIRISH KASARAVALLI **CINEMATOGRAPHY:** S.RAMACHANDRA AITHAL **EDITOR:** M.N.SWAMY **MUSIC:** ISAAC THOMAS KOTTUKAPALLY **CAST:** UMASHREE, KRISHNAMURTHY, PALLAVI, ASHOK SANDEEP, PRAVEERA **WORLD SALES:** BASANT PRODUCTIONS



GIRISH KASARAVALLI. Born in Kasaravalli, near Sringeri, India. He took his degree in Pharmacy from College of Pharmacy, Manipal. The 1970s was the time when the Modernist Movement swept Kannada cultural scene, and he got attracted by this movement. He joined Film and TV institute of Pune in 1972. His student film was *Avashesh*. In a career spanning 25 years he has directed only

SYNOPSIS Gulabi, the much-neglected, childless, second wife of Musa the fish merchant, is a skilled midwife, much in demand within her island community. The most important event in her life happens when Gulabi, who is bewitched by the magic of cinema, receives a colour TV set, which brings cinema to her doorstep. The power of the medium is such that it draws together women and children of all ages, castes and communities, forging new bonds and making Gulabi's house into a veritable movie house or "talkies". Equally, the TV also bears witness to new tensions, transformations and the eventual breakdown of the community. *Gulabi Talkies* traces the impact of the new media on a fishing community in Coastal Karnataka, against the backdrop of globalized business practices and growing communal tensions between Hindus and Muslims, at the turn of the century.

DIRECTOR'S COMMENT *The turn of the century witnessed many changes in our economy, communication technology on the one hand and on the other it also witnessed growing communal tensions, intolerance etc. Gulabi Talkies is an attempt to trace the link between these which affected our social fabric*

eight films. His films have been screened in many prestigious film festivals and also used as texts in film schools both in India and abroad.

FILMOGRAPHY 2008 GULABI TALKIES; 2007 SHADOW OF THE DOG; 2005 HASINA; 2002 THE ISLAND; 2002 GRIHABHANGHA, TV SERIAL; 1998 THE LADY OF THE MANOR; 1997 KAGODU SATYAGRAHA, DOC SERIAL; 1995 THE STORY OF A STORY TELLER; 1990 THE DWELLING; 1989 THE MASK; 1987 STORY OF TABARA; 1977 THE RITUAL

KAMINEY KAMINEY-THE SCOUNDRELS



INDIA 2009

FEATURE, COLOUR, 35MM, 136 MIN.

DIRECTOR: VISHAL BHARDWAJ **PRODUCER:** RONNIE SCREWVALA **SCREENPLAY:** SUPRATIK SEN, ABHISHEK CHAUBEY, SABRINA DHAWAN, VISHAL BHARDWAJ **CINEMATOGRAPHY:** TASSADUQ HUSSAIN **EDITOR:** MEGHNA MANCHANDA SEN **MUSIC:** VISHAL BHARDWAJ **CAST:** PRIYANKA CHOPRA SHAHID KAPOOR **WORLD SALES:** UTV MOTION PICTURES **SWEDISH PREMIERE**



VISHAL BHARDWAJ. Born in 1965.

FILMOGRAPHY 2009 KAMINEY

SYNOPSIS A film about a pair of twin brothers, Charlie & Guddu. Charlie lisps while Guddu has a stutter problem. They are as different as apples and oranges. And they can't stand the sight of each other. Till one fateful rainy night, their lives cross. Charlie by chance gets embroiled in a get-rich-quick scheme, while Guddu realizes that the love of his life, Sweetie, has unwittingly put a price on his head. It's a dark comic ride thereon as the brothers are sucked into a world of drugs, guns and money. Their lives collide head on with the lives of gangsters, rebel mercenaries, rogue politicians and crooked cops. In the middle of this crazy adventure, the brothers have to run to protect themselves, their dreams, their love... And most importantly, realize that all they have is each other

GEORGIA ON MY MIND

Tales of everyday life in the vulnerable mountain nation that was at war with Russia only a year and a half ago. Three debuts from a small but exciting film nation!

GAGMA NAPIRI THE OTHER BANK



GEORGIA 2009

FEATURE, COLOUR, 35MM, 93 MIN.

DIRECTOR: GEORGE OVASHVILI **PRODUCER:** GEORGE OVASHVILI, SAIN GABDULIN **SCREENPLAY:** NUGZAR SHATAIDZE **CINEMATOGRAPHY:** AMIR ASSADI **EDITOR:** SUN-MIN KIM **MUSIC:** JOSEF BARDANASHVILI **CAST:** TEDO BEKHAURI **WORLD SALES:** INTERCINEMA **NORDIC PREMIERE**

SYNOPSIS Tedo is only 12 but he has to grow up quickly. He has been living with his young mother in a hovel near Tbilisi, in Georgia, since war devastated Abkhazia – the province where they come from – after the collapse of the Soviet Union. Tedo is an apprentice in a small garage. He hangs out with other kids who live on the streets and commits small thefts in order to get a bit of money so his mother doesn't have to prostitute herself. When he was young, he experienced conflict, exile and the harshness of extreme poverty, until he decides to look for his father who stayed on "the other bank", that is on the other side of the border, in Abkhazia. That is when Tedo begins an initiatory journey in search of his roots, through a country ravaged by an ethnic conflict which left deep wounds which are still struggling to heal.

DIRECTOR'S COMMENT I and the generation I belong to witnessed the scourge of war. We saw the armed conflict, thousands of refugees and internally displaced persons, thousands of orphans and homeless children left without parents and housing in the streets. I want this film to remind people that lots of children like Tedo are surrounding us. Many little girls and boys are struggling alone, raising arms against the sea of troubles, however, because of their solitude, age and the lack of experience they stop struggling and give up. They are beaten by life. The film tells a story of a forsaken little boy, too weak to fight against the monster – life.



GEORGE OVASHVILI. Born in in 1963 in Tbilisi, Georgia. He graduated from the Georgian Institute of Cinema and Theatre in 1996. Since 1993 he has directed a number of shorts, documentaries and TV films.

FILMOGRAPHY 2009 THE OTHER BANK; 2006 WAGONETTE, SHORT; 2004 EYE LEVEL, SHORT.

QUCHIS DGEEBI STREET DAYS



GEORGIA 2010

FEATURE, COLOUR, 35MM, 86 MIN.

DIRECTOR: LEVAN KOGUAHVILI **PRODUCER:** ARCHIL GELOVANI, GIA BAZGADZE, LEVAN KORINTELI **SCREENPLAY:** LEVAN KOGUAHVILI, BORIS FRUMIN, NIKOLAS MARR **CINEMATOGRAPHY:** ARCHIL AKHVEDIANI **EDITOR:** NODAR NOZADZE **MUSIC:** REZO KIKNADSE **CAST:** GUGA KOTETISHVILI, GEORGE KIPSHIDZE, ZURA BEGALISHVILI, LEO ANTADZE, IRAKLI RAMISHVILI, RUSUDAN KOBIAHVILI **NORDIC PREMIERE**

SYNOPSIS Modern time Tbilisi, Georgia. Cops arrest jobless heroine addict Checkie, 45, and give him two days to introduce Ika, 16, to drugs, so that they could blackmail Ika's politician father. If Checkie agrees to cooperate he'll get paid, if not he'll go to jail. Checkie desperately needs money for his family and he agrees. Cops give him two days to set up everything. Checkie takes Ika to shoot up, but at the very last moment Checkie changes his mind.

DIRECTOR'S COMMENT Checkie is a very personal film because, this is a story of my generation. In 1990s, Georgia – one of the oldest countries in the world – entered one of the most difficult stages of its existence. After the collapse of the Soviet Union the country became independent. Capitalist reality slowly began to take over the communist utopia. Soon a civil war broke out, followed by ethno-conflicts, poverty and deprivation. It took several years and many lives for the situation in Georgia to get more or less stable. Among those who suffered the most during these tough times were young people in their early twenties. It seemed as if, being so young, they'd overcome those hardships much easier than the others. In fact, only a handful of them did. There were so many others who couldn't make it. Some blame it on the fact that these youngsters had grown up in the

times of total corruption, deception and inertness of the Soviet regime in its peak. Having being exposed to such an atmosphere in very early ages, these young people were simply messed up by the Soviet system. They were too weak to face the harsh reality of the new life in Georgia and couldn't withstand the numerous cataclysms. Neither could they find their places in this new life even when the situation stabilized a bit. (...) They experienced a total loss of self-esteem. Many of them turned to drugs and alcohol. Seventeen years after the collapse of the Soviet Union, those young survivors are now in their late thirties – early forties. They are often being referred to as the lost generation. Checkie is their typical specimen. The drug-addiction theme, the theme of drugs in general, that runs through and connects the characters of the story, albeit being one of the story's key elements, serves as merely a way to tell a much bigger story of a young man's life filled with inner spiritual conflicts.

graduating, he worked in Tbilisi as a film director for advertising, TV and documentaries. In 2002, he began postgraduate studies at the New York Film School. There he made several shorts and documentaries. In 2008 he returned to Georgia to start filming this feature debut.

FILMOGRAPHY 2010 STREET DAYS; 2008 WOMEN FROM GEORGIA, DOC; 2005 A SMALL THEATRE IN WASHINGTON, DOC; 2005 DEBT, SHORT; 2004 HOME, DOC; 2003 FATHER AND CHILD, SHORT DOC; 2002 REHABILITATION, SHORT; 2000 BETLEMI, DOC; 1999 2, SHORT; 1998 KING LEAR, SHORT



LEVAN KOGUAHVILI. Born in 1973 in Georgia. After finishing school, he began to study at the State Institute of Film and Theatre in Tbilisi, but one year later a civil war broke out in Georgia and he began to work as a journalist for an independent TV broadcaster and later as a director. He then began studies at the All-Russian State University of Cinematography (VGIK) in Moscow. After

SUSA SUSA

SYNOPSIS He is a 12-year-old boy and like any other boy, he likes to collect stickers with images of cars and pieces of stained colorful glass. But his daily life consists of working at the illegal vodka distillery, where his job is to deliver the vodka bottles to the alcohol consumers, like small cafes and little booths, a prostitute here and a drunk there. He pays a share of his income to street criminals and tries to keep away from the eyes of policemen. One day, the boy's mother tells him that his father who has long been absent, is arriving in a few days. Mother and son start their preparations to welcome back the father.

DIRECTOR'S COMMENT Due to the story, the main characters and shooting locations, the film will be shot in a documentary style, with the camera following the characters to emphasize the reality of the story. The colors and the lighting are natural to colors of the late autumn and the beginning of the winter, with minimal usage of artificial light. In shots where the boy is looking through the glass, more colorful pictures and filters will be used. We'll try to enroll mainly non-professionals. Due to the short dialogues and the documentary style of the shooting, it's absolutely necessary to avoid theatrical acting and thus to have persons close to reality. The voice should be recorded directly on location. The music might not be used at all, except for the moments where somebody is singing in the film. Instead of music, the changes in the characters and the moods should be expressed and emphasized via natural sounds and voices. One of the characters in the film will be glass and glass bottles, with its accompanying "visuals" and "sounds".



GEORGIA 2009

FEATURE, COLOUR, 35 MM, 80 MIN.

DIRECTOR: RUSUDAN PIRVELI **PRODUCER:** RUSUDAN PIRVELI **SCREENPLAY:** GIORGI CHALAUARI **CINEMATOGRAPHY:** MIRIAN SHENGELAIA, IRAKLI GELEISHVILI **EDITOR:** ZVIAD ALKHANAIKIDZE, RUSUDAN PIRVELI **MUSIC:** CAST: AVTANDIL TETRADZE **WORLD SALES:** CAUCASIAN FILMODROM

RUSUDAN PIRVELI. Graduated from the Department of Japanese Language at Tbilisi University. She continued her study as film director and graduated from the Georgian State Institute of Theatre and Film. This is her feature debut.

FILMOGRAPHY 2009 SUSA; 2005 THE WINDOW, SHORT; 2002 WHERE TO?, SHORT; 2001 NEIGHBOURS, SHORT; 2000 ONE MORE, SHORT



Big films, names, directors, red carpet, Oscar alerts and première atmosphere.

AGORA AGORA



SPAIN 2009

FEATURE, COLOUR, 35 MM, 126 MIN.

DIRECTOR: ALEJANDRO AMENÁBAR **PRODUCER:** ALEJANDRO AMENÁBAR
SCREENPLAY: MATEO GIL **CINEMATOGRAPHY:** XZAVI GIMENEZ **EDITOR:** NACHO RUIZ CAPILLAZ **MUSIC:** DARIO MARIANELLI **CAST:** RACHEL WEISZ, MICHAEL LONSDALE, MAX MINGHELLA, OSCAR ISAAC, ASHRAF BARHOM **WORLD SALES:** FOCUS FEATURES INTERNATIONAL **PRODUCTION:** MOD PRODUCCIONES **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

SYNOPSIS Fourth century–Egypt under the Roman Empire. Violent religious upheaval in the streets of Alexandria spills over into the city's legendary library. Trapped within its walls the brilliant astronomer Hypatia fights, with the help of her disciples, to save the wisdom of the ancient world. Among those disciples, the two men who are fighting for her heart: the witty, privileged Orestes and Davus, Hypatia's young slave, who is torn between his secret love for her and the freedom he knows can be his if he chooses to join the unstoppable surge of the Christians.

DIRECTOR'S COMMENT *I think the United States today is the Roman Empire. We can tell now more than ever that we are in some kind of crisis: a cultural crisis, an economic crisis. So these are changing times. Since I'm an optimist by nature, I don't think we'll go back to something like the Middle Ages.*



ALEJANDRO AMENÁBAR. Born in Santiago de Chile in 1972. Has directed several feature films.

FILMOGRAPHY 2009 AGORA; 2004 THE SEA INSIDE (GIFF 2005); 2001 THE OTHERS; 1997 OPEN YOUR EYES; 1996 THESIS

I LOVE YOU PHILLIP MORRIS I LOVE YOU PHILLIP MORRIS



USA 2009

FEATURE, COLOUR, 35 MM, 102 MIN.

DIRECTOR: GLENN FICARRA, JOHN REQUA **PRODUCER:** ANDREW LAZAR, FAR SHARIAT **SCREENPLAY:** GLENN FICARRA, JOHN REQUA **CINEMATOGRAPHY:** XAVIER PÉREZ GROBET **EDITOR:** THOMAS J. NORDBERG **MUSIC:** NICK URATA **CAST:** JIM CARREY, EWAN MCGREGOR, LESLIE MANN, RODRIGO SANTORO **WORLD SALES:** EUROPACORP **PRODUCTION:** EUROPACORP, MAD CHANCE **SWEDISH DISTRIBUTION:** SCANBOX

SYNOPSIS With alacrity and style, Glenn Ficarra and John Requa, the co-directors of *I Love You Phillip Morris*, have fashioned an improbable, but true, tale of a spectacularly charismatic and resourceful con-man's journey from small-town cop to flamboyant white-collar criminal. Concocted by the absurdist sensibilities and warped minds that were behind the creation of *Bad Santa* and centered around an eccentrically wonderful performance by Jim Carrey, the film relates a story that is truly stranger than fiction and showcases a love story that will not be denied. When a local Texas policeman, Steve Russell (Jim Carrey), turns to cons and fraud to allow him to change his lifestyle (in more ways than one), his subsequent stay in the state penitentiary results in his meeting the love of his life, a sensitive fellow inmate named Phillip Morris, perfectly portrayed by Ewan McGregor. What ensues can only be described as a relentless quest as Russell attempts escape after escape and executes con after con, all in the name of love. This is the world of the preposterous: it plays like a farce but is vastly entertaining because it turns all that we take for granted about life on its head. As a primer

on the irresistible power of a man who is either insane or in love (is there a difference?), *I Love You Phillip Morris* surely serves to remind us of the resilience of the human spirit. Based on a book by Houston Chronicle crime reporter Steve McVicker.



GLENN FICARRA, JOHN REQUA. Screen writers who wrote *Bad Santa* together. This is their first film

FILMOGRAPHY GLENN FICARRA/JOHN REQUA: 2009 I LOVE YOU PHILLIP MORRIS

LIFE DURING WARTIME LIFE DURING WARTIME

SYNOPSIS There is Joy, who discovers her husband Allen is not quite cured of his peculiar affliction and runs away, seeking solace and guidance from her mother and sisters; her former suitor, Andy, now deceased, but still never giving up in his effort to win Joy's heart; her sister Trish, who meets Harvey, a lonely divorced man on the cusp of retirement, and hopes that a new man in the house will bring stability to her fragile family; her sister Helen who feels victimized by both her family and her Hollywood success; her mother Mona who can't let go of her bitterness about men; Harvey's son Mark, who struggles with social isolation and profound pessimism; Bill, Trish's former husband, just released from prison and on a quest to reconnect with his son Billy and Jacqueline, the needy woman who forgoes caution in her desperate search for love.

DIRECTOR'S COMMENT *On where the idea to revisit previous work came from: I always feel that one never ends up doing what one plans. When I made Happiness ten years ago, I never thought I'd make a sequel. It was done. Move on. So... I never know what I'm doing. On the re-casting of roles: I thought it would bring new light. I didn't want to be beholden to the details of the first film. This is a different movie with different aims, and I like the idea of things being fluid, bringing out different colors and nuances. Nothing's set in stone.*



USA 2009

FEATURE, COLOUR, HDCAM, 96 MIN.

DIRECTOR: TODD SOLONDZ **PRODUCER:** CHRISTINE KUNEWALKER, DERRICK TSENG **SCREENPLAY:** TODD SOLONDZ **CINEMATOGRAPHY:** ED LACHMAN **CAST:** PAUL REUBENS, ALLY SHEEDY, ALLISON JANNEY, CIARÁN HINDS, CHRIS MARQUETTE, SHIRLEY HENDERSON, GABY HOFFMANN, CHARLOTTE RAMPLING **WORLD SALES:** FORTISSIMO FILM SALES **SWEDISH DISTRIBUTION:** ATLANTIC

TODD SOLONDZ. Born in Newark, New Jersey, USA. He has written, directed and produced a number of internationally recognized features since his debut in 1996, *Welcome To The Dollhouse*. In 1998 he made *Happiness*.

FILMOGRAPHY 2009 LIFE DURING WARTIME; 2004 PALINDROMES; 2001 STORYTELLING; 1998 HAPPINESS; 1996 WELCOME TO THE DOLLHOUSE



BAD LIEUTENANT: PORT OF CALL NEW ORLEANS BAD LIEUTENANT: PORT OF CALL NEW ORLEANS

SYNOPSIS Terence McDonagh, homicide detective with the New Orleans Police Department, is promoted to Lieutenant when saving a prisoner from drowning in the immediate aftermath of the hurricane Katrina. In doing so, he severely injures his back and is put on prescription pain medication. A year later, Terence is in the battle of bringing down drug dealer Big Fate for massacring an entire family of African immigrants and his own addiction to sex, Vicodin, and cocaine.

DIRECTOR'S COMMENT *I think New Orleans in a way is another leading character (in the film). I didn't want all the clichés of New Orleans. I found it most interesting to shoot in a city that was destroyed by a hurricane, and has collapsed. Nicolas Cage had the same (feeling) for New Orleans because he loves the city and the musicality of it and fluidity. New Orleans did the film very good.*



USA 2009

FEATURE, COLOUR, 35 MM, 122 MIN.

DIRECTOR: WERNER HERZOG **PRODUCER:** EDWARD R. PRESSMAN **SCREENPLAY:** WILLIAM FINKELSTEIN **CINEMATOGRAPHY:** PETER ZEITLINGER **EDITOR:** JOE BINI **MUSIC:** MARK ISHAM **CAST:** NICOLAS CAGE, EVA MENDES, VAL KILMER, MICHAEL SHANNON **WORLD SALES:** NU IMAGE **PRODUCTION:** NU IMAGE/MILLENNIUM FILMS **SWEDISH DISTRIBUTION:** SANDREW METRONOME

WERNER HERZOG. Born in 1942 in Munich, Germany. He grew up in a remote mountain village in Bavaria and never saw any films, television, or telephones as a child. He started travelling on foot from the age of 14. He made his first phone call at the age of 17. During high school he worked the nightshift as a welder in a steel factory to fund his first films. He has produced, written, and directed

a large number of films, published more than a dozen books of prose, and directed as many operas. Herzog's real name is Werner H. Stipetic.

FILMOGRAPHY (SELECT) 2009 BAD LIEUTENANT - PORT OF CALL NEW ORLEANS; 2007 ENCOUNTERS AT THE END OF THE WORLD, DOC (GIFF 2008); 2005 THE WILD BLUE YONDER, DOC (GIFF 2006); 2003 WHEEL OF TIME, DOCUMENTARY (GIFF 2004); 2002 TEN MINUTES OLDER - THE TRUMPET (GIFF 2003); 1999 WINGS OF HOPE, DOC (GIFF 2000); 1999 MY BEST FRIEND, DOC (GIFF 2000); 1998 LITTLE DIETER NEEDS TO FLY (GIFF 1999, 2009); 1990 ECHOES FROM A SAD NATION (GIFF 1991); 1978 NOSFERATU (GIFF 1979)



CREATION CREATION



UNITED KINGDOM 2009

FEATURE, COLOUR, 35MM, 104 MIN.

DIRECTOR: JON AMIEL **PRODUCER:** JEREMY THOMAS **SCREENPLAY:** JOHN COLLEE
CINEMATOGRAPHY: JESS HALL **EDITOR:** MELANIE OLIVER **MUSIC:** CHRISTOPHER YOUNG
CAST: PAUL BETTANY JENNIFER CONNELLY, JEREMY NORTHAM, TOBY JONES, BENEDICT CUMBERBATCH, **WORLD SALES:** HANWAY FILMS **NORDIC PREMIÈRE**



JON AMIEL. Born 1948 in London, UK. Graduated from Cambridge University, where he studied English literature. He ran the Oxford and Cambridge Shakespeare Company, and subsequently became literary manager for the Hampstead Theatre Company and began directing there before moving on to direct for the Royal Shakespeare Company and later for the BBC.

SYNOPSIS Charles Darwin is a handsome man in his early forties who lives a quiet life in an idyllic English village. He is a brilliant and deeply emotional man, devoted to his wife and children, but clearly distanced from them. Darwin only comes to life when he retreats to his study and discusses his day with his daughter Annie, a precocious and inquisitive ten year old. But Annie died several years earlier, and only lives in Charles' memory. Annie's death sharpens Darwin's conviction that natural laws have nothing to do with divine intervention. To his contemporaries, this is a very dangerous and threatening idea, and in a box in Darwin's study, lies the manuscript of his book, "On the Origin of Species". Not only does a portrait of a deeply connected father-daughter relationship emerge, so does Darwin's magnificent theory.

DIRECTOR'S COMMENT *We wanted to make a film that was an intense visual and emotional journey through the heart of darkness of this man. We decided very quickly that the ghost of his dead daughter Annie, who died when she was ten, would be an important character. We decided to tell the story in a non-linear way, moving rapidly between past and present, between fantasy and reality, between nightmare and anecdote. Once we had these ideas, I became passionate about Charles Darwin's story because I could see a way of telling a story about a man who deeply, deeply interested and moved me.*

FILMOGRAPHY (SELECT) 2009 CREATION; 2003 THE CORE; 1999 ENTRAPMENT; 1997 THE MAN WHO KNEW TOO LITTLE; 1995 COPYCAT; 1993 SOMMERSBY; 1986 THE SILENT TWINS, TV; 1985 THE LAST EVENSING, TV; 1977 DEAR JANET ROSENBERG, DEAR MISTER KOONING, TV

SOUL KITCHEN SOUL KITCHEN



GERMANY 2009

FEATURE, COLOUR, 35 MM, 99 MIN.

DIRECTOR: FATIH AKIN **PRODUCER:** FATIH AKIN, KLAUS MAECK **SCREENPLAY:** FATIH AKIN, ADAM BOUSDOKOS **CINEMATOGRAPHY:** RAINER KLAUSMANN **EDITOR:** ANDREW BIRD **MUSIC:** CAST: ADAM BOUSDOKOS, MORITZ BLEIBTREU, PHELINE ROGGAN, ANNA BEDERKE **WORLD SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** CORAZÓN INTERNATIONAL **SWEDISH DISTRIBUTION:** FUTURE FILM



FATIH AKIN. Born in 1973 in Hamburg, Germany. He studied Visual Communications at Hamburg's College of Fine Arts. He has directed both documentaries and features since the 1990s. Among his well-known features are *The Edge Of Heaven* and *Head-On*.

SYNOPSIS Young restaurant owner Zinos is down on his luck. His girlfriend Nadine has moved to Shanghai, his *Soul Kitchen* customers are boycotting the new gourmet chef, and he's having back trouble! Things start looking up when the hip crowd embraces his revamped culinary concept, but that doesn't mend Zinos' broken heart. He decides to fly to China for Nadine, leaving the restaurant in the hands of his unreliable ex-con brother Illias. Both decisions turn out disastrous: Illias gambles away the restaurant to a shady real estate agent and Nadine has found a new lover! When it seems he lost everything, he grabs for the very last chance to get his *Soul Kitchen* back.

DIRECTOR'S COMMENT *After the serious films I did, I really felt exhausted by this serious world, I was stuck in a serious world. I wanted to break out of that for one film. To try to do something different and challenge myself. Am I able to do something different? Am I able to make people laugh? I want to become a good director, whatever that means. I think that means, in my opinion, to handle different genres, to handle different things, you know, I have to try this out, I have to go into the risk and try so. I said to myself, 'If I don't do it now, I will never do it. It took a lot off grit and "desperence" because I had success with the serious stuff I did. Then came the risk and I said okay and I'll be completely different. That's why I was so happy and so relieved when I realised the reactions yesterday, that it worked much better than I expected. I was so afraid.*

FILMOGRAPHY 2009 SOUL KITCHEN; 2007 THE EDGE OF HEAVEN; 2005 CROSSING THE BRIDGE - THE SOUND OF ISTANBUL, DOC; 2004 HEAD-ON; 2002 SOLINO (GIFF 2003); 2001 WIR HABEN VERGESSEN ZURUECKZUKEHREN, DOC; 2000 IN JULY (GIFF 2001); 1998 SHORT SHARP SHOCK (GIFF 1999)

VALHALLA RISING VALHALLA RISING

SYNOPSIS For years, One-Eye, a mute warrior of supernatural strength, has been held prisoner by the chieftain Barde. Aided by a boy, he kills his captor and together they escape, beginning a journey into the heart of darkness. On their flight, One-Eye and the boy board a Viking vessel but the ship is soon engulfed by an endless fog that disintegrates only as they sight an unknown land. As this new world reveals its secrets and the Vikings confront their terrible fate, One-Eye discovers his true self.

DIRECTOR'S COMMENT *I always wanted to do a science fiction movie, but I didn't want to do it about technology. (...) I wanted to do a "mental" science fiction movie. (...) As a child I was in love with three things: Science Fiction, Spaghetti Westerns and Samurai Sword Plays. Genres where the lead character is a hero of mythical proportions... a silent warrior who stands alone. One Eye is such a character. When I was 5 years old, my mother read to me an old pulp comic book about a father and son who embark on a trip to the moon. In a cave, they discover a man-made coffin... And this is as far as my memory goes. I remember nothing about the reason for the coffin being there or what happened next. I believe this to be the genesis of my obsession with the unknown – something which has been a driving force in much of my work. (...) I see art as an act of violence. The only difference between the two is that in real life violence destroys, whereas art inspires.*



DENMARK 2009

FEATURE, COLOUR, 35 MM, 90 MIN.

DIRECTOR: NICOLAS WINDING REFN **PRODUCER:** BO ERHARDT, JOHNNY ANDERSEN, HENRIK DANSTRUP **SCREENPLAY:** NICOLAS WINDING REFN, ROY JACOBSEN **CINEMATOGRAPHY:** MORTEN SØRBORG **EDITOR:** MAT NEWMAN **MUSIC:** PETER PETER, PETER KYED **CAST:** MADS MIKKELSEN, MAARTEN STEVENSON, GARY LEWIS, EWAN STEWART, ANDREW FLANAGAN, GARY MCCORMACK, ALEXANDER MORTON, JAMIE SIEVES, MATTHEW ZAJAC **WORLD SALES:** WILD BUNCH **PRODUCTION:** NIMBUS FILM **SWEDISH DISTRIBUTION:** SCANBOX **SWEDISH PREMIERE**

NICOLAS WINDING REFN. Born in 1970, Denmark. Writer, producer and director. He lived in New York between the age of 8 and 18. Studied at the American Academy of Dramatic Art. His debut feature was *Pusher* in 1996, the first Danish low-budget film to appeal to a broad audience. Including this film he has directed six features – three of them make up the *Pusher*-trilogy.

FILMOGRAPHY 2009 VALHALLA RISING; 2009 BRONSON; 2007 MARPLE: NEMESIS, TV; 2005 PUSHER III: I'M THE ANGEL OF DEATH (GIFF 2006); 2004 PUSHER II: WITH BLOOD ON MY HANDS (GIFF 2005, 2006); 2003 FEAR X (GIFF 2003); 1999 BLEEDER; 1996 PUSHER (GIFF 1997, 2006)



SYNOPSIS Bad Blake is a broken-down, hard-living country music singer who's had way too many marriages, far too many years on the road and one too many drinks way too many times. And yet, Bad can't help but reach for salvation with the help of Jean, a journalist who discovers the real man behind the musician. As he struggles down the road of redemption, Bad learns the hard way just how tough life can be on one man's crazy heart. At the age of 57, Bad still lives his life out on the road, playing long-ago #1 hits in third-rate beer joints and bowling alleys to aging crowds as drunk and yearning as he is, while his fleeting fame slides into obscurity. The most he can hope for these days is to open a big concert for his young protégé, Tommy Sweet, who learned everything he knows from Bad – except Tommy, unlike Bad, managed to become rich and famous from it. One gig blurs into the next until one night in Santa Fe when Bad meets a local journalist Jean Craddock and falls for her harder than usual. Bad promises nothing to Jean and, as a single mom with plenty of regrets, Jean knows she'd be a fool to believe even in that. Still, they continue winding up in each other's arms. But

can Bad, who can barely keep his own head above badly troubled waters, really take care of anyone else? His attempt becomes a gritty and witty portrait of a man coming to terms with his own starkly human limitations and a last chance for a sweet drop of redemption.

DIRECTOR'S COMMENT *I grew up with this type of music, living in the same type of world that Bad Blake lives in. And being an actor, I understood the nature of a performance-driven story. I felt like if I couldn't do this, having grown up in the South, steeped in country rock, working as an actor, I was in trouble. What I really wanted to capture was the mixture of humor and pathos in Bad's life, and inject it with levity. Bad is an old dog who doesn't know if he has any new tricks, a man who will always go through peaks and valleys but his story moves, in spite of that, towards redemption.*



USA 2009

FEATURE, COLOUR, 35 MM, 111 MIN.

DIRECTOR: SCOTT COOPER **PRODUCER:** SCOTT COOPER, ROBERT DUVAL, JUDY CAIRO, T BONE BURNETT **SCREENPLAY:** SCOTT COOPER **CINEMATOGRAPHY:** BARRY MARKOWITZ **EDITOR:** JOHN AXELRAD **MUSIC:** STEPHEN BRUTON, T BONE BURNETT **CAST:** JEFF BRIDGES, MAGGIE GYLLENHAAL, JAMES KEANE, ANNA FELIX, PAUL HERMAN, TOM BOWER **PRODUCTION:** INFORMANT MEDIA/BUTCHER'S RUN FILMS **SWEDISH DISTRIBUTION:** FOX

SCOTT COOPER. Cooper is an actor, writer, producer and director. Cooper's training as an actor began at the famed Lee Strasberg Institute in New York City. He has collaborated with his mentor, Robert Duvall, on four pictures including the upcoming Sony Pictures Classics release, *Get Low*, which also stars Bill Murray and Sissy Spacek; AMC's Emmy and Golden Globe Award-winning *Broken*

Trail, directed by Walter Hill; and the Warner Bros. Civil War epic, *Gods and Generals*. *Crazy Heart* marks Cooper's first foray behind the camera as both writer and director. Originally from Virginia, Cooper now resides in Los Angeles with his wife, Jocelyne, and his daughters, Ava and Stella.

FILMOGRAPHY 2009 CRAZY HEART



BROTHERS **BROTHERS****USA 2009**

FEATURE, COLOUR, 35 MM, 110 MIN.

DIRECTOR: JIM SHERIDAN **PRODUCER:** RYAN KAVANAUGH, JONI SIGHVATSSON, MICHAEL DE LUCA **SCREENPLAY:** DAVID BENIOFF **CINEMATOGRAPHY:** FREDERICK ELMES **EDITOR:** JAY CASSIDY **MUSIC:** THOMAS NEWMAN **CAST:** NATALIE PORTMAN, TOBEY MAGUIRE, JAKE GYLLENHAAL, BAILEE MADISON, TAYLOR GEARE, PATRICK FLUEGER, SAM SHEPARD, MARE WINNINGHAM, CLIFTON COLLINS JR., JOSH BERRY
SWEDISH DISTRIBUTION: NOBLE ENTERTAINMENT



JIM SHERIDAN. Born 1949 in Dublin, Ireland. In 1981 he moved to New York City. He has directed several internationally acclaimed films.

SYNOPSIS *Brothers* tells the story of two siblings, Sam and Tommy Cahill, who are polar opposites. Sam is a Marine Captain about to embark on his fourth tour of duty in Afghanistan. He is a steadfast family man married to his high school sweetheart, Grace, with whom he has two young daughters. Tommy is a drifter just out of jail who has always gotten by on wit and charm. When Sam's Black Hawk helicopter is shot down he is presumed dead and the Cahill family suddenly faces a shocking void. Tommy tries to fill in for his brother by assuming newfound responsibility for himself, Grace, and the children. In the grief and strangeness of their new lives, Grace and Tommy are naturally drawn together. But Sam is not dead: he and a fellow soldier have been captured by Taliban fighters. In Afghanistan's harsh, remote Pamir mountains, Sam is subjected to traumas that threaten to rob him of his very humanity. When he unexpectedly returns home, a nervous mood settles over the family. Sam, uncharacteristically withdrawn and volatile, grows suspicious of his brother and his wife. Their familiar roles now nearly reversed, Sam and Tommy end up facing the ultimate physi-

cal and mental challenge when they confront each other.

DIRECTOR'S COMMENT *I think what we were basically doing was telling the story of the guy who comes home damaged, rather than is at war damaged, so it's a story of coming home, almost like the second part of The Deer Hunter. If you look at that - and it could almost be a domestic version of The Deer Hunter, but more claustrophobic, and within a family's walls.*

FILMOGRAPHY 2009 BROTHERS; 2005 GET RICH OR DIE TRYIN'; 2003 IN AMERICA; 1997 THE BOXER; 1993 IN THE NAME OF THE FATHER; 1990 THE FIELD; 1989 MY LEFT FOOT

MASTERS

New films from directors whose work is always an event in and of itself: Claude Chabrol, Claire Denis, Bernard Émond, Robert Guédiguian, Michel Gondry, Ann Hui, Harutyn Khachatryan, Andrey Khrzhanovsky, Tsai Ming-Liang, François Ozon (with two films!), Goran Paskaljevic, Rosa von Praunheim, Hong Sang-Soo, Carlos Saura, Margarethe von Trotta, Andrzej Wajda, Michael Winterbottom and Mat Whitecross.

And a Francis Ford Coppola classic!

RICKY RICKY



FRANCE 2009

FEATURE, COLOUR, 35MM, 90 MIN.

DIRECTOR: FRANÇOIS OZON **PRODUCER:** CLAUDIE OSSARD, CHRIS BOLZLI **SCREENPLAY:** FRANÇOIS OZON **CINEMATOGRAPHY:** JEANNE LAPOIRI **EDITOR:** MURIEL BRETON **MUSIC:** PHILIPPE ROMBI **CAST:** ALEXANDRA LAMY, SERGI LOPEZ, MÉLUSINE MAYANCE, ARTHUR PEYRET **WORLD SALES:** LE PACTE **NORDIC PREMIÈRE**

SYNOPSIS When Katie, an ordinary woman, meets Paco, an ordinary man, something magical and miraculous happens: they fall in love. Out of their love comes an extraordinary baby: Ricky

DIRECTOR'S COMMENT I like portraits of women and I wanted to explore the theme of maternity again, but in a different way than I had done with *See the Sea*. In that film, two facets of the maternal instinct were illustrated through two very different women: the good mother and the monstrous mother. In *Ricky*, those two aspects are present in the same mother, Katie, and we follow the complex evolution of her maternal impulses. At first she's a lioness, seeking to protect her young, then she becomes a more playful, child-like mother, playing with her baby almost like a child plays with a doll. And finally, she is a mother confronted with the reality of a baby who needs care, a child she's going to have to share, and eventually let go of.



FRANÇOIS OZON. Born 1967 in Paris. Educated as a director at the French school of cinema, FEMIS. Has directed several shorts and feature-length films.

FILMOGRAPHY (SELECT) 2009 THE REFUGE; 2009 RICKY (GIFF 2010); 2007 ANGEL; 2006 A CURTAIN RAISER, SHORT; 2005 TIME TO LEAVE; 2004 5X2; 2003 SWIMMING POOL; 2002 8 WOMEN; 2001 UNDER THE SAND; 2000 WATER DROPS ON BURNING ROCKS (GIFF 2001); 1999 CRIMINAL LOVERS; (GIFF 2000); 1998 SITCOM; 1997 SEE THE SEA, SHORT

LE REFUGE THE REFUGE



FRANCE 2009

FEATURE, COLOUR, 35MM, 90 MIN.

DIRECTOR: FRANÇOIS OZON **PRODUCER:** CLAUDIE OSSARD **SCREENPLAY:** FRANÇOIS OZON & MATHIEU HIPPEAU **CINEMATOGRAPHY:** MATHIAS RAAFLAUB **EDITOR:** MURIEL BRETON **MUSIC:** LOUIS-RONAN CHOISY **CAST:** ISABELLE CARRE, LOUIS-RONAN CHOISY, PIERRE LOUIS-CALIXTE, MELVIL POUPAUD **WORLD SALES:** LE PACTE **NORDIC PREMIÈRE**

SYNOPSIS Mousse and Louis are young, beautiful, rich and in love. But drugs have invaded their lives. One day they overdose, and Louis dies. Mousse survives, but soon learns she's pregnant. Feeling lost, she runs away to a house far from Paris. Several months later, Louis' brother joins her in her refuge.

DIRECTOR'S COMMENT For ages, I'd dreamt of doing a film with a pregnant actress. I've often explored the theme of motherhood, but I've never really looked specifically at pregnancy. It was either passed over with an ellipse, briefly illustrated with a fake stomach, or the film began after the child was born.



FRANÇOIS OZON. Born 1967 in Paris. Educated as a director at the French school of cinema, FEMIS. Has directed several shorts and feature-length films.

FILMOGRAPHY (SELECT) 2009 RICKY; 2009 THE REFUGE (GIFF 2010); ; 2007 ANGEL; 2006 A CURTAIN RAISER, SHORT; 2005 TIME TO LEAVE; 2004 5X2; 2003 SWIMMING POOL; 2002 8 WOMEN; 2001 UNDER THE SAND; 2000 WATER DROPS ON BURNING ROCKS (GIFF 2001); 1999 CRIMINAL LOVERS; (GIFF 2000); 1998 SITCOM; 1997 SEE THE SEA, SHORT

POLTORY KOMNATY ILI SENTIMENTALNOE PUTESHESTVIE NA RODINU **A ROOM AND A HALF**

SYNOPSIS When asked in an interview whether he ever intended to return to his motherland, Joseph Brodsky replied: "Such a journey could only take place anonymously." The creators of this film imagined that the journey in question was undertaken after all, selecting the genre of an ironic fairytale. The poet sails to the country of his childhood, and with him we traverse not only geographical expanses, but travel through time as well; stringing together a number of facts from the Nobel Prize Laureate's biography, we return to the USSR of the 50s and early 60s, soaking up the atmosphere of the "European" city of Petersburg, to this day Russia's cultural center. Along with live-action sequences, the film features animation, as well as documentary footage concerning Brodsky and his milieu.

DIRECTOR'S COMMENT *I would like the film not to be conceived as a film about Brodsky. This is the film based on his works, drawings, materials of his biography, but first of all it was his prose that inspired me to this work. I made this film with a thought that it should be devoted to the memory of our parents.*

**RUSSIA 2009**

FEATURE, COLOUR, 35 MM, 130 MIN.

DIRECTOR: ANDREY KHRZHANOVSKY **PRODUCER:** ARTEM VASSILIEV, ANDREY KHRZHANOVSKY **SCREENPLAY:** YURY ARABOV, ANDREY KHRZHANOVSKY **CINEMATOGRAPHY:** DMITRY BRYLIAKOV **EDITOR:** VLADIMIR GRIGORENKO, IGOR MALAKHOV **CAST:** SERGEI YURSKY, ALISA FREINDLIKH, GRIGORY DITIATKOVSKY **WORLD SALES:** SHAR STUDIO **PRODUCTION:** SCHOOL STUDIO SHAR

ANDREY KHRZHANOVSKY. Born in 1939, in Moscow, Russia. Graduated from VGIK in 1962. In 1964 he started working at the Soyuzmultfilm studio, where he made his feature debut, *Once upon a time there lived Kozyavin*. His work is characterized by a constant interest for the history of Russian and world culture. A special place in Khrzhanovsky's work is devoted to the Pushkin

topic. The five films of the 'Pushkiniana' cycle opened absolutely new possibilities for animation in mastering classical literature. He teaches at VGIK and the School-studio SHAR in Moscow.

FILMOGRAPHY (SELECT) 2009 ROOM AND A HALF; 2002 I LOVE YOU; 2000 DREAMS ABOUT THE ARTISTIC AND THE PUBLIC, FEATURE/DOC; 1999 CYCLE; MEETINGS WITH PUSHKIN, FEATURE/DOC; 1997 A LONG JOURNEY; 1994 LION WITH A GREY BEARD; 1987 MY FAVORITE TIME; 1982 AUTUMN; 1980 AND I AM WITH YOU AGAIN; 1977 I FLY TO YOU AS A REMEMBRANCE; 1976 THE HOUSE BUILT BY JACK; 1972 BUTTERFLY; 1968 A GLASS CONCERTINA; 1966 ONCE UPON A TIME THERE LIVED KOZYAVIN



SYNOPSIS It's no ordinary holiday for police captain Paul Bellamy and his wife Françoise at their summer home in southern France. Things get complicated with the arrival of Paul's half-brother, Jacques, a petty adventurer with a drinking problem, jealous of Paul's domestic happiness. On top of it all, Bellamy is contacted by Noël Gentil, a man on the run, hiding out in a local motel, caught between his wife and a demanding mistress. Gentil fears he may have killed a man but refuses to admit whom. Walled in by anxiety and approximations, he greatly intrigues Bellamy. Working on intuition, Bellamy sets out alone in an investigation to help a possible murderer. But he finds it easier to aid a stranger rather than a member of his very own family...

CLAUDE CHABROL. Born in 1930 in Paris, France. One of the greatest French directors and one of the founders of the French 'nouvelle vague' movement. His feature debut, *Bitter Reunion* in 1958, is considered as the first film in the genre.

FILMOGRAPHY (SELECT) 2009 BELLAMY; 2007 THE GIRL CUT IN TWO; 2006 A COMEDY OF POWER; 2000 NIGHTCAP; 1995 A JUDGEMENT IN STONE; 1991 MADAME BOVARY; 1987 MASKS; 1978 BLOOD RELATIVES; 1976 DEATH RITE; 1973 WEDDING IN BLOOD; 1971 JUST BEFORE NIGHTFALL; 1970 THE BUTCHER; 1965 AN ORCHID FOR THE TIGER; 1963 OPHELIA; 1962 THE SEVEN DEADLY SINS; 1958 BITTER REUNION

BELLAMY BELLAMY**FRANCE 2009**

FEATURE, COLOUR, 35 MM, 110 MIN.

DIRECTOR: CLAUDE CHABROL **PRODUCER:** PATRICK GODEAU **SCREENPLAY:** ODILE BARSKY, CLAUDE CHABROL **CINEMATOGRAPHY:** EDUARDO SERRA **EDITOR:** MONIQUE FARDOLIS **MUSIC:** MATTHIEU CHABROL **CAST:** GERARD DEPARDIEU, CLOVIS CORNILLAC, JACQUES GAMBLIN, MARIE BUNEL **WORLD SALES:** TF1 INTERNATIONAL **PRODUCTION:** ALICELEO CINEMA



L'ARMÉE DU CRIME THE ARMY OF CRIME



FRANCE 2009

FEATURE, 35 MM, 139 MIN.

DIRECTOR: ROBERT GUÉDIGUIAN **PRODUCER:** DOMINIQUE BARNEAUD, MARC BORDURE, ROBERT GUÉDIGUIAN **SCREENPLAY:** ROBERT GUÉDIGUIAN, SERGE LE PÉRON, GILLES TAURAND, FROM A STORY BY SERGE LE PÉRON **CINEMATOGRAPHY:** PIERRE MILON **EDITOR:** BERNARD SASIA **MUSIC:** PATRICIU ALEXANDRE DESPLAT **CAST:** SIMON ABKARIAN, VIRGINIE LEDOYEN, ROBINSON STEVENIN **WORLD SALES:** TAMASA DISTRIBUTION **PRODUCTION:** AGAT FILMS & CIE, STUDIOCANAL, FRANCE 3 CINÉMA **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI



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

SYNOPSIS In German-occupied Paris, poet and factory worker Missak Manouchian leads a group of young Jews, Hungarians, Poles, Romanians, Spaniards, Italians and Armenians determined to fight to free the country they love: France. Undercover, risking their lives, they become heroes. These foreign partisans bomb, attack and harass the Nazis and their collaborators, provoking the wrath of the French police, who assign ever more men to catch them, using double-agents, tip-offs, blackmail and torture. Twenty-two men and one woman are sentenced to death in February 1944. In a final propaganda exercise, they are labeled the *Army of Crime*, with their faces inset against a red background on a poster pasted on the walls of every city in the country. This film tells their magnificent and tragic story.

DIRECTOR'S COMMENT *The film shows precisely how the young members of the Manouchian group came to join the Resistance – their motives, the process. Individually, these very young men and women – often under 20 – wanted to fight back because they can't bear what's happening. They're indignant, rebellious. But there is also a predisposition to act this way: generally, their parents, from Central Europe, Armenia, Italy or Spain, have suffered from discrimination and oppression. Early in their lives, these young people are struck by an idea of freedom, by what France represents to them – the cradle of human rights. Their actions derive from universal moral principles that are above the law.*

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 2009 THE ARMY OF CRIME; 2007 LADY JANE (GIFF 2009); 2006 ARMENIA (GIFF 2007); 2002 MARIE-JO AND HER 2 LOVERS (GIFF 2003); 2000 CHARGE! (GIFF 2003); 2000 THE TOWN IS QUIET (GIFF 2001, 2003); 1998 WHERE THE HEART IS (GIFF 2003); 1997 MARIUS AND JEANNETTE (GIFF 1998, 2003); 1995 '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); 1985 ROUGE MIDI (GIFF 2003); 1980 LAST SUMMER (GIFF 2003)

VISAGE FACE



FRANCE/TAIWAN/BELGIUM/THE NETHERLANDS 2009

FEATURE, COLOUR, 35 MM, 141 MIN.

DIRECTOR: TSAI MING-LIANG **PRODUCER:** JACQUES BIDOU, MARIANNE DU-MOULIN **SCREENPLAY:** CINEMATOGRAPHY: JUNG LIAO PEN **EDITOR:** JACQUES COMETS **MUSIC:** CAST: FANNY ARDANT, LAETITIA CASTA, JEAN-PIERRE LEAUD, LEE KANG-SHENG, **WORLD SALES:** FORTISSIMO FILM SALES **PRODUCTION:** JBA PRODUCTION (FRANCE), HOMEGREEN FILMS (TAIWAN), LE MUSÉE DU LOUVRE, TARANTULA (BELGIUM), CIRCE FILMS (NETHERLANDS), ARTE FRANCE CINÉMA



TSAI MING-LIANG. Born and raised in Kuching, Malaysia. In 1977 he moved to Taiwan to study film and drama at the Chinese Culture University, during which time he became acquainted with the European New Wave cinema. He wrote plays and directed TV films before turning to feature films. He has received numerous awards.

