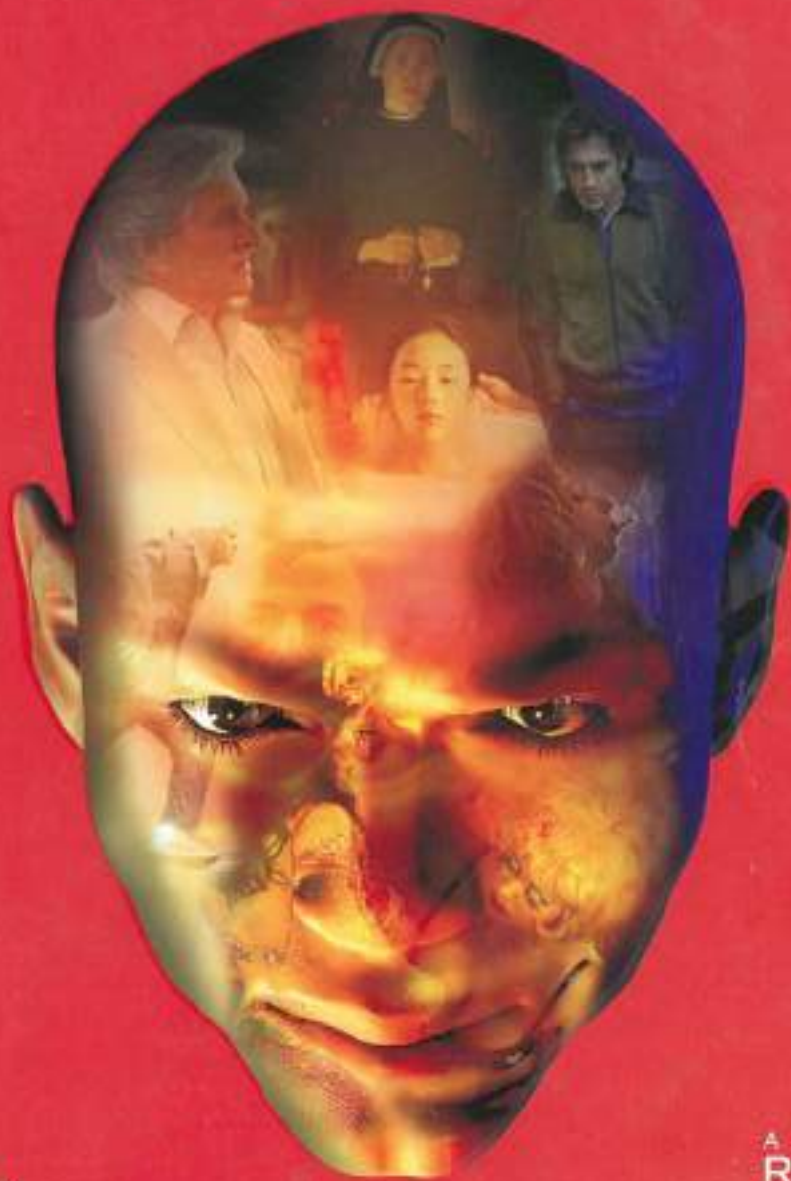




12TH  
**MUMBAI**  
 FILM FESTIVAL  
 OCTOBER 21-28, 2010



Organised by  
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## JURY

12-15

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 Director: David Fincher
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सत्यमेव जयते

**CHIEF MINISTER**  
MAHARASHTRA



**MESSAGE**

I am happy to learn that the Mumbai Academy of Moving Image (MAMI) is organizing the 12<sup>th</sup> Mumbai Film Festival from October 21 to 28, 2010.

The Mumbai Film Festival, being a festival organized by a body of practicing film professionals, has a special place in the festival calendar. This festival, over the last decade has established itself as one of the major international film festivals and has become an important event in the annual cultural calendar of the city of Mumbai.

I'm delighted to hear that the festival will showcase 14 Feature Films of first time Directors from across the world in the International Competition section which will compete for the cash awards of US\$ 150,000. I am also happy to note that this year the festival embraces an unprecedented power roster of an all-women jury.

The Mumbai Film Festival is providing a praiseworthy platform for youngsters with initiatives like Dimensions Mumbai and Mumbai Young Critics.

I Congratulate the Mumbai Academy of Moving Image for its wonderful work and wish the 12<sup>th</sup> edition of the Mumbai Film Festival a grand success.

( Ashokrao Chavan )



Mumbai and the movies—it's an irresistible combination.

We celebrate that powerful synergy once again at the 12th edition of Mumbai Film Festival, an annual paean to this incredible city and its rich cinematic heritage; a platform where dream-weavers can interact with the men and women who watch their creations spellbound.

This city has nurtured and nourished many a dream—including mine—and it is an honour to support the efforts of the Mumbai Academy of Moving Image (MAMI). Beyond my natural affinity to the Indian film industry, over the years I have come to appreciate and understand the real power of cinema as an empowering tool that mirrors our own evolution; impels society to hold a mirror to itself; and presents diverse thought platforms. Indeed, for cineastes, exposure to world cinema goes beyond mere entertainment to become a profound experience that heightens awareness, widens horizons, and bridges linguistic, regional and cultural divides.

It's wonderfully exciting that the festival has emerged as the biggest in India, with about 200 films from 59 countries, an eclectic yet comprehensive selection. Lifetime achievement awards will be presented to three-time Oscar winning filmmaker Oliver Stone and iconic Indian filmmaker and actor Manoj Kumar.

In recognition of the growing strength of women in the Indian and international cinematic space, we are proud to feature a unique, all-woman jury, comprising Oscar-winning New Zealand filmmaker Jane Campion; British film producer Tanya Seghatchian; Korean actor Jeong-Hee Yoon; Iranian director Samira Makhmalbaf; and Indian award-winning actor-director-writer Suhasini Mani Ratnam.

Our smorgasbord of international cinema includes a selection of Japanese films and enthralling sidebars like master classes in direction and performance by Jane Campion and a round table by Oliver Stone. Simultaneously, the Festival also seeks to turn the spotlight on India's stature in world cinema and the country's creative potential with panel discussions and open forums.

Most significant, we celebrate the universality of the cinematic experience, its power and appeal that cuts across every boundary, especially age. From featuring raw, young talent from Mumbai to the silver spice of Celebrate Age, a special section introduced in collaboration with Harmony for Silvers Foundation to promote active, vibrant ageing, we give visitors a chance to savour every flavour of cinema.

My thanks, as always, to the trustees of MAMI, the festival directorate and the team from Reliance Big Entertainment for helping such a landmark event take shape and substance. And a special word of gratitude to renowned filmmaker Basu Chatterjee, one of my mentors, who headed our selection panel with such aplomb.

I extend a warm welcome to our distinguished delegates, jury members, visitors and media from all over the world. I hope you relish the charms of our city and the Festival in equal measure!

Enjoy the show.

Tina Anil Ambani



Welcome to the 12th Mumbai Film Festival, October 21-28, 2010.

For over a decade, the Mumbai Film Festival has been run by the Mumbai Academy of Moving Image (MAMI) which consists of practicing film professionals, making it the only International Film Festival of its kind in our country.

Our premier section, the International Competition for first feature films has now acquired stature and reputation attracting the best work from all over the world. Other sections such as Dimensions Mumbai and Mumbai Young Critics have proved hugely successful with college students and youth of the city. This year, we introduce yet another competitive section for films that celebrate age in collaboration with Harmony Foundation Silvers with cash awards of Rs.50,000/- and Rs.25,000/- for those adjudged the best first and second films. This section will showcase fourteen feature films and several documentaries.

The films that will be part of this year's festival include most of the award winning films from practically all the major film festivals of the world such as Berlin, Cannes, Locarno, Venice and others. We will be showing the cream of contemporary world cinema with the new works of the best known filmmakers of the world today. In addition, we will have a retrospective of Japanese Cinema with an array of 43 films dating back to the 1920s to the present day. These represent the best of Japanese Cinema. The celebration of the Japanese Cinema will open with Yoji Yamada's latest film OTOTO.

To judge the first feature films we have invited an eminent all women jury. They will consist of : Oscar winner Jane Campion; Co-Producer of the first five Harry Potter films Tanya Seghatchian; well-known Korean female actor Jeong-Hee Yoon; Iranian director Samira Makhmalbaf and our very own award winning actor, director and writer, Suhasingi Mariratnam.

For the first time we will have a Film Business Centre that will provide a combination of lounge facilities, DVD screening facilities and internet connectivity that will help the Centre to function like an exclusive professional club. For the first time again we bring to India the representatives of all the important independent film distribution chains from the world : Pathe(France and UK), Studio Canal(France), Icon (UK, US, Australia), Metro Films (South Africa), IM Global (USA), Fortissimo (Netherlands) Pioniwa (Japan), MK2(France), Memento Films International (France), Visit Films (USA), Umedia (France), The Match Factory (Germany), Bavaria Films International (Germany), Beta Films (Germany), Wide Management (France), YTV (Japan) and Visual Media Centre(Iran). This will offer a huge opportunity for our young independent filmmakers to present their films to all the most important film distributors worldwide without ever having to leave the city.

This year, we have decided to honour the legendary American filmmaker Mr. Oliver Stone and veteran filmmaker Shri Manoj Kumar with Life Time Achievement Awards. Of the many events that will be part of this year's Mumbai Film Festival are:

- A master class in Direction and another on performance in films from the Director's perspective by Jane Campion.
- Round Table by Oliver Stone with Indian filmmakers.
- A panel discussion on 'Emerging Directors' moderated by Sooni Taraporewala with Nandita Das, Kiran Rao, Anusha Rizvi, and others as panelists.
- Seminar on Japanese Cinema moderated by Aruna Vasudev.
- Daily open forum conducted by Indian Independent Filmmakers Worldwide.
- Daily press conferences and interviews.

It is my privilege and pleasure to thank Ms Tina Ambani, Reliance Big Entertainment and the entire ADA Group for not only supporting the festival financially but also offering their professional expertise to handle several key areas of the festival organization. Without their contribution, this festival would not have been possible. I wish you all a truly enjoyable festival and happy viewing.

**Shyam Benegal**



When we started planning for the 12th Mumbai Film Festival, immediately after the last edition, I remembered Greta Garbo's words, "Is there anything better than to be longing for something, when you know it is within reach". And it is almost within our reach.

The Mumbai International Film Festival is acquiring new dimensions with the guidance and active support of Mrs. Tina Ambani. The new initiative "Celebrate Age", presenting a selection of films from across the world on the subject of positive ageing is her brainchild. This is just a beginning and will grow to greater dimensions in the years to come.

The Board of Trustees of the Mumbai Academy of Moving Image chaired by the eminent filmmaker Shyam Benegal has been the guiding force of the festival. The dedicated team of MAMI and Reliance Big Entertainment has been working relentlessly to make the festival a great success.

I am grateful to the Selection Panel headed by Shri Basu Chatterjee for sparing their valuable time watching films over a period of three months and selecting the best from the eight hundred plus entries from all over the world.

The eminent Jury Panels headed by Jane Campion, Ramesh Sippy and Dev Benegal are an indicator of our aspirations to take the Mumbai Film Festival to the next higher level. Oliver Stone and Manoj Kumar need no introduction. They have agreed to honor us by accepting the Life Time achievement awards of MAMI 2010. I am grateful to them.

The International Competition for the First Feature films of Directors, Dimensions Mumbai and Mumbai Young Critics focus on the creative talents of the youth, providing them a platform to exhibit their potential and grow.

Celebration of Japanese Cinema, co-organized with the Consulate General of Japan in Mumbai and Japan Foundation, is a dream-come-true for any serious film buff. I sincerely thank Mr. Rashid Irani, Mr. Tadao Sato, and Ms. Kyoko Dan who worked hard to realize this dream and put together 43 of the best films of the great Japanese masters.

The vibrant academic activities scheduled this year – the master classes by Jury President Jane Campion, Round Table with Oliver Stone, the panel discussion by eminent Indian Women Filmmakers, Seminar on Japanese Cinema with renowned speakers from India and Japan, moderated by Anura Vasudev and daily open forum- we hope will help and find favor with the students and young film professionals.

I am personally indebted to Mr. Amit Khanna, Chairman, Reliance Big Entertainment for his constant support. The success of the Film Festival depends on the participation and support of the people. I am confident that the film industry, the media and discerning film lovers of Mumbai will come together to make the 12th Mumbai Film Festival a great success.

Enjoy the show.

**Srinivasan Narayanan**  
Festival Director

## International Competition

### JANE CAMPION

#### President of the Jury

JANE CAMPION, one of only four women to ever have been nominated for the Academy Award for Best Director, was born in Wellington, New Zealand in 1954. Her roots in cinema came from her mother, Edith, an actress, and her father, Richard Campion who was a theatre and opera director. She graduated in Structural Arts from the Victoria University of Wellington in 1975 and went on to study painting at London's Chelsea School of Arts in 1979. It was here she began to make short films, one of which, *Tissues*, gained her acceptance in the Australian Film & Television School in 1981, earning her a degree in direction. She began working with Australian Women's Film Unit. Her first ever short film *Patel* (1982) won the Short Film Palm d'Or award at the 1986 Cannes International Film Festival. Her feature debut *Sweetie* (1989), also screened at Cannes. She rose to prominence in the 1990s for the distinctive personality of her films, which almost always featured women who existed outside of mainstream society. She has been labeled a feminist director, though it is critically thought an inadequate tag for the complexity of her characters' dilemmas. *An Angel At My Table* is widely considered her directorial breakthrough. Her most popular films as director include *In the Cut* starring Meg Ryan (2003) and *Bright Star* (2009) starring Ben Wishaw and Abbie Cornish, which received 15 nominations. She was nominated for Best Director and won an Academy Award for Best Screenplay for *The Piano* (1993).



### TANYA SEGHATCHIAN

BAFTA Award-winning producer of Pawel Pawlikowski's *My Summer of Love* TANYA SEGHATCHIAN is Head of the Film Fund at the UK Film Council and highly regarded as the most powerful women in the British film industry. Projects she is currently backing include Danny Boyle's *Pan's Tower*, spy satire *Blowback*, Julian Jarrold's *Brideshhead Revisited*, Thomas Vinterberg's *How I Live Now* and Sharon Maguire's *Incendary*. She set up her film company Apocalypse Pictures in partnership with Pawlikowski, after having seen his work for the BBC in the early 1990s, when she worked there as script editor and documentary film maker. Tanya is also developing Pawlikowski's adaptation of *Vernon God Little*. She is a pivotal player in the *Harry Potter* film franchise, having produced the first four in the series for Warner Bros alongside David Heyman and Steve Kloves. She was selected by *Variety* as one of their 'Producers to watch' in 2005.



## SAMIRA MAKHMALBAF

AT 17, SAMIRA MAKHMALBAF directed the movie, *The Apple* that was invited to more than 100 film festivals, and by 18 she catapulted into the official section of the 1998 Cannes International Film Festival as the youngest director in the world to participate. Born in 1980 in Tehran, she is the daughter of director Mohsen Makhmalf. She debuted as an actor at the age of 7 in her father's *The Bicycleist*, leaving school at 14 to study cinema in the Makhmalf Film House for five years. She studied Psychology and Law at Roehampton University in London and returned to join the New Wave movement in Iranian cinema. Her second feature *Black Board* was awarded the Jury Prize at Cannes International Film Festival in 2000. Samira has been nominated for the Palme d'Or twice and won UNESCO's Award of the Venice Film Festival in 2002 for her *11.09.01 - September 11*.



## YOON JEONG-HEE

Known as the greatest of South Korean stars and one of three divas to make up its adulated 'Troika', Veteran South Korean actress YOON JEONG-HEE debuted as an actress in 1967 in *Cheongchun Geukjang*. Along with her rivals Moon Hee and Nam Jeong-im, she set the 1960s alight in South Korean cinemas. She won national film awards repeatedly from 1967 to 1994, with over 10 PaekSang Arts awards and numerous Blue Dragon awards to her credit. Yoon married noted pianist Kun-Woo Paik in 1974, and the couple has a daughter who is a violinist. She settled in Paris in the 1990s. She made her comeback after a 15-year absence from the screen in 2010 with Lee Chang-dong's *Poetry*, which was screened in the Competition section of 2010 Cannes Film Festival. She is one of the most prolific actors in the world, having acted in more than 250 films till date.



## SUHASINI MANIRATNAM

National Film Award-winning Indian actor SUHASINI MANIRATNAM, is a director, producer and the wife of celebrated director, Maniratnam, with whom she runs the production company, Madras Talkies. She was born in 1961 to Charuhasan, elder brother of Tamil superstar Kamal Hassan. A trained costume designer, cinematographer, hair stylist, Suhasini was also the first ever female graduate of the Madras Film Institute. She made her film debut in 1980 with the Tamil film *Nenjathai Kilathe*. Since then, she has gone on to become a versatile and critically-acclaimed actor in Malayalam, Kannada, Tamil and Telugu films. Her role in the AFI Fest-nominated feature *Vaanaprastham* (1989), which co-starred Mohanlal, is considered a milestone in Indian filmmaking. She won the National Award for Best Actress for her role in the Tamil film *Sindhu Bhairavi* (1985). In 1996, she made her directorial debut, writing the screenplay for the film *Indra*, and producing *Musar* (1997).



## Dimensions Mumbai

### DEV BENEAL

#### President of the Jury

Dev Benegal is a Mumbai-based director, writer and editor. His first feature *English August* (1994) ignited the GenNext of Indian cinema and is acknowledged as a landmark in contemporary Indian filmmaking. His second feature *Split Wide Open* on the water wars in Mumbai premiered at the Venice International Film Festival. His latest film *Road, Movie* made history when it became the first Hindi film to be acquired by Fortissimo Films for worldwide distribution. It is also the first Hindi film to be bought for US distribution by Robert DeNiro & Jane Rosenthal's Tribeca Films.



### BISHAKA DATTA

Bishaka Dutta is an Indian journalist and filmmaker, best known for her work documenting the role of women in different aspects of Indian society. She also serves on the board of directors of several non-profit organisations, including Point of View, Wikimedia Foundation, Creating Resources for Empowerment in Action.



### ASHIM AHULUWALIA

Ashim Ahluwalia is a film director, screenwriter, and film producer. His first feature *John & Jane* was world premiered at the Toronto International Film Festival, 2005, and had an international premiere at the Berlin International Film Festival 2006. It won the Indian National Award in 2007. He is currently working on a Hindi-language feature film called *Miss Lovely*, set in the lower depths of Mumbai's C-grade film industry.



### MANISH ACHARYA

Manish Acharya is a multiple-award winning writer-director, and a graduate of the NYU Tisch School of the Arts Film programme. Along with an MFA in Film Directing, Acharya also has degrees in Physics and Industrial Relations. He was previously founding member of a successful software company that went public in 1998. At NYU, Acharya directed three short films: his *Partner* won the Carl Lerner Award for a Film with Social Significance, as well as multiple awards for acting and editing. His debut feature *Loks of Punjab Presents* was the highest-grossing English-language comedy in India, and has won multiple awards and played to full houses at festivals in New York, Los Angeles, Rome, Dubai, Stuttgart, Vancouver, San Francisco and Copenhagen. Acharya hopes to grow up and become a disco dancer.



### BRAHMANAND S SINGH

Brahmanand S Singh is an award-winning filmmaker and writer based out of Mumbai. He has made films, written screenplays and published stories, poems and essays extensively in India and abroad. Prominent among his films are *Pancham Unmixed: Mujhe Chalke Jaana Hai (An Unending Journey)*, a multiple award-winning and National Award winner feature-length documentary on legendary music composer RD Burman.



Also eminent are his films *Ragpickers*, *scavengers of a different graveyard*; *Uncaging the Body*, which won (amongst other awards) the Apsara Award for Best Short Film, 2003-2004; *A Burden of Love*, and *Ashgar's Bal*. In addition, he is much sought-after for his work on numerous short, corporate and documentary films.



## Celebrate Age

## RAMESH SIPPY

## President of the Jury

The famed director best known for directing the legendary and classic film *Sholay* (1975), which became the biggest blockbuster in the Bollywood film history, also directed a popular TV serial *Buniyaad*. His string of hits with Amitabh Bachchan made him one of the golden directors of the late 70s and early 80s. He recently produced some of the hit films *Kuch na Kaho* (2003), *Bluffmaster* (2005) and *Chandni Chowk to China* (2009).



## SUDHIR MISHRA

An acclaimed director and screenwriter, he is most renowned for directing critically appreciated films like *Dharavi* (1993), *Charnai* (2003) and *Hazaaron Khawaishein Aisi* (2005). A graduate from Delhi university, he formed a theatre group called Workshop Theatre, and worked on several plays before venturing into films. He has won many top awards besides winning a National Award for his directorial debut *Yeh Who Manzil To Nahin* (1987).



## DOLLY THAKORE

Having served on many juries, including the National Film Jury, Dolly Thakore is a veteran stage actress, social worker and a casting director for films such as Attenborough's *Gandhi*, *Far Pavilions* and *Kim*. She has been in the business of communications and public relations for over twenty years and has frequently written columns, film and theatre reviews for India's leading newspapers and magazines.



## MAYANK SHEKAR

The Mumbai-based National Cultural Editor of *HT Café*, *Hindustan Times*, Shekar is a well-known film critic and a columnist known for his unbiased reviews, which have won him an award for Journalism. He is also a prolific writer on Indian popular culture and has authored a book *Bombay Talkies* on contemporary Bollywood cinema, and is in process of finishing two more books on pop culture.



## JHANU BARUA

The Assamese filmmaker and multiple National Award-winner of films such as *Aparopa* (1983), *Borani* (1990) and *Ride on the Rainbow* (2003), his film *Kagarotai Bohu Door* (1995) not only won the National Award, but also made waves internationally. His first mainstream Hindi cinema *Maine Gandhi Ko Nahin Mera* (2005) was critically acclaimed and commended awards.



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The image features a solid red background. On the left side, there is a vertical strip of a film strip, showing a dark, blurry image. On the right side, there is a partial view of a person's head and shoulder, appearing to be from a film frame. The person has light-colored hair and is wearing a light-colored shirt. The overall composition suggests a theme related to cinema or film.

OPENING FILM  
CLOSING FILM



Born in 1962 in Denver, David Fincher stepped behind a camera at the age of eight, inspired by the work of George Lucas. He got his first job ten years later at Lucas' own Industrial Light and Magic, where he worked for four years, on projects including *Return of the Jedi* (1983) and *Jurassic Park and the Temple of Doom* (1984). His work on *Seven* (1995) won him critical approval. Fincher helmed commercials and music videos for Aerosmith, Paula Abdul, and Madonna. His *The Curious Case of Benjamin Button* won 13 Oscar nominations, including Fincher's first nomination for Best Director.

**Director's Filmography:**

- Alien 3* (feature/1993)
- Seven* (feature/1995)
- The Game* (feature/1997)
- The Fight Club* (feature/1999)
- Panic Room* (feature/2003)
- Zodiac* (feature/2007)
- The Curious Case of Benjamin Button* (feature/2008)

# The Social Network

## The Social Network

Director: David Fincher | USA / 2010 / 35mm / Col. / 120 mins

Based on the book *The Accidental Billionaires: The Founding of Facebook, A Tale of Sex, Money, Genius, and Betrayal* by Ben Mezrich, *The Social Network* tells a fictionalised version of the founding of Facebook. In 2003 Mark Zuckerberg was a self-obsessed and lonely sophomore at Harvard, who wanted to be in with the cool crowd. He also happened to be a genius. After a particularly bad breakup, he smashes down some computer code and creates Facemash - a website on which he asks students to pick the better looking girl from two photographs. The website lands Zuckerberg in trouble with

the school and the female students. But the trio of the Winklevoss twins, Cameron and Tyler and their partner Divya Narendra hire Zuckerberg to help code their website HarvardConnection - a social network that thrived on the idea of exclusivity. Zuckerberg later told his friend Eduardo Saverin that he had an idea for a social network, and with Saverin's money and a promise to make him CFO, began Facebook. The film follows Zuckerberg into the unpredictable explosion of global Facebook mania, the eventual lawsuit by the trio whose idea he allegedly stole and by Saverin whom he eventually 'unfriended'.



**Producers:** Dana Brunetti, Cean Chaffin, Michael de Luca, Scott Rudin  
**Story:** based on the book *Accidental Billionaires* by Ben Mezrich  
**Script/Screenplay:** Aaron Sorkin  
**Director of Photography:** Jeff Cronenwett  
**Editor:** Kirk Baxter, Angus Wall  
**Music:** Trent Reznor, Atticus Ross  
**Cast:** Jesse Eisenberg, Rooney Mara, Bryan Barter, Dustin Fitzsimons, Arnie Hammer, Joseph Mazzello

**Production Company:** Columbia Pictures 10202 W Washington Blvd, Culver City, CA 90232 USA. Tel: +1 310 244 4000. Fax: +1 310 244 2828 www.spe.sony.com  
**Coproductions:** Relativity Media, Michael de Luca Productions, Scott Rudin Production

**International Sales:** Columbia Pictures 10202 W Washington Blvd, Culver City, CA 90232 USA. Tel: +1 310 244 4000. Fax: +1 310 244 2828 www.spe.sony.com  
**Indian Distributor:** SPE Films India Pvt Ltd, 503, Alpha, Main Street, Hiranandani Gardens, Powai, Mumbai - 400076, India.

**Festivals & Awards:**  
 Premiered (New York Film Festival/Sept 2010)  
 Official Selection (American Film Festival/Oct 2010)  
 Opening Night Film (Tokyo International Film Festival/Oct 2010)

# Red

## Red

Director: Robert Schwentke | USA / 2010 / 35mm / Col. / 111 mins.

Frank Moses used to be a black-ops special assignment assassin with the CIA. Leading an idyllic existence, he is rudely disturbed by a high-tech assassin that could only possibly be working with the CIA against him. He and his team were once top-secret operatives who specialised in handling cases that the CIA did not want anyone to know about. Happily ensconced in retirement, Frank is rudely awakened from his life of leisure by the realization that he and his former team are the now the subject of a

new replacement hit squad whose job it is to make sure that the former hit squad never gets a chance to tell tales. The now retired team must reband and regroup in order to save themselves. The only option they have is to break into the CIA headquarters and expose the truth about CIA's nefarious intentions and activities. What ensues is a high-paced action-packed and humour-filled escapade back to the epicenter of all danger.



Producers: Lorenzo di Bonaventura, Mark Vahradian  
 Story: based on the DC comics by Warren Ellis, Cully Hamner  
 Script/Screenplay: Jon Hoeber, Erich Hoeber  
 Director of Photography: Florian Ballhaus  
 Editor: Thom Noble  
 Music: Christophe Beck  
 Cast: Bruce Willis, Mary-Louise Parker, Heidi Von Palleske, Jefferson Brown, Karl Urban, Chris Owens, Rebecca Pidgeon, Morgan Freeman, Jacqueline Fleming

Production Company: Summit Entertainment, 1630, Stewart Street, Suite 120, Santa Monica, CA 90404. Tel: 310 309 8400  
 Web: [www.summit-ent.com](http://www.summit-ent.com)  
 Co-productions: Di Bonaventura Pictures, DC Entertainment

International Sales: Summit Entertainment, 1630, Stewart Street, Suite 120, Santa Monica, CA 90404. Tel: 310 309 8400  
 Web: [www.summit-ent.com](http://www.summit-ent.com)  
 Indian Distributor: PVR Pictures, Ground Floor, Regus Business Centre, Trade Centre, Opp. MTNL, Bandra Kurla Complex, Bandra East.



Robert Schwentke was born in 1968 in Stuttgart, Germany. He acquired a degree in Philosophy from the Karls University in Tübingen before moving to Columbia University and subsequently graduating from the American Film School. He wrote and directed for German TV before writing and directing his first film *Tattoo* in 2002. *Tattoo* won a special mention at Fantafestival and the Swedish Film Festival. His second film *Eierdiebe* (2003) won the Audience award at Biberach Film Festival.

#### Director's Filmography:

*R.I.P.D.* (feature/sched. 2012)  
*Lia to Me* (TV series/2009)  
*Fightplan* (feature/2005)  
*Fierrotte* (feature/2003)  
*Tattoo* (feature/2002)  
*Heaven* (short/1993)

# IDIOT'S GUIDE TO Digital Movie Marketing.



## THE CRAZY IDIOT TEST

FROM ALL THE IDEAS THAT HIT UP THE BIZ WHO WILL TAKE  
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# INTERNATIONAL COMPETITION

FOR THE FIRST FEATURE FILMS OF DIRECTORS



Sophie Deraspe was born in Quebec and Canada, first trained in art in Austria. She continued her studies in visual arts and literature in the University of Ottawa and University of Montreal. She worked making documentary films before she began with feature films. Her short films were *Signe Ma* (1998) and *The Sea, She is Beautiful*. She directed two dance videos with Brazilian dancer Sheila Ribeiro: *Fire Market (We Are Used and Cheap)* (2000) and *Subtitle and Diet* (2002). As a director and cinematographer, she is fascinated by real people and she continues to translate them into feature film.

**Director's Filmography:**

*Signe Ma* (short/1998)  
*The Sea, She is Beautiful* (short/1998)  
*Missing Victor Peferin* (docu/2006)

## Les Signes Vitaux

### Vital Signs

harmony  
celebrate age

Director: Sophie Deraspe | Canada / 2009 / 35 mm / Col. / 88 mins

Simone's grandmother has died and the young student finds herself leaving Harvard behind and heading back to Quebec, deeply affected and wanting to make a difference. Lonely, hurt and grieving, Simone has no idea where to begin to fill the void, until an idea flashes in her mind – she decides to help people who are about to die and volunteers to be by the bedside of the dying. As the city brings her home to her roots – the familiarity of empty, snowy streets and contrasts them to the lonely sparse apartments that have become her immediate reality, the desire to fill the

void grows. Something is missing, and Simone finds a mutually comforting bond in the intense but comfortable intimacy of reaching out to those who are dying. There is a fragility that at once portrays strength in Simone. Her lover, Boris, though, won't let her get away from him so easily and he doesn't hesitate to provoke her to a violent outburst. He believes she is hiding her true feelings away behind what she knows will be short-lived relationships, and he provokes her to accept his role in her life and include him in her own search for meaning.



Producer: Nicolas Fonseca  
 Story & Script / Screenplay: Sophie Deraspe  
 Director of Photography: Sophie Deraspe  
 Editor: Madeleine S. Leblanc  
 Music: Jean-François Laporte, Krista Muir  
 Cast: Marie-Hélène Bellavance, Francis Ducharme, Marie Brassard, Danielle Ournet, Suzanne St-Michel, Alan Fawcett, Marc Marano, Bernard Arne

Production Company: Sarnese Films, 3802  
 Hotel-de-ville, Montreal, Qc, H2W 2G5 Canada  
 Email: info@filmssarnese.com  
 Web: www.filmssarnese.com  
 International Sales: Visit Films, 89 Fifth Ave,  
 Suite 800, New York, NY 10003  
 Tel: +1 71 8312 8210 Fax: +1 71 8362 4865  
 Email: info@visitfilms.com

Festivals & Awards:  
 Won, Phillip Borsos Award for Best Film (Whistler  
 International Film Festival/Dec 2009)  
 Premiered (Festival du Nouveau Cinéma de  
 Montréal/Oct 2009)  
 Official Selection (Edinburgh Film Festival/June  
 2010)  
 Official Selection (Santa Barbara Film Festival/  
 Sept 2010)



R  
R

Directors: Michael Noer, Tobias Lindholm | Denmark / 2010 / 35 mm / Col. / 99 mins

*R* traces the story of Rune, known simply as R, as he faces his first incarceration for violent assault.

The strip search, the surrendering of personal objects and the admission to a shorn-of-life cell where R is placed with hardcore criminals, systematically strip down the man to the criminal. R attempts to survive the brutal transformation being imposed upon him by his environment. He struggles with an OCD-like obsession to clean his cell, radiators, toilets, windows – anything that will remind him that he is still the human being who came in here. Rune forms a close bond of friendship with an Arab, Rashid, which becomes crucial to

survival in the backdrop of violence, the thriving drug trade within the prison and the larger significance of political conflict between the two communities in modern-day Denmark.

Shot entirely in the recently closed Horsens State Prison, a notorious Denmark penitentiary, the film uses former inmates as supporting cast for authenticity. The film is based on the director's correspondence with a friend who spent eight years in the penitentiary for assault. The directors Michael Noer and Tobias Lindholm use a hand-held camera to depict the reality of prison life and follow the dehumanising process of being labelled a criminal.



Michael Noer, was born in 1978 in Denmark and graduated from National Film School of Denmark in 2003. He has several award-winning documentary films to his credit and is now working on a feature-length documentary film in the Philippines.

Tobias Lindholm was born in Denmark in 1977 and graduated in screenwriting from National Film School of Denmark in 2007. Lindholm wrote the screenplay for the short film *Hawaii* directed by Michael Noer in 2006 and for Thomas Vinterberg's *Submarine*.

*R* marks their feature film debut as directors of fiction.

## Directors' Filmographies:

Tobias Lindholm  
*Hawaii* – screenwriter (short/2006)  
*Sommer* – screenwriter (TV/2007)  
*Bogen* – screenwriter (TV/2010)  
*Submarine* – screenwriter (feature/2010)

## Michael Noer

*Vesterbro* – (short docu/2007)  
*Downside Diary* (short docu/2008)  
*The Wild Hearts* – (docu/2008)



Producers: Rene Ezra, Thomas Radoor  
Story & Script/Screenplay: Tobias Lindholm, Michael Noer  
Director of Photography: Magnus Nordenhof Jøack  
Editor: Adam Nielson  
Sound: Morten Green  
Cast: Piloø Asbak, Duff Al-Jabouri, Roland Møller, Jacob Gredsted, Kim Winther, Omar Shergawi, Sune Norgaard

Production Company: Nordisk Film Productions  
Mosedalvej 14, 2500 Valby, Denmark  
Web: [www.nordiskfilm.dk](http://www.nordiskfilm.dk)  
International sales: TrustNordisk, Filmbyen 22,  
DK-2650 Hvidovre Tel: +45 3388 8788  
Fax: +45 3677 4448  
Email: [info@trustnordisk.com](mailto:info@trustnordisk.com)  
Web: [www.trustnordisk.com](http://www.trustnordisk.com)

## Festivals &amp; Awards:

Presselected, LUX prize (European Parliament/2010)  
Nominated, VPRO Tiger Awards (International Film Festival Rotterdam/Jan 2010)  
Won, Nordic Competition (Göteborg International Film Festival/Jan 2010)  
Official Selection (Buenos Aires International Festival of Independent Cinema/April 2010)  
Official Selection (Transilvania International Film Festival/May 2010)  
Official Selection (Edinburgh Film Festival/June 2010)  
North American premiere, (Los Angeles Film Festival/June 2010)  
Official Selection (Munich International Film Festival/June 2010)



Olivier Coussemaeq assisted directors for over 12 years before he made his directorial debut in 1991 with his documentary on French prisoners, *Paroles En Liberté Surveillée*. He has previously been an editor, worked for TF1, France 3, M6 and presented a documentary at the Centre Georges Pompidou at the Festival du Réel. He made three short films *Pas Perdus*, (1995) *Le Larbin* (2000) *La Concierge Est Dans L'ascenseur* (2001). He wrote the thriller *Traquée* (2002), and screenplays for *Le Désert De La Mémoire* and *Corps Émigrants*. *Sweet Evil* is his feature debut. He has currently completed the screenplay for *Nomads*.

#### Director's Filmography:

*Les Compagnons De L'aventure* (TV/1989)  
*Paroles En Liberté Surveillée* (docu/1991)  
*Papa Revient Demain* (TV/1994)  
*Extreme Limits* (TV/1995)  
*Pas Perdus* (short/1995)  
*Island Detectives* (TV/1999)  
*Le Larbin* (short/2000)  
*La Concierge Est Dans L'ascenseur* (short/2001)

## L'enfance Du Mal

### Sweet Evil

Director: Olivier Coussemaeq | France / 2009 / 35 mm / Col. / 90 mins

*Sweet Evil* is the story of fifteen-year-old Céline. A child who has grown up, or been forced to grow up, all too soon.

A homeless runaway, she sees and does more than a young girl her age should and she develops an outer shell of ruthlessness to protect herself. Céline gains entrance into and spends her nights undetected in the garden house of a luxury estate. But she is discovered one evening by the owner, Judge Henri van Eyck and his wife Natalie, a childless couple. Sensing their vulnerability to a child, it is easy for Céline to

ingratiate herself into their good books, with her innocent looks coupled with her devious practicality, she makes them quickly believe her pitiful stories.

Despite his wife Nathalie's initial reluctance to take in the child, the Judge cannot help fall under Céline Lolita-esque's spell. It is just a matter of time before her web of deceit and manipulation begin to unravel, breaking their trust and revealing Céline's not-so-innocent motives. Who is the real victim here?



Producer: Nicolas Brevière  
 Story & Script/Screenplay: Olivier Coussemaeq  
 Director of Photography: Alexis Kavyrchine  
 Editor: Stéphanie Araud  
 Music: Sarah Murda  
 Cast: Anais Demoustier, Pascal Greggory, Lucmila Mikael, Sylvain Dieuxide, Aurelia Petit, Hubert Saint-Macary, Catherina Benguigui

#### Festivals & Awards:

Won, Best Actress Award (Karlovy Vary International Film Festival/July 2010)  
 Official Selection (Hamptons International Film Festival/Oct 2010)

Production Company: Local Films, Rue du Faubourg Saint-Denis 60-62 Paris 75010  
 Tel: +33 1 4493 7059. Fax: +33 1 4493 7033  
 Email: localfilms@free.fr  
 Web: www.local-films.com  
 International Sales: UMedia, 14 rue du 18 Août, 93100 Montreuil, France. Tel: +33 1 4870 4665  
 Fax: +33 1 4872 0421  
 E-mail: contact@umedis.fr

# Ayla

## Ayla

Director: Su Turhan | Germany / 2009 / 35 mm / Col. / 86 min

Ayla is a young, beautiful Turkish immigrant woman in Germany who is fiercely independent. She has assimilated her adoptive culture with ease. She is a well-loved kindergarten teacher but also juggles a night job at a bar. She constantly finds herself caught between her adoptive liberal Western values and her family's conservative Turkish ones. Things heat up when she rejects a traditional arranged marriage and strains her relationship with her father. In this state of despondency, when she meets and falls in love with the photographer Ayhan, she is convinced he is her soulmate and she is partly relieved that she has found

a compromise between the two cultures that also pleases her heart. However, Ayhan's murderous intentions lurk beneath the surface and are revealed only when Ayhan's sister Hatice escapes a loveless marriage in Turkey to raise her daughter as a single mother in Germany. When Hatice is pursued by thugs hired by her own family to restore their honour, she turns to Ayla for help. Though Ayhan swears he would never hurt his sister, Ayla must find the strength within to confront and face the truth, even if it means denouncing the actions of the man she loves.



Producers: Andreas Bareiss, Sven Burgemeister, Gloria Burkert  
 Story & Script/Screenplay: Su Turhan, Beatrice Dossl  
 Director of Photography: Florian Schilling  
 Editor: Horst Reiter  
 Music: Ali N. Askin  
 Cast: Pegah Ferydoni, Mohd Moizadeh, Timur Isik, Tuerkiz Talay, Szeleka Vester

Production Company: BurkertBareiss  
 Development: Andreas Bareiss Rämbergstrasse  
 3-5 80799 Munich, Germany.  
 Tel: +49 89 65 6376 4445  
 Email: g.burkert@bbfp.de  
 International Sales: Beta Cinema, Andreas  
 Rothbauer, Gruenwälder Weg 28 d, 82041  
 Oberhaching, Germany. Tel: +49 89 6734 6660.  
 Email: arothbauer@betacinema.com  
 Web: www.betacinema.com

#### Festivals & Awards

Official Selection (Story Brooks Film Festival,  
 USA/July 2010)  
 Official Selection (Festiva Film Festival, Setubal/  
 June 2010)  
 Official Selection (Espoo Film Festival, Finland/  
 Aug 2010)  
 Nominated, European Dramatic Feature  
 category (European Independent Film Festival/  
 March 2010)



Su Turhan was born in 1986 in Istanbul and immigrated to Germany at the age of two with his family. He studied German Literature and Language at the University of Munich in 1993. He began his career as a self-taught filmmaker in 1998 by writing, directing and producing his first short *Der Schlüssel*. His next film, *Gone Underground* (2001), was the first short feature worldwide that was shot and post-produced in HD. It was invited to Sundance and other international festivals. Su Turhan worked again with Michael Ballhaus on his third short *Tief* (2004). *Ayla* (2009) is his feature debut.

#### Director's Filmography:

*Der Schlüssel* (short/1998)  
*Gone Underground* (short/2000)



Vardis Maridakis was born in Athens, Greece in 1971. He is a graduate of the National Film School, London, where he worked under the tutelage of British director Stephen Frears. He went on to make numerous well-known television ad-films. He has directed four award-winning short films, including the internationally-acclaimed *Second Nature (Delferi Fsi)* which won the Locarno International Film Festival award in 2005. His short film *Summer Love (Kakokairhos Erotas, 2002)* was successfully screened at several international film festivals. He believes that magical settings are crucial to his style of filmmaking. The period-piece *Mavro Livadi* is his debut feature film.

**Director's Filmography:**  
*Summer Love (Short/2002)*  
*Delferi Fsi (Short/2005)*

## Mavro Livadi

### Black Field

Director: Vardis Maridakis | Greece / 2009 / 35 mm / Col. / 104 mins

Set at the mid-point of the Ottoman Empire's occupation of Greece in 1654, *Black Field* is the fantastical tale of a wounded janissary (a Greek warrior recruited by force at a young age to the Turkish army) who stumbles into a remote Christian monastery. As a janissary, he is considered little more than a wild animal by the nuns and is shackled and treated with considerable contempt, disgust

and fear by the nuns even as they fulfill their duty in nursing him back to health. He is tended to primarily by Anthi, a nun who has taken a vow of silence and with whom he begins to fall in love in the sexually-tense and silence-filled atmosphere at the cloister. Almost sacred and dreamy in its telling and fairytale-like, the story takes a turn when it turns out Anthi has a secret to reveal.



**Producer:** George Lykiardopoulos  
**Executive producer:** Nikos Nikolettos  
**Story, Script/Screenplay:** Vardis Maridakis  
**Director of Photography:** Marcus Waterloo  
**Editor:** Yannis Halkiadakis  
**Music:** Dimitris Maramis  
**Cast:** Sofia Georgatzelli, Christos Fessalis, Despina Bebedeli, Maria Panourgia

**Production company:** Highway Productions, 27 Alshyloi street, 105 54 Athens, Greece.  
 Tel: +302103314088, Email: yorgos@highway.gr  
**Co-production:** Greek Film Center  
**International Sales:** Media Luna New Films UG  
 Aachener Str. 24 D - 50674 Cologne, Germany  
 Tel: +49 221 139 2222 Fax: +49 221 139 2224  
 E-mail: info@medaluna.biz

**Festivals & Awards:**  
 Official Selection (Paris Panorama du Film Croc/ Dec 2009)  
 Official Selection (Los Angeles Greek Film Festival/June 2010)  
 Official Selection in Out of Competition (Karlovy Vary International Film Festival/July 2010)  
 Nominated, Hellenic Film Academy Awards for Best New Director, Best Cinematography, Best Costumes and Best Sets (2010)

# Harud Autumn

Director: Aamir Bashir | India / 2010 / 35 mm / Col. / 95 mins

Bashir's *Autumn* tells the story of war-torn and strife-ridden Kashmir through the life of Rafiq. Rafiq is Kashmir's Everyman - a young man struggling, along with his family, to come to terms with the loss of his older brother, Tauqir.

Filled with pain at the inexplicable loss, Rafiq responds by attempting to cross the border to become a militant himself and returns, even further disheartened by his failure, to a paranoid father and irrationally optimistic mother Fatima, who sustains herself by

believing normalcy will return very soon. Rafiq's existence becomes overwhelmed by disappearance, until he finds his brother's old camera with yet-undeveloped film. Photography lends Rafiq some perspective and an understanding of the way his brother saw the world. The mere act of holding the camera frees him from swirling in the moment and brings home a viewpoint of hope in the midst of destruction - that the season will turn.



Producers: Aamir Bashir, Shanker Ramani  
 Story, Script / Screenplay: Aamir Bashir, Shanker Ramani, Mahmood Farooqui  
 Director of Photography: Shanker Ramani  
 Editor: Shan Mohammed  
 Music: Naron Chandavarkar, Suhail Ahuja  
 Cast: Reza Naj, Shohnoowaz Bhat, Shamim Basharat, Mudassar Khan, Saima Ashal

Festivals & Awards:  
 World premiere in Discovery Section (Toronto International Film Festival/Sept 2010)  
 Received Hubert Bals Fund for post production and final financing

Production Company: Chasing Tales,  
 Email: info@chasingtales.net  
 Tel: 022-42648547  
 International Sales: Chasing Tales,  
 Email: info@chasingtales.net  
 Tel: 022-42648547



Aamir Bashir was born and raised in Kashmir and is the son of the retired Chief Justice of Jammu High Court. He graduated in history from St Stephen's college, Delhi and studied Law at the University of Delhi. He worked as a TV news correspondent and on a travel show before moving to Mumbai to start a career as an actor. He made his film debut with *Split Wide Open* (1999). He is based in Mumbai and is well-known for his performances in films like *Ammaan* (2003), *The Great Indian Butterfly* (2007) and *A Wednesday* (2008). *Autumn* is his directorial debut.

#### Director's Filmography:

*Split Wide Open* - actor (feature/1999)  
*Pyar Ke Side Effects* - actor (feature/2000)  
*The Great Indian Butterfly* - actor (feature/2007)  
*A Wednesday* - actor (feature/2008)  
*Peep Live* - actor (feature/2010)



Sebastián Hiriat was born in Mexico in 1988. He studied film at the New York Film Academy and began his career as a child actor. He has a sizeable career as an actor, photographer, assistant and cameraman on over 14 features such as *In the Air*, *Juan Carlos de Yaca*, *Bandidos*, *Luis Estrada*, *The Last* and *Nos Vamos*, etc. He made his first ever film on a budget of less than \$ 10,000. *A Tiro De Piedra*, his debut film as director, was selected for Films in Progress 16 (San Sebastian Film Festival, 2009) and Films in Progress 17 (Toulouse 2010).

**Director's Filmography:**

*Mitos Griegos* (short docu/2004)  
*Amanda - DoP* (short/2006)  
*Roots Time - DoP* (feature/2006)  
*Laberintos de la Memoria - DoP*  
 (docu/2007)  
*Lina - DoP* (short/2008)  
*Gallero Tropical - DoP* (docu/2009)  
*Perspectiva* (short/2008)

## A Tiro de Piedra

### A Stone Throw Away

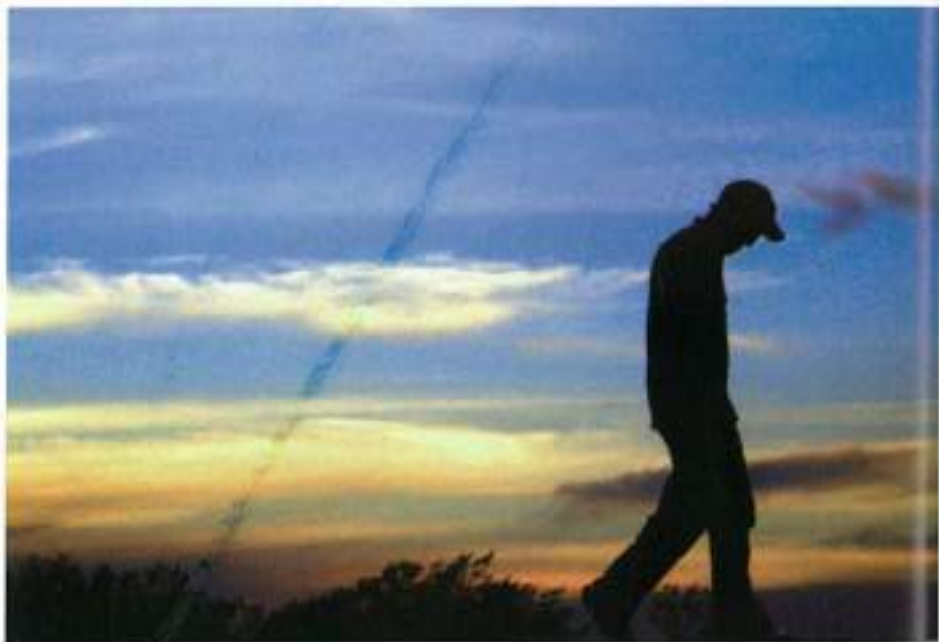
Director: Sebastián Hiriat | Mexico / 2010 / 35 mm. / Col. / 67 mins

Jacinto Medina is a 21-year-old shepherd who constantly daydreams of finding buried treasure in a snowbound forest.

On a day like any other, Jacinto finds a Club Oregon keychain lying on the ground. Suddenly, the reality of holding the key to an unknown vehicle in his hands immediately stirs in him the possibility of seeing his dream of a better life come true.

Seeing it as a divine sign to make the effort to achieve all that he has hoped for, he decides to set out on a journey that will take him thousands of kilometers away from his

home, into distant Oregon. Jacinto steals money from his sympathetic uncle and heads North, joining the stream of illegal immigrants who travel vulnerable journeys towards fulfilling their grand ambitions. On the way, he gets robbed, finds himself penniless, allows himself to be seduced by a kind-hearted prostitute and encounters a series of conmen and scam artists who are lying in wait for such gullible prey. These encounters are a series of life-shaping experiences and the film shows us how



**Producer:** Ximena Hiriat, Schytter  
**Story & Script/Screenplay:** Gabino Rodríguez, Sebastián Hiriat  
**Director of Photography:** Sebastián Hiriat  
**Editor:** Pedro Gómez García  
**Music:** Emiliano González de León, Emiliano Moita  
**Cast:** Jacinto Medina, Gabino Rodríguez

**Production Company:** Galopando Films, Arbol 63 Co., San Angel Df 01000, Alvaro Obregón, México. Tel: +52 55 5550 1169  
 Email: ximena@galopandofilms.com  
**International Sales:** Galopando Films, Arbol 63 Co., San Angel Df 01000, Alvaro Obregón, México. Tel.: +52 55 5550 1169  
 Email: ximena.hiriat@gmail.com

**Festivals & Awards:**  
 Nominated, Horizontes award. Received, Special Mention (San Sebastian International Film Festival /Sept 2010)

# Octubre

## October

Directors: Daniel Vega, Diego Vega | Peru, Venezuela, Spain / 2010 / 35mm / Col. / 83 mins

October is a quiet tale of two lonely people who find each other with an essential belief that underlies the ability of miracles – small circumstances with the power to transform people's lives. October in Lima, Peru's capital, is the Purple Month when the devoted throng to the city as its Patron Saint – the image of Christ as Lord of Miracles – is taken in processions down its streets by devotees dressed in purple smocks. Thus vibrant and alive with possibility, in this emotionally rich tale

replete with religious symbolism, the most unlikely of scenarios can occur. Clemente is a constantly disgruntled money-lender who has staccato relationships based purely on money – even his sexual relationships are based on transactions, and it is the only quantifier he has with which to understand the world. Yet he is not cruel or deserving of his isolation – he is human and lonely. When he finds a baby left by a prostitute he used to frequent at his doorstep, his life must change drastically.



Producers: Daniel Vega, Diego Vega  
 Director of Photography: Fernando Chavez-Ferrer  
 Editor: Gianfranco Arrichini  
 Music: Guillermo Palacios Paraja  
 Cast: Bruno Cidar, Gabriela Velasquez, Carlos Gatsis

Production House: Maresazo Cine, Av. Los Libertadores 889, San Isidro, Lima 27, Peru.  
 Tel: +511 4473142  
 Email: diego@maresazocine.pe  
 International Sales: UMedia, 14 rue du 18 Août, 93100 Montreuil, France. Tel: +33 1 4870 4655  
 Fax: +33 1 4872 0421  
 Email: contact@umedia.fr Web: www.umedia.fr

#### Festivals & Awards

Won, Jury Prize, Un Certain Regard (Cannes International Film Festival/ May 2010)  
 Won, Propeler Motovuro Award (Motovuro International Film Festival /July 2010)  
 Official Selection in Open Eyes Section (Karlovy Vary International Film Festival/ July 2010)  
 Nominated, Horizontas award (San Sebastian International Film Festival/ Sept 2010)



Daniel Vega, 36, and Diego Vega, 35, are brothers and were born in Lima, Peru. They first worked together as co-directors of the award-winning short film, *Interior Bajo Izquierda* (2008). *Octubre* is their first feature film.

Daniel Vega completed his Masters in management of Audiovisual Enterprise from the Carlos III University of Madrid and worked extensively in advertising.

Diego Vega graduated as a screenwriter from the Escuela Internacional de Cine y Televisión in Cuba and worked as a screenwriter in TV and film.

#### Directors' Filmography

*Interior Bajo Izquierda* (short/2008)



Florin Serban was born in 1976 in Resita, Romania. He entered the National University of Theater Arts and Cinematography in Bucharest. He was subsequently accepted at the Columbia University, New York, for a Master's Degree in Film Directing. His *Mecano* won the Jury prize at the Cinema Lubit Film Festival in Bucharest, 2001. He is deeply influenced by Bresson and Almodovar. He aims to open an acting school for non-professional actors. *If I Want to Whistle, I Whistle*, which won the Jury Grand Prix and the Alfred Bauer Prize at the 2010 Berlin Film festival, is his debut feature film.

#### Director's Filmography:

*Pretext* (short/1999)  
*Mecano* (short/2001)  
*Half The City Makes Love with the Other Half* (short/2002)  
*Angel* (short/2009)  
*Emigrant* (2010)

## Eu Cand Vreau Sa Fluier, Fluier If I Want to Whistle, I Whistle

Director: Florin Serban | Romania, Sweden / 2010 / 35 mm / Col. / 94 mins

An adaption of the stage play by Romanian author Andreea Valean, *If I Want to Whistle, I Whistle* is a tale that spans the lives of young offenders in Romania. A teenage delinquent, Silviu finds himself making a break for freedom from reform school a mere two weeks before his release from his four-year stint. The story is set in a juvenile detention facility. A number of factors precipitate this daring, if slightly foolhardy, act: Silviu has fallen in love with Ana, a Sociology student working with him as an intern. When his younger brother, whom he

raised and loves like a son, comes to see him, he informs him of the return of their absconding mother who works in Italy, and who will now take him away with her. Silviu begins to panic. He believes his mother is responsible for everything bad that has ever happened to him and she will now take the chance to ruin his brother's life. Silviu kidnaps Ana to make his escape down a road where he has his first kiss and his first taste of freedom, and at the end of which is happy hope.



Producers: Catalin Mitulescu, Daniel Mitulescu  
 Story: Andreea Valean (original screenplay for theater)  
 Script/Screenplay: Catalin Mitulescu, Florin Serban  
 Director of Photography: Marius Panduru  
 Editor: Sorin Balcan  
 Music: Jean-Paul Wall  
 Cast: George Pistresanu, Ada Condeescu, Clara Voda, Mihai Constantin, Marian Bratu

Production Company: Strada Films, Dr. Staicovici  
 41, sector 5, D50556, Romania, Bucharest.  
 Tel/fax: +4021 411 8093  
 Email: contact@stradafilms.ro Web: www.stradafilms.ro  
 International Sales: Celluloid Dreams, 2 rue  
 Turgot 75009 Paris Tel: + 33 1 4970 0370  
 Fax: + 33 1 4970 0371  
 Email: info@celluloid-dreams.com  
 Web: www.celluloid-dreams.com

Festivals & Awards:  
 Won, Alfred Bauer Award, Silver Berlin Bear -  
 Jury Grand Prix in Competition and nominated  
 for The Golden Bear (Berlin International Film  
 Festival/Feb 2010)  
 Won, International Expert Jury Prize for  
 (European Debuts Competition/2010)  
 Won, Europe Award (Zin IFF for Children and  
 Youth/June 2010)  
 Won, Work in Progress Award, 2009 and  
 CineLink Screenplay Award, 2009 (Sarajev  
 International Festival/July 2009)  
 Won, New Blood Award (Besune Thriller  
 International Film Festival, France/April 2010)  
 Won, Blue Angel Award, Best Actor (Art Film  
 International Film Festival, Slovakia/July 2010)



# Sandcastle

## Sandcastle

Director: Boo Junfeng | Singapore / 2010 / 35mm / Col. / 98 mins

*Sandcastle*, part-family drama and part historical, draws its inspiration from the political troubles of the Chinese-educated Singaporeans in the 1950s and 1960s. It is a coming-of-age film – both of a nation and of the 18-year-old En, a wired teenager who struggles to discover what he believes in. En's mother is out on a holiday with the new man in her life – a military commander, while his father, Boon, succumbed to cancer years ago. En is at his grandparents' place while he waits for the mandatory enlisting at the National Service to kick in. He watches his grandfather cope with his grandmother's

deterioration due to Alzheimer's disease, when he discovers his family secrets through a box of old videos and photo negatives. Through his grandmother's punctured memories he discovers the passions of his late father, who was no thug as he had been portrayed, but rather a student activist. Add a first romance, the death of his grandfather and En's need to understand where he came from becomes more profound. He grapples with the fragments of his history as well as the history of his nation and captures lost resonances to mentally rebuild the context in which he exists.



Producers: Fran Borgia, Gary Goh  
 Story & Script / Screenplay: Boo Junfeng  
 Director of Photography: Sharon Loh  
 Editor: Natalie Soh  
 Music: Darren NG  
 Cast: Joshua Tan, Eena Chia, Bobbi Chen, NG Jing Jing, Samuel Cheng

Production Company: Zhao Wei Films, 22  
 Scotts Road Unit, 01-28, Singapore, 228221  
 Tel: +65 6735 7053 web: www.zhaowei.com  
 International Sales: Fortissimo Film Sales,  
 Van Diemenstraat 100, 1013 CN Amsterdam,  
 The Netherlands  
 Tel: +31 20 827 3215 Fax: +31 20 628 1155  
 E-mail: info@fortissimo.nl  
 Web: www.fortissimo.nl

#### Festivals & Awards:

Premiered, International Critics Week for Camera  
 d'Or (Cannes International Film Festival/ May  
 2010)  
 Official Selection (International Film Festival  
 Rotterdam/Jan 2010)  
 Won, Special Jury Prize (Singapore International  
 Film Festival/April 2010)  
 Nominated, Dragons & Tigers award for Young  
 Cinema (Vancouver International Film Festival/  
 Oct 2010)  
 Official Selection (Toronto International Film  
 Festival/Sept 2010)  
 Official Selection (Pusan International Film  
 Festival/Oct 2010)



Boo Junfeng was born in 1983 in Singapore. He specialised in directing and film production design at the Ngee Ann Polytechnic, Singapore where he was awarded the Shaw Foundation Gold Medal and the Media Development Authority Prize. His short film *Un Retrato de Familia*, part of an exchange programme with the Escola Superior De Cinema i Audiovisuals De Catalunya (ESCAIC) in Barcelona, Spain won the Silver Screen Awards for Best Film and Special Achievement at the 18th Singapore International Film Festival. In 2005, Junfeng was selected for the inaugural session of the Asian Film Academy in Korea. *Sandcastle* is his feature debut.

#### Director's Filmography:

*It's Not Your Fault* (short/ 2002)  
*Call 118* (short/ 2003)  
*Where's My Car?* – DoP (short/ 2002)  
*Dotry Red, White, Blue* (experimental  
 short/2002)  
*A Family Portrait* (short/2003-04)  
*Stranger* - Co-director (short/2004)



Adán Alaga was born in 1969 in San Vicente del Raspeig, Alicante. He graduated in film directing from the Centre d'Estudis Cinematogràfics de Catalunya (CECC) in Barcelona in 1996 and also holds a diploma in film aesthetics. Since 1996, he has made several short films and documentaries, including *My Grandmother's House* (2005), which was nominated for best documentary by the European Film Academy and received numerous international awards, screening at various festivals. *Stigmata* is his feature film directorial debut. His latest film, *Educar y Pagar*, will be screened in the San Sebastian Film Festival's Made in Spain section, 2010.

#### Director's Filmography:

*The Blue Train* (short/1991)  
*P-23* (short/1991)  
*Marta* (short/1993)  
*The Street* (short/1993)  
*Diana* (short/1997)  
*Jabo* (2001)  
*My Grandmother's House* (docu/2005)

## Estigmas

### Stigmata

Director: Adán Alaga | Spain | 2009 | 35mm | B&W | 96 mins

Based on the graphic novel by Lorenzo Mattotti and Claudio Piersanti, *Stigmata* has been directed as an impressionistic work of art by Alicante-filmmaker Adán Alaga and is heavy with religious symbolism. Bruno is a large, hulking, loud man locked in a downward spiral. He works as a bar room custodian and lives with an overriding ambition to just be a normal man, though he is overly fond of his drink. One day, the Stigmata begins to appear on his hands. Unable to find a solution or an explanation from doctors, Bruno hopes to seek asylum from this occurrence in a hospital

attached to a convent, and thus begins a journey of self-discovery and exploration. But the Stigmata are upheld as a divine phenomenon wherever he goes and Bruno is hounded until he finds solace in the unlikelyst of places – a travelling circus, where he is accepted as a freak, and given employment. Here, he falls in love with Lorena and seems on the verge of attaining the normalcy of life he craves when a turn of events makes the Stigmata reappear, making his journey a poignant struggle for salvation and redemption from birth and his way of life, to death.



Producers: Ignacio Benedetti, Juanjo Giménez, Juanjo Peña, Miguel Molina, Xosé Zapata  
 Story: Lorenzo Mattotti, Claudio Piersanti (graphic novel)  
 Script/Screenplay: Adán Alaga  
 Director of Photography: Pere Pueyo  
 Editor: Aurora Sufi  
 Music: Vincent Barriere  
 Cast: Marieta Cruzco, Manuel Martínez, Ferran Laho, Lurdes Barbe, Morgan Blasco, Nuria Casas, Martha Carbonat

Production Company: Nadir Films, Fedrell,  
 138 08 032 Barcelona, Tel/Fax: +349 3217 4100  
 Email: info@nadirfilms.com  
 International Sales: Doc & Film, 13 rue Portefoin,  
 75009 Paris, France, Tel: +33 01 42 77 56 87  
 Fax: +33 01 42 77 36 55  
 Email: d.elstner@docandfilm.com  
 Web: www.docandfilm.com

#### Festivals & Awards:

Premiered and won Best New Director at Valladolid International Film Festival/Oct 2009)  
 Screened in Ambiente, New Spanish Cinema (Seattle International Film Festival/June 2010)  
 Screened in the Made in Spain section (San Sebastian International Film Festival/Sept 2010)

# Sebbe

## Sebbe

Director: Babak Najafi | Sweden, Finland / 2010 / 35 min / Col. / 83 mins

*Sebbe* is the narrative of a mother-son bond played against the backdrop of a stark class divide. *Sebbe* is a 15-year-old boy who lives with his mother, Eva, in a non-descript concrete apartment block — a symbol of poverty and crime in an otherwise affluent society. Eva cannot afford the luxuries that those she delivers papers to can, and *Sebbe* has to even go without birthday presents. *Sebbe* is bullied often at school and, unable to hit back, escapes the trauma by opting to play truant and playing with scrap in a junk yard. Endowed with the dexterous ability to

craft with his fingers, *Sebbe* brings pieces of scrap to life with his creations. He finds freedom from the poverty of his home, the stresses of a mother who copes with her own life by drinking beer instead of turning up to work on time, and the bullies. He pushes himself further into this world until he begins to live in relative self-imposed isolation. The only person whom he loves and trusts is his mother. When she falls him, all is lost. *Sebbe* never intends to allow life's frustrations to take him over as they eventually do — it just happens.



Born in Tehran in 1975, Babak Najafi has been a victim of the Iran-Iraq conflict of 1980. He began watching foreign films with a VHS video player at a neighbour's house to avoid thinking about bombs. He moved to Sweden when he was 12, and stumbled upon filmmaking workshops at the media centre at Uppsala by accident. He graduated from Stockholm's Dramatiska Institutet in 2002. In 2004, he received the Bo Widerberg scholarship. His short films *Exer* (2004) and *Pablo's Birthday* (2002) were critically acclaimed. Najafi was honored with the Berlin Film Festival's Best First Film Award for *Sebbe*, 2010.

#### Director's Filmography

*Raster* (short/1999)  
*Goats and Lemnaff* (short/2001)  
*Pablo's Birthday* (short/2002)  
*Exer* (short/2004)



Producers: Mimmi Spång, Rebecca Latenz  
 Story & Script / Screenplay: Babak Najafi  
 Director of Photography: Simon Primsten  
 Editor: Andreas Nilsson  
 Music: Isabelle Reuter Metelus  
 Cast: Sebastian Hietz af Omås, Kenny Wåhbrink, Eva Melander

Production Company: Garagefilm International AB, Kornhamnstorg 5, 111 27 Stockholm, Sweden. Tel: +46 8 5451 3385  
 Email: info@garagefilm.se  
 Web: www.garagefilm.se  
 International Sales: Swedish Film Institute, International Department, PO Box 27126, SE-102 52 Stockholm, Sweden.  
 Tel: +46 8665 1100 Fax +46 8000 3888  
 Web: www.sfi.se

#### Festivals & Awards:

Won, Church of Sweden Award (Göteborg International Film Festival/Feb 2010)  
 Won, Best Debut Feature Film Award in Generation 14 plus (Berlin International Film Festival/Feb 2010)  
 Won, Golden Slipper for Best Feature Film for Youth and Ecumenical Jury Award for Youth (Zlin International Film Festival/June 2010)  
 Won, Best Actor Award (Durban International Film Festival/July 2010)  
 Won STIFF Eye Award (Seoul International Youth Film Festival/July 2010)  
 Won Special Mention (Art Film International Film Festival, Slovakia/June 2010)  
 Won Special Mention First Works Award (Festiva International Film Festival, Portugal/2010)



Born in 1976, Thai-national Aocha Suwichakompong is known as 'Mai'. She lived and studied for her Masters degree in England, going on to gain an MFA from Columbia University in 2006, USA, where she received a Hollywood Foreign Press Association Fellowship. She attended the Berlin International Film Festival's Talent Campus in 2006 and her thesis film *GraceLand* was selected for the 59th Cannes Film Festival's Cinéfondation programme and the 2007 Sundance Film Festival. She is a director, screenwriter and producer. In 2010, Aocha's script *By the Time it Gets Dark*, won the Prince Claus Fund Film Grant at the International Film Festival, Rotterdam.

#### Director's Filmography

747 (short/2001)  
 Days Like This (short/2002)  
 Full Moon (short/2003)  
 Not a New York Story (short/2004)  
 Ghosts (short/2005)  
 GraceLand (short/2006)  
 Jai (short/2007)  
 By the Time it Gets Dark (Work In Progress)  
 Lunch (short/2010)

## Jao Nok Krajok

### Mundane History

Director: Aocha Suwichakompong | Thailand / 2009 / 35mm / Col. / 82 min

The first film in Thai cinematic history to be awarded a 20+ rating, *Mundane History* is an experimental narrative of sexual frustration and cosmic identity in class-based Thailand. Ake is the son of a wealthy Bangkok-based family who has been recently paralysed waist-down after an accident and rendered impotent. Back home and confined to his bed at the once-glorious family estate, he begins to form a hesitant relationship with his new male nurse, Pun. At first, Ake is wrapped in his

sense of frustration, bitterness and self-pity, and their relationship is brusque and lopsided. In time, Pun's nurturing, his candid conversations and his physical proximity renew in Ake sexual urges that he had either forgotten or cast aside as not accessible to him any longer. The growing friendship begins to dissipate the residual anger in Ake's relationship with his father and gives him a better perspective of his place in the world.



Producers: Sara Suthum, Aocha Suwichakompong  
 Story & Script/Screenplay: Aocha Suwichakompong  
 Director of Photography: Ming Kai Luang  
 Editor: Lee Chatametikool  
 Music: Akaritchaleem Kalayanamitra  
 Cast: Pholpoom Surapongsanuruk, Arkatej Chakham, Piramej Noesim

Production Company: Electric Eel Films Co.,  
 15/6 Anarak Building, Silom Soi 3 Bangkok  
 10500 Thailand. Tel/Fax: +66 (0) 2667 0177  
 Email: info@electriceel.com  
 Web: www.electriceel.com  
 International Sales: Electric Eel Films Co., 15/6  
 Anarak Building, Silom Soi 3 Bangkok 10500  
 Thailand. Tel/Fax: +66(0) 2667 0177  
 Email: info@electriceel.com  
 Web: www.electriceel.com

#### Festivals & Awards:

Premiered in New Currents (Pusan International Film Festival/Oct 2009)  
 European Premiere and won VPRO Tiger Award (International Film Festival, Rotterdam/Jan 2010)  
 Won Grand Prix (10th Era New Horizons International Film Festival, Wroclaw, Poland/Aug 2010)  
 Won Transylvania Trophy (Transylvania International Film Festival/May 2010)  
 Opening Film (World Festival of Film, Bangkok/2010)  
 Official Selection 6 long Kong International Film Festival/Mar 2010)  
 Official Selection (Seattle International Film Festival/May 2010)  
 Official Selection (Edinburgh Film Festival/Jun 2010)

# Çogunluk

## Majority

Director: Seren Yüce | Turkey / 2010 / 35 mm / Col. / 102 mins

Mertkan has been bullied by his father, the wealthy Istanbul-based construction company owner, Kemal, all his life. At 21, he still lives with his parents and holds a token job in the family firm, though he is not required, or expected, to perform or deliver. Even with no shortage of money, luxuries, time or the energy to party and lead the good life with no responsibilities, life has become a dead-end existence for Mertkan. He spends all his time in SUVs with his friends – all spoilt sons of rich fathers like himself – and in malls. He runs into Gul, a waitress who has run away from

her hometown of Van, on the Armenian border. After much initial hesitation from Mertkan, and genuine warmth from Gul, the two begin dating. They are happy for a while until the autocratic father hears of the romance and orders his son to break up with Gul, who is obviously not only of a humbler background, but is also the wrong ethnicity. Mertkan, who has never been able to stand up to his father for anything, now feels the need to assert his individuality and confront the constant bullying. But will it prove too late?



Seren Yüce was born in Istanbul in 1975. He graduated with an archaeology major from the Bilkent University of Ankara. Until 2005, he worked as first assistant director on a series of television shows. In 2006, he was the first assistant director on the sets of Ozer Kizilkan's *Takva: A Man's Fear of God*. In 2007, he was first assistant director in Fatih Akin's *The Edge of Heaven*. Recently, he was first assistant director for Yasim Ustaoglu in *Fandora's Box*. *Majority* is his first feature length film.



Producers: Savaş Demirci, Onder Çakır  
 Story & Script/Screenplay: Seren Yüce  
 Director of Photography: Boris Ozkier  
 Editor: Mary Stephen  
 Music: Gökçe Akcelik  
 Cast: Bertu Kucukcaglayan, Settar Tannogor,  
 Nihal Koldas, Esme Madra, Erkan Can,  
 İhsan Hacısızoglu, Guzide Baldi

Production Company: Yeni Sinemadik.  
 Email: info@yenisinemadik.com  
 International Sales: The Match Factory,  
 Balhazar Str. 79-81, 50670 Cologne, Germany.  
 Tel: +49 221 539 7090  
 Fax: +49 221 539 70910  
 Email: info@matchfactory.de  
 Web: www.the-match-factory.com

Festivals & Awards:  
 Premiered at and won Venice Days Lion of the  
 Future Award, (Venice International Film Festival/  
 Sept 2010)  
 Official Selection (Toronto International Film  
 Festival/Sept 2010)

#### Director's Filmography

*The Edge of Heaven - First AD* (feature/2007)  
*Takva: A Man's Fear of God - First AD*  
 (feature/2006)

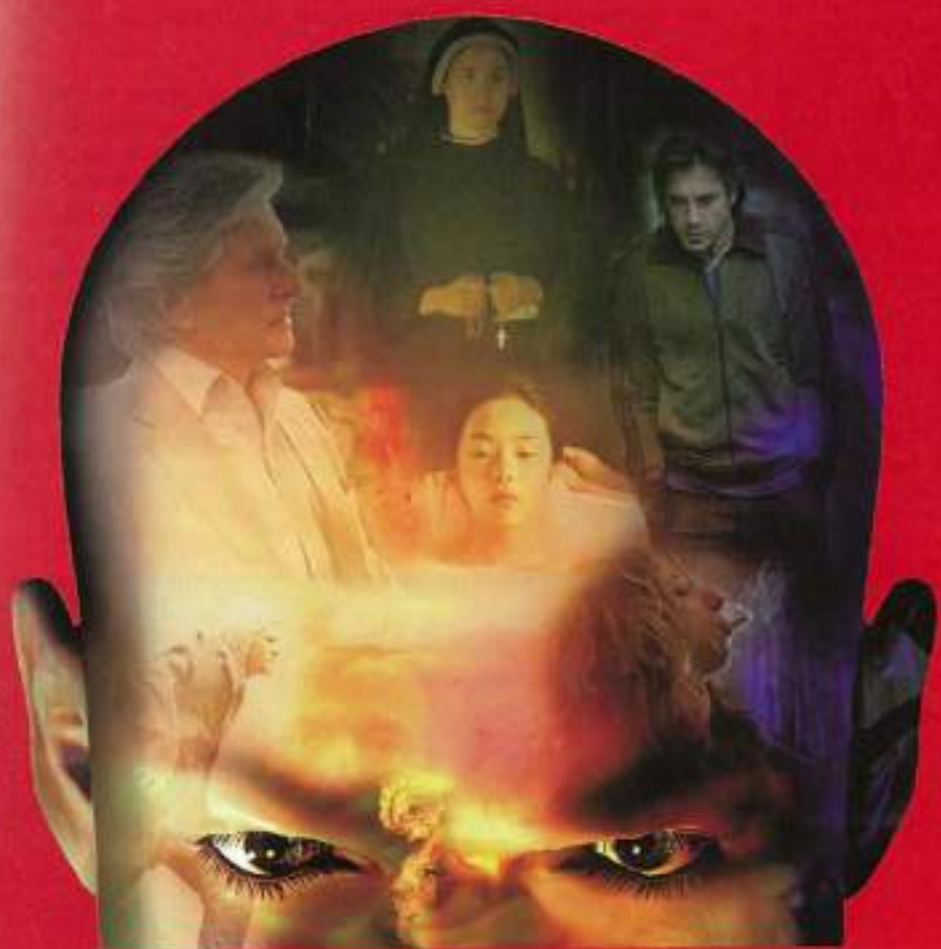
# DISTRICT 9

SUN, OCT 31 | 8:45PM



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ABOVE THE CUT



Natalia Smimoff was born in Buenos Aires in 1972. She is of Russian, Italian, Spanish, and Argentinean descent. At 21, when studying systems engineering and working part time at a cable channel, she faced a near plane crash and decided to change the course of her life. She immediately enrolled for a film directing course at the Cinema University, Buenos Aires. She has worked as a casting director on films such as Lucrecia Martel's three films *The Headless Woman*, *The Holy Girl* and *La Cienega* and as assistant director for Pablo Trillo, Jorge Gaggero, Alahadro Argrest. *Puzzle* is her debut film.

**Director's Filmography:**

*Herencia* – first AD (feature/2001)  
*Antigua Vota Ma* – second AD (feature/2001)  
*Valentin* – first AD (feature/2002)  
*Came Adentro* – first AD (feature/2004)  
*Un Muro de Miedo* – first AD (feature/2004)

# Rompecabezas

## Puzzle

Director: Natalia Smimoff | Argentina, France / 2010 / 35mm / Col. / 85 mins

The movie *Puzzle*, is in itself a puzzle made up of a series of hints and clues. Maria del Carmen is a housewife in her mid forties, who has spent her whole life nurturing and worrying about her husband and her children, who are now grown up and have increasingly less time for her. On her birthday, she is gifted a jigsaw puzzle, which she solves with amazing speed. The incident doesn't really make much of an impact amongst her family, who mostly ignore it as a harmless hobby, but Maria is thrilled by her discovery. She excitedly answers an ad in the local store window – 'Looking for

a partner for puzzle competitions' – when her unique skill catches the eye of a suave millionaire bachelor who offers to be her training partner. Maria must now begin to lie to her family, who don't take her very seriously, in order to spend time with her trainer. She dreams of winning the national tournament and travelling to Germany for the World Puzzle Championship. In time, her puzzling gift becomes a testing ground and she reaches a crossroad where she must decide how much to expect from each of the men in her life.



**Producers:** Gabriel Pastore, Caroline Dhainaut, Luis Serio, Natalia Smimoff  
**Story & Script/Screenplay:** Natalia Smimoff  
**Director of Photography:** Barbara Alvarez  
**Editor:** Natalia Valera  
**Music:** Alejandro Franov  
**Cast:** María Onetto, Arturo Goetz, Gabriel Goby, Henry Trilla, Felipe Milanese

**Production Company:** Carrousel Films, Argentina, Gabriel Pastore.  
 Tel/Fax: + 5411 4590 4065.  
 Email: info@carrousefilms.com  
 Web: www.carrousefilms.com

**International Sales:** Memento Films International, 9 cite Paradis, 75010 Paris, France  
 Tel: +33 1 53 34 90 20.  
 Email: sales@memento-films.com  
 Web: www.memento-films.com

**Festivals & Awards:**  
 Official Selection (San Sebastián International Film Festival/Sept 2009)  
 Official selection in Competition (Berlin International Film Festival/Feb 2010)  
 Official selection (Buenos Aires International Festival of Independent Cinema/Apr 2010)



# C'est Déjà L'été

## C'est Déjà L'été

Director: Martijn Maria Smits | Belgium, Netherlands / 2010 / HD Cam / Col. / 85 mins

Jean is a steel worker in the Liège suburb of the Belgian town of Seraing who has just been laid off. However, he is too ashamed to admit this to his two children – Marie and Benjamin. Marie has a child, whom she shares a reluctant bond with, her boyfriend is in jail and life has already just about pushed her to the edge. Benjamin plays truant and spends time by the river, tinkering with motorbikes and playing pranks with his friends instead of being at school, even as he secretly nurtures the hope for a normal, happy family life. As the story unfolds in an almost documentary-like narrative, the

disconnect between the members of the family living under the same roof, unfolds. Underlying their daily life is a stark reality – failed dreams, loss of hope, poverty, unemployment, factory line assembly and family dynamics within a crumbling social structure. Though living under one roof, none of them know the reality of each others' lives. Jean leaves with his van and begins to drive around till he finds his ex-wife and falls asleep in her lap. Benjamin, the aimless teenager, is the only one with any sense of hope, and yet his fate seems to be hopeless.



Producers: Annemiek van Gorp, Riene Goossens  
 Story & Script/Screenplay: Bastiaan Kroeger,  
 Martijn Maria Smits  
 Director of Photography: Benito Strangio  
 Editor: Axel Skovdal Fosselt  
 Music: Ernst Reijseger  
 Cast: Patrick Descamps, Benjamin Willem,  
 Aike Arson

Production company: De Productie,  
 Gashouderstraat 9, 3061 EH, Rotterdam  
 Tel: 31 (0) 476 3388 Fax: 31 (0) 84 873 1525  
 Email: info@deproductie.nl  
 Web: www.deproductie.nl

International sales: De Productie,  
 Gashouderstraat 9, 3061 EH, Rotterdam  
 Tel: 31 (0) 476 3388 Fax: 31 (0) 84 873 1525  
 Email: info@deproductie.nl  
 Web: www.deproductie.nl

Festivals & Awards:  
 Official Selection in Competition (International  
 Film Festival Rotterdam/Feb 2010)  
 Official Selection (Edinburgh Film Festival/June  
 2010)



Documentary-filmmaker Martijn Maria Smits was born in Holland in 1977. He studied Audio Visual Arts and Photography in Antwerp, Belgium. He graduated from the Dutch Film Academy in 2006 with his prize-winning *Ozurvath*. His short film *Anvers* (2009) won a Golden Calf at the Netherlands Film Festival Utrecht for Best Television Drama. *C'est Déjà L'été* (2010) is shot in Seraing, known to be where the Walloon brothers, Jean-Luc and Dardenne always worked and draws its influences in realism from them. It is his feature film debut. Smits currently lives in Buenos Aires, where he is working on his next project.

Director's Filmography:  
*Ozurvath* (short/2008)  
*Anvers* (short/2009)



Dominic Desjardins was born in 1973 in Montreal. He is a graduate of the National Conservatory of Dramatic Art, Paris. He returned after four years of study in France to join *Destination World Race* where he directed 18 documentaries in 11 countries. He won two seasons of the TV show *Makes It Short* (2007-2008), making five short films during the show, and founded Zazie Films with Rayne Zuckerman shortly after. He worked as a television director in Quebec for several years. He conceived his feature debut *Everybody's Couch* when on tour through Canada with his band of French musicians — *Francophone*.

**Director's Filmography:**

- La Course Destination Monde* (TV/1998)
- Culture Choc* (TV/1999)
- Je Fonde En Comble* - special thanks (Short / 2008)
- Without Her* - actor (short/ 2006)
- See This Movie* - actor (short/ 2004)

# Le Divan Du Monde

## Everybody's Couch

Director: Dominic Desjardins | Canada / 2009 / HD Cam / Col. / 76 mins

Zoe is a young Acadian woman who has just broken up with her English-speaking boyfriend. Tired of attempting to make it with an Anglophone crowd, Zoe decides to head home to her mother in Prince Edward Island on the West Coast. She is out of money and decides to hitchhike, relying on the kindness of strangers, most of them Francophones, to carry her across the country. She runs into Alex, a gifted musician who offers her a couch to sleep on. Alex, who moved to Vancouver a few years ago to work for a software company, has begun to feel a little linguistically isolated in the city himself.

The two bond over their shared dialect — Alex is convinced for instance that Francophones like he and Zoe are single because their Anglophone relationships do not understand nuances such as being able to laugh over French cartoons together. Certain that he's found his soul mate, Alex quits his job to follow Zoe on her couch-hopping trip. Through their shared journey they bump into fellow Francophones and the road-trip gradually turns into a deep bonding experience between the members of this dwindling and scattered linguistic community in Anglophone Canada.



**Producers:** Rayne Zuckerman, Dominic Desjardins  
**Story & Script/ Screenplay:** Dominic Desjardins  
**Director of Photography:** Alexandre Bussiens  
**Editor:** Dominic Desjardins  
**Music:** Antoine Gratton  
**Cast:** Melanie LeBlanc, Antoine Gratton, Steve Adams, Marc Lamontagne, Philippe Ramsey  
**LeMieux**

**Festivals & Awards:**  
 Won, Maple Leaf award for Best Canadian Film (Prince Edward Island Film Fest/July 2010)  
 Opening film (Guelph, Toronto/March 2010)  
 Won, Best Francophone Outside of Quebec Award (TV 5/2010)  
 Official Selection (Edmonton International Film Festival/Sept 2010)

**Production Company:** Zazie Films Inc, 230 King Est, Suite 1720, Toronto, Ontario, M5A 1K5  
 Tel: (416) 987-5413 Email: rayne@zaziefilms.ca  
 Web: www.zaziefilms.com  
**International Sales:** Zazie Films Inc, 230 King Est, Suite 1720, Toronto, Ontario, M5A 1K5  
 Tel: (416) 987-5413 Email: rayne@zaziefilms.ca  
 Web: www.zaziefilms.com

# Hold Om Mig

## Hold Me Tight

Director: Kasper Munk | Denmark / 2010 / 35mm / Col. / 80 mins

A teenage drama about identity and coming-of-age, *Hold Me Tight* is quite the adventure for four teenagers — Sara, Mikkel, Hassan and Louise, who are classmates. Sara is a quiet girl and Mikkel has taken a fancy to her, Mikkel and Hassan are close buddies, Hassan is preoccupied with his girlfriend Louise, whom he is getting a little tired of. On what should have been another ordinary day in high school, the four succumb to peer pressure and get involved in an apparently innocent classroom game that pushes the edge of safety. A series of events snowball into something that exceeds their expectations and that has far-reaching

consequences for each of them. Will each of the teenagers be able to understand and take responsibility for their actions? In an age of mobile phone technology and quick uploads, there is little room for innocence, and mistakes are quickly factored by a multiplier effect and the consequences, correspondingly exaggerated. When what's done is done, aspects like peer pressure, maturity and the ability to cope kick in. Suddenly, everything is not so safe anymore and the pressures of even everyday school life can seem overwhelming. The four must ultimately face the consequences of their actions.



Producer: Anders Toft Anderson  
 Story & Script/Screenplay: Jannik Tai Mosholt  
 Director of Photography: David Katznelson  
 Editors: Ida Bregninge, Nana Frank Møller  
 Music: Mikael Simpson  
 Cast: Julie Anderson, Frederik Christian Johansen, Sofia Cukic, Hicham Najid, Willy Julius Finsen

Production Company: Nimbus Film, Filmbyen  
 25, Box 518, 2650 Hvidovre  
 Tel: +45 36 340910. Fax: +45 36 340911.  
 Email: [nimbus@nimbusfilm.dk](mailto:nimbus@nimbusfilm.dk)  
 Web: [www.nimbusfilm.dk](http://www.nimbusfilm.dk)

International sales: Danish Film Institute, Nimbus Film, Hauchsvej 17, DK-1825 Frederiksberg C.  
 Tel: +45 3634 0910 Fax: +45 3634 0911  
 Email: [nimbus@nimbusfilm.dk](mailto:nimbus@nimbusfilm.dk)  
 Web: [www.nimbusfilm.dk](http://www.nimbusfilm.dk)

Festivals & Awards:  
 Won, New Talent Grand PIX in competition section (CPH Pix, Copenhagen/April 2010)  
 Official selection (Norwegian International Film Festival Haugesund/Aug 2010)



Kasper Munk was born in 1971 in Denmark. He studied method acting and technique from the New York and at the National Film School of Denmark. He then graduated with a BA in film studies at Copenhagen University in 1999. He also trained in the alternative film school Super 16 in 2006. Munk has nine short films, including fiction shorts, to his credit, including *Forsvunden* (2006) which received the Odense award for Best Film for Children and Youth and *Kysse*, and was chosen by Buster Film Festival as their Opening Film. *Hold Me Tight* is Munk's feature film directorial debut.

Director's Filmography:  
*Raising By* (short/2001)  
*Kysse* (short/2003)  
*Øje-blink* (short/2003)  
*Tiny Death* (short/2005)  
*Forsvunden* (short/2006)



Jacob Bilach was born in Odense, Denmark in 1976. He graduated in Cinema studies from the University of Copenhagen in 2001 and went on to study for two years at New York's Undergraduate Film Department at the Tisch School of the Arts in 2003. He simultaneously pursued a Summer course in Film Directing at the FAMU Film School, Prague and a degree in Film Directing from the National Film School of Denmark, which he completed in 2007. His graduation film, the black comedy *There is No End to Vejle* inspired *Camping*, his debut feature. His forthcoming project is autobiographical.

Director's Filmography:  
*Johannes Støien* (TV/2001)  
*Endless Dead Ends* (short/2007)

# Camping

## Camping

Director: Jacob Bilach | Denmark / 2009 / 35mm / Col. / 75 mins

*Camping* is a Danish tragic-comic family road-trip movie. The Nelsons would take the van down to the Danish island of Langeland every year – it was an annual feature that they discontinued when their father committed suicide two years ago by shooting himself in a camper on his birthday. Since then, Connie Nielsen, who is a struggling writer, has become emotionally paralysed, distanced herself from everyone in her family, and has lost her appetite as well. She has also lost an essential faith in herself and in people around her. Her mother Bodil, has taken to drinking and reliving

the memory of a Grand Prix win at a 1962 participation of the Eurovision Song Contest. She sustains through this new low point in her life by floating on the memory of that single high point. Younger brother, Christian, has taken to dealing with his emotional loss by eating far too much and is now morbidly obese. He has become a bully who loves to beat up smaller children. This dysfunctional family decides to undertake the journey to Langeland once again with comic moments that throw up some poignant life lessons that tie them together as a family beneath their collective turmoil.



Producer: Anders Toft Andersen  
 Story & Script/Screenplay: Anders Frithiof  
 Director of Photography: Magnus Nordenhof Jønck  
 Editor: Marlene Blie Andressen  
 Music: Mikkel Hess  
 Cast: Mia Lyhne, Kirsten Lehfeldt, Óliver Brandel, Helne Ankerdal, Caroline Dall

Festivals & Awards:  
 Official Selection (International Istanbul Film Fest/ April 2010)  
 Official Selection (Cairo Film Festival/Nov 2010)

Production company: Nimbus Film, Filmbyen 20, Box 518, 2850 Hvidovre. Tel: +45 36 3409 10  
 Fax: +45 36 3409 11 Email: [nimbus@nimbusfilm.dk](mailto:nimbus@nimbusfilm.dk)  
 Web: [www.nimbusfilm.dk](http://www.nimbusfilm.dk)  
 International Sales: Danish Film Institute, Nimbus Film, Hauchsvej 17, DK-1825 Frederiksberg C.  
 Tel: +45 3634 0910 Fax: +45 3634 0911  
 Email: [nimbus@nimbusfilm.dk](mailto:nimbus@nimbusfilm.dk)  
 Web: [www.nimbusfilm.dk](http://www.nimbusfilm.dk)

# La Tueuse

## The Killer Queen

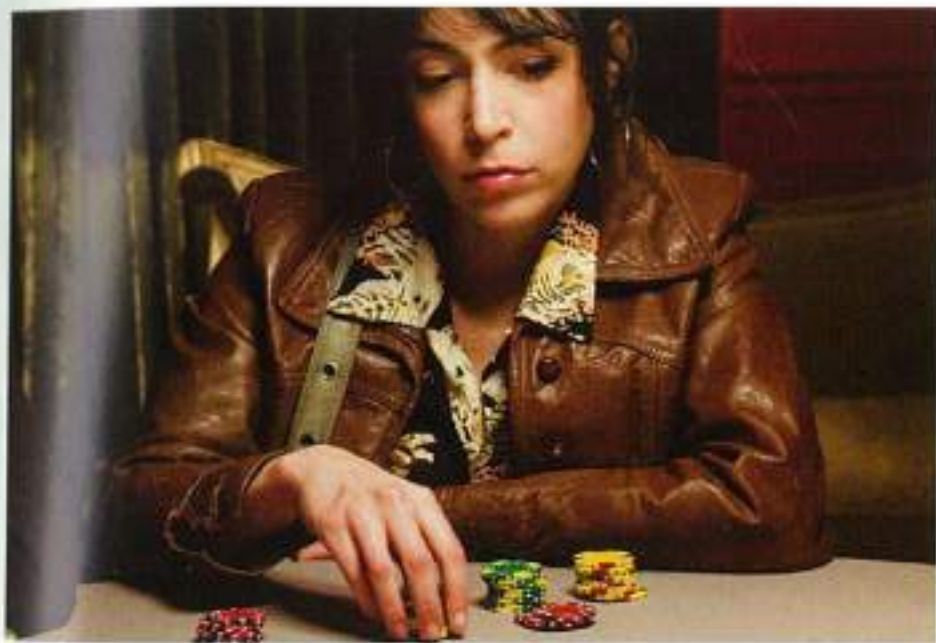
Director: Rodolphe Tissot | France / 2009 / HD (Red) / Col. / 96 mins

Mathilde has just turned 30 and despite having a nursing degree, is seated at an employment bureau looking for a job. She takes up odd jobs and is struggling to make ends meet when she discovers that she is pregnant by the man she loves. Introduced to the game of poker as a quick way to make some money, Mathilde quickly becomes a skilled player and gains an entry into a more intense group of players, where the stakes are higher and the decadence deeper. She plays rounds in a fiercely competitive man's world in glamorous drawing rooms in Paris. She realises poker to be her first

true passion, quickly picking up aspects like Texas Hold'em, Dream Machine, Supplier of Adrenaline, and hard drugs. Questions of morality plague her, but she quickly becomes obsessed with the game, and continues to push the edge. Avoiding questions she is sure to face in the game rooms, she shifts to online play under the virtual handle 'The Slayer', which she uses to signify how ruthlessly she eliminates her opponents in the game. But what starts as a passion quickly turns to an unhealthy addiction that begins to eat away at her life.



Rodolphe Tissot was born in 1974, in Annecy, France. He studied at the prestigious Film Academy ESFA, subsequently working as a production assistant in film and television. He is also a casting director, screenwriter, and actor. He has directed a number of short films, including *Un Soir Où Était La Lune Blanche* in 2000 with Ludvine Sagnier, and has been assistant to Jacques Fansten. Rodolphe conceived *La Tueuse*, his directorial feature debut, while playing poker at international tournaments in the USA in 2004. He wished to bring out the authenticity of the life surrounding obsessive players of poker on screen.



Producer: Geoffrey Grison  
 Story & Script/Screenplay: Rodolphe Tissot  
 Director of Photography: Penelope Pourriot  
 Editor: Tina Baz  
 Music: Antonio Gambale, Nathaniel Meschery  
 Sava Loh Anthony Bastié, Céline Dugnet  
 Christiane Millet  
 Cost: Adrienne Paul, Guillaume Deraiffe,  
 Maurice Benichou

Production Company: Shilo Films, 113, rue  
 Vieille du Temple, 75003 Paris, France  
 Tel: +33 1 46 78 98 36 Fax: +33 1 46 78 98 36  
 Email: shilo@shilofms.com  
 Web: www.shilofms.com

International sales: Arte France, 8, Rue Marceau,  
 Cedex 9, Issy-les-Moulineaux 92785 France  
 Tel: +33 1 55 00 77 77 Fax: +33 1 55 00 77 00  
 Web: www.arte.tv

Festivals & Awards:  
 Premiered (Tout Ecrans Geneva Film Festival/  
 Nov 2009)  
 Won, Grand Prize for French Fiction (Luchon  
 International Film Festival/Feb 2010)  
 Nominated, Best Actress Award (International  
 Drama Awards, Seoul/Aug 2010)

Director's Filmography:  
*Le Plat à Gratin* (TV/2006)  
*Adresse inconnue* (TV/ 2008)  
*Maso* (TV/ 2009)  
*Walked in* - screenwriter (feature/2009)



François-Xavier Molla, known to his colleagues as Xabi Molla, was born in 1977. He studied literature at the Ecole Normale Supérieure and published his first novel, *Fourbi* with Gallimard publishers. In 2004, he won the Hachette Foundation award for his second book, *Reprise des Hostilités*. He is also a published poet and has written numerous plays and film screenplays. He is currently a research professor at the Faculty of Humanities and Languages, Performing Arts Department of the University of Poitiers, where he teaches film. He is fascinated by the comic and absurd. *Huit Fois Debut* is his debut feature.

**Director's Filmography:**

*Avec Vautours* (short/2003)  
*Invention of Half Tum* (short/2005)  
*Grown Lips* - screenwriter (feature/2007)  
*Away From The Shore* (feature/2008)

# Huit Fois Debut

## Eight Times Up

Director: Xabi Molla | France | 2010 | 35 mm / Col. / 103 mins

Elsa is a prickly, emotionally vulnerable and slightly off-the-wall divorced mother who has been evicted. Her ex-husband is a genial man who readily provides her access to her 10-year-old son, whom she rarely takes the trouble to meet. The only real bond Elsa finds is a shared unemployment and homelessness with her loser neighbor Matthieu, who speaks in aphorisms (one of which is the Zen proverb 'Seven times down, eight times up'). Is Elsa angry because of her divorce or is the divorce a result of it? One can't really tell as it's hard

to pin down a reason for why Elsa does anything: She survives on part-time jobs and tells faltering lies at job interviews that she is not always able to live up to. She has no apparent reasons for her choices. Elsa is light and whimsical in the midst of her crisis-in-the-making life. The wandering down-and-outers find each other to be the only constants in their lives. Elsa is a mist who survives largely on the possibility of what she could achieve if only she could get it together. Without descending into pathos, she finds her niche in the world.



Producers: Christie Molla, Julie Gayet, Nadia Turincev  
 Story & Script/Screenplay: Xabi Molla  
 Director of Photography: Martin de Chabaneix  
 Editor: Sébastien Saraille  
 Music: Hey Hey My My, Christophe Vingtriner  
 Cast: Julie Gayet, Denis Podalydes, Mathieu Busson, Kevyn Frachon, Frédéric Bouchet

Production Company: Moteur S'il Vous Plait, 9, rue Réaumur, 75003 Paris, France.  
 Tel: +33 1 40 26 07 74 Fax: +33 1 40 26 58 03  
 Email: info@msvp-prod.com  
 Web: www.msvp-prod.com

International sales: Films Boutique, Skalitzer Str. 54A 10997 Berlin, Germany.  
 Tel: +49 30 695 37850 Fax: +49 30 695 37851  
 Email: info@filmsboutique.com  
 Web: www.filmsboutique.com

**Festivals & Awards:**  
 Premiered at Donostia (San Sebastian International Film Festival/Sept 2009)  
 Won, Best Actress Award for Julie Gayet in Competition (Tokyo International Film Festival/Oct 2009)  
 Official Selection in Panorama (Taipei International Film Festival/June 2010)  
 Opening film in Longs-métrages section (French Film Panorama, Brazil/June 2010)

# Susa

## Susa

Director: Rusudan Pireli | Georgia / 2010 / 35mm / Col. / 85 mins

Susa is a young boy living somewhere outside the capital city of Tbilisi who day dreams to escape the reality of his poverty. Like any kid, he loves to play games and to collect coloured pieces of stained glass. His mother is an illegal vodka trader, and it falls to Susa to head to bars, liquor stores and shady cafes to deliver the contraband and to collect money. His mother is guilt ridden by the life she offers her child, and worries about him, buttoning up his coat, fearful that the weight of the bottles is too much

for him, and works in a building without heat herself. On the streets, Susa has to navigate past bullies, thugs, cops who are hand-in-glove with bootleggers and vendors who won't give him his dues. Susa's mother is insistent that life will be better when his father returns. Susa lives in the hope of this becoming a reality. When Susa's prayers are finally answered by the returning footsteps of his father, will it really change things for him and bring his dreams to life?



Producer: Rusudan Pireli, Zviad Alkhanidze  
Co-producers: JSG Georgian Film, Tiflis  
Story & Script/Screenplay: Giorgi Chatsauri  
Director of Photography: Miran Shengelaia, Irakli Gelschvil  
Editor: Zviad Alkhanidze, Rusudan Pireli  
Sound: Madona Tsvitze  
Cast: Avtandil Tetradze, Levan Lordkipanidze, Giorgi Gogishvili, Ekaterine Kobakhidze

Production Company: Caucasian Filmodrom, 28 Kipiani, Tbilisi 0108, Georgia.  
Tel: +995 99 56 0026 Fax: +372-57-255026  
Email: mail@filmodrom.ge Web: www.filmodrom.ge  
International sales: Caucasian Filmodrom, 28 Kipiani, Tbilisi 0108, Georgia.  
Tel: +995 99 56 0026 Fax: +372-57-255026  
Email: mail@filmodrom.ge Web: www.filmodrom.ge

Festivals & Awards:  
Official Selection (International Film Festival Rotterdam/Feb 2010)  
Official Selection (Berlin International Film Festival/Feb 2010)  
Official Selection (Göteborg International Film Festival/Feb 2010)  
Official Selection (Buenos Aires International Festival of Independent Cinema/Apr 2010)  
Official Selection (San Francisco International Film Festival/May 2010)  
Official Selection (Shanghai International Film Festival/June 2010)



Rusudan Pireli was born in 1975 in Georgia. She graduated from the Department of Japanese Language at Tbilisi University and went on to study film direction at the Georgian State Institute of Theatre and Film. She has directed numerous documentaries and short films that have been screened at various international film festivals around the world. She has also worked extensively as an editor. She was a participant of the Berlin International Film Festival's Talent Campus in 2007 and 2008, when she presented her feature debut *Susa* at the Talent Project Market. *Susa* premiered at the International Film Festival, Rotterdam, 2010.

Director's Filmography:  
*One More* (short/2000)  
*Neighbours* (short/2001)  
*Where to?* (short/2002)  
*The Window* (short/2006)



Burhan Gurbani was born in Afghanistan in 1980 and his parents sought political asylum in Germany during the Afghan war. His father went on to work for the US Army. He completed his high school in Stuttgart in 2000 and started working in theatre. In 2002, he enrolled at the Filmakademie Baden-Württemberg to study directing. Burhan's films have won numerous prizes, including, the German Camera Award, the German Film Critics' Award for Illusion (2008) and the Black Pearl for Best Newcomer of the Year from the Middle East International Film Festival. *Shahada* is Burhan's graduation project and debut feature film.

Director's Filmography:  
*Heart-shaped Box* (2003)  
*Nur Wenn Sie Schlafen* (short/2004)  
*SW On Earth* (short/2006)  
*Wigel Ohne Beine* (TV series/2008)  
*Ilusion* (short/2007)  
*20x Brandenburg* (TV/2010)

# Shahada

## Faith

Director: Burhan Gurbani | Germany / 2010 / 35 mm / Col. / 90 mins

It is modern-day Berlin, and a *razzla* is being held for the group of clandestine employees of a warehouse. Ismail, a police-officer of Turkish descent arrives there only to be irresistibly drawn towards Leyla, an illegal immigrant. His attraction for her makes him overlook his duty towards the fact that she is present there illegally and it stretches his loyalty towards both his marriage and his badge. Sammi is attracted towards one of his male co-workers – the passions stirred in him are strictly against the principles of his faith. And yet Sammi is a devout Muslim. He struggles with this and must also stand up to his friends' evident homophobia.

Sammi decides to approach the local imam, a tolerant and understanding man, for counsel and listens to his advice. The venerable old man is going through a crisis of his own – he brought up his daughter Maryam with a sense of secular tolerance and yet she is now moving towards an ultraconservative view. The father and daughter are in conflict. The film follows these young protagonists' struggles against society, convention, religion and their personal desires and conflicts as they struggle to uphold their family values and yet find a foothold for themselves in modern-day Western society.



Producer: Susa Kasche, Uwe Spiller, Robert Gold, Leif Alexis  
 Story & Script / Screenplay: Burhan Gurbani, Oto Gioc  
 Director of Photography: Yoshi Heimrath  
 Editor: Simon Blaszi  
 Music: Daniel Sus  
 Cast: Maryam Zaree, Jeremias Acheampong, Carlo Ljubek, Marija Skaricic, Sergej Moya, Vedat Erincin, Anne Ratta-Polla

Production Company: Bittersuess pictures,  
 Zoreskirchen, 73, 10119 Berlin, Germany.  
 Tel: 49 30 285 376 800 Fax: 49 30 285 376 833  
 Email: info@bittersuesspictures.de

International Sales: Memento Films International,  
 9 Cité Paradis, 75010 Paris, France.  
 Tel: +33 1 53 54 90 20  
 Email: sales@memento-films.com  
 web: www.memento-films.com

Festivals & Awards:  
 Screened in Competition (Berlin International  
 Film Festival/Feb 2010)  
 Won, Prize of the Guild of German Art House  
 Cinemas (Feb 2010)



# Chiz-haie Hast Keh Nemidani

## There Are Things You Don't Know

Director: Fardin Saheb-Zamani | Iran / 2010 / 35mm / Col. / 92 mins

*There Are Things You Don't Know* explores the rough and mean streets of Tehran through the eyes of taxi driver Ali Mosafla, who runs on a late-night shift. Ali Mosafla is content with his self-contained world view from inside the perambulating taxi. He has deliberately distanced himself from the world around him. When young, as a University student, Ali had wanted to change the world, but has given up on that. Though shot as a documentary, the film has a dream-like quality to it. He encounters a wide variety of people on his route – Denis, the dejected owner of the last traditional café in the city

and Leila, a secretive woman with deep sense of isolation that draws Ali towards her. An earthquake alert is announced, and as Ali and his customer anticipate its coming, his own world, and his love are shaken. The film is a journey through modern day Tehran that subtly contrasts with a world that is disappearing off the streets. The past and the present meet here and transform through apocalyptic changes as Ali realises he must once again engage with Tehran and its people, and that there is more potential there than it seems.



Fardin Saheb Zamani was born in 1963 in Tehran. He studied at the Karazmi High School in Tehran, going on to graduate with a BA in Film from Tehran's University of Art. He worked as a sound designer on Ali Mostafa's *Portrait of A Lady*, Faraway, Mojgan Hekmat's *Women's Prison*, Alireza Davood-Nejad's *Bad Kids* and *Heaven for You*, and Darioush Mehrjooye's *My Last Cousin*. He has also edited several others. He has previously directed three short films. *There Are Things You Don't Know* is his nod to Martin Scorsese's *The Taxi Driver* and is also his writer-director debut feature film.



Producer: Manijeh Hekmat  
 Story & Script/Screenplay: Fardin Saheb-Zamani  
 Director of Photography: Houman Behmanesh  
 Editor: Saheb-Zamani Fardin  
 Music: Amir-Ali Vajed Samiei  
 Cast: Laila Hatami, Mahtelo Keramali, Ali Mosafla

Festivals & Awards:  
 Premiered & won Special Jury Menton (Karlovy Vary International Film Festival in Competition/ July 2010)  
 Official Selection (International Documentary Film Festival/Nov 2010)

Production Company: Iranian Independents,  
 P.O. Box 15875-4769, Tehran, Iran  
 Tel.: +98 912 319 8693, Fax: +98 21 227 1167  
 E-mail: info@iranianindependents.com  
 Web: www.iranianindependents.com  
 International sales: Bamdad Film Company,  
 No17, Mazandaran st, 7th Tir Sq, Tehran  
 11369 Iran.  
 Tel.: +98 21 8830 9638 Fax: +98 21 8834 2767  
 Email: bamdad-film@karoon.net  
 Web: www.bamdadfilm.com

Director's Filmography:  
*Cold Season* (short/1987)  
*Quartet For Three* (short/1988)  
*Paryeezahi* (short/1996)  
*Tabestanah* (short/1996)  
*Silence* (short/2005)



Avishai Sivan was born in 1977 in Israel. He graduated from the Camera Obscura Art School's film department in 2000. He is both a film maker and a celebrated artist whose works and installations have been presented in cinemas, museums and galleries in Israel and Europe. In art, his erotic drawings have been published in magazines such as *Ms Use* and *A5* in 2010. He is also a published poet and photographer. His *A Soap Opera of a Frozen Filmmaker* won the Best Experimental Film at the Jerusalem International Film Festival in 2007. *The Wanderer* is Sivan's debut feature film.

**Director's Filmography:**

*The Uzbek Trilogy* (experimental docu/ 2010)  
*Returnee* (experimental/ 2010)  
*The Soap Opera of a Frozen Filmmaker* (episodic/ 2000-2007)

# Ha'Meshotet

## The Wanderer

Director: Avishai Sivan | Israel / 2010 / 35mm / Col. / 98 mins

Itz'kah or Issac is a yeshiva student, and the tormented protagonist in the film *The Wanderer*, which logs his unadventurous existence in a conservative and dysfunctional family of born-again ultra-orthodox parents. Itz'kah wanders the streets whenever he is not preoccupied with his social routine and his religious studies. Deeply religious with a faith that is constantly evolving, Itz'kah reaches a point of dilemma when he is diagnosed with kidney disease and potential infertility. This troubles him deeply, as do questions concerning his father's immoral past, which he believes he is now being punished for with this disease. He

also cannot understand why his parents had only one child - quite in contradiction to the ultra-orthodox faith. According to the dictat of his religion, it is his duty to get married and bear children and he must face the reality that he may never be able to fulfil this. Paradoxically, Itz'kah is surrounded by his classmates who are still preoccupied with the teenage wonder of experimenting with their sex lives. As these moral debates rage in his head and are echoed by the constant clashes between his feuding family members - his only escape is to wander the streets as he seeks answers.



**Producers:** Keren Michael, Shai Goldman, Rudi Sivan, Avishai Sivan  
**Story & Script/Screenplay:** Avishai Sivan  
**Director of Photography:** Shai Goldman  
**Editor:** Nili Feller, Avishai Sivan  
**Sound:** Alfred Tesler  
**Cast:** Omri Fuhrer, Al Nassar, Ronit Polad, Shani Ben Haim, Itamar Glucksmann, Liran Shabtai, Rinat Matatov, Rami Baruch, Tzahi Grad

**Production Company:** The Mouth Agape  
 Hertzfi, 46/3, Or Yehuda Israel 60211.  
 Tel: +972 50 728 5159 Fax: +972 54 617 6744  
 Email: themouthagape@gmail.com  
 Web: www.hameshotet.com  
**International Sales:** Rendez-vous Pictures, 2 rue de la Duranico, 75012 Paris, France.  
 Tel: +33 9 60 70 78 80 Fax: +33 1 40 19 07 73  
 Web: www.rendezvouspictures.com

**Festivals & Awards:**  
 Official Selection in Director's Fortnight (Cannes International Film Festival/May 2010)  
 Official Selection (Jerusalem International Film Festival/July 2010)  
 Official Selection (Mostra Internacional de Cinema/Nov 2010)  
 Official Selection (Warsaw International Film Festival/Oct 2010)  
 Official Selection (Rio de Janeiro International Film Festival/Oct 2010)  
 Official Selection (Munich International Film Festival/July 2010)

# Buried Land

## Buried Land

Directors: Dr. Steven Eastwood, Geoffrey Alan Rhodes | UK, USA, Bosnia / 2008 / HD Cam / Col. / 80 mins

Emir returns to Bosnia post his war-induced displacement filled with patriotism and the intention of making a film about his homeland along with an American director-in-the-making. The duo face cynicism instead of the glorious appreciation Emir imagines will be theirs. He is accused of being a 'Borat in Bosnia' who is here to mock the belief held by the townspeople of Vsooko – that they have discovered three ancient pyramids in the heart of the town. Part documentary and part drama, *Buried Land* is the story of people in a conflict-torn town clinging to any hope that will help trigger much-needed progress. The pyramids have become

mythical symbols of hope to the townsfolk who now need to rebuild their lives from the literal ashes. They gather round to bolster this discovery that will boost tourism, incomes, provide employment and most importantly – help them forget the war. In the midst of the enthusiastic and beautiful tourist agent Avdija, founder of the Valley of Pyramids Semir Cernanagic, and Zombi who digs underground labyrinths, Emir's cynicism becomes a comical search for the truth in the face of pyramids that can't be seen. Just like the truth of a fictional story in a real-life setting.



Producers: Steven Eastwood, Geoffrey Alan Rhodes, Sophie Verner  
 Story & Script/Screenplay: Steven Eastwood, Geoffrey Alan Rhodes Co-writer: Dzenan Medanovic

Director of Photography: Christopher Ernst  
 Editor: Alice Powell  
 Music: Christopher Brance, Tim Haines  
 Cast: Emir Z Kapetanovic, Geoffrey Alan Rhodes, Avdija Buhic, Amir Sulja, Goran Caido

Production Company: Paradogs Films, GA Rhodes, 1st Floor, 17-25 Cremer Street, London E2 8HD, UK. Tel: +44 (0)78 5041 1662  
 Email: paradogsfilm@gmail.com  
 Web: www.buriedland.com

International Sales: Paradogs Films, Steven Eastwood, 1st Floor, 17-25 Cremer Street London E2 8HD, UK Tel: +44 (0)78 5041 1662  
 Email: paradogsfilm@gmail.com Web: www.buriedland.com

Festivals & Awards:  
 Premiered in World Narrative Feature Competition (Tribeca Film Festival/April 2010)  
 Official Selection in Perspectives Competition (Moscow International Film Festival/June 2010)  
 Official selection in Competition section (Sarajevo Film Festival/July 2010)



Dr. Steven Eastwood received a theory-practice PhD at UCL, The Slade in 2007. He is a renowned curator and has published numerous articles and chapters on film. His production company, Paradogs Films, received the Best Documentary Newcomer for *Those Who Are Jesus* (2001) in the Grierson Award category at BAFTA.

Geoffrey Alan Rhodes received a PhD in Communication and Culture from York University, Toronto and an MFA from State University of New York, Buffalo. He is a Fulbright researcher and scholar from The Future Cinema Lab. Amongst his numerous awards, he most recently received the New York Endowment for the Humanities, Lead Investigator, *The New Wave of Chinese Cinema* (2010).

#### Directors' Filmography:

Dr. Eastwood (selected)

*Those Who Are Jesus* (docu/2001)

*The End, The Magic of Real Life in Real*

*Situations* (docu/CCA Glasgow/2005)

*The Actuality Theory* (docu/2008)

Geoffrey Alan Rhodes (selected)

*Project Nine* – actor (docu/2010)

*James Parker and the Rise of the Fourth*

*Reich* – actor (2009)

*La Jete* – director (experimental

docu/2008)

*Tesseract* – director (experimental

docu/2005)



Tanya Hamilton was born in Jamaica, 1969, and moved to Maryland when she was eight. Starting out as an painter, Hamilton moved to making short films as an undergraduated student at Cooper Union. She believes it was a natural progression in story telling as the art of her films are important to her. Of two forthcoming films, one is a thriller-love story set in Jamaica during a violent election. The other is about two brothers in a Native American tribe building their first casino. *Night Catches Us* is her debut feature. She began working on the script 10 years ago.

Director's Filmography:  
*The Killers* (short/1995)  
*Split Screen* (TV/1999)

# Night Catches Us

## Night Catches Us

Director: Tanya Hamilton | USA / 2010 / Col. / 88 mins

A working-class neighbourhood which was once the heart and soul of the powerful Black Panther Party movement in Philadelphia is in disarray in the summer of 1976. Jimmy Carter is at the helm of affairs and the less positive side of the Party is in play. Tensions are running high and violence sports up. Marcus, who mysteriously disappeared years ago, is widely suspected of having conspired to slay the leader of the Movement and is a suspected snitch. When he prodigally returns for his father's funeral, he fails to receive a rousing welcome. Only Patricia, his former friend's widow, and someone whom he was very obviously

attracted to in the past, and her daughter Iris, offer him some form of acceptance. Much of the story is told through Iris - she is questioning her father's death, her shy mother, the violence that surrounds her, and Marcus and people's reactions to him. In the meanwhile, Patty's cousin, Jimmy, is a young man turning adult, full of anger and vengeance, and ready to explode. As conflicts surface, gaps must be filled and questions, answered. Marcus and Patricia share a mutual bond that both paralyses them as well as urges them towards an inevitable resolution.



Producers: Ron Simons, Sean Costello, Jason Crans  
 Story & Script/Screenplay: Tanya Hamilton  
 Director of Photography: David Tumblety  
 Editor: Afonso Gonçalves, John Chimples  
 Music: The Roots  
 Cast: Anthony Mackie, Kerry Washington, Jamie Hector, Wendell Pierce, Jamara Griffin

Production Company: SimonSays Entertainment, Inc. 12 Desbrosses Street, New York 10013. Tel: 1 917 787 9704  
 Email: info@simonsaysentertainment.net  
 Web: www.simonsaysentertainment.net  
 International Sales: The Film Sales Company, 185 Madison Avenue, Suite 601, New York 10016. Tel: 212 481 5020 Fax: 212 481 5021  
 Email: contact@filmsalescorp.com  
 Web: www.filmalecorp.com

Festivals & Awards:  
 Official selection (New Directors/New Films USA March 2010)  
 Official selection in competition for New Director's Prize (San Francisco International Film Festival/April 2010)  
 Won, FIPRESCI award (Seattle International Film Festival/May 2010)  
 Official Selection in Summer Showcase (Los Angeles Film Festival/June 2010)  
 Official Selection (Provincetown International Film Festival, USA/June 2010)  
 Opening Night Film (Urbanworld Film Festival, New York/Sept 2010)

# Bi, Dung So!

## Don't Be Afraid, Bi!

Director: Phan Dang Di | Vietnam, France, Germany / 2010 / 35mm / Col. / 90 mins

Bi is a six-year-old, who lives with his parents, his aunt and their cock in a family home in Hanoi. The innocence of his play in an ice factory and amongst the wild grasses along the river is soon broken by the reappearance of Bi's long missing grandfather, who is now seriously ill. Bi is delighted and nurtures an affectionate bond with his grandfather. In the meanwhile his father becomes increasingly distant, and has taken to alcohol. He avoids the family and turns instead to the masseuse he has begun to lust after every night, even giving

her all the family's bottled water for her to bathe in. Bi's mother chooses to ignore the situation hoping it will resolve itself, even as Bi's aunt begins to have an affair with a teenager she met on the bus. The heat of the summer and the need for cold water and ice become an overwhelming theme in the film; his aunt uses ice cubes to cool off her desires even as his grandfather uses them to ease his pain. When his grandfather dies, the family finds cheques and a large stash of US Dollars he has left behind for Bi's mother.



Vietnamese-national Phan Dang Di was born in 1978 in Hanoi, Vietnam. He graduated from the University of Hanoi in theatre and drama in 2000. Phan Dang Di took part in the World Young Script Writer's Festival in Townsville, Australia in 2003. He wrote the screenplay for the critically acclaimed *Adrift* and his short film *When I Was 20*, was also screened at the Venice International Film Festival. *Bi, dung so!* is his debut feature film. The script of the film was awarded a \$10,000 award at the Pusan International Film Festival in 2007.

Director's Filmography:  
*When I'm 20* (short/2008)  
*Adrift* - writer (feature/2009)



Producer: Anderson Toft Anderson  
 Story & Script/Screenplay: Dang Di Phan  
 Director of Photography: Minh Quang Pham  
 Editor: Julie Baziau  
 Music: Vu Nhat Tan  
 Cast: Phan Thanh Minh, Nguyen Ha Phong,  
 Nguyen Thi Kieu Trinh, Ha Thuy, Tran Tien

Production Company: Acrobates Films, 78 rue  
 Orfila, 75010 Paris, France.  
 Tel: +33 1 4315 8999  
 Email: acrobatesfilms@acrobatesfilms.fr  
 Web: www.acrobatesfilms.fr  
 International Sites: Acrobates Films, 78 rue  
 Orfila, 75010 Paris, France.  
 Tel: +33 1 4315 8999 Fax: +33 1 4315 8000  
 Email: acrobatesfilms@acrobatesfilms.fr  
 Web: www.acrobatesfilms.fr

Festivals & Awards:  
 Premiered at L'Atelier in Critics' Week. Won  
 SACD Prize & ACID/CCAS Support (Cannes  
 International Film Festival/May 2010)  
 Won, funding from the World Cinema Fund  
 (Berlin International Film Festival/2010)  
 Won, Outstanding Project of Asia Award for  
 Script (Pusan Film Festival/2007)

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# WORLD CINEMA





Iván Fund was born in 1984 in San Cristóbal, Argentina. He has lived in Buenos Aires since 2002. He worked as a cinematographer and directed his first short film *Vets* in 2005 and his award-winning *Srenas* and *El Baile* in 2006. His first short feature *Ciclope* (2007) was selected for BAFFIC's 10th edition. In 2008 he began collaborating with Santiago Loza for his next three films.

Santiago Loza was born in 1971 in Córdoba, Argentina. He graduated from Universidad Nacional's Film School in Film and Literature Studies in 1999. In 1995, he majored in Script Writing at Instituto Nacional de Cine y Artes Audiovisuales (INCAA)'s ENERC and graduated in Dramaturgy at the Escuela Municipal de Artes Dramáticas in 2008. In 1998 he directed the short film *Lara Y Los Trenes*. In 2003 his debut feature *Extraño* received the Tiger Award for Best Film at International Film Festival, Rotterdam.

#### Directors' Filmography:

**Iván Fund:**  
*Vets* (short/2005)  
*Srenas* (short/2006)  
*El Baile* (short/2006)  
*Divagari* (short/2007)  
*Un Punto Fijo* (2007)  
*Ciclope* (short feature/2007)  
*La Risa* (feature/2009)

**Santiago Loza:**  
*Lara Y Los Trenes* (short/1998)  
*Extraño* (feature/2003)  
*Cuatro Mujeres Descatadas* (feature/2005)  
*Artico* (feature/2006)  
*Rosa Patria* (docu/2008)  
*La Invencción De La Carne* (feature/2009)

## Los Labios

### The Lips

Director: Iván Fund, Santiago Loza | Argentina / 2010 / HD / Col. / 100 mins

Down-to-earth Coca, intellectual Noel and emotionally high strung Luchi meet for an overnight bus trip to the village of San Cristóbal in the Santa Fe province of Argentina. All three women are patiently traveling the distance to volunteer in a medical camp for extremely poor families. They meet great and settle down and look forward to the trip that they know is going to have their work cut out for them. The film *The Lips* follows these modern day saints-in-the-making on their missions of goodwill and in their personal moments on the mission. When they reach San Cristóbal,

their guide Raul, who shows them to their accommodation, appears to be on a self-appointed mission to make everything seem wonderful on behalf of the cash-strapped hosts. At first they think he is a scamster as he leads them to a decrepit hospital, where they will be staying while they tend to the needy and the sick. The women smilingly put up with it, choosing to focus on the patients and their steady stream of emotional and physical problems instead. They are all shocked and moved to discover the levels of poverty the people live with, but emotional Luchi is disturbed most of all.



**Producers:** Iván Eibuszyc, Santiago Loza, Iván Fund  
**Story & Script/Screenplay:** Iván Fund, Santiago Loza  
**Director of Photography:** Meria Laura Collaso  
**Editor:** Lorena Marconi  
**Music:** Iván Fund, Lisandro Rodríguez  
**Cast:** Victoria Raposo, Eva Bianco, Adela Sanchez, Raul Lagger

**Production Company:** Iván Eibuszyc, Iván Fund, Santiago Loza, Guardia Vieja 3821 Zip Code 1192 Ciudad Autónoma De Buenos Aires Buenos Aires, Argentina  
 Tel: 00 5411 4865 3696  
 Email: trutacine@hotmail.com  
 Co-production: Morocha Films (Argentina) Tres Sonido (Argentina) Hci Argentina Sa (Argentina)

**International Sales:** Lotinofusion  
 Tel: +52 (33) 3123 2738 - 3647 3705  
 Fax: +52 (33) 3647 3714  
 Web: www.latinofusion.com.mx

**Festivals & Awards:**  
 Screened in Un Certain Regard (Cannes International Film Festival / May 2010)  
 Official Selection (Buenos Aires International Film Festival/April 2010)  
 Official Selection (Abu Dhabi International Film Festival/Oct 2010)  
 Official Selection (Santiago International Film Festival/Sept 2010)



# La Mirada Invisible

## The Invisible Eye

Director: Diego Lerman | Argentina, France, Spain / 2010 / 35mm / Col. / 97mins

The *Invisible Eye* is set against the backdrop of 1982: when the people of Argentina took to the streets of their capital, Buenos Aires, to challenge the ruling military dictatorship. Maria Teresa, a 20-year-old classroom assistant in a school takes her job very seriously. She believes the walls of school are an impenetrable defence against the goings on in the outside world, its rebellion and chaos. Maria was offered a job in the summer by Mr Biasutto, the chief classroom assistant, who outlined her duties very carefully and clearly to her – she would have to achieve what he called 'her

optimum surveillance point' with regards to the children. She would be required to observe to the degree that she would never miss a thing, and yet in such a manner as to not alarm the students, but to never be caught out as an observer herself. Maria is now obsessed with her duties. Nothing escapes her – a fleeting look on the face of the pervert, the warden's intentions, even the Master's – she begins to see sexual overtones and dangerous undercurrents everywhere. But when Maria follows an imaginary wisp of tobacco into the boys' lavatory, has she gone too far?



Diego Lerman was born in 1976 in Buenos Aires, Argentina. He graduated in cinema and theatre from the University of Buenos Aires. He has directed five short films, among which *La Prueba* (1999) has been the most popular. His first feature film, *Tan de Repente* won the Silver Leopard in Locarno in 2002, and went on to win several other awards. He shot his second feature film project, *Tal Vez* in Argentina in 2003 at the Residence, *Mientras Tanto*, co-produced by Pyramide. The film won the Opening Shot Prize in 2004. He is a film director, producer, and screenplay writer.

### Director's Filmography

*La Prueba* (short/1999)  
*Tan de Repente* (feature/2002)  
*La Guerra de los Gimnasios* (short/2005)  
*Mientras Tanto* (feature/2006)  
*Fronteras Argentinas* (docu/2007)



**Producer:** Nicolas Avruj

**Story:** based on the novel *Ciencias Morales* by Martin Kohan

**Script/Screenplay:** Diego Lerman, Maria Meira

**Director of Photography:** Alvaro Gutierrez

**Editor:** Alberto Porco

**Music:** Jove Vitalobos

**Cast:** Julieta Zylberberg, Omar Nunez, Marta Lubos, Gaby Ferrero, Diego Vecuzzi, Pablo Sigal

**Production Company:** El Campo Cine, Paraguay 4208, Buenos Aires, C1425BSJ, Argentina. Tel: (54 11) 4832 8970.

Email: info@elcampocine.com.ar

Co-productions: MMM Film Zimmerman & Co.

Agit Films & Cie, Factor RH Producciones

**International Sales:** Pyramide International, 5,

Rue du Chevalier de Saint-Georges,

75008 Paris, France

Tel: +33 (0)1 4296 0220

Email: yoann@pyramidefilms.com

Web: www.pyramidefilms.com

### Festivals & Awards

Screened in Director's Fortnight and Atelier de Cinéfondation (Cannes International Film Festival /May 2010)

Official Selection (Tokyo International Film Festival/Oct 2010)

Won NHK International Filmmakers Award

(Sundance International Film Festival/Jan 2010)

Official Selection (Donostia-San Sebastian International Film Festival/Sept 2010)



Jonathon auf der Heide, born 1979, grew up in Tasmania, where in the early days of the British settlement, the convict Alexander Pearce and his friends were kept captive on Sarah Island. Harboring a long-time ambition to tell this story, Jonathon attended the VCA School of Film & Television (University of Melbourne) to develop the necessary skills, including assisting Paul Cox's film *Salvation* as Assistant Editor. His graduation film *Half's Gates* was a preview to the feature *Van Diemen's Land* and won the Best Student Film and best Emerging Filmmaker award at the Melbourne International Film Festival in 2008.

**Director's Filmography:**  
*Half's Gates* (short/ Aug 2008)

## Van Diemen's Land

### Van Diemen's Land

Director: Jonathon auf der Heide / Australia / 2009 / 35mm / Col. / 104 mins

In 1822, eight convicts attempt to escape the rigours of a settlement at Macquarie Harbour Penal Station, on Sarah Island in what is now Tasmania. *Van Diemen's Land* tells the true tale of British convict Alexander Pearce, who is housed in the brutal facility at Sarah Island, reportedly a prison of extreme physical and mental torture. Former sailor and navigator Robert Greenhill leads the escape attempt by eight British, Scottish and Irish inmates straight out of the mild rolling hills and moors of England, who now run for freedom across Van Diemen's Land – home to some of the harshest terrain in

the world. The island was later renamed Tasmania to obliterate the memory of its brutal past, brought to light again with this film. As supplies soon begin to run out and tensions escalate as the former city-dwellers completely unused to life in the wild, without skills to hunt or fish, are unable to cope with their hostile environment. Eight days into the environment, the group contemplates the unthinkable and begins by eating the weakest member to survive. The screenplay is based on the four confessions of Alexander Pearce after he was recaptured and shortly before he was hanged.