SYNOPSIS A Taiwanese filmmaker makes a film based on the myth of Salomé at the Louvre. Even though he speaks neither French nor English, he insists on giving the part of King Herod to the French actor Antoine. To give the film a chance at the box-office, the production company gives the role of Salomé to a world famous model. But problems arise as soon as filming begins. Amidst all this confusion, the director suddenly learns of his mother's death. The producer flies to Taipei, to attend the funeral. The director falls into a deep sleep where his mother's spirit does not seem to want to leave her old apartment. The producer has no choice but to wait, alone and lost in a strange city. As after a very long voyage, filming will resume with all who were lost in the underground of the Louvre.

DIRECTOR'S COMMENT *Nowadays, movies are more about marketing. Surveys seems to be a must. Movies are less creative and some audience have difficulties differentiating between art and eroticism. (...) The Face is not a representation of a story; it's a combination of artworks. Filmmaking is not a dream or a desire for me. It's intertwined with my life, usually painfully. It's the threshold of my life.*

FILMOGRAPHY 2009 THE FACE; 2006 I DON'T WANT TO SLEEP ALONE; 2005 THE WAYWARD CLOUD; 2003 GOODBYE DRAGON INN; 2002 THE SKYWALK IS GONE, SHORT (GIFF 2004); 2001 WHAT TIME IS IT THERE?; 1998 THE HOLE (GIFF 1999); 1997 THE RIVER (GIFF 1998); 1994 VIVE L'AMOUR (GIFF 1995); 1992 REBELS OF THE NEON GOD

JAL ALJIDO MOTAMYUNSEO **LIKE YOU KNOW IT ALL**

SYNOPSIS Art-house film director KU attends the festival as a jury in a small city and bumps into an old friend BU. Upon his return to the hotel after heavy overnight drinking at BU's house, he receives a note from BU saying "never to come near us again" but can't guess the reason. Several days later, when KU is invited to give a lecture in Jeju Island, he meets his senior and his wife who was KU's love in his twenties. When she gave him a note secretly, he is quite confused.

**SOUTH KOREA 2009**

FEATURE, COLOUR, 35MM, 126 MIN.

DIRECTOR: HONG SANG-SOO **PRODUCER:** YEON-JEONG HONGLEE, KYOUNG-HEE KIM **SCREENPLAY:** HONG SANGSOO **CINEMATOGRAPHY:** KIM HOON-KWANG **EDITOR:** HAHM SUNG-WON **MUSIC:** JEONG YONG-JIN **CAST:** KIM TAE-WOO KO HYUN-JUNG UHM JI-WON **WORLD SALES:** FINECUT CO., LTD. **SWEDISH PREMIÈRE**

HONG SANG-SOO. Born in 1960 in Seoul, South Korea. Studied at Chung-Ang University in Korea and later in California and Chicago. Worked as a TV series director for the Seoul Broadcasting station. Made his feature debut with *The Day A Pig Fell Into The Well* in 1996. Since then he has written and directed eight films and is considered as one of the auteurs in contemporary Korean cinema.

FILMOGRAPHY 2009 *Like You Know It All*; 2008 *NIGHT AND DAY*; 2006 *WOMAN ON THE BEACH*; 2005 *A TALE OF CINEMA*; 2004 *WOMAN IS THE FUTURE OF MAN*; 2002 *TURNING GATE* (GIFF 2003); 2000 *VIRGIN STRIPPED BARE BY HER BACHELORS*; 1998 *THE POWER OF KANGWON PROVINCE* (GIFF 1999); 1996 *THE DAY A PIG FELL INTO A WELL* (GIFF 1997)



SYNOPSIS Dr. Rainville, an old country doctor who has a deep attachment to his patients, is about to retire and is looking for a successor. Jeanne Dion, an emergency doctor from Montreal, agrees to come to Normétal to replace him for a few weeks, without considering staying any longer than necessary in the remote Quebec village. Normétal is a town in decline whose only large employer, a mine, closed three decades ago. Life is hard there, and a doctor's relationship with his patients is much closer than Jeanne is used to after her experience in a large hospital's emergency ward. When the old doctor dies, Jeanne must decide whether to stay and accept a responsibility that comes with much more commitment than she had planned on.

DIRECTOR'S COMMENT *After La Neuvaïne and Contre toute espérance, La Donation completes a trilogy about the theological virtues of faith, hope and charity. Many people have asked me why a non-believer would take on the virtues. I have answered that question in countless ways, but the best one belongs to the Quebec essayist Pierre Vadeboncoeur, who writes that these three virtues are universal to the human condition and work to turn things on their head. They go against the grain, against fate, against the established order of a jaded, heartless world. Despite its religious references, La Donation is a film in which there is no god. In response to the question of how one should live, it gives a thoroughly secular answer, in which the only transcendence is that of human values. If we truly are alone in the darkness of the world, all we have is whatever we can give. There is only the logic of charity to prevent the desert from spreading and making it possible to re-establish a humane order of things. Charity is what we have when there's nothing else left.*

LA DONATION **THE LEGACY****CANADA 2009**

FEATURE, COLOUR, 35 MM, 96 MIN.

DIRECTOR: BERNARD ÉMOND **PRODUCER:** BERNADETTE PAYEUR **SCREENPLAY:** BERNARD ÉMOND **CINEMATOGRAPHY:** SARA MISHARA **EDITOR:** LOUISE CÔTE **MUSIC:** ROBERT MARCEL LEPAGE **CAST:** ELISE GUILBAULT, JACQUES GODIN, FRANÇOISE GRATON **WORLD SALES:** MAXIMUM FILMS INTERNATIONAL

BERNARD ÉMOND. Born in 1951 in Montreal, Canada. An anthropologist by training, he spent several years in Canada's far north, where he worked for Inuit television. He started his filmmaking career with documentaries.

FILMOGRAPHY 2009 *LA DONATION*; 2007 *CONTRE TOUTE ESPÉRANCE*, DOC; 2005 *LA NEUVAINNE*, DOC; 2003 *20H17, RUE DARLING*, DOC; 2001 *LA FEMME QUI BOIT*, DOC; 2000 *LE TEMPS ET LE LIEU*, DOC; 1997 *L'ÉPREUVE DU FEU*, DOC; 1995 *LA TERRE DES AUTRES*, DOC; 1994 *L'INSTANT ET LA PATIENCE*, DOC; 1992 *CEUX QUI ONT LE PAS LÉGER MEURENT SANS LAISSER DE TRACES*, DOC



HONEYMOONS HONEYMOONS



SERBIA/ALBANIA 2009

FEATURE, COLOUR, 35MM, 95 MIN.

DIRECTOR: GORAN PASKALJEVIC **PRODUCER:** GORAN PASKALJEVIC **SCREENPLAY:** GORAN PASKALJEVIC, GENC PERMETI **CINEMATOGRAPHY:** MILAN SPASIC **EDITOR:** PETAR PUTNIKOVIC **MUSIC:** RADE KRSTIC **CAST:** NEBOJSA MILOVANOVIC, JELENA TRKULJA, JOZEF SHIROKA, MIRELA NASKA, BUJAR LAKO **PRODUCTION:** NOVA FILM/ SKA-NDAL/BEOGRAD FILM

SYNOPSIS In the hope of a better life, two young couples leave their respective countries. Melinda and Nik leave Albania by boat for Italy, in order to be able to live out their forbidden love. Vera and Marko leave Serbia by train for Austria, traveling through Hungary. Marko, a talented cellist, has the opportunity to enter the renowned Vienna Philharmonic Orchestra. But upon their arrival at the border, and even though their visas are in order, their problems begin. Despite the fact that they have nothing to do with a serious incident that took place the night before in Kosovo, and because of unfortunate coincidences, they are arrested. Their hope to realize all their dreams in Europe, synonym for the Promised Land, disappear. As is often the case with young people from the Balkans, they are paying for the previous generations' mistakes.

DIRECTOR'S COMMENT During my first stay in Albania in December of 2006, I met many intellectuals who thought like I did, who were beyond any kind of fiery nationalism. I discovered that Albanians and Serbs, although they speak two completely different languages, have much in common, notably the deep desire to become an integral part of Europe. During long conversations over a glass of raki, the idea was born that we try, through our combined efforts, to make a movie, which I would direct with a mixed crew. One week after my return from Albania, I wrote the first synopsis.



GORAN PASKALJEVIC. Born 1947 in Belgrade. Studied at the Film and Television School of the Academy of Performing Arts in Prague. Has directed a large number of features and documentaries.

FILMOGRAPHY (SELECT) 2009 HONEYMOONS; 2006 THE OPTIMISTS (GIFF 2007); 2004 MIDWINTER NIGHT'S DREAM (GIFF 2005, 2007); 2001 HOW HARRY BECAME A TREE (GIFF 2002); 1998 THE POWDER KEG (GIFF 1999, 2007)

VISION VISION



GERMANY/FRANCE 2009

FEATURE, COLOUR, 35 MM, 110 MIN.

DIRECTOR: MARGARETHE VON TROTTA **PRODUCER:** MARKUS ZIMMER **SCREENPLAY:** MARGARETHE VON TROTTA **CINEMATOGRAPHY:** AXEL BLOCK **EDITOR:** CORINA DIETZ **MUSIC:** CHRIS HEYNE **CAST:** BARBARA SUKOWA, HEINO FERCH, HANNAH HERZSPRUNG, ALEXANDER HELD, LENA STOLZE, SUNNYI MELLES **WORLD SALES:** CELLULOID DREAMS **PRODUCTION:** CLASART FILMPRODUKTION

SYNOPSIS A child of a wealthy German family, Hildegard is handed over to a Benedictine Monastery from the age of 8. Taught in the arts of herbal medicine, reading and writing by her mentor Jutta, she quickly excels in all. When Jutta dies, Hildegard is horrified by evidence of self-flagellation on her body and vows to change the ways of the order. Hildegard becomes the abbess of the convent and by subtly using her intelligence and diplomacy begins to change the laws from the highest level. Since childhood she has had powerful visions that she records. Certain these mystic perceptions are messages from God, she mentions them to her superior. The Pope grants her his support and allows her to publish the written accounts of her revelations. With this, Hildegard's life takes a new turn. Allowed to build her own convent, she invents a revolutionary and humanist approach to devotion. Composer, scientist, doctor, writer, poet, mystic, philosopher, politician, ecological activist. A woman ahead of her time. The first composer whose life we know about, she was also the first woman to write about female sexuality. Centuries later, masters such as Dante and Leonardo di

Vinci were inspired by her works. Hildegard of Bingen was one the most important inspirational and visionary female leaders of the Medieval age.

DIRECTOR'S COMMENT In the 1970s, women involved in the Women's Movement were looking for role models in History. At that time there were few female role models. History was written by men and made by men. (...) We came across Hildegard of Bingen in this search for forgotten women. Some time thereafter, a lot of people were becoming involved with alternative medicine, and were looking into the effectiveness of medicinal plants. It was then that Hildegard's name resurfaced anew. So, I had already become interested in her before writing the screenplay for Rosa Luxemburg. That was in 1983, and soon thereafter I asked myself whether her life wouldn't be good material for a movie. I even wrote a few scenes, but I thought that there wouldn't be a producer who was ready. The film addresses two issues that are important to us today. One is the holistic approach to medicine. (...) The other was the warning that the elements could turn against us. At the time people spoke of elements; today we speak of nature turning against us, or destroying us, if we don't protect it. Both of these points make her relevant.



MARGARETHE VON TROTTA. Born in 1942. She grew up in Düsseldorf. She gained her first experiences with film in Paris. Her acting career started in 1965 with an engagement at the Stuttgart Theatre. Eventually she became one of the most famous actresses of the New German Film. Her feature debut was *The Lost Honour of Katharina Blum* in 1975. In 1981, she gained international success

with *The German Sisters* or *Marianne and Juliane*.

FILMOGRAPHY (SELECT) 2009 VISION; 2006 I AM THE OTHER WOMAN; 2003 ROSENSTRASSE; 1994 THE PROMISE (GIFF 1995); 1993 THE LONG SILENCE; 1990 THE AFRICAN WOMAN; 1988 LOVE AND FEAR; 1987 FELIX (GIFF 1989); 1986 ROSA LUXEMBURG; 1983 FRIENDS AND HUSBANDS; 1981 MARIANNE & JULIANNE - GERMAN SISTERS (GIFF 1995, 2007); 1979 SISTERS, OR THE BALANCE OF HAPPINESS; 1975 THE LOST HONOUR OF KATHARINA BLUM

TATARAK SWEET RUSH

SYNOPSIS A middle-aged, highly cultured woman, Marta, married to a small town doctor doesn't know that she is terminally ill. She still mourns the death of her two sons, who died during the war. One day she meets a much younger man, a simple worker, Boguś, and is fascinated by his youth and innocence. Their 'dates' at the shores of the river overgrown with sweet rush are marked by a mutual fascination with life coming to a premature end and life just entering its maturity. But this is just a first layer of the story since this is also a film on making a film and it's main character is the fictional Marta as well as the actress who plays her. Andrzej Wajda is intertwining Iwaszkiewicz's story with reallife monologues of Krystyna Janda dealing with the premature death of her husband, the acclaimed cinematographer Edward Kłosiński, to whom the film is dedicated.

DIRECTOR'S COMMENT *After three cinematographic encounters with Iwaszkiewicz's prose, (Birch Wood, The Maids of Wilko, June Night) I had often been thinking of another of his stories, Tatarak, but the idea for a feature length film had always been delayed by the brevity of the story. (...) Eventually,*

ANDRZEJ WAJDA. Born in 1926 in Suwałki, Poland. Film and theatrical director. He studied at Academy of Fine Arts in Cracow and Film School in Łódź. Made his feature debut, *Generation*, in 1954. Since 1962 he has also directed for theatre. In 1977 he was President of the Polish Film Association 1978-83 and worked with Solidarity Lech Wałęsa Council 1981-89. He has lectured and

after years of wavering I came across another story which was to complement Tatarak and which provided me with the impetus to start production. Then, quite unexpectedly, I was informed by Krystyna Janda that she couldn't participate because of her husband's serious illness. It was Edward Kłosiński – my great friend and cinematographer on my films Man of Marble, The Promised Land, Orchestra Conductor and Man of Iron. (...) When we were towards the end of shooting the final episode with doctor's wife Marta, and a young man, Boguś, Krystyna handed me a couple of pages that she herself had written. To my surprise, what I read was her description of the final days of the life of Edward Kłosiński. 'Is this for me personally or do you want everyone to know about it through the film?' When she admitted that she wanted to share her experience with others, I realized that every day she returned to her hotel and, in her solitude, mused on those thoughts. Instantly, my mind conjured up those images by Hopper of lonely women in their hotel rooms. And then I was greatly helped by Paweł Edelman, my director of photography on Sweet Rush, who suggested that only by using a totally immobile camera could we achieve what we wanted from these scenes in our film.

worked at many universities and received numerous awards around the world.



POLAND 2009

FEATURE, COLOUR, 35MM, 85 MIN.

DIRECTOR: ANDRZEJ WAJDA **PRODUCER:** MICHAŁ KWIECINSKI, SŁAWOMIR JOZWIK **SCREENPLAY:** ANDRZEJ WAJDA BASED ON JAROSŁAW IWASZKIEWICZ **SHORT STORY, KRYSZYNA JANDA CINEMATOGRAPHY:** PAWEŁ EDELMAN **EDITOR:** MILENIA FIEDLER **MUSIC:** PAWEŁ MYKIETYN **CAST:** KRYSZYNA JANDA, PAWEŁ SZAJDA **WORLD SALES:** LES FILMS DU LOSANGE **NORDIC PREMIERE**

FILMOGRAPHY (SELECT) 2009 SWEET RUSH; 2007 KATYN; 2002 THE REVENGE; 1999 MR TADEUSZ; 1995 THE HOLY WEEK; 1992 THE CROWNED-EAGLE RING (GIFF 1994); 1990 KORCZAK (GIFF 1991); 1981 MAN OF IRON; 1980 THE CONDUCTOR (GIFF 1995); 1977 MAN OF MARBLE (GIFF 2006); 1970 THE BIRCH WOOD; 1965 ASHES; 1957 ASHES AND DIAMOND; 1955 I'M GOING TO THE SUN; 1954 GENERATION; 1952 A BAD BOY, SHORT (GIFF 1991); 1950 THE CERAMIC FROM ILZA, SHORT (GIFF 1991)



WHITE MATERIAL WHITE MATERIAL

SYNOPSIS In an unnamed African country torn by rebellion, Maria, an indomitable white woman, refuses to abandon her coffee crops, or to acknowledge the danger to which she is exposing her family. For Maria, to leave would be to surrender. André – her ex-husband and father of their son – is frightened by her stubborn pride. Without her knowing, he sets about arranging the family's escape to France. He has married again, a young African woman with whom he has a son, and for them he will stop at nothing. Not even at betraying Maria by placing her destiny in the hands of the local mayor, a man André believes to be his friend. André is not aware that the mayor is involved in the conflict, that he opposes the rebels and has more on his mind than saving a white family entirely cut off from the reality of his country. Neither Maria nor André suspects that their home, the plantation, is the refuge for a desperate, hunted rebel officer. Nor that an army of lawless child soldiers is hiding in the dense jungle that surrounds them.

DIRECTOR'S COMMENT *It (the title) could mean two things, an object or person. In pidgin English, when ivory smugglers were very efficient they were called white material. Ivory and ebony instead of white and black. And in some slang they call white people "whitie" or "the white stuff", you know? So I mixed it.*



FRANCE 2009

FEATURE, COLOUR, 35 MM, 100 MIN.

DIRECTOR: CLAIRE DENIS **PRODUCER:** PASCAL CAUCHETEU **SCREENPLAY:** CLAIRE DENIS, MARIE N'DIAYE **CINEMATOGRAPHY:** YVES CAPE **EDITOR:** GUY LECORNE **CAST:** ISABELLE HUPPERT, CHRISTOPHE LAMBERT, ISAACH DE BANKOLÉ, NICOLAS DUVAUCHELLE, ADELE ADO, MICHEL SUBOR, WILLIAM NADYLAM **WORLD SALES:** WILD BUNCH **PRODUCTION:** WHY NOT PRODUCTIONS **SWEDISH DISTRIBUTION:** FOLKETS BIO

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) 2009 WHITE MATERIAL; 2008 35 SHOTS OF RUM (GIFF 2009); 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); 1989 MAN NO RUN, DOC; 1988 CHOCOLAT (GIFF 1989/2007)



IO, DON GIOVANNI I, DON GIOVANNI



AUSTRIA/ITALY/SPAIN 2009

FEATURE, COLOUR, 35MM, 120 MIN.

DIRECTOR: CARLOS SAURA **SCREENPLAY:** CARLOS SAURA, RAFFAELLO UBOLDI, ALESSANDRO VALLINI **CINEMATOGRAPHY:** VITTORIO STORARO **EDITOR:** JULIA JUANIZ **CAST:** LORENZO BALDUCCI LINO GUANCIALE EMILIA VERGINELLI TOBIAS MORETTI **WORLD SALES:** ROISSY FILMS **PRODUCTION:** LUCKY RED **SWEDISH PREMIÈRE**

SYNOPSIS Venice, 1763. Writer Lorenzo da Ponte is leading a very cavalier life. Originally a priest, his numerous affairs result in him being sent into exile in Vienna. Supported by his friend and mentor Giacomo Casanova, da Ponte is introduced in Vienna to the King's favourite composer, Salieri, and a newcomer named Wolfgang Amadeus Mozart. Seeing an opportunity to undermine his rival's ascension, Salieri tricks Mozart into hiring this unknown libertine as his librettist. But da Ponte's own nature and sentimental wanderings in Vienna only inspire the composer, and lead to one of Mozart's most bold and powerful compositions: Don Giovanni.



CARLOS SAURA. Born 1932 in Huesca, Aragón, Spain. His father was a lawyer, his mother a pianist, and his brother became an abstract expressionist painter. Has directed many features and shorts. Also active as a photographer.

FILMOGRAPHY 2009 I, DON GIOVANNI; 2002 SALOMÉ; 2000 GOYA IN BORDEAUX; 1998 PAJARICO (GIFF 1999); 1993 SHOOT (GIFF 1994); 1988 EL DORADO; 1981 FASTER, FASTER; 1974 COUSIN ANGELICA; 1970 THE GARDEN OF DELIGHTS; 1966 THE HUNT; 1964 WEEPING FOR A BANDIT

APOCALYPSE NOW REDUX APOCALYPSE NOW REDUX



USA 1979

FEATURE, COLOUR, 35 MM, 202 MIN.

DIRECTOR: FRANCIS FORD COPPOLA **PRODUCER:** FRANCIS FORD COPPOLA, KIM AUBRY **SCREENPLAY:** FRANCIS FORD COPPOLA, JOHN MILIUS **CINEMATOGRAPHY:** VITTORIO STORARO **EDITOR:** LISA FRUCHTMAN, GERALD B. GREENBERG, WALTER MURCH **MUSIC:** CARMINE COPPOLA, FRANCIS FORD COPPOLA **CAST:** MARLON BRANDO, MARTIN SHEEN, ROBERT DUVAL, HARRISON FORD, DENNIS HOPPER **PRODUCTION:** ZOETROPE STUDIOS **SWEDISH DISTRIBUTION:** SANDREW METRONOME

SYNOPSIS This is the 'director's cut' of Francis Ford Coppola's *Apocalypse Now* from 1979. The film is an adaptation of Joseph Conrad's novella "Heart of Darkness" from 1902. It is a surreal depiction of the Vietnam War through the eyes of Captain Willard, who is sent on a mission to find the rogue Special Forces officer Colonel Kurtz.

DIRECTOR'S COMMENT *All war movies are antiwar movies in that they describe horrible incidents and the most profound thing of all, to lose a young person. But I was more interested in examining the idea, from "Heart of Darkness", that society could send people in to kill on behalf of some moral ideal.*



FRANCIS FORD COPPOLA. Born in Detroit 1939. Grew up in a New York suburb. Graduated with a drama degree from Hofstra University. He has directed and produced some of the world's most famous movies, and has won several Academy Awards.

FILMOGRAPHY (SELECT): 2009 TETRO; 2007 YOUTH WITHOUT YOUTH, 1997 THE RAINMAKER; 1992 DRACULA; 1990 THE GODFATHER III; 1979 APOCALYPSE NOW; 1974 THE GODFATHER II; 1974 THE CONVERSATION; 1972 THE GODFATHER; 1963 DEMENTIA 13

THE SHOCK DOCTRINE THE SHOCK DOCTRINE

SYNOPSIS Documentary based on Naomi Klein's bestselling book of the same name. It is the gripping story of how America's 'free market' policies have come to dominate the world - through the exploitation of disaster-shocked people and countries. It explodes the myth that the global free market triumphed on the wings of democracy. Both the film and the book argue that governments the world over exploit natural disasters, economic crises and wars to push through radical free market policies. Naomi Klein calls this 'disaster capitalism'. The result, the film concludes, is often catastrophic for ordinary people and hugely beneficial to big corporations. Political leaders have turned to brutality and repression in order to crush protest against their agendas of privatization, deregulation and tax cuts.

DIRECTOR'S COMMENT *For the last 30 years the dominant idea is that free markets can't be challenged at all, so at least people are talking about it. When you see bankers being given hundreds of billions of dollars (in bailouts) who have been taking billions of dollars themselves for all these years it makes people very angry. I think that is the only positive thing - that people around the world are so angry about what's been going on. Perhaps that will change what happens in the future.*



UNITED KINGDOM 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 79 MIN.

DIRECTOR: MAT WHITECROSS, MICHAEL WINTERBOTTOM **PRODUCER:** ANDREW EATON **CINEMATOGRAPHY:** RONALD PLANTE **EDITOR:** PAUL MONAGHAN, MAT WHITECROSS, MICHAEL WINTERBOTTOM **MUSIC:** CAST: NAOMI KLEIN **WORLD SALES:** E1 ENTERTAINMENT **SWEDISH DISTRIBUTION:** SMILE ENTERTAINMENT **SWEDISH PREMIÈRE**

MAT WHITECROSS, MICHAEL WINTERBOTTOM. Michael Winterbottom: Born in Blackburn, Lancashire. Graduated in a degree in English at Oxford before studying film at Bristol and London. Mat Whitecross: Started making films at 13 using his father's camera, a toy gun and ketchup.

FILMOGRAPHY (SELECT) MICHAEL WINTERBOTTOM: 2009 THE SHOCK DOCTRINE, DOC; 2006 THE ROAD TO GUANTANAMO, DOC; 2002 24 HOUR PARTY PEOPLE; 1997 WELCOME TO SARAJEVO; 1992 UNDER THE SUN. MAT WHITECROSS: 2009 THE SHOCK DOCTRINE, DOC; 2006 THE ROAD TO GUANTANAMO, DOC;



TIAN SHUI WEI DI YE YU WU NIGHT AND FOG

SYNOPSIS Wong Hiu Ling and her husband Lee Sum are no different from other Tin Shui Wai couples where the wife was is from mainland China: the husbands are usually old and unemployed, and the young wives are always suspected of being unfaithful. The family supports itself by social welfare but Hiu Ling is working as a waitress, leading to repeated scenes of conflict and jealousy in the family. One day, Lee Sum throws his wife and children out. His intention is only to assert his authority and scare them, but the entire scene is witnessed by their neighbour, Mrs. Au. Outraged, she brings Hiu Ling to the local district councillor for help. The matter becomes public and everything spins out of control.

DIRECTOR'S COMMENT *Night and Fog is a difficult film to make, to make it I have to go against the grain in almost every aspect of the filmmaking: the public taste - they don't want to hear more about the terrors; the financiers - it's not going to gather a lot at the box office; inability to find co-investment from China etc. Plus my own doubts about my intentions - it's very easy for the treatment of such a subject to be exploitative. Then why do I HAVE TO DO IT? I think a) because the subject fascinates me, and this fascination has grown during the five years since I started the research. b) the story and its characters afford a chance to show the kind of life that a lot of people are living in Hong Kong now. c) is also my studied intention to shoot as many contemporary, realistic subjects as possible because I am beginning to see this as my most suitable, heartfelt role in filmmaking.*



HONG KONG 2009

FEATURE, COLOUR, 35MM, 122 MIN.

DIRECTOR: ANN HUI **PRODUCER:** JING WONG **SCREENPLAY:** CHEUNG KING WAI, ALEX LAW **CINEMATOGRAPHY:** CHARLIE LAM **EDITOR:** KONG CHI LEUNG **MUSIC:** CHARLOTTE CHAN **CAST:** SIMON YAM, ZHANG JUNG CHU, JACQUELINE LAW, AMY CHUM, AUDREY CHAN, ARIEL CHAN **WORLD SALES:** MEGA-VISION PICTURES LIMITED

ANN HUI. Born 1947 in Anshan, Liaoning Province, China in 1947. She emigrated to Hong Kong with her family when she was a child. After graduating from the University of Hong Kong, she went to the United Kingdom to study film, and then returned to Hong Kong. She has directed several films. *Night and Fog* is the continuing chapter of *The Way We Are*.

FILMOGRAPHY (SELECT) 2009 NIGHT AND FOG; 2008 THE WAY WE ARE; 2007 POSTMODERN LIFE OF MY AUNT; 1995 SUMMER SNOW; 1990 SONG OF THE EXILE; 1982 BOAT PEOPLE



L'ÉPINE DANS LE COEUR THE THORN IN THE HEART



FRANCE 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 86 MIN.

DIRECTOR: MICHEL GONDRY **PRODUCER:** GEORGES BERMANN **SCREENPLAY:** MICHEL GONDRY **CINEMATOGRAPHY:** JEAN-LOUIS BOMPOINT **EDITOR:** MARIE-CHARLOTTE MOREAU **WORLD SALES:** MK2 **PRODUCTION:** PARTIZAN FILMS

SYNOPSIS Suzette, Michel Gondry's aunt, was a school teacher from 1952 to 1986 and she tells Michel how it was to be a teacher by then in a rural and isolated part of France. But little by little, Michel discovers some family stories he was totally unaware of and uses his camera to explore it in a subtle but very emotional way.



MICHEL GONDRY. Began his filmmaking career directing music videos for such artists as The White Stripes, The Rolling Stones, Beck, and Daft Punk, among others. He has directed several award-winning films, and has recently authored a guide for DIY filmmaking and a comic book.

FILMOGRAPHY 2009 THE THORN IN THE HEART; 2008 TOKYO; 2008 BE KIND REWIND; 2006 BLOCK PARTY; 2006 THE SCIENCE OF SLEEP; 2004 ETERNAL SUNSHINE OF THE SPOTLESS MIND; 2001 HUMAN NATURE

BORDER BORDER



ARMENIA 2009

FEATURE, COLOUR, 35 MM, 82 MIN.

DIRECTOR & PRODUCER: HARUTYUN KHACHATRYAN **SCREENPLAY:** HARUTYUN KHACHATRYAN, MIKAYEL STAMBOLOTSKYAN **CINEMATOGRAPHY:** VREZH PETROSYAN **MUSIC:** AVET TERTERYAN **PRODUCTION:** ARMENIAN NATIONAL FILM CENTRE, GOLDEN APRICOT FCD, VOLYA FILMS B.V.

SYNOPSIS This story takes place in the post-soviet period, after the Armenian-Azeri conflict. This could be described as a time when a huge empire was being ruined and different conflicts raised between nations. The film tells about a village situated near the conflict zone, where the benefactor of Armenian descent from America opened a charitable canteen and a nearby farm where refugees from different places worked. The story begins when the villagers find a buffalo list in the sloe, semi-brutal and half alive. They bring the buffalo to the farm, where it is regarded as a stranger and treated as an enemy by the dogs guarding the farm, animals gathered from here and there and farmers and refugees tired from the war who became brutal because of the far away explosions. We see the village life during the whole year through the eyes of the buffalo. Summer, autumn, and winter pass. The weathers change, but the monotonous life in the village goes on slowly. Following the buffalo we see the life surrounding the farm and the village.

DIRECTOR'S COMMENT *My interest in shooting the film BORDER is firstly provoked by the conflict between Armenia and Azerbaijan. A conflict, which was a seriously prepared tragedy, a conflict which caused so many disasters. It is always difficult for a filmmaker telling about war or political conflicts between nations to create real human characters. It is difficult, as the pain hasn't gone; the wounds have not recovered yet... We still see Armenian refugees from Azerbaijan leaving there their homes and all they have. And I understood that telling about these people will be my goal, and by telling their stories I will be able to tell about the war and all the evil connected with it. The story of the buffalo is a real story, and I was one of its witnesses. Now I want to recreate the story, which I once saw and which influenced me deeply. It is possible to realize it now as those places are mine cleaned whereas it was nearly impossible and very dangerous to go there before. And now it will be possible to meet people living in those territories, to find more characters, who resemble a lot to those I have once met and who can tell their stories which are always very tragic and always give the true picture and impact of the war.*



HARUTYUN KHACHATRYAN. Born in 1955 in Akhalkalak, Georgia. Graduated in 1981 from the Film Department of Cultural Faculty of State Pedagogical Institute in Yerevan, Armenia. Has worked as an assistant director and director at the Documentary Studio and Hayfilm/Armenfilm Studio in Yerevan. He is also one of the founders of The Golden Apricot International Film Festival in Yerevan.

FILMOGRAPHY FILMOGRAPHY 2009 BORDER; 2005 RETURN OF THE POET, DOC (GIFF 2006); 2003 DOCUMENTARIST, DOC (GIFF 2004); 1994 THE LAST STATION; 1991 RETURN TO THE PROMISED LAND, DOC; 1989 THE WIND OF EMPTINESS; 1988 WHITE TOWN, DOC; 1987 KOND, DOC; 1986 THREE ROUNDS FROM VLADIMIR YENGIBARYAN'S LIFE, DOC; 1985 CHRONICLE OF A CASE, DOC; 1985 HOSTED BY THE COMMANDER, DOC; 1981 THE VOICES OF THE DISTRICT, DOC.

ANIMANIA / CAROLINE LEAF

This year's animator in Focus is Caroline Leaf.
Also: the best new animated shorts and feature films
about the French suburbs and a man and his dog.

LASCARS **ROUND DA WAY****FRANCE 2009**

ANIMATION, COLOUR, 35MM, 96 MIN.

DIRECTOR: EMMANUEL KLOTZ, ALBERT P. LAZARO **PRODUCER:** ROCH LENER
SCREENPLAY: ALEXIS DOLIVET, EL DIABLO, IZM **CINEMATOGRAPHY:** **EDITOR:**
 THIBAUD CAQUOT **MUSIC:** LUCIEN 'PAPALU', NICOLAS VARLEY **CAST:** FRENCH VOI-
 CES: VINCENT CASSEL, DIANE KRUGER, OMAR SY, FRED TESTOT, GILLES LELLOUCHE,
 FRÉDÉRIQUE BEL, IZM, DIAM'S, VINCENT DESAGNAT **WORLD SALES:** BAC FILMS
NORDIC PREMIÈRE

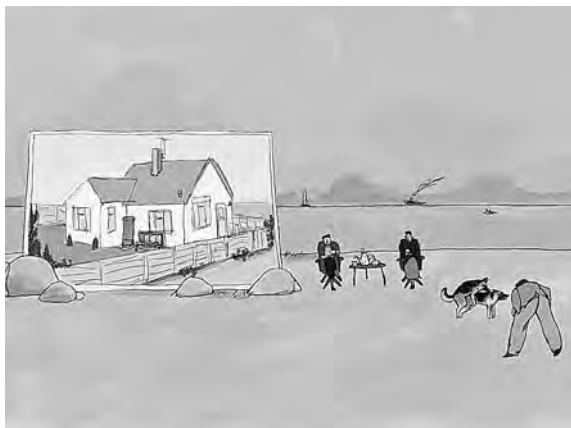
SYNOPSIS It's summer in the hood. As every year, there are those who stay, those who leave, and... those who should have left. Some, like Joe Piswater, work "under the table" in the rich neighborhoods and fall head over heels for a pretty girl. Some, like Tony Pepperoni, play businessman and spend the summer fleeing a local gang leader and a psychopathic girlfriend. Some, like Sammy and Harvy, pretend to have left. Tropics are far for the Homies... and summer promises to be very hot!



ALBERT P. LAZARO. French animator. Graduated from l'Ecole des Gobelins in 1997.

EMMANUEL KLOTZ. French animator.

FILMOGRAPHY EMMANUEL KLOTZ: 2009 ROUND DA WAY, ANIM; 2000 DUCK UGLY, ANIM. ALBERT P. LAZARO: 2009 ROUND DA WAY, ANIM; ARTHUR EN VRAI! LE DESSIN ANIMÉ, SHORT ANIM; 2003 'CORNEIL ET BERNIE', ANIM.

MY DOG TULIP **MY DOG TULIP**

SYNOPSIS *My Dog Tulip* is a bittersweet retrospective account of a man who rescues a german shepherd and how the two become fast friends. Based on the novel by J.R. Ackerley, the British author and distinguished man of letters. Ackerley hardly thought of himself as a dog lover when, in middle age, he came to adopt an alsatian he named Tulip. To his surprise, she turned out to be the love of his life, the ideal companion he had been searching for in vain for years.

DIRECTOR'S COMMENT *My Dog Tulip is made of 116,640 frames. I draw every second frame (or shoot each drawing twice) which makes 12 original frames for each second of projection time therefore 12 x 60 = 720 drawings per minute x 81 minutes = 58,320 drawings. It took us 2 1/2 years to draw and paint My Dog Tulip but three years to complete the entire project from the first preproduction day to last post-production day. No paper was used in the production of this film and no dogs were harmed. We never left our country or home with the exception of about four recording day trips to New York City. We work seven days a week including holidays and I draw 12 to 16 hrs every day, Sandra paints 6 to 12 hrs. There are four graphical concepts involved in the design of My Dog Tulip: realism, more simple drawings, black and white line art, yellow pad scribbles.*

USA 2009

ANIMATION, COLOUR, 35MM, 83 MIN.

DIRECTOR: SANDRA FIERLINGER, PAUL FIERLINGER **PRODUCER:** NORMAN TWAIN
SCREENPLAY: PAUL FIERLINGER, BASED ON THE BOOK 'MY DOG TULIP' BY J.R.
 ACKERLEY **MUSIC:** JOHN AVARESE **CAST:** CHRISTOPHER PLUMMER LYNN REDGRAVE
 ISABELLA ROSSELLINI PETER GERETY BRIAN MURRAY PAUL HECHT EUAN MORTON
WORLD SALES: CINEMAVALT **NORDIC PREMIÈRE**



PAUL FIERLINGER. Born in 1936 in Ashiya, Japan where his parents were Czechoslovak diplomats. In 1955 he graduated from the Bechyne School of Applied Arts.

SANDRA FIERLINGER. Grew up in Wayne, Pennsylvania and graduated in 1978 from the Pennsylvania Academy of the Fine Arts. She has collaborated with her husband, Paul, in

many capacities on several dozen films.

FILMOGRAPHY PAUL FIERLINGER: (SELECT) 2009 MY DOG TULIP, ANIM; 2003 A ROOM NEARBY, TV ANIM; 2001 STILL LIFE WITH ANIMATED DOGS, TV ANIM; 1995 DRAWN FROM MEMORY, TV ANIM; 1988 THE QUITTER, VIDEO ANIM; 1982 TEENY LITTLE SUPER GUY, ANIM; 1978 RAINBOWLAND, ANIM; 1975 WHY WE TAKE CARE OF PROPERTY, OR PLANET OF THE TICKLEBOPS, ANIM. SANDRA FIERLINGER: 2009 MY DOG TULIP, ANIM; 2003 A ROOM NEARBY, TV ANIM.

BEST OF CAROLINE LEAF BEST OF CAROLINE LEAF

DIRECTOR'S COMMENT *I have a connection to Swedish animation through the 3 years I taught animation in Ekjsö, coming one week in five from London to that beautiful old town where eager and industrious beginning animators were gathered from all over Sweden and abroad. I am curious, visiting Göteborg, to hear how they are doing. I sense that Swedish animation is active in various small centers but that it isn't seen very much in the international festivals... but probably I am not out and about at festivals as much as I used to be. My Swedish friends will tell me what's happening in their animation world.*

**CANADA/USA 1969-1991**

ANIMATION, 70 MIN.

DIRECTOR: CAROLINE LEAF

SYNOPSIS**SAND OR PETER AND THE WOLF, CANADA, 1969, 10 MIN**

A loose interpretation of the fable "Peter and the Wolf", in which a boy's fear of the dark, the woods, and the wolf, is confronted and resolved. The film shows the extraordinary graphic possibilities of one of nature's most ordinary substances, sand. In Leaf's hands, sand becomes a subtle medium of expression. The film marks the start of Leaf's technique of under-the-camera animation, which she develops in subsequent films. Michael Riesman wrote the score.

THE OWL WHO MARRIED A GOOSE, CANADA, 1974, 8 MIN

The Owl Who Married a Goose is an adaptation of an Inuit legend about an owl who falls in love with a goose, and is overwhelmed by the events that follow. Clearly, to the Inuit, the foolish owl has broken an important rule of the North: don't try to be something other than what you are. Survival depends upon following closely the rules of nature. The story is told with sand animation. Old Inuit women who remember mimicking animal sounds to help with the hunting have made the soundtrack of voices and effects.

THE STREET, CANADA, 1976, 10 MIN

The Street is an adaptation of a short story by Mordecai Richler about his memories of growing up in Montreal's Jewish community. A family living in a small apartment deals with caring for their sick and

dying grandmother. Her grandson is eager to take over her bedroom after she dies. He is waiting for her room. The story deals with the stress and the love that the situation creates for the family. The animation technique is paint on glass under the camera. The film has won many awards, including an Oscar nomination in 1977.

THE METAMORPHOSIS OF MR. SAMSA, USA/CANADA, 1971, 10 MIN

The Metamorphosis of Mr. Samsa is an adaptation of Franz Kafka's story about a man who metamorphoses into a beetle. Because of his repellant appearance, the man, a dutiful and loving son and brother, is unable to communicate to his family his feelings of shame and guilt and his need for love. The film conveys the atmosphere of anxiety and alienation that Kafka creates in his story. The story is told with sand animation. The film has won the Grand Prix at the XV International Festival of Short Films in Cracow, Poland.

INTERVIEW, CANADA, 1979, 14 MIN

Interview is the record of a working day in the lives of two women filmmakers, Caroline Leaf and Veronika Soul. They are seen as friends, as filmmakers, and as individuals whose personalities are contrasted by the things they say about themselves and each other, and by the different animation techniques they use to portray themselves.

TWO SISTERS, CANADA, 1990, 10 MIN

Two Sisters is an allegorical story about the dynamics of a relationship between two interdependent sisters, and how it changes with the intrusion of a stranger into their remote and carefully guarded home. One sister, Viola, is a writer, disfigured so that she lives in a dark room hiding from life. The other sister encourages Viola's fear of life, and finds fulfillment taking care of her. The film plays with themes of light and dark, which are the two visual elements of the technique used for making the film, white lines etched into exposed black color 70mm film emulsion.

I MET A MAN, CANADA, 1991, 1 MIN

I Met a Man is an MTV artbreak, and is a piece of whimsy inspired by the ever present whistling wind on the Irish coast of County Cork where the filmmaker was living when she made the film. The film is scratched in 35mm film stock with color added in video postproduction. *Slavery* is designed to be part of a trilogy of animated films called *Suite For Freedom*, which was commissioned to be shown to visitors entering the National Freedom Center in Cincinnati Ohio. *Slavery* shows the hardship of the life of a house slave in the American South before the Civil War, telling the events in one day in her life.

ABOUT Caroline Leaf has had a long career in animation starting when she was a student at Harvard University in 1968. Her films are known for their emotional content and graphic style, which derive from the innovative handcrafted animation techniques she uses: she animates with beach sand, with wet paint, and makes films without a camera by etching images in the soft emulsion of exposed film. For 20 years she worked as an animator/director at the

National Film Board of Canada in Montreal. Her films have received many awards and honors, including an Oscar nomination. She has traveled widely giving workshops and has taught at Harvard University, Konstfack in Sweden, and at the National Film and Television School in England. Presently she lives in London, England where she is establishing herself as an artist painting in oils and drawing.

FILMOGRAPHY (SELECT) 2004 *SLAVERY*, SHORT ANIM; 2001 *ODYSSEUS*

AND OLIVE TREE, SHORT ANIM; 1991 *I MET A MAN*, SHORT ANIM; 1990 *TWO SISTERS*, SHORT ANIM (GIFF 1992); 1986 *A DOG'S TALE*, SHORT ANIM; 1985 *THE OWL AND THE PUSSYCAT*, SHORT ANIM; 1981 *KATE AND ANNA MCGARRIGLE*, DOC; 1979 *INTERVIEW*, SHORT ANIM; 1976 *THE STREET*, SHORT ANIM; 1974 *THE OWL WHO MARRIED A GOOSE*, SHORT ANIM; 1971 *METAMORPHOSIS OF MR. SAMSA*, SHORT ANIM; 1969 *SAND OR PETER AND THE WOLF*, SHORT ANIM.



MAXIMERAT ANIMERAT MAXIMATED ANIMATION



BIRTH **BIRTH, USA/ITALY, 2009, 12 MIN**

Amina, a young woman (17), is pregnant and afraid to give birth. For consolation and advice she goes to older women but their stories scare her even more.

SIGNE BAUMANE. Born in Latvia, educated in Moscow, lives in New York. BA in philosophy. Has a son.

EL EMPLEO **THE EMPLOYMENT, ARGENTINA, 2008, 7 MIN**

A man performs his usual trip to work, immersed in a world where the use of people as objects is an everyday thing.

SANTIAGO "BOU" GRASSO: Born on March 11, 1979, in Buenos Aires, Argentina. He obtained a Designer in Visual Communication degree in 2003 at the Faculty of Fine Arts, National University of La Plata. Illustrator, animator and comic book artist.

NA GALERIJI **UP IN THE GALLERY, CROATIA, 2009, 5 MIN**

In Kafka's world, decrepit circus horsemawoman, who is also infected with tuberculosis, familiarizes us with his perception of petty bourgeois reality which does not know a way out into the better world. The circus is just as terrible and shockingly harsh, as is the exploitation of factory workers.

TOMISLAV GREGL: Born 1961 in Zagreb, Croatia. His professional work with film began in 1987 at the studio of animated films Croatia film in Zagreb. Presently working as a trick cameraman and technical consultant.

THE NOEUD CRAVATE **THE NECKTIE, CANADA, 2008, 13 MIN**

The Necktie is the story of Valentin and his compelling quest for the meaning of life. The film outlines the way this model employee's personality is effaced by futile work in a dead-end job that makes him forget his youthful pastimes.

JEAN-FRANÇOIS LEVÉQUE: Born in Saint-Gabriel near Rimouski, Quebec in 1978 and has been drawing since he was a boy.

POINT OF MOUTH **POINT OF MOUTH, BOSNIA & HERZEGOVINA 2009**

Point of Mouth is an "inner documentary" about a man from Sarajevo, made using animated drawings, allowing us to see images from his life from an ultimately subjective point of view. This is a film about reminiscences of a time, about growing up in Sarajevo, about a man never being able to leave his home town, no matter how far he travels.

MIDHAT "AJAN" AJANOVIC: Born in Sarajevo, Bosnia, in 1959. Since 1994 he lives in Gothenburg, Sweden, where he obtained a degree of Doctor of Philosophy in Film Studies.

RUNAWAY **RUNAWAY, CANADA, 2009, 10 MIN**

Happy passengers are having a great time on a crowded train, oblivious to the unknown fate that awaits them around the bend. The ensuing crisis leads to a class struggle that is as amusing as it is merciless. Naturally there are victims, but in the end everyone is equal.

CORDELL BARKER: Born in Winnipeg, Canada, in 1956. He began his career in 1974 working for Sesame Street and collaborating on a number of commercials.

SPARNI UN AIRI **WINGS AND OARS, LATVIA, 2009, 6 MIN.**

A former pilot looks back over his life – The Earth, the Sky, the Woman – everything that took place on the journey from an air strip to an abandoned boat house.

VLADIMIR LESCHIOV: Born in 1970, in Daugavpils, Latvia. Finished Art School in Riga in 1989. Studied animation at Konstfack University College of Arts, Crafts and Design in Sweden.

THE SPINE **THE SPINE, CANADA, 2009, 11 MIN**

Dan and Mary Rutherford, married 26 years, sit unhappily in a couples' group counselling session. Angela, another troubled participant in this group, wonders why their marriage has become so lopsided, so twisted. But when Mary leaves Dan, he undergoes a beautiful transformation.

CHRIS LANDRETH: Went into animation as a second career after a stint as an engineer. He received his MS degree in Theoretical and Applied Mechanics from the University of Illinois.

A collection of very diverse films with a common denominator – they depict love that isn't traditionally heterosexual. From transsexuals in Pakistan to a Chinese triangle drama and a lesbian take on *Run Lola Run*.

CHAN DI CHUMMI **KISS THE MOON****PAKISTAN 2009**

DOCUMENTARY, COLOUR, BETA SP PAL, 80 MIN.

DIRECTOR: KHALID GILL **PRODUCER:** KHALID GILL **SCREENPLAY:** KHALID GILL/
AUTHOR: CINEMATOGGRAPHY: RALPH NETZER(BVK) **EDITOR:** MARKUS C.M.
SCHMIDT MUSIC: USTAD MUBARIK, SHEHZAD, JHARI **CAST:** AINI, GOSHI, BOOTA
PRODUCTION: LITTLE DOTS PRODUCTIONS **NORDIC PREMIÈRE**

SYNOPSIS I wish I had a real lover. I wish I had a husband, a child and a family of my own, but this cruel world will never let that happen. These are the words that one commonly hears if one gets to know the “Khusras”, a closely-knit sub-culture in Pakistan. This is a country defined by a mixture of religious fanaticism, the military and an undergrown democratic elite. The sizeable transgender “Khusra” community is well-versed in the complex and ancient cultural traditions of Pakistani society. Sometimes, the group’s relationship to this society is harmonious; at other times they are at noticeable odds with one another. This film is an attempt to forge intimate contact with the Khusra community, to comprehend how it feels to live in a world where life is always either masculine or feminine, in a very black and white way. The ultimate goal of the film is to cross the boundaries of gender and talk about the issues of “being” and of the endless desire to love and be loved.

DIRECTOR’S COMMENT This documentary aims to cast light on the finer details of Khusra culture. Instead of depicting the Khusras as an ‘exotic’ community, we have adopted a more natural approach towards the subject, so that the dignity of these people remains intact. This approach has made Kiss the Moon a coherent pictorial narrative, sufficiently colourful to extend the normal attention span of our audience. This manner of storytelling is lucid enough to touch the hearts of viewers and thereby hopefully promote a sense of tolerance, love and beauty.



KHALID GILL. Born in 1959 in Lahore, Pakistan. He’s a graduate from studies in Graphic Arts. After a brief period working in advertising, he changed direction to work in theatre, directing four productions and acting in a variety of plays. His experience also includes several years of teaching art and design to graduate level students and children. In 2001, he had the opportunity to work

in film, on a German/Pakistani co-production. For the last four years, he has worked from both Lahore and Berlin. This is his first feature length documentary.

FILMOGRAPHY 2009 KISS THE MOON, DOC

ANDER ANDER**SPAIN 2009**

FEATURE, COLOUR, 35MM, 128 MIN.

DIRECTOR: ROBERTO CASTÓN **PRODUCER:** JOSE MARIA GONZALO **SCREENPLAY:**
ROBERTO CASTÓN CINEMATOGGRAPHY: KIKE LOPEZ **EDITOR:** IVAN MIÑAMBRES
CAST: JOSEAN BENGOTXEA CRISTIAN ESQUIVEL **WORLD SALES:** LATIDO FILMS
SWEDISH PREMIÈRE

SYNOPSIS *Ander* is an intimate story that portrays a Basque countryman well into his forties at the turn of the twentieth century. He lives a monotonous life that takes place between his work in a bicycle factory and his peasant duties shared with his sister and their elder mother. His life starts to change when, due to an accident, he needs to hire a Peruvian helper: José. The newcomer’s presence alters unintentionally the relationships between Ander, his relatives and his acquaintances. When he acknowledges that he is developing deep feelings towards José, he has to decide whether he will transform his life to include him or not.

DIRECTOR’S COMMENT *Ander* was born out of necessity. GLBT films slowly start to be produced in Spain, but almost none of them make an approach with a clear social and inclusive perspective, and none of them take place outside an urban context. This can lead to the mistake of transmitting the idea that the city is the natural “habitat” for those who have a different sexual orientation or gender identity. There are no LGBT movies in Spain (and very few throughout the world) that portray this theme in rural communities, usually resistant to changes and often intimidated by diversity. [...] Regarding the aesthetic aspects, *Ander* tries to resemble reality as much as possible, without leaving the filmic language canon of classic cinema. [...] We took many chances with *Ander* in aesthetics, theme and language. If it was worth it or not, we will know when we receive the first reactions. So many factors are involved ... we are looking forward to observe the response of the audience and the critics.



ROBERTO CASTÓN. Born in the city of A Coruña in 1973. He got a degree in Philology and Hispanic Studies from the University of Santiago de Compostela. He got a diploma in Cinematographic Direction at the Centre d’Estudis Cinematogràfics de Catalunya. He has worked as a teacher in Spanish as a foreign language in the Cervantes Institute of Lisbon. Cinema has become his full

time occupation for the past five years. He is the director of Bilbao GLBT International Film Festival. *Ander* is his first feature film.

FILMOGRAPHY 2009 ANDER

CHUN FENG CHEN ZUI DE YE WAN **SPRING FEVER**

SYNOPSIS China, 2007. Spring. Nature gradually awakens and an intoxicating spring breeze full of life blows. As they drive together to the coast, love and sexual passion grow in the hearts of Jiang Cheng, his friend Luo Haitao and Xiaoxue, a beautiful young woman. All three fall prey to an exhilarating sickness of the senses, a dangerous malady that misleads the heart. A beautiful, erotic menage a trois.

DIRECTOR'S COMMENT *I was inspired by a book written by Yu Dafu, an author from the 1920s. The film is not an adaptation of the book, but in the film, the two homosexual lovers read a passage from it after making love. I wanted to pay homage to this author and try to reflect the tone he created. He writes in a very intimate manner. He doesn't describe his characters in terms of social status or politics: peasant, revolutionary, good guy, bad guy. Instead, he goes into their inner beings, exploring their intimate selves. Yu Dafu uses a literary approach linked to the historic May 4th revolt in 1919, which he took part in. This movement incarnated, among other things, the rupture with tradition and led to the first student protests in Tiananmen Square.*

**CHINA 2009**

FEATURE, COLOUR, HDCAM, 115 MIN.

DIRECTOR: LOU YE **PRODUCER:** SYLVAIN BURSZEJN, NAI AN **SCREENPLAY:** MEI FENG, WU WEI, LOU YE **CINEMATOGRAPHY:** ZENG JIAN **EDITOR:** JIAN ZENG, FLORENCE BRESSON, ROBIN WENG **MUSIC:** PEYMAN YAZDANIAN **CAST:** QIN HAO CHEN SICHENG TAN ZHUO WU WEI **WORLD SALES:** WILD BUNCH **PRODUCTION:** ROSEM FILMS, DREAM FACTORY

LOU YE. Born in Shanghai in 1965. Educated at the Beijing Film Academy. He has been banned from filmmaking in China due to his "controversial" themes about gender and sexuality.

FILMOGRAPHY 2009 SPRING FEVER; 2006 SUMMER PALACE; 2003 PURPLE BUTTERFLY; 2001 IN SHANGHAI, SHORT; 2000 SUZHOU RIVER (GIFF 2000); 1995 WEEKEND LOVER



SYNOPSIS Yiorgos is released from prison after 14 years of incarceration for a murder he committed in his small Greek village. He spends his first night out in a cheap downtown hotel in Athens. There he meets Strella, a young transsexual prostitute. They spend the night together and soon they fall in love. But the past is catching up with Yiorgos. With Strella on his side he will have to find a new way out. An extraordinary and spellbinding relationship, a post-modern Greek tragedy in the glowing nights of Athens.

STRELLA **A WOMAN'S WAY****GREECE 2009**

FEATURE, COLOUR, 35 MM, 113 MIN.

DIRECTOR: PANOS H. KOUTRAS **PRODUCER:** PANOS H. KOUTRAS **SCREENPLAY:** PANOS H. KOUTRAS, PANOS EVANGELIDIS **CINEMATOGRAPHY:** OLYMPIA MYTILINEOU **EDITOR:** YANNIS HALKIADAKIS **MUSIC:** MICHALIS DELTA **CAST:** MINA ORFANOY, YANNIS KOKIASMENOS, MINOS THEOHARIS, BETTY VAKALIDOU, ARGIRIS KAVIDAS, AKIS IOANNOY, YIORGOS MAZIS **WORLD SALES:** FILMS DISTRIBUTION

PANOS H. KOUTRAS. Born in Athens, Greece. He studied at the London International Film School and at the Sorbonne I in Paris. He wrote and directed several shorts until 1995, when he co founded the film production company 100% Synthetic Films. He made his feature debut, *The Attack Of The Giant Mousaka* in 2000. This is his third feature.

FILMOGRAPHY **FILMOGRAPHY :** SHORT FILMS (WRITER - DIRECTOR) : 1983 THE BELCH OF LYDIA VON BURER, 16MM, COLOR, 3'; UK .1984 MISTY DAYS OF SPRING, 35MM, COLOR, 11'; UK .1987 AFTERNOON STARS, 16MM, COLOR, 30'; GREECE .1988 STRANGE RELATIONSHIP, 16MM, COLOR, 4'; FRANCE .1991 THE FALL AND RISE OF LYDIA VON BURER, 16MM, COLOR, 13'; FRANCE .FEATURE FILMS (WRITER - DIRECTOR) : 2000 THE ATTACK OF THE GIANT MOUSAKA, VIDEO-35MM, COLOR, 103'; GREECE. 2004 REAL LIFE, 35MM, COLOR, 111'; GREECE-FRANCE. 45TH THESSALONIKI IN-

TERNATIONAL FILM FESTIVAL GREEK FILM CRITICS ASSOCIATION AWARD (EX AEQUO).



MORRER COMO UM HOMEM **TO DIE LIKE A MAN****PORTUGAL/France 2009**

FEATURE, COLOUR, 35MM, 134 MIN.

DIRECTOR: JOAO PEDRO RODRIGUES **PRODUCER:** MARIA JOÃO SIGALHO, JUDITH NORA **SCREENPLAY:** JOÃO PEDRO RODRIGUES, RUI CATALÃO RUI CATALÃO **CINEMATOGRAPHY:** RUI POÇAS **EDITOR:** RUI MOURÃO, JOÃO PEDRO RODRIGUES, **CAST:** FERNANDO SANTOS, ALEXANDER DAVID, GONÇALO FERREIRA DE ALMEIDA **WORLD SALES:** FILMS BOUTIQUE **WORLD PREMIÈRE**

SYNOPSIS Tonia, a veteran transsexual star in Lisbon's drag shows, watches the world around her crumble. Under pressure from her young boyfriend Rosário to assume her female identity and the sex change operation that will transform her into a woman, Tonia struggles against her deeply-held religious conviction. Discovering that she's ill, Tonia travels to the countryside with Rosário. Lost, they find themselves in an enchanted forest, a magical world where they come across the enigmatic Maria Bakker and her friend Paula. And that meeting will turn their whole world on its head.

DIRECTOR'S COMMENT *To Die Like a Man is the story of Tonia, a dazzling icon of Lisbon's night life, who, in the late 1980s, at the peak of her career, discarded her double identity and clothed herself in her "artistic character", beginning a series of plastic surgery operations which turned her socially into a woman. Tonia gradually let fall all trace of her original male identity, which represented for her everything she could not control: discrimination against her same-sex orientation, the male gender which she deplores in her body, the name of the family which rejected her, the paternity of a son who was the outcome of a teenage heterosexual relationship. But this is also her tragedy. Tonia changes her appearance but never actually changes sex. Against her will and her most immediate and urgent truth, her deepest conscience speaks: her religious convictions do not allow her to complete the transformation. This is a film about war. About a world at war, a war against the Self. But it is also a love story, about the love between Tonia and her young friend, Rosário, a hitherto never seen "Romeo and Juliet".*



JOAO PEDRO RODRIGUES. Born in 1966 in Lisbon, Portugal. He began by studying biology at Lisbon University to become an ornithologist, but soon gave it up for cinema studies and graduated from the Lisbon Film School. His international career started in 1997, with his short *Happy Birthday!* His feature debut was *Phantom* in 2000. This is his third feature.

FILMOGRAPHY 2009 *TO DIE LIKE A MAN*; 2007 *CHINA*, SHORT; 2005 *ODETE*; 2000 *PHANTOM*; 1998 *THIS IS MY HOUSE / JOURNEY TO THE EXPO*; TWO PART DOC; 1997 *HAPPY BIRTHDAY!*, SHORT

L'AMORE E BASTA **HYMN TO LOVE****ITALY 2009**

DOCUMENTARY, COLOUR, DIGIBETA PAL, 80 MIN.

DIRECTOR: STEFANO CONSIGLIO **PRODUCER:** ANGELO BARBAGALO **SCREENPLAY:** FRANCESCO DI GIACOMO, MARCO ONORATO **EDITOR:** SILVIA DI DOMENICO **MUSIC:** ROCCO DE ROSA **WORLD SALES:** DOC & FILM INTERNATIONAL **INTERNATIONAL PREMIÈRE**

SYNOPSIS From Rome to Berlin, Versailles to Barcelona, the film follows the longterm relationships of nine gay and lesbian couples. We discover their struggles and victories, heartbreaks and joys. Gay or lesbian, with or without children, it's all about Amore – a hymn to love.

DIRECTOR'S COMMENT *We certainly know that same-sex love exists; it is also accepted and tolerated to a certain degree, though people often have only a vague idea of what it is, to say the least. In other words, we are talking about prejudice, in the etymological sense of the word, i.e. pre-judgement. Something that happens when we are uninformed.*



STEFANO CONSIGLIO.

FILMOGRAPHY 2007, *IL CINEMA DIGITALE SECONDO GIULIO QUESTI*, 50' 2006, *IL FUTURO - COMIZI INFANTILI*, 67' 2004, *APUNTI PER UN FILM SULLA LOTTA DI MELFI*, 40' 2003, *L'UOMO FLESSIBILE*, starring Antonio Albanese. 50'

AND THEN CAME LOLA AND THEN CAME LOLA

SYNOPSIS In this time bending, lesbian romp, a talented, but distracted photographer - Lola - on the verge of success in both love and work, could lose it all if she doesn't make it to a crucial meeting on time. But, as usual, Lola is late. With her job and girlfriend on the line, she has three chances to make it right. In a desperate race through the streets and backrooms of San Francisco, time grows short - will Lola make it? Mixing live action, animation and still photography, *And Then Came Lola* explores an age old question in a fresh new way: "If we try, try again will we finally get it right?"



USA 2009

FEATURE, COLOUR, BETA SP PAL, 70 MIN.

DIRECTOR: MEGAN SILER, ELLEN SEIDLER **PRODUCER:** MEGAN SILER, ELLEN SEIDLER **SCREENPLAY:** MEGAN SILER **CINEMATOGRAPHY:** JENNIFER DERBIN **EDITOR:** ELI OLSON **MUSIC:** THE TIGER CLUB (AND SONGS FROM MANY INDEPENDENT MUSICIANS) **CAST:** ASHLEIGH SUMNER, CATHY DEBUONO, ANGELYN MARTINEZ, LINDA IGNAZI, JILL BENNETT, JESSICA GRAHAM, CANDY TOLENTINO, JENOA HARLOW, LISA DEWEY **WORLD SALES:** NEW AMERICAN VISION **SWEDISH PREMIERE**

MEGAN SILER. Has an MFA in film from UCLA, and an environmental studies degree from UC Berkeley. Has taught screenwriting and film production at UC Berkeley, Writers Boot Camp and the Academy of Art College.

ELLEN SEIDLER A 23-year broadcast journalism and film veteran. Received her B.A. in Fine Arts from Harvard University, and her M.A. in

Journalism from UC Berkeley. Has worked for several broadcasting networks, is a lecturer at UC Berkeley and tenured professor of Media and Communication Arts at Contra Costa College in San Pablo, California.

FILMOGRAPHY MEGAN SILER: 2009 AND THEN CAME LOLA; 2006 TOXIC BUST: CHEMICALS AND BREAST CANCER, DOC; 1996 THE MIDWIFE'S TALE; 1991 FIRST BASE, SHORT; 1989 SINGLE MOTHERS LIVING ON THE EDGE, DOC.

ELLEN SEIDLER: 2009 AND THEN CAME LOLA; 1998 TOO MUCH, TOO SOON - TEENS TALK PREGNANCY, DOC; 1995 KISS THE GROUND, MUSIC VIDEO; 1987 FIGHTING FOR OUR LIVES: FACING AIDS IN SAN FRANCISCO, DOC



SYNOPSIS Three women, two cultures, one love... *Ghosted* is an unusual love story that bridges two worlds. Artist Sophie Schmitt travels from Hamburg to Taipei to come to terms with the sudden death of her Taiwanese lover Ai-ling. There, Sophie is pursued by a pushy journalist who seems obsessed with Ai-Ling's fate.

DIRECTOR'S COMMENT *My enduring interest in Taiwanese culture began during my first visit in 2002 when I was invited by the film festival Women Make Waves to show a retrospective of my work. My fascination with the unique Taiwanese mix of modernity and tradition has inspired me to make two documentaries over there. While working on Tigerwomen Grow Wings the writer Li Ang, one of the protagonists, introduced me to Chinese ghost stories. One part of the ghost mythology especially interested me: the female revenge ghost. Women - traditionally oppressed in the Chinese society - are suddenly allowed to move freely in the world and exact retribution. The way we deal with the death of beloved people in Western countries is very sad in comparison, everyone mourns in loneliness, bottled-up with fear and guilt, whereas Taiwanese can express their emotions outwardly through collective rituals. The story of Ghosted combines and mixes Chinese ghost mythology and motifs from German and Anglo-Saxon Romanticism. Our world is more homogenized and interconnected than ever before but at the same time it gives the appearance of individuality and cultural diversity. With Ghosted I want to build a bridge between two worlds by showing the abyss between them.*

MONIKA TREUT. Monika Treut was born 1954, in Mönchengladbach, Germany. She studied literature and politics at Philipps-University in Marburg. In the mid-seventies she began working with video. Her PhD thesis "The Cruel Woman: Female Images in the Writing of Marquis de Sade and Leopold von Sacher-Masoch" was published in 1984. In the mid-eighties Treut started to write,

direct and produce independent features and documentaries.



GERMANY/TAIWAN 2009

FEATURE, COLOUR, 35MM, 89 MIN.

DIRECTOR: MONIKA TREUT **PRODUCER:** MONIKA TREUT **SCREENPLAY:** ASTRID STRÖHER, MONIKA TREUT **CINEMATOGRAPHY:** BERND MEINERS **EDITOR:** RENATE OBER **MUSIC:** UWE HAAS **CAST:** SOPHIE SCHMITT, INGA BUSCH AI-LING CHEN, HUAN-RU KE MEI-LI WANG, TING-TING HU KATRIN BENDERSEN, JANA SCHULZ LEON, MAREK HARLOFF ONKEL CHEN FU, JACK KAO YA-CHING, YI-CHING LU PATRICK, KEVIN CHEN **WORLD SALES:** M-APPEAL **NORDIC PREMIERE**

FILMOGRAPHY 2009 GHOSTED; 2005 MADE IN TAIWAN, TV; 2005 TIGERWOMEN GROW WINGS, DOC; 2001 WARRIOR OF LIGHT, DOC, (GIFF 2003); 1999 GENDERNAUTS, DOC; 1997 DIDN'T DO IT FOR LOVE, DOC; 1996 DANISH GIRLS SHOW EVERYTHING, SHORT; 1994 TABOO PARLOR, SHORT; 1992 FEMALE MISBEHAVIOR, DOC; 1991 MY FATHER IS COMING (GIFF 1992); 1988 VIRGIN MACHINE (GIFF 1990); 1985 SEDUCTION: THE CRUEL WOMAN



THE TOPP TWINS: UNTOUCHABLE GIRLS THE TOPP TWINS: UNTOUCHABLE GIRLS



NEW ZEALAND 2009

DOCUMENTARY, COLOUR, 35MM, 84 MIN.
DIRECTOR: LEANNE POOLEY **PRODUCER:** ARANI CUTHBERT **CINEMATOGRAPHY:** LEON NARBAY, WAYNE VINTEN **EDITOR:** TIM WOODHOUSE **MUSIC:** DAVID LONG
CAST: JOOLS AND LYNDA TOPP AS THEMSELVES **WORLD SALES:** NZ FILM **SWEDISH PREMIÈRE**



LEANNE POOLEY. Born and raised in Canada: She immigrated to New Zealand in the mid-1980s and began working in the New Zealand TV industry. In 1992 she moved to England where she made documentaries for Britain's major broadcasters, as well as PBS in America. Her films featured on internationally acclaimed series such as; *Everyman*, *Modern Times*, and *40 Minutes*. Her

SYNOPSIS For the first time the personal story of Kiwi entertainment double act, Jools and Lynda Topp's is being told. The film offers a look into the lives of the World's only comedic, country singing, dancing, and yodeling lesbian twin sisters. As well as rarely seen archive footage and home movies, the film features a series of special interviews with some of the Topp's infamous comedy alter-egos including candid chats with the two Kens, Camp Mother and Camp Leader, the Bowling Ladies and the Posh Socialite sisters, Prue and Dilly.

DIRECTOR'S COMMENT As a documentary filmmaker most of the projects that come my way involve the darker side of life, and death and despair are too often part of the pallet I'm working with. So it was wonderful to make a documentary that was, for once, funny! Lynda and Jools Topp are truly unique. It's not everyday you get to work with yodeling, lesbian, comedian, twin sisters. To top this off their story is incredible in its richness, variety and depth. I wasn't long involved with the project before I realised I was making a film that was not just a profile of talented individuals but a story that traversed the history and tenacity of an entire nation. How did two highly politicised gay women push their

documentaries have screened in more than 100 countries, and include topics ranging from rugby to the Pope.

way into the hearts of mainstream New Zealanders, becoming not just entertainers but icons? (...) *The Topp Twins* have managed to use humour to explore serious subject matter in a way that even the most cynical observer couldn't ignore. As singer-songwriter Billy Bragg says in the film "they're a kind of anarchist variety act", one that forces people from all walks of life to examine their position on any number of issues. To illustrate this there was a wealth of archive material. The Topp Twins have been doing their thing for 30 years and despite their seemingly alternative appeal they have been followed every step of the way by the mainstream media. (...) As is often the case with documentary filmmaking I am indebted to the directors who went before me. Their footage was a gift and each clip we discovered made us reflect on how far the Twins and New Zealand had come.

FILMOGRAPHY 2009 THE TOPP TWINS: UNTOUCHABLE GIRLS, DOC; 2007 BEING BILLY APPLE, DOC; 2006 TRY REVOLUTION, DOC; 2005 THE PROMISE, DOC; 2003 HAUNTING DOUGLAS, DOC; 2001 THE MAN WHO HAS EVERYTHING, DOCUDRAMA; 2000 KIWI BUDDHA, DOC; 1999 RELATIVE GUILT, DOC

MUSIC NON-STOP

Bosnian blues, British post punk, sound art, The White Stripes, female hip hop and John Lennon's youth!

ON/OFF: MARK STEWART ON/OFF: MARK STEWART



GERMANY/UNITED KINGDOM 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 84 MIN.

DIRECTOR: TØNI SCHIFER **PRODUCER:** TØNI SCHIFER **SCREENPLAY:** TØNI SCHIFER
CINEMATOGRAPHY: TØNI SCHIFER **EDITOR:** TØNI SCHIFER **MUSIC:** MARK STEWART, THE POP GROUP, MARK STEWART & MAFFIA **CAST:** MARK STEWART, THE POP GROUP, NICK CAVE, MASSIVE ATTACK, MIKE WATT, DANIEL MILLER **WORLD SALES:** MONITORPOP **SWEDISH PREMIERE**

SYNOPSIS Mark Stewart first made his presence felt as the front man for The Pop Group in the late 1970s. They were pioneers of the post punk dance sound and had success with singles such as *She is beyond good and evil*, and *We are all prostitutes*. When the band split in 1980, Mark joined the emerging On U Sound crew as a part time member of The New Age Steppers. He then went on to form his own band with Keith LeBlanc and Doug Wimbish, the rhythm section of the Sugar Hill Gang, and guitarist Skip McDonald. With Adrian Sherwood and his production magic at the controls, The Mafia unleashed an awesome mix of styles that sounded like Bootsy Collins jamming over a bootleg Jah Shaka tape in an urban warzone. This incredible mix of funk, dub and electronic overload pre-empted techno and drum & bass by years. Mark Stewart, often copied, never bettered.

DIRECTOR'S COMMENT *It wasn't the Sex Pistols, it was The Pop Group and Mark Stewart which gave me a culture shock when I was 14.*



TØNI SCHIFER. Born in 1964. He is a Berlin filmmaker, graphic artist and an expert at making LP compilations. Working as part of his record label Crippled Dick, Hot Wax! and its sister company Monitorpop, Toni has worked on many music CDs and DVDs. At the moment he is working on a new documentary.

FILMOGRAPHY 2009 ON/OFF MARK STEWART POP GROUP TO MAFFIA, DOC

TRIMPIN - THE SOUND OF INVENTION TRIMPIN - THE SOUND OF INVENTION



USA 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 79 MIN.

DIRECTOR: PETER ESMONDE **PRODUCER:** PETER ESMONDE **SCREENPLAY:** CINE-MATOGRAPHY: PETER ESMONDE **EDITOR:** RICK TEJADA-FLORES **MUSIC:** PHILIP PERKINS **PRODUCTION:** PARTICIPANT OBSERVER

SYNOPSIS A journey through the sonic world of an eccentric creative genius. Artist/inventor/engineer/composer Trimpin shuns the hype and hyperbole of the commercial art world – yet his freewheeling sculptures and outrageous musical experiments are cherished by museums all over the planet. Filmed over two years, this documentary feature follows the artist as he designs a 60-foot tower of more than 500 automatic electric guitars, builds an ensemble of huge marimbas that converts real-time earthquake data into music, and collaborates with the Kronos Quartet on a world premiere featuring toy instruments. A film for anyone interested in the mysteries, pitfalls, and sheer joy of creative experiment.

DIRECTOR'S COMMENT *More than anything else, this is a film about creativity and creative processes. We deliberately set out to document an accomplished artist working closely with a variety of media and materials; collaborating with people from many disciplines; and creating work that could not be evaluated by any single set of esthetic criteria. Following Trimpin around for almost two years, we captured more than we'd hoped. With Trimpin it soon became obvious that a handheld "direct cinema" approach would serve us best – and not only because the style emphasizes his spontaneity and energy. Trimpin is perpetually moving, and it would've been impossible to set up a tripod and expect him to stay in the frame. Trimpin was quite wary of being filmed – mostly because his previous experiences with film crews had been awful. TV producers seemed only interested in ridiculing the "crazy artist". It took some time for me to gain the artist's trust, to convince him that I was truly and deeply interested in his working process. Over time, Trimpin's openness, curiosity, and sheer delight at the world around him all made the filmmaking process a joy. (...) As always, the term "documentary" remains problematic. Suffice it to say that this non-fiction film is a constructed representation, as stringently produced as any cinema verite.*



PETER ESMONDE. Trained as a filmmaker at Yale University and the American Film Institute Conservatory. He spent more than a decade working in New York City and Los Angeles at various tasks in the film industry: associate producer, writer, researcher, story analyst, assistant editor, sound editor etc. He worked as a producer at Discovery Channel in the mid-1990s. He finally emerged in

2005 as a producer and director of documentaries. He has also taught film, media, and/or information design at various universities in the US. Although he has worked on dozens of other films, this is his documentary feature debut.

FILMOGRAPHY 2009 TRIMPIN - THE SOUND OF INVENTION, DOC

THE WHITE STRIPES: UNDER GREAT WHITE NORTHERN LIGHTS **THE WHITE STRIPES: UNDER GREAT WHITE NORTHERN LIGHTS**

SYNOPSIS Alternative rock duo The White Stripes toured Canada in 2007. Director Emmet Malloy filmed them. The result: this music documentary.

DIRECTOR'S COMMENT *Certainly the priority was to get the shows and the music and the experience but it was all the other things that kind of made the film a little more than the average shoot where once you've seen one song you've seen them all. We were at different locations and each show we were trying to present it a little differently. And that's why people are able to sit through this and feel like this is kind of like a movie, there's a relationship, there's this milestone of the band's 10th anniversary and the vintage cars and meeting weird people and the dynamic in the relationship. And I think that's the cool thing about the movie is at the end you learned a lot but you also didn't really learn anything. You're left with just as many questions.*

**USA 2009**

DOCUMENTARY, B/W, HDCAM, 93 MIN.

DIRECTOR: EMMETT MALLOY **PRODUCER:** MIKE SARKISSIAN **CINEMATOGRAPHY:** GILES DUNNING **EDITOR:** TIM WHEELER **CAST:** JACK WHITE, MEG WHITE **WORLD SALES:** VME GLOBAL **PRODUCTION:** THREE FOOT GIANT/WOODSHED FILMS

EMMETT MALLOY. Has directed numerous music videos and short surf films, and one feature film. This is his first feature-length documentary.

FILMOGRAPHY (SELECT) 2009 THE WHITE STRIPES: UNDER THE GREAT WHITE NORTHERN LIGHTS, DOC; 2001 OUT COLD; 2000 THICKER THAN WATER, SHORT



SYNOPSIS *Nowhere Boy* chronicles Lennon's life from 1955, when he was a rebellious 15-year-old living in stifling suburbia with his Aunt Mimi and his difficult relationship with his mother (Anne Marie Duff), delves into the beginning of his music career with his first band the Quarrymen, and ends with his departure for Hamburg with two other unknowns, Paul McCartney and George Harrison.

NOWHERE BOY NOWHERE BOY**UNITED KINGDOM/CANADA 2009**

FEATURE, COLOUR, 35 MM, 95 MIN.

DIRECTOR: SAM TAYLOR WOOD **PRODUCER:** ROBERT BERNSTEIN **SCREENPLAY:** JULIA BAIRD, MATT GREENHALGH **CINEMATOGRAPHY:** SEAMUS MCGARVEY **EDITOR:** LISA GUNNING **CAST:** AARON JOHNSON; KRISTIN SCOTT THOMAS; THOMAS SANGSTER; ANNE-MARIE DUFF; DAVID MORRISSEY **SWEDISH DISTRIBUTION:** NORDISK FILM

SAM TAYLOR WOOD. A member of the Young British Artists movement, Sam Taylor-Wood is a British conceptualist artist whose work includes photography and cinema.

FILMOGRAPHY 2009 NOWHERE BOY; 2008 LOVE YOU MORE; 2006 DESTRICED



SEVDAH SEVDAH



CROATIA, BOSNIA AND HERZEGOVINA 2009

DOCUMENTARY, COLOUR, HDCAM, 66 MIN.

DIRECTOR: MARINA ANDREE **PRODUCER:** DARIJA KULENOVIC GUDAN, MARINA ANDREE **SCREENPLAY:** JELENA PALJAN, MARINA ANDREE **CINEMATOGRAPHY:** SANDI NOVAK **EDITOR:** STASA CELAN, MARINA ANDREE **MUSIC:** DAMIR IMAMOVIC **CAST:** DAMIR IMAMOVIC, MARINA ANDREE, NEDZAD IMAMOVIC, AMIRA MEDUNJANIN, HASIM MUHAREMOVIC, VESNA ANDREE **NORDIC PREMIERE**

SYNOPSIS *Sevdah* is a feeling about life imbued with melancholy, yearning and beautiful sorrow. In Bosnia it is expressed through their traditional sad song—sevdalinka. This unique song-form, which has been alive for more than 400 years in Bosnia, is often compared with fado or blues. Instead of aiming to define sevdah, this film is evoking that feeling through stories, music and pictures. Different people will bring stories to film, but three of them carry three basic film lines. These people are Farah, Damir and Marina. The writer, the musician and the director. The death of their mutual friend writer and lover of sevdalinka, Farah, has brought musician Damir and director Marina together. Trying to deal with their own loss and grief, they decide to create a film about sevdah. They create it as an emotional, musical, lyrical and visual journey through the soul of Bosnia, through their own emotions and memories.

DIRECTOR'S COMMENT *What had to happen to me to become a character in this film and its director? There had to be a war in my hometown Sarajevo. I had to move to another town and stay there for more than half of my life. I had to grow up and acknowledge the extent to which Bosnia defines me. Farah had to show up in my life and remind me of that. Farah had to die, so I would comprehend how I became part of her journey through sevdah. Everything that happened has merged into my own personal sevdah and has given me the urge to express it in this film.*



MARINA ANDREE. Born in 1973 in Sarajevo, Bosnia and Herzegovina. She graduated from Academy of Drama Arts, the department for film editing, in Zagreb, Croatia in 1997. In 2001 she co-founded the film production company Studio dim. Since then, she has directed more than 30 music videos, 50 commercials and numerous corporate films. She works as a director and producer. This is her first feature-length documentary.

FILMOGRAPHY 2009 SEVDAH, DOC; 1999 – 2006 CROATIA AIRLINES, IN FLIGHT ENTERTAINMENT, 32 SHORT DOCS

SAY MY NAME SAY MY NAME



THE NETHERLANDS 2009

DOCUMENTARY, COLOUR, HDCAM, 73 MIN.

DIRECTOR: NIRIT PELED **PRODUCER:** DAVE HEMMINGG **CINEMATOGRAPHY:** DAVE HEMMINGWAY, NIRIT PELED **EDITOR:** CHRIS SCHEER, CHRISTOPHER HILLS-WRIGHT, NIRIT PELED. **MUSIC:** RONEN SABO, DAVE HEMMINGWAY **CAST:** AARIES, BIG MANDA, CHOCOLATE THAI, DR. ROXANNE SHANTE, ERYKA BADU, ESTELLE, GEORGIA GIRLS, GTA CREW, INVINCIBLE, JEAN GRAE, MC LYTE, MIZ KORONA, MONIE LOVE, MYSTIC, PRINCESS AND DIAMOND, REMY MA, RAH DIGGA, SPARKY DEE, SHANIKA, TRINIE. **WORLD SALES:** MAMAMESS **INTERNATIONAL PREMIERE**

SYNOPSIS In a hip hop and r'n'b world dominated by men and noted for misogyny, the unstoppable female lyricists of *Say My Name* speak candidly about class, race, and gender in pursuing their passions as female MCs. This worldwide documentary takes viewers on vibrant tour of urban culture and musical movement: from hip hop's birthplace in the Bronx, to grime on London's Eastside. Featuring interviews from a diverse cast of women including Remy Ma, Rah Digga, Jean Grae, Erykah Badu, Estelle and newcomers Chocolate Thai, Invincible and Miz Korona, this powerful documentary delves into the amazing personal stories of women balancing professional dreams with the stark realities of poor urban communities, race, sexism, and motherhood. The more than 18 artists featured in *Say My Name* battle for a place in a society that creates few chances for women. From emerging artists filled with new creativity, to true pioneers like MC Lyte, Roxanne Shante, and Monie Love, these are women turning adversity into art.

DIRECTOR'S COMMENT *Say My Name began in 2004 as a documentary film project about Hip Hop's leading female MCs. I began my research intent on following up on the women who'd inspired me, the ones whose albums line my shelves. It became a portrayal of up-and-coming women in the USA and London, UK. Now, It's about women, life and Hip Hop. Spot the switch? Now the women lead.*



NIRIT PELED. Born in 1973. Israeli director and producer. Educated at the Rietveld Art Academy in Amsterdam, and postgraduate studies at the Sandberg Institute in Amsterdam.

FILMOGRAPHY 2009 SAY MY NAME, DOC; 2008 POETRY IN MOTION, SHORT ANIM; 2006 REDNOSE GOES CUBA, SHORT DOC; 2006 WORLD URBAN FORUM, SHORT DOC; 2005 INTRODUCING DANNY, SHORT ANIM

CRITIC'S WEEK

Four Swedish film critics and three foreign ones (representing the FIPRESCI jury at the festival) have each selected a film, whose first screening they will personally introduce.

DE HELAASHEID DER DINGEN **THE MISFORTUNATES**



BELGIUM 2009

FEATURE, COLOUR, 35 MM, 108 MIN.

DIRECTOR: FELIX VAN GROENINGEN **PRODUCER:** DIRK IMPENS **SCREENPLAY:** CHRISTOPHE DIRICKX, FELIX VAN GROENINGEN, BASED ON THE NOVEL BY DIMITRI VERHULST **CINEMATOGRAPHY:** RUBEN IMPENS **EDITOR:** NICO LEUNEN **MUSIC:** JEF NEVE **CAST:** KENNETH VANBAADEN, VALENTIJN DHAENENS, KOEN DE GRAEVE, WOUTER HENDRICKX **WORLD SALES:** MK2 **PRODUCTION:** MENUET

SYNOPSIS Thirteen-year-old Gunther Strobbe lives with his irresponsible father and uncles at his grandmother's house. There, he is exposed daily over-consumption of alcohol, picking up women and shameless hanging out and doing nothing. Everything points to Gunther continuing in his father's and uncles' footsteps. Or will he yet manage to escape his misfortune?

DIRECTOR'S COMMENT *I was looking for a book to turn into a film. I don't read much, but I fell for Dimitri Verhulst's previous books. He writes books I would want to be able to write, but I don't have the chops for that. He is unusually harsh and yet poetic, I find that extremely good. He dares to go beyond, writes what others don't dare say. He paints a picture of all human failings: merciless but with humour. He brutally exposes people but at the same time loves them. I felt as if it was speaking to me.*



FELIX VAN GROENINGEN. Born in 1978. Graduated with a master's degree in Audiovisual Arts from the KASK in Ghent. He made a few short films and wrote and directed various theatre pieces. He also played the leading role in the play Aalst. After various detours through the cultural world, Felix decisively chose to return to his first love: making movies.

FILMOGRAPHY 2009 THE MISFORTUNATES; 2007 WITH FRIENDS LIKE THESE; 2004 STEVE + SKY; 2001 BONJOUR MAMAN, SHORT; 2000 50CC, SHORT; 1999 TRUTH OR DARE, SHORT

YEO-HAENG-JA **A BRAND NEW LIFE**



SOUTH KOREA/FRANCE 2009

FEATURE, COLOUR, 35MM, 92 MIN.

DIRECTOR: OUNIE LECOMTE **PRODUCER:** CHANGDONG LEE, LAURENT LAVOLÉ, JOONDONG LEE **SCREENPLAY:** OUNIE LECOMTE **CINEMATOGRAPHY:** KIM HYUN-SEOK **EDITOR:** KIM HYUNGJOO **MUSIC:** KIM HYUNGJOO **CAST:** KIM SAERON PARK DOYEON KO A-SUNG **WORLD SALES:** FINECUT CO., LTD. **SWEDISH PREMIÈRE**

SYNOPSIS 1975. 9-year-old Jinhee is entrusted by her father to an orphanage run by Catholic nuns. She can't believe that her father has abandoned her and attempts to run away. In vain, she finally accepts her fate, forced to hope and wait for her possible adoption. Jinhee gets used to life in the orphanage with Sookhee, a girl three years her senior and Yesin, 17, the oldest of the girls. Jinhee's time at the orphanage will be one of multiple and permanent separations, of barely forged bonds destined to be shattered. And, at the journey's end, there will be the promise, perhaps of a new life – of a brand new life.

DIRECTOR'S COMMENT *A Brand New Life is inspired by the year I spent from 1975 to 1976 in the St. Paul orphanage in Seoul with Catholic nuns. While it is hard to play down the autobiographical side, I have no intention of making a simple reconstruction of my experiences. On the contrary, I wish to translate in the present the emotions of a little girl facing two extraordinary events: abandonment and adoption. What I want to show is the intensity of this experience. Jinhee struggles throughout the story to keep her bonds alive. Because she fights against what is dying within her, the film's form will reveal her thirst for life.*



OUNIE LECOMTE. Born in 1966 in Seoul, South Korea. She left Korea for France at the age of 9 when a Protestant family adopted her. She worked on a number of films: as an actress with Olivier Assayas (Paris S'éveille), as a costume designer, notably for Sophie Fillières. In 2006, she enrolled at the Femis Screenwriting Workshop where she started to write this film which is her feature debut.

FILMOGRAPHY 2009 A BRAND NEW LIFE

LA PIVELLINA LA PIVELLINA

SYNOPSIS Abandoned in a park, the two-year-old girl Asia is found by Patti, a circus woman living with her husband Walter in a trailer park in San Basilio on the outskirts of Rome. With the help of Tairo, a teenager who lives with his grandma in an adjacent container, Patti starts to search for the girl's mother and gives the girl a new home for an uncertain period of time. A film about a cosmos of outcasts in present-day Italy: a tale of courage and discrimination, of loss and togetherness, a look behind the corrugated-iron fence of a gated community.

DIRECTOR'S COMMENT *We wrote the story with an extremely concrete beginning and an extremely concrete ending. The dialogues weren't written down. An hour before shooting started I talked to Patti, Tairo or Walter, told them which scenes we had planned and what would have to be in the conversation. How they formulated their lines and the order was left up to them. We'd never use artificial light because we always want to be as close to the reality as possible. Whether a face is perfectly lit isn't as important to us, on the contrary, in a trailer that would mean that something's not right, which is why we don't do anything in that direction. Larger budgets always take away a certain amount of freedom, which we need. Working according to a detailed plan isn't natural for us, and that would also destroy our enjoyment of filmmaking. Our work style is also based on the interplay of a number of factors - a certain enthusiasm and spirit of cooperation is created among the crew, and that carries us along.*



ITALY/AUSTRIA 2009

FEATURE, COLOUR, 35 MM, 100 MIN.

DIRECTOR: RAINER FRIMMEL, TIZZA COVI **PRODUCER:** RAINER FRIMMEL, TIZZA COVI **SCREENPLAY:** TIZZA COVI **CINEMATOGRAPHY:** RAINER FRIMMEL **EDITOR:** TIZZA COVI **MUSIC:** TIZZA COVI **CAST:** PATRIZIA GERARDI, TAIRO CAROLI, WALTER SAABEL, ASIA CRIPPA **WORLD SALES:** FILMS DISTRIBUTION **PRODUCTION:** VENTO FILM

TIZZA COVI: Born in 1971 in Bolzano, Italy. She lived in Paris and Berlin before studying photography in Vienna. After finishing her studies she went to Rome where she worked as a photographer.

RAINER FRIMMEL: Born in 1971 in Vienna, Austria. He also studied photography. In 2002 the couple founded their film production

company Vento Film to be able to produce their films independently. This is their feature debut.

FILMOGRAPHY 2009 LA PIVELLINA; 2005 BABOOSKA, DOC; 2001 THAT'S ALL, DOC



GIULIA NON ESCE LA SETA GIULIA DOESN'T DATE AT NIGHT

SYNOPSIS Guido is a best-selling writer. His latest book placed him among the five finalists for a prestigious literary prize. While he is in the throes of commitments that the candidature of his novel entail, he starts going to a swimming pool and decides he has to learn to swim, thus realising a desire he has had for quite some time. This is where he meets Giulia, a very charming woman, above all when she is in her element: water. A relationship springs up between Guido and Giulia that immediately shows shadowy areas. Because Giulia hides a secret, and a mysterious past



ITALY 2009

FEATURE, COLOUR, 35MM, 105 MIN.

DIRECTOR: GIUSEPPE PICCONI **PRODUCER:** LIONELLO CERRI, **SCREENPLAY:** GIUSEPPE PICCONI, FEDERICA PONTREMOLI **CINEMATOGRAPHY:** LUCA BIGAZZI **EDITOR:** ESMERALDA CALABRIA **MUSIC:** FRANCESCO BIANCONI **CAST:** VALERIO MASTANDREA, VALERIA GOLINO, PIERA DEGLI ESPOSITI, ANTONIA LISKOVA **WORLD SALES:** INTRAMOVIES SRL **NORDIC PREMIERE**

GIUSEPPE PICCONI. Between 1980 and 1983 he attended Gaumont's School of Cinematography, which was inspired and directed by Renzo Rossellini.

FILMOGRAPHY 2009 GIULIA DOESN'T DATE AT NIGHT; 2004 THE LIFE I WANT; 2003 MARGHERITA, RITRATTO CONFIDENZIALE, DOC; 2002 SANDRA, RITRATTO CONFIDENZIALE, DOC; 2001 LIGHT OF MY EYES; 1998 NOT OF THIS WORLD; 1997 LE PAROLE DEL CUORE; 1995 PENNILESS HEARTS; 1992 CONDEMNED TO WED; 1990 ASK FOR THE MOON; 1987 IL GRANDE BLEK



FELICIA INAINTE DE TOATE FIRST OF ALL, FELICIA



ROMANIA/SWEDEN/THE NETHERLANDS 2009

FEATURE, COLOUR, 35 MM, 108 MIN.

DIRECTOR: RAZVAN RADULESCU, **MELISSA DE RAAF** **PRODUCER:** ADA SOLOMON
SCREENPLAY: RAZVAN RADULESCU, MELISSA DE RAAF **CINEMATOGRAPHY:** TUDOR LUCACIU **EDITOR:** DANA BUNESCU **CAST:** OZANA OANCEA, VASILE MENTZEL, ILEANA CERNAT, ADINA ANDREI, SERBAN GEORGEVICI **WORLD SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** HI FILM PRODUCTIONS **SWEDISH DISTRIBUTION:** NOVEMBERFILM

SYNOPSIS In a time of no-thrill traveling, where taking a plane is like taking the bus, and in a culture that supports us to find our place everywhere under the sun, this story talks about the alienated condition of a 40 year old woman who believed to have followed her passion and now doesn't know anymore where she belongs. Felicia is returning to her home since 19 years, in The Netherlands, after the annual visit to her family in Bucharest. Her schedule is, as always, very tight: she starts packing too late, mother offers an elaborate breakfast and father fears that he will not live to see his daughter again.

DIRECTOR'S COMMENT *The title is, in a way, misleading. Time is the main character of First of all, Felicia. Secret, discrete or continuous and certainly elusive. It serves as a quiet frame for all our major choices, dissects through memories, blurs understanding and fiercely fuels our anger. I witnessed many times people close to each other trying to overcome the gap put in between them by time (space doesn't matter, really) and their torment broke my heart. They were debating old choices and irreversible consequences as if there was still a possibility to take them back. They were doing this with a violence that endangered the very love they were looking for. I did the same, myself, many times. We tried, in Felicia, to manipulate time through any means available, in order to show the underpinnings of emotions. There is no coldness in this approach, just the due amount of stupor and awe. Răzvan Rădulescu*



RAZVAN RADULESCU: Born in 1969 in Romania. He studied literature and opera directing in Bucharest. He wrote two novels and worked as an art director for magazines. In 1999 he started to write for film. He also worked as a script consultant for Cristian Mungiu's 4 Months, 3 Weeks, 2 Days.

MELISSA DE RAAF: Born in 1976 in the Netherlands. She is currently studying art theory, philosophy and media art in Germany. She is an independent curator of experimental film programs and exhibitions in the Netherlands, Germany and Russia and she works with visual artists, film- and documentary-makers on productions as writer

and director. She has written several screenplays, including Shelter (Dragomir Sholev) and Clean (Sylvie Michel Cassey).

FILMOGRAPHY 2009 FIRST OF ALL, FELICIA.

HARRAGAS HARRAGAS



ALGERIA/FRANCE 2009

FEATURE, COLOUR, 35MM, 103 MIN.

DIRECTOR: MERZAK ALLOUACHE **PRODUCER:** VERONIQUE ROFE **SCREENPLAY:** MERZAK ALLOUACHE **CINEMATOGRAPHY:** PHILIPPE GUILBERT **EDITOR:** SYLVIE GADMER **MUSIC:** DAVID HADJADJ **CAST:** NABIL ASLI, SAMIR EL HAKIM, SEDDIK BENYAGOUB, LAMIA BOUSSEKINE **WORLD SALES:** DOC & FILM INTERNATIONAL **NORDIC PREMIERE**

SYNOPSIS Mostaganem, 200 kilometers from Algiers on the coast. Hassan, a smuggler, carefully prepares with the utmost secrecy, a group of illegal immigrants to cross to Spain. Ten "burners" will participate in the trip. This is the odyssey of a group that illegally crossed the Mediterranean to southern Spain, the gateway to the coveted European Eldorado.



MERZAK ALLOUACHE. Born in Algiers, Algeria. He graduated from IDHEC film school in Paris in 1967. In 1976, he shot his feature debut, *Omar Gatlato*. After *Bab-El-Oued City* (1986), it became temporarily impossible for him to return to Algeria.

FILMOGRAPHY 2004 BAB EL WEB, FEATURE 2003 CHOUCHOU, FEATURE 2001 UN AUTRE MONDE 1995 SALUT COUSIN, FEATURE 1994 BAB EL OUED CITY, FEATURE

LOURDES LOURDES

SYNOPSIS Christine has been confined to a wheelchair for most of her life. In order to escape her isolation, she makes a journey to Lourdes, the iconic site of pilgrimage in the Pyrenees mountains. She wakes up one morning seemingly cured by a miracle. The leader of the pilgrimage group, a handsome 40-year-old volunteer from the Order of Malta, begins to take an interest in her. She tries to hold on to this newfound chance for happiness, while her cure provokes envy and admiration.