**Producer:** Maggie Miles  
**Story & Script / Screenplay:** Jonathon auf der Heide, Oscar Redding  
**Director of Photography:** Eilery Ryan  
**Editor:** Cindy Clarkson  
**Music:** Jethro Woodward  
**Cast:** Oscar Redding, Arthur Angel, Paul Ashcroft, Mark Leonard Winter, Torquill Nielson, Greg Stone, John Francis Howard

**Production Company:** Noise & Light Pty Ltd.,  
Tel: 61 418 851 622  
Co-production: Production Investment and PLAF  
**International Sales:** Bavaria Film International,  
Bavariafilmplatz 7, Geiselgasteig, 82031,  
Germany. Tel: +49 896 499 2886  
Fax: +49 896 499 3720  
Email: info@bavaria-film.de  
Web: www.bavaria-film.de

**Festivals & Awards:**  
Won The Siren for Best Film (Lund Film Festival Sweden/Sept 2010)  
Jury Special Mention Prize (Stages Catalanien Film Festival, Spain/Oct 2009)  
Official selection (Adelaide Film Festival/Feb 2009)  
Official selection (Sydney Film Festival/July 2009)  
Official selection (Edinburgh Film Festival/June 2009)  
Official selection (Montreal Film Festival/Aug 2009)  
Official selection (Espoo Film Festival/Aug 2009)

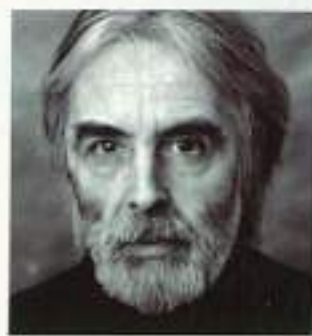
# Das Weisse Band-Eine Deutsche Kindergeschichte

## The White Ribbon

Director: Michael Haneke | Austria, Germany, Italy, France / 2009 / 88 min / B&W / 144 mins

*The White Ribbon* is set in a German village with World War I looming on the horizon. The story is told by a schoolteacher of the village who at the time of the incident was unmarried and hopeful of being betrothed. He remembers the people of the village – a landowner and moral guardian baron, his estate manager, a pastor and his many children, a widowed doctor – who were in the village when the strange incidences begin to occur. At first everyone thought they were accidents – a farmer wife's falls through rotten floorboards and dies, a wire at knee-height severely injures the widowed

doctor who was riding his horse. An unknown hand opens a window to expose a newborn child to the harsh winter. A whole field of cabbages are ravaged with a scythe and one of the Baron's sons disappears only to be found bound and whipped. When a midwife's handicapped child is found bound to a tree, severely beaten with a warning of divine retribution written on his chest, the town is in panic. Even the chaste pastor is not spared. It is the schoolteacher who begins to unravel the mystery of a children's secret society and their pact.



Michael Haneke was born 1942, in Munich. He is the son of German director Franz Haneke and actress Beatrix von Degenfeld. He studied at the University of Vienna, became a film critic and worked as editor at Südwestfunk until 1970. He made his TV directorial debut in 1974. He made his feature debut with *The Seventh Continent* (1989). *The Piano Teacher* won the Grand Prix at the Cannes International Film Festival in 2001. *The White Ribbon* won the Palme d'Or at the Cannes International Film Festival, 2009 and was nominated for the Best Foreign Film at the Academy Awards, 2009.



**Producers:** Stephan Arndt, Veit Heiduschka, Michael Katz, Margaret Ménégoz, Andrea Occhipinti

**Story & Script/Screenplay:** Michael Haneke  
**Director of Photography:** Christian Berger

**Editor:** Monika Will  
**Cast:** Christian Friedel, Ernst Jacobi, Leonie Benesch, Ulrich Tukur, Ursula Lard, Fion Muter, Michael Kranz

**Production Company:** X-Filme Creative Pool  
Kulauerstrasse 57, Berlin 10785  
Germany. Tel: +49 30 2308 3311,  
Fax: +49 30 2308 3322.

**International Sales:** Les Films du Losange, 22 av.  
Piém-Ter-de-Serbie, Paris 75116, France.  
Tel: +33 1 4449 6710, Fax: +33 1 4952 0640.  
Email: info@filmsdulosange.fr

Web: [www.filmdulosange.fr](http://www.filmdulosange.fr)

#### Festivals & Awards:

Premiered and won Cinema Prize of the French National Education System, FIPRESCI prize, Golden Palm, (Cannes International Film Festival / May 2009)

Nominated, Academy Award for Best Foreign Film and Best Achievement in Cinematography (2010)

Won, ASC award for Outstanding Achievement in Cinematography in Theatrical Releases (2010)

Nominated, BAFTA Film Award for Best Film Not In The English Language (2010)

Nominated, Broadcast Film Association Awards' Critics Choice Award (2010)

Won, OFCA award for Best Foreign Language Film (2009)

#### Director's Filmography:

*After L'Empire* (television/1974)

*Spermauf* (television/1976)

*The Seventh Continent* (feature/1989)

*Rainy's Video* (feature/1992)

*Das Schloß* (feature/1997)

*Funny Games* (feature/1997)

*Code Inconnu* (feature/2000)

*La Pianiste* (feature/2001)

*Le Temps du Loup* (feature/2003)

*Caché* (feature/2005)



Ben Stassen was born in Belgium. He founded nWave Pictures in 1994, which specializes in CGI ride films, the most well-known being Devo's Mine. He was also involved in the production of several movies directed by famed Croatian film director Krsto Papić, most notably *My Uncle's Legacy*. Fascinated with emerging technologies in filmmaking, from 1997 onwards he began to make large format films screened primarily in IMAX theatres. His 3D films include *Encounter in the Third Dimension* (1999), and *African Adventure: Safari in the Okavango* (2007). His debut directorial feature was the 3D film *Fly Me to the Moon* (2008).

#### Director's Filmography:

*Thru the Hide* (short docu/1997)  
*Encounter in the Third Dimension*  
 (short/1999)  
*Alien Adventure* (short/1999)  
*Haunted Castle* (short/2001)  
*S.O.S Planet* (short/2002)  
*Misadventures in 3D* (short/2003)  
*Wild Safari* (short docu/2005)  
*African Adventure* (short docu/2007)  
*Fly Me to the Moon* (feature/2008)

## Sammy's Avonturen: De Geheime Doorgang

### Sammy's Adventures: The Secret Passage

Director: Ben Stassen | Belgium / 2010 / 88 mins

*Sammy's Adventures* is a Belgian animated film that follows the protagonist Sammy, a sea turtle, from hatching to maturity. Sammy is a weakling who has hatched on a deserted beach and tries to climb out of a hole by himself, only to be snatched up by a sea gull. The sea gull is carrying its prey – another female hatchling called Shelley. When Sammy falls onto a raft and gets carried out to sea, he loses Shelley and meets Ray, another turtle who tells him about turtle paradise on Lapagos Island. On their way they are caught by trawlers and

picked up by a little boy who keeps Sammy for a pet. The odds for turtles are bad: only 1 in a 1000 turtles makes it to adulthood. But for Sammy, it's even worse. Smaller than most of his siblings, and with the amount of danger that constantly seems to surround him, you wonder how he will survive the 30 to 50 years it will take him to reach maturity. He needs to find Shelley and return to the beach he was born on to breed. He goes on adventures through ocean and land. The journey Sammy takes spans from 1959 to today.



**Producers:** Gina Galo, Mimi Maynard, Dominic Paris, Ben Stassen, Caroline Van Ieghem, Eric Dillers  
**Story & Script/Screenplay:** Dominic Paris  
**Art Direction:** Jeremy Degruson  
**Editor:** Julien Dupere, Aurisla Rosman  
**Music:** Ramin Djavadi  
**Cast:** Melanie Griffith, Isabelle Fuhrman, Yuri Lowenthal

**Production Company:** nWave Pictures,  
 Rue des Allies, 282, Brussels 1190, Belgium.  
 Tel: +32 2 347 6319. Fax: +32 2 347 2454  
 Web: [www.nwave.com](http://www.nwave.com) Coproductions:  
 Illuminata Pictures, Motion Investment Group  
**International Sales:** Studio Canal, Place du  
 Spectacle, Issy-les Moulineaux 92130, France.  
 Tel: +33 1 71 35 35 35 Fax: +33 1 71 35 11 96

Email: [webmsale@studiocanal.com](mailto:webmsale@studiocanal.com)  
 Web: [www.studiocanal.com](http://www.studiocanal.com)

**Festivals & Awards:**  
 Premiered (Toronto International Film Festival)  
 Sept 2010

# 2 Fois Une Femme

## Twice a Woman

Director: François Delisle | Canada / 2010 / 35mm / Col. / 94 mins

*Twice a Woman* is the story of Catherine, who is fleeing for her life after her abusive husband's fresh spurt of violence has put her in serious danger. One night, she runs away with her son to try to find a fresh start in life with a fresh identity. She runs from the suburbs into the backwoods of Northern Quebec, and changes her name to Sophie. At first frightful and running blind, mother and son begin to find their way and their fresh life begins even on the journey towards their unknown destination. Her son has been deeply emotionally scarred by

the violence in his parents' life and Sophie must cope with her own fears and find the strength as a single parent to help her son find his identity in this new life. As they move on, Sophie's anger and fear fall away. She is free of bitterness or resentment and her enthusiasm helps her foster relationships. When Sophie finally meets a new man and begins to live with him, the tragic outcome she had hoped to avoid arrives — her son decides to return to his father. Yet Sophie continues in her new life independently, a changed woman.



François Delisle was born in 1967 in Montreal, Quebec. He made several experimental short films on super 8 before majoring in cinema at Montreal's Concordia University. His first experimental short *La Grande Fosse* was selected for the Festival International de Jeune Cinéma, Montreal in 1987. In 1991, François hit the spotlight with Best New Director of Short and Medium-length films award at the Rendez-Vous du Cinéma Québécois for *Besbe-Pain*. His first feature film, *Ruth* (1994) was met with critical acclaim. In 2002, Delisle founded the company Films 53/12 to make his second feature, *La Bonheur C'est Une Chanson Triste* (2004).



### Director's Filmography:

*La Mer on s'en Fout* (short/1983)  
*Du côté du Fusil* (short/1990)  
*Besbe-Pain* (short/1990)  
*Ruth* (feature/1994)  
*La Grande Fosse* (short/1987)  
*Who Cares About the Sea* (short/1989)  
*Happiness is a Sad Song* (feature/2004)  
*You* (feature/2007)

**Producer:** François Delisle

**Story & Script/Screenplay:** François Delisle  
**Director of Photography:** Mathieu Laverdière

**Editor:** Pascale Parois

**Music:** The States Project

**Cast:** Evelyne Rompré, Étienne Laforge, Marc Belland, David Boutin

**Production Company:** Films 53/12, 1002 rue Sherbrooke EST Montreal Quebec H2L Canada. Tel: 1 514 985 5312. Fax: 1 514 525 8984. Email: info@films53-12.com

**International Sales:** FunFilm Distribution Inc. 5146 Boul St-Laurent Montreal Quebec H2L 1L5 Canada. Tel: 1 514 272 4956. Fax: 1 514 272 9841.

Email: ed@oursaut@cinemagine.com

Web: [www.cinemagine.com](http://www.cinemagine.com)

### Festivals & Awards:

Premiered (Pusan International Film Festival/ Oct 2010)

Official Selection in International Competition (Mannheim-Heidelberg Film Festival/Nov 2010)

Official Selection (Chicago International Film Festival/Sept 2010)

Official Selection (Festival Nouveau Cinéma, Montreal/Oct 2010)



Luc Dionne was born in 1960, in Quebec. He studied music as well as management, and began working as a political aide. In 1996, he scripted his first series for television, the hugely popular drama series, *Orneta*. *La Loi Du Silence*, which received a *Gémeaux* award. He co-scripted *Tag*, a series about young delinquents, *The Last Chapter*, a mini-series about criminal biker gangs, and its sequel, *The Last Chapter - The Revenge*. In 2002, Luc Dionne scripted *Bunker-a-Choue*, a series which explored the underbelly of politics. His first feature *Aurore* (2005) was critically acclaimed and received over 7 international awards.

#### Director's Filmography

*Aurore* (feature/2005)

*Monica La Mitraille* - writer (feature/2004)

*The Last Chapter (I: The War Continues)*

- writer (TV mini-series/2003)

## L'enfant Prodige

### The Child Prodigy

Director: Luc Dionne | Canada / 2010 / 35mm / Col. / 99 mins.

*The Child Prodigy* tells the true life story of Andre Mathieu, once dubbed the 'little Canadian Mozart'. Andre was born in 1929 and was introduced to the piano at the age of three. He lived a short and troubled life. Andre saw a meteoric rise to fame at the age of six, when he gave his first public recital. He composed a concerto in Quebec at the age of 13 and won the New York Philharmonic's first prize for composition. Andre spent the next decade travelling across concert halls in Europe, Canada and North America to the tune of standing ovations, thunderous applause

and critical acclaim. He was adulated and praised for playing with such ease what he was most comfortable with. But it all came tumbling down just as unexpectedly as it began. Andre's successful ascent was quickly followed by an equally steep and unexpected descent into depression and alcoholism when his career dried up in his adult-years. Andre grappled confusedly with the changes in his life, reaching for success and luxury that he had come to naturally expect as his due, now faced with poverty. He died in 1968, suddenly and unexpectedly, at the age of 39.



**Producers:** Daniel Louis, Denise Robert

**Story & Script/Screenplay:** Luc Dionne

**Director of Photography:** Bruce Chun

**Editor:** Jean-François Bergeron

**Music:** Alain Lefèvre

**Cast:** Patrick Diolet, Micha Gracón, Marc Labrèche, Karine Vanasse, Mireille Deyglun, François Papineau, Benoît Bréno, Isabel Richer, André Robitaille, Lothaire Bluteau.

**Production Company:** Cinémaginaire Inc.,  
Boulevard Saint-Laurent, Montréal, QC H2T 1R8.  
Tel: 514 272 6606 6144.

Web: [www.cinemaginaire.com](http://www.cinemaginaire.com)

**International Sales:** FunFilm Distribution,  
Martin Desroches, Tel: +1 514 730 8516,  
Email: [mdeiroches67@hotmail.com](mailto:mdeiroches67@hotmail.com)

#### Festivals & Awards

Premiered (Shanghai International Film Festival/ June 2010)

# Rizhao Chongqing

## Chongqing Blues

Director: Wang Xiaoshuai | China / 2010 / 35mm / Col. / 115 mins

Captain Lin Quanhai has been away at sea on a six-month long voyage. In his absence, his 24-year-old son Bo, his son by his first wife, whom he had left behind in Chongqing, has been shot by the police for a random stabbing and hostage-taking incident in a mall. Though Lin had left Chongqing years ago, when Bo was only 10, he is now filled with guilt and wants to know what happened. Lin thus begins a journey back to his native city to explore both the city and his paternal stirrings. On this journey, he discovers the life of the son

he never really knew. Against the backdrop of the constant river, Lin does the rounds of the city to find his son's friends and talk to them. He unearths the places his son used to frequent — like the club where Bo's friend Hao goes dancing. He tries to recapture the memory of him by enlarging a highly pixilated screen-capture image of Bo. He even meets Bo's girlfriend Xiaowen, and the hostage in an attempt to understand why Bo broke down, and just how much his own restlessness caused Bo to miss his father to the point of self-destruction.



Wang Xiaoshuai was born in 1966 in Shanghai but grew up in Guilin till he was 13. He graduated from the Beijing Film Academy when he was 27. He is a Sixth Generation filmmaker. His first feature *The Days* (1993) was acclaimed but black-listed and banned in China. Most of his films deal with youth and their problems such as in *Beijing Bicycle*, *So Close to Paradise*, *Drifters* and *Shanghai Dreams*. His *Frozen* (1995) received international acclaim. He has won the Grand Jury Silver Bear at Berlin and his films have been featured in *Un Certain Regard*, Cannes International Film Festival, several times.



**Producer:** Hsiao-ming Hsu, Xiaoshuai Wang  
**Story & Script / Screenplay:** Wang Xiaoshuai  
**Director of Photography:** Wu Di  
**Editor:** Yang Hongyu, Fang Lei  
**Music:** Henry Wu  
**Cast:** Bingbing Fan, Hao Qin, Xueq Wang, Yi Zi

**Production Company:** Tempo Films, Bld 26, JingYuan N°3, Guanggu East Road, Beijing, 100124 China Tel: Co-productions: WXS Productions (China) Beijing Bona Film & TV Culture Co (China)  
**International Sales:** Films Distribution, 84 Rue du Louvre, Paris 75001, France. Tel: +33 1 53 10 33 99. Fax: +33 1 53 10 33 99. Email: info@filmsdistribution.com Web: www.filmsdistribution.com

#### Festivals & Awards:

Premiered (Cannes International Film Festival in Competition/May 2010)  
 Official Selection (BFI London International Film Festival/Oct. 2010)

#### Director's Filmography:

*The Days* (feature/1993)  
*Suicides* (feature/1994)  
*Frozen* (feature/1995)  
*So Close To Paradise* (feature/1997)  
*Beijing Bicycle* (feature/2000)  
*Suburban Dreams* (feature/2000)  
*After The War* (feature/2001)  
*Drifters* (feature/2003)  
*Shanghai Dreams* (feature/2005)  
*In Love We Trust* (feature/2008)



Feng Xiaogang was born in 1961. His father was a college professor and his mother a factory nurse. He joined Beijing Military Region Art Troupe as a stage designer after high school. He began his cinema work as an art designer in Beijing Television Art Center in 1985. Later, he moved on to write screenplays and subsequently trained under director Zheng Xiaolong and writer Wang Shuo. He specialized in a regional genre known as New Year's Eve celebration films, and is known for comedy films in the Beijing dialect. He received his first acclaim for *Dream Factory* (1997) and *A Sigh* (2000).

#### Director's Filmography:

*Last My Love* (feature/1994)  
*Dream Factory* (feature/1997)  
*Be There Or Be Square* (feature/1998)  
*Sorry Baby* (feature/1999)  
*A Sigh* (feature/2000)  
*Big Shot's Funeral* (feature/2001)  
*Cell Phone* (feature/2003)  
*A World Without Thieves* (feature/2004)  
*The Banquet* (feature/2006)  
*Assembly* (feature/2007)  
*If You Are The One* (feature/2008)

## Tangshan Dadizhen

### Aftershock

Director: Feng Xiaogang | China / 2010 / 35mm / Col. / 134 mins

Steel-rolling factory worker Fang Daqing and his wife Li Yuanni have two children, six-year-old Fang Deng and her brother Fang Da. As the 1976 Tangshan earthquake swallows the city, Yuan Ni's twins are buried under rubble and separated by a beam. Which one should she save first — son Da Feng, or daughter Fang Deng? Even in the chaos of natural disaster, Yuan Ni is too traditional and dutiful to neglect the fact that her husband is now dead and the family line must continue. Fang Deng overhears the decision to pick her brother and he is rescued with an amputated arm. But Fang

Deng also survives, and she gets picked up by a PLA soldier and sent to a survivor's camp, from where she is adopted. What unfolds is the lives of the twins over the next 30 years, as they grow up, fall in love, find careers, and live full lives in an economically booming China post Chairman Mao's death. Tangshan is transformed beneath their eyes, and so are they. And yet, the scars that linger are that her mother didn't love her as much as her twin. When an opportunity for forgiveness presents itself, is Fang Deng too bitter?



**Producer:** Chen Kuo-fu

**Story:** Based on a novel by Zheng Ling

**Script & Screenplay:** Su Xiaowei

**Director of Photography:** Lu Yue

**Editor:** Xao Yang

**Music:** Wang Liguang

**Cast:** Jingchu Zhang, Daoming Chen, Chen Li, Yi Lu, Fan Xu, Jin Chen, Guogang Zhang

**Production Company:** Huayi Brothers Media, Loutai Duan, Wenyu River, Tianzhu, Shunyi Beijing 101312, China. Tel: +86 10 6457 0480 Fax: +86 10 6457 1299

Web: [www.hbpictures.com](http://www.hbpictures.com) Coproductions: Tangshan Telebroadcast Media, China Film Group, Huayi Brothers Media, Shanghai Film Group, Zhejiang Audiovisual, Media Asia Film (HK), Emperor Motion Pictures (HK)

**International Sales:** Huayi Brothers Media,

Loutai Duan, Wenyu River, Tianzhu, Shunyi Beijing 101312, China. Tel: +86 10 6457 0480 Fax: +86 10 6457 1299 Web: [www.hbpictures.com](http://www.hbpictures.com)

**Film Festivals & Awards:**

Chinese Entry for Best Foreign Language Film (Academy Awards, 2010)

Official Selection (Hong Kong International Film Festival/ March 2010)

Nominated (Asia Pacific Screen Awards/ Sept 2010)

Official Selection (Toronto International Film Festival/Sept 2010)



# Han Jia

## Winter Vacation

Director: Li Hongqi | China / 2010 / HD / Col. / 91 mins

On the last day of winter vacation, in a small town in Northern China, grade school student Yang Xiabo realises his homework notebook is missing. He goes to the house of his friend Zhang Dai, to copy his homework, so that he won't get into trouble with his teacher. On the way, he bumps into a middle-aged man looking very worried while taking his pig for a walk. When he sees Yang, he asks him to stop. He explains he has come a long way and asks if he knows of anyone who breeds wild boars that he can pair with his pig to have a piglet with a

black and white pattern, like a cow. Yang takes him to the owner of a white boar, whose owner objects, saying it is too young to breed. After much imploring, the owner gives in and allows the pig and the boar to mate. By the time Yang gets home, it is dark and he realizes he has forgotten to copy his homework. Much too late, he realises that he actually had no interest whatsoever in the pig and the boar or their offspring, and that he has indeed wasted the day.



**Producers:** Ning Cai, Zhang Lu  
**Story & Script / Screenplay:** Li Hongqi  
**Director of Photography:** Yuri Qin  
**Editor:** Li Hongqi  
**Music:** Zuoxiao Zuzhou, The Top Floor Circus  
**Cast:** Ba Junjie, Zhang Naqi, Bai Jirileng, Xie Ying, Wang Hui, Bao Lei

**Production Company:** Inner Mongolia Official Film Studio, 2308 Room, Zhong Guo Ren Shou, Zhong Xin, 17# Jin Rong Da Jie, Xi Cheng Gu, Bei Jing, 100140, China  
 Tel: +86 136 4120 6402, Fax: +86 10 6600 9276  
 Email: redflag.film@yahoo.com.cn  
**International Sales:** Capricci Films, 27, rue Adolphe Motte, 44000 Nantes  
 Email: contact@capricci.fr, Tel: 02 4089 2060, Fax: 02 40 20 44 59

### Festivals & Awards

Won Golden Leopard, FIPRESCI prize and Jury special mention (Locarno International Film Festival/Aug 2010)  
 Official Selection in Experimenta (BFI London International Film Festival/Oct 2010)



Li Hongqi was born in Shandong Province, China, in 1976. He graduated from the painting department of the China Central Academy of Fine Arts in 1999. He is part of the Nanjing based 'Tamen' poets and has also briefly been lead singer in a band. His novel *Xingyuan* was published in Jan 2004. His debut feature *So Much Rice* (2005), won the NETPAC award in the 58th Locarno International Film Festival and was screened at Pusan, Vancouver and Sao Paulo film festivals. His second film, *Routine Holiday* (2008) was nominated the FIPRESCI Critics Award in the 51th London Film Festival.

### Director's Filmography:

*So Much Rice* (feature/2005)  
*Routine Holiday* (feature/2008)



Carlos Gaviria was born in Colombia in 1968. He completed a Master of Fine Arts degree from the graduate film department of New York University. He was cinematographer for *Don't Let Go*, and *A Girl, A Car, A Blonde* and more than 20 films in USA and Latin America. *Mines* won Best Director and Best Editor Award in Bogotá. Gaviria was a consultant for UNICEF where he directed documentaries, including the award winning *500 seconds: The Children Of The Americas*, which aired on more than 250 stations around the world. *Portraits in A Sea of Lies* is his debut feature.

#### Director's Filmography:

*500 Seconds* (doc/1994)  
*Mines* (doc/1995)  
*Declarations of War* (docu/2004)  
*Rosario Tijeras* (TV mini-series/2010)

## Retratos en un Mar de Mentiras

### Portraits in a Sea of Lies

Director: Carlos Gaviria | Colombia / 2010 / 35 mm / Col. / 91 mins

In *Portraits in a Sea of Lies*, Marina is a submissive young woman who lives with her abusive grandfather who took her in when her family was killed in her childhood. When her grandfather is also killed in a freak mud slide, she decides to journey with her cousin, Jairo, to her hometown, to stake her claim to the family inheritance. Jairo is a photographer who uses a fake seascape as a backdrop to his stills and agrees to accompany his shy cousin on the road trip home to see if he can get a pay off out of it too. The journey cross country puts them right in the mouth of the social and

political problems Colombia faces. They must cross paths with warring military and guerrilla forces, dodge bullets and make the passage across an increasingly chaotic political landscape. One of the foot soldiers even asks Jairo to take a photograph to commemorate his first ambush. The unlikely couple also begin to explore the physical attraction they have begun to feel for each other in the course of the trip. Jairo goes from indifferent and self-serving to the man-in-charge, leading his weaker companion safely to the other side.



**Producer:** Erwin Goggel  
**Story & Script / Screenplay:** Carlos Gaviria  
**Director of Photography:** Eriger Gil  
**Editor:** Carlos Gaviria  
**Music:** Leonardo Gomez, Diana Hernandez  
**'Maria Muñiz'**  
**Cast:** Paolo Beldón, Ana María Arango, Carolina Lizaraso, Ramona Ramos, Edgardo Roman, Julián Roman

**Production Company:** Erwin Goggel Productions, Carrera 19 B# 85-72, Apt. 303, CO Bogotá. Tel.: +57 310 2633295  
 Email: [contact@retratosenunmardementiras.com](mailto:contact@retratosenunmardementiras.com)  
 Web: [www.retratosenunmardementiras.com](http://www.retratosenunmardementiras.com)  
**International Sales:** Latnofusion, Parque de las Estrellas 2755, Jardines del Bosque CP 44610, Guadalajara, Jalisco, Mexico.

Tel: +52 (33) 31232738 - 3647-3705  
 Fax: +52 (33) 3647-3714  
 Email: [latnofusion@latnofusion.com.mx](mailto:latnofusion@latnofusion.com.mx)  
 Web: [www.latnofusion.com.mx](http://www.latnofusion.com.mx)

#### Festivals & Awards:

Won, award for Best Ibero American Fiction Film and Best Actress (25th Guadalajara Film Festival/March 2010)  
 Official Selection (Los Angeles Latino International Film/Aug 2010)  
 Official Selection (Vancouver Latin American Film Festival/Sept 2010)  
 Official Selection in Generation 14 plus (Berlin International Film Festival/Feb 2010)  
 Official Selection in Competition and won Best First Film award (Cartagena International Film Festival/Feb 2010)

# El Vuelco del Cangrejo

## Crab Trap

Director: Oscar Ruiz Navia | Colombia, France / 2009 / 16mm / Col. / 88 mins

*Crab Trap* deals with the Afro-Colombian communities who live in the isolated village of La Barra, on Colombia's Pacific coast. El Paiss is a landowner who wants to build a beach resort in this village stuck in time. Loud music from his speakers disturbs the residents. He puts up fences on the beach that has always been open to everybody. Further he speaks of title deeds and land records. But none of the villagers have title deeds to the land they live on for generations. When Daniel comes to La Barra looking for a boat in which to

flee the country, he finds accommodation with Cerebro, the village leader and offers to help Cerebro out with work in return for a discount on rent. Cerebro explains that the village is suddenly facing an inexplicable shortage of fish and the fishermen have had to sail further out to sea to find fish. Because of this, Daniel must stay on. Lucia, asks him to buy his lunch from her mother if he wants her help in getting a boat. The film thus follows Daniel's journey through the lives of the local villagers.



Oscar Ruiz Navia was born in Cali, Colombia in 1982. He studied at the National Film and TV School of Colombia and graduated in Social Communications from the University del Valle. He has directed short films: *Music for Sick* (with Mauricio Vergara, Luis Henao), *Sunrise* (with William Vega), *Liquefaction* (with Nestor Rios) *Vacuum 1,2,3*, and *There is a Bar in the Brain*, which were selected in several national and international festivals. Along with Sophia Oggioni, he co-directed *Children of the Beast*, selected in 27 International festivals. He set up Contravia Films in 2006. *Crab Trap* (2009) is his debut feature.

#### Director's Filmography:

*Three Pounds: Music for the Sick* (short/2002)

*Sunrise* (short/2003)

*The Children of the Beast* (short/2006)

*Vacuum-Package 1, 2, 3* (short/2006)

*There is a Brain at La Barra* (short/2006)

*Liquefaction* (short/2007)

**Producers:** Guillaume de Seille, Diana

Bustamante, Oscar Ruiz Navia, Gerylee Páez

**Story & Script/Screenplay:** Oscar Ruiz Navia

**Director of Photography:** Sofia Oggioni Hatty,

Andrés Pinoeda

**Editor:** Felipe Guerrero

**Music:** Gustaf

**Cost:** Rodrigo Velez, Arnobio Salazar Rivas,

Jaime Andrés Castano, Karant Hinestroza,

Yaela Álvarez

**Production Company:** Contravia Films,

Cra. 24B # 2A - 190 B/Miraflores

Tel: (+572) 5148801

Email: info@contraviafilms.com

Web: www.contraviafilms.com

**International Sales:** M-Appel, Prinzessinnenstr.

16, 10000 Berlin, Germany

Tel: +49 30 6150 7505 Fax: +49 30 2758 2872

E-mail: berlinoffice@m-appel.com

Web: www.m-appel.com

#### Festivals & Awards:

Premiered (Toronto International Film Festival/ Sept 2010)

Won, FIPRESCI prize (Berlin International Film Festival/Feb 2010)

Won Special Jury Prize (Havana International Film Festival/Dec 2010)

Won, Best First Time Director Award (Las Palmas Film Festival/March 2010)

Won, Special Youth Jury Mention (Open Dock Film Festival/2010)

Won, Special Jury Mention (BAFICI/April 2010)

Won, Audience Award Vivalt Lingua (CineLatino Tübingen/Apr 2010)



Rajko Grlic was born in 1947 in Zagreb, Croatia. He graduated in film directing at FAMU in Prague, Czech Republic in 1971. As director and scriptwriter he has worked on eleven feature films which have won awards and been featured at world festivals, including Cannes. He has worked on five feature films as scriptwriter and on five as producer. He wrote, directed and produced *How to Make Your Movie: An Interactive Film School*, which was proclaimed the Best World Multi-media in 1998. He is Ohio Eminent Scholar in Film at Ohio University, and Artistic Director of Motovun Film Festival, Croatia.

#### Director's Filmography:

*It Kills Me* (feature/1974)  
*Bravo Maestro* (feature/1974)  
*You Love Only Once* (feature/1981)  
*In the Jaws of Life* (feature/1985)  
*Three for Happiness* (feature/1988)  
*That Summer of White Roses* (feature/1989)  
*Changes* (feature/1991)  
*Josephine* (feature/2001)  
*Croatia 2000 - Who Wants To Be A President?* (feature/2001)  
*Border Post* (feature/2005)

## Neka Ostane Medju Nama Just Between Us

Director: Rajko Grlic | Croatia, Serbia, Slovenia | 35 mm / Col. / 87 mins

Nikola is a locally renowned painter who is notorious for lusting over his models and seducing them. As the film begins, Nikola and his brother have just lost their father. Yet, even as baton passes from father to son, so Nikola's sons take on his own legacy: turn a blind eye to their parents' broken marriage and look up to their father to emulate his philandering ways. While both of them are married, both of them also have taken lovers, and their children do not know who their fathers are. Nikola's niece finds love letters written from her uncle to her mother,

which fuel the doubts she already has about the true identity of her father. When she confronts Nikola, wanting to know if he is her father, Nikola bemusedly laughs it off and gives her a lecture on reading other people's letters. He is so charming that even he knows he can easily raise sympathy for his multiple sins. The film's characters all lead double lives – philandering, lustful and greedy for more. Nikola and his sons weave intrigues and lie their way out of trouble. And yet, Nikola's conscience, for all his mirth, is not clear.



**Producer:** Igor Nola  
**Story & Script/Screenplay:** Rajko Grlic, Ante Tomić  
**Director of Photography:** Slobodan Trnina  
**Editor:** Andrija Zafranović  
**Music:** Alan Bjelečki, Alf Kabić  
**Cast:** Miki Manojlović, Bojan Navojec, Keerija Marinković, Denis Lorenci, Nataša Dorčić, Nina Ivanšić

**Production Company:** Mainframe Productions, Nova Cesta 60, Zagreb 10000, Croatia  
 Tel: +386 1 3822 022. Fax: +385 1 4896 030  
 Email: info@mainframeproduction.com  
 Web: www.mainframeproduction.com  
**International Sales:** Wide Management, 40, rue Sainte-Anne, 75002 Paris, France.  
 Tel: +33 1.53.95.04.64. Fax: +33 1.53.95.04.65.

Email: wide@widemanagement.com  
 Web: www.widemanagement.com

**Festivals & Awards:**  
 Official Selection (Karlovy Vary International Film Festival/July 2010)  
 Official Selection (Pula Film Festival/July 2010)

# Kawasakiho Ruze

## Kawasaki's Rose

Director: Jan Hřebejk | Czech Rep. / 2009 / 35mm / Col. / 95 mins

The title, *Kawasaki's Rose*, comes from the name of an origami design and it refers to the layers of secrets about the misdeeds of the Communist era hidden in layers in the film. Renowned professor and psychiatrist Pavel Josek is going to be honoured with a 'Memory of the Nation' medal for his resistance to the tyrannical Communist regime. In the meanwhile, his daughter Lucie is being treated for cancer and has a miraculous turn around. A documentary crew is celebrating his being honoured when Pavel's surly, philandering son-in-law, Ludek, admits to having had an affair with a blonde. Ludek has always felt despised by

the intellectual professor, and spends some time and energy pulling out incriminating records. It is revealed that the much-feted hero Josek had once collaborated with State authorities and turned informer on his wife Jana's former friend and lover, Borek, thus aligning himself with the repressive policies of the secret police. The resulting action forced the friend to emigrate. The facts come as a blow to Josek's friends and family. Kalka, the former police investigator reveals how the secret police used Josek's interest in the then pregnant Jana, against Borek. Meanwhile, Borek still nurses old wounds.



**Producers:** Rudolf Biermann, Tomas Hoffman  
**Story & Script/Screenplay:** Petr Jarchovský  
**Director of Photography:** Martin Saha  
**Editor:** Vladimír Benš  
**Music:** Ales Brezina  
**Cast:** Lenka Vlasakova, Daniela Kolářová, Martin Huba, Milan Mikulock, Antonín Kratochvíl, Petra Hřebicková

**Production Company:** In Film Praha, Máchova 21, Praha 2 12000, Czech Republic  
 Tel: +420 222 616 357. Fax: +420 222 610 613  
 Email: bierrmann@infilm.cz Web: www.infilm.cz  
**International Sales:** Menemsha Films, 213 Rose Ave Venice, CA 90291 310.462.1775. Web: www.menemshafilms.com

#### Festivals & Awards:

World Premiere and Won CIGAE award and Ecumenical Jury Prize in Panorama Section (Berlin International Film Festival/Feb 2010)  
 Official Selection (Cannes International Film Festival/May 2010)  
 Official Selection (Pilsen Film Festival/Apr 2009)  
 Official Selection (Edinburgh Film Festival/June 2010)  
 Official Selection (Karlovy Vary International Film Festival/July 2010)  
 Official Selection (Melbourne International Film Festival/July 2010)  
 Official Selection (Milwaukee Film Festival/Sept 2010)  
 Official Selection (Mill Valley Film Festival/Oct 2010)



Jan Hřebejk was born in 1967 in Prague, Czech Republic. He studied together with his frequent scriptwriter Petr Jarchovský at high school and, from 1987 to 1991, at FAMU, an arts college in Prague for film and television, where he studied screenplay and drama. He directed two short films during his studies at FAMU – *Everything You Always Wanted to Know About Sex But Were Afraid To Experience* (1988) and *L.P. 1948-1989*. His directorial debut was *Don't Do Anything if You Don't Have Good Reason*, made for TV (1991). He was nominated for an Oscar for his 2000 film, *Divided We Fall*.

#### Director's Filmography:

*Everything You Always Wanted to Know About Sex But Were Afraid To Experience* (short/1988)  
*L.P. 1948* (short/1989)  
*Don't Do Anything if You Don't Have Good Reason* (telefilm/1991)  
*Sakař Leta* (feature/1993)  
*Česka Soča* (feature/1998)  
*Pelíšky* (feature/1999)  
*Divided We Fall* (feature/2000)  
*Pupendo* (feature/2003)  
*Honem Padám* (feature/2004)  
*Kraska v Neshazích* (feature/2006)  
*Beauty in Trouble* (feature/2006)  
*Medvíček* (feature/2007)  
*Shameless* (feature/2008)  
*I'm All Good* (feature/2008)



Alice Nellis was born in 1971. She studied English and American studies at the Philosophical Faculty of Charles University, the Music Conservatory, and screenwriting at FAMU in Prague. In 2000 she made her directorial debut with her script *Easy Money*, from which Alice began to explore parent-child themes. Her next movie, *Some Secrets* (2002), a humorous road movie, won several prestigious international awards. *Little Girl Blue* (2007) won the Grand Prize at the Finale Festival of Czech films, Pízen (as well as the Critics' Award at the Czech Academy Awards). In addition to film, Nellis also works in stage directing.

#### Director's Filmography:

*Easy Money* (feature/2000)  
*Some Secrets* (feature/2002)  
*Little Girl Blue* (feature/2007)

## Mamas and Papas

### Mamas and Papas

Director: Alice Nellis | Czech Republic / 2010 / 35 mm / Col. / 90 mins

*Mamas and Papas* is an improvisatory experimental film in which none of the couples knew the screenplay ahead and therefore had to go with the flow of their characters. The film includes four storylines – *The Adoption*, *The Abortion*, *The Pregnancy*, *The Sea* – of several married couples at various turning points in their parental lives. Each couple's story addresses issues of life, fertility, planned parenthood, unwanted pregnancies, abortions and adoptions. Ukrainian parents in Prague, Ela and Anton are parents who are debating with the option of putting their own child up for adoption to ease their financial situation. Irena, an infertility

specialist with a crumbling marriage seeks to escape from Prague after losing her daughter in an accident and provides the contra view that money really means nothing in the face of losing one's child. And yet, given the differing financial circumstances of the two, it becomes unjustified to judge the morality of their actions. A successful couple, Michal and Zuzana cannot have children and must consider adoption. Young and inexperienced, Pavlína and Filip are pregnant and wrestle with the decision for an abortion. Each of these stories revolves around the various facets of the decision to become a parent.



**Producers:** David Rauch, Jeffrey Brown, Monika Splichalova

**Story & Script/Screenplay:** Alice Nellis

**Director of Photography:** David Cisek, Mstěj Cibulka

**Editor:** Petr Mirkovs

**Music:** Jan Ponocný, Buty

**Cast:** Susan Bydzovska, Petr Fránek, Filip Čapek, Susan Čapková, Natálie Volková, Ivan Švedof, Michael Čapek, Marika Proctor, Martha Issova, Susan Kránerová, Pavlína Štoková, Václav Jiráček, Ludmila Foretková, Ivan Uhlir

**Production Company:** UFO Pictures, Nad Spadem 17/202 140 00 Prague, 4, Czech Republic, Tel/fax: +420 2 6121 3968  
 Email: info@ufopictures.tv

**Web:** www.ufopictures.tv

**International Sales:** Wide Management, 40, Rue Sainte-Anne, 75002 Paris, France.  
 Tel: +33 1.53.95.04.84, Fax: +33 1.53.95.04.65  
 Email: wide@widemanagement.com  
 Web: www.widemanagement.com

#### Festivals & Awards:

Premiered in Narrative Feature Film Competition (Hampton International Film Festival/Oct 2010)  
 Official Selection and Canadian premiere (Vancouver International Film Festival/Oct 2010)  
 Official Selection in International Panorama (Festival de Nouveau Cinema, Montreal/Oct 2010)

# Eine Familie

## A Family

Director: Pernille Fischer Christensen / Denmark / 2010 / 35mm / Col. / 100 mins

Copenhagen-based Ditte is the daughter of a famous family of bakers appointed to the Royal house of Denmark, the Rheinwalds. She is also a successful gallerist in her own right, and receives the opportunity of a lifetime when she is offered her dream job in New York. Without hesitation, she decides to relocate along with her boyfriend Peter. Ditte is excited about her new beginning and looks forward to her new life eagerly. A few days before her departure, her father, Master Baker Rikard Rheinwald, falls seriously ill and Ditte sadly postpones her proposed move to be by her father's

bedside. However, when her father requests her to remain in Copenhagen permanently and take over the reins of the bakery, she is torn between a sense of duty to her family and her dreams. Her supportive boyfriend Peter insists he is looking out for her when he wants her to strike find a balance. In fact, Peter begins to derail her plans to stay out of a fear that she will jettison their future together for a misplaced respect for her family's wishes. Ditte must figure out who comes first-her family, her boyfriend or herself, and make some hard decisions.



Pernille Fischer Christensen was born in 1989 in Copenhagen. She is the older sister of actor Stine Fischer Christensen. She went to the European Film College in 1993 and graduated from the National Film School, Denmark in 1999. She began as an assistant to Tomas Gislason at the age of 20. She received the Danish Film Academy Award in 2006. Both, her graduation film, *Inden* (1999) with Trine Dyrholm, and her short film *Habitat Mio Etskede* (2002), were shown at international film festivals. *En Soap* received the Jury Grand Prix, Berlin International Film Festival in 2006, as well as an award for best debut film.

#### Director's Filmography:

*Inden* (short/1999)  
*Habitat My Love* (short/2003)  
*A Soap* (feature/2006)  
*Dancers* (feature/2008)



**Producers:** Sisse Graum Jørgensen, Vinca Wiedemann

**Story & Script/Screenplay:** Igm Fugz Aakesson, Pernille Fischer Christensen

**Director of Photography:** Jakob Ihle

**Editor:** Janus Billekvov Jansen, Anne Østerud

**Music:** Jakob Garfield

**Cast:** Jøhan Philip Asbæk, Jesper Christensen, Lane Marie Christensen, Anne Louise Haasing, Coco Hjørnemaal, Gustav Fischer Kjærulf, Lene Kruse

**Production Company:** Zentrop Entertainment, Filmbyen 22, 2650 Hvidovre Denmark  
 Tel: +45 36 808 788

**International Sales:** Danish Film Institute, Nimbus Film, Høvedsvej 17, DK-1825 Frederiksberg C,  
 Tel: +45 3634 0910 Fax: +45 3634 0911

Email: [nimbus@nimbusfilm.dk](mailto:nimbus@nimbusfilm.dk)

Web: [www.nimbusfilm.dk](http://www.nimbusfilm.dk)

#### Festivals & Awards:

Won, FIPRESCI prize and nominated for Golden Bear (Berlin International Film Festival/Feb 2010)

Won, Narrative Competition Prize (Los Angeles International Film Festival/May 2010)

Won, Jury award (Los Angeles Film Festival/ June 2010)

Won, Signis Prize & Silver Dolphin for best Cinematography (Festiva-Portuguese Film Festival, Setubal/June 2010)



Thomas Vinterberg was born in 1959 in Copenhagen. He was the youngest student to ever be accepted at the National Film School of Denmark at the age of 19. *The Last Round*, which he made in 1993 as his graduation film, received the Jury's and Producers' Awards at the International Student Film Fest, Munich and won the 1st Prize at the Tel Aviv Film Fest. Vinterberg is a founding fellow of Dogme95 – a set of rules dedicated to reintroducing the element of risk in filmmaking. *The Celebration* (1998) was his first Dogme95 project and his first real international success.

**Director's Filmography:**

*Snebånd* (feature/1990)  
*Støtte Omgang* (short/1993)  
*Drenge der Gik Baglæns* (short/1994)  
*De Største Høje* (feature/1996)  
*Festen* (feature/1998)  
*The Third Lie* (feature/2000)  
*It's All About Love* (feature/2003)  
*Dear Wendy* (feature/2005)  
*When a Man Comes Home* (feature/2007)

## Submarino

### Submarino

Director: Thomas Vinterberg | Denmark, Sweden / 2010 / 16 mm / Col. / 105 mins

Two brothers, Nick and his younger sibling, lead excessively dour lives in their dysfunctional Danish family. Their story, based on the novel by Jonas T Bengtsson, is a series of mishaps with their perennially drunk mother in the background. The children end up responsible for the baby in the family while their mother is in an alcoholic stupor. The baby, after a tragic occurrence, dies while in their care scaring both the siblings for life. Both the brothers cannot forgive themselves for it, and the trauma lingers through their lives. Nick goes on to become an alcoholic himself and his

violent temper and lack of control lands him in prison for assault. Freshly released from prison, Nick lives in a shelter and takes to the bottle again. His younger brother, now a single father to little Martin after losing his wife in a road accident three years prior, remains a shell of a man. He has taken to drugs and he must bring up the boy while coping with an addiction that is beginning to spiral out of control. The two siblings come together briefly at their mother's funeral, and hope that together at last, their lives can still change.



**Producer:** Morten Kaufmann

**Story:** Based on the novel by Jonas T Bengtsson

**Script/Screenplay:** Tobias Lindholm, Thomas Vinterberg

**Director of Photography:** Charlotte Bruus Christensen

**Editor:** Veldís Óskarsdóttir, Andri Steinn

**Music:** Kristlín Eiríksdóttir, Andersen

**Cast:** Jakob Cedergren, Peter Plaugborg, Gustav Fischer Kjerulf, Patricia Schumann, Helene Reingaard Neumann, Morten Rose

**Production Company:** Nimbus Film, Filmbyen 20, Box 518, 2650 Hvidovre.

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Email: info@nimbusfilm.dk

Web: www.nimbusfilm.dk

**International Sales:** The Match Factory, Balthasar

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Tel: +49 (0)221 539 7090

Fax: +49 (0)221 539 70910

E-Mail: info@matchfactory.de

Web: www.the-match-factory.com

**Festivals & Awards:**

Premiered in Competition (Berlin International Film Festival/Feb 2010)

Official Selection in Supernova (Transilvania International Film Festival/June 2010)

Official Selection in Horizons (Karlovy Vary International Film Festival/July 2010)

Official Selection in Film on The Square (BF)

London International Film Festival/Oct 2010)



# Eksperimentet

## The Experiment

Director: Louise Friedberg | Denmark / 2010 / 35 mm / Col. / 93 mins

In 1951, 22 disadvantaged Inuit children from Greenland were taken from their parents by Danish authorities and sent to Denmark for adoption to make them 'good little Danes'. The children were returned to Greenland the following year, only to orphanages in Nuuk rather than to their homes, to serve as 'role models' after their 'civilisation'. The children experienced lifelong trauma at the separation from their families, the loss of their native language and their cultures.

More than half died before reaching adulthood. The film is based on the book written by Tine Bryd, one of the surviving children, and is told through the eyes of Gert, the idealistic headmistress in charge of the home the children returned to. Gert believes her work will save Greenland from destitution but as she witnesses the impact on the children, she is forced to confront the failure of the experiment and the State.



Louise ND Friedberg was born in 1983 in Denmark. She graduated in direction from the National Film School of Denmark in 2005 with her graduation film *The Departure*, which won the Nordic Presentation competition. She has worked as a continuity supervisor, assistant director and screenwriter since 1995, on films such as *Milnes Sidste Læng* (1999) and *Små Lykker* (2002). *Blood Sisters*, Friedberg's debut as a director, was selected for Berlin's Generation programme, won the Grand Prix at the Melbourne International Film Festival, and awards at Rome, Sydney, Sao Paulo and Odense festivals. *The Experiment* is Friedberg's feature film debut.

**Director's Filmography:**  
*Blood Sisters* (feature/Aug 2006)  
*Summer* (TV/2008)



**Producers:** Signe Leick Jensen, Birgitte Skov  
**Story & Script/Screenplay:** Maj Rørbæk  
 Damgaard, Louise Friedberg, Rikke De Fine Licht  
**Director of Photography:** Magnus Nordenhof  
 Jenck  
**Editor:** Martin Schede  
**Music:** Ola Kvamberg  
**Cast:** Ellen Hillingsø, Nukaaka Ooster-Waldau

**Email:** nimbus@nimbusfilm.dk  
**Web:** www.nimbusfilm.dk

**Festivals & Awards:**  
 N/A

**Production Company:** Danish Film Institute,  
 Nimbus Film, Hauchvej 17, DK-1825  
 Frederiksberg C., Tel: +45 3634 0910  
 Fax: +45 3634 0911  
**Email:** nimbus@nimbusfilm.dk  
**Web:** www.nimbusfilm.dk  
**International Sales:** Danish Film Institute, Nimbus  
 Film, Hauchvej 17, DK-1825 Frederiksberg C.,  
 Tel: +45 3634 0910 Fax: +45 3634 0911



Born 1967 in Frederiksberg in Denmark, Nikolaj Steen is the brother of actress Paprika Steen, and son of composer and actor Niels Jørgen Steen and actress Awi Segid. He is an accomplished actor who has played himself in various productions. He is also a music composer and producer with numerous original soundtracks to his credit including 'Oh Happy Day' (2004), and several music albums. The first single from his debut album 'Angel' went No. 1 in five countries and sold over 300,000 copies. Since 1996 he has been drummer and bandleader for Sannie Selomonsen. *Oldboys* is his feature directorial debut.

**Director's Filmography:**  
Debut directorial film  
*Jansen & Jensen* (WIP/2011)

## Old Boys

### Old Boys

Director: Nikolaj Steen | Denmark | 2009 | 35 mm / Col. / 97 mins

Vagn is in his fifties, and has become quite the loner. He lives alone, goes silently to work, speaks very little and plays football in his spare time with a club of men his own age. Every year, he looks forward to the road trip the club takes for the play off against a tough group of local policemen in neighbouring Sweden. Vagn's football boots however, play havoc this year causing him to be stranded penniless at an enroute petrol station, as he watches his bus take off. While wondering what to do, the petrol station is robbed by John, a petty thief who

is just out of prison. Unaware that John is a thief, Vagn, with his limited social skills and his surly manner, enlists John's help to get to his football pals and to catch up with his bus. John is irked by this pushy, bumbling man who constantly seems to be getting in the way of his escape. A series of misunderstandings later, the duo form an unlikely friendship on their joint and at times comic roadtrip across Denmark into Sweden, that helps Vagn come out of his self-imposed isolation and find joy in the real world.



**Producers:** Rene Ezra, Thomas Radoor  
**Story & Script/Screenplay:** Nikolaj Steen  
**Director of Photography:** Niels Riedtz Johansen  
**Editor:** My Thordal  
**Music:** Ting Dickow  
**Cast:** Kristian Halken, Robert Hansen, Laura Christensen, Rasmus Bjerg, Lail Sylvestor, Ole Thøstrup, Niels Skousen

**Production Company:** Nordisk Film (HQ),  
Mosedåvej 14, 2500 Valby, Denmark.  
Tel: +45 30 18 82 00  
Web: [www.nordiskfilm.dk](http://www.nordiskfilm.dk)  
**International Sales:** Danish Film Institute, Nimbus Film, Hauchsvej 17, DK-1825 Frederiksberg C  
Tel: +45 3634 0910 Fax: +45 3634 0911  
Email: [nimbus@nimbusfilm.dk](mailto:nimbus@nimbusfilm.dk)  
Web: [www.nimbusfilm.dk](http://www.nimbusfilm.dk)

**Festivals & Awards:**  
Nominated, Bodil Award for Best Actor and Best Film (Denmark's National Association of Film Critics/March 2010)  
Won, Robert Award for Best Original Score, Best Song, Nominated for Best Actor, Best Costume Design, Best Film, Best Screenplay and Best Supporting Actor (Danish Film Institute/Feb 2010)  
Won, Zulu Award for Best Supporting Actor and nominated for Best Actor (TV 2/2010)  
Premiered at and won Audience Award in Another View (Karlovy Vary International Film Festival/July 2010)

# Headhunter

## Headhunter

Director: Rune Hammerich | Denmark / 2009 / 35 mm / Col. / 108 mins

Martin Vingto is a former journalist who decides to get into the senior executive recruitment business, and is successful at luring top CEOs from one business house to another, negotiating mega buck salaries and luxurious perks. New to the field at first, Martin is caught in the middle of a corporate scandal, and learns his lesson, vowing to be more cautious in the future. Immensely successful at the power game, he is much sought after for his skills. He is intrigued however when he receives an invitation from Niels Sieger, the flamboyant CEO of a large conglomerate. The task assigned to him

is an unusual and scandal-provoking one: Sieger has given up hope that Daniel — his son and only heir, would ever have the business acumen to take over the reins of the corporation from him. He assigns Martin the task of finding him a worthy successor. Martin understands Sieger's position and discretely vets and lines up several suitable candidates to be interviewed. But it turns out the agenda is more sinister — Martin is again unaware of the truth and finds himself tangled in another feud of corporate greed and violence as the battle for the corporation unfolds.



Rune Hammerich, was born in 1952 in Copenhagen, and is the son of author and journalist Paul Hammerich and translator Ida Elisabeth Hammerich. His mother was the official Danish translator of the comic strip 'Peanuts'. His original name is Jens Peter, and was nicknamed after the character Pigpen in his mother's translation of the strip, which was called 'Rune' in the Danish version. He studied at the New York School of Photography in 1975 and has worked in television. He is creative director of Nordisk Film. His mini-series *Young Anderson* won an Emmy award for Best International TV Movie, 2005.

**Director's Filmography:**  
*Young Anderson* (feature/2005)  
*Call Forest* (feature/2007)



**Producer:** Ake Sandgren

**Story:** Ake Sandgren

**Screenplay:** Rune Hammerich

**Director of Photography:** Den Laustsen

**Editor:** Camilla Skousen, Henrik Thiesen

**Music:** Jacob Groth

**Cast:** Lars Mikkelsen, Charlotte Munck,

Burkhard Forstetter, Søren Sparring, Charlotte

Fich, Troels Lyby, Henrik Ibsen

**Production Company:** Nordisk Film (HQ),

Mosedalvej 14, 2500 Valby, Denmark

Tel: +45 36 18 82 00 Email: info@nordiskfilm.dk

Web: www.nordiskfilm.dk

**International Sales:** Danish Film Institute, Nimbus

Film, Hauchsvej 17, DK-1825 Frederiksberg C

Tel: +45 3634 0010 Fax: +45 3634 0011

Email: nimbus@nimbusfilm.dk

Web: www.nimbusfilm.dk

### Festivals & Awards

Premiered (BFI London Film Festival /Sept 2009)

Screened in Competition in Nordic Lights  
 (Goteborg Film Festival/Feb 2010)

Nominated, Bodil Award for Best Actor, Best  
 Film, two Best Supporting Actors (Danmark's  
 National Association of Film Critics/March 2010)

Won, Robert Award for Best Actor, Best  
 Supporting Actor, nominated for Best  
 Cinematography, Best Director, Best Editor, Best

Screenplay, Best Sound, Best Supporting  
 Actress (Danish Film Institute's Robert Festival/  
 Feb 2010)

Nominated, Zulu award for Best Actor, Best Film  
 and Best Supporting Actor (TV 2/2010)

Official Selection (Cleveland International Film  
 Festival/April 2011)



Merko Raal was born in 1973. He graduated from the Chair of Film and Video of Tallinn Pedagogical University in 1998 and specialized in directing. He is a filmmaker and a visual artist and has directed documentaries, features, video art, short films and TV features, and has been involved in a series of art projects. He was part of the final group exhibition at the PARASITE Museum of Contemporary Art, and of Coalesce, an ongoing exhibitionary project, by Paul O'Neil. His first directorial feature was the stylish and critically-acclaimed *Agent Wild Duck* (2002), which screened at BNFF in 2002.

#### Director's Filmography

*Agent Wild Duck* (feature/2002)  
*Suite For Two* (short/2003)  
*Fun for Five Females* (feature/2005)  
*Don't Shoot the Piano Player* (feature/2005)  
*Knife* (feature/2007)

## Lumekuninganna

### The Snow Queen

Director: Merko Raal | Estonia / 2010 / 35mm / Col. / 95 mins

*The Snow Queen* is a wintry fairytale for adults based on the fairytale by Hans Christen Anderson. Fourteen-year-old Jasper roams the streets at nights and falls in love with an older 40-year-old woman. The woman is busy constructing herself a house made of ice, in the belief that the cold will keep her terminal cancer at bay. Jasper is not aware of the cancer she has been diagnosed with and he merely thinks of her as enigmatic and fascinating in her eccentricity. He becomes spellbound and insists on being present for the construction of her villa. His constant presence soon

becomes the only comforting human presence the dying woman has to cling on to, even as the cold takes over her body and her mind. She is deeply aware that the relationship will only have disastrous consequences for the boy and tries her best to keep her emotions in check, but Jasper is young and passionate and his love for her soon becomes uncontrollable. When in a fit of jealous rage he drowns Gunnar, the building contractor, the Snow Queen realizes that Jasper is no longer a child and can never make his way back to the land of warmth.



**Producer:** Kais-Ene Räsik  
**Story:** based on the fairytale by Hans Christen Anderson  
**Script/Screenplay:** Merko Raal  
**Director of Photography:** Merius Matzow Guibranksen  
**Editor:** Kais-Ene Räsik  
**Music:** Sten Sharipov  
**Cast:** Helena Merzin, Artur Tedemägi, Toomas Suuman, Egon Nuter, Kertu Rajas

**Production Company:** F-Setse Oü, Koidu 17-1, 10137 Tallinn, Tel. +3726015983, Email: kais@setse.ee Web: www.setse.ee  
**International Sales:** F-Setse Oü, Koidu 17-1, 10137 Tallinn, Tel. +3726015983, Email: kais@setse.ee Web: www.setse.ee

#### Festivals & Awards

Won, Best Actress Award (CIS and Baltic States film festival 'Kinoshok', Anapa Russia/ Sept. 2010)  
 Official Selection (Montreal World Film Festival/ Sept. 2010)  
 Official Selection (Karlovy Vary International Film Festival/ July 2010)

# Mammuth

## Mammuth

harmony  
cocolate age

Director: Gustave de Kervern / Benoît Delépine, France / 2010 / 35mm / Col. / 92 mins

Serge Plardose has worked all his life in a slaughterhouse and never even taken a single day off. He is 60 and on the verge of retirement, and his friends organise a farewell party for him. But he isn't really looking forward to his retirement. He has no hobbies, doesn't read, is too shy to go out and make friends, and has had no diversions from work since he was 16. His wife, Catherine, who works in a supermarket, notices that Serge may not be entitled to all his retirement benefits since some of his former employers failed to do

all the required paperwork. In an interview at the Works' Pension Fund it is discovered that during the course of his chaotic working life, no less than six of his employers have forgotten to register his earnings. If he is to receive his pension he will have to furnish the necessary proof of employment. Serge must now take a journey into his past, track down each of his former employers and get his papers in place so that life can proceed into the future. Serge gets out his sturdy old Munch Mammuth bike, and sets out on the journey of a lifetime, to sort it all.



Gustave Kervern, born 1982, is a Mauritius-born director, writer and French actor. He studied at Sup de Co in Marseille and moved to Paris to begin a career in music. He began working on the audiovisual broadcast *Opinion Research* Patrick Sabatier. He became well-known for *Emissions Grolandaises* on Canal+, known for its alcoholic journalist character cartoon, always on a mission deep in the heart of the fictional city Groland. He always co-directs with Benoît Delépine.

Benoît Delépine, born 1958, is a French comedian and film director. He is known for his satirical programmes on TV channel Canal+.



**Producer:** Jean-Pierre Guérin, Véronique Marchat

**Story & Script / Screenplay:** Benoît Delépine, Gustave de Kervern

**Director of Photography:** Hugues Poullain

**Editor:** Stéphane Elmédjian

**Music:** Gaëtan Roussel

**Cast:** Gérard Depardieu, Yolande Moreau, Isabelle Adjani, Benoît Poelvoorde, Miss Ming, Blüch

**Production Company:** GMT Productions, 64 rue du Château, 92660 Boulogne-Billancourt cedex, France. Tel: +33 1 41 22 30 00.

Fax: +33 1 41 22 30 50

Email: standard.gmt@gmtproductions.fr

Web: www.gmtproductions.fr

**International Sales:** Funny Balloons, 4 bis, rue Saint-Sauveur, 75002 Paris France. Tel: +33 1 40 13 05 84. Fax: +33 1 42 33 34 99. Email: sales@funny-balloons.com

#### Festivals & Awards:

Nominated for a Golden Bear & premiered (Berlin International Film Festival / Feb 2010)  
Official selection (Sydney International Film Festival / June 2010)  
Official selection (Agde Film Festival / June 2010)  
Official selection (Odessa Film Festival / July 2010)  
Official selection (Melbourne International Film Festival / Aug 2010)  
Official selection (BFI London Film Festival / Oct 2010)

#### Directors' Filmography:

*Astro* (feature/2004)

*Avote* (feature/2006)

*Louise-Michel* (feature/2008)



Mathieu Amalric was born in 1965 in the Parisian suburb of Neuilly-sur-Seine. His mother Nicole Zand was literary critic of *Le Monde*, while his father, Jacques Amalric, was its foreign affairs editor. Amalric channelled the trauma of his parents' separation into his debut directorial feature, *Eat Your Soup* (1997). He began by assisting filmmaker Louis Malle on *Au Revoir Les Enfants* (1987). He has worked with Steven Spielberg, Julien Temple and Sofia Coppola. He is best known for three collaborations with Arnaud Desplechin, his role in *The Diving Bell and the Butterfly* (2007) and villain in *Quantum of Solace* (2008).

**Director's Filmography:**

*8 1/2* (short/1993)  
*Mange Ta Soupe* (feature/1997)  
*Le Stade de Wimbledon* (feature/2000)  
*La Chose Publique* (TV feature/2002)  
*14658* (short/2004)  
*Deux Cages Sans Oiseaux* (short/2007)  
*À L'instar Du Père Noël Et De La Pêche* (Short/2007)

## Tournée

### On Tour

Director: Mathieu Amalric | France / 2010 / 35 mm / Col. / 111 mins

*Tournée* uses real-life performers of the American art of the burlesque to tell the story of Joachim, a TV producer who travelled from France for the USA. He had left behind his children and friends in the hope of starting a new life in America, but has returned under a cloud. He has now reinvented himself as an impresario, organising a French tour for a troupe of American burlesque dancers. Playing Svengali to this crowd, he fills them up with promises of romance and a dream tour of Paris. He takes them from town to town, putting them in cheap hotels with little

money to spare, while ironically, on stage the girls recreate a world full of curvaceous oomph and brightly-coloured decadence. But their dream of a tour culminating in a last grand show in Paris goes up in smoke when Joachim is betrayed by an old friend and loses the theatre. His return to Paris reopens old wounds. He tries to get his life together, to get favours off now hostile old acquaintances, or look after his two unimpressed young sons. The inspiration for the film was a book by Colette on music halls in the early 20th century.