DIRECTOR'S COMMENT *Lourdes is a (cruel) fairy-tale, a day-dream or a nightmare. People of the entire world go to Lourdes hoping to get their health back, hoping for a miracle, because Lourdes is a place where the existence of miracles is still asserted, a place synonymous of hope, comfort and recovery for the desperate and the dying. (...) Lourdes is the stage on which this human comedy plays out: the pursuit of well-being and fulfillment that drives every human being is met with incompleteness and the arbitrary. Paralytics dream of being able to walk, the lonely long for friends, the hungry hope to be fed... (...) Someone is going to be saved? But why him and not me? A miraculous healing is unjust. Why is one person healed and not another? What can one do to be healed? Pray, like the mother of the apathetic girl; choose humility, like Cécile; or on the contrary, do nothing, like Christine?*



AUSTRIA/FRANCE/GERMANY 2009

FEATURE, COLOUR, 35 MM, 99 MIN.

DIRECTOR: JESSICA HAUSNER **PRODUCER:** MARTIN GSCHLACHT, PHILIPPE BOBER, SUSANNE MARIAN **SCREENPLAY:** JESSICA HAUSNER **CINEMATOGRAPHY:** MARTIN GSCHLACHT **EDITOR:** KARINA RESSLER **CAST:** SYLVIE TESTUD, LÉA SEYDOUX, BRUNO TODESCHINI, ELINA LÖWENSOHN, GERHARD LIEBMANN, LINDE PRELOG, HEIDI BARATTA, HUBSI KRAMAR, HELGA ILLICH **WORLD SALES:** COPRODUCTION OFFICE **PRODUCTION:** COOP99 FILMPRODUKTION **SWEDISH DISTRIBUTION:** FOLKETS BIO

JESSICA HAUSNER. Born in 1972 in Vienna, Austria. She studied directing at the Filmakademie of Vienna. This is her third feature.

FILMOGRAPHY 2009 LOURDES; 2006 TOAST, SHORT; 2004 HOTEL; 2003 FRIENDLY ALIEN, DOC; 2001 LOVELY RITA; 1999 INTERVIEW, SHORT; 1996 FLORA, SHORT



ANOTHER VIEW

Filmmakers who challenge our weary eyes, who tell a tale in a new way. Like Sally “Orlando” Potter’s new experimental film *Rage*, about murder on the catwalk.

RAGE RAGE



UNITED KINGDOM/USA 2009

FEATURE, COLOUR, 35MM, 99 MIN.

DIRECTOR: SALLY POTTER **PRODUCER:** CHRISTOPHER SHEPPARD, ANDREW FIERBERG **SCREENPLAY:** SALLY POTTER **EDITOR:** DANIEL GODDARD **MUSIC:** SALLY POTTER AND FRED FRITH **CAST:** SIMON ABKARIAN PATRICK J. ADAMS RIZ AHMED BOB BALABAN ADRIANA BARRAZA STEVE BUSCEMI JAKOB CEDERGREN LILY COLE JUDI DENCH EDDIE IZZARD JUDE LAW JOHN LEGUIZAMO DAVID OYELOWO DIANNE WIEST **WORLD SALES:** 6 SALES **NORDIC PREMIERE**

SYNOPSIS Seven days, 14 characters, a schoolboy and his website. An accident, a murder and a crisis in New York's fashion industry. Broken dreams, bitter conflict, secret confessions: a tragicomedy about the effects of globalization in the age of information.



SALLY POTTER. Born in 1949 in London, United Kingdom. At the age of 16 she joined the London Filmmakers' Co-op where she made several shorts with an 8mm camera. She was trained at the London School of Contemporary Dance and she formed her own dance outfit in 1974. Her work has, from the early 1970's, embraced dance, theatre, music and film. In 1979 she made her first

black-and-white short, *Thriller*. Her most well-known film was *Orlando* in 1992. As with all her films, she has written the screenplay for *Rage*.

FILMOGRAPHY 2009 RAGE; 2004 YES; 2000 THE MAN WHO CRIED ... AKA THE MAN WHO CRIED - LES LARMES D'UN HOMME (FRANCE); 1997 THE TANGO LESSON ... AKA LA LEÇON DE TANGO (FRANCE) ... AKA LA LECCIÓN DE TANGO (ARGENTINA) ... AKA TANGO-FIEBER (GERMANY); 1992 ORLANDO; 1988 I AM AN OX, I AM A HORSE, I AM A MAN, I AM A WOMAN ... AKA WOMEN FILMMAKERS IN RUSSIA (USA); 1987 TEARS, LAUGHTER, FEAR AND RAGE: RAGE, TV; 1987 TEARS, LAUGHTER, FEAR AND RAGE: TEARS, TV; 1983 THE GOLD DIGGERS; 1980 LONDON STORY; 1979 THRILLER

THE SOUND OF INSECTS - RECORDS OF A MUMMY THE SOUND OF INSECTS - RECORDS OF A MUMMY



SWITZERLAND 2009

DOCUMENTARY, COLOUR, 35MM, 88 MIN.

DIRECTOR: PETER LIECHTI **PRODUCER:** PETER LIECHTI **SCREENPLAY:** PETER LIECHTI **CINEMATOGRAPHY:** MATTHIAS KÄLIN, PETER LIECHTI **EDITOR:** TANIA STÖCKLIN **MUSIC:** NORBERT MÖSLANG **CAST:** PETER METTLER, DORAINÉ GREEN **WORLD SALES:** AUTOLOOK FILMSALES **PRODUCTION:** LIECHTI FILMPRODUCTION GMBH **SWEDISH PREMIERE**

SYNOPSIS The fascinating story of how the mummified corpse of a 40-year-old man was discovered by a hunter in one of the most remote parts of the country. The dead man's detailed notes revealed that he actually committed suicide through self-imposed starvation only the summer before. *The Sound of Insects* is a rapprochement of a fictional text based on a true event, a cinematic manifesto for life, challenged by the main character's radical renunciation of life itself.

DIRECTOR'S COMMENT *X's dramatic monologue is not addressed to anyone in particular. It is neither descriptive nor retrospective, but deals entirely with the moment. There is no lamentation, no self-pity, no sentimentality. [...] X's lack of origin and history, his anonymity is analogous to the general alienation of the human being in a global world: the interchangeability of the negligible "characteristics" of his personality corresponds with the attitude towards life in an out-and-out materialistic society. He only becomes a vital, tangible individual – for himself as well – with his extraordinary capacity for suffering and the monstrous masochism of his act. [...] Ultimately, the nameless man's manner of dying also constitutes the most radical form of renouncement: a total retreat from the hustle and bustle in an achievement-oriented society, the unmitigated refusal to consume, to partake in the haste of this life. The underlying criticism of today's materialism is palpable.*



PETER LIECHTI. Born in St. Gallen, Switzerland, in 1951. He studied Art History at the University of Zürich. Since 1986 he has freelanced as a scriptwriter, director, producer and cameraman. He has held workshops in Geneva, Zürich, Munich, Hamburg, Capetown, Beijing.

FILMOGRAPHY 2009 THE SOUND OF INSECTS; 2006 hardcore CHAMBERMUSIC; 2004 NAMIBIA CROSSINGS; 2003 LUCKY JACK; 1997 MARTHA'S GARDEN; 1995 SIGNER'S SUITCASE, DOC; 1991 A HOLE IN THE HAT, VIDEO; ROMAN SIGNER, ZUENDSCHNUR, SHORT; 1990 GRIMSEL, DOC; 1989 KICK THAT HABIT, SHORT; 1987 TAUWETTER, SHORT EXPR; 1986 AUSFLUG IN GEBIRG, SHORT; SOMMERHUEGEL, SHORT EXPR.

THE HEART OF NO PLACE THE HEART OF NO PLACE

SYNOPSIS Everyone knows that Yoko Ono didn't break up the Beatles; the Fab Four themselves wanted to split by the end of the 60s. Yet a conspiracy theory persists that Ono had been planned by a Japanese corporation to destroy the band. Weren't the Americans – their hardware industry rapidly sinking and hopes for their intellectual properties as the main commodity of the 21st century rising – more likely to profit from their absence? The year is 1999. The place: a city in the Northern Hemisphere. Rock widow Y. surfs the Web looking for shadows of her dead husband, the (Former) Artist Known as John. Through an encounter with Andrea, a young journalist with wild ideas about art and technology, and with Daniel Mohn, the head of Monosoft, she begins to find her way through the post-Cold War wasteland, where maps are redrawn with sugar and glass. Shot entirely on Digital 8 and pieced together on a desktop, the no-budget film features songs by Yoko Ono, Dieter Moebius (Cluster) and Michael Rother (Kraftwerk, Neu), Anna Homler and the Dark Bob, with the onscreen participation of many other art – and Krautrock luminaries.

DIRECTOR'S COMMENT *The Heart of No Place originates in an internal dialogue between my own experiences as an artist and as a Japanese woman, and the life and work of Yoko Ono. Although the film pays tribute to Ono – who changed the way we see art, music, celebrity and Japanese women – it is not a "bio-pic." Rather, it is about how our generation has dealt with its losses and ultimately found its way. It's also a theory of economy and history put through a surrealist's mind – how people's desires move history, and how artists, by instigating these desires, participate in this process.*



USA 2009

FEATURE, COLOUR, DIGIBETA PAL, 85 MIN.

DIRECTOR: RIKA OHARA **PRODUCER:** RIKA OHARA **SCREENPLAY:** RIKA OHARA
CINEMATOGRAPHY: RIKA OHARA **EDITOR:** RIKA OHARA **MUSIC:** JOHN PAYNE
CAST: CHARLES LANE, DANIEL LYNCH MILLNER, RIKA OHARA, JOHN PAYNE, JUDITH LEWIS, TRESS MACNEILLE, SARAH HOLBERT **NORDIC PREMIÈRE**

RIKA OHARA. Born in 1961 in Saitama, Japan. She came to the U.S. as a painter and studied photography with Czech surrealist Vilem Kriz, earning her MFA from California Institute of the Arts in 1985. She began making performance art works during the 1980s. Her performance-installations have been staged around the globe. She received a California Community Foundation Fellow-

ship in Multimedia in 2004 and currently lives in Los Angeles.

FILMOGRAPHY 2009 THE HEART OF NO PLACE; 2006 THE POTATO WOMAN, SHORT; 2002 SHELTER 9, VIDEO; 2001 1.332 FEET BELOW THE SEA, SHORT ANIM; 1999 TOUCH (REANIMATION), SHORT



SYNOPSIS A portrait of the real and imaginary life of Antoine, a boy detective who runs, drives, makes decisions, hosts radio shows and adores simultaneous telephone conversations. Over the course of two years he uses a mini-boom microphone to discover and capture the sounds surrounding him. In this manner he co-created the soundtrack of this film. This child, who is of Vietnamese origin, was born one hundred days prematurely. He is integrated into the regular school system in Montreal, with unprecedented success. Antoine is five years old and he is blind.

DIRECTOR'S COMMENT *Questioning myself about the relation between the imaginary and the construction of the personality, I invited Antoine to the creation process of this movie. For the first time, he plays a symbolic game where he becomes Detective Antoine (...). With incredible enthusiasm, he collaborates to the soundtrack creation by capturing and choosing sounds and creating and recording sounds. Therefore, Antoine proposes us a point of view, worthy of his universe. His detective missions gave him the motivation to search, the pleasure to dream and the satisfaction to learn. He also gave himself the liberty of becoming a journalist and invented a radio show where he asks questions, explains his missions and shares his discoveries. (...) He learns how to manipulate a camera, he understands the mechanism of filmmaking and chooses the equipment to capture the sounds. He verifies, compares and suggests. Without skipping any details, he collaborates to each creation stages. Through his steps, his hearing and his touch, Antoine visited the images that he will never see. He integrated them in his uneatable and quiet universe.*



CANADA 2008

DOCUMENTARY, COLOUR, HDCAM, 82 MIN.

DIRECTOR: LAURA BARI **PRODUCER:** DANIEL CROSS, MILA AUNG-THWIN **SCREENPLAY:** LAURA BARI **CINEMATOGRAPHY:** LAURA BARI **EDITOR:** SOPHIE FARKAS
BOLLA MUSIC: RAMACHANDRA BORCAR **CAST:** ANTOINE HOANG **WORLD SALES:** EYESTEELFILM **SWEDISH PREMIÈRE**

LAURA BARI. Born in 1964 in Argentina. She has been living in Montreal for the past 20 years. Her career path has brought her to unite Art and education, specializing in childhood.

FILMOGRAPHY 1999 AND 2002, CORNEMUSE: LAURA BARI DIRECTED OVER 300 DOCUMENTARY VIGNETTES FOR A TELEVISION PROGRAM ENTITLED. 2006-2009, TOC-TOC-TOC: CO-CONCEPTOR OF A CHILDREN'S TELEVISION SHOW.



FISH STORY FISH STORY



JAPAN 2009

FEATURE, COLOUR, 35 MM, 112 MIN.

DIRECTOR: YOSHIHIRO NAKAMURA **PRODUCER:** YASUSHI UTAGAWA, HITOSHI ENDO **SCREENPLAY:** HAYASHI TAMIO **CINEMATOGRAPHY:** KOMATSU TAKASHI (JSC) **EDITOR:** EISUKE OHATA **MUSIC:** SASAKI TSUGIHIKO **CAST:** ITO ATSUSHI, KORA KENGO, HAMADA GAKU, TABE MIKAKO, MORIYAMA MIRAI **WORLD SALES:** CJ ENTERTAINMENT **NORDIC PREMIERE**



YOSHIHIRO NAKAMURA. Born in 1970 in Ibaraki, Japan. He was assistant director to SAI Yoichi's films *Doing Time* (2002) and *Quill* (2004). He has written screenplays for several thrillers such as *Dark Water* by NAKATA Hideo. His previous film was *The Foreign Duck, the Native Duck, and God in a Coin Locker* in 2007. He is currently one of Japan's most recognized directors.

SYNOPSIS A rock band writes a song called "Fish Story" based on a sentence from a badly translated novel by a quack translator. The song exceeds the boundaries of space and time and ties people and their stories together. 37 years go by, and the song strikes a comet and saves the Earth from total destruction in a truly touching, dramatic story. The song always saves the world. How? In 1975 a band records the song, "Fish Story". In 1982 while listening to the song, a man saves a woman from being raped. In 2007 the man's son comes across a ferry getting hijacked. In 2009 a woman who was on the ferry at the time "saves the earth" from terror.

DIRECTOR'S COMMENT After reading "Fish Story", I thought of the following. Everything that happens in the world is not a simple dot; everything is connected to form a single line. That includes the past, the present, and the future, people's anxiety, joy, and kindness. While depicting the realistic society of violence, this film carries the warmth of people's hearts, and it fully exhibits the director, ISAKA Kotaro's view of the world. We intended to make this novel into a pure but strong, allegorical and tender film with life's deep messages, and into a film that would encourage the audience to find a more positive self than yesterday.

FILMOGRAPHY 2009 FISH STORY; 2009 GENERAL ROUGE; 2008 JAJI NO FUTARI; 2008 THE GLORIOUS TEAM BATISTA; 2007 THE FOREIGN DUCK, THE NATIVE DUCK, AND GOD IN A COIN LOCKER; 2006 ROUTE 225

FIRST SQUAD: THE MOMENT OF TRUTH FIRST SQUAD: THE MOMENT OF TRUTH



RUSSIA/JAPAN/CANADA 2009

ANIMATION, COLOUR, 35MM, 70 MIN.

DIRECTOR: YOSHIHARU ASHINO **PRODUCER:** MISHA SHPRITS, ALJOSCHA KLIMOV, MISHA SHPRITS, ALJOSCHA KLIMOV, EIKO TANAKA **SCREENPLAY:** ALJOSCHA KLIMOV, MISHA SHPRITS **CINEMATOGRAPHY:** N/A **EDITOR:** SERGEY AKIMOV **MUSIC:** DJ KRUSH **CAST:** LIUBOMIRAS LAUCIAVICIUS GEORGI MARTIROSYAN ALEKSANDR PASHUTIN GENNADI SAJFULIN THEODOR SCHULER **WORLD SALES:** GOLDEN NETWORK ASIA **NORDIC PREMIERE**



YOSHIHARU ASHINO. Born in 1966 in Higashitone City in Yamagata prefecture, Japan.

SYNOPSIS It is 1942. The Red Army is putting up a violent and effective resistance against the German invaders. 14 year-old Nadya is a medium. In a deadly air raid the girl is shell-shocked. Recovering from her concussion, Nadya discovers her new gift – the ability to foresee the "Moments of Truth" – the most critical moments of future combat encounters. Nadya's ability is indispensable for the classified 6th Division of the Russian Military Intelligence, which is waging a secret war against the "Ahnenerbe" – an occult order within the SS. The Ahnenerbe summons from the realm of the dead the powerful prince of darkness, Baron von Wolff. With him on their side they hope to change the course of history and achieve world domination. To oppose the Baron Nadya decides to enlist the support of her old friends from the beyond – the Pioneers of the First Squad.

DIRECTOR'S COMMENT When we started working on *First Squad* five years ago we were led by the vision of restoring the images of our childhood to life while also expanding upon them. But because the language and standards of totalitarian (or anti-totalitarian) art had disappeared and been forgotten we

had to look to other visual languages to find one suited to tell a modern story set in the WWII. (...) As the project took a more distinct shape we realized that there was a more profound challenge to what we were doing. We were – at first without realizing it – telling a story of coming-of-age in a world of adults at war, with no absolute truths to fall back on. That is how we felt as teenagers in the Soviet Union and it is also, we believe, the way modern young people come to feel in the world we live in today. (...) While doing background research on WWII for the film we realized how much of what may be perceived as fantasy in our story was actually practiced – or at least seriously considered – at the time. Instead of being treated as merely elements of entertainment as they are today, metaphysics and occultism were, to various degrees and in different ways, instrumental as state policies both in the Third Reich and the USSR. (...) Another phenomenon we became aware of throughout the production is just how little contemporary people know about a relatively recent and by far the most devastating military conflict of modern history. This made us feel the social responsibility we have as artists, when addressing the young audience, to let them know that wars are not only what console games make them look like.

FILMOGRAPHY 2009: FIRST SQUAD (MOVIE) **DIRECTOR** 2003: TWEENY WITCHES (TV) **DIRECTOR** 2004: MIND GAME **KEY ANIMATION** 2001: PRINCESS ARETE (MOVIE) **KEY ANIMATION**

BUNU GERÇEKTEN YAPMALI MIYIN? **SHOULD I REALLY DO IT?**

SYNOPSIS This real-life feature follows the extraordinary life of Petra, a German woman living in Istanbul, in an ironic inversion of the familiar story of Turkish migrants to Germany. Her life will take such strange turns you'll think she's following a script. But really, we're watching a real life protagonist evolve in the face of life. For, ultimately, nothing is ever as surprising as life. Except, perhaps, fiction! During sessions with the mysterious, masked Herold, her life unfolds before our eyes and we will learn about everything: Istanbul, Germany, family, friends, drugs and death. *Should I Really Do It?* plays with these concepts of real life and fiction, documentary and drama. Could life ever be more interesting than fiction?

DIRECTOR'S COMMENT *In Should I Really Do It?, I endeavoured to explore the life of my protagonist without the conventional constraints of either documentary or fiction. As a result, this film challenges boundaries between fiction and reality in an entirely unconventional manner. Apparently impossible encounters between reality and fiction provide a solid rhythm underlying the drama, at the same time as they keep the audience's sense of curiosity alive. I hope this film offers viewers a unique opportunity to experience, in one woman's life, both how extraordinary reality can be, but also how very real the fictions are that keep us living.*

**TURKEY 2009**

FEATURE, COLOUR, 35 MM, 86 MIN.

DIRECTOR: ISMAIL NECMI **PRODUCER:** ISMAIL NECMI **SCREENPLAY:** ISMAIL NECMI
CINEMATOGRAPHY: ISMAIL NECMI **EDITOR:** ISMAIL NECMI **MUSIC:** SERKAN ALKAN
CAST: PETRA WOSCHNIK, HEROLD **PRODUCTION:** IN WORKS ISTANBUL

ISMAIL NECMI. Born in Turkey, he works as an independent filmmaker and photographer. After graduating in Law from Istanbul University, he collaborated on a number of movies, shorts and documentaries. Has worked as an instructor in Visual Communication Design and Photography at Istanbul Bilgi University.

FILMOGRAPHY 2009 SHOULD I REALLY DO IT?



FESTIVAL FAVOURITES

A selection of the most popular and award-winning films that have toured the festivals over the past year.

FESTIVAL FAVOURITES

DARBAREYE ELLY **ABOUT ELLY**



IRAN 2009

FEATURE, COLOUR, 35MM, 118 MIN.

DIRECTOR: ASGHAR FARHADI **PRODUCER:** ASGHAR FARHADI, MAHMOUD RAZAVI
SCREENPLAY: ASGHAR FARHADI **CINEMATOGRAPHY:** HOSSEIN JAFARIAN **EDITOR:** HAYEDEH SAFIYARI **MUSIC:** ANDREA BAUER **CAST:** GOLSHIFTEH FARAHANI, TARANEH ALIDOUSTI, SHAHAB HOSSEINI, MERILA ZAREI, MANI HAGHIGHI, PEYMAN MOADI, RANA AZADIVAR, AHMAD MEHRANFAR AND SABER ABAR **WORLD SALES:** DREAMLAB FILMS **SWEDISH PREMIERE**

SYNOPSIS After many years living in Germany, Ahmad is on a flying visit to Iran. His old university friends decide to organise three days together on the banks of the Caspian Sea. One of the women in the group, the joyful Sepideh, has taken the planning in hand. Unbeknown to her colleagues she has invited Elly, her daughter's nursery school teacher. Ahmad, having just disentangled himself from an unhappy German marriage, would like to settle down with an Iranian woman. Knowing this the friends gradually realise why Sepideh has invited Elly. Their attention turns to her and each one in turn lauds her qualities. On the second day, while everything seems to be going well, an incident occurs which leads to Elly's disappearance. The joyful atmosphere evaporates and harmony breaks down as the friends try to understand how and why she disappeared.

DIRECTOR'S COMMENT Cinema audiences have grown more mature and directors can no longer be content with force feeding them a set of preconceived ideas. Rather than asserting a world vision, a film must open a space in which the public can involve themselves in a personal reflection, and evolve from consumers to independent thinkers. Cinema has no other choice but to take up this approach, as I did when I made *About Elly*.



ASGHAR FARHADI. Born in 1972 in Isfahan, Iran. Whilst at school he took courses at the Iranian Young Cinema Society and started his career as a filmmaker by making super 8mm and 16mm films. He graduated with a Master's Degree in Film Direction from Tehran University in 1998. During his studies, he wrote and directed student plays, plays for national radio and directed

for TV. His feature debut was *Dancing in the Dust* in with 2003. This is his fourth feature.

FILMOGRAPHY 2009 ABOUT ELLY; 2006 FIREWORKS; 2004 BEAUTIFUL CITY; 2003 DANCING IN THE DUST

EASTERN PLAYS **EASTERN PLAYS**



BULGARIA/SWEDEN 2009

FEATURE, COLOUR, 35MM, 90 MIN.

DIRECTOR: KAMEN KALEV **PRODUCER:** STEFAN PIRYOV, FREDRIK ZANDER
SCREENPLAY: KAMEN KALEV **CINEMATOGRAPHY:** JULIAN ATANASSOV **EDITOR:** KAMEN KALEV, STEFAN PIRYOV, JOHANNES PINTER **MUSIC:** JEAN-PAUL WALL **CAST:** CHRISTO CHRISTOV, OVANES TOROSIAN, SAADET ISIL AKSOY, NIKOLINA YANCHEVA
WORLD SALES: MEMENTO FILMS INTERNATIONAL **SWEDISH DISTRIBUTION:** FOLKETS BIO **NORDIC PREMIERE**

SYNOPSIS Two brothers who've lost all contact are suddenly brought together when they have opposite roles in a racist beating: while Georgi who's recently joined a neonazi group participates in the violence, Itso witnesses and rescues the Turkish family. Georgi, now being asked to participate in larger events, starts to question his implication in the movement and Itso wonders if the beautiful Turkish girl he saved could be his ticket out from his sad life in Sofia. Only by reuniting will the two brothers be able to assess what they really want from life.

DIRECTOR'S COMMENT The theme that intrigues me is the intricacy of human communication, of relating to the other. Ethnic division sets the context of the whole story. It is probably the ultimate and striking outcome of human foolishness and ignorance. However, I am more interested in elaborating on the relationships between simple ordinary people. I believe that a close-up of personal interactions can be a more powerful, original and touching representation of larger-scale hatred and misunderstandings among people. That is why, several simple everyday life stories come together to weave the texture of the film. I see the stories as equally developed and simultaneously evolving without any of them standing out. I am deeply intrigued by the impossibility of people to come together, to connect with the other. What happens between Izil and Itso is, naturally, a counterpoint to all other relationships. It is the true coming together of two souls. Here language, faith and eye colour differences do not matter.



KAMEN KALEV. Born in 1975 in Burgas, Bulgaria. He graduated from the Femis Film School, Paris in 2002. Since then he has directed several shorts, more than 60 commercials and a number of music videos. This is his feature debut, he's currently working on his second feature *And I Am Robinson Crusoe* (working title).

FILMOGRAPHY 2009 EASTERN PLAYS; 2007 RABBIT TROUBLES, SHORT; 2005 GET THE RABBIT BACK, SHORT; 2003 ORPHÉE, SHORT

HERE HERE

SYNOPSIS A television switches on. A mind snaps. A man discovers his murdered wife. As he stares at her lifeless body, the events leading to her death play before him, like in a movie. 'Here' follows the journey of He Zhiyuan, a middle-aged man who struggles to make sense of his reality. Reeling from the sudden death of his wife, he loses the will to speak and is interned at Island Hospital. There, he meets strident kleptomaniac Beatrice with whom he forms an inexplicable bond. As He adjusts to life within, he is selected for an experimental treatment, which forces him to confront the devastating truth behind his past, present, and future. Meanwhile, a filmmaker visits Island Hospital to document the lives of the staff and patients.

DIRECTOR'S COMMENT *I first visited a mental asylum ten years ago. A close friend had been involuntarily incarcerated in a facility. As I walked with him towards the garden, we observed the other inmates, who were in turn observing us. Since then, a few more friends have experienced difficulty in distinguishing reality from illusion. One of them confused the reel for the real, and believed his actions were being recorded by a mysterious device installed in his television set and his life broadcast for everyone to see. More recently, I had the opportunity to visit a mental facility to prepare for a film I was planning to shoot. At the same time, I started researching new advances in clinical treatments of mental illness. I came across a report of an experimental treatment involving the video recording of dysfunctional families who were later made to analyse their own behaviour and relationships. This idea filled me with both a sense of excitement and uneasiness. In some way, 'Here' is a result of this ambiguity.*



SINGAPORE 2009

FEATURE, COLOUR, 35 MM, 86 MIN.

DIRECTOR: HO TZU NYEN **PRODUCER:** FRAN BORGIA, MICHEL CAYLA, JASON LAI
SCREENPLAY: HO TZU NYEN **CINEMATOGRAPHY:** JACK TAN **EDITOR:** FRAN BORGIA
CAST: JOHN LOW, JO TAN, HEMANG YADAV, ANDY HILLYARD, SUDEEP BHUPAL SINGH, PAUL LUCAS **WORLD SALES:** VISIT FILMS **PRODUCTION:** AKANGA FILM ASIA, M'GO FILMS, OAK3 FILMS, TZULOGICAL FILMS

HO TZU NYEN. Born and based in Singapore. He is a filmmaker and artist working in the audio-visual medium, and his projects traverse the fields of film, visual arts and the performing arts. His videos, paintings, performance-lectures, and theatrical projects have been presented at major art exhibitions, festivals and spaces around the world. He has made several shorts. This is

feature debut, and he is currently working on his second.

FILMOGRAPHY 2009 HERE; 2009 EARTH, SHORT; 2009 NEWTON, SHORT; 2008 LUCKY7, SHORT; 2007 REFLECTIONS, SHORT; 2006 SEJARAH SINGAPURA, SHORT; 2006 THE BOHEMIAN RHAPSODY PROJECT, SHORT; 4X4 EPISODES OF SINGAPORE ART, SHORT; 2003 UTAMA - EVERY NAME IN HISTORY IS I, SHORT



SYNOPSIS A horror-love story hybrid, where Ciarán Hinds plays a widower living in an Irish seaside town who is struggling to adjust to his new role as the sole caretaker of his two children. When he volunteers at a local literary festival, his life converges with an author of supernatural fiction and a self-obsessed novelist. The love triangle engenders passion and rage, and Hind's character finds himself increasingly haunted by apparitions too vivid to be mere nightmares.

DIRECTOR'S COMMENT *The Eclipse came about through my friendship with playwright Billy Roche. Billy sent me his short story collection, 'Tales from Rainwater Pond'. I was particularly drawn to a story called 'Table Manners', which was set amid the hustle and tussle of a literary festival. I loved the world of the story and suggested to Billy that we try writing a screenplay based on it. (...) At my wife's suggestion, Michael Farr became a widower. And in that moment I could see where the whole thing could go. I started writing about a man who was literally haunted by grief. He was also now free to find love anew and I knew that Lena Morelle, the writer he falls for, should write horror books, thus becoming the only person in the world who might believe he has been seeing terrifying ghosts. I also knew we were now making a horror movie. (...) it's a ghost story and a love story.*



IRELAND 2009

FEATURE, COLOUR, 35MM, 88 MIN.

DIRECTOR: CONOR MCPHERSON **PRODUCER:** ROBERT WALPOLE **SCREENPLAY:** CONOR MCPHERSON & BILLY ROCHE **CINEMATOGRAPHY:** IVAN MCCULLOUGH **EDITOR:** EMER REYNOLDS **MUSIC:** PHILIP BEGLEY **CAST:** CIARÁN HINDS, AIDAN QUINN, IBEN HJELJE **WORLD SALES:** MAGNOLIA PICTURES **SWEDISH PREMIERE**

CONOR MCPHERSON. Born in 1971 in Dublin, Ireland. He's a graduate from the University College in Dublin.

FILMOGRAPHY 2009 THE ECLIPSE; 2003 THE ACTORS; 2000 SALT-WATER (GIFF 2001); 2000 ENDGAME, TV



A MATTER OF SIZE A MATTER OF SIZE



ISRAEL/GERMANY/France 2009

FEATURE, COLOUR, 35MM, 92 MIN.

DIRECTOR: EREZ TADMOR, SHARON MAYMON **PRODUCER:** CHILIK MICHAELI, AVRAHAM PIRCHI, TAMI LEON, OLIVER SIMON **SCREENPLAY:** SHARON MAYMON, DANNY COHEN-SOLEL **CINEMATOGRAPHY:** DAVID GURFINKEL **EDITOR:** EINAT GLASER-ZARHIN **MUSIC:** EYAL LEON KATZAV **CAST:** ITZIK COHEN, TOGO IGAWA, IRIT KAPLAN, SHMULIK COHEN, ALON DAHAN, DVIR BENEDEK, LEVANA FINKELSTEIN **WORLD SALES:** KS INTERNATIONAL **NORDIC PREMIERE**

SYNOPSIS Four overweight friends from the Israeli city of Ramle are fed up of dieting and the dieting club they belong to. When Herzl (155 kilos) loses his job as a cook, and starts working as a dishwasher in a Japanese restaurant in Ramle, he discovers the world of Sumo where large people such as himself are honoured and appreciated. Through Kitano (60 kilos), the restaurant owner, a former Sumo coach in Japan, who is supposedly hiding from the Yakuza in Israel, he falls in love with a sport involving "two fatsos in diapers and girly hairdos". Herzl wants Kitano to be their coach but Kitano is reluctant – they first have to earn their spurs.

DIRECTOR'S COMMENT This is a story about self acceptance and about the coming out of fat people from the closet of humiliation. Using the comic drama genre, *A Matter of Size* is a sophisticated social protest against the "Dictatorship of Thinness" – which is an international subject. Our movie is about fat and rejected people in the society, who connect and fall in love with their bodies after they discover the world of sumo. This original idea was not treated yet in the Israeli cinema. As a social comedy, it is somewhat eccentric among other Israeli scripts. Comedies are rare in Israel where mainly political dramas are written and produced. (...) When Herzl, Aaron, Gidi and Sammy ultimately take part in the National Sumo Competition where Herzl wrestles down one contestant after the other, there's a strong emphasis on circular movements: Sumo symbolizes the "Circle of Life", growth and prosperity in the hero's life: Herzl will be going to Japan. This way we convey the warmth, joy of life and love which Sumo gives the hero(es).



EREZ TADMOR, SHARON MAYMON. Sharon Maymon. Born in 1973. Director and scriptwriter, a graduate of Camera Obscura College of Arts in Tel Aviv, where he studied scriptwriting, film direction and editing, 1995-2000. During those years he directed two shorts. Erez Tadmor. Born in 1974 in Herzlia, Israel. Director, scriptwriter and producer. Graduated in 1999 from Camera Obscura, after four years of studies.

ted in 1999 from Camera Obscura, after four years of studies.

FILMOGRAPHY SHARON MAYMON: 2009 A MATTER OF SIZE; 2006 MORTGAGE; 2000 HOLES; 1998 DO YOU LOVE ME? EREZ TADMOR: 2009 A MATTER OF SIZE; 2007 STRANGERS; 2006 OFFSIDE, SHORT; 2005 ALL IS WELL BY ME, DOC; 2003 STRANGERS, SHORT; THE LITTLE PRINCE, TV DOC; 2000 MOOSH, SHORT; 1997 DOUBLE HEPINESS, TV

JOHN RABE JOHN RABE



GERMANY/France/CHINA 2009

FEATURE, COLOUR, 35 MM, 130 MIN.

DIRECTOR: FLORIAN GALLENBERGER **PRODUCER:** MISCHA HOFMANN, JAN MOJTO, BENJAMIN HERRMANN **SCREENPLAY:** FLORIAN GALLENBERGER **CINEMATOGRAPHY:** JÜRGEN JÜRGES **EDITOR:** HANSJÖRG WEISSBRICH **MUSIC:** LAURENT PETTIGIRARD, ANNETTE FOCKS **CAST:** ULRICH TUKUR, DANIEL BRÜHL, GOTTFRIED JOHN, ANNE CONSIGNY, STEVE BUSCEMI **WORLD SALES:** BETA FILM GMBH **PRODUCTION:** HOFMANN & VOGES ENTERTAINMENT, EOS ENTERTAINMENT, MAJESTIC FILMPRODUKTION **SWEDISH DISTRIBUTION:** MIDGET ENTERTAINMENT

SYNOPSIS 1937. For nearly 30 years now, businessman John Rabe has been living with his wife Dora in the capital city of China, Nanking, where he heads the Siemens branch. It is difficult for him to return to Berlin, he has learned to love the country. During the farewell ball in his honor, Nanking is bombed by Japanese airplanes following the Japanese army's capture of Shanghai. As panic breaks out, Rabe resolutely opens the company gates and offers refuge to the families of his employees. While the Imperial Japanese Army unleashes a wave of brutality on the civilian population Rabe and his comrades courageously and skilfully negotiate with the Japanese and wrest a guarantee for a safety zone from them. Then the Japanese plan to use a pretence to storm the zone – and a race against time begins for Rabe.

DIRECTOR'S COMMENT In March 2006 I traveled for the first time to China, and I had John Rabe's diaries in my luggage and the plan to realize a big film based on the events in the diaries from the year 1937. Of course I was already aware at that time that the figure of Rabe and his story were a politically sensitive subject in many ways. For one thing, the Nanking Massacre provided and provides to this day reasons for tensions in the relationship between China and Japan (...). But the project also presented a tricky question from the German perspective: As a German, can you make a film that has a member of the Nazi party as the lead character who tries to rescue Chinese civilians from the Japanese aggressors by using the Nazi flag? (...) I wanted – as far as possible – to experience who this person was before I had to make the decision whether you could make a film about him, whether you may and even have to make a film about him.



FLORIAN GALLENBERGER. Born in 1972 in Munich, Germany. 1992-98 he studied at Hochschule für Fernsehen und Film in his hometown. He was a co-writer and one of the directors on the feature-length documentary *A Trick Of Light* in 1995, directed by Wim Wenders in collaboration with students of the HFF. His feature debut was *Shadows Of Time* in 2005.

FILMOGRAPHY 2009 JOHN RABE; 2004 SHADOWS OF TIME; 1999 QUIERO SER, SHORT; 1997 WHORE, SHORT; 1997 TANGO BERLIN, SHORT; 1993 MYSTERIUM EINER NOTDURFTANSTALT, SHORT

SAMSON AND DELILAH **SAMSON AND DELILAH**

SYNOPSIS Samson and Delilah live in an isolated world – a remote Aboriginal community in the Australian desert. Day in and day out – nothing changes and no one seems to care. Except for Samson, a cheeky 15 year-old who yearns for the horizon. Unable to express his desire for something more, Samson's private escape comes in a tin – he's a petrol sniffer. When a violent eruption takes place at home Samson breaks the cycle and his journey begins. 16 year-old Delilah is the sole carer of her artist grandmother, who fancies the hopeless Samson for her son-in-law. When Nana passes away Delilah is held responsible and the traditional punishment is harsh. Battered and bruised, Samson comes to Delilah's rescue. In a stolen car with no food, money or idea where they are headed they turn their backs on the community and head towards the desert horizon. The two teenagers soon discover that life outside the community can be cruel. Though hungry and rejected Samson and Delilah fall in love. It is all they have. It is real.

DIRECTOR'S COMMENT *Storytelling has been a way of life for my people over thousands of generations, from singing stories under the stars to celluloid on the screen. The medium has changed but the reasons for telling our stories have not. (...) The audience's journey through the darkness makes the light brighter at the end. Samson and Delilah's unconventional love is that light. Their challenges and struggles are inspired by what I see every day as I journey through my own life here in Central Australia. It is real. A sensitive film such as Samson & Delilah could quite easily die in the madness of conventional filmmaking: The crews, the trucks, the process. So we decided to take a different approach. One we know works. A small crew, no trucks, just the bare minimums. A crew chosen for their hearts, not their CVs.*

**AUSTRALIA 2009**

FEATURE, COLOUR, 35 MM, 101 MIN.

DIRECTOR: WARWICK THORNTON **PRODUCER:** KATH SHELPER **SCREENPLAY:** WARWICK THORNTON **CINEMATOGRAPHY:** WARWICK THORNTON **EDITOR:** ROLAND GALLOIS **MUSIC:** WARWICK THORNTON **CAST:** ROWAN MCNAMARA, MARISSA GIBSON, MITJILI GIBSON, SCOTT THORNTON **WORLD SALES:** ELLE DRIVER **PRODUCTION:** SCARLETT PICTURES, CAAMA PRODUCTIONS

WARWICK THORNTON. Born in 1970 in Alice Springs, Australia. He comes from the Katej people of central Australia. His career started as a cameraman in 1990 and he graduated from the Australian Film, Television and Radio School in 1997 with a BA in Cinematography. He has an extensive body of work as a cinematographer including the feature *Radiance*. He has written and directed several

shorts since 1996, the last being *Nana* in 2008. He has also directed a number of documentaries. This is his feature debut.

FILMOGRAPHY 2009 SAMSON AND DELILAH; 2007 NANA; 2005 GREEN BUSH

LE PERE DE MES ENFANTS **THE FATHER OF MY CHILDREN**

SYNOPSIS Grégoire Canvel has everything a man could want. A wife he loves, three delightful children and a stimulating job as a film producer. Discovering talented filmmakers and developing films that fit his conception of the cinema is precisely his reason for living. It fulfills him and Grégoire devotes almost all his time and energy to his work. He seems invincible, yet his prestigious production company is on its last legs. Too many productions, too many risks, too many debts. Storm clouds are gathering. Grégoire plows on at all costs, but one day, he is obliged to face the facts. In one word: failure. He is overwhelmed by fatigue, which soon turns into despair.

DIRECTOR'S COMMENT *This film stems from my encounter with Humbert Balsan. I first met him in early 2004. He wanted to produce my first film. His enthusiasm and trust were decisive for me in All is Forgiven. I didn't write this movie out of gratitude, however, but because of Humbert Balsan's personality. He had an exceptional warmth, elegance and aura. His energy, passion for films and sensitivity, which I took to be an invincible inner beauty, are what made me write the movie. Of course, there is also his suicide. [...] I wanted the film to express the paradox of contradictory movements within the same person, the conflict that can occur between light and darkness, strength and vulnerability, the desire to live and the urge to die.*

**FRANCE 2009**

FEATURE, COLOUR, 35MM, 110 MIN.

DIRECTOR: MIA HANSEN-LÖVE **PRODUCER:** PHILIPPE MARTIN **SCREENPLAY:** MIA HANSEN-LÖVE **CINEMATOGRAPHY:** PASCAL AUFFRAY **EDITOR:** MARION MONNIER **CAST:** CHIARA CASELLI, LOUIS-DO DE LENCQUESAING, ALICE DE LENCQUESAING **WORLD SALES:** LES FILMS DU LOSANGE **NORDIC PREMIERE**

MIA HANSEN-LÖVE. Born in 1981. Studied at the Paris Conservatoire d'Art Dramatique. 2003-2005 she wrote for the *Cahiers du Cinéma*. This is her second feature film.

FILMOGRAPHY (SELECT) 2009 THE FATHER OF MY CHILDREN; 2007 ALL IS FORGIVEN; 2004 APRÈS MÛRE RÉFLEXION, SHORT



SHE, A CHINESE SHE, A CHINESE



UNITED KINGDOM/CHINA/GERMANY 2009

FEATURE, COLOUR, 35MM, 98 MIN.

DIRECTOR: XIAOLU GUO **PRODUCER:** NATASHA DACK, CAROLINE COOPER CHARLES **SCREENPLAY:** XIAOLU GUO **CINEMATOGRAPHY:** ZILLAH BOWES **EDITOR:** ANDREW BIRD **MUSIC:** JOHN PARISH **CAST:** HUANG LU, GEOFFREY HUTCHINGS, CHRIS RYMAN **WORLD SALES:** FILMS BOUTIQUE **NORDIC PREMIÈRE**



XIAOLU GUO. Born in 1973 in China. After seven years of 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 also an author. Her novels include *"Village of Stone"* (2005) and *"A Concise Chinese-*

SYNOPSIS Mei, a young Chinese woman, leaves her monotonous village life behind for the excitement of the nearest big city. However, fired from her factory job, she falls in love with Spike, a hit man whose own past catches up with him. A random decision finds Mei in London, where she marries an elderly man, Mr. Hunt. Soon bored and alienated by her new life, she has an affair with Rashid, an Indian immigrant who runs a local take away restaurant. She starts living with him in the backroom of the restaurant.

DIRECTOR'S COMMENT As a mainland Chinese filmmaker, I think world cinema needs to move away from its focus on specific cultural identities – to go further, and to do something broader and wilder. My ambition is to make a film that challenges the traditional Chinese cinema style, and to cross over cultural borders, with a fresh artistic language and a personal voice. Also, I want to make a film with a strong attitude coming from the younger generation in modern China, speaking about the contemporary issues among young people in a globalised world. I feel that although Chinese cinema

has recently attracted a lot of attention all over the world, most successful Chinese films have "Chinese politics" or "an exotic China" as their main themes or subjects. Sometimes I feel "people" are absent. In this film, I want to portrait a character with a "private" voice that audiences can closely relate to and identify with. Mei is an enigmatic character. You, as a member of the audience, try to read her, to follow her, and to understand her behavior and her decisions on her life. Maybe you fail to understand her – perhaps she upsets you and disturbs you. Maybe you don't agree with her and are confused by her, but you are still strongly attracted by her and, after you leave the cinema, you will start to examine your own familiar world with new eyes.

English Dictionary For Lovers" (2007). She lives in London and Beijing.

FILMOGRAPHY 2009 SHE, A CHINESE

NEM VAGYOK A BARÁTOD I AM NOT YOUR FRIEND



HUNGARY 2009

FEATURE, COLOUR, 35 MM, 100 MIN.

DIRECTOR: GYÖRGY PÁLFI **PRODUCER:** JUDIT KASTNER, PÉTER MISKOLCZI, GABOR VARADI **SCREENPLAY:** GYÖRGY PÁLFI, ZSÓFIA RUTTKAY **CINEMATOGRAPHY:** DAVID LUKÁCS **EDITOR:** RÉKA LEMHÉNYI **CAST:** ISTVÁN SZÜLEK, GYÖNGYVÉR ORSZÁGH, KIM CORBISIER, KAMILLA FÁTYOL, ZSOLT PÁLL, CSABA GOSZTONYI, CSABA CZENE, KATI FARKAS, ESZTER TÓTH **WORLD SALES:** MAGYAR FILMUNIO

SYNOPSIS Sara loves Mark. They are going to have a baby. Mark also loves Sara – in his own way. Mark loves Sophie too. Just as well as Sophie loves Mark. But Sophie does not like when she is cheated. She rather likes it if she is pampered. And Andras likes to pamper Sophie. Andras would be happy to pamper his wife, Rita too. Because he loves her. He loves to twist the tail of her. But Rita does not like to be twitted. She would like to take care of somebody. So she takes care of Natasha. But Natasha does not care for anybody. She is dying. She is in love with life. And life means Jimmy for her right now. For Jimmy life also means Natasha – especially if she pays back the money he owes to Etele, that would save his life. Because Etele does not give mercy. Neither does Petra to Etele. Petra loves Etele. But Etele still loves Sara instead. And Sara loves Etele too – in her own way.

DIRECTOR'S COMMENT I am Not Your Friend is a film of improvisations – not only from the part of the nine amateur actors, but from the cinematographer, director and scriptwriters as well. The story unfolded itself instantly by the reactions and ideas of the actors during the 20 days of shooting and developed into what is presented to the audience. But the story is perhaps less important than the world which opens up in front of us, a taste of Budapest in January 2008. And even more important is the revelation that all those we travel next to on the metro or on the tram or those we stand together with in the queue at the grocery store or those we sit together with in the cinema, they are all the same humans as we are. A little bit good a little bit evil but definitely extremely exciting and lovable – in their own way.



GYÖRGY PÁLFI. Born in 1974 in Budapest, Hungary. Studied at the Theatre and Film Academy in Budapest.

FILMOGRAPHY 2009 I AM NOT YOUR FRIEND; 2006 TAXIDERMIA (GIFF 2007); 2002 HUKKLE

LEBANON **LEBANON**

SYNOPSIS The First Lebanon War, June 1982. A lone tank is dispatched to search a hostile town that has already been bombarded by the Israel Air Force. What seems to be a simple mission gets gradually out of control and turns into a death trap, a shivering nightmare. Shmuel the gunner, Assi the commander, Herzl the loader and Yigal the driver are the tank's crew. Four boys aged 20 plus who are operating a killing machine. They are not fighters, eager for battle, conquest or self-sacrifice. Entangled in the absurd and unfair war nets they are terrified to death by its horrors. They're brave kids losing their innocence in the most brutal way and being mentally destroyed. A sharp basic instinct will push them to the limits as they struggle hard to survive in a situation they cannot contain anymore, desperately trying not to lose their humanity amid the chaos of war.