**Producers:** Laetitia Gonzalez, Yael Fogie  
**Story & Script/Screenplay:** Mathieu Amalric, Mercedes Novais Teles, Philippe Di Folco, Raphaëlle Valbrune  
**Director of Photography:** Christophe Besucame  
**Editor:** Annette Duferte  
**Sound:** Olivier Mauvezin  
**Cast:** Mathieu Amalric, Mimi Le Meux, Julie Atlas Muz, Eric Lovelle, Dirty Martini

**Production Company:** Les Films Du Poisson, 54 rue René Boulanger 75010 Paris Tel: 01 42 02 54 60 Web: [www.filmsdupoisson.com](http://www.filmsdupoisson.com)  
**Coproduction:** Neus Mediapoint  
**International Sales:** Le Pacte, 5, rue Darcey, 75017 Paris, France. Tel: +33 1 44 69 59 55 Fax: +33 1 44 69 59 47 Tel: 01 44 69 59 59 Email: [contact@le-pacte.com](mailto:contact@le-pacte.com)

Web: [www.le-pacte.com](http://www.le-pacte.com)

**Festivals & Awards:**

Premiered & won FIPRESCI award and Best Director Award in Competition (Cannes International Film Festival/May 2010)

# Plein Sud

## Going South

Director: Sébastien Lifshitz | France / 2009 / 35mm / Col. / 87 mins

*Plein Sud* is a rambling road-trip movie about Sam, a troubled teenager who grapples with his emotional state of being fifteen years after having traumatically witnessed his father's suicide as a child. Sam's mother is an aggressive woman and is constantly angst-ridden – Sam does not know if she became that way after his father's death, coping with the trauma of it as a single mother, but he suspects that it is the attitude that drove his father to kill himself in the first place. He blames her for his father's death and is unable to forgive her. As a result of this troubled past, Sam's

own love-life is deeply troubled. While driving to the South of France, he meets Matthieu who is traveling with his sister, Lea, and is seduced by him. But his emotional traumas and mood swings leave him incapable of accepting the love that Matthieu offers him. In an aside on parenting, Lea, Matthieu's sister, is a beautiful, sexy woman who now realizes she is pregnant and is considering an abortion. She ponders the option of not giving birth to a child when she may not be capable of being responsible for it. Sam searches for answers.



Sébastien Lifshitz, born 1968, is a French screenwriter and director. He teaches at La Fémis, a school that focuses on the subject of image and sound. He studied at the École du Louvre, and has a bachelor's degree from the University of Paris in history of art. Lifshitz's work predominantly involves non-linear narratives, gay themes and revolve around the inner landscape of one central character. His 2004 film, *Wild Skin*, involves several narratives, some told forward and some backward, about a transexual prostitute and was awarded the Teddy award for best feature film. He is one of the foremost gay-interest filmmakers in France.



**Producers:** Alexandra Henochsberg, Judith Nora  
**Story & Screenplay:** Stéphane Bouquet, Sébastien Lifshitz, Vincent Poymiro  
**Director of Photography:** Claire Mathon  
**Editor:** Stéphanie Mahet  
**Music:** Jocelyn Pook, Mario Modiano, John Parish  
**Cast:** Yannick Renier, Léo Seydoux, Nicole Garcia, Théo Fritel, Pierre Perrier, Micheline Presle, Gerard Watkins, Marie Matheron

**Production Company:** Ad Vitam Production, 6, rue de l'école de médecine, Paris 75000, France. Tel: +33 1 46 34 75 74. Fax: +33 1 46 34 75 09. Web: [www.advitamdistribution.com](http://www.advitamdistribution.com)  
**International Sales:** MK2 Productions, 55 rue Traversière, Paris 75012, France

Phn: +33 1 44 67 30 00.  
 Email: [production@mk2.com](mailto:production@mk2.com)  
 Web: [www.mk2.com](http://www.mk2.com)

#### Festivals & Awards

Official Selection in Panorama (Berlin International Film Fest/Feb 2010)  
 Official Selection (Seattle International Film Fest/June 2010)  
 Official Selection (FRAMELINE San Francisco International LGBT film festival/June 2010)

#### Director's Filmography

*Il Faut Que Je L'aime* (feature/1994)  
*Claire Denis La Vagabonde* (docu/1996)  
*Les Corps Ouverts* (feature/1997)  
*Les Terres Froides* (TV film/1998)  
*Presque Plein* (feature/2000)



Valérie Donzelli was born in Vosges Mountains, France. She graduated as an architect but began working as a TV and film actress. She played the title role in Sandrine Veysset's film *Martha* (2001) and her first major recognition came for *Qui A Tue Bambi?* (2003). She became famous for her role in *TVs Clara-Sheffer* (2006). She has worked with directors like Alain Guiraudie, Agnès Varda and Jean-Pascal Hattu. *Il Fait Beau Dans La Plus Belle Ville Du Monde* was her first short film as director and was featured at The Director's Fortnight at Cannes International Film Festival in 2006.

#### Director's Filmography:

*Il Fait Beau Dans La Plus Belle Ville Du Monde* (short/2006)  
*Madeline Et Le Facteur* (short/2010)

## La Reine des Pommes

### The Queen of Hearts

Director: Valérie Donzelli | France / 2010 / 35 mm / Col / 95 mins

Adele is a thirty-year-old woman in Paris who has been in a long-term live-in relationship with Mathieu — the man she considers her soulmate, and has just been dumped by him. Seeing her stinging with the rejection, her neighbour from across the landing advises her to leave her ex's apartment and sever all ties if she ever has to get over him. But Adele does not have friends and family in the city whom she can go to, except for a distant cousin whom she is sure would not take her in. Seeing her predicament, the neighbor insists on accompanying her to

her cousin's apartment, and Adele cannot refuse. Reluctantly, the cousin agrees to take Adele in. As time passes, she realises Adele is genuinely in a fix and is moved to help her find a job, stop grieving and recover her natural *joie-de-vivre* again. She gives her pep talks and comes up with a solution — Adele needs to sleep with other men in order to get over her ex. Though initially extremely sceptical, Adele pushes her mind and her body to give it an honest shot as she romps from one affair to another through the men about town.



**Producer:** Jerome Dopffer  
**Story & Script/Screenplay:** Valérie Donzelli  
**Director of Photography:** Céline Bozon,  
 Sébastien Buchmann, Clémence Mathon  
**Editor:** Pauline Gallard  
**Musica:** Charles Trenet, Gonzales, Lio  
**Cast:** Valérie Donzelli, Jérémie Elkaim, Béatrice de Stael, Laure Marzac

**Production Company:** Les Productions  
 Balhazar, 74, rue du Faubourg Saint-Antoine  
 75012 Paris. Tel: +33 1 47 70 21 59.  
 Fax: +33 1 47 70 25 54  
**International Sales:** Valt Films, 89 Fifth Ave,  
 Suite 806, New York, NY 10003.  
 Tel: +1 718 312.8210 Fax: +1 718. 362.4865  
 Email: info@valtfilms.com

#### Festivals & Awards:

Premiered (Locarno International Film Festival/  
 Aug 2009)  
 Official Selection (Thessaloniki International Film  
 Festival/Nov 2009)  
 Official Selection (Women's Film Days in Vienna  
 March 2010)  
 Official Selection (Buenos Aires International Film  
 Festival/April 2010)  
 Official Selection (Indielisboa Film Festival/May  
 2010)  
 Official Selection (Santiago International Film  
 Festival/August 2010)  
 Official Selection (International Women's Film  
 Festival Rehovot/Sept 2010)  
 Official Selection (Angers European First Film  
 Festival, France/Jun 2010)



# Des Hommes et Des Dieux

## Of Gods and Men

Director: Xavier Beauvois | France / 2010 / 35mm / Col. / 120 mins.

It is 1993. In a monastery perched in Tihirine, in the mountains of North Africa, eight French Christian monks are living in harmony with their Muslim brothers. When a crew of foreign workers is massacred by an Islamic fundamentalist group, fear sweeps through the region. The army offers the monastery their protection, but the monks refuse. Should they leave? Despite the imminent danger, they realise that fear is not an option and they must stay. This film is loosely based on the life of the Cistercian monks in Algeria, from 1993 until their kidnapping in 1996. The

kidnapping and subsequent murder of the seven French monks of Tihirine was one of the culminating points of the violence and atrocities in Algeria resulting from the confrontation between the government and extremist terrorist groups that wanted to overthrow it. It caught them in a vice between both sides and had a great and long-lasting effect on governments, religious communities and international public opinion. The identity of the murderers and the exact circumstances of the monks' deaths remain a mystery to this day.



Born in 1967 in Auchel, France, Xavier Beauvois is a respected French filmmaker, director, screenwriter and actor. After starting out as an assistant director for Manoel de Oliveira, Xavier Beauvois won the Prix du Jury at Cannes International Film Festival and the Prix Jean Vigo for *Don't Forget You Are Going to Die* in 1995. He made his name with dramas such as the police story *Le Petit Lieutenant* (2005) and has scripted films such as his self-directed *Notre Ami Chopin* (2009) and *To Mathieu* (2005). He currently teaches at La Femis, Paris, and has two sons, Arthur and Antoine.



#### Director's Filmography:

*Nord* (feature/1992)  
*N'oublie Pas Que Tu Vas Mourir* (feature/1995)  
*Selon Mathieu* (feature/2000)  
*Le Petit Lieutenant* (feature/2005)  
*Les Femmes de l'Ombre* (feature/2008)  
*The Witnesses* (feature/2008)  
*Notre Ami Chopin* (short/2009)  
*Wa Amale* (feature/2009)

**Producers:** Etienne Comar, Pascal Caucheteux  
**Story:** Etienne Comar, Xavier Beauvois  
**Script/Screenplay:** Etienne Comar, Xavier Beauvois  
**Director of Photography:** Caroline Champetier  
**Editor:** Marie-Julie Meite  
**Cast:** Lambert Wilson, Michael Lonsdale, Olivier Rabourdin, Philippe Laudenbach, Jacques Héran, Loïc Pichon, Xavier Maly, Jean-Marie Frit, Abdelhafid Metalsi, Sabrina Ouazani, Adel Bencherif

**Production Company:** Why Not Productions  
 Tel: +33 (0)1 48 24 24 50  
 Email: [whynot@wanadoo.fr](mailto:whynot@wanadoo.fr)  
 Web: [www.whynotproductions.fr](http://www.whynotproductions.fr)  
 Co-productions: Amada Films, France3 Cinema

**International Sales:** Wild Bunch  
 Tel: +33 4 87 00 52 79  
 Email: [cberton@wildbunch.eu](mailto:cberton@wildbunch.eu)  
 Web: [www.wildbunch.biz](http://www.wildbunch.biz)

#### Festivals & Awards:

Premiered & won Grand Prix in Competition (Cannes International Film Festival / May 2010)  
 Official Selection (Karlovy Vary Film Festival / July 2010)  
 Official Selection (ERA New Horizons Film Festival / July 2010)  
 Official Selection (Isfuriade Film Festival / Sept 2010)  
 Official Selection (Athens Film Festival / Sept 2010)  
 Official Selection (Rio de Janeiro International Film Festival / Sept 2010)



Julie Bertuccelli was born in 1968 in Boulogne-Billancourt, France. She studied philosophy before being trained as a documentary film maker at the Ateliers Varin, Paris. She began her career as an assistant director, working with acclaimed directors such as Krzysztof Kieslowski, Bertrand Tavernier, Otar Iosseliani and Emmanuel Finkiel, working on three colours: *Blue* (1993) and *L'après* (1995) among others. She began directing documentaries, several received critical acclaim, the most notable being *Un Monde En Fusion* (2001). Julie conceived *The Tree* when she was gifted a copy of the book *Our Father Who Art In The Tree* by a close friend.

#### Director's Filmography

*The Making of Judges* (short/1997)  
*Welcome to the Store* (short/1999)  
*Since Otar Left* (feature/2003)  
*Abba Glasberg, Just* (feature/2004)

## The Tree

### The Tree

Director: Julie Bertuccelli | France, Australia / 2010 / 35 mm/ Col. / 100 mins

Dawn and Peter O'Neil live on the outskirts of a small town in Queensland, Australia with their children. Next to their house is a large Moreton Bay Fig tree that their 8-year-old Simone loves. When her father unexpectedly dies, Simone shares a secret with her mother: her father whispers to her through the leaves of the tree. It is his way of taking care of his family. Soon, Simone's three brothers and Dawn also mourn in the boughs of this tree. As time moves on and the agony of death abates, Dawn begins dating again and leaning on the tree for comfort appears frivolous. When she begins

a relationship with George, the plumber, who has been called in to prune the tree's branches, her daughter begins to revolt: Simone is heartbroken and moves into the treehouse and refuses to come down. What was initially merely a consoling fantasy becomes terrifying – the tree's roots begin to reach down and attack the foundations of the house, and the branches penetrate into the house, as if supporting Simone. Dawn must now fight to restore her daughter's trust in her, and to ensure that her family is not overrun by the angry tree.



**Producer:** Sue Taylor, Yael Fogel, Laetitia Gorzalez

**Story:** Based on the novel *Our Father Who Art In The Tree* by Judy Pascoe

**Script/Screenplay:** Elizabeth J Mars

**Director of Photography:** Nigel Black

**Editor:** Francois Gediger

**Music:** Gregoire Hetzel

**Cast:** Charlotte Gainsbourg, Marton Csokas, Morgans Davies, Aden Young

**Production Company:** Taylor Media, tel. + 61 8 9227 0420. Email: info@taylormedia.com.au

Web: www.taylormedia.com.au Les Films du

Poisson, tel. + 33 1 42 02 54 80.

Email: martin@filmsdupoisson.com

Web: www.filmsdupoisson.com

**International Sales:** Memento Films International, 9 cité Paradis, F-75010 Paris.

Tel. + 33 1 53 34 90 20. Fax. +33 1 42 47 11 26.  
 Email: sales@memento-films.com

#### Festivals & Awards

Closing Night Film in Out of Competition  
 (Cannes International Film Festival / May 2010)

Official Selection (Sydney International Film  
 Festival/ June 2010)

Official Selection (New Zealand International Film  
 Festival/ July 2010)

Official Selection (Melbourne International Film  
 Festival/ July 2010)

Official Selection (Haugesund International Film  
 Festival/Aug 2010)

Official Selection (Vancouver International Film  
 Festival/Oct 2010)

# Domaine

## Domaine

Director: Patric Chiha | Austria, France / 2009 / 35 mm / Col. / 110 min

*Domaine* is a love story between Peter, a 17-year-old and Nadia, a 40-year-old mathematician on the brink of self-destruction. The teenager on the threshold of adulthood is fascinated by the chaos that reigns in this exciting woman's life. Peter is almost an apprentice to Nadia. He spends all his time with her and soaks in her flamboyance. Their relationship is friendly, ambiguous, almost romantic, but not quite. Nadia and Peter share certain rituals together - they go for walks and Peter begins to discover the world through her eyes and with experience of life as a guide. These rituals begin to disintegrate as the

relationship deteriorates along with Nadia's state of mind. They share a close bond, but are on different paths. While Peter is on the ascendant, Nadia is on the decline. She is inching towards self-destruction, is emotionally distraught and wounded, and drowns her sorrows in alcohol. As she surrenders to this downward spiral, Peter believes he is the one who can help her come back from the brink. But as she drinks more and more, even her words begin to slur and Peter realises there is no reaching her. He cruelly steps back, and as she tumbles down.



Born in Vienna in 1975, Patric Chiha moved to Paris at the age of 18 to study fashion design at the l'ESSA Duperré. He went on to study film editing at the INSAS film school in Brussels. He has directed several short films and documentaries that have been featured at international film festivals. He has directed a radio documentary called *Floor Jack* (2007). He lives and works in Paris, where he is currently writing his next film *Les Soldats Morts*. He wrote the screenplay for *Domaine* keeping the lead actress Beatrice Dalle in mind. *Domaine* is his first full-length feature film.

#### Director's Filmography:

*Casa Ugoala* (short/2004)  
*Les Messieurs* (docu/2005)  
*Homs* (short/2006)  
*Où Se Trouve Le Chat De La Prison?*  
 (short/2007)  
*Janine Bazin* (short/2007)



**Producer:** Charlotte Vincent

**Story & Script/Screenplay:** Patric Chiha

**Director of Photography:** Pascal Poucet

**Editor:** Karina Rossler

**Music:** Milkymea

**Cast:** Beatrice Dalle, Isaiah Sultan, Alain Liboff,

Raphaël Bouvet, Sylvie Rohrer, Udo Samel

Tatiana Mate

**Production Company:** WLDart Film, Pfeilgasse

3p/1, A-1080 Vienna, Austria

Tel: +43 1 856 29 91 Fax: +43 1 8529 9121

Email: office@wldartfilm.com

Web: www.wldartfilm.com

**International Sales:** Wide Management, 40, rue

Sainte-Anne, 75002 Paris, France

Tel: +33 1 5395 0464 Fax: +33 1 5395 0465

Email: wide@widemanagement.com

#### Festivals & Awards:

Premiered in Critics' Week (International Film Festival Vienna/Nov 2009)

Official Selection in Interviews (Film Festival Belfort/Sept 2009)

Official Selection in Cinema Science (Film Festival Bordeaux/March 2009)

Official Selection (Vendôme Film Festival/Dec 2009)

Official Selection in Premier Plans (Film Festival of Angers/July 2010)

Official Selection in Diagonal (Austrian Film Festival in Graz/Apr 2010)

Official Selection in Hopefuls (Film Festival Mulhouse/June 2010)

Official Selection in Titanic (International Film Festival Budapest/Apr 2010)



Franck Richard was born in 1977 in Nancy, in the North of France. A gifted musician, he also worked on film sets as a technician before he began writing for cinema. He wrote *The Pack* out of a childhood fascination for all genre films. He has a penchant for action, the fantastic, science fiction, thriller and adventure films. He however dislikes films that substitute horror and thrill for torture. *The Pack* also draws influences from the closing of the Lorraine Mines in the 80s and 90s – an incident that deeply affected him personally. *The Pack* is Franck Richard's debut feature.

#### Director's Filmography:

*La Grosse Émission* – cameraman (feature/2001)  
*Instinct* – cameraman, director (video/2003)

## La Meute

### The Pack

Director: Franck Richard | France, Belgium / 2010 / 35-mm / Col., / 65 mins

*The Pack* is the story of Charlotte – a young woman who is not the sort to be afraid of anything. She is going for a drive down a road in an isolated region of rural France, listening to angst-ridden music, when she is hounded by three bikers. Despite this, she stops to pick up a hitchhiker and strikes up a casual conversation with the charming young man. As the conversation gets friendlier and flirtier, the two stop at a truck-stop diner run by a mysterious restaurant owner called Speck. The bikers are lying

in wait for Charlotte and are itching for a fight. When Charlotte's new friend excuses himself to use the restroom and doesn't come back, she goes in search of him, only to be knocked unconscious by the bikers herself. She wakes up to find herself in a cage in an underground cell beneath the restaurant. It turns out the hitchhiker was merely a lure and she is food for the blood-splattering, gory underground creatures that the restaurant owner tends to.



**Producers:** Veronique Frediani, Christophe Louis, Franck Ribien

**Story & Script/Screenplay:** Franck Richard

**Director of Photography:** Laurent Barès

**Editor:** Olivier Gajin

**Music:** Chris Spencer, Benjamin Meyers

**Cast:** Yolande Moreau, Emile Dequenne, Benjamin Biolay, Philippe Nahon, Georges Lini, Brice Fournier, Philippe Reekmont

**Production Company:** La Fabrique 2, 17 Square Edouard VII, 75008 Paris, France.

Tel: +33 (0)1 53 43 51 25 Email: fr@lafabrique2.fr

Web: www.lafabrique2.fr

**International Sales:** Films Distribution, 34, rue du Louvre, 75 001 Paris, France.

Tel: +33 1 53 10 33 99 Fax: +33 1 53 10 33 99

Web: www.filmdistribution.com

#### Festivals & Awards:

Premiered (Cannes International Film Festival/ May 2010)

Screened (Film4-Frightfest, UK/Aug 2010)

Screened (Fantasia Film festival, Canada/ June 2010)

Screened (Neuchâtel International Fantasy Film Festival/ July 2010)

Screened (Berlin Fantasy Filmfest/Aug 2010)

Screened (Espoo Film Festival/Aug 2010)

Screened (Strasbourg European Fantastic Film Festival/Sept 2010)

# Hors-la-Loi

## Outside of the Law

Director: Rachid Bouchareb | France, Belgium, Algeria, Tunisia, Italy / 2010 / 35 mm / Col. / 139 mins

*Outside of the Law* is a retelling of the origins of Algeria's National Liberation Front (FLN), the movement that waged a campaign of violence in France and Algeria in the run-up to the country's independence in 1962. It narrates the historical through the lives of three children who are kicked off their family land in Algeria in the 1920s. The three brothers and their mother are scattered across the globe; Messaoud joins the French army fighting in Indochina; Abdelkader becomes a leader of the Algerian independence movement in France and Said moves to Paris to make his fortune in the shady clubs and boxing halls of Pigalle.

Gradually, their interconnecting destinies reunite them in fateful town of Setif on the eve of the massacre. Said, Messaoud and Abdelkader are now adults. The film examines the legacy of the notorious massacre of 1945: the Algerian uprising against occupying French forces on the day after World War II ended, as well as France's suppression of the uprising resulted in mass deaths on both sides. Algerian casualties were estimated in the thousands and those of the Europeans, or Pied Noirs, were estimated in the hundreds. The family is fractured once again.



Rachid Bouchareb, born in Paris 1959, is a Franco-Algerian film director. From 1977 to 1983, he assisted at France's state television production company, SFF, then working for broadcasters TF1 and Antenne 2. He formed a production company '3B' with his associate Jean Bréhat in 1988. Bouchareb began making short films in the 1990s. His feature debut was *Baton Rouge* (1995), *Dust of Life* (1995) and *Days of Glory* (2006), received an Academy Award nomination for Best Foreign Language Film (1995). As a screenwriter, after his *Little Senegal* (2001), his recent films include *London River* (2009) and *Outside the Law* (2010).



### Director's Filmography:

*Baton Rouge* (feature/1995)  
*Chab* (feature/1991)  
*Poussières de vie* (feature/1995)  
*L'Honneur de Ma Famille* (feature/1997)  
*Little Senegal* (feature/2001)  
*Le Vif et le Mort* (short/2003)  
*L'ami y'a bon* (short/2006)  
*Indigènes* (feature/2006)  
*London River* (feature/2009)

**Producer:** Jean Bréhat  
**Story & Script/Screenplay:** Rachid Bouchareb, Olivier Lorelle  
**Director of Photography:** Christophe Beaucarne  
**Editor:** Yannick Kergost  
**Music:** Armand Amar  
**Cast:** Sami Bouajila, Jamel Debbouze, Roschdy Zem, Sami Bouajila, Samir Guesmi, Bernard Blancan, Jean-Pierre L  ri, Corentin Lobel, R  gin Romele

Tel: +33 1 71 35 35 35 Fax: +33 1 71 35 11 98  
 E-mail: herold.yanier@canal-plus.com  
 Web: www.studiocanal.com

### Festivals & Awards:

Official Selection (Toronto International Film Fest / Sept 2010)  
 Premiered (Cannes International Film Festival / May 2010)

**Production Company:** Tessalit Productions, 10 passage des Tallandiers, 75011 Paris, France  
 Tel: +33 (0)1 4313 1060  
 Email: info@tessalit.com  
 Web: www.tadart.com  
**International Sales:** Place du Spectacle, Issy-les-Moulineaux 92130, France



Born in 1961 in Chad, actor and director Mahamat-Saleh Haroun studied film in Paris and journalism in Bordeaux. He worked as a journalist for French provincial papers until he made his first short film *Marai Tane* in 1984. He made his first feature *Bye Bye Africa*, in 1999. *Abouna* won best cinematography award at FESPACO, while *Darait* won Grand Special Jury prize at the 63rd Venice International Film Festival. *A Screaming Man* is the first Chadian film to enter the Cannes International Film Festival and win the Jury Prize. Mahamat makes films about his homeland even though Chad has no indigenous cinema.

#### Director's Filmography:

*Dias de Cine* (short/1991)  
*Comme au Cinéma* (short/1998)  
*Bye Bye Africa* (fictional docu/1999)  
*Abouna Notre Père* (feature/2002)  
*Darait* (feature/2005)  
*Expectations* (short/2008)  
*Sawa, Gombo et Baure Sale* (television/2008)

## Un Homme Qui Crie

### A Screaming Man

Director: Mahamat-Saleh Haroun | France, Belgium, Chad / 2010 / 35mm / Col. / B2 rima

Adam is a former swimming champion who has seen the peaks of success. Now considerably older, against the backdrop of a strife-worn modern Chad, he works as a pool attendant at a posh hotel in N'Djamena. The management changes when the hotel is bought over by the Chinese, and the new team considers him too old to be playing the role he has been in. He is given the option of passing the job on to his son, Abdel. Humiliated by having to face the reality of his old age, his growing uselessness and rendered unemployable, the film follows Adam's struggle for his dignity and survival.

Outside, the streets seems to reflect this strife as rebel forces edge closer towards the city. The District Chief wants a pay off, and he alternates between badgering and threatening Adam – he will take 'volunteers' from those who cannot come up with the requisite monetary contributions towards the forces. Adam has few choices. Now jobless, if he cannot come up with the money soon enough, he will soon have to 'volunteer' his son for the war. He grapples between the resentment of his son's youth and his desperation to preserve it from the brutality of war.



**Producer:** Florence Stern  
**Story & Script/Screenplay:** Mahamat-Saleh Haroun  
**Director of Photography:** Laurent Brunet  
**Editor:** Marie-Hélène Dozo  
**Music:** Wasil Diao  
**Cast:** Emil Abossolo M'bo, Youssef Djaoro, Diouc Koma, Djanoba Kone, Haling Li, Hadje Fatma Ngoub, Marius Yelolo.

**Production Company:** Pili Films - 16, passage du Monténégro 75019 Paris France.  
 Tel: +33 (0)1 42 64 57 90 Email: tatarn@pilifilms.fr  
 Web: www.pilifilms.fr  
**International Sales:** Pyramide International, 5, Rue du Chevalier de Saint-George 75008 Paris, France Tel: +33 (0)1 42 96 02 20 Email: yoann@pyramidefilms.com

Web: www.pyramidefilms.com

**Festivals & Awards:**  
 Premiered & won Jury Prize in Competition (Cannes International Film Festival/May 2010)  
 Official selection (Toronto International Film Festival/Sept 2010)  
 Official Selection (Chicago International Film Festival/Oct 2010)

# Copie Conforme

## Certified Copy

Director: Abbas Kiarostami | France, Italy, Iran / 2010 / 35mm / Col. / 106 mins

James Miller is a writer who is in Italy to promote his recent book titled *Certified Copy*. The book propagates the theory that there is no reason why a reproduction of any work of art has any less value than the original. Thus, a copy of the Mona Lisa or Michelangelo's David in fact has the exact same value as the original, and it is only our perception of its value that has changed. Juliette Binoche's character has no name, and is simply called 'She'. She is in the room, listening to Miller's lecture when her young son interrupts her. As she leaves for

a café, she passes on her number to the author. When he calls, they spend the day together. This man and this woman who have—it seems—only just met are playing at being a couple. They pretend so well, in fact, that they seem to become one, or to have already been one for fifteen years. They have already come here. They have already played this scene. As do all couples who come to make love in Tuscany, to invent their own love story. Is this relationship they share real or illusory? Original or copy?



Born in 1940 in Tehran, Iran, Abbas Kiarostami won an art competition at the age of 18. He studied painting at the Tehran University School of Fine Arts and supported his degree by working as a traffic policeman. He is an acclaimed member of the Iranian New Wave Movement. He worked in advertising in the 1960s, and shot over 150 commercials. In 1969, he founded the cinema department of the Institute for the Intellectual Development of Children & Young Adults, which is also where he directed his first short films. He is also the author of several books on cinema.

#### Director's Filmography:

*The Bread and The Alley* (short/1970)  
*Fellow Citizen* (docu/1983)  
*Avazha* (docu/1984)  
*Khane-ye Doust Kodjest?* (feature/1987)  
*Where is the Friend's Home* (feature/1987)  
*Close Up* (feature/1990)  
*Taste of Cherry* (feature/1997)  
*The Wind Will Carry Us* (feature/1999)  
*ABC Africa* (docu/2001)  
*Ten* (feature/2002)  
*Five Dedicated to Özu* (docu/2003)  
*TÜ on Ten* (docu/2004)  
*Tickets* (feature/2005)  
*Roads of Kiarostami* (short docu/2006)  
*Shirin* (feature/2006)

**Producers:** Angelo Barbagallo, Charles Gilibert, Marin Karmitz, Nathanael Karmitz, Abbas Kiarostami

**Story & Script/Screenplay:** Abbas Kiarostami

**Director of Photography:** Luca Bigazzi

**Editor:** Bahman Giarostami

**Sound:** Olivier Hespel, Dominique Vislford

**Cast:** Juliette Binoche, William Shimell, Jean-Claude Camille, Agathe Natanson, Adrien Moore

**Production Company:** MK2 Productions, 55 rue Traversière, Paris 75012, France

Tel: +33 1 44 57 30 00

Email: production@mk2.com

Web: www.mk2.com

**International Sales:** MK2 Productions, 55 rue Traversière, Paris 75012, France

Tel: +33 1 44 57 30 00

Email: production@mk2.com

Web: www.mk2.com

#### Festivals & Awards:

Premiered & won Best Actress Award (Cannes International Film Festival/May 2010)

Official Selection (Munich International Film Fest/June 2010)

Official Selection (Karoly Vary International Film Festival/July 2010)

Official Selection (Melbourne International Film Festival/August 2010)

Official Selection (Rio de Janeiro International Film Festival/Sept 2010)

Official Selection (New York Film Festival/Oct 2010)



Brillante Mendoza was born in 1960 in San Fernando, Philippines. He studied the arts and advertising at Manila's University of Santo Tomas. Before directing, he worked as an acclaimed production designer in films, commercials and theater. *Lola* is director Brillante Mendoza's second film produced in 2009. His *Kinsey* was presented at the Cannes Film Festival, winning him the Best Director award. *Lola* is the first Filipino film in the Venice Film Festival competition since 1986. Mendoza previously made history in 2008 when his film *Serbis* became Philippines first film to feature in the Cannes Film Festival official competition since 1964.

**Director's Filmography:**

*Masahista* (feature/2006)  
*Kalido* (feature/2006)  
*Menoro* (feature/2006)  
*Foster Child* (feature/2007)  
*Serbis* (feature/2008)  
*Kinsey* (feature/2009)  
*Ayos Ka* (short/2010)  
*Captured* (feature/2012)

## Lola

### Grandmother

France | Philippines / 2009 / 35 mm / Col. / 110 mins

*Lola*, which means 'grandmother' is the tale of two Filipino grandmothers scraping a living to get by in Manila's slums with a resourcefulness unique to people living in abject poverty. Sepa, with her grandson, walks the streets of Manila, to light a candle at the the foot of a steel bridge despite the wind. She takes a passenger jeepney to meet her daughter at a funeral parlor, to pick a coffin for her dead grandson and needs to come up with the money for funeral expenses. As she glances at her dead grandson in the morgue, she is filled with pain. Each of the two frail and destitute

women bears the consequences of a murder involving their respective grandsons — one the victim, the other the suspected killer. Both desperately need money — one to pay for a decent funeral, the other to get her grandson out of jail. Neither is in a position to be emotional despite the losses they have faced, and both need to be practical and move on. The movie focuses on the long-drawn and often unfair judicial system, prison crowding and the vulnerability to money lenders and the plague of being poor in flood-prone Philippines.



**Producer:** Ferdinand Lapuz  
**Story & Script/Screenplay:** Linda Casimiro  
**Director of Photography:** Odyssey Flores  
**Editor:** Kate Samson  
**Music:** Teresa Barozzo  
**Cast:** Anita Linda, Rustica Carpio, Tanyal Gomez, Jhong Hilario, Ketchup Eusebio

**Production Company:** Swift Productions, 35, Avenue Franklin Roosevelt, 75008 Paris, Tel: +33 (0)1 56 59 17 17 Fax: +33 (0)1 45 83 70 86. E-mail: d.coctet@swiftprod.com Web: www.swiftprod.com  
**International Sales:** The Match Factory, Balthasarstr. 79-81, 50670 Cologne, Germany; Tel +49 221 539 709-0, Fax +49 221 539 709-10, Email: info@matchfactory.de Web: www.the-match-factory.com

**Festivals & Awards:**

Premiered at & won Grand Knight Award (Miami International Film Festival/March 2010).  
 Won Second Best Picture Award (Venice International Film Festival/Sept 2010)  
 Best Film (Rome Asian Film Festival/July 2010)  
 Won, the Golden Lady Hennigunda Grand Prize Best Cinematography and Best Actress awards (Las Palmas de Gran Canaria International Film Festival, Spain/March 2009)  
 Won, Special Mention, Ecumenical Jury Award, Don Quijote Award (24th) Fribourg International Film Festival in Switzerland/March 2009)  
 Official Selection (Tribeca Film Festival/ April 2010)



# Berlin, Boxhagener Platz

## Berlin, Boxhagener Platz

Director: Matti Geschonneck | Germany / 2009 / 35mm / Col. / 103 mins.



Based on an eponymous novel by Lorsten Schütz, *Berlin, Boxhagener Platz* is an affectionate and wry look at Grandma Otti and her twelve-year-old grandson Holger's adventures at Boxhagener Platz in East Berlin. The 1960s were an exciting if somewhat confused time, for this particular part of East Berlin's history – the film is set in 1968, when East Berlin is facing student riots, there are Soviet tanks in Prague and the sexual revolution in the West. There is a mix of communism and Nazi ideology and fanatics of all sorts come and go. Grandma Otti has been married five times already and her sixth husband is gravely ill. Little Holger

often accompanies her to the cemetery where she spends time tidying her ex-husbands' graves. As her current husband lies on his deathbed, Grandma is now receiving advances from the fishmonger, the Nazi Fisch-Winkler though she herself is falling in love with her other sutor – former Spartacus fighter and radical leftist Karl Wegner. When Fisch-Winkler turns up dead, Holger launches his own investigation and realizes how revolutionary secrets can change the course of love and life. He however, makes a fatal flaw, and has now endangered the life of Karl too.



Matti Geschonneck was born in 1952 in Potsdam-Babelsberg, and is the son of renowned actor Erwin Geschonneck and actress Hermelore Wast. He studied at the Eisenstein Institute of Film, Moscow from 1974 to 1978 before immigrating to East Germany in the late 1970s when he began working as an assistant director. Previous films that he is best known for include the award-winning *Nachrichten*, a psychodrama thriller, and the tragic-comedy *Silberholzzeit*. Matti grew up on Boxhagener Platz in Berlin himself and filmed the literary adaptation of the novel *Berlin, Boxhagener Platz* by author Torsten Schütz on location from March to May 2009.



#### Director's Filmography:

*Mobius* (feature/1993)  
*Angst Eine Kalte Hand* (Telefilm/1995)  
*Ganz Unten, Ganz Oben* (Telefilm/1999)  
*Zeit Zu Leben* (Telefilm/2006)  
*Du bist in der Nacht* (Telefilm/2007)  
*Ertuehrt* (Telefilm/2008)

**Producers:** Jacob Claussen, Nicole Svidler, Uli Putz

**Story:** based on the novel of the same name by Torsten Schütz

**Script/Screenplay:** Torsten Schütz

**Director of Photography:** Martin Langer

**Editor:** Dirk Grau

**Music:** Andreas Wolff

**Cast:** Gudrun Ritter, Samuel Schneider, Michael Gwisdoik, Jürgen Vogel, Horst Krause, Merol Becker

**Production Company:** Claussen+Wolke+Putz  
 Filmproduktion, Herzog-Wilhelm-Strasse 27  
 80331 Munich, Tel: +49 89 2 31 10 10,  
 Fax: +49 89 23 33 85

**International Sales:** Aktis Film International  
 GmbH, Media City, Altenburger str. 7 - 04275

Leipzig - Germany  
 Tel: +49 (0) 341 3500 2610  
 Fax: +49 (0) 341 3500 2619  
 Email: info@aktisfilm.com  
 web: www.aktis-film.com

#### Festivals & Awards:

Official Selection in Competition (Moscow International Film Festival/June 2010)  
 Official Selection in Special (Berlin International Film Festival/Feb 2010)  
 Official Selection (Cannes International Film Festival/May 2010)



Doris Dörrie was born in 1955 in Hanover. Her father was a physician. She received her university entrance diploma in 1973, and moved to University of the Pacific, Stockton, USA for two years to study film. She attended the New York School of Social Research and worked as a waitress and film projectionist at the Goethe House, New York. In 1975, she returned to Germany and enrolled at the Academy for Television and Film, Munich. She was a freelance TV director. Dörrie is also a prolific author and, since 1987, has published seven volumes of short stories and a novel.

#### Director's Filmography:

*Kinawechsel* (TV/2010)  
*Cherry Blossoms* (feature/2008)  
*How to Cook Your Life* (docu/2007)  
*The Fisherman and His Wife* (feature/2005)

## Die Friseur

### The Hairdresser

Director: Doris Dörrie | Germany | 2010 | 35 mm | Col | 100 mins

Kathi König is an endearing plump woman full of good cheer. She has a penchant for overdressing, with colourful streaks in her hair and chunky fruit jewellery, and yet this larger-than-life figure is at ease with herself and her appearance. She takes other people's reactions to her looks and manner with good grace, and smiles through just about everything. Kathi is unemployed and lives on the 10<sup>th</sup> floor of an apartment block with a non-operational lift in a building of council flats in the suburb of Marzahn, where she grew up. She must also grapple with her multiple sclerosis, her philandering husband

who rejects her and promptly begins an affair with her best friend, and how ashamed her daughter is of her. Her job hunt also falls to the wayside when the beautician she appeals to her refuses her on the grounds that she is not aesthetically pleasing. Kathi takes on odd jobs like helping Vietnamese people cross the border in exchange for money and accommodates them in her apartment. Fed up, Kathi decides to open her own salon. Obstacles crop up but she meets them, and people's perceptions of her, head on with a magnanimous spirit and unbridled enthusiasm.



**Producers:** Ulrich Limmer, Laila Stieler  
**Story & Script / Screenplay:** Laila Stieler  
**Director of Photography:** Hanno Leitz  
**Editor:** Inez Regnier, Frank Müller  
**Music:** Cocchiari, Ivan Hájek, Ivan Hájek, LaBresBanda  
**Cast:** Gabriela Maria, Schmelde, Natascha Lawitzsch, Il-Young Kim, Christina Grosse, Rolf Zache

**Production Company:** Collina Filmproduktion GmbH, Franz-Joseph-Strasse 15 - 80601 Munich/Germany. Tel: +49-89-55 08 180. Fax: +49-89-55 08 18 18. Email: info@collinafilm.de Web: www.collinafilm.de  
**International Sales:** Fortissimo Film Sales, Van Diemenstraat 100, 1013 CN Amsterdam, The Netherlands. Tel: +31 20 627 3215

Fax: +31 20 626 1155 E-mail: info@fortissimo.nl  
 Web: www.fortissimo.nl

**Festivals & Awards:**  
 Official Selection (Berlin International Film Festival/Feb 2010)

# Henri 4

## Henry of Navarre

Director: Jo Baier | Germany, France | 2009 | HD / Col. / 158 mins

Based on two novels by Henry Mann (the brother of Thomas Mann), *Henry of Navarre* is a biopic on the life of Henry IVth, the first Bourbon King of France and one of the most popular figures in French history. When Henry is summoned to Paris to marry Marguerite, the daughter of Catherine de Medici and sister to three French kings, he is unsuspecting of the treachery behind the alliance. The real reason for the marriage is not to unite the two warring sects of Protestants and Catholics but to lure unsuspecting Protestants to what would later go down in history as the massacre

of St Bartholomew's Day, that occurred six days after his wedding in 1572. Henry is held captive in the French court until 1576, when he escapes to join forces against Henry III. A warrior who led from the battlefield rather than in the luxury of court, Henry IVth cuts and uncomfortable and awkward picture in the upper class society filled with frivolity, intrigue, sex and scandal. When he finally ascends the throne, Henry IVth establishes a reign that is based on humanist principles. He puts an end to conflict by declaring religious freedom in 1598.



Born in 1949 in Munich, Jo Baier grew up in a Bavarian village and draws extensive inspiration from his childhood landscapes in his writing and films. He studied theatre arts, Germanic and American studies at the Ludwig-Maximilian University in Munich, and has a doctoral degree in theatre. Since 1979, he has been a cinematographer, screenwriter, producer and director for over 70 award-winning TV series and features prior to filmmaking. He worked extensively with Hubertus Meckel Baier making over 60 documentaries for the BR series *Under Our Skies*. He made his debut in 1983 with his first short film *Twenty Night*.

#### Director's Filmography:

*The End is My Beginning* (feature/2010)  
*Liesl Karstadt und Karl Weinth* (TV/2008)



**Producers:** Regina Ziegler, Christian Chamott, Veit Heiduschka, Joan Antoni Gonzales, Ralf Schmitz

**Story & Script / Screenplay:** Cooky Ziegler  
**Director of Photography:** Gernot Roll  
**Editors:** Alexander Berner, Claus Wehlfach  
**Musik:** Henry Jackman, Hans Zimmer  
**Cast:** Julien Boisselier, Joachim Krol, Roger Casamajor, Andreas Schmidt, David Strisow

**Production Company:** Ziegler Film, Neue Kantstraße 14, 14057 Berlin  
Tel: +49 30 320 60 5-0, Fax: +49 30 320 60 567

**International Sales:** Bavaria Film International, Bavarialtplatz 7, Building 71, 82001 Grindelsteig, Tel: +49 89 64 90 26 88, Fax: +49 89 64 90 37 20  
E-mail: international@bavaria-film.de

Web: [www.bavaria-film-international.de](http://www.bavaria-film-international.de)

#### Festivals & Awards:

Official Selection (Berlin International Film Festival/Feb 2010)  
Official Selection (Seattle International Film Festival/May 2010)  
Official Selection (Edinburgh International Film Festival/June 2010)



Born in 1974 in Budapest, Benedek Fliegauf grew up in a "normal dysfunctional middle class family". He initially wanted to become a writer. Benedek Fliegauf did not attend any film school. He began as a TV assistant director and continued directing, screenplay writing and sound engineering. Judged as one of the most important filmmakers of the Hungarian Avant-Garde, Benedek Fliegauf's films have been awarded at festivals worldwide. Recently he won the Golden Leopard in Locarno for *Mkly Way* (2007) and the Feature Film Prize at Barcelona l'Alternativa (in competition). *Dealer* (2004), won the Audience Award at Berlin International Film festival.

#### Director's Filmography

*Hypnosis* (short/2001)  
*Talking Heads* (short/2001)  
*Forest* (feature/2003)  
*Dealer* (feature/2004)  
*Forges* (short/2005)  
*Cs/fogas* (docu/2008)  
*Mkly Way* (feature/2007)

## Womb

### Womb

Director: Benedek Fliegauf | Germany, Hungary, France / 2010 / 55 min / Col. / 107 mins

*Womb* is a film that addresses questions of cloning, incest and ethics. Rebecca has just returned from Japan and renews her torrid relationship with her eco-activist lover and childhood sweetheart, Tommy. When Tommy is killed by a truck in an accident on his way to a rally, Rebecca is devastated. She returns to the small seaside town where she and Tommy first met as children, unable to conceive of a life without him. When she is presented with an opportunity to be impregnated with Tommy's genes and give birth to his clone, she believes it will be equal to bringing him back to life. When

the process is completed and the child is born, Rebecca is torn within a divisive role – between mothering her child and being drawn to him as a former lover. The dilemma leads her to a series of moral crossroads and life changing decisions. On the isolated edge of the North Sea Coast of Germany, Rebecca leads a born-again life that defies social norm and convention – surely, social norms do not apply to a life merely created from genome technology? The film follows Rebecca redefining morality in this capsule of a life recreated from science.



**Producers:** Gerhard Meisner, Roman Paul, Andras Muhi

**Story & Script/Screenplay:** Benedek Fliegauf

**Director of Photography:** Peter Szatmari

**Editor:** Patricia Rommel, Xavier Box

**Music:** Max Richter

**Cast:** Eva Gleon, Matt Smith

**Production Company:** Razor Film, 10170 Berlin  
 Email: info@razor-film.de Coproductions: Inforg  
 Stúdió, A.S.A.P. Films, Boje Buck Produktion,  
 Arte France Cinema, ZDF

**International Sales:** The Match Factory,  
 Bathasarstr. 79-81, 50670 Cologne, Germany  
 Tel: +49 (0)221 53 97 09 0.  
 Fax: +49 (0)221 53 97 09 10.  
 E-Mail: info@matchfactory.de  
 Web: www.the-match-factory.com

#### Festivals & Awards:

Won, Krzysztof Kieslowski Script/Talent TVP  
 Award for Best Eastern and Central European  
 Script in Atelier (Cannes International Film  
 Festival/May 2010)  
 Won, Junior Jury award (Locarno International  
 Film Festival/Aug 2010)  
 Official Selection in contemporary World Cinema  
 (Toronto International Film Festival/Sept 2010)

# O Diahiristis

## The Building Manager

Director: Periklis Housoglou | Greece / 2009 / 35mm / Col. / 93 mins

Forty-something Pavlos just does not have luck on his side. Father of two to whom getting the kids off to school is a massive achievement in itself, Pavlos takes a job as a building manager, only to complicate his life further. On the day he joins work, the sewage pipe in the building breaks and he discovers the plumbing is all rotten. Even as things fall apart around him, and he is preoccupied with setting the world right, he discovers that he cannot fix his own life. His mother cannot seem to comprehend that her son is married to another woman,

despite his age, and he is growing apart from his wife Niki, whom he has been married to for ten years. But yet, the optimistic Pavlos believes he can make this world a little better. He believes he has the uncanny ability to fix almost anything that is broken, and sets about to make his small changes to the building and to his own personal life. Somewhere in the middle of all this comes Gianna, a young woman around half his age. She moves him to feel passion that he lacks with his wife Niki, and he kisses her. How will he fix this now?



Periklis Housoglou was born in 1955 in Athens. He studied mathematics and film. He has worked with many top directors, including his teacher Pantelis Voulgaris. Since 2004 he has taught direction at the School of Film Studies at Thessaloniki's Aristotle University, and guest lectures for courses in acting at various colleges. He counts Ken Loach and Mike Leigh amongst his cinematic influences. Housoglou has made three shorts and four features, and his films have won several Greek awards. His shorts include *The Coffins* (1980), *Touch Typing* (1983) and *Style* (1987). *The Building Manager* received the FIPRESCI Prize, Thessaloniki Film Festival.

#### Director's Filmography:

*The Coffins* (short/1980)  
*Touch Typing* (short/1983)  
*Style* (short/1987)  
*Lettera Dimakopoula* (feature/1994)  
*O Kirios Afe Ts gri* (feature/1997)  
*Mafia Apo Nita* (feature/2003)



Producer: Nikos Nikolettos  
 Story & Script/Screenplay: Periklis Housoglou  
 Director of Photography: Stamatia Yannoulis  
 Editor: Keran Akkawi  
 Music: Yannis Artzimanoglou  
 Cast: Periklis Housoglou, Vangelis Andreiadaki, Evasthia Tsaparelli, Kostas Voutsas, Katerina Gioulaki, Konstantinos Housoglou

Production Company: Greek Film Center, 10 Panepistimiou Ave, 10671 Athens, Greece  
 Tel: +30 210 363 1733. Fax: +30 210 361 4336  
 E-mail: info@gfc.gr

Co-productions: Hellenic Broadcasting Corporation, Cinegram, Sports.comm, Nova  
 International Sales: Greek Film Center, 10 Panepistimiou Ave, 10671 Athens, Greece  
 Tel: +30 210 363 1733. Fax: +30 210 361 4336

E-mail: info@gfc.gr

#### Festivals & Awards:

Won, FIPRESCI prize of International Critics Association (Thessaloniki International Film Festival/Nov 2009)  
 Official Selection in Another View (Karlovy Vary International Film Festival/July 2010)  
 Official Selection (LA Greek Film Festival/June 2010)



Born in 1925, Károly Makk was Director of Theatre, Film and Television School faculty, Budapest in 1948. He has been teaching at the School since 1951. He is a renowned post-war Hungarian filmmaker who made several notable films in the 1950s such as *The House Under The Rocks* (1958). He has been nominated for the Palme d'Or at the Cannes International Film Festival several times. He has made over 40 films in 82 years. In 1991, he became spokesperson for the Democratic Charter and in 1993, became a member of the Széchényi Academy.

#### Director's Filmography:

*Lóamí* (feature/1954)  
*Ward No 9* (feature/1955)  
*The House Under The Rocks* (feature/1958)  
*Love* (feature/1971)  
*Cats Play* (feature/1974)  
*Another Way* (feature/1982)  
*Lily in Love* (feature/1984)  
*Az Utolsó Rézhat* (feature/1987)  
*Magyar Rékvim* (feature/1990)  
*The Gambler* (feature/1997)  
*Egy hét Pesten és Budán* (feature/2003)

## Így, Ahogy Vagytok

### As You Are

Director: Károly Makk | Hungary | 2010 | 35mm / Col. / 98 mins

Gabor Vencze, a former world champion in military flying, and quite the vagabond, is elected the new mayor of a provincial town in Hungary. He must now settle into a life of political intrigue and underhand dealings: The business elite of the town are corrupt and the foreign investors and their local representatives are pushy, and both want their way at any cost. Gabor is forced to think quickly and smartly to get himself out of their way and still maintain his integrity for the good of the town. He must also constantly watch his back, for fear of falling

prey to one of their nefarious schemes to oust him. In the midst of all of this is a newcomer to the town – the mysterious Sandra who Vencze falls in love with. Sandra is very clear that she is looking for a traditional life partner and wants to settle down to a marriage and kids. What remains unclear though is her dark and secretive past, that now threatens to interrupt their plans for the future. Gabor begins to doubt not only Sandra, but himself, and with each succeeding twist and turn, wonders if everything will ever just fall into place.



**Producer:** Andras Czora  
**Story & Script/Screenplay:** Akos Kertész, Károly Makk, Géza Bereményi  
**Director of Photography:** Gabor Madvigy  
**Editor:** Anina Szíri  
**Music:** Bela Szakcsi-Lakatos  
**Cast:** György Cserhalmi, Eszter Nagy-Karoly, Sándor Csányi, Győző Szébo, Zsolt Tili, Máté Töröcsk, Márk Fonyó

**Production Company:** Neuropa Film, Hungaricum Kft, 1118 Budapest, Mezei-házi str. 10, Hungary. Tel: +36 1 365 1750  
 Fax: +36 1 365 1755 E-mail: info@hungaricum.hu  
 Web: www.hungaricum.hu  
**International Sales:** Hungaricum Kft, 1118 Budapest, Mezei-házi str. 10, Hungary. Tel: +36 1 365 1750 Fax: +36 1 365 1755

E-mail: info@hungaricum.hu,  
 Web: www.hungaricum.hu

**Festivals & Awards:**  
 N/A

# Marham

## Salve

Director: Alireza Davoodnejad / Iran / 2010 / Col. / HD / 95 mins

A girl from a low-income family succumbs to addiction and runs away from home in hot pursuit of a drug dealer whom she imagines herself to be in love with. Her frail and bent old grandmother finds herself playing guardian angel to her rebellious granddaughter. Still a glib child, the young girl amongst the drug dealers is at her most vulnerable. She must find the strength in her to combat the combined forces of the dark underworld even as she grapples with the separation from her family and a sense of isolation for the first time in her life. Her

grandmother follows her like a shadow in order to protect and keep her out of trouble, and keenly feels the heartache of an older generation who sees their grandchildren trapped in the vices of a new age and unable to communicate their need for help. Two parallel stories merge when a shady developer, who has his own strong-willed grandmother hovering domineeringly over his own actions, has a fateful encounter with the runaway girl.



**Producer:** Alireza Davoodnejad  
**Story & Script/Screenplay:** Alireza Davoodnejad  
**Director of Photography:** Reza Shalchi  
**Editor:** Masoumeh Shah Nazari  
**Music:** Yahya Sepehri Shalchi  
**Cast:** Enteram Habibian, Tanaz Tahsatabaei, Kabra Hozarcodeh, Reza Davoodnejad, Siavash Agha Mohammadi, Moheram Motamedi, Sajad Sepehri Shalchi, Shirin Safari & Ali Davoodnejad

#### Production Company:

Email: info@khanehcinema.ir  
 International Sales: 1, 3rd Sarvestan,  
 Pasdaran St., Shariati Ave., Tehran 16619, Iran.  
 Tel: +98 (21) 22863260-61.  
 Tel/Fax: +98 (21) 22869962.  
 E-mail: sheherazad@emediant.com  
 Web: www.amediant.com

#### Festivals & Awards:

Sponsored (Gone With the Wind Film Center/Oct 2010)  
 Official Selection (Denver Film Festival/Nov 2010)  
 Official Selection (Mar Del Plata International Film Festival/Nov 2010)  
 Official Selection in Competition (Dubai International Film Festival/Dec 2010)



Alireza Davoodnejad was born in Tehran in 1954. He started his cinematic career as a scriptwriter when he was only 17 years old. He made his first film called *Jugular Vein* in 1973. He directed *Hashtrape*, which released in 2005. He is a director and producer who first appeared in cinema as a co-screenwriter and later won the Crystal Simorgh best directing award in 1992 for *Naz* at the 10th Fajr Festival. He is known for his interest in making low-budget movies and using his family members as his crew.

#### Director's Filmography:

*Azheghane* (docu/1996)  
*Before the Flood: The Last couple in Vukot* (docu/2000)  
*Bacheh-aye Naif* (feature/2001)  
*Molaghat Ba Toof* (feature/2003)  
*Hashtrape* (feature/2005)



Zamani Esmati was born in Yazd, in Iran. He graduated as a surveying engineer but quickly took up an interest in filmmaking. In 1996 he shot his first short film in 8mm, and since then his documentary films like *An Unfinished Story* (2000) and *The Good Soil* (2002) have received critical acclaim worldwide. His debut feature - *Narrow Alleys* - was made in 2004, but never released as it ran into problems with Iranian censorship. *The Orion* is his second feature film. Celebrated filmmaker Jafar Panahi was a special consultant and worked as an editor on the film.

**Director's Filmography:**

*An Unfinished Story* (docu/ 2000)  
*The Good Soil* (docu/ 2002)  
*Narrow Alleys* (feature/ 2004)

## The Orion

### The Orion

Director: Zamani Esmati | Iran / 2010 / DV Cam / Col. / 78 mins

*The Orion* depicts the life of Elham, a young, pretty student who is a virgin. She falls in love with Ali, an unscrupulous astronomically professor who pursues her charmingly until she gives in. It is only after they enter into a physical relationship that Elham understands that Ali had never intended to marry her in the first place. Feeling cheated and robbed of status so vital in the society in which she lives, Elham pursues the matter to court. All the charmer quickly changes his colours, going from friend and lover to

pushy, manipulative man who demands she change her testimony, all the while denying that it was he who was involved with her. He convinces Elham, who is at her wits end and nervous to restore her honour, to undergo a hymen restoration surgery at the hands of a physician who routinely performs such illegal procedures. Poor Elham horrified, finds herself busted by a police raid of the operating table, her dignity set up for question in the public eye.



**Producer:** Zamani Esmati  
**Story & Script/Screenplay:** Zamani Esmati  
**Director of Photography:** Mansoor Heydari  
**Editor:** Mansoor Heydari, Jafar Panahi  
**Cast:** Nasim Kiani, Mehrdad Sheykhi, Hamed Baraghani, Mohammad Reza Farzad

**Production Company:** Nama Honor, no. 4, Bagh Dasht Alley, Northern Sadeghiye Blvd, Second Sadeghiye Square, Tehran, Iran.  
 E-mail: zamani\_esmati@yahoo.com  
**International Sales:** Nama Honor, n#4, Bagh Dasht Alley, Northern Sadeghiye Blvd, Second Sadeghiye Square, Tehran, Iran.  
 E-mail: zamani\_esma@yahoo.com

**Festivals & Awards:**

Premiered in Forum of Independents and won NETPAC award (Karlov Vary International Film Festival/July 2010)  
 Official Selection (BFI London Film Festival/Oct 2010)  
 Official Selection in New Horizons section (Abu Dhabi Film Fest/Oct 2010)



# Kick Off

## Kick Off

Director: Shawkat Amin Korki / Iraq, Japan / 2009 / 30 min / B&W and Col. / 81 mins

In Kirkuk, Iraq, a group of Kurds, Arabs, Turks and Assyrians who were displaced during Saddam Hussein's reign have turned a disused soccer stadium into their makeshift home. Over 300 refugee families are now living in the ruins of the stadium. It is 2008, and the Iraqi national soccer team has just won the Asian Championship. Asu, the elder son in one of the families, and a single-father to an amputee boy is inspired to cheer up his young brother and impress the girl-next-door Halin. Along with his friend Sako, he organises a football match between the Kurdish and the Iraqi boys. Despite the apparent

poverty and depressing surroundings of the participants, their ethnic differences and clashes, their mutual displacement brings them together in excitement about this match in the illegal multi-ethnic settlement. But the threat of private redevelopment of the stadium looms. Even as Asu dreams of a national match for Kurds, Arabs, Turks and Assyrians, and with the holding of the final match, he is unable to profess his love for Halin. When the big day arrives, mishaps and hilarious cover-ups ensue even as the threat of war looms in the background and an unforeseen tragedy strikes.



Shawkat Amin Korki was born in Zakho – in Iraqi Kurdistan, in 1973. He and his family escaped to Iran in 1975 fearing repression from the Iraqi army and stayed in Iran spending two decades in exile, until 1999. Shawkat has worked in TV, theatre and cinema in Iran and Iraqi Kurdistan. His award-winning short films, made between 1997 and 2006, have been presented at many international festivals. In 2002, he helped organise the first Erbil Short Film Festival, Kurdistan. His debut feature was *Crossing the Dust*. Korki began directing television series while in Iran, biding his time to return home.

**Director's Filmography:**  
*Crossing the Dust* (feature/2006)



**Producer:** Mersadouh El Leithy, Shawkat Amin Korki

**Story & Script / Screenplay:** Shawkat Amin Korki

**Director of Photography:** Salem Salawati

**Editor:** Mastaneh Mahajer

**Music:** Mohammad Reza Daneshi

**Cast:** Kowar A. Rasool, Roohan Mijazi

**Mohammad, Shwan Atuf**

**Production Company:** Narin Film, NHK, NEP (NHK Enterprises), Kurdistan Cinema, Organization Sulaiman, Kurdistan TV Kerkuk

**International Sales:** Shohreh Golparian, Shinji Tak Inc., Aoba-ku, Chigasaki, 34-19-404, Yokohama-shi, Japan.  
Email: gshohreh@yahoo.co.jp

#### Festivals & Awards:

Won New Currents prize (Pusan International Film Festival/Sept 2009)

Official selection (Dubai International Film Festival/Dec 2010)

Official selection (Santa Barbara Film Festival/Feb 2010)

Official Selection (Edinburgh Film Festival/June 2010)



Giorgio Diriti was born in Bologna in 1950. He spent his formative years as a filmmaker working alongside several celebrated Italian filmmakers including Lizzani, Wetmuller, Vancini and in particular Pupi Avati, with whom he collaborated on several films. He also worked in casting, including for Federico Fellini's *La Voce della Luna*. He joined Ipotesi Cinema, an institution coordinated by Ermanno Olmi which organises training for young filmmakers. His debut film *Il Vento Fa il Mio Giro* (2005) was screened at over 60 international film festivals and received 5 David di Donatello awards. He has directed numerous documentaries and TV shows.

#### Director's Filmography:

*Il Denaro* (docu/1999)  
*Quasi Un Anno* (TV feature/1994)  
*Con i Mei Occhi* (docu/2002)  
*The Wind Blows Round* (feature/2005)  
*Maimonides* (docu/2009)  
*Pazziati* (docu/2008)

## L'uomo Che Verrà

### The Man Who Will Come

Director: Giorgio Diriti | Italy | 2009 | 35mm / Col. / 115 mins

It is WWII Europe, and northern Italy is in the throes of the harsh winter of 1943. Martina is the eight-year-old daughter of a poor farmer who lives in a tiny settlement on the slopes of Monte Sole, in the Apennine Mountains above Bologna. She has not spoken since her baby brother died when he was just a few days old. Set against their backdrop of extreme poverty, the everyday struggle for survival and the ever-present fear of the occupying German forces, the film highlights the unspoken truth about atrocities against Italian civilians during the WWII. The family finds something to smile about when

Martina's mother becomes pregnant again. Martina awaits the baby's birth with a quiet anticipation, and though no one voices it – everyone nurses the hope that Martina will perhaps speak again once the baby is born. The ill-fated baby boy is born on the night of September 28<sup>th</sup> and morning of Sept 29<sup>th</sup> – a day that later went down in history as the Marzabotto massacre. The Secret Service carried out an unprecedented round up of the area and massacred 770 innocents, the majority of them women, children and the elderly, in the name of ferreting out spies.



**Producers:** Giorgio Diriti, Simone Bachini  
**Story & Script/Screenplay:** Giorgio Diriti, Giovanni Galavotti, Tania Pedroni  
**Director of Photography:** Roberto Cimatti  
**Editor:** Giorgio Diriti, Paolo Marzari  
**Music:** Marco Bisacani, Daniele Furlati  
**Cost:** Maya Saroo, Albi Rohwacher, Elisavara Mazzari, Claudio Casadio, Greta Zuccheri Montanari, Vito, Orfeo Orlando, Diego Pagotto

**Production Company:** Aranciafilm, Via Castiglione, 4, 40124 Bologna,  
 Tel: (+39) 051 868 08 67 Fax: (+39) 051 868 07 23  
 Web: [www.aranciafilm.com](http://www.aranciafilm.com)  
**International Sales:** Aranciafilm S.r.l., Via Castiglione, 4, 40124, Bologna, Italy.  
 Tel: +39 051 8680657. Fax +39 0518680723.  
 Web: [www.aranciafilm.com](http://www.aranciafilm.com)

#### Festivals & Awards:

Won, SIAE award & Special Mention - Jury Award (Rome Film Fest/Oct 2009)  
 Official Selection (San Francisco International Film Festival/May 2010)  
 Official Selection – Closing Film (BFI London Film Festival/Oct 2010)  
 Won, Best Film, Best Producer and Best Sound David di Donatello award (May 2010)  
 Official Selection in Horizons (Karlowy Vary International Film Festival/July 2010)  
 Nominated, European Film Award 2010 (Sevilla International Film Festival, Spain/Nov 2010)  
 Official Selection in World Greats-Cui of Competition (Montreal World Film Festival/Sep 2010)  
 Won, Audience Award in Competition (Brussels International Film Festival Palmarese/2010)

# La Nostra Vita

## Our Life

Director: Daniele Luchetti | Italy, France / 2010 / 35 mm / Col. / 98 mins

The De Rosa family lives in Rome. The father, Claudio, is madly in love with his wife, Elena who is expecting their third child. They have two small sons and lead a simple, but happy life. Claudio is a building foreman and when he discovers the body of an alcoholic night-watchman on the site at the bottom of a shaft that should have been securely closed off, he takes the decision to ignore it, knowing that if a police enquiry ensued, the site would be shut down for a while, losing him and the other workmen precious work hours and wages in the process. However,

when Claudio undergoes losses, in a mad rage to support his family and seek justice for himself, he uses the information about the body to blackmail his boss for violating safety norms and obtain a site for himself to manage. He struggles with poor wages, against the pressures of time, hiring cheaper but illegal workers to complete contracts on time, and succeed in keeping his perfectly happy family, happy. The loving atmosphere at home, the prattle of his children and wife are what keep him going through the tough times though the odds are against him.



**Producer:** Gina Gardi  
**Story & Script/Screenplay:** Sandro Petraglia, Stefano Rulli, Daniele Luchetti  
**Director of Photography:** Claudio Colapiccolo  
**Editor:** Mirco Garrone  
**Music:** Franco Piersanti  
**Cost:** Elio Germano, Raoul Bova, Isabella Rossellini, Luca Zingaretti, Stefania Montorsi

**Production Company:** Cattleya SRL, Pizzelle  
 Viale Mazzini 7/8 00162 Rome, Italy  
 Tel: +39 06 307201 Email: karen@cattleya.it  
 Web: www.cattleya.it  
**International Sales:** Celuloid Dreams, 2, rue de Turgot, 75009 Paris, Tel: 01 49 70 03 70  
 Fax: 01 49 70 03 71  
 Email: info@celuloid-dreams.com  
 Web: www.celuloid-dreams.com

**Festivals & Awards:**  
 Premiered and won Best Actor award in Competition (Cannes International Film Festival) May 2010



Daniele Luchetti, born 1968 in Rome, is an Italian director, screenwriter and actor. He began assisting Nanni Moretti in *Bianca* (1983) and *La Motta è Frita* (1985). Luchetti's directorial debut *Domeni Accadrà* (1988), won a David di Donatello for best debut and received a special mention in the Cannes International Film Festival, 1988. His subsequent work *I Portaborse* (1991) was seen as an eerie prediction of the Mani Pulite corruption scandal that broke the year following the film's release. The film won four David di Donatello awards. Luchetti's original theatre spectacle *Sottobanco* was turned into a film *La Scuola* (1995).

### Director's Filmography:

*Julie Box* (feature/1995)  
*Domeni Accadrà* (feature/1988)  
*Le Settimane Della Sindrome* (feature/1990)  
*I Portaborse* (feature/1991)  
*Arriva la bufera* (feature/1993)  
*L'unico Paese Al Mondo* (feature/1994)  
*La Scuola* (feature/1995)  
*I Piccoli Maestri* (feature/1999)  
*12 Pomerigi* (docu/2000)  
*Ginger and Cinnamon* (feature/2003)  
*My Brother Is An Only Child* (feature/2007)



Born in 1936, Koji Wakamatsu came to Tokyo at the age of 17 to become a construction worker as well as a member of the Yakuza. When released from prison, he wrote a book on his experiences. He began working in television in 1959 and became a filmmaker with Nikkatsu in 1963. He founded Wakamatsu Productions in 1965 and was considered a master of Pinku Eiga or Pink films – a genre of softcore pornography – from the 1960s to 1980s. Wakamatsu is also known for giving several aspiring filmmakers – Boromai Takeshi, Genji Nakamura and Kan Mukai – their first breaks.

**Director's Filmography:**

*Circle Sakusen* (feature/1963)  
*Hageshi Onnatachi* (feature/1963)  
*Amal Wars* (feature/1963)  
*Kawaii Hede* (feature/1964)  
*Yuganda Kankei* (feature/1965)  
*The Embryo Hunts In Secret* (feature/1966)  
*Fukushiki* (feature/1966)  
*Skeleton In The Closet* (feature/1965)  
*Vagabond of Sex* (feature/1967)  
*Violated Angels* (feature/1967)  
*Sei Kazoku* (feature/1971)  
*Nureta Sai No Me* (feature/1974)  
*Seishōjo Gōmon* (feature/1980)  
*Pantsu No Ana* (feature/1980)  
*Endless Waltz* (feature/1996)  
*Kenzen Nau Shiku: Aki Satai* (feature/2004)

## Kyatapirā Caterpillar

Director: Kōji Wakamatsu | Japan | 2010 | 35min | Col. / 85 mins

It is the second Sino-Japanese war in 1942 and Lieutenant Kurokawa returns a decorated soldier, after battles in which he rapes, ravages and disembowels the enemy. When he returns, he has lost all his limbs in battle, is deaf and mute, covered in burns and is venerated as a hero by his people. The villagers and his family now turn to watch what Shigeko, his wife, will do. It is expected of her to find pleasure in honouring this brave soldier's sacrifice for Emperor and country. Even though she did not actually fight in the war, Shigeko is as

real a victim of its atrocities as the men on the battlefield. In the village is also an idiot, called the national disgrace, who refuses to participate in this war by contributing to it in any way – either as a soldier or as one who honours returned soldiers – all he does is sit in fields and eats flowers and mocks the participants of war. The film runs on two parallel threads – the story of a soldier and the story of a husband and wife – against a backdrop of war crimes, handicapped veterans, and spousal abuse that depicts the futility of war.



**Producer:** Kōji Wakamatsu  
**Story:** Partly based on the eponymous novel by Edogawa Rampo  
**Script/Screenplay:** Hisako Kurosawa, Oeru Deguchi  
**Director of Photography:** Tomohiko Tsuji, Yoshihisa Toda  
**Editor:** Shūichi Kakesu  
**Music:** Mamoru Ko, Sally Kubota, Yumi Okada  
**Cast:** Shinobu Terajima, Shima Ohnishi, Ken Yoshizawa, Keigo Kasuya, Emi Masuda

**Production Company:** Wakamatsu Productions, Dissidentz International, 52 rue Charlot 75003 Paris, France  
**International Sales:** Dissidentz International, 52 rue Charlot, 75003 Paris, France, Tel: +33 1 427 788 20

Fax: +33 1 427 788 19  
 E-mail: [bdtran@dissidentz-intl.com](mailto:bdtran@dissidentz-intl.com)  
 Web: [www.dissidentz-intl.com](http://www.dissidentz-intl.com)

**Festivals & Awards:**  
 Premiered In Competition (Berlin International Film Festival/Feb 2010)  
 Official Selection & Asian premiere (Hong Kong International Film Festival/April 2010)

# Kokuhaku

## Confessions

Director: Tetsuya Nakashima | Japan / 2010 / 35mm / Col. / 106 mins

*Confessions* is the vengeance-filled story of Yuko Moriguchi, a junior high school teacher whose daughter has been killed. The film begins with the timid teacher standing in front of her class, powerless to tame them as they speak on their mobile phones, shout out to each other, simply unconcerned about the presence of a teacher in their midst. It is her last day at the school as she has resigned following her tragic loss and she begins a monologue about the state of the youth. Though initially lost in the cacophony of the class like a drone, it begins to overwhelm everything else when she begins

to speak of details from her personal life. She reveals herself to be a single mother who is going to quit her job at the end of the month. She is heart broken because she knows two of her own students — Shuya, a science genius and Naoki, a loner — killed her daughter. Her victims are a bunch of delinquent seventh grade students without focus who take sadistic pleasure in schoolyard violence and bullying weaker children. As teenagers, the two cannot be punished, so the teacher takes up the task herself to horrifying effect.



Tetsuya Nakashima was born in 1959 in Fukuoka and attended high school in Chikushino. Nakashima was given the Best Director award at the 2005 Yokohama Film Festival, for his film *Kamikaze Girls* (2004), which followed the success of *After Beautiful Sunday* (1998). Subsequent to these two hits, his later works like *Memories of Matsuko* (2006) and *Paco and the Magical Book* (2008) have made him one of Japan's most successful filmmakers. His 2010 film *Confessions* has been selected as the Japanese entry for the Best Foreign Language Film at the 83rd Academy Awards, 2011.

#### Director's Filmography:

*Natsu Jwan No Otanatachi* (feature/1997)  
*Beautiful Sunday* (feature/1998)  
*Rolling Bomber: Special* (feature/2005)  
*Memories of Matsuko* (feature/2006)  
*Paco and the Magical Picture Book* (feature/2008)



**Producer:** Geri Kowamura

**Story:** based on the book by Kense Minato

**Script/Screenplay:** Tetsuya Nakashima

**Director of Photography:** Shoichi Ato, Atsushi Ozawa

**Editor:** Yoshiyuki Koike

**Music:** Toyohiko Kanabashi

**Production Company:** Confessions Film Partners, Toho Film Production Department, Kurika

**International Sales:** Toho Company Ltd., 1-2-1,

Yuraku-cho, Chiyoda-ku, Tokyo 100-8415

Japan. Tel: +81 3 3591 1221

Fax: +81 3 3591 2414

Email: customer@toho.co.jp

Web: www.toho.co.jp

#### Festivals & Awards:

Japan's official entry for Best Foreign Language Film at the 2011 Academy Awards

Official Selection in Competition (Sitges International Film Festival/Oct 2010)

Official Selection (New York Asian Film Festival/July 2010)

Official Selection (Toronto International Film Festival/Sept 2010)

Won Jury Choice Award (Puchon International Fantastic Film Festival/Oct 2010)



Hitoshi Yazaki was born in 1956 in Kojikazawa, Japan. A pioneer of the Japanese New Wave movement, Yazaki founded a film club to shoot short films with Shunichi Nagasaki while studying screenwriting at University. In 1979 he and Nagasaki (a pioneer on the film score) founded their own production company, and in 1980 Yazaki completed his feature debut *Afternoon Breezes*, which became a Japanese cult classic. His films typically feature young women looking for love. *March Comes in Like a Lion* (1991) was his first commercial feature and a success as was his adaptation of the manga *Strawberry Shortcakes* (2006).

#### Director's Filmography

*Afternoon Breezes* (feature/1980)  
*Sangatsu No Raion* (feature/1991)  
*Nana Wo Tsumu Shōjo To Mushi Wo Korosu Shōjo* (feature/2000)  
*Strawberry Shortcakes* (feature/2006)

## Suito Ritoru Raizu

### Sweet Little Lies

Director: Hitoshi Yazaki | Japan / 2009 / 35mm / Col. / 117 mins

*Sweet Little Lies* is based on the eponymous 2004 novel by Kaori Ekuni. Ruriko, a teddy bear designer and gallery artist is happily married to Satoshi, a technology professional, and to all outward appearances, they seem a couple without problems. But is the issue indifference rather than any conflict that could arise due to their mutual interests? Ruriko and Satoshi basically lead separate lives and meet only at breakfast, on the way out the door. When Satoshi returns, he plays video games in his room and when they need to communicate, even at home they call each other on their

cell phones. They have not had sex for two out of the three years they have been married. Their marriage is as empty as brightly lit vacuous apartment. Eventually both of them begin seeking comfort outside their marriage – Ruriko turns to Haruo, a fan of her work, and Satoshi finds Shio, an old college friend. The couple's indifference to each other allows them to sustain their double lives and continue to deceive each other. And yet, underneath their apparent lack of concern for the state of it, are the affairs just means to provoke each other to care at all?



**Producers:** Dai Miyazaki, Junko Tanabe  
**Story:** Based on the novel by Kaori Ekuni  
**Script/Screenplay:** Kyoko Inukai  
**Director of Photography:** Isao Ishii  
**Editor:** Yoshiyuki Okuhara  
**Music:** Takeshi Senoo  
**Cast:** Miki Nakatani, Nao Omori, Bakura Ando, Mai Kurakawa

**Production Company:** Glory Group Co-production: Broadmedia Studios, Nichion, Pony Canyon  
**International Sales:** Shochiku Co., Ltd. 4-1-1 Tsukiji, Tojoji Bldg. 12th Floor, Chuo-Ku 1048422 Tokyo, Japan. Tel: +81 3 555 016 23. Fax: +81 3 555 015 54. E-mail: [ibd@shochiku.co.jp](mailto:ibd@shochiku.co.jp) Web: [www.shochiku.com](http://www.shochiku.com)

#### Festivals & Awards

Premiered (Karlovy Vary International Film Festival/July 2010)  
 Official Selection – Closing Night film (Japan Outs Film Festival/July 2010)  
 Closing Night film (Singapore Japanese Film Festival/Aug 2010)  
 Official Selection (Yubari International Film Festival/March 2010)

# Railways

## Railways

Director: Yoshinari Nishikori | Japan / 2010 / HD / Col. / 130 mins

Tsutsui Hajime is a 49-year-old company executive in Tokyo who is facing a middle-age crisis. He returns to his small-town childhood home from his big, busy city life on learning that his mother has suffered a sudden collapse. To add to his despondency, a close friend who was left unemployed when the factory he was working in shut down, has died in an accident. Tsutsui reaches a turning point where he must look back on his life and evaluate where he has reached. 'Find work that you love' is the advice his mother gives him, through her

fading health. Tsutsui ponders the track his life has been on and realises he has lived to satisfy societal expectations rather than himself. He decides then to quit his job in Tokyo and pursue his childhood dream of becoming a train operator. Tsutsui must now test his mettle against obstacles such as qualifying for a position that candidates half his age are vying for. And he must face the reality that, just like his job in the city, even a train operator's job, comes with its share of obstacles. But his joy at following his dream spreads to the rest of his family.



Writer and director Nishikori Yoshinari was born in Izumo, Shimane Prefecture's Hirata City in 1962. He began acting while in high school at Shimane Prefectural High School, and initially wanted to be a stage director. He is currently a teacher of the Summer Course in Filmmaking at Shimane Prefecture's Shimane Film Institute. Among Nishikori's films are *Un-nan: The Legend of the Eight-Headed Serpent* (2008), *Miracle Banana* (2006), *A White Ship* (2002), *Will Be There for You* (2000), and *Bugs* (1996).

#### Director's Filmography:

*Un-Nan: The Legend of The Eight-Headed Serpent* (feature/2008)  
*Miracle Banana* (feature/2006)  
*The White Ship* (feature/2002)  
*Will Be There For You* (feature/2000)  
*Bugs* (feature/1996)



Producers: Ishida Kazuyoshi, Koide Masaki, Kitamura Hirotsugu, Ueda Yushi

Story & Script/Screenplay: Nishikori Yoshinari, Emi Ann Yamada, Kobayashi Hirotochi  
 Director of Photography: Yanagida Hiroo

Editor: Kusakabe Mototaka

Music: Yoshimura Ryuta

Cast: Kirih Naki, Yuika Motokariya, Reiko Takashima, Tomoko Naraoka, Takahiro Mura, Isao Hashizume

Production Company: Robot C/O Shochiku Co., Ltd. 4-1-1 Tsukiji Togekai Bldg. 13F, Chuo-ku Tokyo 1048422 Japan. Tel: 81 3 5550 1623. Fax: 81 3 5550 1654. Email: ibd@shochiku.co.jp Web: www.shochiku.com

International Sales: Shochiku Co., Ltd. 4-1-1 Tsukiji Togekai Bldg. 13F, Chuo-ku Tokyo

1048422 Japan. Tel: 81 3 5550 1623. Fax: 81 3 5550 1654. Email: ibd@shochiku.co.jp Web: www.shochiku.com

#### Festivals & Awards:

Premiered in A Window on Asian Cinema (Pusan International Film Festival/Oct 2010)  
 Screened (Cannes International Film Festival (Market)/May 2010)

Official Selection (Hawaii International Film Festival/Oct 2010)

Official Selection (Kinotayo Festival of Japanese Film/Dec 2010)



Takeshi Kitano was born in 1947 in Tokyo, and originally studied to become an engineer. He learned comedy, singing and dancing from famed comedian Senzaburo Fukami and was known as 'Beat Takeshi'. With a friend he formed the comic duo 'The Two Beat' which became popular on Japanese television. Just after *Getting Any?* (1994), Kitano was involved in a serious motorcycle accident. He suffered extensive facial injuries and had to have facial reconstructive surgery. He is also the author of over 50 books, including volumes of film criticism and various novels.

#### Director's Filmography:

*Getting Any?* (feature/1994)  
*Boiling Point* (feature/1990)  
*Fireworks* (feature/1997)  
*Kikujiro* (feature/1999)  
*Brother* (feature/2000)  
*Dolls* (feature/2002)  
*Zatōichi* (feature/2003)  
*Takeshis* (feature/2005)  
*Kanjoan - Banzai!* (feature/2007)  
*Akvesu to Kame* (feature/2008)

## Auto Reiji

### Outrage

Director: Takeshi Kitano | Japan / 2010 / 35mm / Col. / 108 mins

*Outrage* is a ruthless battle for power, where several Yakuza clans vie for the favour of their head family in the Japanese underworld. Rivals seek to rise through the ranks through intrigue, and swearing allegiance to their bosses over sake. The reward is that they go from body tattooed underworld men to slick-suited rulers of the stock market. Sekuchi is boss of the Sannokai, a large organised crime syndicate controlling the entire Kanto region. He issues a warning to his lieutenant Kato and right-hand man Ikemoto, head of the Ikemoto-gumi. Kato orders Ikemoto to bring the unassociated Murase-gumi gang in line, and he immediately delegates the job

to his subordinate Otomo, a mid-level mob boss who runs his own crew of die-hard loyalists. Otomo has a knack for landing the jobs that no one else wants to do. But Otomo's direct loyalties lie with Ikemoto, his gangster-father, an aging gang leader who has formed a formal pact with Murase which has raised the ire of the yakuza chairman. The scheming manifests the musts of loyalty and betrayal. Loyalty also sometimes demands brutal violence and ruthless scheming. And Otomo, determined to survive the dog eat dog world, must watch his step.



**Producers:** Masayuki Mori, Takio Yoshida  
**Story & Script-Screenplay:** Takeshi Kitano  
**Director of Photography:** Katsumi Yanagijima  
**Editor:** Yoshinori Ota  
**Music:** Keiichi Suzuki  
**Cast:** Beat Takeshi, Kippai Shino, Ryo Kase, Tomokazu Miura, Jun Kunimura, Tetta Sugimoto, Takeshi Tsukamoto, Hideo Nakano, Renji Ishibashi, Soichiro Kitamura

**Production Company:** Banda Visual, TV Tokyo, Omnibus Japan, Office Kitano Production  
**International Sales:** Celluloid Dreams,  
 2 rue Turgot, 75009 Paris,  
 Tel: + 33 1 4970 0370 Fax: + 33 1 4970 0371,  
 Email: info@celluloid-dreams.com  
 Web: www.celluloid-dreams.com

**Festivals & Awards:**  
 Premiered in Competition (Cannes International Film Festival/May 2010)  
 Official Selection in A Window on Asian Cinema (Pusan International Film Festival/Oct 2010)  
 Official Selection in Competition (Official Fantastic Panorama Sitges Film Festival/Oct 2010)



# The Tiger Factory

## The Tiger Factory

Director: Woo Ming Jin | Malaysia, Japan / 2010 / HD CAM / Col. / 84 mins

Shot in a semi-documentary format with a hand-held camera that follows the protagonist around, *The Tiger Factory* tells the story of 19-year-old Malaysian girl Ping. Ping tries to save up enough money in order to be able to pay human traffickers to finally leave for what she imagines will be a better life working in a car parts factory in Japan. She currently lives with her aunt, Madame Tien, who works her to the bone stuffing her between two jobs. Ping must artificially inseminate pigs on a farm and wash dishes in a seedy restaurant every day but she stomachs the indignity of both

tasks keeping her goal in mind. Her aunt runs a ruthless baby racket in which she involves guleless Malaysian girls like Ping and pairs them off with illegal Burmese workers, selling the resulting babies for a profit to childless couples. Ping needs the extra cash and agrees to be impregnated and is subsequently told the baby has died. Thus unwittingly incorporated into the scam, desperate Ping agrees to attempt it a second time. She is on the verge of losing all she hoped for when she makes an unlikely friend who helps her escape.



Woo Ming Jin was born in 1976 in Malaysia and is today considered one of Malaysia's most promising talents. His first film *Monday Morning Glory* (2005) screened at the Berlin and Locarno International Film festivals, while his second *Elephant and the Sea* (2007) won awards in Torino, Cinema Digital Seoul, Portugal and Spain festivals. *Woman on Fire Looks For Water* (2009) was screened at the Venice and Rotterdam International Film Festivals. Woo Ming Jin is known for his intimate and slice-of-life films and for his workaholic volume of short, digital and feature films. *The Tiger Factory* is his fourth feature.

#### Director's Filmography:

*Monday Morning Glory* (feature/ 2005)  
*It's Possible Your Heart Cannot Be Broken* (short/2005)  
*Salon* (feature/2006)  
*Elephant and the Sea* (feature/ 2007)  
*Blue Roof* (short/2007)  
*Kurus* (television/2008)  
*Woman on Fire Looks For Water* (feature/ 2009)  
*15 Malaysia* (docu/2009)



**Producers:** Kohei Ando, Yuko Kato, Woo Ming Jin, Edmund Yeo

**Story & Script/Screenplay:** Woo Ming Jin, Edmund Yeo

**Director of Photography:** Chun Hung Wan

**Editor:** Kenny Chua, Edmund Yeo

**Sound:** Cheong Pau San, Kenny Chua

**Cast:** Fui Mun Lai, Pooi Chua, Susan Lee, Rm Nui Chung, Loh Bak Lai

**Production Company:** Greenlight Pictures,  
 8 Jalan Tengku, Ampuan Zabedah, J9/9,  
 Seksyen 9, 40100, Selangor, Malaysia.  
 Tel: +6 012 200 3885

Email: greenlightpicture@gmail.com

Web: www.greenlightpicture.com

**International Sales:** Greenlight Pictures,

8 Jalan Tengku, Ampuan Zabedah, J9/9,

Seksyen 9, 40100, Selangor, Malaysia.

Tel: +6 012 200 3885

Email: greenlightpicture@gmail.com

Web: www.greenlightpicture.com

#### Festivals & Awards:

Premiered in Director's Fortnight (Cannes International Film Festival/May 2010)



Born in Argentina in 1960, Fabián Hofman graduated as a photographer from the New Bloomfield School of Design, Israel (1982). He received two scholarships (1981, 1982) from the Helena Rubinstein Foundation. In 1983 he returned to Buenos Aires, getting the Coca Cola in Science and Arts photography award. In 1994 he got the Rockefeller Foundation, McArthur Foundation and Fundación Antorchas grant. In 1996 he received a fellowship from the Argentinean National Fund for the Arts and moved to Mexico City. Since 1998 he has been Academic Director of the Centro de Capacitación Cinematográfica and is Project Chairman of New Technologies.

**Director's Filmography:**  
*Pachito Flek* (feature/2001)  
*Los Fero* (docu/1994)

## Te Extraño

### I Miss You

Director: Fabián Hofman | Mexico, Argentina / 2010 / 35 mm / Col. / 96 mins

It is 1970 in Argentina and the era of a ruthless dictatorship. Javier, 15, is a high-school student who dotes on and looks up to his older brother Adrian, who serves in the army and leads a pack of dissidents. Adrian is everybody's favourite – he makes people laugh, he is charming, and is even the only lasting memory his Alzheimer-ridden grandmother remembers when she confuses Javier for his brother. After the military takeover, the atmosphere is tense and the family hopes the search for dissidents will not lead them to Adrian. However, when Adrian disappears one day,

Javier is sent away to live with relatives in Mexico. To Javier, Adrian's disappearance comes as a blow given how much he idolises and hero-worships him. He is ridden with guilt for having escaped when Adrian the favourite is the one in danger. He holds dear his brother's ideals, balancing his admiration for him with his conflicting jealousy of him. Javier uses his brother's deep sense of purpose to question his own place in the world and discover his own values that will give him a sense of belonging. The film is based on the true story of two brothers coming of age in Argentina.



**Producers:** Fabián Hofman, Cristian Pauli, Eduardo Yedín

**Story & Script/Screenplay:** Diana Cardozo

**Director of Photography:** Alberto Anaya

**Editor:** Miguel Schwedinger

**Music:** Hermanos Rincón

**Cast:** Fermín Volcuff, Martín Slpák, Luis Zembrowski, Susana Pampín, Alvaro Guerrero

**Production Company:** Filme Producciones, Filme Producciones, S.A. de C.V. Benito Juárez 35-8, Col. Del Carmen, 4100. Tel: (52-55) 5659 5809.

Email: fabianho@yahoo.com.mx

**International Sales:** Latinofusion, Parque de las Estrellas 2755,

Jardines del Bosque, C.P. 44510, Guadalupe Jalisco, Mexico.

Tel: (5233) 3123 2738, (5233) 3647 3705

Fax: (5233) 3647 3714

Email: latinofusion@latinofusion.com.mx

**Festivals & Awards:**

Official Selection (San Francisco Jewish Film Festival/Aug 2010)

Official Selection (Seattle International Film Festival/June 2010)

Official Selection (Montreal World Film Festival/Sept 2010)

Official Selection (Los Angeles Latino International Film Festival/Aug 2010)

Official Selection in Generation (Berlin International Film Festival/Feb 2010)

# Bardsongs

## Bardsongs

Director: Sander Francken | Netherlands / 2010 | HD CAM / Col. / 93 mins

*Bardsongs*, a feature of three separate segments – *Knowledge for Life*, *The Plastic Collector* and *Father, Daughter, and Dzo* – propagates a universal commonality across cultures through oral tales and music. Sander Francken asked folk story tellers to compose fresh tales based on a folk tale from an older era, selected by the director. *Knowledge for Life* is the story of a student of the Koran in the medieval city of Djenna, West Africa, who is asked to find the answer to the question 'What is the largest part of all Knowledge?' After a seven-day quest, he understands the simple, but impressive

answer that he failed to find. In *The Plastic Collector*, Sahir and his father are garbage collectors in Jodhpur, India. The father is never provoked to curse fate, despite his circumstances. The unfolding story reveals his wisdom. In *Father, Daughter, and Dzo*, Sonam lives with his daughter in Ladakh, and undertakes a journey to sell his dzo. On the way, Sonam takes the advice of every passer-by on how to travel, how to treat his dzo, how to get to the monastery, etc., until his daughter is exasperated. Sonam realizes the only person he never listens to, is himself.



Sander Francken was born 1952 in Netherlands. He has been writing, directing and producing films since the late 1970s. He has directed four feature films, 25 short films, three telemovies, TV drama series, and numerous documentaries. He has been the recipient of three Golden Calves and various national and international awards. He founded Sander Francken Films (SFF) in 1986 to produce both documentaries and feature films. He is best known for directing the pilot and a few episodes of the highly popular *Called To The Bar* (1992) for television. He is also a guest lecturer at universities and film schools.



### Director's Filmography:

*Video & Julia* (feature/1979)  
*De Oplossing* (feature/1984)  
*Een Gova! Apart* (feature/1985)  
*Eloker* (feature/1989)  
*Stroomopwaarts* (feature/1991)  
*Stein Hours* (TV feature/1995)  
*Papa's Song* (feature/1999)  
*Fighting Weapons for Development* (docu/2001)  
*Bomb Briefing* (Dramatic reconstruction/2004)  
*Dealing and Wheeling in Small Arms* (docu/2007)

**Producer:** Sander Francken

**Screen & Script/Screenplay:** Joost Schrickx

**Director of Photography:** (Knowledge for Life)

Melle Van Essen, (*The Plastic Collector*) Bert

Pol, (*Father, Daughter, Dzo*) Sal Kroonenberg

**Editor:** Gys Zevenbergen

**Music:** Afel Bocoum (*Knowledge for Life*), Sahir

Khan (*The Plastic Collector*), Morup Namgyal

(*Father, Daughter, Dzo*).

**Cast:** (Knowledge for Life) Kolada Bocoum,

Abis Blancoro, Fatoumata Camara, Afel

Bocoum, Kosis Farako, Tiento (*The Plastic*

*Collector*) Dharamender Singh, Kishan Soni,

Rashna Bano, Uttam Gehlot (*Father, Daughter,*

*Dzo*) Tsewang Spalgon, Deachen Yangdol

**Production Company:** SF Film, Film Europa,

Brnická 209 142 00 Praha 4 Česká Republika

Tel: +420 739 592 040

E-mail: lamperova@filmeurope.eu

**International Sales:** Film Europa,

Brnická 209, 142 00 Praha 4, Česká republika,

Tel: +420 739 592 040.

E-mail: lamperova@filmeurope.eu

### Festivals & Awards:

Premiered in Another View (Karoly Vary

International Film Festival/July 2010)

Official Selection (Carthage International Film

Festival/Oct 2010).

Official Selection (Chert Film Festival/Oct 2010)



Stephen Sinclair was born in Auckland in 1956, studied at Westlake BHS and graduated with a BA in Maori studies from Auckland and Victoria Universities in 1979. He is a playwright, screenwriter and poet. His plays deal with tensions of race and culture and he is a well-published poet and children's author. He worked as a researcher for the Maori studies department for two years, and subsequently as a translator of Maori manuscripts for National Archives. Stephen helped establish Tao Tahi, the first Pacific and Maori Theatre Company. He has a screenwriting collaboration with Fran Walsh and director Peter Jackson.

**Director's Filmography:**

*Ride* (feature/2004)  
*Lord of the Rings: The Two Towers* –  
 screenwriter (feature/2003)  
*Braindead* (feature/1993)

## Russian Snark

### Russian Snark

Director: Stephen Sinclair | New Zealand / 2010 / 35mm / B&W and Col. / 78 mins

Misha was once a celebrated filmmaker who has now fallen into obscurity. He believes the fault more likely lies with the country in which he lives than with any lack in himself as a filmmaker. He vows to leave this country of unappreciative audiences and find some that can understand how great he truly is. Along with his wife Nadia, he sets sail from Russia in a tiny lifeboat and drifts across the Atlantic ocean, only to arrive in New Zealand. Convinced the life of fame and acclaim that is owed to him is at hand, he sets out making films, only to soon realize that New Zealand is equally indifferent

to his talent as Russia was. He plods on with his experimental work, ignoring his wife who desperately wants him to find some more practical mode of employment. Disheartened at the lack of enthusiastic feedback, and the discouragement from his wife, he falls into a depression. As he withdraws from the outside world, he becomes introverted and his obsession with making the acclaimed film becomes a madness. He has a chance encounter with a Polynesian woman, Roseanna, which brings him revelations that save him from the ultimate act of self-destruction.



**Producer:** Liz D'Flore  
**Story & Script/Screenplay:** Stephen Sinclair  
**Director of Photography:** Steve Loffy  
**Editor:** Wayne Cook, Paul Maxwell  
**Music:** Steve Galligher, David Long  
**Cast:** Stephen Papps, Elena Stajko,  
 Stephanie Tauwhiri, Te Vaimarie Kessel

**Production Company:** Godzone Snark  
 Productions Ltd., Unit 6G - 469 Rosebank  
 Road, Avondale, Auckland 1026, New Zealand.  
 Tel: +64 (9) 950 3910. Fax: +64 (9) 950 3908  
 Email: lz@godzone.co.nz  
 Web: www.godzone.co.nz  
**International Sales:** Godzone Snark Productions  
 Ltd., Unit 6G - 469 Rosebank Road,  
 Avondale, Auckland 1026, New Zealand.

Tel: +64 (9) 950 3910. Fax: +64 (9) 950 3908  
 Email: lz@godzone.co.nz  
 Web: www.godzone.co.nz

**Festivals & Awards:**

Nominated for six awards – best director,  
 best actor, best actress, best supporting  
 actress, best music, best VFX (Garnes New  
 Zealand Film and TV Awards/Sept 2010)

# En Ganske Snill Mann

## A Somewhat Gentle Man

Director: Håns Petter Moland | Norway / 2010 / 86 min / Col. / 107 mins

Ulrik is a mild-mannered convict who leaves jail after serving a 12 year prison sentence, after receiving a friendly farewell by a prison guard. All he wants is a quiet life but if the possibility for vengeance against the man who testified against him should arise, he is not one to turn it down. He is a slow man looking for a normal life and he goes looking for a job and a place to live. He appears happy to get along with everyone and he easily gets a basement apartment and finds a job as an auto mechanic. His former crime boss Jansen took care to see that Ulrik's

ex-wife regularly received money, and Ulrik now needs to pay him back. He however prefers to kill him and settle that account. But appearances prove deceptive and Ulrik is mired in events that suck him into complex situations. Not the least of his problems is his landlady who tries to have a romp with him every evening when she brings him his dinner. His wife offers him a quickie, and the garage clerk offers him sex as gratitude for his taking care of her abusive husband. Not a quiet life he imagined at all.



Håns Petter Moland was born in 1955 in Oslo, Norway. He studied film at the Emerson College, USA before returning to Norway where he began directing TV commercials. Håns Petter has been awarded prizes for his commercials at all major festivals, including Cannes, before he made his feature debut in 1993 with *The Last Lieutenant*. His *The Beautiful Country* (2004) was selected in Competition and his *Regnskap* nominated for a Golden Bear at Berlin International Film Festival. *United We Stand* won awards at several major international festivals. He is known for his friendship and collaboration with Swedish actor Stellan Skarsgård.

#### Director's Filmography:

*Secondhandanten* (feature/1993)  
*Zero Kelvin* (feature/1996)  
*Aberdeen* (feature/2000)  
*The Beautiful Country* (feature/2004)  
*United We Stand* (short/2005)



**Producers:** Finn Gjørdum, Stein B Kvæ  
**Story & Script/Screenplay:** Kim Fupz Aakesson  
**Director of Photography:** Philip Gøgsård  
**Editor:** Jens Christian Fodstad  
**Music:** Halfdan E  
**Cast:** Stellan Skarsgård, Bjørn Fjberg, Gard Eidsvold, Jonann Kjellsby, Bjørn Sundquist, Jan Oigarden

**Production Company:** Paradox Produksjon AS,  
 Fossum, 24 A N-0651 Oslo.  
 Tel: +47 22 80 95 20 Fax: +47 22 80 95 21.  
 Email: filmspost@paradox.no  
**International Sales:** TrustNordisk, Fimbyen 22,  
 DK-2650 Hvidovre.  
 Tel: +45 3666 8788 Fax: +45 3677 4448  
 Email: info@trustnordisk.com  
 Web: www.trustnordisk.com

#### Festivals & Awards:

Nominated, Golden Bear (Berlin International Film Festival/Feb 2010)  
 Official Selection (Melbourne International Film Festival/July 2010)  
 Official Selection (Helsinki International Film Festival/Sept 2010)  
 Official Selection (Rio De Janeiro International Film Festival/Sept 2010)  
 Official Selection (Milwaukee Film Festival/Oct 2010)  
 Official Selection (Mil Valley Film Festival/Oct 2010)



Javier Fuentes-León was born in Peru in 1968. He is a medical doctor and received a scholarship to pursue MFA in film directing at California Institute of the Arts. His short film *Rooms* (1997) received an award from the National Film Board of Peru. In 1998, Javier began working in film and TV in the USA. He began writing *Contracorriente* in 2003 under the mentorship of John August and John Cooper. He received a scholarship from the Fundación Carolina, Spain to attend their screenwriting lab in 2006, where he finished it under the mentorship of Lucrecia Martel and Vicente Leñero.

#### Director's Filmography

*Rooms* (short / 1997)

*Gemini* (short / 1999)

## Contracorriente

### Undertow

Director: Javier Fuentes-León | Peru, Columbia / 2009 / Super 35mm / Col. / 100 mins

Miguel is a much-loved, handsome fisherman in the small seaside village of Cabo Blanco, on the Northern coast of Peru, where the close-knit community is rooted in a conservative and religious culture. He is married to Mariela, a beautiful young girl who is 7-months pregnant with his first child. They form a picture-perfect couple in the tiny town. And yet, Miguel has been living a double life, harbouring a secret that would have terrible repercussions if revealed – he has been having an affair with another man: Santiago, a painter who is ostracized by the community for being

agnostic and openly homosexual. When Santiago is dragged underwater by the strong undertow of the Ocean and drowns, he is unable to pass on peacefully to his resting place. Santiago haunts the town as a ghost looking for peace, and it is now upto Miguel to look for his body and bury it according to religious rituals. But to do so would invite the attention and censure of the town. Miguel is now faced with a difficult choice – either sentence Santiago to eternal torment, or reveal their relationship to Mariela and the entire village. Miguel must now face the consequences of his actions.



**Producers:** Javier Fuentes-León, Rodrigo Guerrero

**Story & Script/Screenplay:** Javier Fuentes-León

**Director of Photography:** Mauricio Vidal

**Editor:** Roberto Benavides Espino,

Philip J Bartel

**Music:** Selma Mutal Varmaulan

**Cast:** Tatiana Astengo, Manolo Cardona, Cristian Mercado

**Production Company:** El Calvo Films, 1571 Alivo Way, Apt. B, Los Angeles, United States. Tel: 1 323 688 0468 Fax: 1 323 688 0468 Email: elcalvo@earthlink.net

**International Sales:** New American Vision, 137 N Larchmont Blvd, 606 Los Angeles, CA 90004, Tel: 323 4693636 Fax: 323 906 4012 Email: films@newamericanvision.com

**Web:** [www.newamericanvision.com](http://www.newamericanvision.com)

#### Festivals & Awards:

Won, World Cinema Audience Award Dramatic (Sundance International Film Festival/ Jan 2009)

Won, Sebastiane Award for Best LGBT Film (San Sebastian International Film Festival/Sept 2009)

Won, Audience Award in Official Competition (Cartagena International Film Festival/Feb 2010)

Won, Audience Award in IberoAmerican Competition (Miami International Film Festival/ March 2010)

Won, Audience Award in Festivalissimo (Montreal Latin American Film Festival/April 2010)

Won Audience Award (Chicago Latino Film Festival/April 2010)

# Anacbanua

## The Child of the Sun

Director: Christopher Q. Gozum | Philippines / 2009 / HDV / Col. / 104 min

When Umaanlong, a Western-educated poet with a middle-class upbringing, returns to his homeland in the Pangasinan region, he is reintroduced to his spiritual and cultural past. When he falls ill with a lingering mental and physical fever, the Musia or Muse, tends him back to health by performing various rituals to appease the Pangasinan nature spirits who inhabit the picturesque landscape. While asleep, Umaanlong spirit leaves his body to traverse Pangasinan's history and landscape along with an Ogaw (a child guide) who leads him to a space of innocent discovery. His soul undergoes a painful process of transformation, likened to

the fermentation of fish sauce, the baking of bricks or the curing of meat, which is deemed necessary for purification before he, as the chosen one, can serve his people (*katocan*). By undergoing this spiritual journey, Umaanlong restores his connection to water (*darium*), land (*uma*) and people (*katocan*). Thus understanding his lineage from a long line of poets, storytellers and healers, Umaanlong returns to the real Westernised world, with the spiritual subtext of his art restored. Merged with Musia in a higher state of Being, Umaanlong is able to offer his gift to humanity with a greater sense of purpose.



**Producer:** Christopher Q. Gozum  
**Story & Script/Screenplay:** Christopher Q. Gozum  
**Director of Photography:** Joni Gutierrez  
**Editor:** Christopher Q. Gozum  
**Music:** Ran Krilan, Moby  
**Cost:** Lowell Conales, Cheryl Ramos, Tristan Aquino

**Production Company:** Sine Caboloan.  
 Email: christopher\_gozum@yahoo.com  
**International Sales:** Sine Caboloan.  
 Email: christopher\_gozum@yahoo.com

**Festivals & Awards:**  
 Official Selection (Filipino American Cine Festival, San Francisco/Nov 2009)  
 Won, Best Director-local & Lino Brocka Award (Cinemanila International Film Festival/Oct 2009)  
 Nominated, Gawad Urian Award for best cinematography and best screenplay (April 2010)  
 Screened (Cinamalaya: Philippines Independent Film Festival/July 2010)  
 Korean premiere (Jeonju International Film Festival/April 2010)



Christopher Gozum was born in 1976 in the Central Pangasinan Province of Bayambang, Philippines. He completed his MA in Theatre Arts from the University of the Philippines and is an alumnus of the class of 2006 of the Asian Film Academy Literary Programme in directing and short film production. He won two Palanca awards for his plays *War Booty* and *The Pasyon of Pedro Calosa* (2001) and the *Tayug Colorum Uprising of 1931* (2002). He won the Ismael Bernal Award for Most Outstanding Young Filipino Filmmaker for *Surreal Random MMS texts for a Mother, a Wife, and a Sister Who Longs For You* (2008).

#### Director's Filmography:

*The Calling* (short/2006)  
*Surreal Random MMS texts for a Mother, Sister and a Wife who longs for you*  
*Landscape with Figures* (short/2008)  
*The Independence Mission* (feature/2004)  
*The Pilgrim's Journey* (feature/2006)



Manoel de Oliveira, born in 1908 in Oporto, Portugal, is 102 years old and the world's oldest active filmmaker. He made his first film as an amateur in 1931 and then spent the next few years running his father's light fixture factory and driving racing cars. He had made only two features by 1970. He initially used film as a medium for cataloguing theatre. He became more prolific during Portugal's carnation revolution and made more than half his filmography after he turned 80.

#### Director's Filmography:

*Douro, Falsa Flúvia* (docu/1931)  
*Anki Bóbo* (feature/1942)  
*Acto de Primavera* (feature/1953)  
*Berlinda ou a Virgem Mãe* (feature/1975)  
*Francisca* (feature/1981)  
*Vista ou Memórias e Confissões* (feature/1982)  
*Le Soulier de Satin* (feature/1985)  
*Mon Cas* (feature/1985)  
*Os Canibais* (feature/1988)  
*Non!*, ou *A Vã Glória de Mandar* (feature/1990)  
*A Divina Comédia* (feature/1991)  
*O Convento* (feature/1995)  
*Inquietude* (feature/1998)  
*Christopher Columbus, The Enigma* (feature/2009)  
*Eccentricities of a Blonde-haired Girl* (feature/2006)  
*Bella Toujours* (feature/2006)  
*Magic Mirror* (feature/2005)  
*The Fifth Empire – Yesterday as Today* (feature/2004)

## O Estranho Caso de Angélica

### The Strange Case of Angelica

Director: Manoel de Oliveira | Portugal, Spain, France, Brazil | 2010 / 35mm / Col. / 97 mins

Isaac is an amateur photographer who lives in a boarding house in the northern Portuguese town of Regua. He is a Sephardic Jew who loves the radio, poetry and the old-fashioned countryside. One rainy night, he is roused from his sleep and brought to an estate where he is commissioned to photograph one last image of the family's deceased daughter. The beautiful girl lies dead, a few days after her wedding, and is dressed in her wedding gown. The family treats Isaac with suspicion once they realise he is a Jew. They gather in the living room, grieving as they watch

Isaac photograph Angelica, who is draped upon a chaise longue. When Isaac peers at Angelica through his lens, she opens her eyes and appears to smile — just for him. The young photographer is bewildered but as the night unfolds, he begins to fall in love with the dead girl he is photographing. When he develops his photographs, he finds that she is still alive in them, and moving. The presence of the spectre brings him to life and his dreams come to life. The dead girl's religiously opposed family and his landlady fail to understand what is happening.



**Producers:** François d'Armentières, Renata de Almeida, Maria João Mayer, Luis Miñano  
**Story & Script/Screenplay:** Manoel de Oliveira  
**Director of Photography:** Sabine Lanceln  
**Editor:** Valérie Loiseleux  
**Music:** From the music of Chopin  
**Cast:** Pilar López de Ayala, Leonor Silveira, Filipe Vargas, Ricardo Trêpa, Luís Miguel Cintra, Ana Maria Magalhães, Isabel Ruth

**Production Company:** Filmes do Tejo, Av. Da Liberdade, 85, 3º, Lisboa 1250-140 Lisboa.  
 E-mail: mariajoaomayer@filmstejo.pt  
 Web: www.filmstejo.com  
 Co-productions: Eddie Beets S.A.,

Les Films de l'Après-midi, Ministère de Culture, Radiotelevisão Portuguesa (RTP)  
**International Sales:** Pyramide International, 6, Rue du Chevalier de Saint-George 75008 Paris, France Tel: +33 (0)1 42 96 02 20  
 Email: yoann@pyramidefilms.com  
 Web: www.pyramidefilms.com

#### Festivals & Awards:

Premiered (Cannes International Film Festival/ May 2010)  
 Official Selection (Karlovy Vary Film Festival/July 2010)  
 Official Selection (Eras New Horizons Film Festival/July 2010)  
 Official Selection (Melbourne International Film Festival/Aug 2010)



# Autobiografia Lui Nicolae Ceausescu

## The Autobiography of Nicolae Ceausescu

Director: Andrei Ujica | Romania / 2010 / 35mm / B&W and Col. / 180 mins

In the heavily researched and archive-supported documentary *Autobiography of Nicolae Ceausescu*, Andrei Ujica's aim does a Truman Show-like biopic – by taking making the audience be present in the life of former president Nicolae Ceausescu. The film is the last instalment in the trilogy that began with *Videograms of a Revolution* and *Out of the Present*. Thus the film is part documentary and not-entirely fiction. It is a feature composed of actual footage of the life of the Ceausescu that is sewed together to tell a story. Rare footage such as that of a lone parliamentarian trying to protest Ceausescu's dictatorship being booed and

shouted out in Parliament feature throughout the film. Ujica did not shoot for the film. He sat through thousands of hours of archival material including amateur and professional footage to find appropriate shots and wove it together into this reconstructed historical narrative. He also gained access to Ceausescu's home movies – on holidays at home and abroad, in the mountains, at the seaside, hunting etc. The viewpoint is that of an outsider. Ujica, unseen, travels along with Ceausescu on his life's journey.



Andrei Ujica was born in 1951 in Timișoara, Romania. He graduated in Literature and began making films in 1990. His first documentary *Videograms of a Revolution* (1992) was co-directed with Harun Farocki, and became a landmark on the relationship between politics and the media. His second film in the trilogy dedicated to the end of Communism was *Out of the Present* (1995), which told the story of cosmonaut Sergei Krikalev, who was aboard the space station Mir while the Soviet Union ceased to exist. He made two commissioned works for Fondation Cartier: *2 Pasolini* (short, 2000) and *Unknown Quantity* (2005).

#### Director's Filmography:

*Videograms of a Revolution* (docu/1992)  
*Out of the Present* (docu feature/1995)  
*2 Pasolini* (short, 2000)



**Producers:** Velvet Moraru  
**Story & Script/Screenplay:** Andrei Ujica  
**Director of Photography:** Andrei Ujica  
**Editor:** Dana Burescu  
**Sound:** Dana Burescu  
**Cast:** Nicolae Ceausescu

#### Festivals & Awards:

Screened in Out of Competition  
 (Cannes International Film Festival/May 2010)  
 Official Selection (Munich International Film  
 Festival/June 2010)

**Production Company:** SO Icon Productions  
 SRL, 23 Plantelor street, Sector 2, Bucharest,  
 Romania.

Tel: +4 021 314 82 25. Fax: +4 021 311 13 67.  
 Email: velvetmoraru@yahoo.com

**International Sales:** Mandragora International,  
 Bénédicte Vincent,  
 27 Avenue de l'Opéra, 75001 Paris.  
 Tel: +33 6 53 65 74 52  
 Email: benedice@mandragora-sales.com



Alexei Popogrebsky was born in 1972 in Moscow. He is the son of screenwriter Pyotr Popogrebsky. He graduated from Moscow State University with a degree in Psychology in 1994. He began to collaborate on films with his friend Boris Khebnikov and they made their first short documentary *Tricky Frog* in 2000. Their debut feature film *Koktebel* won a FIPRESCI award at the Berlin International Film Festival and screened at Cannes International Film Festival, 2004. Alexei found the inspiration for *How I Ended This Summer* from the diaries of N.V. Piregin, written in 1912, which he had read as a fourteen-year-old.

**Director's Filmography:**  
*Tricky Frog* (docu/2000)  
*Koktebel* (debut feature/2003)  
*Simple Things* (short/2007)

## Kak Ya Provel Etim Letom

### How I Ended This Summer

Director: Alexei Popogrebsky | Russia / 2010 / 35mm / Col. / 124 mins

Sergei is an experienced meteorologist who is just a few months away from leaving his long-occupied post at the research station. Pavel is a cocky, over-confident recent college graduate who arrives at the station in the hope of being able to learn from Sergei's years of experience. The duo are spending months in isolation at a research base that was once of considerable strategic importance on the Eastern tip of Russia but which is now all but abandoned. Sergei's years of duty in this icy wasteland are coming to an end and he is losing his motivation in these ruins. Pavel receives

an important communication on the radio and is still figuring out how to tell Sergei when misplaced youth, the swagger of confidence and immaturity leads to a series of lies, mutual suspicion and distrust that begin to vitiate the atmosphere. In the desolation of the Russian arctic, the two are forced to reach out and rely on each other. The two find ways to work together, forgive and trust each other. The film is inspired by the diaries of N.V. Piregin who accompanied Russian explorer Georgio Sedov on his fateful attempt to reach the North Pole in 1912.



**Producers:** Roman Borisevich, Alexander Kushaev  
**Story & Script / Screenplay:** Alexei Popogrebsky  
**Director of Photography:** Pavel Kostomarov  
**Editor:** Ivan Lebedev  
**Music:** Dmitry Kabanov  
**Cast:** Grigory Dobrygin, Sergei Puskepalis

**Production Company:** Koktebel Film Company,  
 Chukun Tupik 5-36, RUS-127208 Moskva  
 Tel.: +7 326 5626477. Fax: +7 495 9642098.  
 Email: p.d.s@mail.ru  
**International Sales:** Bavaria Film International,  
 Bavariafilmplatz 7, D-82031 Geiselgasteig  
 Tel.: +49 89 64992668. Fax: +49 89 64993720.  
 Email: international@bavaria-film.de

**Festivals & Awards:**  
 Nominated for Golden Bear and Won Silver Bear for Best Actor & for Outstanding Artistic Contribution in Competition (Berlin International Film Festival/ Feb 2010)  
 Won Award of the Federal Office & FIPRESCI prize (Go East Festival of Central & Eastern European Film/ 2010)  
 Honorable Mention (Sydney International Film Festival/ July 2010)  
 Official Selection (Toronto International Film Festival/ Sept 2010)  
 Official Selection (New Directors/New Films/ Mar-Apr 2010)  
 Official Selection (San Francisco International Film Festival/ Apr-May 2010)  
 Official Selection (Karlovy Vary International Film Festival/ July 2010)  
 Official Selection (Sarajevo International Film Festival/ July 2010)

# Chyonny Baran

## Black Lamb

Director: Roman Khushch | Russia / 2010 / 35 mm / Col. / 88 mins

A shepherd's family in the Caucasus mountains inherits a car wash in Moscow. Eager to make a fresh start in life, they leave behind the pastures of the mountains

and migrate to the city. Friendly, warm and keen to make friends they find themselves rejected by the city people for their ways of life.



Born in Kharkov, Russia 1960, Roman Khushch graduated from VGIK (All Russian State Institute of Cinematography) in 1981 and completed higher courses for scriptwriters and directors from VKSR in 1998.

**Director's Filmography:**  
Lucky (feature 2005)



**Producer:** Eugena Zibov  
**Story & Script/Screenplay:** Roman Khushch  
**Director of Photography:** Victor Shestoporov  
**Editor:** Julia Barakova  
**Music:** Ljova (Lev Zhurbin)  
**Cast:** Elgudzha Burduly, Vladimir Ilyin, Karen Boddéov, Olga Beshulya

**Festivals & Awards:**  
Official Selection (Queense International Film Festival/Oct 2010)

**Production Company:** Zarski films, A Vyvulsko  
12-1, LT-2006 Vilnius, Lietuva 12-1, LT-2006  
Vilnius, Lithuania  
Tel: +370 5 2850005, 2803784.  
Web: www.maloferas.lt



Sherman Ong, born 1977 in Malaysia, is a Singapore-based filmmaker, photographer, visual artist and educator. His films have won awards in Singapore, Hong Kong, Greece, Italy, Indonesia and Malaysia. He is an alumnus of the first Berlinale Talent Campus 2003 and has premiered works at various international film festivals. He has participated in visual arts exhibitions in Jakarta, Lithuania, Australia. He has participated in a group exhibition in Singapore, Melbourne, Jakarta, Hanoi, Stuttgart and Berlin under the Goethe Institut ArtConnections Project. In 2010, he was commissioned by International Film Festival Rotterdam's Forget Africa to make *Memories of a Burning Tree*.

**Director's Filmography:**

*Memories of a Burning Tree* (feature/2010)

*Hasbi* (feature/2008)

*Wanita Yang Berani* (feature/2003)

## Kumbukumbu Za Mti Uunguao

### Memories of a Burning Tree

Director: Sherman Ong / Singapore, Tanzania, Netherlands, Malaysia / 2010 / HD CAM / Col. / 86 mins

*Memories Of A Burning Tree* is an improvisatory narrative about a man called Smith who comes to Dar-es-Salaam to look for his mother's grave and to tie up some loose ends. On the way, he meets Link, a tourist guide, who agrees to help him. As they begin their journey along this road-trip, they are offered help by Abdul, a grave digger, and Toatca, a metal scavenger who has found some metal in the graveyard, is always angry and walks around with a metal bar as though he is just spoiling for a fight. Smith realises each of the characters are themselves searching for the answers to their individual journeys. Miriam Emanuel,

Toatca's girlfriend, seems to be on an eternal and frustrating quest for a job. They also encounter Mariam Rashid, the foodseller, who will only agree to serve them through the jail-like bars of her shop window that conceal everything but her eyes in order to fend off unwanted marriage proposals from men. Intermittent readings of poems by Shaaban Roberts intersperse the characters' journeys, all of whom are on their individual searches that eventually lead them to realise that this is a never-ending journey of dreams, possibilities and disappointments.



**Producers:** Sherman Ong, Gerjan Zuihof

**Story & Script/Screenplay:** Sherman Ong, Peter Mbwaga, Naomi Hamis Mtingwa

**Director of Photography:** Sherman Ong

**Editor:** Ming An, Kent Chan

**Music:** The 'Tribute to Madonna' gang

**Cast:** Smith K. Kimaro, Link Reuben, Abdul Khalfan Malika, Khalid Saleh Bilal, Mariam Rashid, Grace Mathayo, Miriam Emanuel, Raheli Augustino

**Production Company:** 13 Little Pictures

Email: bthiam@gmail.com Tel: +65 9768 9986

Web: 13littlepictures.wordpress.com

**International Sales:** 13 Little Pictures

Email: bthiam@gmail.com Tel: +65 9768 9986

Web: 13littlepictures.wordpress.com

**Festivals & Awards:**

Premiered (International Film Festival, Rotterdam /Jan 2010)

Official Selection (Göteborg International Film Festival/Jan 2010)

Official Selection (Hong Kong International Film Festival/Mar 2010)

Screened in Asian Film Competition (Singapore International Film Festival 2010/April 2010)

Official Selection (African, Asian & Latin American Film Fest, Milan/March 2010)

Official Selection (Durban International Film Festival 2010/July 2010)

Official Selection (Montreal World Film Festival/Sept 2010)

Screened in Competition (Rome Asian Film Festival 2010/Oct 2009)

# Themba - A Boy Called Hope

## Themba - A Boy Called Hope

Director: Stefanie Sycholt | Germany, South Africa / 2010 / 35mm / Oct. / 108 mins.

Themba is a 12-year-old Xhosa boy who lives on the Eastern Cape of South Africa with his sister and mother, Mandisa — a tea-plantation worker who can barely make ends meet. Themba's father works in the Northern mines and has not come home for many years. Themba's best friend Siphoshe lives alone in one of the many child-headed households common to AIDS-ravaged regions of South Africa. When Themba's mother decides to go to Cape Town to find work, she leaves the children in the care of her lover Luthando, who looks after them for the next three years, despite being a raging

alcoholic. But Themba has only one dream: to play soccer like Zidane, and play for his country in the World Cup. A member of the local Lion Strikers, Themba loves to play and excels, almost landing a place in the local team when Luthando attacks his sister, forcing him to go in search of his mother, who has now been gone for four years. They find her ill, living in a run-down shack. Themba refuses to lose hope, going on to be selected for the U-20 Bafana-Bafana team, just as tragedy strikes Themba. Will his spirit lead him to triumph again?



Born in Pretoria, South Africa in 1963, Stefanie Sycholt studied Political Science and English (under the tutelage of Nobel Prize winner JM Coetzee) and Film Theory at the University of Natal and Cape Town. She was a member of the anti-apartheid student movement. In 1986, she was student media officer of the National Union of South African Students, when white students sent a delegation to visit the ANC in exile. She co-ordinated AVA, an anti-apartheid video unit, in Durban. After filming Nelson Mandela's 'welcome home' rally in 1990, she moved to study at the University of TV and Film, Munich.

#### Director's Filmography:

Maiwida (feature/2001)  
Gwerdoyn (feature/2007)  
MSUBE - Die Nacht der Löwen (docu/1988)



**Producers:** Michael Souvignier, Iza Souvignier, Josef Steinberger, Brigid O'Kin, Marlow de Meert and Stefanie Sycholt  
**Story:** based on the book by Lutz Van Dijk  
**Script/Screenplay:** Stefanie Sycholt  
**Director of Photography:** Ego Werdn  
**Editor:** Hansjörg Weißbrich  
**Music:** Annette Focke  
**Cast:** Nat 'Junior' Singo, Kagiso Metsi, Patrick Motokeng and Reputane Seipheho, Simphiwe Dana. Guest appearance by goalkeeper of VfB Stuttgart Jens Lehmann

**Production Company:** Do Productions, Waterfront Studio, 1 Port Road, V&A Waterfront 8001, Cape Town, South Africa, Tel: +27 (0)21 409 2233, Fax: +27 (0)21 409 2232.

Email: marlow@do productions.com  
**Internationale Sales:** Do Productions, Waterfront Studio, 1 Port Road, V&A Waterfront 8001, Cape Town, South Africa, Tel: +27 (0)21 409 2233, Fax: +27 (0)21 409 2232, Email: marlow@do productions.com

#### Festivals & Awards

Won, UNICEF Child Rights Award (Zanzibar International Film Festival/Aug 2010)  
Won, Bernhard Wicki audience prize & DGB prize (Filmfest Emden-Norderly Film Festival/June 2010)  
Won, Best Film dealing with Youth Issues (The Five Lakes Film Festival, Germany/July-August 2010)



Lee Chang-dong, born in 1964, graduated from Kyungbuk University in 1990. He began in theatre, was a novelist and high school teacher in the 1990s. In 1993, he joined Park Kwangsu's *To The Starry Island* as scriptwriter and assistant director. His debut feature as director was *Green Fish*. *Oasis* earned Lee and lead actress Moon So-ri awards at the Venice Film Festival. In 2002, he was appointed Minister of Culture and Tourism, a position he held till 2006. His company Pinehouse Films' first film was *Secret Sunshine*. Lee currently teaches directing and screenwriting at the Korean National University of Arts.

#### Director's Filmography:

*Poetry* (feature/2010)  
*Secret Sunshine* (feature/2007)  
*Oasis* (feature/2002)  
*Peppermint Candy* (feature/2000)  
*Green* (feature/1996)

## Poetry

### Poetry

Director: Lee Chang-dong / South Korea / 2009 / 35 mm / Col. / 138 mins

Mija is an old lady who lives in a small suburb on the banks of the Han River. She lives with her grandson, who is in middle school. Mija loves dressing fashionably and has a large collection of hats, and yet she is keenly aware of her failing body and mind. When she walks into a local cultural centre and decides to take a poetry class, she is challenged to write a poem for the first time in her life. Her quest for poetic inspiration begins with observing the smaller things in everyday life — she begins to search for aesthetic value everywhere. Mija is like

a child discovering the world anew. She is woken one day from this poetic reverie to the reality of the suicide of a girl called Agnes, who was raped by six boys — one of them her own grandson. The fathers of the other boys want to pay Agnes' parents a settlement of \$30 million — a contribution of \$5 million per boy, to keep the matter out of court. Mija struggles with her conscience — to find a way to pay or to turn the boy in. She is in the meanwhile diagnosed with the debilitating Alzheimer's Disease.



**Producer:** Lee Chang-dong  
**Story & Script/Screenplay:** Lee Chang-dong  
**Director of Photography:** Kim Hyunseok  
**Editor:** Kim Hyun  
**Sound:** Lee Seungchul  
**Cast:** Yun Junghee, Lee David, Kim Hira

**Production Company:** Pine House Films,  
 Suite 701, Hwajung Academy Tower,  
 #968-2 Hwajung-dong, Dukyong-gu,  
 Goyang-city, Korea. Tel: +82 31 957 1322  
 Email: pinehouse09@gmail.com  
**International Sales:** Finecut Co Ltd.  
 Tel: +82 2 569 8777  
 Email: chinfo@finecut.co.kr Web: finecut.co.kr

#### Festivals & Awards:

Premiered and won Best Screenplay Award  
 (Cannes International Film Festival/May 2010)  
 Official Selection (Karlovy Vary International Film  
 Festival/July 2010)  
 Official Selection (Melbourne International Film  
 Festival/Aug 2010)  
 Official Selection (Concetta-San Sebastian  
 International Film Festival/Sept 2010)  
 Official Selection (Rio de Janeiro International  
 Film Festival/Sept 2010)

# Hahaha

## Hahaha

Director: Hong Sang-soo | South Korea / 2010 / 35mm / Col. / 116 min

Unemployed filmmaker Jo Munkyung is migrating from Seoul to live in Canada in a few days. When he runs into his friend Bang Jungshik, a film critic, they go out for a round of drinks and discover, during the course of conversation, that they have both coincidentally been to the seaside town of Tong-yung on a vacation recently. As they talk about their adventures while on holiday, they decide to reveal only their pleasant memories, and neither realises they were both in the same place and the same time, with the same group of people. They are in effect, talking about two sides of the same

story. Munkyung reveals how he secretly surveyed a female tour guide's house and later pretended to be psychic. Jungshik, who was there with his mistress, vacillates between his love for her and commitment to his wife and child. His friend, a poet and a womanizer has happy-go-lucky casual relationships even as Munkyung takes a fancy to his girlfriend. Munkyung, in between these two frivolous men, is attempting to live a quiet, dedicated and sincere life, even as he goofs up and bumbles along every now and then. Much is revealed as the muddles unravel.



**Producers:** Kim Kyoung-hee  
**Story & Script/Screenplay:** Hong Sang-soo  
**Director of Photography:** Park Hongyeol  
**Editor:** Hahn Sungwon  
**Music:** Jaehng Yong-jin  
**Cast:** Kim Sang-Kyung, Yu Jun-Sang, Moon Sori

**Production Company:** Jeonwonsa Film Co.,  
 #301,64-8 Samsung-dong, Gangnam-gu,  
 Seoul, Korea

Tel: +82-2-546-6423 Fax: +82-2-546-6423

E-mail: oisoojung@yahoo.com

**International Sales:** Finecut

Tel: +82 (0)2 569 8777

E-mail: cineminfo@finecut.co.kr

Web: www.finecut.co.kr

#### Festivals & Awards

Premiered & won Best Film in Un Certain Regard  
 (Cannes International Film Festival/May 2010)  
 Official Selection in Neighbourhood Watch  
 section (Melbourne International Film Festival/  
 Aug 2010)



Born in 1960 in Seoul, Hong Sang-soo began his film studies at Chungang University in Korea, then moved to the United States, where he received his BFA from the California College of Arts and Crafts and his MFA from the School of the Art Institute of Chicago. He studied for a few months at the Cinematheque Francaise, Paris, returning to Korea to work with SBS broadcasting. His debut feature, *The Day a Pig Fell into the Well* (1996), brought him international acclaim, winning him Best New Director awards at Korea's Blue Dragon Awards and at the Asia Pacific Film Festival.

#### Director's Filmography:

*The Day a Pig Fell into the Well*  
 (feature/1996)

*The Power of Kangwon Province*  
 (feature/1998)

*The Virgin Stripped Bare by Her Bachelors*  
 (feature/2000)

*Turning Gate* (feature/2002)



Lee Sang-woo was born in 1971 in Seoul. He began as a screen writer in high school and his first screenplay was awarded third prize at KOFC (Korean Film Council) in 1994. He graduated from UC Berkeley majoring in Film Studies. In America, he worked as a vice president of San Francisco Korean Film Festival, Berkeley Film Archive and programmer for student film festival. He now studies at the Graduate School of Communication & Arts at Yonsei. His first feature film was shown at International Film Festival Rotterdam, Vancouver, amongst others. *Mother is a Whore* is his second feature film.