DIRECTOR'S COMMENT *On June 6, 1982, at 6:15 AM, I killed a man for the first time in my life. I did not do so by choice, nor was I ordered to do so. I reacted in an instinctive act of self defense, an act with no emotional or intellectual motivation, only the basic survival instinct that takes no human factors into account, an instinct that forces itself on a person facing a*

SAMUEL MAOZ. Born in 1962 in Tel Aviv, Israel. At age 13, he received an 8mm movie camera and four minutes worth of film for his Bar Mitzvah. By the year he was 18, he had made dozens of shorts. He was trained in the Armored Corps in the Israeli army, and participated in the Lebanon war in 1982. In 1987 he completed his cinema studies at the Beit Zvi Academy of the Arts.

tangible threat of death. On June 6, 1982, I was 20 years old. 25 years after that miserable morning that opened the Lebanon War, I wrote the script for the film Lebanon. I had had some previous experience with the content, but whenever I began writing, the smell of charred human flesh returned to my nostrils and I could not continue. I knew that the smell would evoke indistinct scenes that I had buried deep within my mind. After years of passive trauma and violent anger attacks, I learned to identify the ominous moment and escape it in time. Better to live in denial than not to live at all. (...) When a person feels he has nothing to lose, he takes chances. That's how I felt in early 2007 when I started to write the script for Lebanon. I had hit rock bottom and decided to go all the way. This time, I would run away from the smell, that came first, as usual, but would let it take me to the blurry scenes. I would put them in focus, dive right in and cope with it all! Suddenly, I felt an uplift, a weird sense of euphoria. I'm not lost yet! I've still got fighting spirit. I went to bed early, got up in the morning and started to write.

FILMOGRAPHY 2009 LEBANON

**ISRAEL/France/GERMANY 2009**

FEATURE, COLOUR, 35 MM, 92 MIN.

DIRECTOR: SAMUEL MAOZ **PRODUCER:** **SCREENPLAY:** SAMUEL MAOZ **CINEMATOGRAPHY:** GIORA BEJACH **EDITOR:** ARIK LAHAV-LEIBOVICH **MUSIC:** NICOLAS BECKER **CAST:** YOAV DONAT, ITAY TIRAN, OSHRI COHEN, MICHAEL MOSHONOV, ZOHAR STRAUSS, DUDU TASA, ASHRAF BARHOM, REYMONDE AMSELLEM **WORLD SALES:** CELLULOID DREAMS **PRODUCTION:** METRO COMMUNICATIONS/ARIEL FILMS **SWEDISH DISTRIBUTION:** ATLANTIC

IL GRANDE SOGNO **THE BIG DREAM**

SYNOPSIS In 1968, during the leftist student revolts in Rome, a policeman who is passionate about theatre agrees to go undercover as a revolutionary student to infiltrate the protestors. He then falls in love with Laura, a young idealistic student.

**ITALY/France 2009**

FEATURE, COLOUR, 35 MM, 101 MIN.

DIRECTOR: MICHELE PLACIDO **PRODUCER:** CAMILLA NESBITT, PIETRO VALSECHI **SCREENPLAY:** DORIANA LEONDEFF, ANGELO PASQUINI, MICHELE PLACIDO **CINEMATOGRAPHY:** ARNALDO CATINARI **EDITOR:** CONSUELO CATUCCI **MUSIC:** NICOLA PIOVANI **CAST:** RICARDO SCAMARCIO, JASMINE TRINCA, LAURA MORANTE, MICHELE PLACIDO **WORLD SALES:** FILMS DISTRIBUTION **PRODUCTION:** TAODUE

MICHELE PLACIDO. Born in 1946 in Ascoli Satriano, Italy. He studied acting at the Centro Sperimentale di Cinematografia in Rome, and at the Academy of Dramatic Arts. He is both an actor and a director.

FILMOGRAPHY 2009 THE BIG DREAM; 2009 L'AQUILA 2009 - CINQUE REGISTI TRA LE MACERIE, VIDEO; 2005 ROMANZO CRIMINALE; 2004 OVUNQUE SEI; 2002 A JOURNEY CALLED LOVE; 1998 DEL PERDUTO AMORE; 1995 ORDINARY HERO; 1992 CLOSE FRIENDS; 1990 PUMMARIO



FESTIVAL FAVOURITES

PAJU PAJU



SOUTH KOREA 2009

FEATURE, COLOUR, 35MM, 110 MIN.

DIRECTOR: PARK CHAN-OK **PRODUCER:** JAE-MYUNG SHIM **SCREENPLAY:** PARK CHAN OK **CINEMATOGRAPHY:** KIM WOO HYUNG **EDITOR:** KIM HYUNG JOO **MUSIC:** JAN YOUNG KYU **CAST:** LEE SUN KYUN, SEO WOO, SHIM YI YOUNG, KIM BO KYOUNG **WORLD SALES:** M-LINE DISTRIBUTION **PRODUCTION:** TPS COMPANY **NORDIC PREMIERE**

SYNOPSIS Paju is the name of a place everyone has heard of but don't really know. There, we see a man sharing the lot of the neglected, and the women surrounding him. Bearing the paradox of liaison in the name of love, this place creates the traces of an unknown age.



PARK CHAN-OK. Born 1968 in South Korea. Studied film at Hanyang University and the Korea National University of Arts(KNUA).

FILMOGRAPHY 2009 PAJU; 2004 WARM SWAMP, SHORT; 2002 JEALOUSY IS MY MIDDLE NAME; 2000 VIRGIN STRIPPED BARE BY HER BACHELORS

CRACKS CRACKS



UNITED KINGDOM 2009

FEATURE, COLOUR, 35MM, 105 MIN.

DIRECTOR: JORDAN SCOTT **PRODUCER:** JULIE PAYNE, KWESI DICKSON, CHRISTINE VACHON, ROSALIE SWEDLIN, ANDREW LOWE **SCREENPLAY:** CAROLINE IP, BEN COURT. BASED ON THE NOVEL BY SHEILA KOHLER **CINEMATOGRAPHY:** JOHN MATHIESON **EDITOR:** VALERIO BONELLI **CAST:** EVA GREEN, JUNO TEMPLE, MARIA VALVERDE **WORLD SALES:** HANDMADE FILMS INTERNATIONAL **NORDIC PREMIERE**

SYNOPSIS Set in an austere and cloistered English girls' school in the mid-1930s, Cracks is a tale of innocence corrupted. An elite group of girls idolise their beloved teacher, Miss G. But their unhealthy bond is threatened by the arrival of an exotic and beautiful foreign student whose rejection of Miss G's attentions threatens the status quo and brings tragic consequences for them all.

DIRECTOR'S COMMENT Cracks was very interesting and multi-textured with so many different themes. It had this wonderful coming of age theme, coupled with the idea of "loss of innocence". I was drawn to the dark guru-like figure of Miss G and the underlying obsessive "love" story that develops. It resonated with me because it had shades of Picnic at Hanging Rock, Heavenly Creatures, and The Prime of Jean Brodie. I also thought it was quite original to explore the idea of that feral "Lord of the Flies" pack mentality through a group of girls. The book was set in a school in South Africa, but the writers had located it in England and with a contemporary tone. The novel was not set in a specific era, but once we started work I gravitated towards the thirties. In fact you could set it anywhere and at any point in history because the isolation of the school makes it slightly

anonymous and protects it from the outside world. We created a fictional island with a mainland beyond, but were never specific about where it is exactly. 1934 was that strange time of denial in Europe before WWII. For me the story fitted that era because of the elements of isolation and denial. These people lived in their own little bubble and had no real accountability or need for the outside world. Most boarding schools hover in a timeless state where they are so steeped in tradition and history that it's like walking into the same school whether it's a hundred years ago or just today.

FILMOGRAPHY 2009 CRACKS; 2005 ALL THE INVISIBLE CHILDREN; 2004 PORTRAIT; 2002 NEVER NEVER



JORDAN SCOTT. Born in Great Britain in 1978. She is a photographer, filmmaker and actress. She has directed several commercials for large brands. Cracks is her first feature.

PÜHA TÕNU KIUSAMINE **THE TEMPTATIONS OF ST. TONY**

SYNOPSIS The story of a man, who has reached middle age, and finds himself in exactly the kind of darkening forest that Dante describes. An unusual problem intrudes upon his moderately prosperous and quiet life – morality. Is it possible to be a “good person?” What does that mean anyway? And what’s in it for you? On his journey towards a clearer conscience but in increaseling complicated reality, Tony meets several typical specimen familiar from contemporary Estonian society and lives through exciting adventures, not without some diverting humour. And it starts to seem that slowly, and quite inevitably, the man loses his job, his family, and finally reality, himself.

**ESTONIA/FINLAND/SWEDEN 2009**

FEATURE, 35 MM, 110 MIN.

DIRECTOR: VEIKO ÕUNPUU **PRODUCER:** KRISTINA ÅBERG **SCREENPLAY:** VEIKO ÕUNPUU **CINEMATOGRAPHY:** MART TANEL **EDITOR:** THOMAS LAGERMAN, VEIKO ÕUNPUU **MUSIC:** ÜLO KRIGUL **CAST:** TAAVI EELMAA, RAVSHANA KURKOVA, TIINA TAURAITTE **WORLD SALES:** **PRODUCTION:** HOMELESS BOB PRODUCTIOS

VEIKO ÕUNPUU. Born 1972 in Saaremaa, Estonia. Veiko has been a worker, an unsuccessful salesman of floormaterials, once almost a political refugee. He has studied painting in the Estonian Academy of Arts.

FILMOGRAPHY 2009 THE TEMPTATIONS OF ST. TONY; 2007 AUTUMN BALL; 2006 EMPTY, SHORT



THRILLERS

A selection of spine-chillers from Slovenia, Indonesia, Spain, Germany and Austria.

SLOVENKA SLOVENIAN GIRL



SLOVENIA/GERMANY/SERBIA/CROATIA 2009

FEATURE, COLOUR, 35 MM, 90 MIN.

DIRECTOR: DAMJAN KOZOLE **PRODUCER:** DANIJEL HOCEVAR **SCREENPLAY:** OGNJEN SVILIČIĆ, MATEVŽ LUZAR, DAMJAN KOZOLE **CINEMATOGRAPHY:** ALEŠ BELAK **EDITOR:** ANDRIJA ZAFRANOVIĆ, JURIJ MOŠKON **MUSIC:** SILENCE **CAST:** NINA IVANIŠIN, PETER MUSEVSKI, PRIMOŽ PIRNA, MARUŠA KINK **WORLD SALES:** M-APPEAL **PRODUCTION:** VERTIGO / EMOTIONFILM

SYNOPSIS Alexandra is a 23-year-old student of English language in Ljubljana. She seems rather uninspired at learning and way more willing to raise money for a better living. Nobody knows that Alexandra runs personal ads under the nickname "The Slovenian Girl" and that prostitution is her secret source of income. "Slovenka" soon becomes quite famous in the tabloids, which makes it even harder for Alexandra to keep lying to her friends and especially to her warmhearted and sincere Dad. But she has no choice – telling the truth would mean to lose everything.

DIRECTOR'S COMMENT In Slovenia, classified ad newspapers come out twice a week. At least ten pages of personal ads appear, in very small print. About a thousand of these ads are placed by girls offering sex for money. Half say they are students, although many lie about their age or status. There are indeed many students among them – young women who do not look like prostitutes. None of their friends, colleagues and families could ever suspect that they have anything to do with prostitution. The story of one of these girls intrigued me the most – her greed, her frank indifference, and the unbearable lightness of her practised sex-for-money philosophy. It's almost as if it has nothing to do with her or her body. She shifts to automatic pilot while doing her clients. Slovenian Girl is a portrait of a desperate young woman torn by conflicting feelings about herself and the world around her. She loses her sense of reality and appreciation of her own body, all because – as puts it – she wants to assure herself a better life.



DAMJAN KOZOLE. Born in 1964 in Brežice, Slovenia. At the age of 22 made his debut with a low-budget film, *The Fatal Telephone*, one of the first independent films in former Yugoslavia. His feature *Spare Parts* in 2003 was released theatrically in around 15 countries. In 2004, Kozole participated in the international omnibus *Visions of Europe* (2004) together with 24 other European direc-

tors. In 2005, a retrospective of his feature films was hosted by American Film Institute. This is his ninth feature. He's a voting member of European Film Academy.

FILMOGRAPHY 2009 SLOVENIAN GIRL; 2008 FOREVER; 2005 LABOUR EQUALS FREEDOM; 2004 VISIONS OF EUROPE: 25 EUROPEAN DIRECTORS. 25 VISIONS (EPISODE FILM); SLOVENIAN EPISODE, SHORT; 2003 SPARE PARTS; 2000 PORN FILM; 1997 STEREOTYPE; 1988 REMINGTON; 1987 THE FATAL TELEPHONE

PINTU TERLARANG THE FORBIDDEN DOOR



INDONESIA 2009

FEATURE, COLOUR, 35MM, 115 MIN.

DIRECTOR: JOKO ANWAR **PRODUCER:** SHEILA TIMOTHY **SCREENPLAY:** JOKO ANWAR **CINEMATOGRAPHY:** IPUNG RAHMAT SYAIFUL **EDITOR:** WAWAN I WIBOWO **MUSIC:** AGHI NAROTTAMA, BEMBY GUSTY, RAMONDO GASCARO **CAST:** FACHRI ALBAR, MARSHA TIMOTHY, ARIO BAYU, HENIDAR AMROE, TIO PAKUSADEWO, OTTO DJAUHARY **PRODUCTION:** LIFELIKE PICTURES **SWEDISH PREMIÈRE**

SYNOPSIS The life of a successful sculptor is turned upside down when he begins receiving mysterious messages from somebody who's asking for his help. When he stumbles upon an illegal TV broadcast, which offers snuff, he finds out that the person who's trying to reach him is a 7-year-old boy who has been kept and abused by a vicious couple. As he digs more, he discovers that his wife might be connected to the whole mystery. Soon, he has to decide to leave the boy to die or to lose everything and everyone he knows.

DIRECTOR'S COMMENT Being a true fan of thriller since I was a kid, I've been trying to find a good material to make one of my own. Early in 2006, one of my best friends, novelist/screenwriter/film director Sekar Ayu Asmara, called me and asked if I was interested to adapt her book into a screenplay. The book, "The Forbidden Door", had quickly become a bestseller after its release. Initially, I only agreed to write the script because, at that time, I only wanted to direct scripts from my own original ideas. However, during the process of writing the screenplay, I fell in love with the characters. Sekar also gave me a full freedom to translate the story with my own style. After the screenplay was finished, I decided to direct it myself. (...) Just like my previous films, I tried to create an otherworldly atmosphere and mood. I am very grateful to have a very dedicated crew who often had to work from the scratch despite the limited budget to create the unique film universe. The whole process of making this film has been very fulfilling and enriching to all us. We hope it will do the same to the audience, too.



JOKO ANWAR. Born in Medan, north Sumatra, Indonesia. He currently lives in Jakarta.

FILMOGRAPHY 2009 THE FORBIDDEN DOOR ; 2007 DEADTIME; 2005 JONI'S PROMISE

HINTER KAIFECK **KAIFECK MURDER**

SYNOPSIS Having stumbled onto the remote town of Kaifeck with his son, photographer Marc is obsessed by the tale of a gruesome multiple murder on a nearby farm back in 1922. It's a topic that everyone in the village seems to want to forget, and which even the talkative young innkeeper Juliana diligently avoids. At night, however, mysterious things begin to happen to Marc: an uncanny interweaving of visions and reality that draws him ever deeper into the secret of the murders. The more he pieces together, the more the townspeople close ranks against the stranger. Marc's only ally is Juliana, who takes a great risk in helping the "intruder". Not only Marc and Juliana are in danger, but also Marc's son. The situation escalates on a pagan holiday in which the townspeople dress as devils and demand a human sacrifice... A gothic mystery based on the biggest unresolved murder case in Germany, the slaying of six people on a remote Bavarian farm in 1922.

ESTHER GRONENBORN. Studied at the University of Television and Film in Munich, specializing in documentaries and shorts. She has directed several films and music videos.

FILMOGRAPHY (SELECT) 2009 KAIFECK MURDER; 2005 BERLIN STORIES; 2004 ADIL IS GOING (GIFF 2005); 2000 ALASKA.DE; 1995 THE ROAD TO HAPPINESS; 1992 MORGENGRAUEN (GIFF 1993); 1990 I WONDER IN PORNOLAND, SHORT

**GERMANY 2009**

FEATURE, COLOUR, 35 MM, 86 MIN.

DIRECTOR: ESTHER GRONENBORN **PRODUCER:** MONIKA RAEBEL **SCREENPLAY:** CHRISTIAN LIMMER, SÖNKE LARS NEUWÖHNER **CINEMATOGRAPHY:** CHRIS VALENTIEN **EDITOR:** MOUNE BARIUS, DIRK GRAU **MUSIC:** CAST: BENNO FÜRMAN, ALEXANDRA MARIA LARA, HENRY STANGE, MICHAEL GWISDEK, ERNI MANGOLD, WALDEMAR KOBUS, MANFRED MÖCK **WORLD SALES:** BAVARIA FILM INTERNATIONAL

WAS DU NICHT SIEHST **WHAT YOU DON'T SEE**

SYNOPSIS Late summer, Brittany. Seventeen-year-old Anton goes to a holiday cottage on the craggy Atlantic coast with his mother, Luzia and her lover, Paul. Luzia is hoping for a new start in her relationship with Paul, but is also looking for a way to get closer to Anton from whom she has been increasingly estranged ever since his father's death. But Anton feels out of place. As the harmony between Luzia and Paul increases, Anton is pushed out onto the jagged coastal landscape. It is there that he meets David. Unlike Anton, David is wild, impetuous and afraid of nothing. He exposes Anton to a world without rules. Anton is fascinated by David, his strength and self-confidence. Through David, Anton meets Katja and is immediately attracted to her. Katja and David, who clearly live alone in the neighbouring house, draw Anton into an increasing vortex of emotional confusion - where sexual enlightenment, subtle seduction and surprising violence all play a part. Meanwhile, Luzia and Paul fail in their efforts to close the gap between themselves and Anton. Following a nightmarish odyssey through the abyss of his own soul, Anton finds himself in an appalling reality.

WOLFGANG FISCHER. Born 1970 in Amstetten, Austria. He studied psychology and painting at the University of Vienna, and film and video at the Academy of Arts in Düsseldorf. This was followed by film and TV studies at the Academy of Media Arts Cologne. He currently lives in Berlin.

DIRECTOR'S COMMENT *I wanted What You Don't See to be a really anarchic, emotional film. What You Don't See looks into the abyss behind the idyllic façade of a vacation trip to show a dark dream full of enigmatic moments. What You Don't See is centered on a single, major theme: what happens when a suppressed, sinister and inexplicable level of life ruptures in a seemingly wholesome, secure world. The inexplicable, sinister and eerie aspect shows itself in What You Don't See as an outburst: the emotional expression of raucous, irrepressible youthful energy within a society that has become fragmented and incomprehensible.*

**GERMANY/AUSTRIA 2009**

FEATURE, COLOUR, 35MM, 89 MIN.

DIRECTOR: WOLFGANG FISCHER **PRODUCER:** JOACHIM ORTMANN, IGOR ORO-VAC **SCREENPLAY:** WOLFGANG FISCHER **CINEMATOGRAPHY:** MARTIN GSCHLACHT **EDITOR:** ISABEL MEIER **MUSIC:** WILHELM STEGMEIER **CAST:** LUDWIG TREPTE, FREDERICK LAU, ALICE DWYER, BIBIANA BEGLAU, ANDREAS PATTON **WORLD SALES:** LICHTBLICK FILM **NORDIC PREMIERE**

FILMOGRAPHY 2009 WHAT YOU DON'T SEE; 2001 GRAU, SHORT; 2000 SCHÖN 2000, SHORT; 1999 DISK - DUSK, MUSIC VIDEO; 1999 REMAKE OF THE REMAKE, DOC; 1999 9H11, SHORT; 1994 IN TIME, EXPR



CELDA 211 CELL 211



FRANCE/SPAIN 2009

FEATURE, COLOUR, 35 MM, 114 MIN.

DIRECTOR: DANIEL MONZÓN **PRODUCER:** EMMA LUSTRES, BORJA PENA, JUAN GORDON, ELENA MANRIQUE **SCREENPLAY:** DANIEL MONZÓN, JORGE GUERRICAECHEVARRÍA **CINEMATOGRAPHY:** CARLES GUSI **EDITOR:** CRISTINA PASTOR **MUSIC:** ROQUE BANOS **CAST:** ALBERTO AMMANN, LUIS TOSAR, ANTONIO RESINES **WORLD SALES:** FILMS DISTRIBUTION **PRODUCTION:** VACA FILMS STUDIO

SYNOPSIS Juan Oliver is about to become a prison officer. On the first day of his new job, two colleagues show him around the old prison, telling him about the rough work and about Apache, a Russian informer. All of a sudden, and due to some building work, some plaster falls from the ceiling and hits Juan Olivier, who passes out. The guards take him into cell 211, which is empty, to try and revive him. But, as luck would have it, that's when a riot breaks out at the high security FIES cell block, the one that houses the most dangerous inmates. Juan's colleagues run away, leaving him stranded. When he wakes up in the cell he takes stock of the situation: if he wants to save his skin, he must pretend to be a prisoner.

DIRECTOR'S COMMENT *Notwithstanding the fact that Cell 211 was a work of fiction, the first step in order to recreate a story that reflected the reality of life in jail was to become acquainted with the secrets and unknown facts of this world of imprisonment which is close to us and yet so remote at the same time. When it came to writing the screenplay, Jorge Guerricaechevarría and I had to know what we were talking about, even for the purpose of knowing to what extent and at what point we were telling lies. During the year it took us to write the script, we spoke with convicts, visited them, even lived and coexisted as much as possible with the prisoners, their relatives, the prison staff and educators whose daily life was directly associated with the jail itself. Surprisingly, though also understandably, all of them opened their world to us in a most hospitable manner. When one lives in a confined environment, far away from the outside world, it is a relief to communicate with the exterior... We realized that, in essence, the closed realm of prison reflected the very same society that gave rise to it, albeit in a concentrated form. As a convict from the Valdemoro Prison said to us, "the world within these walls is identical to the world outside, the only difference being that the former is in MP3 format".*



DANIEL MONZÓN. Born in Palma, Mallorca, Spain.

FILMOGRAPHY 2009 CELL 211; 2005 THE KOVAK BOX; 2002 EL ROBO MAS GRANDE JAMAS CONTADO; 2000 EL CORAZON DEL GUERRERO

IT'S ALL TRUE

Günter Wallraff's latest undercover job – a journey through Germany disguised as a Somali! Two unique projects: the Polish tribute to Kieslowski's *Decalogue* and a Czech investigation into World War II transportations of Jews.

RACHEL RACHEL



FRANCE 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 100 MIN.

DIRECTOR: SIMONE BITTON **PRODUCER:** **SCREENPLAY:** CINEMATOGRAPHY: JACQUES BOUQUIN **EDITOR:** CATHERINE POITEVIN, JEAN-MICHEL PEREZ **MUSIC:** CAST: DR AHMAD KHALIL ABOU NAQIRA, LORA GORDON, ALICE COY, MAJOR AVI-TAL LEIBOVICH, DR SAMIR NASRALLAH, CINDY CORRIE & CRAIG CORRIE, DR YEHUDA HISS, YONATAN POLAK, CHRIS ALLERT **WORLD SALES:** UMEDIA **PRODUCTION:** CINR-SUD PROMOTION **SWEDISH PREMIERE**



SIMONE BITTON. Born in 1955 in Morocco. She lives in Paris. She has directed more than 15 documentaries, all of them attest to her personal and professional commitment to better representing the complex histories and cultures of the Middle East and North Africa. Her latest film was *Wall*.

SYNOPSIS This film is an enquiry into the death of Rachel Corrie, a young American peace activist, crushed by an Israeli bulldozer in the Gaza Strip in March 2003, while she was trying to prevent the demolition of a Palestinian home. It is also a cinematographic meditation on youth, idealism and political utopia.

DIRECTOR'S COMMENT *Why did I make this film? There are several levels to my answer, because the motivation itself has several levels, and it is often after doing a film that I really understand why I did it ... News of Rachel Corrie's death came to me while I was preparing my film Wall, which was to include sequences shot in the Gaza Strip. It was frightening news, but at that point I didn't change my plans. A few weeks later, another young peace activist, Tom Hurdall, was shot to death from an Israeli watchtower (...) Then British filmmaker James Miller was killed (...) followed by his cameraman. This series of killings lead me to take a decision which I am not proud of: I cancelled the shooting in Gaza, and I used a video conference technique to film a psychiatrist in Gaza-City. This sequence of Wall is a fine sequence, but it left me with a taste of failure and shame. Rachel's,*

Tom's, Miller's and several other people's deaths had the immediate effect of emptying out Gaza of all cumbersome witnesses, and this for sure contributed to turn the place so easily in what it is today: an open-sky prison, a field of ruins where a drained population is being forgotten. Therefore, I suppose that I initiated the project of Rachel as an attempt to clean myself from this shame (...) Another level of my motivation was the will to experiment a cinematographic genre that I was not familiar with, involving a lot of investigation work. (...) All these important moral and political concerns were part of my motivation. But to be really honest, none of them was the most important one. The most important thing is that Rachel Corrie died at 23 and that I am 53, and that quite simply, I am mourning my youth. In Rachel Corrie, I probably saw at the same time the young girl I was and the daughter I would like to have had.

FILMOGRAPHY 2009 RACHEL, DOC; 2004: WALL, DOC; 2001: BEN BARKA: THE MOROCCAN EQUATION, DOC; 1998: THE BOMBING, DOC; 1997: MAHMOUD DARWICH: AS THE LAND IS THE LANGUAGE, DOC; 1993: PALESTINE: STORY OF A LAND, TWO-PART DOC; 1993: DANAY/SANBAR: NORTH-SOUTH CONVERSATION, SHORT DOC; 1990: GREAT VOICES OF ARABIC MUSIC, DOC SERIES

DIE FRAU MIT DEN 5 ELEFANTEN THE WOMAN WITH THE 5 ELEPHANTS



SWITZERLAND/GERMANY 2009

DOCUMENTARY, COLOUR, 35MM, 93 MIN.

DIRECTOR: VADIM JENDREYKO **PRODUCER:** HERCLI BUNDI, VADIM JENDREYKO, THOMAS TIELSCH **SCREENPLAY:** VADIM JENDREYKO **CINEMATOGRAPHY:** NIELS BOLBRINKER, STÉPHANE KUTHY **EDITOR:** GISELA CASTRONARI-JAENSCH **MUSIC:** DANIEL ALMADA, MARTIN IANNACCONE **CAST:** SWETLANA GEIER, ANNA GÖTTE, HANNA HAGEN, JÜRGEN KLODT **WORLD SALES:** NOUR FILMS **NORDIC PREMIERE**



VADIM JENDREYKO. Born in 1965 in Germany, grew up in Switzerland. He attended grammar school, the Basel School of Applied Art and the Düsseldorf Art Academy. He directed his first film in 1986. In 2002, he and Hercli Bundi founded Mira Film GmbH, where he also works as producer and co-producer. He is the father of two children and lives in Basel.

SYNOPSIS Svetlana Geier is considered the greatest translator of Russian literature into German. Her new translations of Dostoyevsky's five great novels, known as the "five elephants", are her life's work and literary mile-stones. Her work is characterised by a great and sensual feeling for language and uncompromising respect for the writers she translates. Born in the Ukraine in 1923, her life was overshadowed by Europe's varied history and her fate is unusual: she experienced the horrors of two dictatorships but repeatedly came into contact with people who had the moral courage to assist her and make her survival possible. She remained in Germany after the war, had a family and began translating Russian literature into German. The 85-year-old woman is making her first trip since the war back to the places of her childhood in the Ukraine. The director is accompanying her to the sealed-off scenes of her childhood and follow her at home whilst going about her daily and literary business.

DIRECTOR'S COMMENT *"Who am I?" This question is the internal motor of all of the central figures in Dostoyevsky's work. During this project it became clear to me that I was once again dealing with the fate of a refugee or emigrant, who has had to find her way between the grindstones of her era. It is a theme that I do not explicitly search for, but one which I repeatedly come upon, one behind which the question of my own identity is concealed: "Who am I?" And so the question that drives on Dostoyevsky's figures is also the internal pivot from which I meet this outstanding woman and her activities.*

FILMOGRAPHY 2009 THE WOMAN WITH THE FIVE ELEPHANTS, DOC; 2004 MAXIMUM PERFORMANCE, SHOT DOC; 2003 TRANSIT - ZÜRICH AIRPORT, SHORT DOC; 2002 BASHKIM, DOC

OFF AND RUNNING OFF AND RUNNING

SYNOPSIS With white Jewish lesbians for parents and two adopted brothers – one mixed-race and one Korean – Brooklyn teen Avery grew up in a unique and loving household. But when her curiosity about her African-American roots grows, she decides to contact her birth mother. This choice propels Avery into her own complicated exploration of race, identity, and family that threatens to distance her from the parents she's always known. She begins staying away from home, starts skipping school, and risks losing her shot at the college track career she had always dreamed of. But when Avery decides to pick up the pieces of her life and make sense of her identity, the results are inspiring. The film follows Avery to the brink of adulthood, exploring the strength of family bonds and the lengths people must go to become themselves.

DIRECTOR'S COMMENT *Growing up, I didn't see myself reflected in the media about my generation. So when I met Avery, who is nine years younger than I am, I wasn't surprised that she didn't see much of herself in the images surrounding her either. I wanted to explore the reality of a teen like Avery and her new kind of American family from the inside. I felt that to tell this story authentically Avery would have to have a strong voice in the creative process, so we began the work of making this film together. Young people are no longer simply consumers of media, they are the creators, and Avery, with incredible honesty and grace, has given us a perfect example of how we can all influence the direction of media culture tomorrow.*



USA 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 75 MIN.

DIRECTOR: NICOLE OPPER **PRODUCER:** NICOLE OPPER **SCREENPLAY:** AVERY KLEIN-CLOUD, NICOLE OPPER **CINEMATOGRAPHY:** JACOB OKADA **EDITOR:** CHEREE DILLON **MUSIC:** DANIEL BERNARD ROUMAIN **PRODUCTION:** NICOLE OPPER PRODUCTIONS **INTERNATIONAL PREMIÈRE**

NICOLE OPPER. Born on Guam, Micronesia in 1980, raised in San Diego. She is completing her Masters in Media, Culture and Communication at New York University, and holds a BFA in Film Production also from NYU. In 2008 she produced the five-part documentary series *LSS* for Here! Networks. She has also worked as line producer and associate producer.

FILMOGRAPHY 2009 OFF AND RUNNING, DOC; 2008 LSS, DOC SERIES; 2005 SONG OF HANNAH



DISKO JA TUUMASÕDA DISCO & ATOMIC WAR

SYNOPSIS *Disco & Atomic War* tells the story of a strange kind of information war, where a totalitarian regime stands face to face with the heroes of popular culture ... and loses. Western popular culture had an incomparable role shaping Soviet children's world-views in those days – in ways that now seem slightly odd. Finnish television was a window to a world of dreams that the authorities could not block in any way. Though Finnish channels were banned, many households found some way to access the forbidden fruit. *Disco & Atomic War* offers its own version of recent history, mixing spy games into a human tragicomedy.



ESTONIA 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 78 MIN.

DIRECTOR: JAAK KILMI **PRODUCER:** KIUR AARMA & JAAK KILMI **CINEMATOGRAPHY:** MANFRED VAINOKIVI **EDITOR:** LAURI LAASIK **MUSIC:** ARDO RAN VARRES **CAST:** URVE, GERDA VIIRA JAAK, OSKAR VUKS TOOMAS, TOOMAS POOL JOOSEP, JAAAN-JOOSEP PUUSAAG, NIKOLAI EINAR KOTKA **WORLD SALES:** AUTLOOK FILMSALES **SWEDISH PREMIÈRE**

JAAK KILMI. Born 1973 in Tallinn, Estonia. Studied cinematography at the Tallinn Pedagogical University Film Department, choosing directing as his main optional subject. He is a member of the Estonian Film Critics Union and writes numerous articles for the specialist press.

FILMOGRAPHY 2009 DISKO & ATOMIC WAR, DOC; 2006 THE ART OF SELLING, DOC; 2006 ELUSIVE MIRACLE, SHORT; 2005 KOHTUMINE TUNDMATUGA; 2004 REVOLUTION OF PIGS; 2003 ELAV JÕUD, DOC; 1999 KASS KUKUB KÄPPADELE; 1997 KÜLLA TULI, SHORT.



LES ARBITRES KILL THE REFEREE



BELGIUM SWITZERLAND 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 77 MIN.

DIRECTOR: YVES HINANT, ERIC CARDOT, DELPHINE LEHERICEY **PRODUCER:** THIBAUT POTDEVIN, SÉBASTIEN DELLOYE **SCREENPLAY:** **CINEMATOGRAPHY:** DIDIER HILL DERIVE **EDITOR:** FRANÇOISE TOURMEN **MUSIC:** VAN ROMAINE, THE WHITE STRIPES, CAT STEVENS... **CAST:** HOWARD M. WEBB, PETER FRÖJDFELDT, MASSIMO BUSACCA, MEJUTO GONZALEZ, ROBERTO ROSETTI, YVAN CORNU. **WORLD SALES:** THIBAUT POTDEVIN **NORDIC PREMIÈRE**

SYNOPSIS For 15 years, the Belgian producer Jean Libon has stunned the European audiences with his genuine and unique style of "Fly on the wall" documentary filming. Having thought about developing a film on high level refereeing for eight years, he was finally given the opportunity by UEFA at EURO 2008. Jean Libon's request for a "full editorial license" and "unlimited access" raised much debate but the European football federation (UEFA) ultimately decided to open its doors, thanks to the support of its maverick president Michel Platini. How can a few minutes of a football game turn the life of an entire family upside down? What do the "men in black" feel while suffering assaults from fans? *Kill The Referee* reveals the secret life of football referees, behind the scenes of a major international competition. And explain why the Prime minister of a European Union country ends up threatening a referee to death.

DIRECTORS' COMMENT *It is a film about human beings, it is not a film about football. The thirty and more cameras filming the games are focused on the stars of the pitch, meaning the players. We were convinced that there was a much more intense story taking place at the same time, should we succeed to catch the game from the referees standpoint, and everything happening way before, and after, and outside of the pitch. I wanted to lay my eyes on what no one had laid their eyes before.*

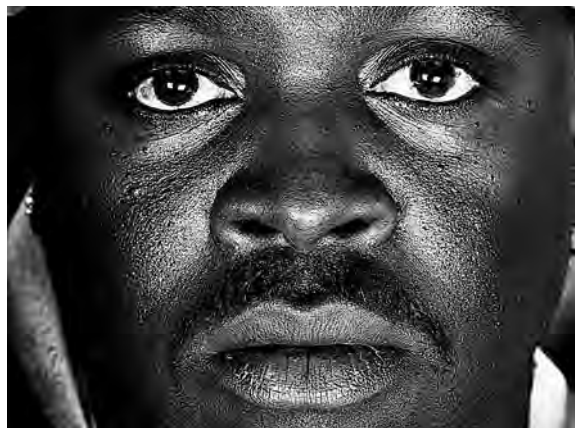


YVES HINANT, ERIC CARDOT, DELPHINE LEHERICEY: Yves Hinant. Born in 1968 in Liège, Belgium. He currently lives in Brussels where he is documentary filmmaker for the national French speaking public television RTBF, working for the producer Jean Libon. He started as a sport journalist at RTBF, before joining the 'Strip Tease' documentary show created

by Jean Libon and Marco Lamensch. He has directed over 30 documentaries.

FILMOGRAPHY 2009

CRIPS, STRAPPED 'N STRONG CRIPS, STRAPPED 'N STRONG



THE NETHERLANDS 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 90 MIN.

DIRECTOR: JOOST VAN DER VALK, MAGS GAVAN **PRODUCER:** PIETER VAN HUIJSTEE **SCREENPLAY:** JOOST VAN DER VALK **CINEMATOGRAPHY:** MARCO NAUTA, JOOST VAN DER VALK **EDITOR:** PATRICK JANSSENS **WORLD SALES:** PIETER VAN HUIJSTEE FILM **NORDIC PREMIÈRE**

SYNOPSIS The gang Crips – Community Revolution In Progress – in The Hague is involved mainly in armed robbery and drugs trafficking against a background of rap music: "Rhyme and crime". The Main Triad Crips have sworn everlasting loyalty to each other and they underline that devotion with tattoos such as "Crips4Life". They demarcate their territory with graffiti and dress from top to toe in blue, the colour of the Crips-gangs from Los Angeles. It is the story of Keylow, who keeps the gang together, of Main C. who wants to get out of the set because of his children, and of Santos, who returns to Suriname to be 'somebody' again. Keylow is the undisputed leader of the gang which started out very early as a hiphop-crew. They were into gangsta rap and breakdancing, but more and more they turned to a violent lifestyle. After they had renamed themselves Crips the gang started to be criminally active. The Crips are are now mostly engaged in drugs trafficking. But for Keylow the Crips are also important for raising consciousness. He wants his people, black people, to form a unity again. With that in view, he organized a trip to Los Angeles to meet the

founding fathers of the Crip movement. Main C has spent years in prison for murder. In jail he has been able to think and he has decided to bid the criminal life farewell so that he can look after his four children. Torn by his dilemma he lives with one leg in the ordinary world and the other leg still in the underworld. *Crips* shows that there is no idolisation of the bullshit the gang occupies itself with. Slipping and snitching is punished and quitting the gang is definitely no option. Yet there are always young homies ready to continue the gangbanging.



JOOST VAN DER VALK: Holds MA:s in Anthropology, Philosophy and Spanish. He graduated from the National Film and Television School in The Netherlands as a documentary director.

MAGS GAVAN: Has a background in both current affairs and documentary filmmaking after having worked at the BBC for 13 years.

FILMOGRAPHY JOOST VAN DER VALK: 2009 CRIPS, DOC; 2008 DISPATCHES: CHILD WITCHES, DOC; 2007 NEWSNIGHT: BAD BLOOD, SHORT DOC; 2006 PIRATERIJ, DOC; 2006 HAAGSE SJONNIE, DOC; 2005 PAPAARAZZI II, DOC; 2004 PAPAARAZZI, DOC; 2004 KASHMIR, DOC; 2002 HACER LA LUNA, DOC. MAGS GAVAN: 2009 CRIPS, DOC

PIANOMANIA **PIANOMANIA**

SYNOPSIS What do Lang Lang, Alfred Brendel and Pierre-Laurent Aimard have in common? All three star pianists swear by the same piano tuner. Stefan Knüpfer is responsible for the fine, almost imperceptible nuances of sound that separate a good concert from a virtuoso one. This documentary follows this perfectionist's unusual routine, and takes a look behind the scenes of the classical music business. A film about the love of perfection and the rare moments when it can almost be attained, at least musically.

DIRECTOR'S COMMENT *I come from a family of musicians, and my brother Paul Cibis makes his living as a pianist. Through him, I have direct access to his world. I've always been an interested observer of professional pianists, but it was only since becoming a director that I actually comprehend the deep artistic commitment of the pianists. Filmmaking has given me a comparable passion. I have known Stefan Knüpfer for a long time, as he tunes the piano for my brother, who now lives in London and Berlin. His old grand piano is still at our parents' house. Steinway & Sons had sent Knüpfer to us when my brother, an ambitious young pianist, was dissatisfied with his first piano tuner. Although Stefan Knüpfer now lives in Vienna, he still visits my parents in Lippstadt regularly. That is where he met Lilian Franck at lunch one day.*

**GERMANY/AUSTRIA 2009**

DOCUMENTARY, COLOUR, 35 MM, 93 MIN.

DIRECTOR: LILIAN FRANCK, ROBERT CIBIS **PRODUCER:** ROBERT CIBIS, LILIAN FRANCK, VINCENT LUCASSEN, EBBA SINZINGER **SCREENPLAY:** ROBERT CIBIS, LILIAN FRANCK **CINEMATOGRAPHY:** EDITOR: MICHELE BARBIN **MUSIC:** DAVID BENEDIKT, INA NIKOLOV, MATTHIAS PETSCH **CAST:** STEPHAN KNÜPFER, PIERRE-LAURENT AIMARD, LANG LANG, ALFRED BRENDEL, TILL FELLNER, JULIUS DRAKE, IAN BOSTRIDGE, IGUDESMAN & JOO, U.A. **WORLD SALES:** OVAL FILMMECHER **NORDIC PREMIERE**

LILIAN FRANCK: Received her diploma in direction of documentary films at the Film Academy in Baden-Württemberg, Germany. Subsequently she completed her postgraduate studies at the Grande Ecole Le Fresnoy. Has worked as an editor on several documentaries. Has made documentaries together with Robert Cibis for seven years.

ROBERT CIBIS: Studied film in Paris and Rome, completing a master's degree at the Sorbonne Nouvelle in 1997. Attended master classes at both the German-French Film Academy Femis in Paris and the Baden-Württemberg Film Academy in Germany. He has directed several documentaries.

FILMOGRAPHY (SELECT) LILIAN FRANCK: 2009 HAPPINESS IS A WARM PILL, SHOT DOC; 2009 PIANOMANIA, DOC; 2008 JESUS LOVES YOU, DOC; 2004 HUMAN CAPITAL - THE EMPLOYMENT TRADE, SHORT DOC; 2003 HALF A CHANCE, SHORT DOC; **ROBERT CIBIS:** 2009 PIANOMANIA, DOC; 2008 JESUS LOVES YOU, DOC; 2006 LEECHES AND MAGGOTS, DOCS; 2004 HUMAN CAPITAL - THE EMPLOYMENT TRADE, SHORT DOC; 2003 HALF A CHANCE, SHORT DOC;



SYNOPSIS Anne and Johannes had just finished their studies at university when they unexpectedly won an important architecture competition. But what now? How do you realize a project that is worth several million pounds? Did they risk too much or will they be able to convince all doubters of their daring plans? Lost Town tells both: the problems of realizing a visionary architecture project and the inner development process of two Munich construction artists in their first years of work. The film documents all three project phases: Finishing the feasibility studies, the financials and the acquisitions of sponsors as well as the building of the landmark and its opening. The several steps of the project in the water or at land offer a variety of interesting situations and visual possibilities. No matter whether the project of the two young architectures fails or if they succeed: *Lost Town* will be a great experience in their lives.

DIRECTOR'S COMMENT *The English are easy to film. They simply ignore the cameras and insult you on a rhetorically high level: "We don't want that Jazz!", but Anne and Johnny aren't scared off easily. For the past 5 years they have been travelling to East Anglia, to fight for their idea; for their church in the ocean. Over the years it has always impressed me how patient and consistent Anne and Johnny have followed through their ideas, even when their project was close to failing, they looked for new paths and always found them. At the beginning and at the end of Lost Town, we look, out onto the ocean; maybe we can hear the church bells of the long lost town.*

LOST TOWN LOST TOWN**GERMANY 2009**

DOCUMENTARY, COLOUR, 35MM, 93 MIN.

DIRECTOR: JÖRG ADOLPH **PRODUCER:** GABRIELE WALTHER, FRIEDRICH STEINHARDT **SCREENPLAY:** JÖRG ADOLPH **CINEMATOGRAPHY:** JÖRG ADOLPH, LUIGI FALORNI **EDITOR:** ANJA POHL **MUSIC:** THE NOTWIST / CONSOLE; SOUNDDISIGNER: BERND SCHREINER **CAST:** ANNE NIEMANN, JOHANNES INGRISCH **WORLD SALES:** CALIGARI FILM- UND FERNSEHPRODUKTIONS GMBH **INTERNATIONAL PREMIERE**

JÖRG ADOLPH. Born in 1967 in Herford, United Kingdom. He studied German Language and Literature, History of Art and European Ethnology at the University of Marburg. 1994-2000: he studied at the Munich Film school HFF; majored in TV journalism and documentaries.

FILMOGRAPHY 2009 LOST TOWN, DOC; 2009 MUSIC NO MUSIC; 2007 DIE REPRODUKTIONSKRISE; 2006 DAS DUNWICH PROJEKT; 2005 HOUWELANDT, DOC; 2004 KANALSCHWIMMER, DOC; 2002 ON/OFF THE RECORD; 2000 KLEIN, SCHNELL UND AUSSER KONTROLLE



DIE ANWÄLTE – EINE DEUTSCHE GESCHICHTE THE LAWYERS – A GERMAN STORY



GERMANY 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 92 MIN.

DIRECTOR: BIRGIT SCHULZ **PRODUCER:** SABINE DE MARDT **SCREENPLAY:** BIRGIT SCHULZ **CINEMATOGRAPHY:** ISABELLE CASEZ, AXEL SCHNEPPAT **EDITOR:** KATHARINA SCHMIDT **MUSIC:** PLURAMON **CAST:** OTTO SCHILY, HANS-CHRISTIAN STROEBELE, HORST MAHLER **WORLD SALES:** BILDERSTURM FILMPRODUKTION GMBH **INTERNATIONAL PREMIERE**

SYNOPSIS In the beginning of the 70s a few left oriented lawyers fought against the state of federal Germany. Germany was then perceived as a restrictive state by some. The lawyers defended members of the RAF, a left wing terrorist organisation, and were not afraid to be publicly associated with them. The film ponders on the questions; where their life stories led these lawyers and how their various biographies reflect the history of the Federal Republic of Germany.

DIRECTOR'S COMMENT Horst Mahler, Otto Schily and Hans-Christian Ströbele: three figures of the '68 generation, three controversial personalities and political companions through turbulent chapters in Germany's history, from the Red Army Faction to the current debate over international terrorism.



BIRGIT SCHULZ. She studied German, Biology and Philosophy at the Rheinische Friedrich-Wilhelm University in Bonn, Germany, 1978–1986. Since March 1989 she has worked as freelance author and director for various public TV-broadcasters. In 1993 she set up Bildersturm Filmproduktion GmbH (visual media, TV- and video-productions) as a partner and producer.

FILMOGRAPHY 2009 THE LAWYERS - A GERMAN STORY, DOC; 2006 A RIGHT TO LIVE - AIDS MEDICATION FOR MILLIONS, DOC; 2006 THE VORWERKER - BEATING, BRUSHING, DUSTING, DOC; 2005 THE UNDERBERGS - A WORLD IN GREEN, DOC; 2005 PRESENCE OF MIND - MARGARETE MITSCHERLICH, DOC; 2003 ATTEMPTS OF LOVE - A PORTRAIT OF WERNER SCHROETER, DOC; 2002 THE BOSS - A PORTRAIT OF ALICE SCHWARZER, DOC; 2000 AND YET LIFE WAS BEAUTIFUL - A PORTRAIT OF HILDEGARD KNEF, DOC

L'ENFER D'HENRI GEORGES CLOUZOT HENRI GEORGES CLOUZOT'S INFERNO



FRANCE 2009

DOCUMENTARY, COLOUR/B/W, 35 MM, 94 MIN.

DIRECTOR: SERGE BROMBERG, RUXANDRA MEDREA **SCREENPLAY:** ORIGINAL SCREENPLAY BY HENRI-GEORGES CLOUZOT, JOSÉ-ANDRÉ LACOUR AND JEAN FERRY **CINEMATOGRAPHY:** IRINA LUTCHANSKY, JÉRÔME KRUMENACKER **EDITOR:** JANICE JONES **MUSIC:** BRUNO ALEXIU **CAST:** BÉRÉNICE BEJO, JACQUES GAMBLIN, ROMY SCHNEIDER, SERGE REGGIANI **WORLD SALES:** MK2 **PRODUCTION:** LOBSTER FILMS

SYNOPSIS In 1964, Henri-Georges Clouzot chose Romy Schneider, age 26, and Serge Reggiani, 42, to be the stars of Inferno. It was an enigmatic and original project with an unlimited budget that was to be a cinematic "event" upon its release. But after three weeks of shooting, things took a turn for the worse. The project was stopped, and the images, which were said to be "incredible", would remain unseen. These images, forgotten for over half a century, were recently found and are more breathtaking than legend had predicted. They tell us of a unique film about madness and jealousy, filmed in the first-person, the story of an ill-fated film shoot, and of Henri-Georges Clouzot, who had given free reign to his filmmaking genius. Our film shows *Inferno* as it was shot and tells the story of this magnificent tragedy.