**Director's Filmography:**

*Tropical Mania* (feature/2008)  
*All About My Father* (feature/2010)  
*Father is a Dog* (feature/2010)

## Mother is a Whore

### Mother is a Whore

Director: Lee SangWoo | South Korea / 2010 / HD / Col. / 96 mins

SangWoo is a 38-year-old pimp who lives in a small hut in the suburbs with his mother, a whore. He has been infected with AIDS. His mother's customers are largely the dregs of society – cripples, old wrinkled men, and perverts. She receives \$7 for each sale she makes. The gossip around the neighbourhood is that her son, the pimp, made her a whore for profit. But the truth is she does the work to save money for her son. Jungil, SangWoo's father, and apparently a nice man, believes the version he hears on the streets and abandons the family for a young woman with whom he

has a stepson and a stepdaughter. While the father thinks his son is an impeccable scumbag, the son can't get along with the father either. What seems like a good new start is in reality a depressing breakdown of family ties – the stepson is being raped by the Jungil whenever his new wife goes to the prayer house for heretic zealots. The stepson becomes withdrawn and solitary and one day kills himself. When SangWoo's mother is kidnapped by a group of Heretic Zealots, SangWoo decides to set out and wreak revenge upon his father.



**Producers:** Chee PhilSun, Mo HyunGin  
**Director of Photography:** Jo YoungJik  
**Editor:** Lee SangWoo  
**Music:** Kim MiSeong  
**Cast:** Lee SangWoo, Lee YoungRae, KwanBunTack

**Production Company:** SeungAmKwan  
 Film Factory  
 Tel 82 10 9950 4193. Fax 82 2 2123 8655  
 Email: daysofthel@naver.com  
**International Sales:** SeungAmKwan Film Factory  
 Tel 82 10 9950 4193. Fax 82 2 2123 8655  
 Email: daysofthel@naver.com

**Festivals & Awards:**  
 Official Selection (Hong Kong International Film Festival/April 2010)



# La Riviere Tumen

## Dooman River

harmony  
celebrate age

Director: Zhang Lu / South Korea, France / 2010 / 35 mm / Col. / 90 mins

Chang-ho is a 12-year-old boy who lives on the China side of the Dooman River, which marks the border between China and North Korea. The river is covered in ice for many months of the year. Even as armed North Korean guards stand guard to deter refugees who dare to risk the brittle ice breaking beneath them from crossing over, thousands do make the attempt every year in an attempt to find food and happiness on the other side. But both sides of the river are equally deprived – on one side are the poor, on the other, the starving. Chang-ho befriends a twelve-year-old North Korean

boy who has managed to make it across and does so repeatedly to be able to get supplies for his sick sister back home. Despite dire warnings of punishment to those who aid North Korean illegal immigrants in any way, Chang-ho and his mute sister Soon-Hee and their grandfather also befriend the immigrant. They spend time playing football, talking and share the little food they have with him, while listening to tales from the only old lady who remembers when a bridge spanned the Dooman river and who dreams of being able to go across again.



Born in Jin-Sheng, China in 1962, Zhang Lu is of Korean-Chinese descent. He studied Chinese literature at Yunnan University and began writing poetry and fiction in 1986. He is the author of *Synopsis* and *Truthful Fiction*. His short film *71* competed in the Venice International Film Festival, 2001. His debut feature *Hyazgar* participated in the Competition programme of the Berlin International Film Festival in 2007. Zhang's award-winning films that have been screened at international festivals including *Grain in Ear* (2006), *Desert Dream* (2007), and *71* (2009). He met and began collaborating with producer Guillaume de Seille while working on *Hyazgar*.



**Producers:** Lee Jeong Jin, Guillaume de Seille, Woo Hye Kyung  
**Story & Script/Screenplay:** Zhang Lu  
**Director of Photography:** Xu Wei  
**Editor:** Francois Oukere  
**Music:** Wang Ran, Marc Nouyigat, Fredric Thery  
**Cast:** Jian Gu, Lan Yin, Jin-Long Lin, Xuansheng Jin

**Production Company:** Lu Films, 12, Dongsomun-dong, 2-ga, 4th Floor, 14-32, Seongsu-gu ROK-Beoul 135-032  
Email: hhtzhang@yahoo.com.cn  
**International Sales:** Arizona Films, 5, boulevard Barbès, F-75018 Paris  
Email: guillaume@arizonafilms.net

#### Festivals & Awards:

Won, Crystal Bear & Special Mention in 14 plus (Berlin International Film Festival / Feb 2010)  
Official Selection (Hong Kong International Film Festival/Mar 2010)  
Official Selection (Singapore International Film Festival/April 2010)  
Won, Special Jury prize in Competition (Paris Cinema/July 2010)

#### Director's Filmography:

*71* (short/2001)  
*Tang Poetry* (feature/2004)  
*Grain in Ear* (feature/2006)  
*Desert Dream* (2007)  
*Hyazgar* (feature/2007)  
*71* (2009)



Joaquin Cervera and Barbara Bell founded Idess Nemo together in 1999. They produce and direct documentaries, TV series and films based on lost cultures and art. Most of their films are shot in different countries worldwide, creating a singular documentary catalogue which incorporates over one hundred titles that have been broadcasted by major television channels inside such as TVE International, AFTE, RAL TRAI SAT, VOX Channel, Odyssey Channel and others.

**Director's Filmography:**

*How I Spent My Summer Vacation* (feature/2011)

*La Bruja La Lloró El Muerto* (feature/2010)

*180 Degrees* (feature/2010)

*No Eres Tú, Soy Yo* (feature/2010)

## Bouderbala

### Bouderbala

Director: Joaquin Cervera | Spain, Morocco | 2010 | HD Color | Col. | 84 mins

Aziz is a famous musician of Moroccan descent who lives in Spain. After touring the world in concert, he returns to his homeland. Here, he begins to trace the roots of his African origins, and discovers that his ancestry traces back to a tribe of slaves transported to North Africa by caravans. Aziz meets a witty snake charmer and decides to take a trip with him to the Sahara Desert through Morocco, only to discover the simple man who accompanies him is in fact a wise scholar who imparts the knowledge of the Sufi Saint Bouderbala to the musician. The film is an exploration

of the Grawa tribe and culture, who trace their origins from the Gulf of Guinea, and whose rich heritage is the birth place of Santeis, Candombe and Voodoo, and who still preserve their ancient way of life. Aziz begins to understand the genetics of his musical affiliations as the Grawas take him on a journey of music, dance and trance, invoking the colours and spirits of the past in a mystical reunion with the past. The film traces the connectedness of African culture across continents, beyond boundaries of tribe and relocation that spans centuries, through culture.



**Producer:** Barbara Bell

**Story & Script/Screenplay:** Joaquin Cervera

**Director of Photography:** Joaquin Cervera

**Editor:** Barbara Bell, Gonzalo Azumendi

**Music:** OBOO, Aziz Amadi, Nass Marakech, Pablo Gregor

**Cast:** Aziz Amadi, Erik Abalou, Hassen Abalou, Ibrahim El Cobri, Said Abalou, Hassan Rahel, Kamal Hemudi, Faraj Oujjaa, Gara Oujjaa, Mehem Abdelif El Makhzoumi

**Production Company:** Idess Nemo SL Plaza del Angel, 1, 28012, Madrid.

Tel: +1 522 9865 / 616 56 0041.

Email: cervera@nemocart.com

Web: www.nemocart.com

**International Sales:** Idess Nemo SL Plaza del

Angel, 1, 28012, Madrid.

Tel: +1 522 9865 / 616 56 0041.

Email: cervera@nemocart.com

Web: www.nemocart.com

**Festivals & Awards:**

Premiered in Competition (Festival de Cine de Malaga/Apr 2010)

# La Mosquitera

## The Mosquito Net

Director: Agustí Vila | Spain / 2010 / 35mm / Col. / 95 mins

Miguel and Alicia Catalan reach home to discover their teenage son Luis has brought home another stray pup, to add to the existing menagerie. Maria, his grandmother, suffers from Alzheimer's disease, and does not speak. Luis is silent too but more because he is traumatised by his parents' constant bickering — he finds comfort in the stray on the streets. This behavior irks his father, Miguel, who wants to put an end to the endless stream of animals at their doorstep. Luis' over-protective mother Alicia, an illustrator of strange stories, encourages him, only if to annoy his father

all the more. She is so obsessed with getting her next project — about a girl who is terrified of stepping on ants and of stifling mosquitoes in netting — published, and his father so engrossed in tidying the house that they have taken to separate bedrooms. When Luis brings home an injured pigeon, Miguel loses his temper and smacks the dog who sniffs it sharply, causing a fight which proves to be the last straw. Husband and wife separate, and Miguel begins an affair with the maid even as Alicia takes to her son's friend. Dysfunctionality hits its peak with Miguel's suicidal tendencies.



Agustí Vila was born in Barcelona in 1961. He is well-known for his comedies and has worked extensively in television. He is best known for his TV work *New Fiction* (1997), *Alice and the Parrot* (1997) and *Paid to Laugh* (2001). He shot the short films *Bench in the Park* (1993) and *Man of Glass* (1993) as well as the documentary *3055 Jean León* — his documentary on wine and on Hollywood-immigrant Jean León which received special acclaim. Agustí requested Geraldine Chaplin to play a 'silent role' in the film, like her father. *The Mosquito Net* is his second feature.

#### Director's Filmography:

*Man of Glass* (short/1993)  
*A Bench In The Park* (short/1993)



**Producer:** Luis Mirano  
**Story & Script/Screenplay:** Agustí Vila  
**Director of Photography:** Naos Oñe-Soronelas  
**Editor:** Martí Roca  
**Music:** Alons Conde  
**Cast:** Emma Suárez, Eduard Fernández, Geraldine Chaplin, Marcos Franz, Alex Bataillon

**Production Company:** Eddie Saeta S.A.,  
Passeig Permanyer, 14, ES-08009 Barcelona.  
Tel: +34 934 677 040 Fax: +34 934 677 469  
**International Sales:** Eddie Saeta S.A., Passeig  
Permanyer, 14, ES-08009 Barcelona.  
Tel: +34 934 677 040 Fax: +34 934 677 469

#### Festivals & Awards:

Won, Grand Prix - Crystal Globe & Don Quijote  
Prize by International Federation of Film  
Societies (Karlovy Vary International Film Fest /  
July 2010)  
Official Selection (EFI London International Film  
Fest/Coc( 2010)  
Official Selection (Ödenberg Film Fest,  
Germany/Sept 2010)



Jon Garaño was born in 1974 in San Sebastián. He studied journalism and advertising at the University of the Basque Country, and film in Sarobe and San Diego. In 2001 he co-founded Moriartí productions, working as screenwriter and director. As executive producer he was involved in the documentary *Lucio* (2007).

José Mari Goenaga was born 1978 in Ordizia, Spain. He graduated in film in Sarobe and co-founded Moriartí productions. Of his short films, *Tercero B* (2002) and *Siricón* (2005) garnered a total of 140 awards. He is also co-creator of the animated feature *Supertramps* (2004) and the feature-length documentary *Lucio* (2007), each nominated for a Goya award.

#### Directors' Filmography:

Jon Garaño:  
*On the Line* (feature/2008)  
*FGM* (feature/2008)  
*Asámaro* (feature/2006)  
*Miriam Street* (feature/2006)

José Mari Goenaga:  
*Lucio* (feature/2007)  
*Siricón* (feature/2005)  
*Supertramps* (feature/2004)  
*Tercero B* (2002)  
*Compartiendo Glenda* (feature/2000)

## 80 Egunean For 80 Days

Director: Jon Garaño, José Mari Goenaga | Spain / 2010 / 35min / Col. / 108 mins

Maite is now in her late 60s and is getting forgetful — every time she drinks coffee she scalds her lips, she prefers her bike to a car and she falls in love like a teenager. She celebrates birthday parties in the hospital for her brother who is in a coma. At the hospital, she bumps into an old friend who is there to visit her daughter's ex-husband — Axun, a childhood friend from school days. When Maite and Axun were teenage girls in secondary school, it was a time when their friendship could never exceed a socially stipulated boundary. And yet, they were very

much in love. As they reminisce, the memory of those beautiful days of togetherness — dressing up and dancing together — return to the now sixty-year olds. It was Maite who showed Axun how to kiss. Despite the years gone, their emotional bond remains unchanged. Axun is now married to an old man but finds her own life dull in contrast to Maite's exciting one — she is a music teacher in San Sebastián with photos of her lovers on her living room walls. As the two meet and rekindle memories of their lesbian romance, hope returns.



Producer: Xabier Berzosa  
 Story & Script / Screenplay: Jon Garaño, José Mari Goenaga  
 Director of Photography: Javi Aguirre Eraso  
 Editor: Raúl López  
 Music: Pascal Gaigne  
 Cast: Itziar Aizpuru, Mariessuri Pagoaga, José Ramón Argolla

Production Company: Irusoin, Calle de Zuzatu 3, 20018 San Sebastián, Spain.  
 Tel: +34 943 224 578.  
 E-mail: fest@80egunean.com  
 International Sales: Irusoin, Calle de Zuzatu 3, 20018 San Sebastián, Spain.  
 Tel: +34 943 224 578.  
 E-mail: fest@80egunean.com

Festivals & Awards:  
 Official Selection (BFI London Film Festival/Oct 2010)  
 Official Selection (Karlovy Vary International Film Festival/July 2010)  
 Official Selection in Zinemira-Basque Film Showcase (San Sebastián International Film Festival/Sept 2010)  
 Official Selection (Montreal World Film Festival/Sept 2010)  
 Official Selection (Oslo International Film Festival/Nov 2010)  
 Official Selection (Filmfest Hamburg/Sept-Oct 2010)  
 Official Selection (Chicago International Film Festival/Oct 2010)  
 Official Selection (Filmfest DC, Washington DC/April 2010)

# Biutiful

## Biutiful

Director: Alejandro González Iñárritu | Spain, Mexico / 2010 / 35 min / Col. / 147 mins

Uxbal is criminal who makes his money off the underground factories in Barcelona. His steadily expanding criminal activities include the Senegalese drug mafia, Chinese sweatshops and even a scam to develop a plot that belongs to cemetery where his father's grave is. Unlike his partner Hai and his brother Tito, who are ruthless and cruel, Uxbal has a conscience. He has two kids – Ana and Mateo – whom he adores though he is separated from his wife, Miramba, who is bipolar and has a drinking problem. Uxbal has a violent temper too, but he is paradoxically sensitive. He also believes

deeply in the spirit world, guiding grieving families to the spirits of their dead. But beneath all these different men that Uxbal plays, it is clear that the one that he is most defined about and loyal to, is his role as father. It is also when he is at his most vulnerable, Uxbal is told he has terminal cancer, and he tries to set his affairs in order. He hires a Senegalese woman to look after his children and discovers that most people around him are untrustworthy. In the end, despite his best intentions things do go horribly wrong.



Born in 1963 in Mexico city, Alejandro González Iñárritu is affectionately nicknamed El Negro. He started as a DJ for a Mexican radio channel while a student. From 1988 to 1990 he composed music for six Mexican features after which he began working in TV and advertising. He studied filmmaking in Maine and Los Angeles with Polish director Lukasz Margules and studied directing under Judith Weston in Los Angeles. *Biutiful* is his first solo feature after his legendary partnership with Guillermo Arriaga that produced Academy Award nominated, BAFTA and Golden Lion winning films like *Amores Perros*, *Babel*, and *21 grams*.



### Director's Filmography:

*Amores Perros* (feature/2000)  
*September 11* (Segment 'Mexico', episodic feature/2002)  
*21 grams* (feature/2003)  
*Babel* (feature/2006)

**Producers:** Fernando Bovio, Alejandro González Iñárritu, Jon Kilk, Arin Fuark  
**Story & Script/Screenplay:** Alejandro González Iñárritu, Amanda So, Nicolás Giacobone  
**Director of Photography:** Rodrigo Prieto  
**Editor:** Stephen Mirione  
**Music:** Gustavo Santaolalla  
**Cast:** Javier Bardem, Maricel Álvarez, Eduard Fernández, Danyelou Daif, Cheick Ndiaye, Tisheng Cheng, Lup Jui, Hana Bouchab, Guillermo Estrella.

**Production Company:** Menage A Trois Productions, Prolongación Paseo de la Reforma, #135 Col. Paseo de la Lomas Mexico, DF 01330, Mexico.

**International Sales:** Focus Features International  
 Tel: +44 (0)207 307 5591  
 Web: [www.filmintocus.com](http://www.filmintocus.com)  
**Indian Distributor:** PVR Pictures, Ground Floor, Regus Business Centre, Trade Centre, Opp. MTNL, Bandra Kurla Complex, Bandra East.

### Festivals & Awards

Premiered in Competition and won, Best Actor Award (at Cannes International Film Festival/May 2010)  
 North American premiere (Toronto International Film Festival/Sept 2010)



**Emre Akay:** Born in Istanbul, 1978, Akay studied law and economics in Paris. He co-directed his debut feature *A Tuz Kaftancolu* in 2008 with Hasan Yalaz.

**Filmography:**

*Proximite* (short/2001), *Renetation* (short/2003), *Daimis Ieri* (docu/2006), *Bir Tuz Kaftancolu Filmi* (feature/2008)



**Özcan Aiper:** Born in Artvin, 1975, Aiper studied physics at Istanbul University. *Autumn* is his first feature.

**Filmography:**

*Mimi* (docu/2001), *Tales'ın Rapsodi ve Melankoli* (2005), *Sonbahar* (short/2006)



**Zehra Derya Koç:** Koç graduated in history from Boğaziçi University, and in media and communications from Galatasaray University.



**Ülkü Oktay:** Born in Ankara, 1980, Oktay studied architecture at the Middle East Technical University before going on to write scripts and direct short films and music videos.

**Filmography:**

*Kapasite* (short/2006), *Sensiz Olfam* (short/2006), *Zaman Çalmışlar* (documentary/2007), *Yam Olmaz* (short/2007)



**Ahu Öztürk:** Born in Istanbul, 1976, Öztürk graduated in Philosophy from Ege University and did a Master's degree in film and television from Marmara University in 2002.

**Filmography:**

*Sandık* (docu/2004)

# Tales from Kars

## Tales from Kars

**Directors:** Özcan Aiper (*Autumn*), Ülkü Oktay (*Ziko*), Emre Akay (*A Small Truth*), Ahu Öztürk (*Open Wound*), Zehra Derya Koç (*Ashes*) | **Turkey / 2009 / 35 min / Col. / 51 mins**

Inspired by the Festival on Wheels, whose toppers Basak Emre and Ahmet Boyacıoğlu got young Turkish talent to script and direct, *Tales from Kars* is a collection of five short films shot in the small town of Kars on the Turkish border with Armenia. *Autumn* is about 12-year-old Yusuf who has to cycle miles to get to school in the brutal winter. But he doesn't mind, so long as he gets a glimpse of his puppy love, Leyla. *Ashes* is about Nazlı, who receives news of her mother's death whom she loved and feared in equal measure. She comes to terms with her death and understands her

own assertions of independence through a series of flashbacks. *Ziko* is the story of a charming seven-year-old girl who is inseparable from her only friend – Ankara, a chick. When the teacher objects, Ziko tries to come up with the money to run away to the capital. In *Open Wound*, Ozan returns home for a funeral and discovers the truth about his father and family. In *A Small Truth*, Celal Bey, nicknamed The Atheist, is a traditional farmer. One day, he hires an agricultural engineer to keep up with the times with comic results.



**Producers:** Basak Emre, Ahmet Boyacıoğlu  
**Story & Script / Screenplay:** Özcan Aiper (*Moro guze*), Ülkü Oktay (*Ziko*), Emre Akay (*A Small Truth*), Ahu Öztürk (*Open Wound*), Zehra Derya Koç (*Ashes*)

**Director of Photography:** Özgür Ekan  
**Editor:** Cenk Kahraman, Ulas Gihan Simsek  
**Music:** (*Moro guze*) Sumru Agryuruyan, Yuri Ryadchenko (*Ashes*) Bora Celiker, Baris Erturk (*Ziko*) Okan Kaya, Omer Oztuyen, Baykus Muzik (*Open Wound*) Engin Aral (*A Small Truth*) Ibrahim Özgür, Osman Ismen  
**Cast:** Ayda Akcel, Berru Yıldırım, Meral Cetinkaya, Sebnem Köstem, Ozan Bilen

**Festivals & Awards:**

Official Selection (Festival On Wheels/Dec 2010)  
Premiered in Bright Future section (International Film Festival Rotterdam/Jun 2010)  
Official Selection in Less Is More section (Transilvania Film Festival/Aug 2010)  
Official Selection in Film Focus Section (Sinjeyo Film Festival/July 2010)  
Official Selection (Arpa International Film Festival Hollywood/Sept 2010)

**Production Company:** Geziol film production, Geziol Film Abay Kuntarbay Cad. 20/11 Kazlıdere Ankara, Tel: +90 312 466 34 64 Fax: +90 312 466 43 31 info@geziolfilm.com

# Deli Deli Olma

## Piano Girl

Director: Murat Sarıaçoğlu | Turkish / 2009 / 35mm / Col. / 95 mins

harmony  
celebrate age

In the 1800s, after the Russo-Turkish War of 1877-1878, the Moıcıkans were forced into exile by the Czarist Russia, regarded as heretics by the Russian Orthodox Church. *Deli Deli Olma* is the story of the last Russian-Moıcıkan, Mishka, in a village named Emeköz in an Eastern Anatolian city Kars. Papuç is an irritable, crotchety and short-tempered old woman whom everyone is afraid of. She hates Mishka and wants him to leave. The village is torn between the two. Papuç lives with her son Şemistan, his wife Figan and his three grandchildren. The youngest grandchild Alma secretly spends

much of her time with Mishka. Şemistan, runs the village shop and sells some flour and tea to Mishka on credit one day. Papuç makes a huge ruckus. Penniless Mishka can only offer his piano, which has great sentimental value for him, to pay his debt. He asks Alma to look after it. The villagers who know nothing about the piano use the instrument as a means to pay their debt. Whoever owes some money gives the piano as his payment. Meanwhile, the village teacher Metin notices that Alma has an ear for music and asks her to take the conservatory exam.



Murat Sarıaçoğlu was born in 1970 in Istanbul, Turkey. He graduated from Istanbul University's Journalism, Radio and Television Department. From 1991 onwards, he began working as a production assistant and assistant director for several years, before he began directing various television series including the currently popular *Honey-suckle Street* (2010), *Incoming Late Spring* (2008) and *Two Foreigners* (2007). He also published an award-winning short story *Yazın Nabi Nâvı* in 1999. He co-directed his first theatrical release *120* with Ozhan Eren in 2007. His second film *Ö... Çocuklar* (2008) was written by Sim Sürreyya Önder. *Piano Girl* is his third feature film.

#### Director's Filmography:

*Subat Sogucu* (TV feature/2004)  
*120* (feature/2007)  
*Ö... Çocuklar* (feature/2008)



#### Producer: Tolga Aydın

Story & Script/Screenplay: Hazel Sevim Unsal

Director of Photography: Mustafa Kusu

Editor: Mustafa Kusu

Music: Mehmet Erdem, Özgür Akgül

Cast: Tank Akın, Şenit Sazer, Levent Tüfek,

Zuhel Topal, Korel Cezayirli, Havin Funda Sağ,

Murat Aydın, Hali Kumova, Nesrin Yıldırım,

Yesim Ceren Bozoğlu, Muhammed Cangören,

Deniz Arna, Barış Ureğül, Cemile Nihan

#### Production Company: Aydın Film, Ahmet Fetgail

Sok. No 152/3, Teşvikiye Sıralı İstanbul

Tel: 212 233 7700 Fax: 212 233 38 75

International Sales: Ankara Cinema Association,

Abay Kuranbay Cad. No: 20/11 06700,

Kavaklıdere, Ankara. Tel: +90 312 466 34 84,

Fax: +90 312 466 43 31

#### Festivals & Awards:

Premiered (Antalya Golden Orange Film Festival, Turkey/April 2009)

Official Selection - Opening film (Sinema Burada Film Festival, Turkey/May 2010)

Official Selection (Boston Turkish Film Fest

2010/May 2010)

Official Selection (Ankara International Film

Festival, Turkey/April 2010)

Official Selection (Bursa Silk Road Film Festival,

Turkey/Dec 2009)



Reha Erdem graduated in History from Bogaziçi University, Istanbul and majored in Cinema at Paris 8 University in 1983. His first film *A Ay* in 1989 received awards at Nantes Film Festival. His second *Kaç Para Kaç*, represented Turkey for the Academy Awards for Best Foreign Language Film, 1999. He has since directed numerous TV commercials, feature films and plays.

**Director's Filmography:**

*A Ay* (feature/1988)  
*Kaç Para Kaç* (feature/1999)  
*Korkuyorum Anne* (feature/2004)  
*Bos Vakit* (feature/2006)  
*Nayat Var* Reha Erdem (feature/2008)

## Kosmos

### Kosmos

Director: Reha Erdem | Turkey, Bulgaria / 2010 / 35mm / Col. / 122 mins

Kosmos is a petty thief with a charming manner who seems to have the uncanny ability to work miracles as he wanders through the snow-laden wildernesses of Turkey. He arrives in a small border town only to instantly save a small boy from drowning and thereby wins the town's trust almost instantly. He is welcomed and included in their small circle. But Kosmos neither eats nor sleeps. He only appears to consume sugar lumps by the fistful. In his talks with the townspeople, he is frank about his needs and desires – he is in constant pursuit of love, he says, and he intends to

keep moving till he finds it. Kosmos begins to bond with the sister of the boy he has rescued – Neptun. Together, they imitate birdcalls and screeches, and as they spend time together, they fall in love. Kosmos' small miracles intrigue the townspeople – it is hard not to like him. And yet, it is equally hard to ignore the increasing frequency of thefts and burglaries in the close-knit town since the boy has arrived. The duality of the circumstance and the charm of the protagonist confuses the townsfolk. Much confusion follows and a confrontation is inevitable.



**Producers:** Gamal Noyan, Kalnovi Brothers  
**Story & Script/Screenplay:** Reha Erdem  
**Director of Photography:** Florent Hery  
**Editor:** Reha Erdem  
**Music:** Reha Erdem, Herve Guyader  
**Cast:** Semra Yasli, Tüknal Tünel, Hakan Altıntaş, Sabahat Doğanyılmaz

**Production Company:** Altantik Film, List Zaman  
 Sokak No: 21, Levent 34330 Istanbul  
 Turkey, Tel: 212 278 36 11, Fax: 212 278 19 71  
**International Sales:** The Match Factory GmbH,  
 Balhausstr. 79-81, 50870 Cologne / Germany,  
 Tel: +49 221 539 709-0,  
 Fax: +49 221 539 709-10,  
 Email: info@matchfactory.de  
 Web: www.matchfactory.de

**Festivals & Awards:**

Won, Golden Orange for Best Film, Best Director, Special Jury Award for Sound Design and Best Cinematography (Anshilya Golden Orange Film Festival/Oct 2009)  
 Official Selection in Panorama section (Berlin International Film Festival/Feb 2010)  
 Official selection (Melbourne International Film Festival/Aug 2010)  
 Official Selection (ERA New Horizons Film Festival/July 2010)  
 Official selection (Calgary International Film Festival/Oct 2010)



# Bal

## Honey

Director: Semih Kaplanoğlu | Turkey / 2010 / 35 mm / Oct. / 100 mins

Yusuf is six and lives with his parents in an isolated mountain area. He has just started primary school and is learning to read and write. His father, Yakup works in the deep forest as a honey-gatherer, hanging hand-made beehives in the upper branches of tall trees. Yusuf is fascinated by the forest whenever he accompanies his father. One morning, Yusuf describes a dream he has and tells his father to keep it secret between them forever. On the same day, as Yusuf struggles to read a text the teacher assigns him, he begins to stutter and is teased by his classmates. Yakup goes to a distant

forest, looking for the Caucasian bees which seem to be disappearing. His father gone, Yusuf slips into silence. Yusuf's mother, Zehra, who works in the tea fields, tries but cannot get him to speak. Days pass and yet Yakup does not return. Zehra sends Yusuf to spend the sacred Mirac Night (the night of the Ascension of the Prophet) with his grandmother, who lives quite a distance away from their village. There, Yusuf listens to the story of the Mirac, and believes his father, who to him resembles the Holy Prophet, will return.



Semih Kaplanoğlu was born in 1953 in Izmir, Turkey. He is a Turkish playwright, film director and producer. He graduated from the Cinema and Television Section of the Faculty of Fine Arts at the Dokuz Eylül University. In 1984, Kaplanoğlu moved to Istanbul and worked as a copywriter for advertising companies like Güzel Sanatlar, Saatchi & Saatchi and Young & Rubicam. His company Kaplan Film's first feature film *Egg* was a co-production with Greece. *Süf (Milk)* in January 2008, which with 2007's *Yumurta (Egg)* and the subsequent film *Bal or Honey* produced in 2010, forms a reverse trilogy called *Yusuf Üçlemesi (Yusuf's Trilogy)*.

#### Director's Filmography:

*Ennar Tango* (TV series)  
*Herkes Kendi Evinde* (feature/2001)  
*Melen Döğöl* (feature/2005)  
*Yumurta* (feature/2007)  
*Süf* (feature/2008)



**Producer:** Semih Kaplanoğlu  
**Story & Script/Screenplay:** Semih Kaplanoğlu,  
 Orçun Köksal  
**Director of Photography:** Başç Özbilçer  
**Editor:** Ayhan Ergünel, Semih Kaplanoğlu, S.  
 Hande Günel  
**Sound:** Matthias Hoeb  
**Cast:** Bora Altas, Erdal Eserkioğlu, Tulin Ozen

**Production Company:** Kaplan Film Production,  
 Semih Kaplanoğlu, Süreyya Ağaoglu Sokak 41/7  
 Hırsay Apt. Teşvikiye 34365 Istanbul Turkey  
**International Sales:** The Match Factory GmbH,  
 Balihasarstr. 79-81, 50670 Cologne, Germany,  
 Tel +49 221 539 709-0, Fax +49 221 539 709-10,  
 Email: info@matchfactory.de  
 Web: www.matchfactory.de

#### Festivals & Awards:

Won, Golden Bear (Berlin International Film  
 Festival/Feb 2010)  
 Official Selection (Pusan International Film  
 Festival/Oct 2010)



Mike Leigh, OBE, was born in 1943 in Lancashire, UK. He is a British theatre and film director. He won a scholarship to the Royal Academy of Dramatic Art in 1960, and studied at the Central Saint Martins College of Art & Design, and the London Film School. He has worked with the Royal Shakespeare Company and has made several television plays and has won several awards and nominations. His *Secrets & Lies* won the BAFTA, the Palme d'Or and was nominated for the Academy Awards in 1996. He is known for not using a script while filming his movies.

#### Director's Filmography:

*Bleak Moments* (feature/1971)  
*Five Minute Films* (short TV series/1982)  
*Meantime* (television/1984)  
*Four Days in July* (television/1985)  
*The Short & Curly* (short/1987)  
*High Hopes* (feature/1988)  
*Life is Sweet* (feature/1990)  
*Two Mikes Don't Make a Wright* (docu/1992)  
*A Sense of History* (short/1992)  
*Naked* (feature/1993)  
*Secrets & Lies* (feature/1996)  
*Cancer Girls* (feature/1997)  
*Topsy-Turvy* (feature/1998)  
*All or Nothing* (feature/2002)  
*Cinema16: British Short Films* (short/2003)  
*Vera Drake* (feature/2004)  
*Happy-Go-Lucky* (feature/2008)

## Another Year

### Another Year

Director: Mike Leigh | UK / English / 2010 / 35mm / Col. / 128 mins

A slice-of-British-life movie, *Another Year* traces twelve months in the uneventful life of a suburban couple and their friends. The film is a series of snapshots in the life of Gerri and Tom, a happily-married couple who live in London. Gerri is a National Health Service counselor and Tom, a commercial geologist. Their days are taken up with the undulations caused by their close-knit community of friends – Gerri is in the midst of counseling an insomniac patient, and must also find time to lend an ear to her colleague and close friend, Mary, who is manic-depressive. Mary is constantly in an emotional mess

and joyful when sober and overtly flirtatious when drunk. She has a thing for their 30-year-old son Joe, a community lawyer, and a laidback guy who visits often. Add to that mix, Ken, Tom's childhood friend, who eats and drinks too much. Tom's brother, Ronnie, who lives in Derby, is a quiet, tolerant man and drops in often to play foil to Mary's tempestuousness. The group of friends go through their comic and poignant moments of the unscripted suburban life that they lead together, in the process taking in life's changes with the gentle passage of time.



**Producer:** Georgina Lowe  
**Story & Script/Screenplay:** Mike Leigh  
**Director of Photography:** Dick Pope  
**Editor:** Jon Gregory  
**Music:** Gary Yershon  
**Cast:** Jim Broadbent, Lesley Manville, Ruth Sheen, Oliver Maltman, Peter Wight, David Bradley, Martin Savage

**Production Company:** Thin Man Films Ltd c/o Focus Features International Oxford House, 4th Floor 76 Oxford Street London, W1D 1BS  
 Tel: +44 207 307 1330  
 Web: [www.thinmanfilms.co.uk](http://www.thinmanfilms.co.uk)  
**International Sales:** Focus Features International Oxford House, 4th Floor 76 Oxford Street London, W1D 1BS Tel: +44 207 307 1330  
 Web: [www.thinmanfilms.co.uk](http://www.thinmanfilms.co.uk)

**Indian Distributor:** PVR Pictures, Ground Floor, Pigeon Business Centre, Trade Centre, Opp. MTNL, Bandra Kurla Complex, Bandra East.

#### Festivals & Awards:

Premiered (Cannes International Film Festival/May 2010)  
 Official Selection (Telluride International Film Festival/Sept 2010)  
 Official Selection (Toronto International Film Festival/Sept 2010)  
 Official Selection (New York International Film Festival/Oct 2010)  
 Official Selection (BFI London Film Festival/Oct 2010)

# The Infidel

## The Infidel

Director: Josh Appignanesi | UK / 2010 / 18 mm / Oct. / 105 mins

Mahmud Nasir is a second generation London resident and a mini-cab company owner. Though not particularly devout, he considers himself an ordinary, everyday guy — a loving husband and a doting father with a relaxed sense of religion. He occasionally swears, drinks, and doesn't really fast on Ramadan. But he has always been a good Muslim at heart, even though Arshad, the hard-line cleric father of the girl his son wants to marry, looks down upon Mahmud for being a less devout. The only thing he and Arshad agree upon is their mutual hatred for Jews. When his mother

dies, he discovers a secret — he finds his birth certificate and realises that not only was he adopted, but he is also Jewish! Mahmud is now faced the fact that his real name is Goly Shimshilewitz. Mahmud must discover if his true identity is the one he developed over his lifetime or the one that he was born with, and ponder the meaning of religion. In moments of confusion, the only friend he finds himself able to turn to is Lenny, a drunken Jewish cabbie. Lenny agrees to give him lessons in Jewishness, which start with how to dance like Topol.



Josh Appignanesi was born in 1975 in London. He studied anthropology at King's College, Cambridge. His debut feature, *Song Of Songs*, received a special Commendation at the Edinburgh Festival, and was nominated for Rotterdam's Tiger Awards, and a BIFA. He has several features in development including Jay Basu's psycho-chiller *Within*, and has a comedy stage play in development with Matthew Lloyd (*Dust For One*). Josh teaches directing and screen-writing for the London Film School, Met Film School, and Arista, and lectures widely. He recently wrote a new play, *Therapy!* and has recently worked with John Malkovich on a Sony commercial.

#### Director's Filmography:

*Nine* 16 minutes (short/2002)  
*Song of Songs* (feature/2005)



**Producers:** David Baddiel, Arvind Elhan David, Omid Djalil, Lizma Hasan, Stewart La Marschal  
**Story & Script/Screenplay:** David Baddiel  
**Director of Photography:** Natasha Braier  
**Editor:** Kim Gaster  
**Music:** Eran Baron Cohen  
**Cost:** Archie Panjabi, Matt Lucas, Richard Schiff, Omid Djalil, Chris Wilson, Yigal Naor, Paul Kaye, Miranda Hart, Amit Shah, Adrian Schiller

**Production Company:** Met Film Production, Eating Studios, Eating Green, London W5 5EP  
Tel: 020 8280 9127. Fax: 020 8280 9111.  
Email: info@metfilmproduction.co.uk  
Web: www.metfilmproduction.co.uk

**International Sales:** The Salt Company Int'l Ltd., 3<sup>rd</sup> floor, 1a Adpar street, London W21 0E  
Tel: +44 (0)20 7535 6714.  
Fax: +44 (0)20 7583 7283.  
Email: info@salt-co.com  
Web: www.salt-co.com

#### Festivals & Awards:

Premiered (Tribeca Film Festival/ Apr 2010)  
Official Selection (Melbourne International Film Festival/July 2010)  
Official Selection (Durban International Film Festival/July 2010)



Jane Campion was born in Wellington, New Zealand in 1954. She graduated in Structural Arts from the Victoria University of Wellington in 1975 and studied painting at London's Chelsea School of Arts in 1979. Campion completed three short films at the Australian Film, Television and Radio School in Sydney, which were discovered by Pierre Rissient, a Cannes selector, in the Australian Film Commission archives in 1986. *Peel* won the Palme D'Or. In 1986, her debut feature *Sweetie*, screened in competition while *The Piano* in 1993 premiered at Cannes, winning the Palme D'Or, and more than thirty awards including nine Oscar nominations and three Oscars.

#### Director's Filmography

*Peel* (short/1982)  
*Passionless Moments* (short/1983)  
*A Girl's Own Story* (short/1984)  
*An Angel At My Table* (TV feature/1990)  
*A Portrait Of A Lady* (feature/1996)  
*Holy Smoke* (feature/1999)  
*In The Cut* (feature/2003)

## Bright Star

### Bright Star

Director: Jane Campion | UK, Australia | 2008 | 35 mm | Col. | 119 mins

*Bright Star* is the love poem Romantic poet John Keats wrote for his 1818 neighbour and muse, Fanny Brawne, in the wild London countryside. Fanny is a spirited girl-next-door, who takes much delight in fashion and has no interest in poetry. Keats in turn thinks fashion is frivolous and is absorbed in his writing. But when Fanny reads *Endymion*, she asks Keats to teach her to appreciate it. Soon, the two are in the throes of a passionate affair that ends only with Keats' untimely demise at 25. A period-drama in essence, the film is an earthy outline of the intelligent, witty and

spunky Fanny, constantly vibrant with life and music. Fanny is far from a little girl – she is brimming with sensuality and the innocence of virginal sexual tension. Yet, she is as focused on her sewing as Keats is in his poetry. The intensity with which she lives her life is inspiration itself for Keats' immortal compositions. The result, of course, is sheer poetry. Fanny finds herself in a love triangle between Keats and his best friend Mr Brown. What ultimately leads to Keats' decline is not just illness, but an entanglement of money woes and social loyalties.



**Producers:** Jan Chapman, Caroline Hewitt  
**Story & Script/Screenplay:** Jane Campion  
**Director of Photography:** Greig Fraser  
**Editor:** Alexandre de Franceschi  
**Music:** Mark Bradshaw  
**Cost:** Abbie Cornish, Ben Whishaw, Kerry Fox, Paul Schneider, Thomas Sangster

**Production Company:** Bright Star Films Ltd, 18 Antrobus Rd, London, W45HY.  
 Tel: +44 (0)20 7323 5151.  
 Fax: +44 (0)20 7436 7691.  
 Web: www.brightstarproductions.com  
**Co-production:** Jan Chapman Productions Pty Ltd, P.O. Box, 476 Woodlairs, NSW 2025 Australia.  
**International Sales:** Pathe International,  
 Tel: +44 207 323 5151

Email: tess.williams@pathe-uk.com  
 Web: www.patheinternational.com

#### Festivals & Awards

Premiered in competition (Cannes International Film Festival/May 2008)  
 Won, Best Technical Achievement and Best Actress (British Independent Film Award/2009)  
 Won, NSFC Award for Best Supporting Actor (National Society of Film Critics Awards/2010)  
 Nominated for Best Achievement in Costume Design (Academy Awards/2009)  
 Nominated for Best Costume Design (BAFTA Film Award/2010)  
 Nominated, CICA Award (Chicago Film Critics Association Awards/2009)  
 Nominated, Best Actress (Chlotruéd Award/2010)

# Route Irish

## Route Irish

Director: Ken Loach | UK, France, Belgium, Spain / 2010 / 35 mm / Col. / 109 mins

Five-year-old Fergus met Frankie on the first day of school in Liverpool on August 1976. They grew up together as best friends and in each others' shadows. They shared their mischief, loitered near the River Mersey and spun dreams of travelling the world. Fergus grows up to become a skilled commando in the UK's elite special training forces, the SAS. On resigning, Frankie convinces best mate Fergus, who is now a former para, to join his security team in Baghdad. It is September 2004 and the chance to earn £10,000 a month tax free is too good to pass up. Together again,

the two friends decide to go to the burning and collapsing city where opportunities to harvest billions of US dollars from the terror and devastation are ripe for the plucking. In September 2007, Frankie dies tragically on Route Irish – the most dangerous road in the world. Fergus finds it hard to swallow the official explanation and begins his own investigations. Rachel, Frankie's partner, understands Fergus's sorrow and rage, and tries to help him. As he digs up the truth he relives the moments that he and Frankie shared together and begins to understand the true loss of war.



Ken Loach was born in 1936 in Warwickshire. He studied at King Edward VI Grammar School. He served in the RAF and read law at St Peter's College, Oxford and performed in the comedy group Oxford Revue. He began directing for television in the 1960s, and shot to fame with *Cathy Come Home* in 1966. With *Poor Cow* (1967) he started directing films and made *Kes* in 1969, which was named no. 7 of best British films of the 20<sup>th</sup> century by the British Film Institute. He won the Palme d'Or for *The Wind That Shakes The Barley* in 2006.

#### Director's Filmography:

*Cathy Come Home* (feature/1966)  
*Bread And Roses* (feature/2000)  
*The Navigators* (feature/2001)  
*Sweet Sixteen* (feature/2002)  
*11 '09 '01* (short/2002)  
*As Ford Kees* (feature/2003)  
*Tickets* (short/2004)  
*The Wind That Shakes The Barley* (feature/2006)  
*It's A Free World* (feature/2007)  
*Looking For Eric* (feature/2009)



**Producer:** Rebecca O'Brien  
**Story & Script/Screenplay:** Paul Laverly  
**Director of Photography:** Chris Menges  
**Editor:** Jonathan Morris  
**Music:** George Fenton  
**Cast:** Najwa Nimri, Andreas Lowe, Stephen Lord, John Bishop, Mark Womack, Gary Cargill

**Production Company:** Sixteen Films, 2nd Floor, 167 Wardour, St London, W1F 8ZB.  
 Tel: +44 20 7734 0168

Email: rebecca@sixteenfilms.co.uk  
 Web: www.sixteenfilms.co.uk Co-productions:  
 Why Not Productions (France) Les Films Du Fleuve (Belgium) Uranis Pictures (Italy) Tomasol Films (Spain) Alta Production (Spain)  
**International Sales:** Wild Bunch,  
 Tel: +33 4 97 06 52 79.

Carole Boraton, Cell: +33 6 2000 7772  
 Email: cboraton@wildbunch.eu  
 Web: www.wildbunch.biz

#### Festivals & Awards:

Official Selection (Cannes International Film Festival/May 2010)  
 Official Selection (Rio de Janeiro International Film Festival/Sept 2010)  
 Official Selection (BFI London Film Festival/Oct 2010)



Dan Rush was born in San Diego, California. He graduated from Dartmouth College in Fine Arts studying printmaking and photography. He is known for directing humorous commercials, having made commercials for companies like Sony, Major League Baseball, Dell Computers, Bell Atlantic and Discovery Networks. He was an accomplished music video director before working in feature film development at TriStar Pictures. While he has been offered movie development deals, he turned them down and instead tried to write a film for himself to direct. *Everything Must Go* (2010) is his feature film debut. It premiered at the Toronto International Film Festival, 2010.

**Director's Filmography:**  
Debut feature film

## Everything Must Go

### Everything Must Go

Director: Dan Rush | USA / 2010 / 35mm / Col. / 96 mins

*Everything Must Go* is the story of a middle-aged man, Nick Halsey, whose life changes during the course of one afternoon — all because of an alcohol relapse. Nick has been a regional sales executive for 16 years and is abruptly fired one day for drinking excessively. He returns home to discover that his wife has left him, changed the locks on the house and strewn his belongings across the front yard. In the space of one day, he becomes jobless, homeless, wifeless and ends up on his front lawn. He cuts a pathetic figure, to everyone around

him and to himself. Instead of despairing, he settles on the recliner, and watches his neighbours. According to law in Plano, Texas, he has five days to vacate and clear up his front yard, but in order to stay on the lawn for a maximum of five days, he can only do so if he holds a yard sale. During the ensuing days, he meets the new neighbour, makes a friend, employs a neighbourhood kid, and visits an old high school colleague. He ultimately sells everything he owns, discovers his wife has now moved in with his AA sponsor, and signs his divorce papers.



**Producers:** Marty Bowers, Wycik Godfrey  
**Story:** based on a short story by Raymond Carver

**Script/Screenplay:** Dan Rush

**Director of Photography:** Michael Barrett

**Editor:** Sandra Adair

**Music:** David Tom

**Cast:** Will Ferrell, Rebecca Hall, Michael Pena, Christopher C.J. Wallace, Glenn Howerton, Stephen Root, Laura Dern

**Production Company:** Temple Hill Productions,  
9255 Sunset Blvd, Ste 801, Los Angeles,  
CA 90069, USA. Tel: +1 310 270 4385,  
Fax: +1 310 270 4395

**Web:** <http://www.templehillent.com>

**International Sales:** IMGlobel, 8322 Beverly Blvd,  
LA, 90048 CA, Tel: +1 (310) 777 9590

**Fax:** +1 (323) 657 5354

**Email:** [info@imglobal.com](mailto:info@imglobal.com)

**Web:** [www.imglobalfilm.com](http://www.imglobalfilm.com)

**Festivals & Awards:**

Premiered (Toronto International Film Festival/  
Sept 2010)

# Bunraku

## Bunraku

Director: Guy Moshe | USA / 2010 / 35 min / Oct. / 116 mins

Nicola the Woodcutter is a crime boss who rules his territory with an iron fist – he is the most powerful man to the east of the Atlantic. He rules with the help of Alexandra, beautiful but evil woman with an unknown past, a team of nine assassins, and the Red Gang. His right hand man is Killer no 2 – a ruthless killer with no qualms or hesitation about how or where to kill. He dresses in red and carries a sword. The citizens live in mortal fear of this crew, where guns are banned upon pain of death and swords slice the air. One day, a mysterious stranger walks

into the Headless Horseman Saloon and wants only two things – a shot of whiskey and to kill Nicola. Yoshi, a Samurai enters the bar, and is also seeking out Nicola to retrieve the talisman that he stole from his father. The bartender, who puts two and two together, acts as catalyst for their meeting and forging a common bond with mutual goal. The two set out on a gunless battle, equipped with fascinating fighting skills and demolishing obstacles in their path to find Nicola, to make him pay for his sins.



Guy Moshe was born in Ramat HaSharon, Israel and subsequently moved to the USA. He studied film and philosophy at Hunter College, New York. He has written for Bergman Lustig Productions, Millennium Films and others. He wrote and directed the short films *A Matter of Statistics* (2000), *??* (2001) and *Tomorrow* (2009), as well as the feature film *Holly* (2007). His short films were featured at several international film festivals. *Holly* marked his feature directorial debut.

#### Director's Filmography:

*A Matter of Statistics* (short/2000),  
*??* (short/2001)  
*Tomorrow* (short/2009)  
*Holly* (feature/2007)



**Producers:** Keith Calkin, Ram Bergman, Alex McDowell, Nava Levin, Jessica Wu  
**Story & Script/Screenplay:** Guy Moshe  
**Director of Photography:** Juan Ruiz Anchia  
**Editor:** Zach Staenberg, Glenn Garfield  
**Music:** Terence Blanchard  
**Cast:** Josh Hartnett, Demi Moore, Woody Harrison, Ron Perlman, Kevin McGold, Geckt Carmi

**Production House:** Snoot Entertainment, 5225 Wilshire Blvd., Suite 218, Los Angeles, CA 90036, USA. Tel: 323-937-0606  
 Fax: 323-937-0550 Email: contact@snoot.com  
 Co-productions: Bergman Productions, Picturesque films

**International Sales:** IMGlobal, 8322 Beverly Blvd, LA, 90046 CA. Tel: +1 (310) 777 3590

**Fax:** +1 (323) 657 5354 **Email:** info@imglobal.com  
**Web:** www.imglobal.com

#### Festivals & Awards:

Official Selection - Closing Film (Fantastic Fest, USA/Sept 2010)  
 Premiered in Midnight Madness (Toronto International Film Festival/Sept 2010)  
 Official Selection (Tokyo International Film Festival/Oct 2010)



Sofia Coppola was born in 1971 and is daughter of director Francis Ford Coppola. She attended high school at St. Helena High School, 1990, attended Mills College and the California Institute of the Arts, and interned with Cherie when 16. Her clothing line 'Milkfed' is sold exclusively in Japan. In 2003 she became the third woman (and the first American woman) to be nominated for an Academy Award for Directing, for *Lost in Translation*. In 2010, with *Somewhere*, she became the first American woman (and fourth American filmmaker) to win the Golden Lion at the Venice Film Festival.

#### Director's Filmography:

*Lick The Star* (feature/1996)  
*The Virgin Suicides* (feature/1999)  
*Lost in Translation* (feature/2003)  
*Marie Antoinette* (feature/2006)

## Somewhere

### Somewhere

Director: Sofia Coppola | USA / 2010 / 35 mm / Col. / 98 mins

Johnny Marco is your average Hollywood rock star bad boy. He has everything that it takes – money, women, fame, minders, helpers and assistants, his black Ferrari, and an equal lack of concern about how he uses or abuses any of them in his year-round luxury suite at LA's bohemian Chateau Marmont. He hires pole dancers to entertain him in the privacy of his bedroom and when he bores of them he has women fling themselves at him anyway. And yet, there is sense of ennui. He is a wealthy, pampered and sequestered celebrity who is trapped and bored. His life is all set to change

when he suddenly receives an unexpected visit from his 11-year-old daughter Cleo, dumped on him unceremoniously by his ex-wife for week, before she heads off to summer camp. The challenges of parenting, and juggling his notorious lifestyle make moments. He is doting, and yet tentative, when he decides he has no choice but to take along his daughter to a movie opening in Milan, he orders them gelato in bed in their lavish suite at the Principe-Savoie Hotel, with its own indoor pool. The conflict between his heart and his lifestyle is in there. *Somewhere*.



**Producer:** Sofia Coppola, Roman Coppola, G Maz Brown, Jordan Stone  
**Story & Script/Screenplay:** Sofia Coppola  
**Director of Photography:** Harris Savides  
**Editor:** Sarah Flack  
**Music:** Phoenix  
**Cast:** Michele Monaghan, Elle Fanning, Stephen Dorff, Laura Ramsey, Karliza Shamon, Eliza Coupe

**Production Company:** American Zoetrope, 916 Kearny St., San Francisco, CA 94133-5107, United States. Tel: (415) 788 7500. Fax: (415) 989 7910. Web: www.zoetrope.com  
**International Sales:** American Zoetrope, 916 Kearny St., San Francisco, CA 94133-5107, United States. Tel: (415) 788 7500. Fax: (415) 989 7910. Web: www.zoetrope.com

**Indian Distributor:** PVR Pictures, Ground Floor, Regus Business Centre, Trade Centre, Opp. MTNL, Bandra Kurla Complex, Bandra East.

**Festivals & Awards:** Won, Golden Lion (Venice International Film Festival/Sept 2010)



# The Inside Job

## The Inside Job

Director: Charles Ferguson | USA / 2010 / 35mm / Col. / 108 mins

*Inside Job* is the first film-based inquiry into the truth behind the 2008 global economic crisis. Though by now most know what exactly happened to trigger the crash, director Charles Ferguson presents the startling fact that experts and analysts knew the crash was coming a decade before it happened, and asks why nothing was done to prevent it then. The film is based on the story of a rogue who corrupts regulation policy, setting into motion a series of effects that trigger the landslide. The global financial meltdown, which cost the world over \$20 trillion, resulted in millions of people losing their homes and jobs and had ripple effects

worldwide. Economies crashed and the largest, hitherto most stable corporations in the world shut shop and sold assets to make good. Narrated by Academy Award winner Matt Damon, the film undertakes extensive research and conducts interviews with experts, analysts, major financial insiders, policy makers and journalists. It aims to expose the hidden workings underlying this phenomenon which led to the fall of stock markets worldwide, the bankruptcy of major banks, and the ensuing social consequences. It traces the rise of a rogue industry to its origins and unveils the corrosive relationships of corruption,



Charles Ferguson was born in 1955 and grew up in San Francisco. He studied at Lowell High School and graduated as a political scientist, earning a BA in Mathematics from UC Berkeley and a PhD from MIT in 1989. He was consultant to the White House, US Trade Representative, Department of Defence, and several American and European corporates. In 1994 he founded Vermeer Technologies. He is founder and director of Representational Pictures. His *No End in Sight* won the Special Jury award for documentaries at the Sundance Film Festival in 2007 and it was nominated for an Academy Award in 2008.

#### Director's Filmography:

*No End in Sight* (docu feature/2007)



**Producers:** Charles Ferguson  
**Story & Script/Screenplay:** Charles Ferguson  
**Director of Photography:** Kathryn Mern, Svetlana Ovetko  
**Editor:** Chad Beck, Adam Bolt  
**Music:** Alex Heffes  
**Cast:** Matt Damon (narration)

**Production Company:** Representational Pictures, Audrey Mars, 75 E. 4th Street, Suite 83 New York, NY 10003. Tel: 510 548 2872

Fax: 510 588 4864 Email: amars@reprpics.com

**International Sales:** Sony Pictures Releasing

International, Sal Laddstro, 10202 W.

Washington Blvd Culver City, CA 90232.

Tel: 310 244 2073 Fax: 310 244 1011

Email: sal\_laddstro@eps.sony.com

**Indian Distributor:** SPE Films India Pvt Ltd, 503, Alpha, Main Street, Hiranandani Gardens, Powai, Mumbai - 400075, India.

#### Festivals & Awards:

Official Selection (Cannes International Film Festival/May 2010)

Official Selection (New York Film Festival/Oct 2010)



Robert Epstein was born 1955 in New Jersey, USA. He is a non-fiction filmmaker, director, producer and writer. Epstein has won two Academy Awards for Best Documentary Feature for the films *The Times of Harvey Milk* and *Common Threads: Stories from the Quilt*. He has won four Emmy Awards, three Peabody Awards, two DuPont Columbia Journalism awards, and a Guggenheim Fellowship for his films. In 1987, Epstein teamed up with filmmaker Jeffrey Friedman to form Telling Pictures. He is a member of the Directors Guild of America, and Board Governor (Documentary) of the Academy of Motion Picture Arts and Sciences.

#### Director's Filmography:

*The Times of Harvey Milk* (docu/1984)  
*The AIDS Show* (docu/1985)  
*Common Threads: Stories from the Quilt* (docu/1988)  
*Where Are We? Our Trip Through America* (docu/1989)  
*The Celluloid Closet* (docu/1995)  
*Paragraph 178* (docu/2000)  
*Underground Zero* (docu/2002)

## Howl

### Howl

Directors: Robert Epstein, Jeffrey Friedman | USA / 2010 / 25mm / B&W and Col. / 136 mins

It is 1957 and *Howl*, Allen Ginsberg's masterpiece of American literature, is being put on trial for obscenity in San Francisco. The re-enacted trial is the core of the film, playing out themes that are still resonant today: definitions of obscenity, the limits of free expression and the nature of art. The defense attorney is Jake Ehrlich, a celebrity civil liberties lawyer. Prosecuting attorney Ralph McIntosh tries to prove that the work is obscene, while struggling and failing to ever understand it. Prosecution witnesses are an English teacher who finds the poem obscene; and a professor who believes it isn't good writing. Defense witnesses are

50s intellectuals who speak to the poem's cultural and artistic merits. The legendary trial established a key legal precedent guaranteeing the freedom of the First Amendment rights for others literary works. Along with Ginsberg, *City Lights* Bookstore co-founder Lawrence Ferlinghetti faced trial after publishing *Howl and Other Poems*, which spoke of drug use and homosexuality, then considered taboo. The film follows Ginsberg's life in New York City that shaped his evolution as a writer and a poet. It also uses animation to bring the poem itself to life. The result, captured here, is the birth of the Counterculture.



**Producers:** Rob Epstein, Jeffrey Friedman, Elizabeth Redleaf, Gus Van Sant, Christine Walker  
**Story & Script/Screenplay:** Rob Epstein, Jeffrey Friedman  
**Director of Photography:** Edward Lachman  
**Editor:** Jake Pushinsky, Stan Webb (animation)  
**Music:** Carter Burwell  
**Cast:** James Franco, Aaron Tveit, Jon Hamm, David Strathairn, Mary-Louise Parker, Jon Prescott, Alessandro Nivola, Bob Balaban, Jeff Daniels, Treat Williams

**Production Company:** Werc Werk Works  
 Tel: 812.238.0300 fax: 812.238.0320  
 info@wercmail.com  
 web: www.wercwerkworks.com

**International Sales:** The Match Factory GmbH, Bothasstr. 78-81, 50870 Cologne/Germany  
 Tel: +49 221 539 709-0  
 Fax: +49 221 539 709-10  
 Email: info@matchfactory.de

#### Festivals & Awards:

Competed for the Golden Bear (Berlin International Film Festival/Feb 2010)  
 Closing Night film (Frameline Film Festival/June 2010)  
 Official Selection (Seattle International Film Festival/June 2010)  
 Official Selection (Sydney International Film Festival/June 2010)  
 Official Selection - Opening film (Sundance Film Festival/Oct 2010)

# Christina

## Christina

Director: Larry Brand / USA / 2010 / Col. / 89 mins

Set in post-World War II Berlin, *Christina* is based on a true story of a young German woman who prepares to leave the city for a new life in America along with her GI fiancé. It is set in Christina's luxurious apartment – the last dregs of once decadent Berlin, where buildings now stand in ruin, people are missing and families are breaking apart all around. Billy, her American aspiring journalist-GI fiancé has just returned to take her away from the falling city and her crumbling past. While she's learning English and American cooking to fit in with his new

world, the windows remain blackened, to keep what is out, out. There is laughter, dancing and love when he arrives, though the air is thick with secrets. A relentless police officer, Reinhardt, is determined to stop Christina from making her passage. He has stood by guilty as many were taken away in the war, and now feels responsible for the secret of her child. As he forces her to face the truth about her misdeeds, horrors committed to survive in a time of war, lies and the truth about her identity, Christina's world comes tumbling out of the closet.



Larry Brand started out as driver and personal assistant to Orson Welles and later worked as an assistant to filmmaker Robert Coen, whose *The Premature Burial* was to remain a lasting influence. As a child he was always fascinated by horror films and TV shows like 'The Twilight Zone' influenced him deeply. He is best known for his work in the horror genre. He is an actor, screenwriter, producer and director. His *The Basement* won the Best Feature Film for Family Drama award at the New York International Independent Film and Video Festival (2002). *Christina* is 8180 Films' first feature.

#### Director's Filmography:

*The Basement* (feature/2002)

*Halfway*: Resurrection-screenwriter (feature/2002)

*Hard Luck* -screenwriter (feature/2000)

*Paranoia* (feature/1998)

*Till The End of Night* (feature/1995)



**Producers:** Kees Van Ostrum, Jon C. Scheide

**Story & Script/Screenplay:** Larry Brand

**Director of Photography:** Kees Van Ostrum

**Editor:** Stephen Lovejoy

**Music:** David Williams

**Cast:** Nicki Aycox, Jordan Bell, Stephen Lang

**Production Company:** Christina 8180, P.O. Box 975, Leland, MI 49654 Tel: 231 256 2466

**International Sales:** Christina 8180, PO Box 975, Leland, MI 49654 Tel: 231 256 2466

#### Festivals & Awards:

East Coast premiere - Closing Night Film and won Outstanding Achievement in Writing & Outstanding Achievement in Acting (Visionfest, New York City/June 1010)

Won, Best Actor, Best Actress, Best Director, Best Film (Buffalo Niagra Film Fest/April 2010)

Won, Outstanding Achievement in Film Making award (Newport Beach Film Festival/April 2010)

Official Selection (Aruba International Film Festival/June 2010)



Debra Granik was born in 1963 in Cambridge, Massachusetts. She studied politics at Brandeis University and Edinburgh University. She also attended the Massachusetts College of Art and completed the Graduate Film Program at Tisch School of the Arts, New York University. She has won a series of awards at the Sundance Film Festival, including Best Short in 1998 for *Snake Feed* (her first film, made while a student at New York University), the Dramatic Directing Award in 2004 for her first feature-length film, *Down to the Bone* (which she co-scripted with Richard LaSica), *Winter's Bone* is her second feature-length film.

#### Director's Filmography:

*Snake Feed* (short/1998)  
*Thunder In Guyana* co-director (feature/2003)  
*Down to the Bone* (feature/2004)

## Winter's Bone

### Winter's Bone

Director: Debra Granik | USA / 2009 / 35mm / Col. / 100 mins

*Winter's Bone* is based on the eponymous novel by Daniel Woodrell. It is the story of Ree Dolly, a strong and determined 17-year-old woman who has been looking after her invalid mother and two younger siblings ever since her father was arrested for methamphetamine involvement. They live in a rural community in the stark and primal Ozark Mountains. When the police arrive to bang on their door, Ree discovers that her father has put up the house as bail bond for drug dealing and then promptly disappeared. The young teenager decides to track him down through the Ozark woods

and hold him to his responsibilities. If he fails to show up for his court hearing, Ree and her family, who are already just barely surviving, will be rendered homeless and cast out into the woods. Set in the small township, Ree and her siblings are prey to the thriving local crystal meth industry, where there are many involved in the illegal trade that would do anything to deter the girl from handing one of their own to the law enforcement authorities. Ree goes from house to decrepit house searching for her father, finding each more impoverished than the previous one.



**Producers:** Alix Madigan, Anne Rosellini  
**Story:** based on the novel by Daniel Woodrell  
**Script/Screenplay:** Debra Granik, Anne Rosellini  
**Director of Photography:** Michael McDonough  
**Editor:** Alfonso Gonzales  
**Music:** Dickon Hinchcliffe  
**Cast:** Jennifer Lawrence, John Hawkes, Kevin Breznahan, Dale Dickey, Garret Dillahunt, Shelley Longenecker, Lauren Sweetser

**Production Company:** Winter's Bone Productions, 55 East 11th Street, #11, New York, NY 10003, USA.  
 Email: [arosellin@bway.net](mailto:arosellin@bway.net)  
**International Sales:** Fortissimo Films, Van Diemenstraat 100, 1013 CN Amsterdam, The Netherlands, Tel: +31 20 627 32 10, Fax: +31 20 626 11 55 E-mail: [info@fortissimo.nl](mailto:info@fortissimo.nl)

**Festivals & Awards:**  
 Premiered and won Grand Jury Prize & Wildcat Best Screenwriting Award in Dramatic Competition (Sundance International Film Festival/Jan 2010)  
 Won, CIGAE Award & Reader Jury of the "Tegespiegel" in Forum (Berlin International Film Festival/Feb 2010)  
 Official Selection (AFI Dallas International Film Festival/Apr 2010)  
 Official Selection (Kansas City Film Festival/Apr 2010)  
 Official Selection (Palm Beach International Film Festival/Apr 2010)  
 Official Selection (San Francisco International Film Festival/Apr 2010)  
 Official Selection (Seattle International Film Festival/May 2010)

# The Company Men

## The Company Men

Director: John Wells / USA / 2010 / 35 mm / Col. / 109 mins

*The Company Men* is a stark and oftentimes bleak look at that much dreaded American reality — corporate downsizing. The movie is about middle-class and upper-class American men who were whooping through the high on high-consumerist capitalism phase only to find the rug pulled out from beneath their feet. Some, like salesman Bobby Walker, live in denial. He believes, either optimistically or foolhardily, that nothing could go wrong and won't even cancel his golf membership. Others, like his boss, react with rage. Whatever the reaction, one thing is clear — the American male has

never been so helpless and powerless. While Phil escapes the first batch of layoffs in his company, and feels a false sense of security, he loses his job in the second one. But Phil is too old to find another job now and the best he can do is a school crossing guard. The film looks at the social impact of the phenomenon — Bobby's wife Maggie must manage not only her family's budget but also Bobby's slide into depression when he turns down a job that does not suit his self image. The naked vulnerability in each of the characters comes to the fore as they grapple with unemployment.



John Wells was born in 1956 in Alexandria, Virginia. His father was an Episcopal minister. He graduated from the Carnegie Mellon School of Drama (where a studio theatre is named after him) in 1979. He is the elected president of the Writers Guild of America and a labour leader. He is well-known for hit TV shows like the Emmy-award winning *ER* for which he was executive producer for all fifteen seasons, *Third Watch* and *West Wing*. His series *Such Sweet Sorrow* lost out to his other show *West Wing* in the 2000 Emmys. *The Company Men* is his directorial debut.

#### Director's Filmography:

*Angel Street* (TV movie/1992)  
*The Nightwatchman* (TV movie/1992)  
*Goat* — Executive Producer (feature/2010)  
*Major Burdett* — Executive Producer (feature/2010)



**Producers:** Claire Rudnick Polstein, Paula Weinstein, John Wells

**Story & Script/Screenplay:** John Wells

**Director of Photography:** Roger Deakins

**Editor:** Rob Frazer

**Music:** Aaron Zigman

**Cast:** Ben Affleck, Chris Cooper, Keith Coulter, Tommy Lee Jones, Maria Bello, Rosemary DeWitt, Craig T. Nelson

**Production Company:** Company Men

Productions, 240 2nd St, Chelsea, MA 02150

USA. Tel: 617 897 9930 Fax: 617 897 9934

Co-productions: Spring Creek Prods, Battle Mountain Films

**International Sales:** IMGlobel, 8322 Beverly Blvd, LA, 90048 CA. Tel: +1 (310) 777 3590

Fax: +1 (323) 657 5354 Email: info@imglobel.com  
 Web: www.imglobelfilm.com

#### Festivals & Awards:

Premiered (Sundance Film Festival/Jan 2010)

Screened (Cannes Film Market/May 2010)

Official Selection (Karlovy Vary International Film Festival/July 2010)

Official Selection (Deauville International Film Festival/Sept 2010)



Carl Colpaert was born in 1963 in Belgium. He attended the National Radio and Film Institute in Belgium and went on to graduate from the American Film Institute in 1984. The same year, he began working with Roger Corman as an editor in the post-production department. He co-founded Cineville productions along with Christoph Henkel in 1992. He has given several artists their break in Hollywood including Salma Hayek, Kevin Spacey, Viggo Mortensen, and Penélope Zallweger. Cineville's films have been featured in festivals and won awards worldwide. He received the Grand Jury prize at CineVegas 2006 for his *G. Jesus*.

#### Director's Filmography:

*G. Jesus* (feature/2006)  
*The Affair* (feature/2004)  
*Façade* (feature/2000)  
*Drowning on Dry Land* (feature/1999)

## The Land of the Astronauts

### The Land of the Astronauts

Director: Carl Colpaert | USA, India / 2010 / 35 mm / Col. / 100 mins

Jack Mackenzie is a formerly successful composer who hits the low point of the high life. After the death of his second child, Jack loses his focus for music, and goes through a period of reckless self-abandonment, turning his toll on his personal life. When his wife leaves him taking their daughter along, Jack, in a bid to pick up the pieces, takes up a job as a limousine driver. He spends his evenings picking up and dropping off celebrity clientele, playing them tapes of his compositions, and driving around the city in the intermittent periods, lonely in a high society setting in a vibrant but now

empty-of-meaning Sunset Boulevard that he was once privy to. Jack begins to form a quirky chauffeur-employer friendship-like connection with Thomas, an egotistic movie-star whom he drives around town. Jack finds his escape from the reality of his situation in flights of fantasy and surrealist mind plays. At an AA meeting, he runs into Erika, a spirited down-and-out singer whose perkiness forms the façade to her own deep-rooted depression. They form a flirtatious bond, bringing light-hearted fantasy and a comical song-and-dance routine to Jack's otherwise lackluster existence.



**Producers:** Donald Farvaud, Jordan Levine  
**Story & Script/Screenplay:** Carl Colpaert, Dominic Sicler  
**Director of Photography:** Seo Muterovic  
**Editor:** DW Thomas  
**Music:** Carlos Durango  
**Cast:** David Arquette, Bijou Phillips, Vivica Fox, Nicholas Bishop, Lin Shaye, Patrick Fabian, Tom Bower, Jacqueline Mackenzie

**Production Company:** Cineville, 225 Santa Monica Blvd 90401 Santa Monica California, USA. Tel: 1 310 3944699 Fax: 1 310 3943052  
 Web: [www.cineville.com](http://www.cineville.com)  
**International Sales:** Cineville, 225 Santa Monica Blvd 90401 Santa Monica California, USA. Tel: 1 310 3944699 Fax: 1 310 3943052  
 Web: [www.cineville.com](http://www.cineville.com)

#### Festivals & Awards:

Premieres (Montreal World Film Festival/Aug 2010)



# THE REAL REEL





Born in Mostar, Bosnia-Herzegovina, in 1975, Nina Kusturica grew up in Sarajevo in a family of artists. She has lived in Vienna since 1992, since the war began in Bosnia-Herzegovina. She studied Directing and Editing at Vienna's Film Academy, University of Music and Performing Arts. Her thesis film, *Auswege*, opened the Diagonale—Festival of Austrian Film in March 2003 and its world premiere was at the International Film Festival in Berlin—Forum des Jungen Films. In 2003 she founded Mobilefilm with Eva Testor. Nina Kusturica writes for periodicals, teaches at the University of Vienna, and conducts directing and editing workshops.

#### Director's Filmography

*Wishes* (short/1999)  
*Liba Liba* (docu/2000)  
*Der Freiheit* (short/2001)  
*Auswege* (feature/2003)  
*24 Realities Per Second—Michael Hanke in Film* (docu/2004)

## Little Alien

### Little Alien

Director: Nina Kusturica | Austria | 2009 | 35mm | Col. | 94 mins

Teenagers Juma and Hishame are refugees from Kusturica trying to make it across Europe hiding in the chassis of a truck. Their friends Asha, Nura, Ahmed, Achmad have not made it over fences and escaped from lives without schools or from xenophobia. Once they reach Austria, they attempt to seek asylum and are prepared to fight for the right to have a better youth. A year-and-a-half passes as they wait in Vienna, hoping for their asylum approvals, during which time they keenly feel the loss of their parents, the distance from their siblings and friends, and the anxiety for their futures. New to the systems of law,

order, bureaucracy, they spend their time confused and increasingly disoriented. A number of laws these teenagers are subject to are primarily inhumane, and overlook their innocence and vulnerability in the face of their condition. Yet, being children, they take the obstacles and challenges in their stride, laced with a sense of humour and their own unique coping mechanisms. At the end of the day, despite red tape, law and uncertainty of their resident status, they are just a bunch of teenage boys, making friends, having a few laughs, and seeking love and completion.



**Producers:** Eva Testor, Nina Kusturica  
**Story & Script/Screenplay:** Nina Kusturica  
**Director of Photography:** Christoph Hoerberichler  
**Editor:** Julia Portiller, Nina Kusturica  
**Music:** Claus Holmann  
**Cast:** Nura Bisher, Jawid Najafi, Ahmed Khodadadi, Khalil Kerimi, Zahra Ibrahim

**Production Company:** Mobilefilm Produktion,  
 Hofgasse 4/4, 1050 Wien Tel: +43 (1) 890 2404  
 Fax: +43 (1) 8 9024 0415  
 Email: office@mobilefilm.at  
 Web: www.mobilefilm.at  
**International Sales:** Filmdeights, Lindengasse  
 25/10, 1070 Wien, Austria.  
 Tel/Fax: +43 1944 3035.  
 Email: office@filmdeights.com  
 Web: www.filmdeights.com

#### Festivals & Awards

Won, Outstanding Artist Award (by Federal Ministry for Education, Arts and Culture, Austria/Intercultural Dialogue 2010)  
 Won, Best Editing (Los Angeles International Film Festival/June 2010)  
 Official Selection (Sao Paulo International Film Festival, Brazil/Nov 2010)  
 Official Selection (UNHCR Refugee Film Festival, Japan/Oct 2010)  
 Official Selection (Rio de Janeiro International Film Festival/Oct 2010)  
 Official Selection (International Film Festival Ireland/Saot 2010)  
 Official Selection (New York City International Film Festival/Aug 2010)  
 Official Selection (International Documentary Film Festival, Poland/Aug 2010)



# La Belle Visite

## Journey's End

Director: Jean-Francoise Gaisay / Canada / 2010 / HD & 35mm / Col. / 80 mins

An abandoned motel in the Quebec countryside has been transformed into a retirement home. Located between the road and a piece of land that juts into the sea, the picturesque grounds of a sometime traveler's retreat seem timeless in this spot that is open to the elements. *Journey's End* is an exploration of old age; in this instance, both physically, and mentally – the end of the road. Against this picturesque backdrop and with the changing seasons, the film explores the slow and self-contained lives of the twenty-four senior citizens who live here

over the course of five seasons. The film does not pronounce judgement or probe, it does not even have interviews, narration or music – it is in fact a slow telling of their lives as they unfold each day under the elements. The stark reality of their isolation, their slow movement towards the end, and the things they look forward to and don't, in equal measure, are left unspoken, but are very present in their lives. The narrative consisting of individual stories interweave to finally bring continuum to their common journey.



Jean-François Gaisay was born in the village of St. Omer on the Gaspé Peninsula, Quebec. He studied photography at Metane CEGEP (1998). His work has been featured in international galleries and museums. Following a film workshop in Amsterdam (2000), he created the installation piece *Mon Doux Camping*. In 2003, he founded his company, Marie Films. He produced and directed his first documentary feature, *La Saison des Amours* in 2005. The film was shown at the *Rendez-Vous du Cinéma Québécois* (Montreal) and at the *Namur International Film Festival*. He made *Journey's End* while an artist-in-residence at *Les Films de l'Autre*.

#### Director's Filmography:

*La Saison des Amours* (docu/2005)



**Producers:** Jean-Francoise Gaisay  
**Exec & Script Supervisors:** Jean-Francoise Gaisay

**Director of Photography:** Nicolas Cannicconi  
**Editor:** Mathieu Bouchard-Malo  
**Music:** Julien Blodieu  
**Cast:** N/A

**Production Company:** Les Films De L'autre, 450, Sainte-Catherine O. suite 302 Montreal, Quebec, H3B 1A7, Canada  
Tel: 01 514 396 2661 Fax: 01 514 396 7738  
Email: fcs@qc.air.com  
Web: www.lesfilmsdelautre.com  
**Co-production:** Marie Films  
**International Sales:** Wide Management, 40, rue Sainte Anne – 75002 Paris.  
Tel: 331 53 95 04 84 Fax: 331 53 95 04 55

Email: wide@widemanagement.com  
Web: www.widemanagement.com

#### Festivals & Awards:

Official Selection in Forum (Berlin International Film Festival / Feb 2010)  
Visions du Réel (Compétition Internationale Regards Neufs/ 2010)  
Official Selection (Hot Docs, Toronto/May 2010)  
Official Selection (Full Frame Documentary Festival (USA)/June 2010)  
Official Selection (RIDM, Rencontres Internationales du Documentaire de Montréal/ Apr 2009)  
Official Selection (DOXA, Documentary Film Festival, Vancouver/Nov 2010)  
Official Selection (Rendez-Vous du Cinéma Québécois/Oct 2010)



Lixin Fan was born in 1977 and is a China born Canadian immigrant. He began as a journalist with China's national television broadcaster CCTV, and was deeply influenced by his travels within China that revealed to him its lopsided economic growth. This inspired him to become a social documentary filmmaker. In 2003, he edited the Peabody and Grierson award-winning documentary *To Live Is Better Than To Die*. In 2006, Lixin worked as associate producer and soundman on Genie-award winning *Up The Yangtze*. *Last Train Home* is his debut feature documentary and winner of the Joris Ivens Award at IDFA 2009.

#### Director's Filmography:

*To Live Is Better Than To Die* – editor (docu/2003)  
*Up The Yangtze* – associate producer (docu/2006)

## Guitu Lieche

### Last Train Home

Director: Lixin Fan | Canada, China / 2009 / 35mm / Col. / 87 mins

Every year as China gears up for Chinese New Year, 130 million migrant workers take a leave of absence from their jobs in the cities and travel back to their hometowns. This mass exodus is officially the world's largest stream of human migration and a phenomenon that director Lixin Fan describes as indicative of a China caught between its rural past and its industrial future. In *Last Train Home*, the director travels with a couple, the Zhangs, who have been taking this journey home for over two decades. The Zhangs left home when their daughter Qin was still a newborn, leaving

her behind like many of China's poor do, in order to find work in the new factories and industries that would guarantee them, and her, a better life. They have been working at the Guangzhou garment factory for 16 years now, seeing their daughter only once a year. But Qin is now a restless and rebellious teenager who feels abandoned by them instead of seeing her parents' act as a made to secure her future. She longs to get away from school and rural hometown. Are the compromises China is making on the way to economic stardom worth it?



**Producers:** Daniel Cross, Mia Aung-Thwin  
**Story & Screenplay:** Lixin Fan  
**Director of Photography:** Lixin Fan  
**Editor:** Lixin Fan  
**Music:** Olivier Alary  
**Cast:** Yang Zhang, Qinghua Zhan, Supin Chen, Qin Zhang

**Production Company:** EyeSteel Film, 4475 St. Laurent #202 Montreal, Quebec H2W 1Z8  
 Tel: +1 (514) 937-4990  
 Email: info@eyesteelfilm.com  
 Web: www.eyesteelfilm.com  
**International Sales:** Zeitgeist Films Ltd., 247 Centre Street, New York, NY 10013  
 Tel: (212) 274-1999  
 Fax: (212) 274-1644  
 Email: msf@zeitgeistfilms.com  
 Web: www.zeitgeistfilms.com

#### Festivals & Awards:

Won Joris Ivens Best Documentary Feature award - Grand Jury prize (International Documentary Festival Amsterdam, Netherlands/ Nov 2009)  
 Won Cinéma Québecois Best Quebec Film Award (Rencontres Internationales Du Documentaire de Montréal/Nov 2009)  
 Won Golden Gate Award in the Investigative Documentary Feature Category (San Francisco International Film Festival/Apr 2010)  
 Official Selection in Competition (Sundance Film Festival/Jan 2010)  
 Official Selection (New Directors-New Films/Apr 2010)

# Women Cengjing de Wuchanzhe

## Once Upon A Time Proletarian: 12 Tales of a Country

Director: Xiaolu Guo | China, UK / 2010 / HD Cam / Col. / 74 mins

*Once Upon A Time Proletarian: 12 Tales of A Country* paints a portrait of China through twelve different kinds of its citizens: an old farmer, a middle aged waitress, a car washer, a weapons dealer, fish store owners, a barber, a factory owner, a park ranger, a shopping mall employee, etc. The film follows people from these different backgrounds in the post Marxist era to explore its contemporary social and political landscape. It follows their individual stories – tales of loss, dreams, hopes, ambitions, the path that each of these individuals take to achieve them and fulfilment or lack of it

that they achieve at the other end. An old peasant for instance tells the story of how he lost his hand. A weapon factory worker is convinced all would be well if only Chairman Mao was still alive to rule the country. The hotel owner believes that the government's liberal market policies are bringing welcome economic growth to the nation. A 14-year-old migrant who has arrived in the city from small town China believes washing cars is a decent start in life, and art school children dream that one day they will travel to the West and receive international recognition for their talents.



Xiaolu Guo was born in 1973 and is an acclaimed Chinese novelist and poet. Her short story collection *Lovers in The Age of Indifference* was published by Random House in the UK in Jan 2010. *UFO in Her Eyes* was published in Jan 2009; the film is scheduled to release in 2011. She published *20 Fragments of A Ravorous Youth* (2008) and *A Concise Chinese-English Dictionary for Lovers* in 2007. Apart from these she has a large volume of work in essays, stories, and poetry in English and Chinese. She, *A Chinese* won the Golden Leopard at Locarno in 2009.

#### Director's Filmography

*The Concrete Revolution* (film essay/2004)  
*How is Your Fish Today?* (feature/2006)  
*She, A Chinese* (feature/2009)  
*We Went to Wonderland* (feature/2009)



**Producers:** Xiaolu Guo, Pamela Casey

**Story & Screenplay:** Xiaolu Guo

**Director of Photography:** Zhuzi X. Vian

**Editor:** Philippe Clompi, Arthur de Lipowski

**Music:** Philippe Clompi, Matt Scott

**Cast:** N/A

**Production Company:** Chapter Two Films,

6/35 Gåmen House, Tesle Street, E2 9BL

London, UK. Tel. +44 7720 400 187.

Email: pfcasey@gmail.com

**International Sales:** Memento Films International,

3 016 Paradis, F-75010 Paris.

Tel. +33 1 53 34 90 20

Fax. +33 1 42 47 11 24.

Email: sales@memento-films.com

Web: www.memento-films.com

#### Festivals & Awards

Official Selection in Horizons, (Venice International Film Festival/Sept 2010)

Official Selection in Real to Reel (Toronto International Film Festival/Sept 2010)

Official Selection (Sao Paulo International Film Festival/Oct 2010)

Official Selection (Miami International Film Festival/March 2010)

Official Selection (Pusan International Film Festival/Oct 2010)



Coline Serreau was born in 1947 in Paris. She studied literature, music, theatre and circus arts. She is a French film director and writer known for her feminist perspective. In 1970, she made her debut as an actress at the Théâtre du Vieux-Colombier. She wrote her first screenplay in 1973. Her debut film, the documentary *Mais Qu'est Ce Qu'elles Veulent?* (1978), was a compilation of frank interviews with women from various backgrounds that shocked the public when it released. Her biggest commercial success was the comedy *Trois Hommes Et Un Couffin* for which she received three Césars in 1986.

#### Director's Filmography:

*Mais Qu'est Ce Qu'elles Veulent?* (docu/1978)  
*Trois Hommes Et Un Couffin* (feature/1986)  
*La Belle Verte* (feature/1996)  
*Créca* (feature/2001)  
*18 Ans Après* (feature/2003)  
*Saint-Jacques... La Mecque* (feature/2006)

## Solutions Locales Pour Un Désordre Global | Think Global Act Rural

Director: Coline Serreau / France / 2009 / Digital / Col. / 113 mins

*Think Global, Act Rural* is a documentary-cum-manifesto that offers up a seed of organic culture as the means to new agricultural growth. International experts such as Claude Bourguignon, co-founder of Laboratory of Soil Microbiological Analyses in France, and Vandana Shiva, at her experimental farm in India, join experts from Brazil, Morocco and Ukraine to offer insights into farming communities and practices that preserve and sustain. It also connects practices between all these different tradition-driven farming communities and links their common aim towards bettering sustainable practices and eco-preservation habits. Serreau digs deeply into the politics

of organic agriculture and examines monopolistic organisations and their hold over the production and distribution over the potential good that seeds offer. The film demonstrates the importance of seeds and the quasi-monopoly held on their production and distribution by firms such as Monsanto. Serreau uses the film not so much to underline impending disaster as to seek experimental and alternative solutions for the inevitable ecological, financial and political crisis that the world has sunk its agricultural eco-system into. It also aims to give a voice to farmers and experimentalists who are rarely heard above the din of lobbying and monopoly.



**Producers:** Matthieu Welter, Guillaume Parent

**Story & Script/Screenplay:** Coline Serreau

**Director of Photography:** Coline Serreau

**Editor:** Catherine Ronault, Claude Tinquesse

**Music:** Gordon Tric, Madeline Besson

**Cast:** N/A

**Production Company:** Memento Films

International, 9 cité Paradis, F-75010 Paris.

Tel.: +33 1 53 34 90 20 Fax: +33 1 42 47 11 24

Email: sales@memento-films.com

Web: www.memento-films.com

**International Sales:** Memento Films International

9 cité Paradis, F-75010 Paris.

Tel.: +33 1 53 34 90 20.

Fax: +33 1 42 47 11 24.

Email: sales@memento-films.com

Web: www.memento-films.com

#### Festivals & Awards:

Official Selection in Horizonts, Mexico

International Film Festival/Sept 2010

Official Selection in Real to Real (Toronto

International Film Festival/Sept 2010)

Official Selection (Sao Paulo International Film Festival/Oct 2010)

Official Selection (Miami International Film

Festival/March 2010)

Official Selection (Pusan International Film

Festival/Oct 2010)

# Deux de la Vague

## Two in the Wave

Director: Emmanuel Laurent France / 2009 / HD / Col. / 90 mins

*Two in the Wave* is the story of the lifelong friendship between legendary French New Wave filmmakers Jean-Luc Godard and François Truffaut. Godard was born in 1930 and Truffaut two years later. They came together while writing for the same magazines – *Cahiers du Cinema* and *Arts*. When Truffaut became a filmmaker with his watershed *The 400 Blows*, which triumphed at Cannes International Film Festival in 1959, he opened the doors for Godard with the ready screenplay of *A Bout de Soufflé*. The two shared their steady rise to fame with a deep friendship and camaraderie, and were inseparable until they clashed in 1968 over

their political views. Godard became active in radical politics but Truffaut was content to remain a focused filmmaker. They also clashed over the star of their movies whom they both were fiercely loyal to: Jean-Pierre L aud, who shot to fame playing Truffaut's alter-ego Antoine Doinel. The film shares rare archival footage of the duo including footage of Jean-Pierre at Cannes. The actor was torn between the two like a child between warring parents. Their long association, their differences, clashes and their ideology of filmmaking forms much of the history of French cinema, and transformed an era of filmmaking.



Emmanuel Laurent was born in 1970 in Dieppe, France and taught himself filmmaking by sitting in the front row of the Cin math que and by editing. In 1984, he founded Films   Trois with Martin de la Fouchard re. He has recently directed *The Quest for the Unicorn* (2009) and *Leonardo's Last Journey* (2010). He is now working on *Mademoiselle V: Diary of an Headless Girl*, based on his first novel, written in 2003. Previously he has written and directed *The Tramp* (from Guy de Maupassant), a three-part musical comedy, *The Baly's Opera*, and more than twenty features and short documentaries.

### Director's Filmography:

*Death By Design: Where Parallel Worlds Meet* (docu/1997)  
*Hitler's Museum* (docu/2006)  
*Nova* (docu/2008)



**Producer:** Emmanuel Laurent  
**Story & Script/Screenplay:** Antoine de Bacquez  
**Director of Photography:** Nicholas de Pencier, Elienne Carton de Grammont  
**Editor:** Marie-France Cusnot  
**Sound:** Henri Makoff  
**Cast:** Anouk Aim e, Jean-Pierre Aumont, Charles Aznavour, Jean-Paul Belmondo, Jacqueline Bisset, Isid Le Belco

**Production Company:** Film   Trois, 8 Rue de Choiseul, 75002 Paris.  
 Tel: +33 1 4450 5250  
 Fax: +33 1 4450 5249  
 Email: contact@filmsatris.com  
 Web: www.filmatris.com  
 Co-production: Argos Film, Cine Tamaris, Gaumont.

**International Sales:** Wide Management, 40, Rue Sainte-Anne, 75002 Paris, France.  
 Tel: +33 1 5395 0464. Fax: +33 1 5395 0465  
 Email: wide@widemanagement.com  
 Web: www.widemanagement.com

### Festivals & Awards:

Official Selection (International Film Festival, Rotterdam/Feb 2010)  
 Official Selection (Berlin International Film Festival/Feb 2010)  
 Official Selection (Hong Kong International Film Festival/March 2010)  
 Official Selection (Visions du R el Film Festival/Apr 2010)  
 Official Selection (Edinburgh Film Festival/June 2010)  
 Official Selection (ERA New Horizons Film Festival/July 2010)



Ines Compan began studying biology in Toulouse and went on to complete five years of basic research in Microbiology in Paris. She began her thesis and doctorate in the subject and began a series of documentary filmmaking workshops with Varan in 1996 as part of this. At the end of this training in the field of cinema she initiated a project with the Indian populations of West Argentina. She has made many trips to Latin America, Yemen and Morocco in the course of her research. She writes, directs and shoots her own films. She has been living in Toulouse since 1999.

#### Director's Filmography:

*Amoise, Ambre de L'Atlas* (docu/2001)  
*Manège A Mûches* (docu/2002)  
*Au Temps Des Romains* (docu/2002)  
*Du Vent Dans Le Voile* (docu/2003)  
*Entre Deux Bleds* (docu/2011)

## A Ciel Ouvert

### Open Sky

Director: Ines Compan / France, Argentina / 2010 / HDV / Col. / 94 minutes

Kolla residents of Puna, Argentina find themselves suddenly at the center of a battle for their mineral ground resources – mineral silver they didn't even know they had. National and international stakes in the site rise after Standard Silver, a Canadian company, launches an ambitious project of open-sky silver mine on the abandoned site of Mins Piriquitas, 4,500 m high. This mine is to become one of the most productive sites in Latin America. Thus begins a farce of monopolistic companies vying with the government and against their rivals, flexing their muscle power, intimidating the startled villagers and disturbing their fragile ecosystem. Further, as the companies

get wealthier, the Kollas are robbed of their land, their environment and become victims of the decreasing mineral exchange rate, and become poorer. The residents, lama, goat and chinchilla farmers with little political clout, become understandably incensed that the government would allow these incursions without offering any sort of compensation for long-term environmental damage and their share of the profits of the non-renewable resources. The residents feel cheated by the promise of mining jobs, especially when they still have not got the school, clinic or drinking water they asked for a long time ago.



**Producers:** Thomas Schmitt, Ines Compan  
**Story & Script Development:** Ines Compan  
**Director of Photography:** Ines Compan, Martin Ducros  
**Editor:** Virginie Vercourt, Ines Compan  
**Music:** Samuel Leitmann, Pablo Demarco  
**Cast:** Ines Compan

**Production Company:** Hamaque Rouge,  
 Association Loi 1901, Siège Social: 36 place du  
 Griffou, 81600 Gallac. Tel: 06 2727 3178.  
 Email: lehamacrouge@neuf.fr  
 Web: www.lehamacrouge.com  
 Co-production: Mosaïque Films  
**International Sales:** Wide Management, 40, Rue  
 Sainte-Anne, 75002 Paris, France.  
 Tel: +33 1 5395 0464. Fax: +33 1 5395 0465  
 Email: wide@widemanagement.com  
 Web: www.widemanagement.com

#### Festivals & Awards:

Official Selection in Panorama Français (Cinéma  
 du Réel/March 2010)  
 Official Selection (Festival Rencontres Cinémas  
 D'Amérique Latine à Toulouse/April 2010)  
 Official Selection (Festival du Film De  
 L'environnement à Châteaubriant/March 2010)  
 Official Selection (Pafic Film Festival/July 2010)

# Kick in Iran

## Kick in Iran

Director: Fatima Abdollahyan | Jan / 2009 / HD / Col. / 82 mins

For Sara Khoshjamal-Fekri, it is a singular honour: she is the first Iranian woman to ever be selected for the National Olympic team. For the Taekwondo fighter who trains with coach Maryam Azarmehr, as well as for all the women of Iran, it is a huge step towards achieving equality for women in a conservative and male-dominated society. Sara is 21 and lives in Tehran. *Time* magazine called her 'One of the 100 most interesting athletes headed for the 2008 Beijing Olympic Games'. Her coach Maryam prepares her for the journey there, not only to meet with the athletic challenges

that will face her but also social prejudices, mental pressures and religio-political viewpoints that will threaten her way. In her own right, coach Maryam is inspiring – she has devoted her entire life to Taekwondo and has spent it at the Women's Sports Center. A stickler for the rules, she has not achieved the pinnacle to which she hopes to take Sara, but her dreams will be achieved through her. *Kick in Iran* focuses on this quiet girl who is seemingly unstoppable, despite the pressure on her by religious and political leaders and members of the public to go find a suitable husband instead.



Fatima Abdollahyan was born in Frankfurt, Germany to Iranian parents. She studied Political Science from 1996 to 2000 in France and Germany. She graduated from the Westminster University London with a Master of Arts in International Relations in 2001. She began studying at the documentary department of the University of Television and Film, Munich. She has also trained as an intern with Interpol's PR department and in print, radio and TV. From 2004 onwards, she has been personal coordinator to the director of Filmfest Munich. *Kick in Iran* is her graduation film and first feature-length documentary.

#### Director's Filmography:

*Notes for the Mind* (docu/2002)  
*Staying or Leaving* (docu/2005)  
*Dear Terrorist - How to be a Muslim in the States* (docu/2008)



**Producer:** Mohammed Farokhmanesh, Frank Geiger, Armin Hoffman  
**Story & Script Development:** Jorg Adolph  
**Director of Photography:** Jakobine Motz  
**Editor:** Katja Kahn  
**Music:** Saem Schlemminger  
**Cast:** Sara Khoshjamal-Fekri, Maryam Azarmehr

**Production Company:** Brave New Work Film Productions, Frank Geiger, Vizeinstrasse 8d, 22529 Hamburg, Germany.  
 Tel: +49 (0)40 48 40 19 00  
 Email: info@bravenewwork.de  
 Web: www.bravenewwork.de

**International Sales:** Telepool München, Annelie von Kentlin, Head of Program Acquisition, International Sales, Sonnenstrasse 21, 80331 Munich Germany. Tel: +49 (0)89 55 876 210  
 Email: kentlin@telepool.de

#### Festivals & Awards:

Premiered in World Cinema Documentary Competition (Sundance International Film Festival/Jan 2010)  
 Official Selection (Visions du Reel/April 2010)



Rakhsan Bari-Etemad was born in 1954 in Tehran. She is married to film producer Jahangir Kosari and is mother of actress Baran Kosari. She graduated in film directing from the Faculty of Dramatic Arts, Tehran University and began her career as a documentary filmmaker for the Islamic Republic of Iran Broadcasting. She worked as an assistant director before directing her first feature film *Off Limits* (1987). Her films typically portray women and their issues in the lead role. Her *The Blue Veil* won the Bronze Leopard in the 48th Locarno Film Festival (1995). She is widely considered Iran's premier female director.

#### Director's Filmography:

*Kharaj az Mahdudieh* (feature/1980)  
*Zard-e Ghisari* (feature/1985)  
*Pul-e Kharaji* (feature/1989)  
*Nargess* (docu/1992)  
*The Blue Veil* (feature/1995)

## We are Half of Iran's Population

Director: Rakhsan Bari-Etemad / Iran / 2009 / Video / Col. / 42 mins

*We Are Half of Iran's Population* was shot a few months before Iran's June 2009 presidential elections. It documents how a wide coalition of women was formed in Iran, in order to make their demands heard and to effectively influence presidential candidates. One of the demands the women made was that Iran join the UN Convention on the Elimination of All Forms of Discrimination Against Women. Feminist filmmaker Rakhsan Bari-Etemad interviews a large number of women political personalities, researchers and women's rights activists from diverse political and ideological formations, who work in a wide range

of areas of research and activism, using different methodologies. A common question she asks the activists is what demands they have of the presidential candidates and on what basis they decide whom to vote for. The activists pose their questions to the 10th Presidential candidates. Once completed, she invites the four presidential candidates to attend a screening and respond. Presidential candidates Mehdi Karubi, Mir Hossein Mousavi, and Mohsen Rezaei attend the screening along with their wives and discuss their responses after viewing the film.



**Producers:** Rakhsan Bari-Etemad  
**Story & Screenplay:** Rakhsan

**Bari-Etemad**

**Director of Photography:** Reza Taimoori

**Editor:** Reza Bahrami Nezhad

**Music:** Semak Kalerfari

**Cast:** N/A

**Production Company:** Sheherazad Media International, 1, 3rd Sarvestan, Pasdaran St. Shariati Ave. Tehran 16619 Iran.  
 Tel: +98 (21) 2288 3260  
 Email: sheherazad@smediaint.com  
 Web: www.smediaint.com

**Marketing/Booker:** Sheherazad Media International, 1, 3rd Sarvestan, Pasdaran St. Shariati Ave. Tehran 16619 Iran.  
 Tel: +98 (21) 2288 3260  
 Email: sheherazad@smediaint.com  
 Web: www.smediaint.com

#### Festivals & Awards:

Official Selection in Competition (Fribourg International Film Festival/March 2010)  
 Official Selection (Women, Power and Politics Film Festival/June 2010)



# Park Mark

## Park Mark

Director: Baktash Abtin / Iran / 2010 / Video / Col. / 42 mins

*Park Mark* tells the story of the amazing life and descent of the drug addict Mark, whom filmmaker Baktash Abtin met on the streets of Teheran. Baktash follows the homeless addict around and records his day, watches him steal from donation boxes to survive, sleeping in parks, and talks to him to find out how he came to be here. Mark is reluctant and annoyed at first, but he begins to open

up to the filmmaker. The story of his life as it unravels is amazingly rich and full – he was once a drug dealer himself, happily married and a doting father too. Mark illustrates his life as a wealthy man living in America before he became addicted and descended into this spiral of poverty, addiction and homelessness. A compelling illustration of how the mighty may fall.



Baktash Abtin was born in 1974 in Teheran. After graduating from high school, he became interested in poetry at the age of 19 and went on to publish three collections of poetry. He extended his interest in literature to cinema and filmmaking, and began his career by acting in a TV movie. Abtin directed his first documentary called *The Solar Eclipse* in 2005. He has made six documentaries and short films so far. Mark subsequently went to jail for an unrelated event after the film, and frequently gives inmates Baktash's number to convince them he starred in a film.

### Director's Filmography:

- The Solar Eclipse* (docu/2005)
- The Sand Jar* (docu/2008)
- The Sleep Penetration* (docu/2007)
- Mika* (short/2007)
- The Near Dream* (docu/2008)



**Producers:** Baktash Abtin  
**Story & Script/Screenplay:** Baktash Abtin  
**Director of Photography:** Aka Salemi  
**Editor:** Toraj Askari, Mohammad Shirvani  
**Music:** Nima Ghasemi, Marzi Tabibzadeh  
**Cast:** Mark

**Production Company:** Sheherzad Media International (Smi), 1, 3rd Sarvestan, Pasdaran St., Shariati Ave., Tehran 16619 Iran.  
 Tel: +98 (21) 22 86 32 60 / 61  
 Email: sheherzad@smidain.com  
 Web: www.smidain.com

**International Sales:** Sheherzad Media International (Smi), 1, 3rd Sarvestan, Pasdaran St., Shariati Ave., Tehran 16619 Iran.  
 Tel: +98 (21) 22 86 32 60 / 61  
 Email: sheherzad@smidain.com  
 Web: www.smidain.com

**Festivals & Awards:**  
 Official Selection (Thessaloniki Documentary Film Festival/March 2010)

**Ebrahim Saeedi**

Born in a Kurdish community in Mahabad, Iran in 1965, Saeedi has a BA in Cinema from Art University in Teheran. He won best prize for editing the short film *The Well* at the 18th Tehran Short Film Festival and has edited five feature films. *All My Mothers* (2009) is his first feature documentary which took more than three years to make.

**Zahavi Sanjavi**

Born in 1967 in a Kurdish community in Iraq, he sought asylum in Iran with his family during the Iraqi attack in 1975. He studied scriptwriting and filmmaking in Sweden and Russia and has an MSc in filmmaking from the Russian State Institute of Cinematography (VGIK) in Moscow. His short film *Snur* (2005) screened at numerous film festivals around the world.

**Director's Filmography****Ebrahim Saeedi**

*Silence Screams* (docu/1997)

*Mass' Requiem* (docu/1999)

*Eclipse* (docu/2001)

*Fire Beneath The Ashes* (docu/2003)

**Sanjavi Zahavi**

*Sharaboi* (docu/1999)

*Game and Nothing More* (docu/2001)

*Night Flight* (docu/2002)

*Eternal Film* (docu/2007)

## Hamey-e Madaran-e Man

### All My Mothers

Director: Ebrahim Saeedi, Zahavi Sanjavi | Iraq, Iran / 2009 / Video / Col. / 60 mins

*All My Mothers* is a documentary on the lives of Kurdish mothers who have lost their sons to the ruthlessness of former dictator Saddam Hussein's Baath Party-launched Operation Anfal. Numerous Shia and Kurdish men and boys have been either killed or abducted over the last 30 years in Iraq. The film travels into a small village where there are no men or children to be seen – just women – widowed mothers, daughters and wives. A total of 1,82,000 fell to chemical warfare and 4000 villages were destroyed. The film traces the relatives of victims who lie in a mass burial ground in a corner of Iraq,

and their eerie funeral procession filled with wailing women alone. In practical everyday Iraq, the day-to-day activities of the men have had to be taken over by the women – ploughing fields, masonry, even fishing. Many women still hope that their abducted sons and husbands will return – the lack of closure comes from the lack of a funeral or a body as evidence of their passing – and watch the road for their miraculous return. The village holds a memorial service and the question arises; to what end were these men killed? There are no answers.

**Producer** Abbas Ghazali

**Story & Script/Screenplay:** Ebrahim Saeedi,

Zahavi Sanjavi

**Director of Photography:** Ebrahim Saeedi,

Ebrahim Saeedi

**Music:** Hossein Altzadeh

**Color:** Aram Mostofi (Narration)

**Production Company:** Sheherzad Media

International, 1 3rd Sarvestan Pasdaran St.

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Tel: 98 21 2286 3260 Fax: 98 2285 8962

Email: sheherzad@smediain.com

Web: www.smediain.com

**Festivals & Awards**

Premiered in Documentary Feature Competition

(Abu Dhabi International Film Festival/Oct 2009)

Official Selection (Pusan International Film

Festival/Oct 2010)

Official Selection (Festival de Rio/Sept 2010)

Won Special Jury Award in Competition +50

(Cinema Verita Documentary Film Festival/July

2009)

Official Selection in Reflecting Images –

Panorama (IDFA, Netherlands/Nov 2010)

Official Selection Golden Apricot (Yerevan

International Film Festival, Armenia/July 2010)

Official Selection DMZ docs (Korean International

Film Festival/Sept 2010)

# Budrus

## Budrus

Director: Julia Bacha / Israel-Occupied-Palestine, USA / 2010 / HD Cam / Col. / 78 mins

*Budrus* is a documentary about the people of this tiny Palestinian village located 31 miles north-west of Ramallah. In 2003, the Israeli government decided to erect a barrier in the form of a fence or the wall right through the middle of the village. Activists and protestors made their way in streams to the village. Julia Bacha focuses on the disputed boundary wall and the impact it has on the lives of ordinary village people through the eyes of the activist Ayed Morrar and his 15-year-old daughter in this film. The boundary will run through ordinary farmers' lands and plantations, robbing them of their livelihoods and scarring their collective

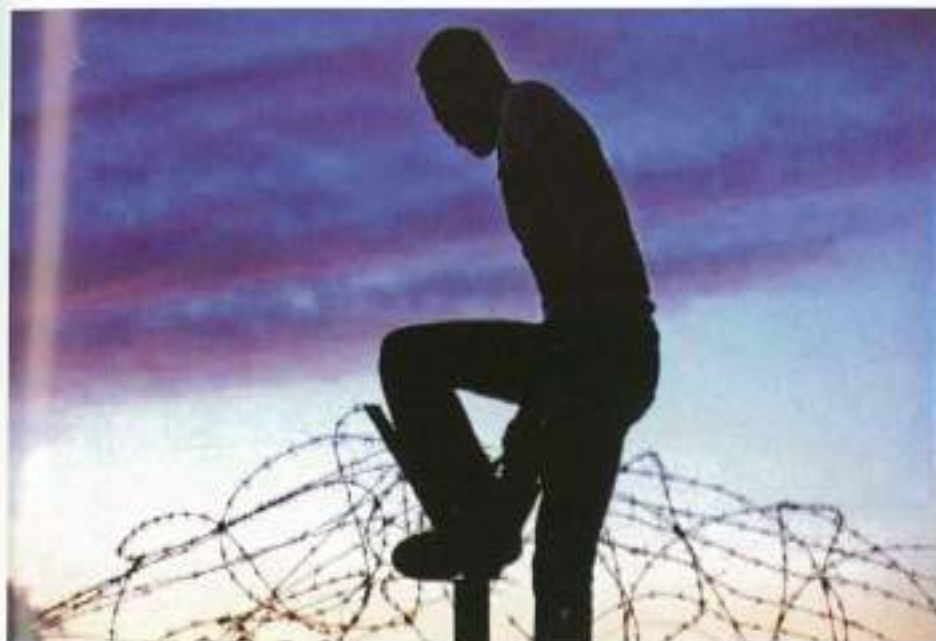
psyche forever. Ayed Morrar manages to round up numerous organizations, including rivals such as Hamas and Fatah, ordinary Israeli citizens and members of the international peace movement who come together under this umbrella to take part in the protest. However, when Israeli soldiers rain down with violence against the peaceful protests, the cause is lost as is the spirit of hopefuls such as Ayed Morrar. And yet, amazingly enough, the village of Budrus continues its faith in non-violence and continues to protest the incursion of the Separation Barrier in their village.



Julia Bacha was born in 1980 in Rio de Janeiro. She came to the USA at the age of 17 to study Middle Eastern History and politics at Columbia University. She was accepted to Tehran University for a Master's degree, but could not obtain her visa. So, in the meanwhile she worked with Egyptian filmmaker Jehane Noujaim on *Control Room*. Bacha was awarded the 2003 Phi Beta Kappa prize upon graduation from Columbia University. She has worked on films exhibited at the Sundance, Tribeca, Berlin, Jerusalem, and Dubai International Film Festivals, and broadcast on the BBC, HBO, Sundance, CBC and Al Arabiya television channels.

#### Director's Filmography

*Encounter Point* - Co-Director (docu/2006)  
*Control Room* - Co-writer, editor (docu/2004)



**Producers:** Ronit Avri, Julia Bacha, Rula Sulameh

**Story & Script/Screenplay:** Julia Bacha

**Director of Photography:** Shai Palack, Monalisa Sundbom, Yoni Massi, Julia Bacha, Riyad Dels, Mohammed Fawzi

**Music:** Geeta Gandbhir, Julia Bacha

**Producer:** Kareem Houston

**Cast:** N/A

**Production Company:** Just Vision, 1616 P St. NW, Suite 840, USA-Washington, DC 20036  
 Tel.: +1 202 2326820. Email: [root@justvision.org](mailto:root@justvision.org)

**International Sales:** Just Vision, 1616 P St. NW, Suite 840, USA-Washington, DC 20036  
 Tel.: +1 202 2326820. Email: [julia@justvision.org](mailto:julia@justvision.org)

#### Festivals & Awards

Won, Panorama Audience Award Second Prize (Berlin International Film Festival/ Feb 2010)

Won, Special Jury Mention (Tribeca Film Festival/ May 2010)

Won, Audience Award (San Francisco International Film Festival/May 2010)

Won, Honorable Mention for Best Documentary in the Spirit of Freedom Award, (Jerusalem International Film Festival/July 2010)

Won, Witness Award (Silverdocs Film Festival/ June 2010)

Won, Honorable Mention of the Jury (Documenta Madrid/May 2010)

Won, Amnesty Italia Award (Pozzaro Film Festival/ June 2010)

Won, Founders Prize, Best of Fest. Non-fiction (Traverse City Film Festival/July 2010)



Zeina Daccache was born in Lebanon. She graduated in Scenic and Dramatic Art from the Institute of Scenic Audiovisual and Cinematography Studies, Saint-Joseph University in 2000. She attended the Acting School, Ecole Philippe Gaulier (International Drama School), England in 2001. She gained a Master's degree in Clinical Psychology at Haigazian University, Lebanon in 2009. She went on to gain another graduate degree in Drama Therapy in 2007 from the Kansas State University, USA. She has been executive director and drama therapist at Lebanese University, Cenacle de la Lumiere and at Catharsis - Lebanese Centre for Drama Therapy since 2007.

**Director's Filmography:**  
Any Jdwa (2007)

# 12 Angry Lebanese

## 12 Angry Lebanese

Director: Zeina Daccache | Lebanon / 2009 / Digital / Col. / 85 mins

Zeina Daccache is an actress and a theatre director who specialises with working with disadvantaged and traumatised people. She adapted Reginald Rose's famous play 12 Angry Men to create 12 Angry Lebanese for the inmates of Lebanon's notorious Roumeih Prison as part of Lebanon's first prison-based drama project. 12 Angry Lebanese records the 45 inmates as they are introduced to the project and as they rehearse for the next 15 months. Some of the inmates are completely illiterate and cannot read the script, and yet manage to learn their lines. Many of them, who are at odds with each other, find themselves working

together to present their interpretation of the famous play, which very few of them have heard of prior to the project. Given an opportunity to express themselves through their new-found creative outlet, the audience can witness the best-of, at-odds motley crew of men transform into one harmonious working unit that borders on professional acting. The documentary, which was a result of the prisoners' rehearsals, and the final performance is an honest account of the prisoners' journey and captures the impact of theatre as a form of art therapy on some of the most hardened minds in captivity.



**Producer:** Zeina Daccache  
**Story & Script Development:** Zeina Daccache  
**Director of Photography:** Jocelyne Abi Getrayel  
**Editor:** Michele Tyan  
**Music:** Catharsis-LGDT, Zeina Daccache  
**Cast:** Michele Tyan

**Production Company:** Catharsis - Lebanese Center for Drama Therapy, Rue V6, Maison 7, Zone Verte, Kfarhab-Ghezir, Lebanon.  
Tel: 961 9 926932 Fax: 961 9 926932  
Email: info@catharsisldt.org  
Web: www.catharsisldt.org

**International Sales:** Catharsis - Lebanese Center for Drama Therapy, Rue V6, Maison 7, Zone Verte, Kfarhab-Ghezir, Lebanon.  
Tel: 961 9 926932 Fax: 961 9 926932  
Email: info@catharsisldt.org  
Web: www.catharsisldt.org

### Festivals & Awards

Won Muhr Arabi Documentary First Prize Award and the People's Choice Award (Dubai International Film Festival/Dec 2009)  
Awarded, Medal of the Ministry of Interior and Municipalities, 2009.  
Honored by YWCA for 12 Angry Lebanese, 2009.  
An-Nahar Woman of the year Award, 2009.

# Hranica

## The Border

Director: Jaroslav Vojtek / Slovakia / 2009 / 35 mm / Col. / 72 mins

In November 1944, Sub-Carpathian Ukraine was annexed to the Soviet Union, leaving long-lasting emotional and social scars on the people of Velke Slamenca. On the night of August 30, 1946, the village was divided by the Red Army into two parts, mercilessly stretching barbed wire between houses, cemeteries and farmland. Families were split into two – some with parents on one side and children on the other. Cultivated land was divided and confiscated, in 1949, the fence was made electric and watchtowers with machine guns and signalling devices were set up. Despite everything, families communicated by speaking Hungarian,

which the border police did not know. They would sing each other tales of their left-behind families while working in the fields, letting each other know of births and deaths and marriages. *The Border* is the story of the people of the divided Velke Slamenca region and their individual stories; Mrs Kujikova who could not attend her mother's funeral, Mrs Hornyakova whose family's house was exactly on the border line, and Mr Lisek who lives so close to the border that his nationality has been changed from Slovak, Czech and Hungarian to Russian at least six times, each time the border line changes.



Jaroslav Vojtek was born in 1968 in Zilina. He is a graduate of the Film and TV Faculty of University of Performing Arts in Bratislava, department of documentary film direction. His short feature film *Dreamers* (1999) is a part of a full-length project of short stories *The Magnificent Six*, presented in 2000 at the International Film Festival in Karlovy Vary. He heard of the Velke Slamenca from a fellow student while studying at the Academy of Music and Dramatic Arts. He later visited the border town, and found it divided. He spent eight years researching the town and its families.

#### Director's Filmography:

*Blind Belief* (docu/1993)  
*If The Bell's Toll Were Magic* (docu/1994)  
*Her II* (docu/1995)  
*The Tree* (docu/1995)  
*Here We Are* (docu/2005)



**Producers:** Merio Hornikova, David Corba

**Exec. & Script Supervisors:** Jaroslav Vojtek

**Director of Photography:** Tomáš Stanek,

Jaroslav Vojtek,

**Music:** Maroš Šiapota, Zuzana Grépl

**Cost:** Peter Groll

**Cost:** Peter Lizák, Tibor Tóth, Štefan Tóth, Pál

Bocskárszley ako Vince Tóth, Rebeka Kujiková,

Alexander Glányi, Rebeka Glányiová, Elena

Hornyáková with her son, inhabitants of the

towns Malé Slamenca and Velke Slamenca

**Production Company:** Leon Productions,

Jadranská 41, 841 01 Bratislava, Slovakia

Tel: +421 2 6453 3992, Fax: +421 2 6446 2784,

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web: www.leonproductions.sk

**International Sales:** Leon Productions, Jadranská

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E-mail: leon@leonproductions.sk,

web: www.leonproductions.sk

#### Awards & Festivals

Won Between the Seas Prize for Best

Documentary Film of Middle and Eastern Europe

(International Festival of Documentary Films,

Jihlava/2006)



Melisa Önel was born in 1980 in Izmir. She graduated in International Relations from Tufts University, Boston, USA. She then completed a Master's degree in film studies at Istanbul Bilgi University. She is an accomplished photographer, having participated in international exhibitions. Her short film *Omega Fox* won accolades at the Berlin Talent Campus and at film festivals in Turkey. She also worked as the Director of Photography on Aykut Atalay's short film, *Transvestites*. The documentary she is producing *Voice of My Father* has been awarded the ITVS development award and the Jan Wijnman fund. She lives and works in Istanbul.

**Director's Photography:**  
*Omega Fox* (short/2008)

## Ben ve Nuri Bala

### Me and Nuri Bala

Director: Melisa Önel / Turkey / 2010 / HD Cam / Col. / 75 mins

*Me and Nuri Bala*, is a film about sexual identity and culture. It centres around Esmeray – a transvestite feminist activist, who shatters many categories on womanhood and manhood in Turkey. Quirky, witty and equipped with a sense of humour about her own life, Esmeray is a strong personality with distinct feminist ideals and the courage to speak up about them in a society that has not yet fully opened its doors to the idea of her. The film is director Melisa Önel's personal quest to understand her experience. Even as she questions what defines the transsexual experience, and what allows women to be

truly free in the expression of their sexuality, she also questions concepts of masculinity. What after all, makes a true man? Is it body alone? A state of mind? She questions what defines a certain gender, and comes up with the answer - a body and one's place of origin. Thus, Melisa makes the journey to Esmeray's place of origin and travels from the streets of Istanbul to the eastern villages of Kars. The film goes back and forth between Esmeray's severe need for approval and social acceptance, and the reality that govern our sexual identities in the real world.



**Producer:** Melisa Önel  
**Story & Screenplay:** Melisa Önel  
**Director of Photography:** Melisa Önel  
**Editor:** Özcan Vardar, Didem Pekün  
**Music:** 'L'héritage Ottoman', Ensemble Kudis Erguner  
**Cast:** Esmeray

**Production Company:** Melisa Önel, Abbasaga Mah. Yıldız Cad. 21/1 Yıldız Besiktas 34353 Istanbul. Tel: +90 532 461 0820  
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Web: www.melisaonel.com  
**International Sales:** Melisa Önel, Abbasaga Mah. Yıldız Cad. 21/1 Yıldız Besiktas 34353 Istanbul. Tel: +90 532 491 0920  
Email: onelmelisa@yahoo.com  
Web: www.melisaonel.com

**Festivals & Awards:**  
Won, Best First Documentary Award (46th Antalya Golden Oranges Film Festival/Oct 2009)

# Pippa'ya Mektubum

## My Letter to Pippa

Director: Bingöl Elmas / Turkey / 2009 / Digital / Col. / 60 mins

Pippa was a young and idealistic Italian artist who was on a hitchhiking peace mission from Rome to Jerusalem, clad in a wedding dress. She was instead brutally raped and tragically killed a few kilometers to the East of Istanbul. The story became a national outrage after politicians, intellectuals, artists and the media expressed their shame at what had happened. And yet, it also caught out their apparent indifference to the fact that many ordinary women in Turkey are subject to rape, sexual abuse, honour killings and domestic violence every day with absolutely no resulting outcry from

the powers that be. A social group with the determination to change the order of things and denounce this hideous act, launched a manifesto under the slogan 'if this is how men behave, we are not men'. Bingöl begins her journey from the spot where the Italian Pippa was killed on the border with Syria, but she does it in a black wedding dress to signify mourning for the loss of values, status of women, the loss of Pippa, and her unique mission. Bingöl takes her camera through the country to discover concepts of machismo and violence and find Pippa her peace.



Bingöl Elmas was born in 1976 in Erzurum, in Turkey. She graduated from the Radio, Television and Cinema department of Marmara University, Faculty of Communication. She worked as a reporter on news bulletins at various national television channels between 1998 and 2001 as well as director's assistant in TV programmes and The Association of Documentary Filmmakers in Turkey (BSB) between 2001 and 2008. On her documentary films, she worked as a director, producer and scriptwriter. Her documentary, *Agustos Kemcas* won first place at the Antalya Golden Orange Film Festival in 2005. Her most recent films are *CicedAnt* and *TransAsia*.

### Previous Filmmaking

*August Ant* (docu/2005)  
*Games* (short/2005)  
*Trans Asia* (docu/2008)  
*Playing House* (docu/2010)



**Producer:** Patrice Barrat  
**Story & Script/Screenplay:** Bingöl Elmas  
**Director of Photography:** Koray Kesik  
**Editor:** Mustafa Temizta  
**Music:** Mustafa Biber  
**Cast:** Bingöl Elmas

**Producers & Advisors:** N/A

**Production Company:** Article Z, Asmin Film, Arts France  
**International Sales:** Bingöl Elmas,  
 Email: mekup@asminfilm.com,  
 bingol.elmas@gmail.com



Lucy Bailey studied anthropology and worked her way up from being a junior researcher in natural history films, and went on to research a major series about Africa for National Geographic, where she met Andrew Thompson.

Andrew Thompson started out as a camera assistant but always harboured a desire to make films. He went on to become director of photography.

They co-founded Explore films in 2008. Both directors have travelled extensively in Africa. Both directors count Kevin MacDonald, Brian Woods, Sofia Coppola, Danny Boyle, Phil Agland, and Paul Greengrass amongst their influences.

**Directors Filmography:**

- Horizon (TV docu/2001)
- Yeu Gen Film (short/2006)
- The Secret Life of Arthur Ransome (TV docu/2006)

## Mugabe and the White African

Directors: Andrew Thompson, Lucy Bailey | UK / 2009 / HD / Col. / 90 mins

*Mugabe and the White African* is the story of a lone man's battle against the Zimbabwean President. Ever since President Mugabe began his campaign against white farmers under the violence-marked 'Land Reform' movement, Michael Campbell, who has over 500 black workers employed with him and is responsible for their livelihoods, has been fighting to save his farm. Only one of the few white farmers left, in 2008, before the country descended into chaos, Campbell accuses Robert Mugabe and his government in the SADC (South African Development Community) International Court of racial discrimination and violations

of basic human rights. What follows is an unleashing of terror and intimidation tactics to get the family to back down. Campbell fights on in the face of overwhelming brutality and injustice, against the backdrop of the 2008 presidential elections. This one man and his family, son-in-law Ben Freeth's attempt to fight for their livelihood and those of their employees has been filmed over the period of a year, even as courtroom drama unfolds with attacks and counter attacks that extend beyond the purview of any court. After months of threats and a horrific attack, the Court finally pronounces its verdict. But will Mugabe abide by it?



**Producers:** David Probyn, Elizabeth Morgan Hemlock  
**Screen & Script Development:** Daphne Mather (archival researcher)  
**Director of Photography:** Andrew Thompson  
**Music:** Tim Lovell  
**Music:** Jonny Picher  
**Cast:** Michael Campbell, Ben Freeth

**Production Company:** Arturi Films Prodn., PO Box 370, Stroud, Gloucestershire GL6 1EJ UK, Tel: +44 1453 887974, Fax: +44 1453 887974, Email: info@arturifilms.com Web: www.arturifilms.com  
**Distribution:** Explore Films, Molinare Prodn., Film Agency Wales  
**International Sales:** Harway Films, 24 Harway Street, London, W1T 1UH, UK, Tel: (0)20 7290 0750, Tel: (0)20 7290 0751, Email: info@harwayfilms.com

Web: www.harwayfilms.com

**Premiere & Awards:**

- Nominated for a BAFTA award for Outstanding Debut by a British Writer, Director or Producer (2009)
- Won Best Features Documentary, British Independent Film Awards 2009
- Won Grand Jury Prize, Silverdocs Film Festival, USA 2009
- Won Special Jury Award (Hamptons Film Festival, USA, 2009)
- Official Selection (Hot Docs Festival/ 2009)
- Official Selection (BFI London International Film Festival/Oct 2009)
- Official Selection (DFA Festival, Netherlands / Nov 2009)
- Official Selection (San Francisco International Film Festival /Apr 2010)



# Living in Emergency: Stories of Doctors Without Borders

Director: Mark N Hopkins / USA / 2008 / HDV / Col. / 93 mins

Filmed in the conflict zones of Liberia and the Congo with unprecedented access to the field of operations of Doctors Without Borders (Médecins Sans Frontières), *Living in Emergency* follows four volunteer doctors under extreme conflict situations. Two of the volunteers are new recruits and two are veterans. A 26-year old novice Australian doctor is stranded in a rural clinic and an American surgeon fresh from the homeland is placed in a capital city and is overwhelmed by the number of emergency cases. The dynamic Head of Mission has to smile as the patients pile up and keep the morale of

his team high and motivated. The second is an exhausted veteran who has seen too much conflict and just wants out. Amidst the pressure to step up for their skills and save lives, each volunteer must confront the challenges of the work and test the limits of their idealism. The film is a very real image of the challenges faced by the doctors in the field and the toll the work can take on them personally and professionally. The film is the un-sugarcoated reality of conflict on these hostile frontiers – complete with blood, sweat, tears, hard decisions and tough choices.



Mark Hopkins studied in the UK and graduated from Georgetown University in Philosophy. He spent 6 months in Vietnam studying History and teaching English at the University of Hanoi. He started assisting producer Scott Rudin, and has worked on films such as *The Truman Show*, *A Civil Action*, *Bringing Out The Dead*, *Sleepy Hollow*, and *Shallit*. He left to start his production company to focus on non-fiction. In 2001 Mark began working with documentary director George Butler to create the award-winning *The Endurance: Shackleton's Legendary Antarctic Expedition*, followed by *Roving Mars*. *Living in Emergency* is Mark's feature-length directorial debut.

#### Director's Filmography:

*Sleepy Hollow* – AD (feature/1999)  
*Going Upriver: The Long War of John Kerry*  
– producer (docu/2004)



**Producers:** Mark Hopkins, Naisola Gritwood, Daniel Holton-Roth

**Screenplay & Co-Production:** Mark Hopkins

**Director of Photography:** Sebastian Ischer

**Editor:** Bob Eisenhardt, Sebastian Ischer Doug Roscini

**Music:** Bruno Coulais

**Cast:** Dr Thomas Krauger, Dr Chris Brasher, Dr Dovidor Gil, Dr Chiara Lepora

**Production Company:** Red Floor Pictures, 107 Sullivan Street, Suite # 16, New York 10012, USA, Tel: 646-609-4140, Email: naisola@rmp.com

**International Sales:** Red Floor Pictures, 107 Sullivan Street, Suite # 16, New York, NY 10012, USA, Tel: 646-609-4140, Email: naisola@rmp.com  
The Festival Agency, Leslie Vuchot, Email: lv@thefestivalagency.com

#### Festivals & Awards

Premiered (Africa International Film Festival/Aug 2008)

Shortlisted by Academy of Motion Pictures for Best Documentary, 2009

Won, Jury Prize (Cinequest Film Festival/Feb 2009)

Official Selection (Miami International Film Festival/March 2009)

Official Selection (San Jose International Film Festival/Feb 2009)

Official Selection (International Film Festival and Forum on Human Rights/March 2009)

Official Selection (Munich Film Festival/July 2009)

Official Selection (Rio International Film Festival/Oct 2009)

Official Selection (Berlin Independent Film Festival/ Dec 2009)



Laura Poitras was born in Boston in 1964. She studied at the New School for Social Research, New York and teaches documentary filmmaking at Yale University. She was nominated for an Academy Award, an Independent Spirit Award, and an Emmy Award for her *My Country My Country* (2000). *The Oath* is the second instalment of the trilogy about post 9/11 America: *The New American Century*. Poitras is a recipient of the Guggenheim Fellowship, and a Media Arts Fellowship from the Rockefeller Foundation/Tribeca Film Institute. She is currently working on *The Guantanamo Project*. Before making documentaries, she worked as a chef.

#### Director's Filmography

*Living the Legacy* (docu/1998)  
*Flag Wars* (docu/2004)  
*My Country My Country* (docu/2000)

## The Oath

### The Oath

Director: Laura Poitras USA / 2010 / 35mm / Col. / 96 mins

Abu Jandal is a taxi driver in Sana'a, Yemen, where he transports passengers through chaotic streets. The charismatic man meets his future brother-in-law Salim Hamdan, in 1996 outside a mosque in Yemen while looking for men to join the jihad in Afghanistan. Salim signs up and the two men travelled to Afghanistan, where Osama Bin Laden is just setting up base after shifting from Sudan. Abu Jandal becomes Osama Bin Laden's bodyguard and Salim, his driver. Years later, Salim is arrested in Afghanistan shortly after 9/11 and is a prisoner in Guantanamo Bay. As his military tribunal unfolds over the course of the next

seven years he spends in captivity, the story of these two men's personal trajectories unfolds and demystifies a process that the West is at a loss to understand. In 2006, the US Supreme Court rules in his favor in the landmark case of Hamdan v. Rumsfeld. However, it does not lead to his release, but rather to Congress re-drafting the law and filing new charges against him. His military lawyers challenge fundamental flaws in the court system even as Jandal speaks to his young son, the media and students, to explain his belief system through prison letters.