DIRECTOR'S COMMENT Today, these invisible images have gained legendary status: the greatest film of the early 60s, the one that "had it all", and that everyone said would shake the very foundations of cinema, was secretly shot behind closed doors in decadent luxury, leaving nothing but hearsay and rumors in its wake. What happened on the set? What was Clouzot searching for? In 2005, unearthing the 185 film cans gave the opportunity to examine the first-hand accounts of those still alive (all of whom have become important figures in cinema today) and try to put the pieces of a puzzle together – pieces whose contours were perhaps unknown even to their creator. These 15 hours of film, like the mixed pieces of a puzzle, probably hold the secret of an unprecedented creative process. (...) We found the technicians and actors who participated in the 1964 shoot. Among them, there was Costa-Gavras, production assistant during the preparation, Catherine Allégret, for whom this was her first role, William Lubtchansky, assistant cameraman, at the time, and Bernard Stora, trainee assistant director.



SERGE BROMBERG: CEO of Lobster Films since 1984 and has established a collection of vintage cinema with over 40,000 rare titles, a global player in film restoration today. Since 1992, he has presented these films to audiences. As executive producer in TV since 1994, he has produced over 500 news magazines and programs, corporate films and do-

cumentaries. He has also been the Artistic Director of the International Animation Film Festival in Annecy since 1999.

RUXANDRA MEDREA: Born in Romania. In the late 80s she moved to Austria and later France. This is her feature-length debut.

FILMOGRAPHY SERGE BROMBERG: 2009 HENRI GEORGES CLOUZOT'S INFERNO, DOC; 2003 DISCOVERING CINEMA, DOC; 2002 CHAPLIN TODAY: CITY LIGHTS, DOC; 1997 HISTOIRE DU GAG, DOC. RUXANDRA MEDREA: 2009 HENRI GEORGES CLOUZOT'S INFERNO, DOC; 2006 'GÉNÉRATION PRÉCAIRE, DERRIÈRE LES MASQUES', DOC

COOKING HISTORY COOKING HISTORY

SYNOPSIS The main characters in *Cooking History* are the army cooks. Simple men in aprons over the uniforms. Their task: to fill the giant stomach of a big hungry child – the army. At first sight, their role is less important than that of the tank crews, aircraft units or marine corps. However, if the food does not come, the soldiers may become less efficient or even abandon their positions. Thus, army cooks can affect the mood and actions of the soldiers and influence the history through their spoons. Cooking and fighting have much in common: making strategies, judging the correct proportion of ingredients, adding flavour. The preparation of food becomes a metaphor for the battle.

DIRECTOR'S COMMENT *The cooks are different. Some are cooking by using recipes, keeping obediently the instructions. Some are constantly experimenting, have their own view on the cuisine and the world as well. The Slavonic languages use an expression: "to cook by sight" – denoting people experienced in cooking, with knowledge of situations – in life and a pot as well – that helps them to evaluate the given status of things by sight. One of the main topics of the film is looking for a recipe for how people should behave. Are the orders recipes? Shall we follow the recipes in our lives? Who has the right to write cooking books? When can we refuse to live according to a recipe and when shall we cook according to an order? The cooks – soldiers, colleagues, enemies. How would they behave at their professional meeting? Would they fight against each other or would they exchange their recipes? And what about the moral message of the pots? If all the cooks in the world would refuse to cook, would there be no wars?*



AUSTRIA/CZECH REPUBLIC/SLOVAKIA 2009

DOCUMENTARY, COLOUR, HDCAM, 88 MIN.

DIRECTOR: PETER KEREKES **PRODUCER:** RALPH WIESER, PAVEL STRAND **SCREENPLAY:** PETER KEREKES **CINEMATOGRAPHY:** MARTIN KOLLÁR **EDITOR:** MAREK ŠULIK **MUSIC:** MAREK PIAČEK **WORLD SALES:** TASKOVSKI FILMS **SWEDISH PREMIERE**

PETER KEREKES. Born 1973 in Kosice, Czechoslovakia. Graduated from the Academy of Performing Arts in Bratislava in 1998. Continued as a lecturer and co-founded the Department of Feature and Documentary Film.

FILMOGRAPHY 2009 COOKING HISTORY, DOC; 2004 ACROSS THE BORDER: FIVE VIEWS FROM NEIGHBOURS, DOC; 2003 66 SEASONS, DOC (GIFF 2004); 2003 THE LEGENDS AND MORYTATES OF LADOMIROVA, DOC; 1996 JOZSEF BALOGH, PRIBENIK

SYNOPSIS Dozens of Utah DVD retailers attracted unwanted attention from Hollywood heavyweights when, in the name of conservative family values, they began sanitizing films of sex, nudity, profanity, and violence. Outraged over the unauthorized editing of their work, prominent filmmakers began to speak out, thrusting the two groups into an intense legal, theoretical, and moral battle that would last six years before coming to a shocking conclusion. This film explores the ethical questions raised by the marketing of morality by taking audiences behind the scenes of the sanitized movie industry and shedding light on the Mormon culture that spawned it.

DIRECTOR'S COMMENT

Andrew James: *Honestly, Josh and I had no idea what we were getting into when we started this film. That's what I love about documentary filmmaking; you never know where the story might take you. In the case of Cleanflix, the story took us to a place we never imagined. In the beginning, we both had very strong ideas about what we thought the story was going to be, and of course, they were totally subverted by the time we finished the film.*

Joshua Ligairi: *For me, one of the great things about documentary is that you can test theoretical principles in real life situations. Cleanflix was a fascinating topic to me in that regard. It brought up questions I wanted to explore for myself about art, ethics, morality, and my own religious background, because while sanitized movies were popular in other places, it took Utah Mormon culture in the United States to create Cleanflix. And I wanted to know why.*



USA 2009

DOCUMENTARY, COLOUR, HDCAM, 86 MIN.

DIRECTOR: ANDREW JAMES, JOSHUA LIGAIRI **PRODUCER:** ANDREW JAMES, AMBER BOLLINGER, JOSHUA LIGAIRI **CINEMATOGRAPHY:** ANDREW JAMES, JOSHUA LIGAIRI **EDITOR:** ANDREW JAMES, JOSHUA LIGAIRI **MUSIC:** CHRIS OHAN **CAST:** DANIEL THOMPSON, RAY LINES, ALLAN ERB, NEIL LABUTE **WORLD SALES:** SUBMARINE ENTERTAINMENT **INTERNATIONAL PREMIERE**

ANDREW JAMES: Born in St. Louis, Missouri, USA. While completing his B.A. in English literature at Brigham Young University, he wrote and directed his first feature, *A Better Life*. He has also directed several shorts.

JOSHUA LIGAIRI: He's of Fijian descent, raised throughout the western United States. He studied under outsider filmmaker Trent

Harris before enrolling at Utah Valley University, studying communications. There he became involved in filming the controversial speaking engagements of Sean Hannity and Michael Moore in 2004. This is their debut feature-length documentary.

FILMOGRAPHY ANDREW JAMES: 2009 CLEANFLIX, DOC; 2008 A BETTER LIFE, DOC. JOSHUA LIGAIRI: 2009 CLEANFLIX, DOC; 2006 IF TOMORROW DOESN'T CHANGE





USA 2009

DOCUMENTARY, COLOUR/B/W, HDCAM, 94 MIN.

DIRECTOR: RICK GOLDSMITH, JUDITH EHRLICH **PRODUCER:** RICK GOLDSMITH, JUDITH EHRLICH **SCREENPLAY:** LAWRENCE LEREW, RICK GOLDSMITH, JUDITH EHRLICH, MICHAEL CHANDLER BASED, IN PART, ON SECRETS: A MEMOIR OF VIETNAM AND THE PENTAGON PAPERS BY DANIEL ELLSBERG **CINEMATOGRAPHY:** VICENTE FRANCO, DAN KRAUSS **EDITOR:** MICHAEL CHANDLER, RICK GOLDSMITH, LAWRENCE LEREW **MUSIC:** BLAKE LEYH **CAST:** **WORLD SALES:** FILMS TRANSIT INC. **PRODUCTION:** INDEPENDENT TELEVISION SERVICE (ITVS) **NORDIC PREMIERE**

SYNOPSIS In 1971, Daniel Ellsberg, a leading Vietnam War strategist, concludes the war is based on decades of lies. He leaks 7,000 pages of top-secret documents to The New York Times, a daring act of conscience that leads directly to Watergate, President Nixon's resignation and the end of the Vietnam War.

DIRECTOR'S COMMENT Our film speaks directly to the world today, as national security and the people's right-to-know are in constant tension. It raises questions about civil courage, following conscience, taking risks, and speaking truth to power. It challenges people everywhere who are looking to better understand the world of power and who search their own hearts for ways to take a stand and make a difference.



RICK GOLDSMITH: Born in Long Island, New York, USA. He studied architecture and dabbled in film at the Rhode Island School of Design. In 1975 he traveled west and has lived in the Bay Area ever since.

JUDITH EHRLICH: Born in Brooklyn, New York, USA. She graduated from UC Berkeley with Honors in Political Science and holds a Mas-

ters in Education with honors from University of Vermont. She has made dozens of educational films and radio documentaries for two decades. She teaches documentary film at Berkeley City College.

FILMOGRAPHY PRESSKIT FINNS

AL-SAMIRI ALTAEB A GOOD SAMARITAN



PALESTINE 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 45 MIN.

DIRECTOR: SAWSAN QAOD **SCREENPLAY:** 45 MIN **CINEMATOGRAPHY:** SAMER SHALABI **EDITOR:** MUHAMAD OMAR **MUSIC:** WALEED AL-HASHEEM **CAST:** **WORLD SALES:** O3 PRODUCTION

SYNOPSIS A film that follows a Samaritan woman, Ream, as she prepares for and gives birth to her third child. The Samaritans, who are referred to in the Parable of the Good Samaritan, Gospel of Luke (10:25-37), are an early monotheistic sect that today consists of 700 people living on Mt. Gerizim in Nalbus, the West Bank and in the city of Holon in Israel. The Samaritans practice Samaritanism based on their own version of the Torah. Today they live what may seem to be modern lives in 21st century homes and dress, yet they still cling to and practice their 2000 year-old traditions. Little is known about the lives of Samaritan women. The Samaritans have allowed the media to document their religious ceremonies but never before have they granted a filmmaker intimate access to the lives of women in their community.

DIRECTOR'S COMMENT I am Palestinian and grew up in Nablus, Palestine. As a Palestinian I am sensitive to the issues of representation in the media, as my people have been represented possibly more than any other in the mass media since 1948. This sensitivity drove me to want to make a film about the Samaritans. I grew up living adjacent to the Samaritan community in Nablus. A handful of my classmates in school were Samaritans. I remember that I didn't notice that they were different from me until I turned 12 years of age. At that time I learned that my Samaritan classmates, who were also 12 and 13 years of age, were already engaged. This shocked me. I could not believe they could be engaged at such a young age. Twenty some years later I became eager to finally get to know my neighbors. (...) I chose to follow Ream to understand what modern life is like for the Samaritan women (...). As I started filming her I realized the demographic pressure on the community and that they are at a critical point in their history. (...) I learned about the practice of 'Bedal' (bride exchanges) and witnessed the challenges women face in carrying out this practice. (...) I have been granted unfettered access to the Samaritan community and have been filming in the community for the past two years.



SAWSAN QAOD. Born in 1971 in Nablus, Palestine. Graduated with a M.A. in Journalism with a focus on media in the Middle East from University of Moscow, Russia in 1995. Has since been working in different fields of journalism, TV and film. Has directed and produced several shorts and documentaries since the second half of the 1990s.

FILMOGRAPHY 2009 A GOOD SAMARITAN, DOC; 2009 FAR FROM LONELINESS, SHORT DOC; 2007 I BORN ILL, SHORT DOC; 2005 LIGHT FROM JERUSALEM, SHORT DOC; 2004 BEDROOM, SHORT DOC; 2004 BUY TIME IN JERUSALEM, SHORT DOC; 2003 MOTHERS, SHORT; 2002 JENIN AFTERMATH, SHORT DOC

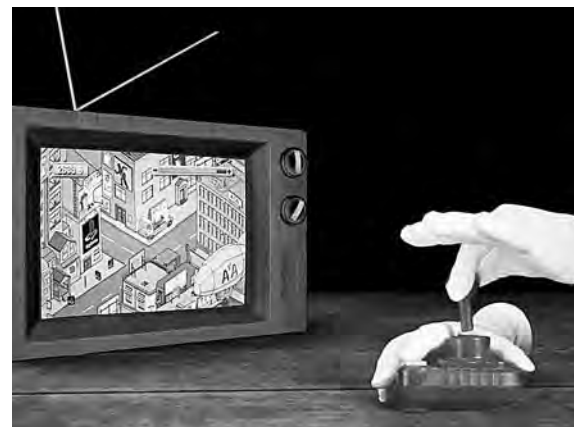
STARSUCKERS STARSUCKERS

SYNOPSIS *Starsuckers* is a dark, satirical polemic that examines the psychological reasons behind our irrational obsession with fame, and which exposes the techniques used by the industries which propagate it. *Starsuckers* is not a film about celebrities, it's a journey through the problems that over-consumption of celebrity-dominated media has inflicted on us and our children. The film includes a series of devastating exposés of established media and PR corporations and individuals, and examines what truth really means within the news media today.

DIRECTOR'S COMMENT *Pitching this film was always going to be difficult. Starsuckers is about why we are all naturally and powerfully affected by fame, and how global media institutions are aggressively manipulating this for the general ill of society. Going into the very same media institutions to ask them for money was never going to be an easy sell. Doors got slammed in a variety of ways, but the reaction of one executive in particular inspired me to sack the lot of them and produce it independently. "This is bullshit. Only stupid people are affected by celebrity. I'm not beguiled by any of this. Paris Hilton could walk through that door and I wouldn't bat an eyelid. Your thesis is nonsense." I had a bit of a wobble after this. Maybe he was right. [...] A month later I was in Cannes, and (name drop coming) happened to be in a restaurant when Jude Law and entourage plonked themselves down at the next table. After failing to avoid rubber necking, I clocked the very same film executive sitting right next to Mr Law. He was doing an extremely good impression of a love addled puppy trying to get his master to take him for walks. Film Executive: I Salute You, for giving me the inspiration to get on and finish the film. I couldn't have done it without you.*

CHRIS ATKINS. Born 1976 in the United Kingdom. Educated at Oxford and Warwick Universities. Currently living in London.

FILMOGRAPHY 2009 STARSUCKERS, DOC; 2007 TAKING LIBERTIES, DOC



UNITED KINGDOM 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 103 MIN.

DIRECTOR: CHRIS ATKINS **PRODUCER:** CHRISTINA SLATER, FELICITY LEABEATER
SCREENPLAY: CHRIS ATKINS **CINEMATOGRAPHY:** CHRIS SMITH **EDITOR:** NICK FENTON **MUSIC:** VINCENT WATTS **CAST:** CHRIS ATKINS MAX CLIFFORD BOB GELDOF RI-YANN DOLAN **WORLD SALES:** S2S PRODUCTIONS **INTERNATIONAL PREMIÈRE**



GÜNTER WALLRAFF: SCHWARZ AUF WEISS - EINE REISE DURCH DEUTSCHLAND GÜNTER WALLRAFF: BLACK ON WHITE

SYNOPSIS A black migrant travels through Germany to check out about people's acceptance of foreigners living in Germany. What the people don't know is that this man is actually Günter Wallraff. For one year the famous undercover journalist travelled with perfect make up and a hidden camera through the republic to experience how Germans treat their fellow black citizen. Wallraff mingles with football fans and allotment holders, German shepherd friends and parish fair visitors. Always nice and polite "Kwami" experiences how harsh and audacious people can be towards black foreigners. Whether while house-hunting or getting a shooting licence, on a boat tour or in the tram in Berlin, over and over again the black german undergoes ignorance and meets with opposition, when he is just trying to make a "normal" living. Sometimes it even gets precarious. Yet, there are situations of hope – when you don't expect them.

PAGONIS PAGONAKIS: Born in 1973 in Datteln, Germany. Studied journalism and literary science in Dortmund. Since 1998, he works regularly for German public broadcaster as writer, director and editor.

SUSANNE JÄGER: Has studied of psychology, communication design and film.

FILMOGRAPHY PAGONIS PAGONAKIS (SELECTION) 2009 GÜNTER WALLRAFF: SCHWARZ AUF WEISS, DOCUMENTARY 2008 WALLRAFF UNDERCOVER: WO ARBEIT WEHTUT, DOCUMENTARY 2007 BEI ANRUF ABZOCKE, DOCUMENTARY 2006 TOD IN DER ZELLE - WARUM STARB OURY JALLOH, DOCUMENTARY 2005 KURZ GERSTEIN: DER CHRIST, DAS GAS UND DER TOD, DOCUMENTARY

SUSANNE JÄGER (SELECTION) 2009 GÜNTER WALLRAFF: SCHWARZ AUF WEISS, DOCUMENTARY 2009 DAS

DSCHUNGELRADIO, DOCUMENTARY 2009 EIFERSÜCHTIG, DOCUMENTARY 2007 MEIN WUNDERBARES ICH, DOCUMENTARY 2006 LEBEN FÜR 8 CENT, DOCUMENTARY 2005 VATER UND FEIND, DOCUMENTARY



GERMANY 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 85 MIN.

DIRECTOR: PAGONIS PAGONAKIS, SUSANNE JÄGER **PRODUCER:** GERHARD SCHMIDT **SCREENPLAY:** CINEMATOGRAPHY: FREDERIK WALKER, RALF MENDLE **EDITOR:** ANIKA SIMON **MUSIC:** GEORG KARGER, PETER HOLZAPFEL, MICHAEL BAUER **CAST:** GÜNTER WALLRAFF **WORLD SALES:** CAPTATOR FILM GMBH **INTERNATIONAL PREMIÈRE**



THE LAST TIGHTROPE DANCER IN ARMENIA THE LAST TIGHTROPE DANCER IN ARMENIA



ARMENIA 2009

DOCUMENTARY, COLOUR, BETA SP PAL, 55 MIN.

DIRECTOR: INNA SAHAKYAN, ARMAN YERITSYAN **PRODUCER:** VARDAN HOVHAN-NISYAN, CHRISTI COLLIER, RYOTA KOTANI **EDITOR:** TIGRAN BAGHINYAN **MUSIC:** DAVID AMALYAN (COMPOSER), HAYK NAVASARDYAN (MUSIC ARRANGER), NORAYR QARTASHYAN (MUSICIAN), VARDAN GASPARYAN (MUSICIAN) **WORLD SALES:** BARS MEDIA **NORDIC PREMIERE**

SYNOPSIS Imagine that one day your life's work will become worthless. Imagine approaching the 80th year of your life and having no one continuing the work you have accomplished. This is the psychological burden that Zhora and Knyaz, the most celebrated tightrope dancers in Armenia, must cope with. From a very young age both aspired to become tightrope dancers. One of them had always dreamed about being closer to the sky, while the other dreamed about fame and glory. Interest in the art form is fading. Envious rivals throughout their lives, they now share the same hope – that the only remaining tightrope-student will continue their art. Hovsep, a 17-year-old orphan adopted by Zhora, has to decide whether to become the last tightrope dancer in a society that has abandoned both him and the art of tightrope dancing. And now, after the death of Zhora, his teacher, Hovsep's choice has only become more difficult.

DIRECTOR'S COMMENT *Thirty years ago there were twenty families involved in tightrope dancing in Armenia. Three years ago, I discovered that only two troupes of tightrope dancers remained, belonging to the most renowned masters, Zhora and Knyaz. The film focuses on these two elderly men and on Hovsep, the lone tightrope student left in Armenia. Over the course of the documentary we capture how this young man starts to understand the difficulties of his life, his role in society, and whether he will choose to stay with the tightrope.*



INNA SAHAKYAN: Inna Sahakyan. Born in 1977 in Yerevan, Armenia. She graduated from the Academy of Fine Arts with an M.A. degree in Fine Arts Criticism. She lives in Yerevan and runs the film company Bars Media. She is working towards her Ph.D. in History and Theory of Art on the fine art of Soviet film director, Sergey Parajanov.

ARMAN YERITSYAN: Born in 1975 in Yerevan, Armenia. He graduated from Yerevan Pedagogical University's Directing Department. he currently lives in Yerevan.

FILMOGRAPHY INNA SAHAKYAN: 2009 THE LAST TIGHTROPE DANCER IN ARMENIA, DOC; 2007 DEMOCRACY IN RURAL AREAS OF ARMENIA, DOC; 2006 CHILDHOOD DREAMS, DOC; 2005 CHILD TRAFFICKING: SOLD OUT CHILDHOOD, DOC. ARMAN YERITSYAN: 2009 THE LAST TIGHTROPE DANCER IN ARMENIA, DOC; 2007 UNDER THE OPEN SKY, DOC; 2007 ARAM KHACHATRYAN, TV; 2007 GOODBYE FELINI, DOC; 2004 THE END, DOC; 2003 WANT TO SAY, DOC

AS LILITH AS LILITH



ISRAEL 2009

DOCUMENTARY, COLOUR, DIGIBETA PAL, 78 MIN.

DIRECTOR: EYTAN HARRIS **PRODUCER:** EYTAN HARRIS **SCREENPLAY:** EYTAN HARRIS **CINEMATOGRAPHY:** EYTAN HARRIS **EDITOR:** TALI HALTER SHENKAR **MUSIC:** ISRAEL BRIGHT **PRODUCTION:** EYTAN HARRIS PRODUCTIONS LTD.,

SYNOPSIS Just after she finds her 14-year-old daughter hanging from a tree, Lilith announces that she wants the body to be cremated. Shortly after, Yehuda Meshi Zahav, the leader of Zaka, the ultra-Orthodox Jewish Disaster Victim Identification Unit, gathers his devotees and declares war on the mother. A grotesque and limitless struggle ensues: the mother wants to cremate the body and the religious people want to bury her in a Jewish ceremony. No one really cares why she committed suicide. Lilith, a large disheveled woman in her 60s, is no ordinary woman; she claims she belongs to the ancient Atlantis tribe. The Zaka members hire the best lawyers, recruit volunteers, and use every possible means to foil the mother's plan. All takes place in the tiny provincial town of Zikhron Yaacov. From her dilapidated home in the middle of the wealthy town, Lilith and her son fight the battle on their own.



EYTAN HARRIS. Graduated from the School of Film and Television at New York University. Has made several features and documentaries both as cinematographer and director.

FILMOGRAPHY (SELECT) 2009 AS LILITH, DOC; 2005 ABE NATHAN: AS THE SUN SETS, DOC

GOOGLE BABY **GOOGLE BABY**

SYNOPSIS *Google Baby* is a journey across three continents telling the story of the up and coming baby production industry in the age of globalization. Doron, an Israeli entrepreneur with a high tech background proposes a new service – Baby production. The baby producer (as he introduces himself) provides customers with a cost effective solution using outsourcing of the surrogacy element to India as way to lower prices. The preferred genetic material is selected by the clients and the rest is left in the hands of the producer: Sperm and eggs are purchased on-line and multiple embryos are produced and frozen. Packed in liquid nitrogen only the embryos that fit the customers preferences are shipped by air to India - where they are implanted into the wombs of local surrogates. The customers arrive only at the end of the nine month pregnancy period to pick up their babies. Today, technology has turned "making a baby" into an act independent of sex. And globalization is making it affordable. All one needs is a credit card. Instructions can be found on YouTube.

DIRECTOR'S COMMENT *At the intersection of the human will to bear children, modern technology, and the global economy, a new market has evolved. Babies are being created through a series of business transactions while applying the principles of outsourcing to the world of human fertility. I believe the business aspects of the reproduction industry are intriguing not to say frightening. The global economy is exploited to its full measure growing ahead of any formation of moral rules or ethics. With no real existing legal barriers to overcome and lots of money to be made the human reproduction industry is steaming ahead. A cold and distant business reality guided only by the principles of the free market dealing with the most sensitive of issues. I tried through Google Baby to provide a glimpse to what I believe is likely to become a major issue for humanity in the future ahead.*

**ISRAEL 2009**

DOCUMENTARY, COLOUR, DIGIBETA PAL, 76 MIN.

DIRECTOR: ZIPPI BRAND FRANK **PRODUCER:** ZVI FRANK, ZIPPI BRAND FRANK
SCREENPLAY: CINEMATOGRAPHY: URI ACKERMAN **EDITOR:** TAL RABINER **MUSIC:** KARNI POSTEL **WORLD SALES:** FILMS TRANSIT INC. **NORDIC PREMIÈRE**

ZIPPI BRAND FRANK. Born in 1970 in Tel-Aviv, Israel. She works as director and producer. 2005-2006 she studied journalism and documentary work at Harvard University – Neiman Foundation Fellowship. 1992-1996 she studied law and journalism at The Hebrew University.

FILMOGRAPHY 2009 *GOOGLE BABY*, DOC; 2005 *WAKE UP CALL*, DOC TV SERIES; 2003 *SOMEBODY TO LOVE*, DOC TV SERIES; 2001 *SHE IS IN THE ARMY NOW*, DOC TV SERIES

TAQWACORE: THE BIRTH OF PUNK ISLAM **TAQWACORE: THE BIRTH OF PUNK ISLAM**

SYNOPSIS When he was 17, Michael Knight left his mother's home in Rochester to study Islam at a Pakistani madrassa. It was his first act of rebellion – against his abusive, schizophrenic, white-supremacist father. Years later, burned out on the demands of religious dogma, Mike rebelled once more – by penning a muslim punk manifesto called *The Taqwacores*. His work of fiction struck a chord with young muslims around the world and before long, real-life Taqwacore bands were creating a scene. This film follows Michael and his band of Muslim punks as they journey across the US and Pakistan, transforming their worlds, their religion and themselves through the spirit of Taqwacore.

DIRECTOR'S COMMENT *I can admit it. I'm not a very good Muslim. I realized this the day I caught myself munching on a ham sandwich while flipping through The Satanic Verses. Growing up in North America and in Pakistan, I felt stifled by the mosque and strived to define myself as a secular soul. But now, in the dark ages we refer to as "our post 9/11 world," I've found it surprisingly easier to define myself as a muslim. As a Pakistani-Canadian, I've also felt the need to counter the prejudices inflicted*

upon my mother country. Pakistan is more than a haven for Islamic terrorists. Islam is more than the religion of the Taliban. It was with these feelings that led me to a young Muslim writer named Michael Muhammad Knight and his ever-expanding circle of Taqwacores – "Bostonistani" punkers Basim Usmani and Shahjehan Khan, Kourosh Poursalehi from San Antonio and the Secret Trial Five, Pakistani riot girls from Vancouver. (...) I've come to realize it is not Fundamentalism nor conservatism that is the greatest threat to our world. It is silence and apathy. It takes courage to speak out and to engage with your harshest critics. These Muslim punks talk to everyone – from Wahhabi hardliners at the mosque to racial profilers enforcing "homeland security." Taqwacore strikes a chord because it is youthful and unapologetic, yet it remains positive towards Islam. There is no sense of judgment or condemnation. There are no absolutes. A conservative Muslim and an atheist can shake hands and make jokes about being perceived as terrorists. It's all part of the scene. Before I heard of Taqwacore, I couldn't imagine a Muslim community that would embrace someone like me. After experiencing Punk Islam, my relationship between east and west is deeper, warmer and much more complex.

OMAR MAJEED. He grew up in Canada and Pakistan. He has worked as a director, writer and editor in the film and TV industry for the past 10 years, first in Toronto and later in Montreal. In 2000 he edited for the magazine TV shows *QueerTelevision*, *SexTV* and *The Word This Week*. In 2002 he became the acting creative director of the new digital channel, *BookTelevision*. Since then he has

continued to produce and direct documentaries for different TV channels, and worked on various projects produced by EyeSteelFilm.

**CANADA 2009**

DOCUMENTARY, COLOUR, HDCAM, 90 MIN.

DIRECTOR: OMAR MAJEED **PRODUCER:** MILA AUNG-THWIN, DANIEL CROSS
SCREENPLAY: OMAR MAJEED **CINEMATOGRAPHY:** MARK ELLAM, ZACHARIE FAY
EDITOR: OMAR MAJEED **MUSIC:** OMAR WAQAR **CAST:** MICHAEL MUHAMMAD KNIGHT BASIM USMANI KIROUSH POURSALEHI MARWAN KAMEL OMAR WAQAR SENA HUSSAIN SHAHJEHAN KHAN **WORLD SALES:** DIGITAL RIGHTS GROUP **NORDIC PREMIÈRE**

FILMOGRAPHY 2009 *TAQWACORE: THE BIRTH OF PUNK ISLAM*, DOC; 2006 *CRITICAL MASS*, SHORT DOC; 2005 *STARE WITH YOUR EARS:* KEN NORDINE AND WORD JAZZ, SHORT DOC; 1999 *MEET ME AND ME*, SHORT (CO-DIR)



ZAPOMENUTE TRANSPORTY DO ESTONSKA **FORGOTTEN TRANSPORTS TO ESTONIA**



CZECH REPUBLIC 2008

DOCUMENTARY, COLOUR, BETA SP PAL, 86 MIN.

DIRECTOR: LUKAS PRIBYL **PRODUCER:** LUKAS PRIBYL, ONDREJ TROJAN **SCREEN-PLAY:** LUKAS PRIBYL **CINEMATOGRAPHY:** JAKUB SIMUNEK **EDITOR:** VLADIMIR BARAK **MUSIC:** PETR OSTROUCHOV **WORLD SALES:** LUKAS PRIBYL **NORDIC PREMIÈRE**

SYNOPSIS On Sept. 5, 1942, a transport arrives to Estonia. Several dozen young women are separated from their families. The girls soon form a tight-knit group; bonds stronger than camaraderie develop. Their living conditions steadily deteriorating, they refuse to admit this to themselves, employing a "collective way" of coping with extreme conditions. Escape is unthinkable, since they have been warned that their parents will pay the price if they try. Those who attempt so do not fare well, like Inge in an astonishing story of concentration camp Romeo and Juliet, an SS commander and a beautiful Jewess. Acting as a single organism, through friendship, mutual help, youth and naivety the young women manage to completely ignore death around them. But on Sept. 5, 1945, in Sweden, they meet a priest.

DIRECTOR'S COMMENT Edited from 400 hours shot in 20 countries over 10 years, the films dispel our notions about "Holocaust documentaries". Containing no commentary, no contemporary footage, only minimalist montage of interviews and never-seen visuals, they depict alternative "modes of survival" of deported Czech Jews. In Estonia only women survived, due to naivety and collective ignoring of the Holocaust around them.



LUKAS PRIBYL. Born in 1973 in Ostrava, Czech Republic. He studied Politics and Near Eastern Studies at Brandeis University and at Hebrew University in Jerusalem, Religion and Human Rights at SIPA at Columbia University in New York, History at Central European University in Budapest and Jewish religion and Philosophy in Sweden. Except for various politics-related projects (particularly

in the US) he has published on various aspects of Jewish history and curated exhibitions at the Jewish Museum in Prague. The Forgotten Transports series is his first film project.

FILMOGRAPHY 2009 FORGOTTEN TRANSPORTS TO POLAND, DOC; 2008 FORGOTTEN TRANSPORTS TO ESTONIA, DOC; 2008 FORGOTTEN TRANSPORTS TO BELARUS, DOC; 2007 FORGOTTEN TRANSPORTS TO LATVIA, DOC

ZAPOMENUTE TRANSPORTY DO POLSKA **FORGOTTEN TRANSPORTS TO POLAND**



CZECH REPUBLIC 2009

DOCUMENTARY, COLOUR, BETA SP PAL, 90 MIN.

DIRECTOR: LUKAS PRIBYL **PRODUCER:** LUKAS PRIBYL, ONDREJ TROJAN **SCREEN-PLAY:** LUKAS PRIBYL **CINEMATOGRAPHY:** JAKUB SIMUNEK **EDITOR:** VLADIMIR BARAK **MUSIC:** PETR OSTROUCHOV **WORLD SALES:** LUKAS PRIBYL **NORDIC PREMIÈRE**

SYNOPSIS "They put me into the Tolonchaz prison, for the third time. An officer asked me whether I had been there before. Naturally I said no, because as Kurt Hübner I had not been there yet ..." Breaking down our notions about "Holocaust documentaries", the film focuses on human identity and its changes and on choices people escaping Nazi death camps made to adapt and survive in utter extremity, on the run, in hiding – with a great deal of ingenuity, humor and optimism. This tribute to the human spirit is completely devoid of commentary, contemporary and make-believe footage and employs only impeccably researched time-and-place precise materials and fascinating words of the witnesses.

DIRECTOR'S COMMENT Edited from 400 hours shot in 20 countries over 10 years, the films dispel our notions about "Holocaust documentaries." Containing no commentary, no contemporary footage, only minimalist montage of interviews and never-seen visuals, they depict alternative "modes of survival" of deported Czech Jews. To Poland is about human identity and escapes, loneliness of individuals who joke to survive.



LUKAS PRIBYL. Born in 1973 in Ostrava, Czech Republic. He studied Politics and Near Eastern Studies at Brandeis University and at Hebrew University in Jerusalem, Religion and Human Rights at SIPA at Columbia University in New York, History at Central European University in Budapest and Jewish religion and Philosophy in Sweden. Except for various politics-related projects (particularly

in the US) he has published on various aspects of Jewish history and curated exhibitions at the Jewish Museum in Prague. The Forgotten Transports series is his first film project.

FILMOGRAPHY 2009 FORGOTTEN TRANSPORTS TO POLAND, DOC; 2008 FORGOTTEN TRANSPORTS TO ESTONIA, DOC; 2008 FORGOTTEN TRANSPORTS TO BELARUS, DOC; 2007 FORGOTTEN TRANSPORTS TO LATVIA, DOC

ZAPOMENUTE TRANSPORTY DO BELORUSKA **FORGOTTEN TRANSPORTS TO BELARUS**

SYNOPSIS According to witnesses, war-time Belarus "smelled of blood, fire and vodka." Out of 7,000 Czechs deported there, 22 survived. The film follows the fate of these men doggedly fighting for survival – in the ghettos or with partisans after escaping to the forests – employing much ingenuity, stamina and bravado. Breaking down our notion of a "Holocaust documentary", this tribute to the human spirit is completely devoid of commentary, contemporary and make-believe footage and employs only impeccably researched time-and-place precise materials and fascinating words of the witnesses.

DIRECTOR'S COMMENT Edited from 400 hours shot in 20 countries over 10 years, the films dispel our notions about "Holocaust documentaries." Containing no commentary, no contemporary footage, only minimalist montage of interviews and never-seen visuals, they depict alternative "modes of survival" of deported Czech Jews. To Belarus is a story of individualism and resistance by men.

**CZECH REPUBLIC 2008**

DOCUMENTARY, COLOUR, BETA SP PAL, 88 MIN.

DIRECTOR: LUKAS PRIBYL **PRODUCER:** LUKAS PRIBYL, ONDREJ TROJAN **SCREEN-PLAY:** LUKAS PRIBYL **CINEMATOGRAPHY:** JAKUB SIMUNEK **EDITOR:** VLADIMIR BARAK **MUSIC:** PETR OSTROUCHOV **WORLD SALES:** LUKAS PRIBYL **NORDIC PREMIÈRE**

LUKAS PRIBYL. Born in 1973 in Ostrava, Czech Republic. He studied Politics and Near Eastern Studies at Brandeis University and at Hebrew University in Jerusalem, Religion and Human Rights at SIPA at Columbia University in New York, History at Central European University in Budapest and Jewish religion and Philosophy in Sweden. Except for various politics-related projects (particularly

in the US) he has published on various aspects of Jewish history and curated exhibitions at the Jewish Museum in Prague. The Forgotten Transports series is his first film project.

FILMOGRAPHY 2009 FORGOTTEN TRANSPORTS TO POLAND, DOC; 2008 FORGOTTEN TRANSPORTS TO ESTONIA, DOC; 2008 FORGOTTEN TRANSPORTS TO BELARUS, DOC; 2007 FORGOTTEN TRANSPORTS TO LATVIA, DOC

ZAPOMENUTE TRANSPORTY DO LOTYSSKA **FORGOTTEN TRANSPORTS TO LATVIA**

SYNOPSIS In 1942, hundreds of Czech Jews are deported to Riga in Latvia. In an eerily empty, dilapidated, fenced-off and snowed-in part of town, they find pots on stoves, clothes on the floor, as if everyone left in a hurry. Then stones wrapped in paper are thrown over the wire by young men held in a cordoned-off section of the ghetto. The notes say: "You will all be killed, like our families. We are the last survivors." Yet life continues. Some people are sent to the Salaspils camp, where only ruthless selfishness offers a slim chance of survival, but others cling together, steadfastly keeping 'normality' amid atrocities. Children go to school past bodies hanging from the gallows. Boys play football on the ghetto square/execution ground. Teenagers fall in love at clandestine parties, almost literally "dancing on graves". The narrow, personal points of view combine to paint a life-affirming picture of survival through luck, wisdom, ingenuity and sheer will, as well as form a depiction of the Holocaust "as we don't know it."

DIRECTOR'S COMMENT Edited from 400 hours shot in 20 countries over 10 years, the films dispel our notions about "Holocaust documentaries." Containing no commentary, no contemporary footage, only minimalist montage of interviews and never-seen visuals, they depict alternative "modes of survival" of deported Czech Jews. To Latvia describes the effort to preserve a semblance of normal family life in extremity.

**CZECH REPUBLIC 2007**

DOCUMENTARY, COLOUR, BETA SP PAL, 86 MIN.

DIRECTOR: LUKAS PRIBYL **PRODUCER:** LUKAS PRIBYL, ONDREJ TROJAN **SCREEN-PLAY:** LUKAS PRIBYL **CINEMATOGRAPHY:** JAKUB SIMUNEK **EDITOR:** VLADIMIR BARAK **MUSIC:** PETR OSTROUCHOV **WORLD SALES:** LUKAS PRIBYL **NORDIC PREMIÈRE**

LUKAS PRIBYL. Born in 1973 in Ostrava, Czech Republic. He studied Politics and Near Eastern Studies at Brandeis University and at Hebrew University in Jerusalem, Religion and Human Rights at SIPA at Columbia University in New York, History at Central European University in Budapest and Jewish religion and Philosophy in Sweden. Except for various politics-related projects (particularly

in the US) he has published on various aspects of Jewish history and curated exhibitions at the Jewish Museum in Prague. The Forgotten Transports series is his first film project.

FILMOGRAPHY 2009 FORGOTTEN TRANSPORTS TO POLAND, DOC; 2008 FORGOTTEN TRANSPORTS TO ESTONIA, DOC; 2008 FORGOTTEN TRANSPORTS TO BELARUS, DOC; 2007 FORGOTTEN TRANSPORTS TO LATVIA, DOC



THE DECALOGUE AFTER THE DECALOGUE THE DECALOGUE AFTER THE DECALOGUE



BETA SP PAL
WORLD SALES: TVP
PRODUCTION: TVP SA - CHANNEL 2

THE FILMS:



ABOUT THE PROJECT: This cycle of documentaries, based on the auteur idea of Beata Januchta, is an elevator trip across the floors in the apartment block of our everydayness. This project has been created to commemorate and follow Krzysztof Kieślowski's *The Decalogue*, which premiered 20 years ago. The mastermind of the cycle invited representatives of the new generation of Polish documentary filmmakers to cooperate with at this project. And thus was born an original ten-theme tale of the Polish everydayness - the modern human-interest stories, that is. Ordinary people are the leads of each part, disoriented and lost, overwhelmed by the onslaught of their quotidian concerns, on a search for their own identity. What integrates the ten stories is Michał Lorenc's music and the original introductory piece. Here we have an old ten-story elevator, an ordinary place, that takes on a moral value, as you can read into each floor a message of *The Decalogue*, an invitation to meet man along with his secrets, trials and tribulations. On each floor of this documentary Decalogue, the sanctuary of human conscience is monitored.

PROJECT LEADER'S STATEMENT: The Decalogue After the Decalogue is a dusted and scratched mirror of the elevator in the apartment block of everydayness, where the relations between good and evil are not clearly pronounced and blurred. Just like the reflection of each of our faces, of the masks we put on every day, like our dreams and doubts. Why, nobody has promised a life like a pleasant walk without getting short of breath. And the colorful carousel of the world is going round ever faster...

Beata Januchta

PIERWSZE THE FIRST 2008, POLAND, 30 MIN.

This film is about the everyday yearning, the overwhelming loneliness in the world of faith and feelings, about a search for God. About doubt that doesn't bespeak a lack of faith, but only its human weakness.

DIRECTOR: BEATA JANUCHTA **PRODUCER:** RYSZARD URBANIAK **SCREENPLAY:** BEATA JANUCHTA **CINEMATOGRAPHY:** WOJCIECH CHOBIN **EDITOR:** JERZY SZOTA **CAST:** MACIEJ DĘBSKI, ALEKSANDRA DĘBSKA-CENIAN, IDA DĘBSKA

BEATA JANUCHTA: Graduate of the Wrocław University and of the Jagiellonian University in Kraków. Since 1995 works at the TVP's Wrocław Regional Station.

DRUGIE THE SECOND 2008, POLAND, 28 MIN.

This is a story of how a fifty-five-year-old feels on hearing from his dying mother that he is not her legitimate son. The fiftysomething Mr. Zbyszek tries to find out his roots, to ascertain his own true history and to recover his true identity.

DIRECTOR: BEATA HYŻY-CZOŁPIŃSKA **PRODUCER:** RYSZARD URBANIAK **SCREENPLAY:** BEATA HYŻY-CZOŁPIŃSKA **CINEMATOGRAPHY:** ROMAN WASILUK **EDITOR:** BOŻENA SZOSTKOWSKA **CAST:** ZBIGNIEW SIWIŃSKI

BEATA HYŻY-CZOŁPIŃSKA: Director of documentaries and reportages. She works for TVP.



TRZECIE THE THIRD 2008, POLAND, 29 MIN.

The director watches the life of his family for several months proceeding the preparations for the Holy Communion. Showing their intimate world, he tries to touch that which, to the whole family, is the most important – the sacred.

DIRECTOR: MACIEJ CUSKE **PRODUCER:** RYSZARD URBANIAK **SCREENPLAY:** MACIEJ CUSKE **CINEMATOGRAPHY:** ROMAN WASILUK **EDITOR:** ARTUR OWCZARZAK **CAST:** STASIU CUSKE, JOLANTA MALENDĄ-CUSKE, TERESA CUSKE

MACIEJ CUSKE: Born 1972 in Bydgoszcz, Poland. Graduated from the Andrzej Wajda Master School of Directing in Warsaw. Has directed several documentaries.



CZWARTE THE FOURTH 2008, POLAND, 25 MIN.

Though over fifty, Mr. Jacek has not settled down yet. He lives in an old villa with his mother. Their coexistence often turns into downright torment and her overprotective care. When a woman suddenly shows up in his life, this triggers conflicts with the mother.

DIRECTOR: MARCIN KOSZAŁKA **PRODUCER:** RYSZARD URBANIAK **SCREENPLAY:** MARCIN KOSZAŁKA **CINEMATOGRAPHY:** MARCIN KOSZAŁKA **EDITOR:** ANNA WAGNER

MARCIN KOSZAŁKA: Born 1970 in Kraków, Poland. Studied sociology at the Jagiellonian University, and graduated from the Cinematography and Production Depts of the Film School at the University of Silesia.

**PIĄTE THE FIFTH 2008, POLAND, 30 MIN.**

This is an unusual story of love that helps to stay alive, the process of passing away of a man who is loved and wants to live to the end of his days.

DIRECTOR: EWA ŚWIECIŃSKA **PRODUCER:** JERZY JAKUTOWICZ **SCREENPLAY:** EWA ŚWIECIŃSKA **CINEMATOGRAPHY:** ANDRZEJ SZULKOWSKI **EDITOR:** ROBERT MIKOŁAJ **CAST:** MARCIN JANICKI, MAŁGORZATA JANICKA

EWA ŚWIECIŃSKA: Born in Łódź, Poland. Graduated from the Theory and History of Film at the Jagiellonian University in Kraków. Collaborates with TVP2.

**SZÓSTE THE SIXTH 2008, POLAND, 29 MIN.**

For several months, Beata has been living outside the convent. Now she is completely on her own. For the first time in 20 years, she comes out into the street without her frock. A story of a woman held hostage by her own decision and her family expectations.

DIRECTOR: PIOTR JAWORSKI **PRODUCER:** RYSZARD URBANIAK, RADEK STYŚ **SCREENPLAY:** ANNA AUGUSTYNIAK **CINEMATOGRAPHY:** MAREK GAJCAK **EDITOR:** RAFAŁ SALATA

PIOTR JAWORSKI: Graduate of the Krakow Mining Academy and the Directing Department of the State Film School in Katowice. Author of several screenplays and theatrical adaptations, Collaborates with TVP.

**SIÓDME THE SEVENTH 2008, POLAND, 27 MIN.**

A story of a man who wants to be just without counting on justice. Though he stammers, he can type on an old typewriter. He does not know envy, but knows how much a loaf of bread is worth.

DIRECTOR: BEATA BUGAJSKA (WITH BEATA JANUCHTA) **PRODUCER:** RYSZARD URBANIAK **SCREENPLAY:** BEATA BUGAJSKA **CINEMATOGRAPHY:** WOJCIECH CHABIN, WOJCIECH TODOROW **EDITOR:** JERZY SZOTA

BEATA BUGAJSKA: Graduate of the Warsaw International Journalism Center, collaborated with Deutsche Welle and TVP1 and motormagazines.

**ÓSME THE EIGHTH 2008, POLAND, 30 MIN.**

This film is a story of a defeat, a failed attempt to get out of the maze of manipulation. Just a film about a failed attempt at exposing a lie and discovering the truth and, at the same time, about the impossibility of liberation and about the loneliness on the road to success, which is an escape from the world of fiction.

DIRECTOR: ROBERT RÓŻYCKI **PRODUCER:** RYSZARD URBANIAK **SCREENPLAY:** ROBERT RÓŻYCKI **CINEMATOGRAPHY:** WOJCIECH CHABIN, TADEUSZ OWSIANKO **EDITOR:** ROBERT PIECHNIK **CAST:** KRYSZTIAN BALA, BOGUSŁAWA NOWAKOWSKA

ROBERT RÓŻYCKI: Cultural studies graduate, traveler, freelance journalist, theater critic, screenplay writer, expert in security of cultural goods.

**DZIEWIĄTE THE NINTH 2008, POLAND, 29 MIN.**

Infidelity under control. It is nowadays called "to swing" and they are "swingers". This is a film about relationships of more than three partners, but they must be in pairs. They are mostly a married couples – two, three, four, actually whatever the number. They feel free, they are tolerant, and most of all – different.

DIRECTOR: JAN SOSIŃSKI **PRODUCER:** RYSZARD URBANIAK **SCREENPLAY:** JAN SOSIŃSKI **CINEMATOGRAPHY:** MARIUSZ RAKOWSKI **EDITOR:** DARIA SZEWECZENKO **CAST:** KRYSZTIAN BALA, BOGUSŁAWA NOWAKOWSKA

JAN SOSIŃSKI: Graduate of the Law Department at the Warsaw University and the State Film School in Lodz. Director and scriptwriter of several documentary and music films.

**DZIESIĄTE THE TENTH 2008, POLAND, 30 MIN.**

This is a story of those who, though homeless, have dreams. Tried sorely by life, they live without envy and have the courage to dream. Rather than extras in their own story, they want to be the leads. Oddly enough, the envy of others uplifts them and gives them confidence.

DIRECTOR: BEATA JANUCHTA **PRODUCER:** RYSZARD URBANIAK **SCREENPLAY:** BEATA JANUCHTA **CINEMATOGRAPHY:** TOMASZ SOBAŃSKI, TADEUSZ OWSIANKO, WOJCIECH CHABIN **EDITOR:** JERZY SZOTA

BEATA JANUCHTA: Graduate of the Wrocław University and of the Jagiellonian University in Kraków. Since 1995 works at the TVP's Wrocław Regional Station.



EL GENERAL THE GENERAL



MEXICO / USA 2009

DOCUMENTARY, COLOUR, HDCAM, 83 MIN.

DIRECTOR: NATALIA ALMADA **PRODUCER:** NATALIA ALMADA, DANIELA ALATORRE
SCREENPLAY: CINEMATOGRAHY: CHUY CHAVEZ AND NATALIA ALMADA **EDITOR:** NATALIA ALMADA **MUSIC:** JOHN ZORN, MARC RIBOT, SHAHZAD ISMAILY **CAST:** NATALIA ALMADA **WORLD SALES:** LOUISE ROSEN LTD. **SWEDISH PREMIERE**



NATALIA ALMADA. Born in 1974 in Mexico City, Mexico. She graduated with a Masters in Fine Arts in photography from the Rhode Island School of Design and shares her time between Mexico City and Brooklyn, New York. She is a MacDowell Colony Fellow and a 2008 Guggenheim Fellow. This is her second feature-length documentary.

SYNOPSIS The past and the present collide as Natalia Almada brings to life audio recordings she inherited about her great-grandfather Plutarco Elias Calles, a revolutionary general who became president in 1924. In his time, Calles was called "El Bolsheviq" and "El Jefe Maximo" (the foremost chief). Today, he is remembered as "el Quema-Curas" (priest-burner) and as a dictator who ruled through puppet presidents until he was exiled in 1936. Through his daughter's recordings, this documentary moves between the memories of a daughter grappling with history's portrait of her father and the weight of his legacy on the country today. Time is blurred in this complex and visually arresting portrait of a family and country living under the shadows of the past.

DIRECTOR'S COMMENT The General is inspired by six hours of audiocassette recordings that my grandmother made about her life as daughter of Plutarco Elias Calles, a general in the Mexican Revolution and president of Mexico from 1924 to 1928. She wanted to write her father's biography, but all that remains of that intention are the audio recordings that were

handed to me, presumably so that I might finish what she left incomplete. (...) The film is both a family memoir and a portrait of Mexico then and now. A woman, in the film buying orange cempazichil flowers for the Day of the Dead, said, "We love the dead, but they are too expensive." I have come to understand how she speaks for me and for Mexico. To me, film is a tithe for memory, a cost I gratefully pay in order to actively make sense of the world. It is a way to find a language to express what I see and think. It is a way to question: How do we reconcile the contradictions between our personal family memories and our country's collective memory? (...) In the opening of the film Sans Soleil, the narrator says, "I do not know how those who do not film remember." For me, making films is a way of remembering and creating a memory where one is absent or where one is needed for tomorrow. So while the three films which I've embarked on in the past eight years are all very different in content, form and structure, they are inspired by my curiosity to explore how the past defines who we are today and to create a visual memory that reflects my view of the world.

FILMOGRAPHY 2010 THE GENERAL, DOC; 2005 TO THE OTHER SIDE (GIFF 2006), DOC; 2002 ALL WATER HAS A PERFECT MEMORY, SHORT EXP

MI VIDA CON CARLOS MY LIFE WITH CARLOS



CHILE/SPAIN 2009

DOCUMENTARY, COLOUR, 35MM, 83 MIN.

DIRECTOR: GERMAN BERGER **SCREENPLAY:** GERMAN BERGER **CINEMATOGRAHY:** MIGUEL LITTIN **EDITOR:** ANDREA CHIGNOLI **MUSIC:** MIRANDA & TOVAR **CAST:** BERGER FAMILY **WORLD SALES:** CINE DIRECTO - CECC **NORDIC PREMIERE**



GERMAN BERGER. Santiago, Chile: 1972.

SYNOPSIS My Life With Carlos is the voyage of a son in search of the memory of his assassinated father. It is also the emotional history of a country that refuses to remember. It is the intimate diary of a broken family struggling to overcome the tragedy. It is the minimal story of a group of men and women as told by themselves.

DIRECTOR'S COMMENT Me, German Berger, since I was a child I knew that my father was dead and his body was missing during the Pinochet dictatorship. After my daughters were born, I felt the need to know more about my father's life. So I invited my family to remember...

FILMOGRAPHY 2009 MI VIDA CON CARLOS, DOCUMENTARY; 2004 TRIP TO NARRAGONIA, DOCUMENTARY; 2001 TODO LO SÓLIDO, SHORT DOCUMENTARY.

FIRST CUT

Meet tomorrow's great film hope here!

UZAK İHTİMAL **WRONG ROSARY**



TURKEY 2009

FEATURE, COLOUR, 35 MM, 90 MIN.

DIRECTOR: MAHMUT FAZIL COSKUN **PRODUCER:** TULIN CETINKOL SOYARSLAN, ISMAIL KILICARSLAN, MAHMUT FAZIL COSKUN, TANK TUFAN **SCREENPLAY:** TARIK TUFAN, GORKEM YELTAN, BEKTAS TOPALOGLU **CINEMATOGGRAPHY:** REFIK CAKAR **EDITOR:** CICEK KAHRAMAN **MUSIC:** RAHMAN ALTIN **CAST:** NADIR SARIBACAK, GORKEM YELTAN, ERSAN UYSAL **WORLD SALES:** GU- FILM **PRODUCTION:** HOKUS FOKUS

SYNOPSIS The young muezzin Musa visits Istanbul for the first time in his life when he is assigned to a mosque in the city. Musa is provided with an apartment. His next door neighbors are Sister Anna and Clara who is taking care of her. The meeting with Clara slowly turns into something else. Her life is stuck between home, church and Musa. As time passes, the young muezzin's love for Clara pervades all his life. The situation takes another turn when Yakup the bibliophile enters their lives.

DIRECTOR'S COMMENT Istanbul is a rare city which shelters interesting stories within its colourful socio-cultural and religious environment. The cities where great ancient cultures have dwelled provide opportunities for vivid relations to arise between its inhabitants. We believe that these cities have the power to add different meanings to the experience of everyday. Our aim in *Wrong Rosary* is to capture and reveal these deep and vivid sensations. This film follows a love story that could only take place in Istanbul or somewhere similar. *Wrong Rosary* is the story of three people who live in Istanbul. A muezzin who has just arrived to Istanbul from the country, a young orphan girl who lives with the care of the church and who wants to be a nun and an old bouquiniste who is a native of Istanbul... Our starting point is to achieve a romantic but still realistic narrative which makes use of this vivid atmosphere as a background to the story of the young muezzin's love for the girl who dreams to be a nun. We strove to convey the humane instances that occur at the intersections of different cultures and religions through a minimalistic film language that carries a tone of humour.



MAHMUT FAZIL COSKUN. Born in 1973. Graduated from the Department of Electrical Engineering at Yıldız Technical University in 1995. Completed his studies at the Department of Film, TV and Digital Media at the University of California, UCLA, in 2000. Has directed several documentaries and short films. *Wrong Rosary* is his first feature film.

FILMOGRAPHY 2009 *WRONG ROSARY*; 2009 *THE OTTOMAN ARCHIVES*, DOC; 2009 *MEHMED AKIF*, DOC; 2009 *SULTAN ABDUL-HAMID THE 2ND*, DOC; 2007 *PRIDE AND INSPIRATION*, DOC; 2004 *COMMUNIST*, ROGER GARAUDY, DOC; 2003 *LIVING*, CAHIT ZARİFOGLU, DOC; 2002 *ALIYA*, DOC; 2001 *THE INCOMPLETE EXPERIMENT*, DOC; 1999 *GHAZAL*, SHORT; 1998 *MOON DREAMS*, SHORT; 1997 *LIGHTHOUSE*, SHORT

EL ARBOL **THE TREE**



SPAIN/MEXICO 2009

FEATURE, COLOUR, DIGIBETA PAL, 70 MIN.

DIRECTOR: CARLOS SERRANO AZCONA **PRODUCER:** CARLOS SERRANO AZCONA, JAIME ROMANDI-A, JAIME ROSALES, CARLOS REYGADAS **SCREENPLAY:** CARLOS SERRANO AZCONA **CINEMATOGGRAPHY:** DAVID VALLDEPEREZ **EDITOR:** MANUEL MUÑOZ, CARLOS SERRANO AZCONA, CARLOS REYGADAS **MUSIC:** GINFERNO **CAST:** BOSCO SODI, DAVID BEMEJO, CRISTINA TEJEIRO PESQUERO, IGNACIO CORTÉS GONZÁLEZ, WILL HUDSON, JORGE DE LAS HERAS, GIOVANNA VELASCO **WORLD SALES:** ESTAR AHÍ CINEMA **NORDIC PREMIÈRE**

SYNOPSIS Wandering through the hot streets of Madrid, the gorgeous Santiago is having an existential crisis. Day and night he walks the streets encountering different people, including randomly meeting a Jane Birkin-esque girl, a fair bit of time with a bottle, and some extremely intriguing singing nuns.

DIRECTOR'S COMMENT The tree is a film making project based on the poetic contemplation of the pain of a man solitude and his own abandonment and self destruction in the modern world in his searching for spirituality. For me the idea of a mystical or spiritual journey was important from the beginning. There are little drops of this in the film. The majority of the film is realistic and the ending is more surrealistic, but for me surrealism is realism, too. It is as real as the other part of the film. My main inspiration for the film is life itself. But also if we speak about filmmakers that have "touch" me I will have to talk about M.A. Antonionni, the Dardenne Brothers, Carlos Reygadas and Gus Van Sant among others.



CARLOS SERRANO AZCONA. Born in 1969 in Azcona, Spain. He studied philosophy at the Complutense University of Madrid and direction at the London Film School. He has directed several shorts. For *Japón* (Carlos Reygadas, 2003), he worked as editor and co-producer. *The Tree* is his feature debut.

FILMOGRAPHY 2009 *THE TREE*; 2005 *AT HOME*, SHORT; 2005 *AT THE PARK*, SHORT; 2004 *A WALK*, SHORT; 1996 *FIRE & GRACE*, SHORT

SYNOPSIS A bookshop renowned for its rare works is mysteriously and completely filled with copies of a book entitled "I", which doesn't appear to have a publisher or author. The strange almanac describes what happens to the whole of humanity in the space of a minute. A police investigation begins and the bookshop staff are placed in solitary confinement by the Bureau for Paranormal Research (RDI – Reality Defense Institute). As the investigation progresses, the situation becomes more complex and the book increasingly well known, raising numerous controversies (political, scientific, religious and artistic). Plagued by doubts, the protagonist has to face facts: reality only exists in the imagination of individuals.

DIRECTOR'S COMMENT *The first and determining thread of the film is the narration, promoting the alienation. In the film the narrator keeps up a permanent contact with the spectator, making everything visible for him and because of him. (...) The narrator/author/director alternately presents the destiny and the ideas of the book – chapter by chapter, as an illustration. Often deviating from the subject he refers back or ahead in the story, from time to time developing associations. The second thread is based exclusively on assembling of archive materials; news, real documentary fragments will visually be implanted into the fiction. (...) The third structural thread can possibly be described in a best way as a fusion of the two preceding ones, where the reactions produced by the fictive book are evoked from the world of fiction, using a fake method of imitated documents. (...) As a result of this, the spectator gets into an utopist "position", since he experiences the critical problems of our age now as "from outside to inside", then as an "entertainment"; this gives an inspiration to discover and find himself in them.*



HUNGARY 2009

FEATURE, COLOUR, 35MM, 91 MIN.

DIRECTOR: PATER SPARROW **PRODUCER:** ZOLTÁN KAMONDI **SCREENPLAY:** PATER SPARROW, JUDIT GÓCZÁN **CINEMATOGRAPHY:** MÁTÉ WIDAMON TÓTH **EDITOR:** WANDA KISS **MUSIC:** DÁVID SZESZTAY, SPASO DOM **CAST:** ZOLTÁN MUCSI, LÁSZLO SINKÓ, VICA KERESKES, PÁL MÁCSAI **WORLD SALES:** MAGYAR FILMUNIO

PATER SPARROW. Born in 1978. In 1998 he founded End and End Image – an independent art-department. Studied at London Film School, 2000-2004 – MA. diploma as a director + production designer distinction.

FILMOGRAPHY 2009 1; 2005 RECYCLED, SHORT; 2003 TICK, SHORT; 2002 LIMIT, SHORT; 2001 SENSE, SHORT; 2000 THE GIRLS ARE ANGELS, SHORT; 1999 FROZEN, SHORT; 1999 THE SOMETHING, SHORT; 1998 WITHOUT WITH, SHORT; 1996 I&I, SHORT



CEA MAI FERICITA FATA DIN LUME THE HAPPIEST GIRL IN THE WORLD

SYNOPSIS Delia, 18 years old, has won an expensive car. She comes with her parents to Bucharest for the testimonial shooting – the proof that she really won the prize. During the shooting Delia has long talks with her parents – that eventually turn into ugly arguments: Delia wants to keep it, while her parents want to sell it. What seemed to be a lucky event at the beginning eventually becomes for Delia an extreme and emotionally painful situation, in which she has to rethink and question her family relations.

DIRECTOR'S COMMENT *In 2005 I was preparing a short film with a friend of mine, Andrei Butic, a director of photography. At some point, I told him a story I witnessed at one of my first "professional" shootings. I was supposed to film a teenager girl coming from a poor background. She was supposed to look happily at the camera and tell us how she sent in three juice bottle labels and won a car. The girl was not happy at all, on the contrary, she was feeling miserable because her parents decided that she should sell the car, so that they could pay some debts. Andrei told me that this story could become a good film. Encouraged by him, I wrote together with Augustina Stanciu a 30 pages script. It wasn't really working, the story was too hurried, so, little by little, we transformed it into a longer script.*



ROMANIA/THE NETHERLANDS 2009

FEATURE, COLOUR, 35MM, 99 MIN.

DIRECTOR: RADU JUDE **PRODUCER:** ADA SOLOMON, STIENETTE BOSKLOPPER **SCREENPLAY:** RADU JUDE, AUGUSTINA STANCIU **CINEMATOGRAPHY:** MARIUS PANDURU **EDITOR:** CATALIN CRISTUTIU **CAST:** ANDREEA BOSNEAG, VASILE MURARU, VIOLETA HARET POPA **WORLD SALES:** FILMS BOUTIQUE **SWEDISH PREMIERE**

RADU JUDE. Born in 1977 in Bucharest, Romania. In 2003 he graduated the Media University - Film-making Department. He worked as an assistant director for features shot in Romania, like *Amen* (by Costa-Gavras) and *The Death of Mr. Lazarescu* (by Cristi Puiu). He has directed several shorts and approx. 100 advertising commercials. This is his feature debut.

FILMOGRAPHY 2009 THE HAPPIEST GIRL IN THE WORLD; 2007 ALEXANDRA, TV; 2007 IN THE MORNING, TV; 2006 THE TUBE WITH A HAT, SHORT; 2004 THE BLACK SEA, SHORT; 2003 WRESTLING, SHORT



CRNCI THE BLACKS



CROATIA 2009

FEATURE, COLOUR, 35MM, 78 MIN.

DIRECTOR: GORAN DEVIC, ZVONIMIR JURIC **PRODUCER:** ANKICA TILIC **SCREENPLAY:** GORAN DEVIC & ZVONIMIR JURIC **CINEMATOGRAPHY:** BRANKO LINTA **EDITOR:** VANJA SIRUCEK **MUSIC:** JURA FERINA & PAVAO MIHOLJEVIC **CAST:** IVO GREGUREVIC, KRESIMIR MIKIC, FRANJO DIJAK, RAKAN RUSHAIDAT, NIKSA BUTIJER **PRODUCTION:** KINORAMA **NORDIC PREMIERE**



GORAN DEVIC: Born in 1971 in Sisak, Croatia. He studied law, archeology and film art at Academy of Dramatic Art at Zagreb University. He directed documentaries and several shorts. He lives and works in Zagreb.

ZVONIMIR JURIC: Born in 1971 in Osijek, Croatia. He graduated in film and TV directing in 1999 from The Academy of Dramatic Art in

Zagreb. Since then, he has directed several documentaries and one feature based on his own script. He also directed TV series and one part of an omnibus feature. He works and lives in Zagreb.

DIRECTOR'S COMMENT *This film is about the feeling of guilt which is maximized in the war situation and brought to the level of the question of life and death. However, this is not a story about two belligerent parties in the war, but a story about the war within an individual. Enemy is not visible – he is not outside us, but inside us. Some of the characters feel guilty for not having done something and not having been where they should have been, and the others for having done something and having been where they shouldn't have been.*

FILMOGRAPHY GORAN DEVIC: 2009 THE BLACKS; 2009 HAPPY LAND, DOC; 2008 IT'LL ALL BE ALL RIGHT, SHORT; 2008 THREE, DOC; 2006 NOTHING NICE TO SAY, DOC; 2004 DID I FUCK UP?, DOC; 2004 IMPORTED CROWS, DOC; 2004 KNIN 2004, DOC. ZVONIMIR JURIC: 2009 THE BLACKS; 2003 THE ONE WHO WILL STAY UNNOTICED; 2004 SEX, BOOZE, SHORT FUSE, SHORT; 2000 THE BLACKS RESISTED, CAN I?, DOC; 1999 JURIC: TVRDA 1999, DOC; 1996 THE SKIES BELOW OSIJEK, DOC.

KARAOKE KARAOKE



MALAYSIA 2009

FEATURE, COLOUR, 35MM, 75 MIN.

DIRECTOR: CHRIS CHONG CHANG FUI **PRODUCER:** CHRIS CHONG CHANG FUI, PIERRE LABURTHE **SCREENPLAY:** CHRIS CHONG CHAN FUI, SHANON SHAH **CINEMATOGRAPHY:** JARIN PENGPNICH **EDITOR:** LEE CHATAMETIKOOL **MUSIC:** CAST: ZAHIRIL ADZIM (BETIK), MISLINA MUSTAFFA (KAK INA), MOHAMMAD HARIY (BAK) **WORLD SALES:** M-APPEAL **PRODUCTION:** TANJUNG ARU PICTURES **NORDIC PREMIERE**



CHRIS CHONG CHANG FUI. Born in Kota Kinabalu, Borneo-Malaysia. He is a filmmaker and media artist focused on experimentation between traditional cinema and new media arts who began his film-making career in Toronto. His latest experimental work was Block B in 2008. This is his feature debut, The Tour will be his second feature, shot in his hometown. Compound, an audio-visual

SYNOPSIS Betik returns to the small Malaysian village from Kuala Lumpur. He intends to build up a future back home with his mother and starts helping out in the family's karaoke bar – a karaoke where the neighbourhood gathers and sings. But nobody is as naïve as he seems. In the innocence of a small village in the estate, subtle manipulations and deceptions seep through.

DIRECTOR'S COMMENT *"Balik kampung", the Malaysian notion of coming home, a romantic and nostalgic ideal. It is the comfort of unconditional familial love and a home that is known and accepting that brings Betik back. He wants his home to be his savior, but his return is selfish and disillusioned. The film plays on the illusion and reality of this return. The illusion is Betik's need to have a home, a job, and love. The reality is that everything and everyone has moved on without him while he was away. He tries to maintain the illusion throughout the film, denying the reality with every person that he meets. As Betik takes a job making karaoke videos, he slowly crosses over from reality to fantasy, until the very end when he is fully immersed in the fantasy itself. A fantasy he is unable to escape from. Betik's denial of his reality and Malaysia's denial of its changing artificial landscape become deeply rooted. What is the reality of our environment and why are we unable to see past the illusion of this place we call home?*

installation in collaboration with Japanese sound artist Yasuhiro Morinaga, will be presented in Toronto and Kuala Lumpur in 2009/10.

FILMOGRAPHY 2009 KARAOKE; 2008 BLOCK B, SHORT; 2007 POOL, SHORT DOC; 2006 TUESDAY BE MY FRIEND, SHORT

DON'T WORRY ABOUT ME **DON'T WORRY ABOUT ME**

SYNOPSIS Twentysomething London lad David travels up to Liverpool hoping to track down the beautiful girl he met last night. But his romantic dream is shattered when her boyfriend gives him his marching orders. David finds himself walking the streets of a strange city, cursing his naivety. With only some loose change in his pocket and ahead of nonsense he has to figure out how he's going to get back home. Stumbling into a betting shop to try and win his fare back to London, helpful sales assistant Tina gives him a hot tip on a dog. As a thank you, they go for coffee and David persuades her to throw a sickie from work to show him the delights of Liverpool. As the day unfolds we learn about their lives, their pasts and their hopes for the future. How they face up to the realities of their lives in very different ways. And how sometimes, we tell strangers things about ourselves we'd never tell our best friends.

DIRECTOR'S COMMENT *Shooting in Liverpool was a fantastic experience. Running around my home town with a film crew in tow seemed unreal, but it was an exhilarating and hilarious time. I have to say it was one of the happiest periods in my professional life. As an actor myself, I love working with actors, giving them space and time to work and letting them explore their characters as we're shooting. I don't like anything set in stone in a scene and try and give the actors as much freedom as possible. I'm very proud of the film in every respect. Getting it from its original play into a fully fledged movie has been a labour of love for everyone involved.*

**UNITED KINGDOM 2009**

FEATURE, COLOUR, DIGIBETA PAL, 80 MIN.

DIRECTOR: DAVID MORRISSEY **PRODUCER:** **SCREENPLAY:** JAMES BROUGH, HELEN ELIZABETH, DAVID MORRISSEY **CINEMATOGRAPHY:** STUART N WHITE **EDITOR:** MARK ECKERSLEY **MUSIC:** GREG HATWELL **CAST:** JAMES BROUGH HELEN ELIZABETH **WORLD SALES:** TUBEDALE FILMS LTD **PRODUCTION:** TUBEDALE FILMS LTD **NORDIC PREMIERE**

DAVID MORRISSEY. One of Britain's most acclaimed actors, and has appeared in both feature films and TV dramas. He has directed two feature-length dramas for BBC1. This is his feature debut.

FILMOGRAPHY 2009 DON'T WORRY ABOUT ME; 2004 PASSER BY, TV; 2001 SWEET REVENGE, TV; 2000 BRING ME YOUR LOVE, SHORT; 1998 A SECRET AUDIENCE, SHORT

CENDRES ET SANG **ASHES AND BLOOD**

SYNOPSIS Exiled from her country since her husband's murder ten years earlier, Judith lives in Marseille with her three children. After having refused to see her family for years, Judith, in spite of her fears and secrets, allows herself to be influenced by her children's wishes and accepts an invitation to their cousin's wedding. They set off to spend a summer in the old country, discovering their roots and their past. But Judith's return revives old hatreds between rival clans. The spiral of violence is inexorably set in motion, blood will tell...

DIRECTOR'S COMMENT *The history of violence is inscribed in the scars, visible or invisible. Violence is not only a physical thing! Everything that we lose or gain is often the result of violence, violence that we are subjected to as well. We bear all kinds of scars, the results of what we have accepted. In telling this family's story, I wanted to talk about the marks that can be left by violence, terrorizing others, the authority of the law, humiliation...*

**FRANCE 2009**

FEATURE, COLOUR, 35MM, 105 MIN.

DIRECTOR: FANNY ARDANT **PRODUCER:** TUDOR GIURGIU **SCREENPLAY:** FANNY ARDANT **CINEMATOGRAPHY:** GÉRARD DE BATTISTA (AFC) **EDITOR:** CÉLIA LAFITTE-UPONT **MUSIC:** DAVID MOREAU **CAST:** RONIT ELKABETZ, ABRAHAM BELAGA, OLGA TUDORACHE **WORLD SALES:** ALFAMA FILMS **NORDIC PREMIERE**

FANNY ARDANT. Born 1949 in Saumu, France. Actress in film and theatre. This is her feature debut as a film director.

FILMOGRAPHY 2009 ASHES AND BLOOD



CRACKIE CRACKIE



CANADA 2008

FEATURE, COLOUR, 35MM, 94 MIN.

DIRECTOR: SHERRY WHITE **PRODUCER:** SHERRY WHITE, JENNICE RIPLEY, RHONDA BUCKLEY **SCREENPLAY:** SHERRY WHITE **CINEMATOGRAPHY:** STEPHEN REIZES **EDITOR:** CHRIS DARLINGTON **MUSIC:** DUANE ANDREWS **CAST:** MARY WALSH MEGHAN GREELEY JOEL THOMAS HYNES KRISTEN BOOTH CHERYL WELLS **WORLD SALES:** KICKHAM EAST PRODUCTIONS **NORDIC PREMIÈRE**

SYNOPSIS 17 year-old Mitsy dreams of ditching her harsh-tongued grandmother Bride, who's raised her since she was four, by running off to find the mother Gwennie, who deserted her. But when Gwennie turns up unexpectedly and wreaks havoc in their lives, Mitsy is forced to decide whether the woman who raised her is her enemy, or her strongest ally.

DIRECTOR'S COMMENT We can all relate to the need to feel that "connection". We are all connected to our mothers, at birth. For many of us, this feeling of connection stays with us, until we are slowly able to gain independence. But for other children, this connection is severed too quickly. Abruptly. And the child is left searching for it, for years afterwards. Time that should be spent searching for independence is instead spent looking for a mother – that true, first connection. Some people realize, if you can't find a mother, you can always BE a mother. But, as Mitsy learns through adopting an old dog, you can't be a real mother until you stop being a child. Crackie is a sad, triumphant story of a young woman trying to grow up and rise above the rubble. It is a story rich in metaphor, irony, and raw human emotions. It follows Mitsy as she makes a journey through her lonely life, as she discovers her own small talents, as she lets go of a dream, and as she finally recognizes the connection she'd been looking for, as it stares her in face. (...) She is a quiet fighter, and one we are glad to believe



SHERRY WHITE. She attended the fine arts programme at Sir Wilfred Grenfell College in Corner Brook, Newfoundland. She works as a screenwriter/performer/director in film, TV and theatre. She is based in Newfoundland and Labrador. This is her feature debut.

FILMOGRAPHY 2009 CRACKIE; 2008 SPOILED, SHORT; 2007 DIAMONDS IN A BUCKET, SHORT

TAMO I OVDE HERE AND THERE



SERBIA/USA/GERMANY 2009

FEATURE, COLOUR, 35MM, 90 MIN.

DIRECTOR: DARKO LUNGULOV **PRODUCER:** DARKO LUNGULOV, KATJA SIEGEL, JIM STARK **SCREENPLAY:** DARKO LUNGULOV **CINEMATOGRAPHY:** MATHIAS SCHÖNINGH **EDITOR:** DEJAN UROSEVIC **MUSIC:** DEJAN PEJOVIC **CAST:** DAVID THORNTON, CYNDI LAUPER, MIRJANA KARANOVIC, BRANISLAV TRIFUNOVIC **WORLD SALES:** FILMS BOUTIQUE **NORDIC PREMIÈRE**

SYNOPSIS Branko, a young Serbian immigrant, struggles in an unforgiving New York, desperately trying to bring his girlfriend Maria from Serbia to USA. Robert, a depressed New Yorker, tries to make quick cash and accepts to move to Belgrade to marry her so she can get an American visa. Instead of money, Robert finds his way in chaotic Serbia!

DIRECTOR'S COMMENT I was born and raised in Belgrade, then Yugoslavia, now Serbia. When in 1991 the civil war broke in Yugoslavia, I moved to New York. There, while studying film at CCNY, I supported myself working as a "man with a van". Every time my beeper would go off, I would run out of class to make phone call to my potential clients. My fellow students and my professors thought that I am dealing drugs. I entered many lives as 'mover' in New York City. I always knew that this could be a good base for a story. Some real details from my 5-year experience of driving a van and moving furniture and boxes in NYC are built into Here and There. After graduating, I got a job as an assistant editor and in time I advanced to the position of director of documentary films. Life was good, but nevertheless I was continually missing my "old country". So, in 2003, I returned to live in Serbia. Soon enough, I learned about the harsh reality of daily life in this "country in transition. Even though all the wars ended, nearly all the young people there were still longing to live somewhere else. That irony inspired me to write Here And There. The story is loosely based on my 5-year stint as a "man with a van".



DARKO LUNGULOV. Born in Belgrade, Serbia. Lived and studied in New York City from 1991 where he obtained BFA in film and video from City College of New York. 1997-2003 he worked at the production company Spiral Pictures/Ross Institute as director/co-producer of documentaries. Parallel he taught production courses at Long Island University and was a faculty member of Media

Studies department of the Ross School. In 2003 he moved back to Serbia and started a freelance career. In 2004 he directed the feature documentary *Escape*.

FILMOGRAPHY 2009 HERE AND THERE; 2005 2005, SHORT; 2004 ESCAPE, SHORT DOC; 2000 FACE, DOC

VOLCHOK WOLFY

SYNOPSIS There are two of them: a mother and a girl. They have no names. And they are constantly running. The mother runs away from the daughter in an attempt to start new life, and the girl runs after her mother as she has no idea how to live without her. This endless run is full of repeated mistakes and resembles a barrel-organ playing a sorrowful song. But one day this running comes to an end...

DIRECTOR'S COMMENT *I consciously avoided making a dark and gloomy movie; my task was to capture the sensation of childhood memories. Childhood, no matter how terrible it may have been, can not be black and white. No matter what, children will remember it as bright and beautiful. That is the reason why the main characters have no names and the action takes place outside time and space. The female characters hardly speak – or at least never do so about anything significant. At the end of the movie, the girl reflects on the fact that not once did they ever speak about anything of any importance. This is a story about life, childhood in the form of reminiscences. And so it could even never happen that way in reality. Who knows? It's hard to put it any other way... of course; this is a film about a screwed-up life. When the mother returns at the end of the movie, she realizes that she has managed to mess up not only her own life but her daughter's as well. In actual fact, every time I watch the movie, I find new meanings in it. When I relate any kind of story, I never think, "what's it about" – let everyone in the audience decide this for themselves. The only thing that I hope for is that this movie will make people understand maybe something new about love and the bad in themselves.*

VASIL SIGAREV. Born in 1977 in Verhnya Salda, Russia. He studied Pedagogy at the University of Nizhny Tagil and took courses in Dramaturgy for the famous writer Nikolay Kolyada. He has written several plays.

FILMOGRAPHY 2009 WOLFY



RUSSIA 2009

FEATURE, COLOUR, 35MM, 86 MIN.

DIRECTOR: VASIL SIGAREV **PRODUCER:** ROMAN BORISEVICH, RUBEN DISHDISHYAN **SCREENPLAY:** VASSILI SIGAREV **CINEMATOGRAPHY:** ALEKSEI ARSENYEV **EDITOR:** DASHA DANILOVA **CAST:** POLINA PLUCHEK ... DAUGHTER YANA TROYANOVA ... MOTHER **WORLD SALES:** CENTRAL PARTNERSHIP **NORDIC PREMIERE**



SYNOPSIS A bittersweet comedy about love, family and dropping bombs on Germany. An 83 year-old man returns to Germany for a long planned journey of atonement. When Ross, his useless son agrees to drive him there, a nightmare family road trip ensues.

DIRECTOR'S COMMENT *The idea was simple. Take three actors and seven crew deep into the heart of Germany and make a film. A film on the surface about a bomber pilot who goes back to Germany, but underneath a film about what it's like to be an adult stuck in a car with your parents. Bomber is a fiction, but it stems from a trip I took with my parents. It's always important for me to start with something I know. It's how I work with everything I do. Start with an experience and build from there. So like I say, the plan was simple – take three actors to Germany, and have them interact with real people. And that's what I did. The result is Bomber.*

PAUL COTTER. Born in Brighton, England. He originally studied geography and worked on glaciers in Pakistan, before deciding to become a filmmaker. He has written plays for BBC Radio and directed commercials. His debut film was the short Jeff Farnsworth, the first of a number of shorts. This is his feature debut as a writer/director.

FILMOGRAPHY 2009 BOMBER; 2009 DIE BERLINER MAUER, SHORT; 2008 ODD SHOE, SHORT; 2005 ESTES AVENUE, SHORT; 2003 LAST HAND STANDING, SHORT; 2002 JEFF FARNSWORTH, SHORT

BOMBER BOMBER



USA/UNITED KINGDOM 2009

FEATURE, COLOUR, HDCAM, 84 MIN.

DIRECTOR: PAUL COTTER **PRODUCER:** PAUL COTTER, MAUREEN RYAN **SCREENPLAY:** PAUL COTTER **CINEMATOGRAPHY:** RICK SIEGEL **EDITOR:** MATT MADDOX **MUSIC:** STEPHEN COATES **CAST:** SHANE TAYLOR BENJAMIN WHITROW EILEEN NICHOLAS **WORLD SALES:** BORIS FILMS **NORDIC PREMIERE**



LA TIGRA, CHACO LA TIGRA, CHACO



ARGENTINA 2009

FEATURE, COLOUR, 35MM, 80 MIN.

DIRECTOR: FEDERICO GODFRID, JUAN SASIÁIN **PRODUCER:** IGNACIO REY, GASTÓN ROTHCHILD, DIEGO CORSINI **SCREENPLAY:** FEDERICO GODFRID AND JUAN SASIÁIN **CINEMATOGRAPHY:** PAULA GULLCO **EDITOR:** VALERIA OTHEGUY **MUSIC:** DANIEL GODFRID **CAST:** EZEQUIEL TRONCONI, GUADALUPE DOCAMPO, ANA ALLENDE, FEDERICO IBÁÑEZ, ROGER GRANCIC **WORLD SALES:** PRIMER PLANO FILM GROUP **NORDIC PREMIERE**

SYNOPSIS La Tigra, Chaco. A quiet town only 20 blocks long. Esteban returns after years of absence to the place where he spent his childhood summers. He returns to look for his father, Cacho, and to talk "about Buenos Aires". But Cacho, a truck driver who has started a new family in La Tigra, is often on the road and their meeting is postponed indefinitely. While he waits, Esteban meets Vero, a childhood friend who has grown into a beautiful woman. Each step together seems to take them back to the most precious moments of a shared memory. But their relationship is not a journey into the past; rather it holds the promise of a future.

DIRECTOR'S COMMENT *La Tigra is a small town in Chaco, a northern province of Argentina where space and time feel quite different than in Buenos Aires. An unexpected trip brought us to this town of just 20 blocks. We decided to immerse ourselves in La Tigra, with no ideas in mind, to write a script which captured the essence of Chaco. Alternating between intensive writing sessions and sipping "tereres" with the people of La Tigra, the first draft of La Tigra, Chaco was born. Just as we did, Esteban feels a stranger to a place which he unknowingly wants to be a part of. Real characters and places become fiction. Thus grows this little story based on the strength of the bonds between actors and characters where the heart of La Tigra, Chaco rests.*



FEDERICO GODFRID: Born in 1977 in Argentina. He holds a degree in Sound and Image Design from the University of Buenos Aires. He also studied acting and stage setting. He teaches "Acting direction for film and TV" at different universities. This is his feature debut. **JUAN SASIÁIN:** Born in 1978 in Argentina. He holds a degree in Sound and Image

Design from the University of Buenos Aires. He took courses on acting, creativity, and drama. He also works in the creative area of Argentine and international advertisement companies. This is his feature debut.

FILMOGRAPHY 2009, LA TIGRA, CHACO, FEATURE (FIRST FILM FOR FEDERICO GODFRID AND FOR JUAN SASIÁIN)

THE ANCHORAGE THE ANCHORAGE



SYNOPSIS Ulla's daughter and a young family friend have been paying her a visit where she lives, alone, on a rugged island in the Stockholm Archipelago. But when they depart and Ulla is left to return to her everyday, she discovers her quiet corner of the world disrupted by the arrival of a shadowy deerhunter.

DIRECTOR'S COMMENT *"Life has nothing to do with dramatic progression but is instead a long and continuous movement made up of an infinity of micro-movements." In 1921, a young Jean Epstein issued a call-to-arms for a narrative cinema in which image would at last overturn its submission to text. The Anchorage is a film made in this spirit. It's a film that values continuous movement over predestination. It's a consideration of the wide-open potential of a narrative cinema that is freed from the constraints of denouement. The film is made as a surrendering to grace- as a set of distinctions between realism and actuality. It's a film about the passage of time, both in life and in movies themselves.*

SWEDEN/USA 2009

FEATURE, COLOUR, 35MM, 87 MIN.

DIRECTOR: C.W. WINTER, ANDERS EDSTRÖM **PRODUCER:** C.W. WINTER, ANDERS EDSTRÖM **SCREENPLAY:** C.W. WINTER **CINEMATOGRAPHY:** ANDERS EDSTRÖM **EDITOR:** C.W. WINTER & ANDERS EDSTRÖM **CAST:** ULLA EDSTRÖM **NORDIC PREMIERE**



C.W. WINTER: Born in Newport Beach, California. He lives and works in Los Angeles. He is a graduate of the MFA program in Film & Video at the California Institute of the Arts. He is the publisher and editor of the art and music journal The Colonial.

ANDERS EDSTRÖM. Born in Frösö, Sweden. He now lives in Tokyo. As a photographer, he

has worked closely with designer Martin Margiela and Purple magazine, of which he is a contributing editor. His photographs have appeared in magazines like "Dazed & Confused" and "Self Service", and exhibited at venues like the National Museum of Modern Art (Paris) and the Centre Pompidou. They have made several shorts together,

their previous, a documentary short called One Plus One 2, was made in collaboration with guitarist Derek Bailey. This is their feature debut.

FILMOGRAPHY 2009 THE ANCHORAGE; 2003 ONE PLUS ONE 2, SHORT DOC; 2001 THE UNTANGLER, SHORT DOC; 2001 GREEN LIGHT/WHITE SHIRT, SHORT DOC

LA YUMA LA YUMA

SYNOPSIS This is the story of Yuma a strong-willed and rebellious girl from the poor neighborhoods of Managua who dreams of being a boxer. In her neighborhood, gangs fight for control of the street. In her home, lovelessness is the name of the game. She dreams of the ring, energy and agile feet and hands. She meets Ernesto, a journalist student from the other side of the city. Despite their differences, they fall in love, attracted to each other by their shared desire to find their own space in the world.

DIRECTOR'S COMMENT *Yuma's story is a slice of life deeply rooted in Nicaragua today. A daily and unknown Nicaragua, which contrasts with the image of the country that is channeled abroad, essentially related to natural disasters, revolutions and wars. The strength, determination and cunning of the main character reflect the attitude of a population facing adversity and inequality. La Yuma is a movie that mixes the genres, because life is so made: beating and hunches, laughter and drama. We are in the action rather than reflection. Imagination grows with the need and every day is a challenge to those who have nothing upfront. This film is also a challenge. This is the first feature film produced in Nicaragua for 20 years. It was filmed on the urgency and precariousness and carried out thanks to the enthusiasm of a team motivated by the idea of creating a precedent in a nascent film industry, and giving a face to a reality not widely known in Nicaragua and the world.*



NICARAGUA 2009

FEATURE, COLOUR, BETA SP PAL, 91 MIN.

DIRECTOR: FLORENCE JAUGEY **PRODUCER:** FLORENCE JAUGEY, MIGUEL NECOECHEA, GORUNE APRIKIAN, JOSÉ MARÍA MORALES **SCREENPLAY:** FLORENCE JAUGEY **CINEMATOGRAPHY:** FRANK PINEDA **EDITOR:** MARIO SANDOVAL **MUSIC:** RODRIGO BARBERÁ **CAST:** ALMA BLANCO RIGOBERTO MAYORGA GABRIEL BENAVIDES **WORLD SALES:** CAMILA FILMS **NORDIC PREMIERE**

FLORENCE JAUGEY. She studied drama in Paris. France. Worked as an actress in France, 1979-1989, in theatre plays and films for cinema and TV. In 1990 she took residence in Nicaragua and co-founded the production company Camila Films, directing and producing several shorts and documentaries. 1993-1995 she lived and worked in Mexico, mainly as drama teacher at the National Cinema

School. She returned to Nicaragua in 1995 to work in the production and casting of Ken Loach's *Carla's Song* as well as in other Camila Films productions. She directed the short *Cinema Alcázar* in 1998. This is her feature debut

FILMOGRAPHY 2009 LA YUMA; 2007 MANAGUA, NICARAGUA IS A BEAUTIFUL TOWN, DOC; 2006 GIRLS TO MOTHERS, CHAPTERS 1 & 2, DOC; 2005 ROSA'S STORY, DOC; 2004 GIRLS TO MOTHERS, CHAPTER 1, DOC; 2001 THE ISLAND OF LOST CHILDREN, DOC; 1999 THE DAY YOU LOVE ME, DOC; 1997 THE ALMIGHTY ONE, DOC; 1992 THE HOUR OF THE GENERALS, DOC, CO-DIR 1991 SCARED TO DEATH, SHORT, CO-DIR



SYNOPSIS If adolescence is normally a difficult stage of life, it's even more complicated in the neighbourhoods of Paraiso on the outskirts of the city of Lima. We follow a group of youngsters. When one of their friends gets killed by a rival gang the others decide that there must be more to life than the struggle and violence they face every day. At least there must be place for a dream to hang on to. All roles are played by amateur actors who fit the same profile as the characters of the film. The result is a warm film that focuses more on friendship than hardship and violence.

DIRECTOR'S COMMENT *The five friends of this story developed at their own will page after page in the screenplay, giving life to many situations 'stolen' from episodes experienced by them in real life. I didn't want to contemplate their misery, nor idealize them, just tell how their daily lives developed, what friendship means to them, how reality shatters their dreams, how their simple soccer games represent their will to win something.*



PERU 2009

FEATURE, COLOUR, DIGIBETA PAL, 91 MIN.

DIRECTOR: HÉCTOR GÁLVEZ CAMPOS **PRODUCER:** ENID CAMPOS LEON, JOSUE MENDEZ BISBAL **CINEMATOGRAPHY:** MARIO BASSINO **EDITOR:** ERIC WILLIAMS **WORLD SALES:** CHULLACHAKI CINE **NORDIC PREMIERE**

HÉCTOR GÁLVEZ CAMPOS. Born in Lima, Peru. Studied TV Production at the National Institute of Telecommunications, INICTEL. He has written and directed a number of short films. He has also produced documentaries focusing on human rights. *Paraiso* is his first feature film.

FILMOGRAPHY (SELECT) 2009 PARAISO; 2005 EL BATUTEADOR, SHORT; 2004 FOTOS DE FAMILIA, SHORT; 1999 CALLATE NINA, SHORT; 1998 CIRCO DE ARENA, SHORT DOC



LEGE MAAG TEMPLE OF TRUST



THE NETHERLANDS 2009

FEATURE, COLOUR, DIGIBETA PAL, 89 MIN.

DIRECTOR: HANS BREETVELD **PRODUCER:** HANS DE WEERS, JUDITH HEES
SCREENPLAY: HANS BREETVELD **CINEMATOGRAPHY:** RONALD KERKMAN **EDITOR:** RONALD KERKMAN, MICHEL REICHWEIN **MUSIC:** JEROEN VONHOGEN **CAST:** FRÉDÉRIQUE HUYDTS, HANS BREETVELD, WENDY BUTTERWORTH, KATARINA JUSTIC, HEIN VAN DER HEIJDEN, COBY TIMP, WIM VAN IJZENDOORN, ODA SPELBOS, GERDA CRONIE, BJÖRN BREGY, CAROLINE VAN HOUTEN, IRMA HARTOG **WORLD SALES:** EYEWORKS FILM & TV DRAMA **INTERNATIONAL PREMIERE**



HANS BREETVELD. Born in 1966. He graduated in 1988 from the Theaterschool in Amsterdam. As an actor he has appeared in diverse theatre, film and TV productions. Since 2004 he has focused on developing himself as director and scenariorwriter. This is his feature debut.

SYNOPSIS Three weeks of fasting in a spiritual spa, without any comfort, no locks on the door, with a man who is brainwashed capturing everything on camera. Who can keep up with this? Madness strikes, a nightmare has begun.

DIRECTOR'S COMMENT How often do we read in the news a report that someone has shot their entire family, or a group of children playing. How many walking time bombs are there among us? In my film-scenario Temple of Trust I place a life threatening psychiatric patient David in the dreamy, associative world of spiritual therapy. In the cure ord the Temple of Trust which is the Healthcenter for fasting from the Australian guru Lucy, are the members of the course hopelessly seeking enlightenment. But how alert are you when you surrender yourself completely to a guru? Do you find enlightenment when your desperately seeking happiness? As a scenariowriter I wanted to look at what are the consequences of loosing ones instinct. In order to do this, without coming over as moralistic, I juxtaposed the despair of the members of the course with the insanity of the central character. As a director it was a challenge for me to direct this scenario in such a way that there was a gradual and believable transition from absurd and hilarious scenes to a collective madness/ insanity without loosing the dark and disturbing humour. I take the viewer on a journey (via the subjective camera from the central character David) to a complete other world. This is what the role of the cinema is for me ...

FILMOGRAPHY 2009 TEMPLE OF TRUST

THE SCOUTING BOOK FOR BOYS THE SCOUTING BOOK FOR BOYS



UNITED KINGDOM 2009

FEATURE, COLOUR, 35MM, 92 MIN.

DIRECTOR: TOM HARPER **PRODUCER:** CHRISTIAN COLSON, IVANA MACKINNON
SCREENPLAY: JACK THORNE **CINEMATOGRAPHY:** ROBBIE RYAN **EDITOR:** MARK ECKERSLEY **MUSIC:** ORIGINAL MUSIC BY JACK C. ARNOLD AND SONGS BY NOAH AND THE WHALE **CAST:** THOMAS TURGOOSE HOLLIDAY GRAINGER SUSAN LYNCH STEVEN MACKINTOSH RAFE SPALL **WORLD SALES:** PATHE INTERNATIONAL **NORDIC PREMIERE**



TOM HARPER. Born 1980 in London, Great Britain. Writer and director of short films and television drama.

SYNOPSIS Best friends David and Emily love their carefree life on a coastal caravan park. When David learns that Emily is being forced to move away, he agrees to help her hide out in a remote cave on the beach. But their innocent secret soon becomes complicated, as David watches the police close in on his missing friend. When the real reason Emily wants to escape comes to light, David's world is shattered. Swept up in a situation out of his control, and with his feelings for his best friend growing stranger by the day, David is forced to take action.

DIRECTOR'S COMMENT I wanted the film to have an emotional truth to the characters without being confined to strict realism. The caravan park is beautiful to David and so it was important that the images reflected that. I also wanted to capture a faintly nostalgic quality, hinting at our romanticized collective memories of long hot summer holidays. Against this backdrop the film delves into some contemporary themes that particularly interest me: the breakdown of the family structure, a tangential take on Chavs and Hoodies, sex and the age of consent. Perhaps the most significant of these is teenage sexuality; Emily is part of a generation of highly sexualised teenage girls who don't necessarily have the maturity to understand the power they wield. The Scouting Book for Boys is a tragic love story that I hope is in turns funny, touching and shocking. But most of all, I hope that it gets inside the mind of a boy who feels desperately alone. I think that film has the power to help us empathise with people and situations very different from our own, and even if we cannot condone David's actions, I hope we gain some understanding of what has driven him.

FILMOGRAPHY (SELECT) 2009 THE SCOUTING BOOK FOR BOYS; 2007 CHERRIES, SHORT; 2006 CUBS, SHORT

LI FA DIAN DE NV ER MY DAUGHTER

SYNOPSIS *My Daughter* touches the delicate tale of a small town girl, Faye, and the life she closely shares with her single mother, a hair dresser, who single-handedly raised Faye. Set in the old town of Malacca, away from the normality of modern living, 18 year old Faye crawls into life fencing off the degenerating stares and talks of conservative rumourmongers about her young mother's disgraced single parenthood. In conjunction with the growing pain, Faye struggles to come to terms with her mother's need for a shelter: a man. Witnessing her mother's silent anguish falling in and out of relationships, Faye struggles to try to keep her mother from being hurt from yet another failed relationship. But every time Faye tries, her mother rebels. And whenever her mother tries to console Faye, Faye snubs her. Their relationship continues to contract and expand. Faye finds herself fighting the intensity of her love-hate emotions towards her mother. Two lonely souls, in a historical town, only one of the two will emerge from the gulf of perplexed emotions, the other to be consumed.

DIRECTOR'S COMMENT *My Daughter* is a coming-of-age story of a Chinese girl. It contains the innate emotional binaries: love-hate, envy-treasure, that commonly appear and disappear constantly in our feelings towards our closest kin. Changing emotions and perceptions of life and love, through time and experience; and to discover and face one's own feelings are the fundamental ideas that interest me to explore possibilities of people's vulnerable emotions. *My Daughter* tells the unspoken and inhibits the expected.



MALAYSIA 2009

FEATURE, COLOUR, DIGIBETA PAL, 76 MIN.

DIRECTOR: LAY KUEN LIM **PRODUCER:** YEN SAN MICHELLE LO **SCREENPLAY:** CHARLOTTE LIM LAY KUEN **CINEMATOGRAPHY:** SUNG WEN-CHUNG **EDITOR:** KOK KAI FOONG **MUSIC:** NG CHOR GUAN **CAST:** LAI FOOI MUN, CHUA THIEN SEE, LAM WEN HAUR **WORLD SALES:** PATIO FILMS **NORDIC PREMIERE**

LAY KUEN LIM. Born in 1981 in Malacca, Malaysia. After making numerous TV commercials, she moved on to filmmaking, working as an assistant for several directors. This is her feature debut.

FILMOGRAPHY 2009 MY DAUGHTER; 2008 ESCAPE, SHORT; 2005 LA INVITATION, SHORT



SYNOPSIS A passionate cyclist and urban slacker who avoids work and responsibility sees his life change from one moment to the next when he loses his left leg. He can wallow in self-pity – or tackle the beast called life with the help of love, willpower and his own two feet...

DIRECTOR'S COMMENT *Phantom Pain* is based on a script I wrote, which in turn is based on events in the life of one of my best friends, Stephen Sumner. In June 2004, Stephen lost his left leg in a hit and run motorcycle accident on a country road outside Siena, Italy. Right then, I somehow knew that I wanted to make a movie inspired by my friend's life. Not because the event itself makes for "a good story" – but because I immediately knew what dangers that event would pose for this specific character: an irresponsible, good-looking, sportive drunk. A story-telling, well-read cyclist. A charmer, a fisherman, construction worker, English teacher, ex-model, looser. A love and attention needing, smooth talking no-good. When the accident occurred, I immediately thought that it would force Stephen to change his life and become more responsible. But as I watched him recover, I also realized that my expectation was a cliché. Maybe the result of books I read, movies I saw. Because Stephen didn't really change much - while I thought

he should. I find that fascinating. How much can we really change, no matter how significant the events are that happen to us. How much are we victims of our genes determining our behavior? *Phantom Pain* is about that. It's about a man – I called him Marc Somner - played by Til Schweiger, who is not affected by losing his leg. But he is affected by reading a little poem his daughter wrote. That little four-line poem makes him look deep inside. A place where the key to the door of a different Marc Somner lies.



GERMANY 2009

FEATURE, COLOUR, 35 MM, 92 MIN.

DIRECTOR: MATTHIAS EMCKE **PRODUCER:** SEBASTIAN ZÜHR, HENNING FERBER, MARCUS WELKE **SCREENPLAY:** MATTHIAS EMCKE **CINEMATOGRAPHY:** NGO THE CHAU **EDITOR:** MARTINA MATUSCHEWSKI **CAST:** TIL SCHWEIGER, JANA PALLASKE, STIPE ERCEG, JULIA BRENDLER **WORLD SALES:** BAVARIA FILM INTERNATIONAL **PRODUCTION:** FILM 1

MATTHIAS EMCKE. Born 1963 in Wiesbaden, Germany. Received a Bachelor of Fine Arts in Architecture from Parson's School of Design in New York City. He is the founder of Key Entertainment, which financed and produced a great number of independent films. This is his feature-length debut.

FILMOGRAPHY 2009 PHANTOM PAIN; 2005 I SPY WITH MY LITTLE EYE, SHORT



SKELETONS SKELETONS



UNITED KINGDOM 2009

FEATURE, COLOUR, DIGIBETA PAL, 95 MIN.

DIRECTOR: NICK WHITFIELD **PRODUCER:** TRACY BRIMM, KATE MYERS, PAUL WELSH **SCREENPLAY:** NICK WHITFIELD **CINEMATOGRAPHY:** ZAC NICHOLSON **EDITOR:** RACHEL TUNNARD **MUSIC:** SIMON WHITFIELD **CAST:** ANDREW BUCKLEY, PAUL DALLISON, ED GAUGHAN **PRODUCTION:** FORWARD FILMS **NORDIC PREMIÈRE**

SYNOPSIS Two exorcists literally remove the skeletons from the cupboards from people's homes. Some fairly embarrassing secrets are revealed along the way. A case where the skeletons have hidden themselves turns the lives of all those involved.



NICK WHITFIELD. British actor turned director.

FILMOGRAPHY 2009 SKELETONS; 2007 REBECCA, SHORT

DEAR LEMON LIMA DEAR LEMON LIMA



USA 2009

FEATURE, COLOUR, HDCAM, 87 MIN.

DIRECTOR: SUZI YOONESSI **PRODUCER:** MELISSA LEE, JONAKO DONLEY **SCREENPLAY:** SUZI YOONESSI **CINEMATOGRAPHY:** SARAH LEVY **EDITOR:** MARA FARRINGTON, MATT LINNELL **MUSIC:** SASHA GORDON **CAST:** SAVANAH WILTFONG, SHAYNE TOPP, MEAGHAN JETTE MARTIN, MELISSA LEO **WORLD SALES:** VISIT FILMS **PRODUCTION:** SANGUINE FILM

SYNOPSIS As sweet and colorful as a snow cone, this delightful happy-sad confection follows an awkward Alaskan teen as she discovers her Eskimo heritage while rallying her fellow misfits to compete in her school's Snowstorm Survivor competition.

DIRECTOR'S COMMENT Six years ago on Valentine's Day, I was brainstorming a clever gift for my best friend. In previous years, I had created a color field canvas of candy hearts, and a collage of heart stamps from the post office, but for Valentine's Day '03, I was hoping to give something more personal - a found object. I ransacked my bedroom and found a diary I kept from age 8 through 13. The diary is a rainbow-studded, tragic and funny compilation of letters to my best imaginary friend, Lemon Lima. Each passage starts with a sweeping "Dear Lemon Lima", and proceeds to recount all of the mundane and innocent concerns of an adolescent trapped in Middle of Nowhere, America. In flipping through the diary, I was struck by the genuine amount of love, passion and sincerity communicated in each passage. When I wrote about the strange boys I was infatuated with, I really was "In Lovvvvve". Now, as an adult, I laugh at the notion of true love, but in flipping through those pages, I felt a faint, nostalgic

longing to love again in that sweeping, innocent way. [...] I hope this film will be an honest portrayal of a lonely 13-year old girl, alienated from her community, and faced with heartbreak in Alaska. In the breathtaking landscape, I hope to capture the visual alienation created by modular housing atrocities set against sweeping, natural vistas. I hope all of the performances are honest and rich with back-story. The humor will stem from the sincerity and honesty of each performance, not only from the broad visual comedy, but with every performance being heart-breaking in its honesty.

FILMOGRAPHY 2009 DEAR LEMON LIMA; 2007 DEAR LEMON LIMA, SHORT; 2005 NO SHOULDER, SHORT; 2004 VERN, SHORT DOC



SUZI YOONESSI. Director, producer and writer. Yoonesi received her BFA from San Francisco Art Institute, and her MFA from Columbia University where she was a recipient of the FMI Directing Fellowship.

FIVE CONTINENTS

For those of you who hate categorization and prefer an unconditional journey among the best films in the world!

ROSSIYA 88 RUSSIA 88



RUSSIA 2009

FEATURE, COLOUR, 35MM, 108 MIN.

DIRECTOR: PAVEL BARDIN **PRODUCER:** PAVEL BARDIN, PETR FEDOROV, VASILY SOLOVIEV **SCREENPLAY:** PAVEL BARDIN **CINEMATOGRAPHY:** SERGEY DANDURYAN **EDITOR:** PAVEL BARDIN **MUSIC:** PETR FEDOROV **CAST:** MIKHAIL POLYAKOV, NIKOLAI MACHULSKY, ANDREY MERZLIKIN, PETR FEDOROV **WORLD SALES:** LATIDO FILMS **PRODUCTION:** PLAN2PLAY **NORDIC PREMIERE**



PAVEL BARDIN. Born in 1975 in Moscow, Russia. He worked as radio DJ at Moscow station Arsenal, Echo of Moscow in the 90s. Studied journalism 1998-1999. Then he worked as correspondent for different media. 2003 he was Editor-in-Chief at Izvestiya-Media and 2004-06 he worked as Editor-in-Chief on the NTV talk-show Freedom of Speech.

SYNOPSIS A gang of skinheads – "Russia 88" – are filming propaganda videos to place them on the Internet (Youtube). As the camera records the life of the gang, they grow accustomed to it and stop paying attention to the filming. As the story develops, the leader of the gang, Blade, discovers that his sister is dating a man from the Caucasus ... The plot of the film comes from the imagination of the author but the imaginary story is based on facts of present day life in Russia.

DIRECTOR'S COMMENT Only original Nazi music is used in the film, with all CDs purchased at the Gorbushka, an existing market in Moscow. The main part of the Nazi gear was obtained from a Russian Internet shop. All the clothes of the characters in the film come from a real shop in Moscow, including t-shirts with slogans such as I am Russian and the quote "14 words" from the Nazi ideologist David Lane. The bureaucrat who is played by Andrey Merzlikin speaks using phrases taken from the correspondence of the two Nazi-leaders whose electronic post was broken by a team of anti-fascist hackers. The main character Blade, wearing a balaclava mask, reads out to

the camera word for word one of the texts which is taken from ultra-right forums and sites in the Internet zone ".ru", that periodically place instructions on street-fighting. On the site youtube.com it is possible to download clips of Nazis that are both documentary in nature and also staged. (...) Some of the shots from our film are directly taken from the of Russian skinheads' "creative work". Murder, pogroms, terror acts, which are stated in police reports from Vladivostok to Kondopoga and from Saint Petersburg to Verkhnyaya Pyshma are not fantasies of the script writer. And commonplace xenophobia is also a reality, a large part of our society is racist. Interviews on the Pushkin Square in Moscow and in a Moscow Region suburban train are true and authentic documentary evidence.

FILMOGRAPHY 2009 RUSSIA 88; 2008 THREE OF US AND A SNOWFLAKE; 2007 BAKER'S DOZEN, SERIES; 2004 MOSCOW BACKLASH, TV SERIES; 2004 MOBILE TEAM CLUB TV SERIES; 1999 HERO, SHORT

SUMASHEDSHAYA POMOSH' HELP GONE MAD



RUSSIA 2009

FEATURE, COLOUR, 35MM, 118 MIN.

DIRECTOR: BORIS KHELEBNIKOV **PRODUCER:** ROMAN BORISEVICH, RUBEN DISHDIKYAN **SCREENPLAY:** ALEXANDER RODIONOV **CINEMATOGRAPHY:** SHANDOR BERKESHI **EDITOR:** IVAN LEBEDEV **CAST:** EUGENE SYTY, SERGEY DREIDEN, ANNA MIKHAIKOVA **WORLD SALES:** CENTRAL PARTNERSHIP **PRODUCTION:** KOKTOBEL FILM COMPANY **SWEDISH PREMIERE**



BORIS KHELEBNIKOV. Born in 1972. Scriptwriter and director. Graduated from the Russian State Film Institute VGIIK in 1997. Has directed several films

SYNOPSIS Kind but lazy Jenya comes to Moscow from a small village in Belarus to work. A criminal incident unexpectedly separates Jenya from his companions and leaves him alone without money and documents. He has no friends or relatives in the big and hostile city and he is about to end up a homeless bum. But suddenly a miracle happens: a strange old man brings Jenya to his flat and lets him stay. Soon he is invited to join a strange fight the old man is engaged in: against the evil that spoils life in Moscow. Jenya willingly participates in the old man's undertakings, until he meets the man's daughter who reveals to Jenya the horrible truth of her father...

DIRECTOR'S COMMENT The idea to the movie came when I decided to invite actor Eugene Syty for the leading role in my new film. [...] We created a story about a guest worker from Belarus together with scriptwriter Alexander Rodionov and I couldn't imagine that we'd get such a direct hit. Eugene Syty fits this role for 100 percent. If I hadn't been acquainted with Eugene before, I would easily believe that he really came to Moscow from a small village in Belarus to raise money and that all things that happened with him in Moscow were in reality. In our feature film I tried to avoid depressive manner. I wanted to transform it into a tragicomedy. Then we added the line of the second character - the Old Man - to the plot and I felt that the film became multidimensional. There were a lot of discussions regarding the style of the movie as we faced two different goals simultaneously. On the one hand, we wanted to express the theme of madness that required special shooting angles, strange colors, specific ways of editing etc. And on the other hand, we didn't want to put aside the worker's story with its documentary style.

FILMOGRAPHY 2009 HELP GONE MAD; 2009 CRUSH; 2006 FREE FLOATING (GIFF 2007); 2003 ROADS TO KOKTEBEL (GIFF 2005)

NEDODRZANY SLUB **BROKEN PROMISE**

SYNOPSIS A film based on a true story, about a Jewish boy, Martin Friedmann, born in 1926 in western Slovakia. He escaped deportation to a concentration camp thanks to his extraordinary soccer talent and some coincidentally favorable circumstances.

DIRECTOR'S COMMENT *The most satisfactory dramas have proven to be real life stories. Whatever we may fictionalise can never be as real as if created from the course of life. This exclusive material needs to be handled most respectfully and conveyed most faithfully. It is my intention not to go any further into artistic hyperbole or stylization. Whether for spiritual or practical reasons, these are the accoutrements of all films and there is yet much more to be experienced during the shooting of the film. Nevertheless, I would like all of us to constantly return to what is the essential and, in my view, the most precious element of the film. The autobiography; the real thing.*

**SLOVAKIA/CZECH REPUBLIC/USA 2009**

FEATURE, COLOUR, 35MM, 124 MIN.

DIRECTOR: JIRI CHLUMSKY **PRODUCER:** IVETA CERNA IVANOVA **SCREENPLAY:** JAN NOVAK **CINEMATOGRAPHY:** JAN DURIS **EDITOR:** VASILIS SKALENAKIS **MUSIC:** MICHAL NOWINSKI **CAST:** SAMO SPISAK, ONDREJ VETCHY, MARIAN SLOVAK, VLADO CERNY, SERGEJ SANZA, INA GOGALOVA **WORLD SALES:** FILM EUROPE **NORDIC PREMIERE**

JIRI CHLUMSKY. He studied film directing at the Prague Film Academy. After the graduation he worked as assistant director at the Short Film Prague and externally for the Czech Television. After 1991 he shot adverts and video clips, for example for the Australian band INXS. He has made several documents for BBC and Chanel 4. His feature debut was the comedy *Halt or I'll Miss*.

FILMOGRAPHY 2009 BROKEN PROMISE; 2006 EDEN, TV SERIES; 2005 THE PLACE IN LIFE, TV SERIES; 2004 TERMINAL STATION; 2004 ALL OR NOTHING, TV SERIES; 2002 ABOUT THE WEDDING LACE, TV; 1999 MASTER OF THE CASTLE, TV; 1999 THE MEETING, TV; 1998 HALT OR I'LL MISS



SYNOPSIS As young adults flood into the rural cities of China in search of work, this is the tale of one man's seduction of an underage girl to prostitute herself. This story of the weak exploiting the weaker takes an unexpected turn when the young man suddenly disappears and the girl is confronted with her pregnancy. The film charts a journey not just a young girl robbed of her innocence but also of a country dealing with its' own growing pains.

DIRECTOR'S COMMENT *This film intends to show the situation of the young people that pour into county towns from the rural villages. These disadvantaged people for whom life is a grim struggle for survival, often have to deceive and exploit those even weaker than them. What this film deeply concerns is, in an acquisitive society, these young people's sufferings in hard realities of life, shortage of material things that they will never get rid of, souls' burning in helplessness and confusion.*

LIU LI **FLOATING IN MEMORY****CHINA 2009**

FEATURE, COLOUR, DIGIBETA PAL, 107 MIN.

DIRECTOR: TAO PENG **PRODUCER:** WENWEN ZENG **SCREENPLAY:** PENG TAO, ZENG WENWEN **CINEMATOGRAPHY:** ZHOU WENCAO **EDITOR:** LANG JINGCHAO **MUSIC:** CAST: PAN XINGXING, HUO SHIYU **PRODUCTION:** NEW YOUTH INDEPENDENT FILM STUDIO **NORDIC PREMIERE**

TAO PENG. Born in 1974 in Beijing, China. He graduated from Beijing Film Academy in 2004 with a bachelor's degree and is now working in Beijing as an independent film director. His feature debut was *Little Moth* in 2007, on which he worked as producer, scriptwriter and director. This is his second feature, which was developed with the assistance of the Sundance Institute Feature Film

Program and produced with financial support of the Hubert Bals Fund.

FILMOGRAPHY 2009 FLOATING IN MEMORY; 2007 LITTLE MOTH (GIFF 2008)



HILDE HILDE



GERMANY 2009

FEATURE, COLOUR, 35MM, 137 MIN.

DIRECTOR: KAI WESSEL **PRODUCER:** JUDY TOSSELL, BASTIAN GRIESE, RALF SCHMITZ **SCREENPLAY:** MARIA VON HELAND **CINEMATOGRAPHY:** HAGEN BOGDANSKI **EDITOR:** TINA FREITAG **MUSIC:** MARTIN TODSHAROW **CAST:** HEIKE MAKATSCH, DAN STEVENS, MONICA BLEIBTREU, HANNS ZISCHLER, MICHAEL GWISDEK, SYLVESTER GROTH, TRYSTAN PÜTTER, JOHANNA GASTDORF, ANIAN ZOLLNER, ROGER CICERO **WORLD SALES:** BETA FILM GMBH **PRODUCTION:** EGOLI TOSSELL FILM AG **NORDIC PREMIERE**



KAI WESSEL. Born in 1961 in Hamburg, Germany. In 1973, when he was still in school he appeared in Ottokar Runze's "Knife" In The Back. In 1983 he started the Hamburger Wochenschau, a regularly changing program of independent 16mm films he made himself, screened in several Northern Germany art houses. During the period that followed, he worked as an assistant director for Ot-

SYNOPSIS Hildegard Knef travelled a long and arduous road before finally finding herself. Despite her oppressive family background, she manages to get accepted into drama school. But during the turbulent final months of the Second World War, only sheer survival mattered. After successes and flops at the box office, suitable and not-so-suitable men, paralyzing boredom in Hollywood and a turbulent, love-hate relationship with the German public, the natural born fighter Hilde must learn that there are more important things in life than being at the top in show business. Within the depths of her own biography and her own soul, she discovers the substance for the "Hilde" that she and the German audience have always been waiting for. One of the life stories to emerge in the aftermath of the Second World War. Hildegard Knef was the sinner, a world star, an icon ... and very, very cool. This is her life.

DIRECTOR'S COMMENT *What's fascinating about Knef is her complexity, her clear, sharp, yet down-to-earth view of life and her compassionate way of always describing the absurdity of what we refer to as our goal in life. And, her multifaceted talent! I can't think of another postwar German artist who had so many different talents and was also successful even internationally. She regularly managed to emerge strong from crises, and she never gave up. She never pretended or surrendered, she said precisely what she thought and let people look inside of her – she led a public life and therefore she was also very controversial, because she couldn't accept limitations very well. She never wanted to please.*

tokar Runze and Christian Görlitz. He made his feature debut, Martha Jellneck, in 1988. For the film he convinced the forgotten UFA star Heidemarie Hatheyer to play the lead role. Since then he has directed both for film and TV, and has also worked as theatre director.

FILMOGRAPHY (SELECT) 2010 ALLES LIEBE; 2009 HILDE; 2006 DAS GEHEIMNIS IM MOOR; 2002 DAS JAHR DER ERSTEN KÜSSE; 2001 GOEBBELS UND GEDULDIG; 1996 DIE SPUR DER ROTEN FÄSSER; 1994 DOPPELTER EINSATZ, TV-SERIES; 1992 EIN LETZTER WILLE; 1988 MARTHA JELLNECK

METASTAZE METASTASES



CROATIA 2009

FEATURE, COLOUR, 35MM, 84 MIN.

DIRECTOR: BRANKO SCHIMDT **PRODUCER:** STANISLAV BABIC **SCREENPLAY:** OGNJEN SVILIC **CINEMATOGRAPHY:** DRAGAN RULJANCIC **EDITOR:** VESNA LAZETA **MUSIC:** GORAN BARE **CAST:** RENE BITORAJAC, FRANJO DUJAK, ROBERT UGRINA, RAKAN RUSHAIDAT **PRODUCTION:** TELEFILM **NORDIC PREMIERE**



BRANKO SCHIMDT. Born in 1957 in Osijek, Croatia. He graduated from the Academy of Dramatic Arts in Zagreb, film and television directing. His graduation thesis was a TV play *Rano sazrijevanje Marka Kovača* in 1981. In 1988 he directed his first feature-length film, *Sokol ga nije volio*. In the course of his career he has done a lot of plays, documentaries and TV series for children. Since

SYNOPSIS Krpa is intolerant, a chronic bully, a war-psychopath and a leader of a skinhead gang, who freely and without fear imposes his twisted views by the law of force. He beats and robs those who are weak, he is obsessed with football, football games, sports betting and the Bad Blue Boys. His hatred towards other nations and races is sick. The only one to oppose his egocentric decisions is his wife Vesna, who – apart from her desire and efforts to change her life – does not know how to resist his terror.

DIRECTOR'S COMMENT *This is a motion picture about Zagreb's criminal and drug abuse milieu, about the inability of the young post-war generation to adjust to the new social rules imposed by unscrupulous capitalism at the end of the 1990s in Croatia. Since it is an urban story concurrently following the fates of four protagonists, the film moves along in a furious, fast-paced rhythm. The urban slang monologues and dialogues which are full of hatred and prejudice, widely accepted nationalism, neo-Nazism and violence, are also filled with humour, memories. The aftermath of a metastasis is known to everyone, but what is its cause?*

the early nineties he has directed several further feature-length films, the previous was *The Melon Route* in 2006.

FILMOGRAPHY (SELECT) 2009 METASTASES; 2007 BAD BLUE BOYS; 2006 THE MELON ROUTE; 2001 QUEEN OF THE NIGHT; 2000 THE OLD OAK BLUES; 1997 CHRISTMAS IN VIENNA; 1994 VUKOVAR: THE WAY HOME; 1992 SIX SECONDS FOR LIFE; 1991 EVIL BLOOD; 1988 SOKOL DID NOT LOVE HIM 1983 HILDEGARD, TV; 1981 RANO SAZREVANJE MARKA KOVACA, TV

CARCASSES **CARCASSES**

SYNOPSIS Jean-Paul Colmor is 74 years old. He retired early after an accident, and has been collecting cars, wrecks and junk for the last 40 years. Living among the debris, he quietly works all day, furnishing and selling car parts to mechanics and other iron aficionados. One day four intruders visit Colmor in search of a corner of twisted paradise. *Carcasses* uses documentary and fictitious elements to try getting at the soul of an unthinkable place.

DIRECTOR'S COMMENT *At first, when you meet this excentric man on his surrealistic property, you honestly feel dizzy. Then you treat him in a condescending way, asking him questions like if you would interrogate a child or a freak. Then, once you know him, you discover a very normal person, smiling, generous, conscious and proud to be an original, refusing the world as it is and making the best and most interesting chaos out of it. Carcasses is a human experience, then probably an homage to what we like to call marginality. The second part of the film might seem provocative or enigmatic but it's the very simple poetic side of things. We choose to marginalise people, things, or any reality that doesn't fit the mold. People and things get their revenge and try to find a corner of paradise.*

**CANADA 2009**

FEATURE, COLOUR, 35 MM, 72 MIN.

DIRECTOR: DENIS CÔTÉ **PRODUCER:** SYLVAIN CORBEIL, STÉPHANIE MORISSETTE
SCREENPLAY: DENIS CÔTÉ **CINEMATOGRAPHY:** ILJO KOTORENCEV **EDITOR:** MAXIME-CLAUDE L'ÉCUYER **CAST:** JEAN-PAUL COLMOR **WORLD SALES:** VISIT FILMS
PRODUCTION: NIHLPRODUCTIONS

DENIS CÔTÉ. Born in 1973 in New-Brunswick, Canada. He studied Arts and Cinema at Montreal's Ahuntsic College. He has produced and directed several low budget shorts. Has also worked as a radio show host and as a film critic for a cultural magazine. He was vice-president of Quebec's Film Critics Association from 2001 to 2006.

FILMOGRAPHY (SELECT) 2009 CARCASSES; 2008 ALL THAT SHE WANTS (GIFF 2009); 2007 TENNESSEE, SHORT; 2007 OUR PRIVATE LIVES; 2007 MAÎTÉ, SHORT; 2005 DRIFTING STATES; 2003 LA SPHATTE, SHORT; 2001 REJOUÉ-MOI CE VIEUX MELODRAME, SHORT; 2000 SECONDE VALSE, SHORT; 2000 KOSOVOLLOVE, SHORT; 1997 DES TORTUES DANS LA PLUIE

DEMAIN DÈS L'AUBE **TOMORROW AT DAWN**

SYNOPSIS The relationship between two brothers, the youngest of whom has such a passion for historical battles that he is cut off from reality. Upon their mother's request, Mathieu the eldest tries to help his younger brother Paul overcome his addiction to this mysterious, secret world where the lines between reality and role-playing are blurred. To help his brother, Mathieu has no other choice but to become part of this world himself.

language, costumes, weapons, and battles among other things. As much as it is a thriller, I wanted my narrative to have the atmosphere of a fairy tale, even if it becomes nightmarish. It shouldn't be forgotten that this entire universe is based on a game. And so there is something fundamentally childish about it, this wanting to play at being somebody else. When you ask people what pushes them to blur their identity in order to cast themselves as such into Hussars, you are dealing with vestiges of childhood, repressed but very much there, deep inside. It is expressed here through an inclination that I believe to be the very base of filmmaking, a taste for disguise.

DIRECTOR'S COMMENT *Eight years ago, I discovered in a newspaper article the existence of people who, every weekend, dress themselves in costume and recreate as faithfully as possible certain historical periods. The Napoleonic era is the one that is most often recreated. It's a rather secret phenomenon, yet it exists pretty much everywhere in the world. This milieu isn't that foreign to me as I am a baroque musician by training, which is also a universe where many elements from the period when the music was played have to be reconstituted. Thus, much in the way baroque musicians use antique instruments, participants in role playing games develop a very specific knowledge of Napoleonic times, unearthing the*

**FRANCE 2009**

FEATURE, COLOUR, 35 MM, 95 MIN.

DIRECTOR: DENIS DERCOURT **PRODUCER:** MICHEL SAINT-JEAN **SCREENPLAY:** DENIS DERCOURT **CINEMATOGRAPHY:** RÉMY CHEVRIN **EDITOR:** YANNICK KERGOAT
MUSIC: JÉRÔME LEMONNIER **CAST:** VINCENT PEREZ, JÉRÉMIE RENIER, AURELIEN RECOING, ANNE MARIVIN, FRANÇOISE LEBRUN **WORLD SALES:** FILMS DISTRIBUTION
PRODUCTION: DIAPHANA

DENIS DERCOURT. Born in 1964 in Paris, France. After obtaining a degree in Philosophy from Paris University and a postgraduate diploma from the Institute of Political Studies (Sciences-Po), he played solo viola with the French Symphony Orchestra, 1988-1993. Since 1993 he has been teaching viola and chamber music at the Strasbourg Region National Conservatory.

FILMOGRAPHY 2009 DEMAIN DÈS L'AUBE; 2006 LA TOURNEUSE DE PAGES; 2005 UKYIO, MONDE FLOTTANT; 2002 MES ENFANTS NE SONT PAS COMME LES AUTRES; 2000 LISE ET ANDRÉ; 1998 LES CACHETONNEURS



ES KOMMT DER TAG THE DAY WILL COME



GERMANY/FRANCE 2009

FEATURE, COLOUR, 35MM, 103 MIN.

DIRECTOR: SUSANNE SCHNEIDER **PRODUCER:** SABINE HOLTEGREVE, STEFAN SCHUBERT, RALPH SCHWINGEL, PHILIPPE AVRIL **SCREENPLAY:** SUSANNE SCHNEIDER **CINEMATOGRAPHY:** JENS HARANT **EDITOR:** JENS KLÜBER **MUSIC:** BIBER GULLATZ, ANDREAS SCHÄFER **CAST:** KATHARINA SCHÜTTLER, IRIS BERBEN **WORLD SALES:** LES FILMS DU LOSANGE **NORDIC PREMIERE**

SYNOPSIS Thirty years ago Judith gave her daughter Alice up for adoption in order to join the underground terrorist movement in Germany. Now her daughter has grown up and tracks Judith to a vineyard in Alsace where she is living with a new family and a new identity. Alice calls on her mother to give herself up, but Judith doesn't regret any of her past deeds.

DIRECTOR'S COMMENT *One of the largest challenges of the script and the production was the following: I wanted both main characters to be treated fairly. I was not concerned with making a decision about right and wrong. Above all, I wanted the dilemma of the situation to be the center of attention. Everyone who adopts a political ideal sooner or later pays a price. Private life, family or close friends, all suffer from the decision.*



SUSANNE SCHNEIDER. Studied at the Academy of Arts in Stuttgart and the Academy of Fine Arts in Düsseldorf, where she was an assistant director at the local theatre. She has worked in the theatre department at New York University and the Teatro Gloria in Rio de Janeiro. She is a guest lecturer at the Hamburg Media School.

FILMOGRAPHY 2009 THE DAY WILL COME; 2003 IN EINER NACHT WIE DIESER

KENJAC DONKEY



CROATIA 2009

FEATURE, COLOUR, 35MM, 90 MIN.

DIRECTOR: ANTONIO NUIC **PRODUCER:** BORIS T. MATIC **CINEMATOGRAPHY:** MIRKO PIVČEVIĆ **EDITOR:** MARIN JURANIĆ **CAST:** NEBOJŠA GLOGOVAC NATASA JANJIĆ LJUBOMIR KIKI KAPOR TONKO LONZA EMIR HADŽIHAFIZBEGOVIĆ ASJA JOVANOVIĆ ROKO ROGLIĆ TRPIMIR JURKIĆ **WORLD SALES:** PROPELER FILM **PRODUCTION:** PROPELER FILM **SWEDISH PREMIERE**

SYNOPSIS It is 1995. The summer when the war operation Storm will take place. Boro, who is going to be forty in a year and a half, with his wife Jasna and son Luka goes to his home village Drinovci, Herzegovina, after seven years. He wants to see his brother who managed to leave Sarajevo with his family. Boro knew that his brother was wounded, but when he sees him after many years, he discovers that the brother will spend the rest of his life in wheel chair. Boro constantly fights with Jasna, and he doesn't speak at all to his father Pasko, whom he blames for his mother's death. In two weeks in August 1995, Boro will solve the years long dispute with his father, he will learn to be a better husband and a father, and in all this a considerable role will be played by a donkey.

DIRECTOR'S COMMENT *Donkey is a film of fatherhood. What I am most interested in the father-son relation is the fact that very often we imitate our fathers, and we learn very little from them. We repeat their mistakes instead of learning from them.*



ANTONIO NUIC. Born in 1977 in Sarajevo, Bosnia & Herzegovina.

FILMOGRAPHY 2009 DONKEY; 2006 ALL FOR FREE (GIFF 2007); 2004 SEX PICE I KRVOPROLICE; 1998 NA MJESTU DOGAĐAJA, SHORT

ADÁS TRANSMISSION

SYNOPSIS An absurd tragicomedy set in an anti-utopia world; a world in which all the screens have stopped functioning. TVs don't broadcast, computer monitors are empty, the entire telecommunication industry is gone. The people who used to spend hours in front of screens are having what can only be described as withdrawal symptoms. The story starts months after the last screen has stopped working and society has started to develop alternate ways of living. The film's main characters are three brothers, who must overcome their personal tragedies while the world around them crumbles.

DIRECTOR'S COMMENT *Transmission is an anti-utopia, based in a hypothetical setting where all televisions and monitors no longer work. When dependence on the monitor and television in our digitized world has taken on alarming dimensions, when TV forms such a significant part of our identity, when the tube so often becomes a secondary caregiver to our children, when the very infrastructure of our societies is impossible without monitors, I raise the question how we might survive such an incident. Perhaps people would easily fall back into the good old analog systems and simply continue their lives, or perhaps they would falter, unable to grasp it, unable to handle the inexplicable phenomenon. In a case like this, is there really anything to fall back into?*



HUNGARY 2009

FEATURE, COLOUR, 35MM, 90 MIN.

DIRECTOR: ROLAND VRANIK **PRODUCER:** GÁBOR KOVÁCS **SCREENPLAY:** ROLAND VRANIK, ANDRÁS BARTA **CINEMATOGRAPHY:** GERGELY POHÁRNOK **EDITOR:** WANDA KISS **MUSIC:** REALISTIC CREW **CAST:** KÁROLY HAJDUK, ZOLTÁN RÁTÓTI, SÁNDOR TERHES **WORLD SALES:** MAGYAR FILMUNIO **NORDIC PREMIÈRE**

ROLAND VRANIK. Born in 1968. After graduation in 1987, he worked on several diploma films, shorts and national/international feature films as production manager and director's assistant and as a member of the Positive Production Workshop based in Budapest. Later he worked in the Netherlands where he directed four films and collaborated in several productions made by

the students of the Dutch Film Academy. In 2000 he was assistant director to Béla Tarr. His feature debut was *Black Brush* in 2005. This is his second feature.

FILMOGRAPHY 2009 TRANSMISSION; 2005 BLACK BRUSH; 2000 DOMINATOR, SHORT



SYNOPSIS *Blessed* is a film about the depth of love between mother and child and the life force that connects us all, about love and beauty and about being lost and finding your way home.

DIRECTOR'S COMMENT *With any adaptation, whether it's a novel or a play, there comes a point where you have to dispense with the source material and reinvent the work as a film without losing the richness, texture and essence of what initially attracted you. After a number of early drafts, we certainly had a great bunch of characters but the screenplay just wasn't hanging together. So we took a break and what emerged during this hiatus was that we were really dealing with a story about mothers and children. This certainly resonated for Andrew and he subsequently proposed a fresh structure: tell the story in two parts, starting with the children's journey over the course of one day and night and then revisit the same twenty-four hours, but explore the narrative from the mothers' viewpoints. We then created connections between the characters and expanded on the mothers' stories, whilst maintaining the central theme.*



AUSTRALIA 2009

FEATURE, COLOUR, 35MM, 115 MIN.

DIRECTOR: ANA KOKKINOS **PRODUCER:** AL CLARK **SCREENPLAY:** ANDREW BOVELL, MELISSA REEVES, PATRICIA CORNELIUS, CHRISTOS TSIOLKAS **CINEMATOGRAPHY:** GEOFF BURTON, A.C.E. **EDITOR:** JILL BILCOCK, A.C.E., A.S.E. **MUSIC:** CEZARY SKUBISZEWSKI **CAST:** FRANCES O'CONNOR, MIRANDA OTTO, DEBORRA-LEE FURNESS, VICTORIA HARALABIDOU, SOPHIE LOWE **WORLD SALES:** BANKSIDE FILMS **NORDIC PREMIÈRE**

ANA KOKKINOS. Born 1958 in Melbourne, Australia. She worked as a lawyer for seven years, before switching her talents to film and gaining a post-graduate diploma from Victorian College of the Arts' School of Film & Television.

FILMOGRAPHY 2009 BLESSED; 2006 THE BOOK OF REVELATION; 2002 YOUNG LIONS, TV; 2002 THE ORIGINAL MERMAID, TV; 2001 THE SECRET LIFE OF US, TV; 2000 EUGENIE SANDLER P.I., TV; 1998 HEAD ON (GIFF 1999); 1994 ONLY THE BRAVE (GIFF 1995)



LO SPAZIO BIANCO THE WHITE SPACE



ITALY 2009

FEATURE, COLOUR, 35MM, 98 MIN.

DIRECTOR: FRANCESCA COMENCINI **PRODUCER:** DOMENICO PROCACCI, LAURA PAOLUCCI **SCREENPLAY:** FRANCESCA COMENCINI AND FEDERICA PONTREMOLI **CINEMATOGRAPHY:** LUCA BIGAZZI **EDITOR:** MASSIMO FIOCCHI **MUSIC:** NICOLA TESCARI **CAST:** MARGHERITA BUY, GAETANO BRUNO, GIOVANNI LUDENO, ANTONIA TRUPPO, GUIDO CAPRINO, SALVATORE CANTALUPO, MARIA PAJATO **WORLD SALES:** FANDANGO PORTOBELLO **NORDIC PREMIÈRE**

SYNOPSIS Fiercely independent Maria falls pregnant after a one night stand. When her daughter is born after only 6 months her life is put on hold. She spends every day in the neonatal ward, waiting to see if Irene will live, thus forging a bond that will be forever unbreakable.

DIRECTOR'S COMMENT *This film has given me the chance to speak about what it means to be a mother. About the difficulties, about the intimacy of every story of motherhood. And, also, about the lightness that comes from being a mother, even in pain, even in exhaustion, and about the strength and joy that comes with motherhood. This is how I felt while making this film, even with the difficulties and fatigue, I felt lighter and freer, as if something had melted in me. I have made a film that is more visionary, much more musical than any of my other films.*



FRANCESCA COMENCINI. Born in Rome, 1961. Studied Philosophy at La Sapienza University. She directed her first film, *Pianoforte*, at the age of 23. She lived in Paris for 18 years before returning to Rome where she now lives with her children.

FILMOGRAPHY 2009 THE WHITE SPACE; 2007 IN FABBRICA, DOC; 2006 OUR COUNTRY; 2004 I LIKE TO WORK (MOBBING) (GIFF 2005); 2005 DOPO LA GUERRA, DOC; 2004 ANNA VIVE A MARGHERA, ITALIA, DOC; 2002 CARLO GIULIANI, RAGAZZO, DOC; 2001 THE WORDS OF MY FATHER; 1997 SHAKESPEARE A PALERMO, DOC; 1995 ELSA MORANTE, DOC; 1984 PIANOFORTE

INSOLAÇÃO SUNSTROKE



BRAZIL 2009

FEATURE, COLOUR, 35MM, 98 MIN.

DIRECTOR: DANIELA THOMAS, FELIPE HIRSCH **SCREENPLAY:** WILL ENO, SAM LIPSYTE **CINEMATOGRAPHY:** MAURO PINHEIRO JR. **EDITOR:** LIVIA SERPA **MUSIC:** ARTHUR DE FARIA **CAST:** PAULO JOSÉ ANTONIO MEDEIROS SIMONE SPOLADORE LEONARDO MEDEIROS ANDRÉ FRATESCHI MARIA LUISA MENDONÇA LEANDRA LEAL JORGE EMIL DANIELA PIEPSZYK EMILIO DI BIASI **WORLD SALES:** UMEDIA **PRODUCTION:** NOS OUTROS/DEZENOVE SOM E IMAGENS **NORDIC PREMIÈRE**

SYNOPSIS *Sunstroke* tells stories of unrequited love. "Love and loss. Loss, mostly", says one of the characters. In an empty city, scorched by the sun, the young and old confuse the fever of sunstroke with the delicate birth of passion. Like ghosts, they hover through buildings and endless flatland in search of the ever elusive love. Inspired by 19th century Russian short stories, the plots weave and unravel together in the improbable city of Brasilia - a distorted mirror-image of the soviet utopia - located in the heart of the Brazilian desert. Paulo José, the actor whose life is intertwined with the history of Brazilian cinema, plays Andrei, the nostalgic witness of these stories.

DIRECTOR'S COMMENT *We wanted to film the melancholy of unattainable love. As if this feeling could manifest itself in the landscape, in words, in action, in rhythm. As if it could exist beyond the boundaries of time and space and still be recognizable. Sunstroke is a film about love and other utopias. Not utopia projected onto the future. But utopia that was tried out and failed. Like that of the lonely, architecturally frozen and sparse city of Brasília. Like that of immense and unreturned passion.*



DANIELA THOMAS, FELIPE HIRSCH. Felipe Hirsch: His work in theater is focused on research and experimentation. This is his first feature film. Daniela Thomas: She has been working in film, theatre and opera for the last 25 years as director, set designer and writer.

FILMOGRAPHY FELIPE HIRSCH: 2009 SUNSTROKE. DANIELA THOMAS: 2008 LINHA DE PASSE; 2006 LOIN DU SEIZIEME; 1998 MIDNIGHT (GIFF 1999); 1995 FOREIGN LAND

LA MISSION LA MISSION

SYNOPSIS Set in the colorful, seedy streets of the San Francisco district that bears its name, *La Mission* is a story of redemption imbued with the curative power of Aztec tradition. Feared, yet respected, as the baddest Chicano on the block, Che, a reformed inmate and recovering alcoholic, resorts to violence and intimidation to get what he wants. A bus driver by day, Che lives for his beloved son, Jesse, his lifelong friends, and his passion for lowrider cars. Che and the "Mission Boyz" salvage junked cars, transforming them into classics. Che's macho world is crushed when he discovers that Jesse's been living a secret life. In a violent rage, Che pummels Jesse and throws him out of the house. Lena, an attractive neighbour and a force to be reckoned with, is a woman with a few secrets of her own. Mutual attraction percolates as Lena challenges Che to reconcile the life he thought he had.

PETER BRATT. Born 1962 in San Francisco, USA.

FILMOGRAPHY 2009 LA MISSION; 1996 FOLLOW ME HOME



USA 2009

FEATURE, COLOUR, HDCAM, 117 MIN.

DIRECTOR: PETER BRATT **PRODUCER:** ALPITA PATEL, BENJAMIN BRATT, PETER BRATT **SCREENPLAY:** PETER BRATT **CINEMATOGRAPHY:** HIRO NARITA **EDITOR:** STAN WEBB **MUSIC:** MARK KILIAN **CAST:** BENJAMIN BRATT, ERIKA ALEXANDER, JEREMY RAY VALDEZ, JESSE BORREGO, TALISA SOTO BRATT **WORLD SALES:** PRODUCTION: 5 STICK FILMS



SYNOPSIS The story of the generation who lived through the entire Soviet period is told through the main character: his childhood spent in a village, true friendship, work in Soviet Klaipeda, thrilling eroticism, and a final, fatal love.

GYTIS LUKSAS. Born 1946 in Kaunas, Lithuania, which at that time was part of the USSR.

FILMOGRAPHY 2009 VORTEX; 2005 DIVINE LIGHT; 1990 VZGLYAD ZMIYA; 1982 ANGLIYSKIY VALS; 1981 VASARA BAIGIASI RUDENI; 1976 VIRTO AZUOLI

DUBURYS VORTEX



LITHUANIA 2009

FEATURE, B/W, 35MM, 140 MIN.

DIRECTOR: GYTIS LUKSAS **PRODUCER:** KESTUTIS PETRULIS, ARUNAS STOSKUS, GODA RUPEIKAITĖ **SCREENPLAY:** ROMUALDAS GRANAUSKAS, GYTIS LUKSAS **CINEMATOGRAPHY:** VIKTORAS RADZEVICIUS **EDITOR:** RICARDAS MATACIUS **CAST:** GIEDRIUS KIELA, EGLĖ MIKULIONYTE, OKSANA BORBAT **WORLD SALES:** STUDIJA 2 **NORDIC PREMIERE**



ANG MUNDO SA PANAHON NG YELO **ICE IS THE EARTH**



PHILIPPINES 2009

FEATURE, COLOUR, BETA SP PAL, 72 MIN.

DIRECTOR: MES DE GUZMAN **PRODUCER:** RAMON DE GUZMAN **SCREENPLAY:** MES DE GUZMAN **CINEMATOGRAPHY:** ALBER BAZON **EDITOR:** ABBAS TABAS, ANGELO ROBERTO **CAST:** EDWIN PAMANIAN, ELIJAH CASTILLO, JOHN IREMIL DELA MASA, RENANTE HUERTE **WORLD SALES:** SAMPAYBAKOD PRODUCTION **PRODUCTION:** SAMPAYBAKOD PRODUCTION



MES DE GUZMAN. He is an independent film director/scriptwriter in the Philippines. He has written and directed a number of films and is considered one of the prime movers of independent cinema in the Philippines. He is an "indie" filmmaker in the sense that he not only writes, directs and produces his films, but he also does the editing, sound design, production design and graphics.

SYNOPSIS This is the first chapter of a trilogy that tackles the plight of the Filipino worker, the laborers, the farmers and the fishermen. The tentative title of the trilogy is *The World of Juan*. The name Juan represents the Filipino masses who, individually is referred to as Juan dela Cruz. Digos, 17, and his younger brother Pempe, 14, live on Alcala, an island south of the Philippines. They are orphaned and have no choice but to live with their relatives. They work as "mangangabog" whose task is to 'steer' or 'herd' the fish towards the net. These boys go underwater to make sure that no small stones get caught in the net. Their job is very dangerous because they use dynamite, risk getting pneumonia because of the low temperature and the big possibility of drowning because of prolonged stay underwater. Pempe eventually gets restless and aspires to move to Manila. He gets into fights with Digos who believes that the city would not bring them good. Their feud escalates prompting their boss Maestro to assign Pempe to work in an ice plant near the city. After which, the lives of the brothers turn cold. Digos is unhappy without Pempe at his side. In the ice factory, Pempe is depressed.

FILMOGRAPHY 2009 *ICE IS THE EARTH*; 2007 *BALIKBAYAN BOX*; 2006 *IMAHE NASYON: PORTRAIT OF A NATION AFTER 1986*; 2005 *THE ROAD TO KALIMUGTONG*; 2005 *DILIMAN, VIDEO*; 2002 *CHIFFONS*

The situation leads to a dramatic climax that shows how the brothers are inescapably bound to the sea.

DIRECTOR'S COMMENT *As the director of this trilogy, I do not intend to do anything but to show the depressing situation of my fellowmen. I am not happy that the themes I have chosen are poverty and the sad life of the Filipinos. I do want to make a happy film that is full of hope but I cannot forget the image of the fish herders, the subject of the first chapter, which is imprinted in my mind.*

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B

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 Bergman Week, The, Fårö
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 Bobby, Göteborg
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C

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 Culture Council of City of Göteborg
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D

Danish Film Institute, The
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E

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F

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 Films Boutique, Berlin
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 Finnish Film Foundation, The
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 Funny Balloons, Paris
 Fälth & Hässler

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G

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I

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JMG, Göteborg

K

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Götalandsregionen
KSE, Göteborg

L

Le Pacte, Paris
LiteGrip

M

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Match Factory, München
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Media Luna Entertainment, Köln
Mediadesk, Stockholm
Mosfilm Cinema Concern, Moscow

N

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Nigab
NK, Göteborg
Noble Entertainment
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Nordisk Film Post Production
Norwegian Film Institute, The
Nätek, Göteborg

P

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R

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S

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Swedish Institute, The
Swedish Society of Popular Music Composers, The
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T

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Trifolium, Göteborg
TV 4

U

Unifrance, Paris
V/W
Wide Management, Paris
Wild Bunch, Paris
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Z

Zoégas, Helsingborg

International Thessaloniki Film Festival, Greece
Internationale Filmfestspiele Berlin, Germany

K

Karlovy Vary International Film Festival, Czech
Republic
Mumbai Film Festival, India

N

Norske Filmfestivalen, Haugesund, Norway
Novemberfestivalen, Trollhättan, Sweden

P

Pusan International Film Festival, South Korea
S
Sarajevo Film Festival, Bosnia & Herzegovina
Shashat, Ramallah, Palestine

T

Tbilisi International Film Festival, Georgia
Tempo Documentary Festival, Stockholm, Sweden

U

Un Certain Regard, Cannes, France
Uppsala International Short Film Festival, Sweden

V

Warsaw International Film Festival, Poland
Venezia Biennale, Italy

THE FESTIVALS OF...

A

Amakula Film Festival, Kampala, Uganda
Atelier de projets, Journées Cinématographiques
de Carthage, Tunisia

B

C

CinemAfrica, Stockholm, Sweden

F

Fespaco, Ouagadougou, Burkina Faso
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Poland
Filmfest München, Germany
Filmtage Hof, Germany
Finale Film Festival, Plzen

H

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I

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