**Producers:** Laura Poitras  
**Story & Script/Screenplay:** Laura Poitras  
**Director of Photography:** Laura Poitras, Kirsten Johnson  
**Editor:** Jonathan Oppenheim  
**Music:** Aldo Goljov  
**Cast:** Abu Jandal, Salim Hamdan

**Production Company:** Zeitgeist Films Ltd., 247 Centre Street, New York 10013  
 Tel: (212) 274-1989. Fax: (212) 274-1844  
 Email: mail@zeitgeistfilms.com  
 Web: www.zeitgeistfilms.com  
**Co-productions:** ITVS, American Documentary  
**International Sales:** Zeitgeist Films Ltd., 247 Centre Street, New York, NY 10013  
 Tel: (212) 274-1989. Fax: (212) 274-1844.  
 Email: mail@zeitgeistfilms.com  
 Web: www.zeitgeistfilms.com

#### Festivals & Awards

Won, Excellence in Cinematography Award (Sundance Film Festival/Jan 2010)  
 Won, True Vision Award (True/False Film Festival/Feb 2010)  
 Won, Special Jury Award (Full Frame Film Festival/March 2010)  
 Won, Special Jury Prize (Hot Docs/May 2010)  
 Won, Best Documentary Award (Edinburgh Film Festival/June 2010)  
 Won, Best Documentary Award (Sarasota Film Festival/Apr 2010)  
 Won, Best Documentary Award (Boston Independent Film Festival/Apr 2010)  
 Won, Grand Jury Prize for Outstanding Documentary Feature & Best Cinematography (Los Angeles Asian Pacific Film Festival /May 2010)



# INDIAN FRAME



Sanjay Nag was born and raised in Kolkata. He began working in documentaries before making popular and critically-acclaimed fiction and non-fiction television shows. When he is not shooting, he loves travelling or checking out food joints. *Memories in March* is his debut feature.

Director's Filmography

N/A

## Asamapt

### Memories in March

Director: Sanjay Nag | India / 2010 / 35 mm / Col. / 107 mins

*Memories in March* is the story of Arati Mishra, a middle-aged art curator in Delhi and a bereaved mother, who comes to Kolkata to collect her son's ashes after his death. As she seeks to collect her son's belongings, she soon realises that they are strewn amongst his friends and colleagues

who have a strong connection with him. She realises the meaning of love through a meeting with the person that her son and his colleague loved. She is amazed to find out that their perspective of him is so different from her own as a mother and discovers a side to him she never knew.



Producer: Shrikant Moha  
 Story & Script/Screenplay: Ritupomo Ghosh  
 Director of Photography: Soumik Halder  
 Editor: Manish Bhaumik  
 Music: Debjyoti Mishra  
 Cast: Deepri Nandi, Ritupomo Ghosh, Rama Sen

Festivals & Awards:  
 World Premiere in New Current section  
 (Pusan International Film Festival/Oct 2010)  
 Official Selection (MIAAC Film Festival,  
 New York/Nov 2010)

Production Company: Sri Venkatesh Films,  
 Suite 508, 6 Waterloo Street, Kolkata, India.  
 Email: info@venkateshfilms.com  
 Web: www.venkateshfilms.com  
 International Sales: Sri Venkatesh Films,  
 Suite 508, 6 Waterloo Street, Kolkata, India.  
 Email: info@venkateshfilms.com  
 Web: www.venkateshfilms.com

# Ayirathil Oruvan

## One Man in a Thousand

Director: Selvaraghavan | India / 2010 / 35 mm / Col. / 183 mins

*One Man in a Thousand* is set in the decline of the Chola Empire in 1279 AD. The last Chola Emperor senses an impending invasion and evacuates his people to a mystery location, to survive the threat. Centuries later, an archaeologist is searching for his explorer father who had set out to find

the lost Chola retreat and has not returned. He sets out with a coolie and a member of the army to find his father. The expedition comes with hazards and the perils of journey, until they do stumble upon the lost Chola civilization, intact with its reigning king.



Selvaraghavan was born in 1976 in Chennai. He is the son of film director Kasthuri Raju, elder brother of actor Dhanush and has two sisters, who are both doctors. He completed his B.E in Mechanical Engineering before he debuted with the feature film *Thuluvudho Namai*. His *Kadhal Kondein* (2003) won both commercial and critical success at the box office. After the failure of *Pudhupettai*, Selvaraghavan took a sabbatical to set up his company White Elephants in 2006.

#### Director's Filmography:

*Thuluvudho Namai* (feature/2002)  
*Kadhal Kondein* (feature/2003)  
*7G Rainbow Colony* (feature/2004)  
*Pudhupettai* (feature/2006)



Producer: R Ravindran  
 Story & Script/Screenplay: Selvaraghavan  
 Director of Photography: Ramji  
 Editor: Kola Bhaskar  
 Music: GV Prakash Kumar  
 Cast: Karthi Sivakumar, Reemza Sen, Andrea Jeremiah, Parthiban

Festivals & Awards:  
 N/A

Production Company: Dream Valley Corporation, No 5/9, Mahalingapuram, Mahalingam Street, Nungimbakam, Chennai - 500034.  
 Tel: (91)-(44)-28171222, 28172223  
 International Sales: Aynagar International, Old No13, New No: 33, Hindipracharala Street, T. Nagar, 600 017, Chennai.  
 Tel: 00 91(0) 44 43506760  
 Web: www.aynagar.com



Anjan Dutt was born in 1954 and is a Bengali actor-director and singer known for his music (*Jibonmukhi Gaan*). In 1971, he completed his Senior Cambridge from St. Paul's School, Darjeeling. He became accustomed to western music and became a fan of Bob Dylan during his youth. He completed his MA in English from Calcutta University in 1977. He made his acting debut in Minnal Sen's *Chalchitra*, which won him the Airtel Best Debutant actor award at Venice International Film Festival (1981), followed by *Khan* by the same director in 1982. *Ghatakroha* (1982), *Mahapathvi* (1992), *Shipi*, *Sunya Theke Shuru* (1993), *Mr & Mrs. Iyer* (2002) showed his acting potential. He has directed films like *Badla Din*, *The Bong Connection*, *Bow Barracks Forever*, and tele-series like *Half Chocolate*.

#### Director's Filmography:

*Badla Din* (feature/1998)  
*The Bong Connection* (feature/2006)  
*Bow Barracks Forever* (feature/2004)

## Benoy Badal Dennis

### Benoy Badal Dennis

Director: Anjan Dutt | India / 2008 / 35mm / Col. / 118 mins

Binoy is a young model and actor from Mumbai who comes to Kolkata to shoot for a film based on a Bengali classic. He heads out for a drink to a nightclub, where a customer shoots down the crooner Rosilyn. Binoy is a willing witness until political pressure from the killer, Rohit, tries to hush up the case. When Binoy turns hostile, he earns the media's wrath for being a coward, is dumped by his actor fiancée Malvika and is reduced to a nervous wreck. Badal Khan,

a young idealistic police officer, gets the Rosilyn case. Unable to proceed because of political pressure, he arrests Rohit, and forces a confession. When Badal is suspended, his wife abandons him and he turns into a violent drunkard. Dennis, Rosilyn's brother, a one-time musician and junkie who migrated to the USA, returns for his sister's funeral. He tries to probe into the case. The desperate stories of B (Binoy), B (Badal) and D (Dennis) collide in *BBD*.



Producers: Joy B Ganguly, Soumo Ganguly  
 Story & Screenplay: Anjan Dutt  
 Director of Photography: Indranil Mukherjee  
 Editor: Arghakamal Mitra  
 Music: Neel Dutt Songs: Usha Uthup, Shan, Kunal Ganjawalla, Suruchi Chauhan  
 Cast: Nasseruddin Shah, Jimmy Shergill, Kay Kay Menon, Sandhya Mridul, Rituparna Sengupta, Sonali Kulkarni, Shavik, Tota Roy Chowdhury, Ranjhim Mitra, Biswaji Chakraborty, Suman Mukherjee, Arindam Sil

Production Company: Moxie Entertainment Pvt Ltd, Anjan Dutt, 40 Benaspukur Lane, Kolkata. 700 040 Tel: + 91 33 3048 0060 Cell: + 91 98304 50241 Email: andkoi@yahoo.com

# I am Kalam

## I am Kalam

Director: Nila Madhab Panda | India / 2009 / 35 mm / Col. / 87 mins

Chotu lives in Rajasthan and has always wanted to have an education, but his family is too poor to afford it. So Chotu continues to work at his uncle's roadside restaurant. When Chotu watches a TV telecast of President APJ Abdul Kalam talking about how he fought against the odds to be

educated, Chotu is inspired. The people at the restaurant where he works nickname him Kalam. Chotu finds it symbolic. Life changes unexpectedly when he befriends little Prince Ranvijay, who runs a heritage hotel at his ancestral palace across the street, where Chhotu delivers tea.



Orissa native Nila Madhab Panda was born in 1973. He is a filmmaker from New Delhi who has produced and directed over 50 films. Nila has been awarded the UN Audio Visual Award 2002, Heroism in Cinematography, 2003 and the UK Environment Film Fellowship, 2006. He has previously made documentaries and TV dramas for broadcasters including the BBC, Discovery Channel and National Geographic. *I Am Kalam*, his feature debut, is inspired by his childhood personal circumstances.

#### Director's Filmography:

*After All We Are 70% Water* (short/N/A)  
*Climate's First Orphan* (short/N/A)  
*Female Footnote* (short/N/A)



**Producers:** Shantanu Misra, Nila Madhab Panda  
**Story & Script/Screenplay:** Sanjay Chouhan  
**Director of Photography:** Nila Madhab Panda  
**Editor:** Prashant Nalk  
**Music:** Susmit Bose  
**Cast:** Gulshan Grover, Harsh Mayar, Hussan Saad, Beatrix Ordeix

**Production Company:** Smile Foundation, V-11, Level - 1, Green Park Extension, New Delhi, India 110 016. Tel: +91 11 4312 3700 Fax: +91 11 41354454 Web: www.smilefoundationindia.org  
**co-production:** Eleonora images  
**International Sales:** Dream Independent Pictures, 161, Starcity, 2<sup>nd</sup> Floor, Menmala Tank Rd., Mahim W, Mumbai 400016. Tel: 022 8740 0900 Fax: 022 2438 1374 Email: info@dreamproduction

#### Festivals & Awards:

Screened (Cannes Marche/May 2010)  
 Won, Best Feature Film Award (Lucas International Film Festival, Germany)  
 Won, Don Quixote Prize (International Federation of Cine-Clubs Awards/Sept 2010)  
 Official Selection in Competition (Asia Pacific Screen Awards/Dec 2010)  
 Official Selection in Competition (Vienna Children's Film Festival/Dec 2010)  
 Official Selection in Competition (Düsseldorf International Film Festival/Oct 2010)  
 Official Selection in Competition (BFI London International Film Festival/Oct 2010)



Aparna Sen was born in 1945. She is the daughter of veteran critic Chidananda Dasgupta and Supriya Dasgupta, niece of Jibanananda Dasgupta and mother of actress Konkona Sen Sharma. She graduated in English Literature from Presidency College, Kolkata. She is a critically-acclaimed Indian filmmaker, director, screenwriter and actress. She is the winner of three National Awards and eight international film festival awards. She made her debut as an actress at the age of 15 with director Satyajit Ray's *Teen Kanya* (1961).

#### Director's Filmography:

*36, Chowringhee Lane* (feature/1981)  
*Paroma* (feature/1984)  
*Sati* (feature/1989)  
*Yugant* (feature/1995)  
*Paromita Ek Din* (feature/2000)  
*Mr & Mrs Iyer* (feature/2002)  
*15 Park Avenue* (feature/2005)  
*The Japanese Wife* (feature/2010)

## Iti Mrinalini

### Iti Mrinalini

Director: Aparna Sen | India / 2010 / 35 mm / Col. / 128 mins

Mrinalini, an ageing actress, who has been a victim of the media all her life, writes a suicide note. She begins to destroy all her memorabilia, photographs, newspaper cuttings, letters, etc so that they will not be used against her after her death. As a performer, she believes it is important to

orchestrate her exit from the world's stage with perfect timing. Memories flood back, and forgotten incidents come to life one last time before she pops the killer pills. As Mrinalini relives her life, night turns to dawn and her German Shepherd runs into the room. Will she stick to her resolve?



Producers: Shrikant Mohla, Mohendra Soni  
 Story & Script/Screensplay: Aparna Sen, Ranjan Ghosh  
 Director of Photography: Somak Chatterjee  
 Editor: Rabranjan Mitra  
 Music: Debjoyot Mishra  
 Cast: Konkona Sen Sharma, Aparna Sen, Rajat Kapoor, Priyanshu Chatterjee, Koushik Son

Production Company: Sharanya Telefilms,  
 Sri Venkatesh Films, Suite 508, 6 Waterloo  
 Street, Kolkata, India.  
 Email: info@venkateshfilms.com  
 Web: www.venkateshfilms.com  
 International Sales: Sri Venkatesh Films,  
 Suite 508, 6 Waterloo Street, Kolkata, India.  
 Email: info@venkateshfilms.com  
 Web: www.venkateshfilms.com

#### Festivals & Awards:

International Premiere (Cairo International Film Festival/Nov 2010)



# Kanasemba Kudureyaneri

## Riding the Stallion of a Dream

Director: Girish Kasaravalli | India / 2010 / 35mm / Col. / 105 mins

Iya is the gravedigger of the village. He has an unusual gift – he can foresee future incidents in his dreams. Whenever he sees Siddha, his guru, in a dream someone in the village is sure to die. One day, Iya's power vanishes and his sense of purpose is shattered. When his wife's dreams begin to

fail too, Iya is at a complete loss. Will he be able to survive without his dream? Frustrated, he contemplates giving up grave digging and seeking out another profession. The film travels across three separate narratives to explore the options Iya now has before him.



Girish Kasaravalli was born in 1950. He is a gold medalist from the Film and Television Institute of India, Pune where his graduation film *Avashusthi* was awarded best student film. It subsequently won the President's Silver Lotus award. A highly-respected film director, he is a pioneer of Parallel Cinema in Kannada cinema. He has won the National Film Award for Best Film four times for *Ghatashradha* (1977), *Tabarana Katha* (1988), *Thayi Saheba* (1997) and *Dweepa* (2001).

#### Director's Filmography:

*Ghatashradha* (feature/1977)  
*Tabarana Katha* (feature/1988)  
*Ek Ghar* (feature/1991)  
*Kranyya* (feature/1996)  
*Thayi Saheba* (feature/1997)  
*Dweepa* (feature/2001)  
*Hanna* (feature/2004)  
*Neechi Neechaku* (feature/2006)  
*Gulabi Talvas* (feature/2008)

#### Festivals & Awards:

Opening Film (4<sup>th</sup> Indo-German Film Festival, Bangalore/Aug 2010)

Producer: Basant Kumar Pati

Story & Script/Screenplay: Girish Kasaravalli,

Gopakrishna Pai

Director of Photography: Ramachandra Hakere

Editor: MN Swamy

Music: Manohar

Production Company: Basant Productions, 176,

8th Cross, Gandhinagar, Bangalore - 560009

International Sales: Basant Productions, 176,

8th Cross, Gandhinagar, Bangalore - 560009





Murali Nair was born in 1966 in Kerala. Murali Nair studied at the Xavier's Institute of Communication, Mumbai and joined the Mumbai film industry as an AD. His first short-film *Tragedy of an Indian Farmer* won a National award in 1993. His debut feature *Marana Senhasanam (Throne of Death)* won the Camera d'Or at the 1999 Cannes International Film Festival. His second film *Pattayude Divasam* and *Annapara* were also screened at Cannes International Film Festival.

**Director's Filmography:**

*Tragedy of an Indian Farmer* (short/1993)  
*Marana Senhasanam* (feature/1999)  
*Pattayude Divasam* (feature/2001)

# Ladli Laila

## Virgin Goat

Director: Murali Nair | India, France | 2010 | Col. | 87 mins.

*Virgin Goat* is a love story between a man and his pet goat, Laila. Kalyan Singh is a middle-class farmer, who loves Laila even more than his own family. After many treatments Laila finally comes into heat. All Kalyan wants is for his pet to have a baby. He begins to search for a billygoat

immediately. Unfortunately, matters click when on the day when a political leader is supposed to come to his small town, which is now saddled with security restrictions. Kalyan does not want Laila to miss her big chance. When authorities confine his goat, Kalyan must act.



**Producer:** Philippe Avril, Murali Nair  
**Story & Script/Screenplay:** Murali Nair, Jonathan Page  
**Director of Photography:** Sandeep Patil  
**Editor:** Emiliano Battista  
**Music:** Fardin Khalatbari  
**Cast:** Raghuraj Yadav, Shiela Naidu, Saurab Gheripunkar, Purnima Maudgil, Archana Phadke

**Festivals & Awards:**  
 International premiere (Pusan International Film Festival/Oct 2010)  
 Official Selection in Narrative Competition (Abu Dhabi Film Festival/Nov 2010)  
 Recipient, Global Film Initiative Grant (2009)

**Production Company:** Flying Elephant Films  
 Email: info@flyingelephant.co.uk  
 Web: www.flyingelephant.co.uk  
**International Sales:** Maya Films, Films Unlimited,  
 Lily 208 Nectar Gardens Hitec city Hyderabad  
 500081 India / 5, rue de Champagne  
 Schiltigheim 67300 France  
 Tel: 33 3 88 19 42 02  
 Email: info@flyingelephant.co.uk

# Mani Mangalsutra

## Mani Mangalsutra

Director: Gauri Sarwate | India / 2010 / Col. / 127 mins

*Mani Mangalsutra* is based on the true story of Purushottam and Savitri, who have been in a live-in relationship for 30 years. The couple share a life together and even their neighbours accept them, the way most married couples are accepted in society. Initially, external circumstances prevent them from marrying, and then, as time

passes, they simply choose not to marry. After Purushottam dies, the landlord conveniently uses the excuse that Savitri is not his legally-wedded wife to evict her. She is forced to defend her right over Purushottam's property throughout the social court room drama that unfolds. Will Savitri win her right to stay?



Gauri Karikar Sarwate was born in Pune, and is the daughter-in-law of the late advocate Supriya Sarwate. She studied at SNDT College, majoring in Psychology. She received acting offers and took some of them up, moving to Mumbai. Gauri worked as assistant director to Pankaj Parashar for a year, in advertising and for the TV serial, *Karamchand*. She choreographed fashion events and acted in films like *Ghar Tere*, *Gandhai*, *Suh* and *Corporate*. *Mani Mangalsutra* is her directorial debut.

### Director's Filmography:

Debut feature film



**Producer:** Dr Dilip Sarwate  
**Story:** Based on an original story by late Advocate Supriya Sarwate  
**Script/Screenplay:** Madhuri Kunte, Gauri Karikar Sarwate  
**Director of Photography:** Sali Sahasrabudhe  
**Editor:** Vijay Bhope  
**Music:** Suchitra Sathu  
**Cast:** Hrishita Bhatt, Ravindra Mankani, Anjali Kusre, Umesh Kamat

**Festivals & Awards:**  
 Toronto Film Festival (Sept 2010)

**Production Company:** Once Again Productions  
**Promotional Sales:** Reliance Big Pictures,  
 Commerce Centre, 8th Floor, Plot No. B/27, Off  
 New Link Road Oshiwara, Andheri (W), Mumbai  
 400 053, India. Tel: +91 022 3086 5000  
 Email: jawahar.sharma@reliancebigs.com  
 Web: bigpictures.co.in



Vinay Shukla has been an active scriptwriter and director of Hindi films over the last three decades. He began participating in radio plays at Akashvani, Jaipur at the age of nine, was active in college and university theater and graduated to cinema. He joined the Film and Television Institute at Pune. His Godmother received six National Awards, including for Best Picture (Hindi), Best Actress and a Filmfare Award in 1999. Vinay Shukla lectures at the Screenplay Writing course at the FTII, Pune, and also at the Whistling Woods, Mumbai. He has conducted scriptwriting workshops in Lucknow, at the Satyajit Ray Film Institute, Kolkata and was a mentor at MAISHA (Mira Nair's organisation), Kampala in 2006.

*Director's Filmography*

- Sameer (1981)
- Koi Mere Dil Se Poochhe (2002)
- Ram-Jaane (1996)
- Godmother (1999)

# Mirch

## Mirch

Director: Vinay Shukla / India / 2010 / 35mm / Col. / 126 mins

Maanav is a struggling filmmaker who will not compromise on the script he has written. His girlfriend, Ruchi, is a successful film editor, and arranges for him to meet a successful film producer, Nitin, who is not very convinced about Maanav's script. Maanav then suggests four stories on

infidelity instead. Each of the stories is woven together with a common thread. The film itself echoes this structure, with four stories mingling with the main narrative. The film revolves around four short stories, each based on issues of women's emancipation.



**Producer:** Mehabeen Raj  
**Story & Screen-Play:** Vinay Shukla  
**Director of Photography:** Sudhakar Yakkant Reddy  
**Editor:** Sankalp Meshram  
**Music:** Monty Sharma  
**Cast:** Konkona Sen Sharma, Raima Sen, Shahana Goswami, Shreyas Talpade, Maho Gill, Anuradhy Singh, Rajpal Yadav, Boman Irani, Sushant Singh, Prem Chopra

**Production Company:** Reliance Big Pictures, Commerce Centre, 11th Floor, Plot No. B/27, Off New Link Road Oshiwara, Andheri (W), Mumbai 400 053, India. Tel: +91 022 3086 5000  
 Email: jawahar.sharma@relianceeda.com  
 Web: bigpictures.co.in

**International Distributor:** Reliance Big Pictures, Commerce Centre, 11th Floor, Plot No. B/27, Off New Link Road Oshiwara, Andheri (W), Mumbai 400 053, India.  
 Tel: +91 022 3086 5000  
 Email: jawaharsharma@relianceeda.com  
 Web: bigpictures.co.in

**Festivals & Awards:**  
 Won, Engendered Award for Outstanding Cinema (i-View 2010)

# Nirmaalya

## Withering Blossoms

Director: Shekhar Madhusudan Santandel | India / 2010 / 35 mm / Col. / 111 mins.

Babi Khot, a priest discovers Devki attempting to commit suicide near a well. She is a Bhavin - a chaste woman offered to the gods and then to society for consumption according to Konkani tradition. He rescues her and takes her home. Babi's ailing wife Kakbei, understands their platonic relationship. She is glad to have someone

to hand over her house keys and the care of her son to when she passes on. After Devki's death, the village is in shock at the unholyness of the priest. The masses turn against them. Isolated by the village, Babi holds out for as long as he can. But where will Devki turn when Babi accepts a proposal of remarriage?



Shekhar Santandel was born in 1965. He worked as Chief assistant director of the 1999 blockbuster *Vaastav* and the 2000 film *Astha*.

#### Director's Filmography:

*Joshi Ki Kambli* (feature/2006)  
*Astha* - AD (feature/2000)  
*Vaastav* - AD (feature/1999)



**Producer:** Shekhar Santandel  
**Story:** Madhu Mangesh Karnik  
**Script/Screenplay:** Shekhar Santandel  
**Director of Photography:** Rajdutt Revankar  
**Editor:** Sachin Natolekar  
**Music:** Madhav Ajgsonkar  
**Cast:** Prasad Oak, Priyankada Sawant, Sukhada Yash, Uday Sobnis

**Feature & Awards:**  
 N/A

**Production Company:** Koncept Infotainment Pvt Ltd, Bungalow no. 40, Sarder Vallabhbhai Patel Nagar, Mhada 4 bungalow, Andheri (West).  
**International Sales:** Koncept Infotainment Pvt Ltd, Bungalow no. 40, Sarder Vallabhbhai Patel Nagar, Mhada 4 bungalow, Andheri (West).



Siddharth Anand Kumar was born in New Delhi in 1976, and studied filmmaking at Hampshire College, Massachusetts. He has been active in the English-language amateur theatre group TAG since an early age. His first job was as AD to Mira Nair during the making of *Kamasutra* (1995) and he even played the role of Prem in the movie. In India, he worked as cinematographer of documentaries and popular TV serials such as *Rajchani* in 2000. He was curator of India's first ever digital film festival - the Digital Talkies Festival - in 2001. His debut feature was *Let's Enjoy* (2004).

*Director's Filmography:*  
*Let's Enjoy* (feature/2004)

## Semshook

### Semshook

Director: Siddhartha A Kumar / India, Spain / 2010 / HD / Col. / 126 mins

*Semshook* is a film about Tenzing — restless poet and a second generation Tibetan brought up in India. He returns to his homeland in order to discover his true identity and voice. In doing so, he takes a road-trip across the Himalayas — from Dharamsala through Ladakh which proves

to be a journey of self-discovery. Tenzing begins to understand karma, his destiny and the hopes of the Tibetan nation. The story is based on the life of the Tibetan poet and activist Tenzin Tsundue who was born in exile and illegally crossed the border to explore his homeland in his youth.



*Producer:* Francisco Leria  
*Story & Screenplay:* Sudip Sharma, Rahul Singh (poetry by Tenzin Tsundue)  
*Director of Photography:* Trichuvan Babu Sadineni  
*Editor:* Salyaji Gazmer  
*Music:* Andrew Mackay  
*Cast:* Tenzin Choden, Andrew Mackay, Tenzin Youden

*Production Company:* Elephant Productions.  
*Co-production:* TIPA  
*International Sales:* Elephant Productions, Mumbai

*Festivals & Awards:*  
Premiered (Cinequest, San Jose Film Festival/ Feb 2010)  
Official Selection (Santa Cruz Film Festival/May 2010)  
Screened (Carnes Marcha/May 2010)

# Veettilekkulla Vazhi

## The Way Home

Director: Dr Biju / India / 2010 / 35mm / Col. / 95 mins

A doctor witnessed his five-year-old son and wife die in an explosion at a market in Delhi. When working at Prison hospital, he is assigned to a patient – a woman Jihadi, and a surviving suicide bomber from a notorious terrorist group. Despite his efforts the woman dies. Before succumbing, she entrusts him with her five-year-old son,

asking him to reunite him with his father Zuban Tariq, head of the terrorist association. The doctor unfalteringly sets out on a journey that will take him through some of the most haunted landscapes and terror-linked networks in India, with the single-minded aim of getting the boy home.



Dr Biju was born in 1971 and qualified as a homeopathic medical doctor. He is a self-taught filmmaker. He debuted with *Saha* (2005) which was the opening film in the Tous Les Cinemas du Monde section at the Cannes International Film Festival in 2007 and participated in 21 international film festivals. His next film *Reman* was an official selection in incredible India section at Cairo International Film Festival, 2009. *Veettilekkulla Vazhi* is his third feature.

#### Director's Filmography:

*Saha* (feature/2005)  
*Reman* (feature/2009)



Producers: BC Joshi  
Story & Screenplay: Dr Biju  
Director of Photography: MJ Radhakrishnan  
Editor: Manoj Kannath  
Music: Pandit Ramesh Narayanan  
Cast: Prithviraj, Inzarith, Dhanya Mary Varghese, Uday Chandra, Kiran Raj

Festivals & Awards:  
Official selection in Controversial films  
(Cairo International Film Festival/Nov 2010)

Production Company: Soorya Cinema,  
Mayyanad, Post Kollam, Kerala, India. Tel: + 91  
9448505281, +91 9447599139  
E-mail: [thewayhomecinema@gmail.com](mailto:thewayhomecinema@gmail.com)  
Web: [www.thewayhomecinema.com](http://www.thewayhomecinema.com)  
International Sales: Soorya Cinema, Mayyanad,  
Post Kollam, Kerala, India. Tel: + 91  
9448505281, +91 9447599139,  
E-mail: [thewayhomecinema@gmail.com](mailto:thewayhomecinema@gmail.com)  
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# NEW FACES

IN INDIAN CINEMA





M Kamal is a student at the Film & Television Institute, Pune. Alif is his debut feature film.

**Director's Filmography:**  
Debut feature film

# Alif

## Alif

Director: KM Kamal | India / 2010 / 35mm / Col. / 65 mins

Alif is a story of seven different men named... Mustafa! Seven different stories in a single narrative connect the different lives associated with a single character's name. The first Mustafa is a school boy who gets punished, after being mistaken for another Mustafa who bunked class that day. On the other hand, Mustafa, a young man who tries to learn English has to appear for a job interview. Udit, a young man in another part of town, is obsessed with a video game character named Mustafa. The fourth Mustafa, is unseen,

as he tries to annoy a married woman with his anonymous presence on her journey to buy her first burkah. Mustafa Ahmed, who lives in a ghetto comes next as he goes for the first day of his work at an international call centre. Mustafa, a goat, takes over the narration at this juncture. He is taken to a butcher shop by a man who visits a psychiatric clinic and a police station on the way. Mustafa is then butchered and packed off to a sex worker's house where a small time goon disguises himself with a false name — 'Mustafa'!



**Producer:** Parikaj Rag, Film and Television Institute of India  
**Story & Script/Screenplay:** KM Kamal  
**Director of Photography:** Jayakrishna Gummadi  
**Editor:** Dipankar Mitra  
**Music:** John P. Varkey  
**Cast:** Purav Bhandare, Yogesh Shirke, Charushree Poy, R Bedrinathi, Saharsh Kumar Shukla, Akash Sinha

**Festivals & Awards:**  
Official Selection in Competition (International Film Festival Rotterdam/Feb 2010)  
Official Selection (Edinburgh Film Festival/June 2010)

**Production Company:** The Film and Television Institute of India, Pune  
**International Sales:**

# Athmakadha

## Athmakadha

Director: Premtal | India / 2010 / 35 mm / Col. / 120 mins

Kochubaby was a normal village boy till the age of 13, when he lost his sight. Instead of falling to despair, his mother teaches him to be brave and stay positive. Now blind and working at a candle-making factory,

he falls in love with Mary, also unsighted, and marries her. Together, the two live a life with moments of joy. In time, the couple has a child. All is blissful, until life takes an unexpected turn.



Premtal was born in 1973 in Ithipalakkud and studied at the local Christ College. He is a copy writer, script writer, and film director. He worked as an ad filmmaker before graduating to feature films and is also a well-known short story writer. He compares himself to his idol director Sri Padmarajan, is inspired by Steven Spielberg and Akira Kurosawa and is well-respected in the Malayalam film industry for his legendary script writing skills.

### Director's Filmography

Debut feature film



Producers: Santosh Pavitram, Safeer Seth  
 Story & Script/Screenplay: Premtal  
 Director of Photography: Sameer Antikad  
 Editor: Mahesh Narayanan  
 Music: Aphonse Joseph  
 Cast: Sreenivasan, Sharbani Mukherjee,  
 Sreekumar, Kochuprakash, Munshi, Shraalatha

Festivals & Awards:  
 Opening film (Soorya Festival,  
 Thiruvananthapuram/Sept.2010)

Production Company: Pavithram Creations  
 International Sales: Pavithram Creations



Himendra Upasani completed his Master of Arts in dramatics (acting and direction) from the prestigious Lalit Kala Kendra, Pune University, Pune. He worked as an assistant director to Mr Anil Palekar on the Marathi films *Dhyasaparva*, *Kal Ka Aadmi* and the Hindi film *Kahe*. He acted in Kedar Jape's short black & white film *Baanglys*, which had its world premiere at Cannes International Film Festival in May 2010.

**Director's Filmography:**

- Kahe* – AD (feature/2000)
- Dhyasaparva* – AD (feature/2001)
- Kal Ka Aadmi* – AD (feature/2001)
- Feel in the Blanks* – co-director (docu)
- Hum Hange Kamiyab* (docu)

## Burzwagaman - Shetkaryachi Atmakatha

### Burzwagaman — Biography of a Farmer

Director: Himendra Upasani | India / 2010 / HD / Col. / 109 mins.

*Burzwagaman — Biography of a Farmer* is based on the everyday reality of a farmer. It does not deal with the issue of farmer's suicides which is currently a major issue, but rather focuses on the day-to-day struggle of the average farmer. The practicality of being a farmer is, as often discussed, plagued by inadequate Government policies, the whimsies of Nature and social apathy. Yet, few highlight the all-important factor that throws every farmer off gear – the non-supportive attitude of his workers. This film is about agriculture being an act of unity. It

focuses on the numerous people working in harmony that are required to grow crops successfully – for acts from mending the soil to selling the crop in the market. The farmer suffers when people who are involved in this long and necessary chain of events refuse to co-operate. While the landed labourer has often been portrayed as a victim in the life cycle of agriculture, *Burzwagaman — Biography Of A Farmer*, looks at the opposing point of view: the rich landlord held at the mercy of his hired labourers.



**Producers:** Dr Vivek D Chaudhary  
**Story:** Dhwalak Choudhry  
**Script/Screenplay:** Rajesh Durge  
**Director of Photography:** Jitendra Jadhav  
**Editor:** Dharm Chandra Soni  
**Music:** Prakash Nar  
**Cast:** Vaibhav Mangale, Pooja Nayak, Suhas Shirsat, Deepak Nayar

**Production Company:** Shri Vishveshwar Films,  
 Plot no. 370, Opposite GPO, Omkar Nagar,  
 Jilha Peth, Jalgaon, 425001, Maharashtra.  
**International Sales:** Plot no. 370, Opposite GPO,  
 Omkar Nagar, Jilha Peth, Jalgaon, 425001,  
 Maharashtra.

# Good Night Good Morning

## Good Night Good Morning

Director: Sudhish Kamat / India / 2010 / HD / B&W and Col. / 81 mins

A love story plays out on a phone line between two strangers in New York. The largely black and white film recreates an old-world romance in a modern world. They met briefly at a bar and exchanged numbers. The girl is transiting at Hotel New Yorker because her connecting flight

is delayed. The guy is driving from New York to Philadelphia after a wild New Year's Eve, and his friends nudge him to call her. She wants to get over some memories. He wants to get over his clingy ex. They go through the eight stages of romance during the night's single, romantic phone call.



Sudhish Kamat was born in 1977. He was a full-time film reviewer for *The Hindu* until he took to filmmaking. His first film *That 4 Letter Word* was completely self-financed. *Good Morning Good Night* is his second feature.

*Director's Filmography:*

*That 4 Letter Word* (feature/2007)



**Producer:** Sudhish Kamat

**Story & Script/Screenplay:** Sudhish Kamat,

Shilpa Rathnam

**Director of Photography:** Nischal Krishna

Vittalanathan

**Editor:** Murugesh Thevar, M Venkatram

**Music:** Ray Guntup Feat. Tina May, Manu Narayan, Darshan, Blues Conscience Feat. Sudeep

**Cast:** Seema Rahman, Manu Narayan and Vasanth Santosham

**Production Company:** Made in Madras

Incorporated: 287, TVS Avenue, Anna Nagar West Extension, Chennai (600 101)

**International Sales:** Made in Madras

Incorporated: 287, TVS Avenue, Anna Nagar West Extension, Chennai (600 101)



Veena Lokur is a noted Belgaum-based film maker. Her Marathi-language film *Mission: Champion* has won many awards and was entirely shot in Belgaum.

**Director's Filmography:**  
*Mission: Champion* – producer  
 (feature/2006)

## Platform Platform

Director: Veena Aji Lokur / India / 2010 / 35 mm / Col. / 128 mins

Shivani, a young girl on a train journey, notices a poor family – a father, mother, two small daughters and their baby son – waiting on the platform. As the train begins to move, the father rushes to get the girls inside, but instead of helping his wife and son in, he suddenly grabs them and moves away from the train! Shivani realises the girls have been abandoned by their family, tries to comfort the girls. The police at their destination refuse to register an FIR as the incident has not taken place in their area.

By then the girls and Shivani have become fond of each other, and Shivani decides to take care of the girls on her own. When her parents are horrified by the idea, Shivani bravely decides to leave her home with the girls. She begins work at her new job to support them. Eleven years later, Shivani is forced to tell the girls the truth about their adoption, and must compel them to take their own decision about their father. Will Shivani lose the girls forever?



Producer: Veena Lokur  
 Story & Script/Screenplay: Veena Lokur  
 Director of Photography: Suresh Dashmane  
 Editor: Rajesh Rao  
 Music: Nilesh Moharir  
 Cast: Sai Lokur, Mohan Joshi, Sharad Panksh

Production Company: Sai Arts

## The Untitled Kartik Krishnan Project

### The Untitled Kartik Krishnan Project

Director: Srinivas Sunderrajan | India / 2010 / HD / BSW and Col. / 75 mins

Kartik Krishnan sits at his desk coding HTML websites in a bustling Mumbai office when he comes across a blog on cinema featuring independent filmmakers. This inspires him to make his own film. He contacts Srinivas Sunderrajan, an independent filmmaker who agrees to guide him through the

process. As he begins to put together the script, the cast and the other elements of his erstwhile movie, strange things begin to happen: a toy that tells the future, a stalker in government clothing. He has also begun to develop feelings for his colleague, Swara. Life takes turns that transcend logic itself.



Srinivas Sunderrajan was born in 1984. He is an independent screenwriter, filmmaker, cinematographer and editor. In 2007 his short film *Tea Break* won him the Grand Jury Prize at the Indian Film Festival of Los Angeles. *Veeps!* won the Best Film Award in the Dimensions Mumbai section of MAMI Film Festival, Mumbai in 2008. *The Untitled Kartik Krishnan Project* is his feature film.

#### Director's Filmography

*Tea Break* (short/2007)

*Veeps!* (short/2008)



Producer: Srinivas Sunderrajan  
 Story & Script/Screenplay: Srinivas Sunderrajan,  
 Vjesh Rajan  
 Director of Photography: Hashim Badani  
 Editor: Srinivas Sunderrajan  
 Cast: Kartik Krishnan, Vishvesh K, Swara  
 Bhaskar, D Santosh

Festivals & Awards:  
 World Premiere (Asian Hot Shots, Berlin/Dat  
 2010)

Production Company: Srinivas Sunderrajan  
 Email: [enterguemila@gmail.com](mailto:enterguemila@gmail.com)  
 International Sites: Srinivas Sunderrajan  
 Email: [enterguemila@gmail.com](mailto:enterguemila@gmail.com)  
 Web: [www.Enterguemila.com](http://www.Enterguemila.com)



Subbiah Nallamuthu is India's premier High Definition (HD) cinematographer. He is a graduate from the Film & Television Institute, Chennai, 1988. In May 2007, he became the first Indian cinematographer to go Cannes Film Festival with the shot feature *Dharm*. In 2009, he was a Peer Judge for Cinematography at the Jacksonhole Wildlife Film Festival. He recently shot India's first full-length feature documentary in HD format, *Tiger Queen* which was telecast on Nat Geo World.

**Director's Filmography**

- Tiger Queen* (feature docu/2010)
- Paron Tale* - cinematographer (feature/2010)
- Bodyshock* - cinematographer (docu/2006)
- Dharm* - cinematographer (feature/2007)

# Tripping on a Bicycle

## Tripping on a Bicycle

Director: Subbiah Nallamuthu | India / 2010 / HD / Col. / 85 mins

Two Buddhist monks, Dorje and Jamyang, lead a modest life in a Goan village along with Sir Albatross Sinclair, the goat, and Mildred, the buffalo. Dorje has not spoken to his parents in England for the last seven years. He offers advice as a local Chaplain and surveys Jamyang's progress on the sewing machine that stitches habits

for Catholic nuns. Jamyang, though, is embroiled in a custody battle for his eight-year-old daughter. When a neighbor has a tumble and needs an operation, Dorje, his crew of the village postman, tea stall owner, cobbler and the dead-bicycle mechanic must pitch in.



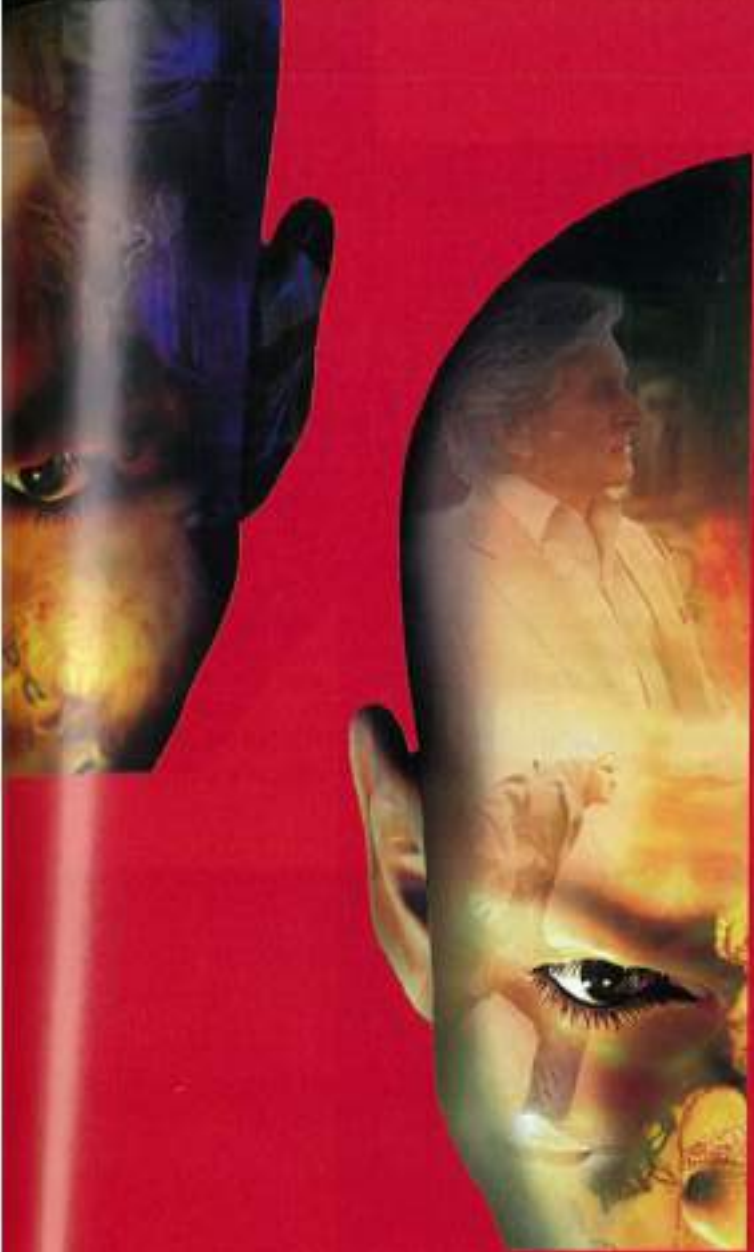
**Producers:** Savio Noronha, Akanksha Sood  
**Story & Script/Screenplay:** Savio Noronha  
**Director of Photography:** Subbiah Nallamuthu  
**Editor:** Praveen Sharma  
**Music:** Suhas Ahuja, Naren Chandavarkar, Ishaan Divecha  
**Cast:** James Keenan, Sikander Bhanu

**Production Company:** Grey Films India Private Limited, 82 F, Pocket K, Shekh Sarai Phase II, New Delhi - 110 017, India.  
 Tel: +91 (11) 2825 70 26  
 Fax: +91 (120) 2636 219  
 Email: info@greyfilms.com  
 Web: www.greyfilms.com

**International Sales:** Grey Films India Private Limited, 82 F, Pocket K, Shekh Sarai Phase II, New Delhi - 110 017, India.  
 Tel: +91 (11) 2825 70 26  
 Fax: +91 (120) 2636 219  
 Email: info@greyfilms.com  
 Web: www.greyfilms.com

**Festivals & Awards:**  
 Official selection (Palm Beach International Film Festival/Apr 2010)  
 Official selection (Boston International Film Festival/Apr 2010)





# FILM INDIA WORLDWIDE

Film India Worldwide (FIW) is now a unique part of the Mumbai Film Festival, a minor held up to Indian cinema globalising as the world goes global. Such cinema goes beyond diaspora. It provides a platform for new talent, new stories, but one that is always working within a recognisable Indian idiom. There are filmmakers who have left India to settle elsewhere, but whose heart and art are India-centric. Filmmakers from elsewhere come to India's locations and its reality expressing these as new eyes might see them. Many are first-time filmmakers. But content, points of view and technical proficiency make good what might otherwise have been lacking in the debut work. This year, as in many years before, FIW is proud to be part of the Mumbai Film Festival. Happy viewing and reading!



Brad Glass began as an actor in his late twenties, doing minor roles in TV soaps and in commercials in Asia and Europe. He took an interest in directing when working in the Philippines as a lead actor, as he observed takes from behind the camera. Brad eventually relocated to South Africa, where he continued to work in TV commercials while he began pre-production on *Florida Road*. His directorial debut, *Florida Road* won the Filmmaker's Award at Durango Independent Film Festival, Best Screenplay Award at Treasure Coast International Film Festival, and Audience Award at International Family Film Festival in 2010.

## Florida Road

### Opening Film

Director: Brad Glass | South Africa / 2009 / Col. / 104 mins

Shaan Sahay is a good-hearted guy from a wealthy Indian family in Mumbai that relocates to Durban in search of a better life. The film's title derives from the city's main highway where it was shot. Shaan, the middle of three sons, loves Hollywood action and wants to be a screenwriter. His father thinks Shaan's dreams are unrealistic and will not give him a stable future – he prefers a more conservative choice of career. He is also worried that the craze for Hollywood over Bollywood means that Shaan has strayed from their culture. Shaan is passionate about his writing and yearns

for his father's approval. He must deal with the pressures of family life, and is repeatedly forced to examine the relationship between his brothers and his parents and make choices and prioritise. He is involved in the struggle to discover his identity and find his voice, discover his culture and the love of his family, when tragedy strikes. Secrets tumble out of the closet and the family is in an uproar. Shaan realizes that events will eventually change the course of his life. Will Shaan have the courage to choose between family and culture, and his passion for Hollywood?



Producer: Fred Fontana, Brad Glass  
 Story & Script/Screenplay: Fred Fontana  
 Director of Photography: Dave Annmay  
 Editor: Graham Austin  
 Music: Andrew T Mackay, Nell  
 Cast: Ashmit Patel, Vipin Sharma, Smita Jayakar, Priyanshu Chatterjee, Cokay Falkow, Corine Du Toit and Vicky Davis Solomon

Production Company: Sunworld Productions.  
 Email: sunworld@rocketmail.com  
 International Sales: Sunworld Productions.  
 Email: sunworld@rocketmail.com

# Punyam Aham

## Limpid Souls

Director: Raj Nair | India | 2010 | 33 mm | Col. / 109 mins

*Punyam Aham* is a Malayalam-language feature about a man's search for his own true identity, set in the heart of a small village in the North of Kerala. The film follows the story of Narayanan Unni, who has lived in the agony of the story of his origin for many years, and now wants to find the answers that will put an end to all the doubts, questions and unfulfilled desires. His father was a high-caste, fair complexioned Brahmin from a highly respected family. During the communist revolution, he married a low-caste, dark-skinned Parayee or a woman from the untouchable caste, from a

southern farming community. Having done this deed that he considered to be noble, his father then left his family behind, and set out for the capital city, never to return. All these years later, Narayan Unni sets out for the capital in his father's footsteps to discover why his father left in the first place. He is motivated by the sheer disgust he feels at what he considers his father's grave misdeeds. He finds his answers upon this journey of discovery and they lead him to understand that people are ultimately enslaved by their heritage and genes.



Raj Nair was born in Kerala. He studied in London and Harvard universities and is now settled in Australia. He is the author of fiction, poems and short stories. He published his first novel *Nishabdathayilae Theerthadakan (A Pilgrim of Silence)* in 2001. In 2004, he made his debut as in films with his feature length docu-drama, *The Exhibits*, on his grandmother, widow of famous Indian author, Thakazhi Sivasankara Pillai. Although he has spent a major part of his life in the west, his lineage inspires him to write in his mother tongue Malayalam on social issues of his birthplace, Kerala.



Punyam Aham

Raj Nair

**Producers:** Raj Nair, Shyam Chengalath, Jemardhan Maron  
**Story & Script/Screenplay:** Raj Nair  
**Director of Photography:** M J Radhakrishnan  
**Editor:** Bina Paul Varugopal  
**Music:** Isaac Thomas Kotukappally  
**Cast:** Prithviraj Sukumaran, Sanwita Suri, Nedumudi Venu, M R Gopakumar

**Production Company:** Mirabilia Films, 15d, 1B Hospital Road, Hong Kong  
**Tel.:** +852-2239-4780  
**Email:** films@mirabiliafilms.com  
**Web:** www.mirabiliafilms.com  
**International Sales:** Mirabilia Films, 15d, 1B Hospital Road, Hong Kong  
**Tel.:** +852-2239-4780  
**Email:** films@mirabiliafilms.com  
**Web:** www.mirabiliafilms.com



Sarah McCarthy is a British documentary filmmaker who was born in Sydney and studied film in her native Australia, graduating with honours. She moved to London, England and worked in development for the BBC and RDF Media before working as a director. Her documentary heroes include Eric Morris and Werner Herzog. Her TV documentaries include *Murders on the Dancefloor* and *Black Widow Granny*. *The Sound of Mumbai: A Musical* is her third documentary and was screened as an official selection at the Toronto International Film Festival, 2010. McCarthy is currently working on her next film *The Dark Matter of Love*.

## Sound of Mumbai: A Musical

Director: Sarah McCarthy | UK / 2010 / HD Cam / Col / 64 mins

*Sound of Mumbai: A Musical* captures the moving story of a choir of children from the slums of Mumbai who stage a concert of songs from the film, *The Sound of Music*, with the Bombay Chamber Orchestra. The venue is the National Centre for Performing Arts in Mumbai, a grand theatre normally inaccessible to the poor. The choir comes from Mukutangan school, an initiative of the Paragon Charitable Trust, which provides high quality education to low income families. The story is told through one of Mukutangan's best students; eleven-year-old Ashish, whose cheerful optimism and enthusiasm for songs from a film he has

never seen would make you forget he lives in a slum. Ashish is performing a solo and the opportunity to participate in such a prestigious concert cannot help but set him daydreaming of opportunities that could open up for him. How far will singing songs about climbing mountains help him find his dreams? Ashish hopes to move a patron enough to sponsor his education and to win the affections of an upper class girl. The stakes are high and under the eye of the camera, Ashish's story encapsulates the ambition and competitiveness that characterize growing up in Mumbai.



**Producers:** Joe Walters  
**Story & Script/Screenplay:** Sarah McCarthy  
**Director of Photography:** Liam Laidl  
**Editor:** John Meier  
**Music:** Jody Jenkins  
**Cast:** Children from the Mukutangan School, Mumbai as selected by the Paragon Charitable Trust to perform with the Bombay Chamber Orchestra

**Production Company:** Double Bounce Films  
**Tel.:** +44 7910075783  
**Email:** [miss.sarahmccarthy@gmail.com](mailto:miss.sarahmccarthy@gmail.com)  
**International Sales:** Goldcrest Films International  
**UK Tel.:** +44 (0)20 7437 8606  
**US Tel.:** +1 212 243 4700  
**Email:** [sales@goldcrestfilms.com](mailto:sales@goldcrestfilms.com)

# Next Year In Bombay

## Next Year In Bombay

Directors: Jonas Parienté, Mathias Mangin | France / 2010 / HDV / Col. / 56 mins

The documentary *Next Year in Bombay* is based on the lives of the Bene Israel community of Indian Jews who sought asylum from religious persecution in India over 2000 years ago. The community lived without experiencing anti-semitism in India for centuries and yet, chose to move to Israel in the 1950s. Today the population of Bene Israels in the city of Mumbai (formerly Bombay) and its nearby regions and districts number about 4000. The film focuses on the last two educators of the Bene Israel community – Sharon and Sherona Galsulkar, who have been training in a yeshiva in Jerusalem and who have

dedicated their lives towards bettering life for the Jewish community in India. As their daughters are getting older they are faced with the debate— should they remain in the country that has been their religious and social home for centuries and devote their work efforts here or should they relocate to their spiritual home in Israel and reunite their daughters with the promised homeland? All they want is to provide their children a good Jewish life. How much will uprooting a family that can trace its harmonious roots in a culture back to generations damage that very culture?



Jonas Parienté gained a Masters degree in Sociology in Paris and an MFA in Integrated Media Arts from New York, where he directed his first two documentaries. His film *Bodies & Soul* was about a former heroin addict who became a body builder. His *A Rickshaw in The City* is about the urbanization of Mumbai.

Mathias Mangin was born in Sao Paulo but grew up in Paris, graduating in finance from Edhec Business School. He studied photography in Sao Paulo and filmmaking in New York. His short *The Chance* was selected in Paris and Toronto festivals. Mathias is currently writing fiction in the Atelier Soñario, Fémis.

**Producers:** Jonas Parienté, Mathias Mangin, Sophie Gouff  
**Story & Script/Screenplay:** Jonas Parienté, Mathias Mangin  
**Editor:** Luc Fonselle  
**Director of Photography:** Mathias Mangin and Jonas Parienté  
**Music:** Raphael Elig  
**Cast:** Sharon Galsulkar, Sherona Galsulkar, Joseph Dandekar, Aadiyel Wakkulkar

**Production Company:** Chai Chai Films, 50 rue Saint-Gobain, 75011 Paris, France  
**Email:** info@nextyearinbombay.com  
**International Sales:** Les Poissons Volants, 3, rue Martel, 75010 Paris,  
**Tel.:** 00 33 1 47 70 44 74,  
**Fax:** 00 33 1 47 70 44 94,  
**Email:** production@poissonsvolants.com



Nayan Padrai was born in 1975. He studied screenwriting and filmmaking at The School of Visual Arts, NYC. He is Co-Founder and President of CineMaya Media, one of the largest South Asian media, entertainment and marketing conglomerates in the USA. Padrai has written, produced and directed over 300 hours of Indian television programming across genres. Padrai and his writing partner Ralph Stein have written over a dozen screenplays together. He adapted *Beneath a Marble Sky* based on the acclaimed eponymous novel. *When Harry Tries To Marry* was one of the top ten finalists of the 2009 Creative Screenwriting magazine competition.

## When Harry Tries to Marry

### When Harry Tries to Marry

Director: Nayan Padrai | USA / 2010 / 35mm / Col. / 101 mins

Harish is a ruggedly good-looking American of desi origins who is on the verge of graduating with that coveted New York college degree. Harish as he was named, or 'Harry' as he is now known, has developed an aversion to the concept of a 'love marriage' because he is convinced that it will only leave him as bitterly divorced as his parents are. Everyone who hangs out with easy-going Harry is therefore in for a shock when he opts for an arranged marriage with Nita, a young woman from India who seems pretty perfect, but whom he hardly knows. Once he embarks on the journey

towards marrying his perfect bride, the unfolding events begin to make him wonder if there really is any such thing as the perfect match. What is the formula, if there is one, to prevent mistakes in marriage - whether arranged or love? The more adamant Harish gets about his goal, the more Indian and American cultures clash through the two contrasting families - both pushy in their own right and both determined to uphold their own cultural traditions and customs. His growing friendship with an American girl, Theresa, adds to his confusion. Will Harish or Harry prevail?



**Producers:** Sheetal Vyas, Nayan Padrai, Ritu Ahuja

**Story & Script/Screenplay:** Ralph Stein and Nayan Padrai

**Director of Photography:** Nikk Taylor

**Editor:** Jennifer Lily

**Music:** Siddharth Kashyap

**Cast:** Rahul Raj, Stefania Estes, Frishia BomaribeFram, Tony Mirchandani, Zarebia Shroff, Osvaldo Hernandez Chavez, Caitlin Gold, Grant Kretchik, Kant Pandya, Micky Makhlja, Lauren LoGuidice

**Production Company:** 108 Productions, USA

Tel.: 917-692-0425, India: 91-9819146418

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# DIMENSIONS MUMBAI

## Hum Sab Ek Hai

Director: Chirmay Nagesh Dalvi  
2010 / Digital / Col. / 02:03 mins



The crow is ubiquitous in and characteristic of Mumbai city. In Hindu philosophy, it is also highly symbolic and closely associated with souls, death and atonement. In *Hum Sab Ek Hai* the crow-infested city of Mumbai is explored through these traditions and themes of

living and dying, and the lingering consequences of one's actions and deeds. Is there still hope for the redemption of men who live and act without thought in this dying city?

## Scare City

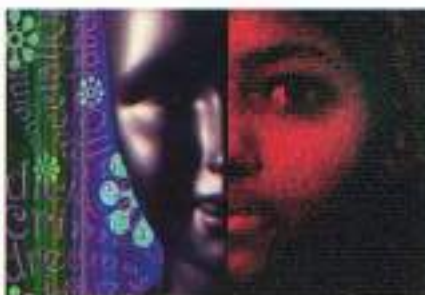
Directors: Ajinkya Vajje, Sonu Singh  
2010 / Digital / Col. / 02:24 mins



*Scare City* is the tale of young boys running towards their destination, each racing to reach first. A shocking conclusion awaits them when one reaches their destination.

## Mannequin

Director: Sahi Ateeq Shah  
2010 / Digital / Col. / 04:57 mins



Mumbai is a city that draws nomads to fulfil their dreams here. Some are drawn here charmed by it and others are forced here. To the former it offers dreams, to the latter, it offers nightmares. *Mannequin* is the journey of two trafficked siblings who find themselves brought to the supposed city of dreams. The film traces the children's lives from the manner in which they are trafficked to where they end up – typically in either one of only two options: either being sold into child labour or child prostitution. *Mannequin* is the tale of crime creeping up on this unsuspecting city.

## Mumbaikar Ganesh

Director: Collin John D' Cunha  
2010 / Digital / Col. / 05:00 mins



Meet Ganesh. He reminisces about his childhood and speaks about his ambitions in his own unique way, epitomising the true Mumbaikar spirit!

## Mera Ghar

Director: Abhay Kumar  
2010 / Digital / Col. / 04:47 mins



The film *My Home* meanders through the megapolis of Mumbai that draws in people from all over the country and the world to stay. The film aims to understand what the definition of 'home' is for all of them. Mumbai functions as the physical home on various levels – palatial mansions, cramped apartment blocks, slums, make-shift tin huts to when the pavements and streets that become 'home' themselves. It looks at Mumbai as a metaphorical home to thousands who migrate here. Cyclical forces are constantly at play to lure its inhabitants with the promise of a better future. This is that journey home.



## Tee

Director: Avinash Medhe  
2010 / Digital / Col. / 04:07 mins



This short film tracks down a lazy afternoon commute by a local BEST bus. What happens when a pretty girl picks a seat right next to a very interesting young guy?

## The End

Director: Saransh Mohite  
2010 / Digital / Col. / 02:37 mins



*The End* is an abstract fiction film about God and His relationship with materialistic Mumbaikars. If, hypothetically, *The End* says, global warming is affecting this city in a grander scale than it does others, surely, there is a plausible reason why it should not be seen as

divine retribution for the collective wrong doings of our inhabitants? Could it be that Mumbaikars alone are the ones responsible for impending doom – 'The End' of the city?

## It's a Race With Time

Director: Rohit R Pillai  
2010 / Digital / Col. / 04:42 mins



Every Mumbaikar will tell you time here is money: there are not enough hours in a day with which to mint success. A boy races against time to achieve his goal. As the boy runs, his environment begins to reverse. Is he too far ahead of his time? And how will he ever achieve his goal, if everything around him begins to head in reverse as he draws towards it? When will his time come?

## Fattu aur Gattu

Director: Mridul Prajapati  
2010 / Digital / Col. / 03:37 mins



*Fattu aur Gattu* is a slapstick comedy about two tourists who come to Mumbai for a leisure tour on the local Mumbai Darshan tour bus, only to promptly fall in love with this city. As they roam the city taking in the sights, they form a warm friendship that seems to be precipitated by the city. At the end of the day, through good and bad, their shared experiences of the city connect them forever.

## Kakikade

Director: Avinash Medhe  
2010 / Digital / Col. / 05:00 mins



Leading a life of a certain standard in Mumbai is an endless struggle for families that forces both parents to work. As husbands and wives leave home early in the morning and return late at night, their children spend their day after their return from school at a baby sitter's place. *Kakikade* is about the hours the children spend at this home away from home until their parents return to pick them up after work.

## The Endless Life

Directors: Mridul Prajapati, Rikita Vakharia  
2010 / Digital / Col. / 03:43 mins



What if that plastic bottle you just threw out of the window could speak? *The Endless Life* is the life of that plastic bottle in the city of Mumbai – its origins, its emotions, the conditions of its existence. Man creates things for his own use and values some above the

others. The unvalued and rejected bottle weeps at how brutally it has been used and discarded by people who haven't understood their relationship with it.

## Bombay to Mumbai

Director: Parag Arsekar  
2010 / Digital / Colour / 03:37 mins



*Bombay to Mumbai* is the story of the life of a plastic bag in this city. What does it feel about the people and the city? If discarded plastic could speak, what would it say?

## A Fistful of Sky

Director: Chetan Sharma  
2010 / Digital / Col. / 03:41 mins



Mumbai isn't called the city of dreams for nothing. It has an infallible spirit and *A Fistful of Sky* captures that can-do spirit of the city. It is a story of how even in spite of limited means and resources, one can make one's dream come true. This is a city that teaches you the value of the little joys of life, and the sense of fulfilment one feels when those little aims are conquered.

## Paani

Director: Mridul Prajapati  
2010 / Digital / Col. / 03:46 mins



*Paani* is the story of Raja, and his brother Salman, who has a pet fish. Raja is tired of scrounging for water for Salman's fish. So he threatens to kill the fish if Salman is not able to arrange water for it. Salman leaves to arrange water. He begs Zaffarbai for water but is mocked instead. Salman looks everywhere for water and when all else fails, he has no option but to go the unconventional way.

## Street Lights

Director: Chaitali B Pisal  
2010 / Digital / Col. / 01:50 mins



The Academy Award win of *Slumdog Millionaire* sparked global interest in Mumbai's slum-culture. But not every slum dog turns either into a millionaire or a juvenile delinquent. Orphans who have nothing to lose, never lose their hope and their egos, just like the girl in *Street Lights* who lights her lamps with a torn-up kite. *Slumdog Millionaire* or not, the slums are an important micro-economy and none the unique ability to discover pleasure in pain.

## Mumbai Paisa Vasool

Directors: Daulat Yashwant Mahadik, Nishant Rana  
2010 / Digital / Col. / 05:00 mins



The journey of a coin in Mumbai city. Where Change is just a person away...

## Mumbai Retina

Director: Narayan Vijay Thakur  
2010 / Digital / Col. / 04:25 mins



Mr Sable is a Mumbaikar who lives in the chawl with his mother. He begins his day like every other individual, spends his day the same way and ends it in the same way. He works in a Government office and follows the clock. With one difference - Mr Sable is blind. This film has no visuals in order to depict a blind man's perspective accurately. The audience must live in Mr Sable's shoes and experience his life.

## The Other Side

Director: Nishank Verma  
2010 / Digital / Colour / 04:58 mins



Hundreds of people die in Mumbai everyday by the simple and foolhardy act of crossing the railway tracks. *The Other Side* tells the story of one such young student - a bright, talented and enthusiastic boy who, on the spur of the moment, decided to act responsible and in his hurry to do so, to make his way to the other side of the tracks. He failed in his attempt. Here's why.

## City Of Dreams

Director: Punit Shah  
2010 / Digital / Col. / 05:00 mins



Some call it the City of Dreams and some call it the City That Never Sleeps. But what about those who are stuck in the narrow twilight zone between the two? Somewhere, the city - and the three protagonists - are firmly embedded in that nebulous space between the two territories of dream and reality. For the three characters, the city is a space which liberates their imagination, their morality as well as their sexuality.

## Paighaam

Directors: Manas Shashidharan Jacob  
2010 / Digital / Col. / 04:59 mins



Paighaam is about a simple man in Mumbai who chooses to make money in the most extraordinary ways. The movie highlights just how much life is about always being on the run. The protagonist justifies his extraordinary ways of earning money with the

belief that, after all, everybody earns their living at the expense of somebody else. But it isn't easy to escape your wrong doings – especially in this city because it forgives, but it doesn't forget.

## Dahi Handi

Director: Mayur Gawade  
2010 / Digital / Col. / 05:00 mins



A less-educated 25-year-old-boy is the sole support for his family. He takes on this responsibility by distributing newspapers in the morning and working at a fast food center at night, while he spends his days at his full-time courier job. It is Krishna Jannashtani,

and, as he wanders through the city delivering letters, he relates to the bustling crowds, the vibrant dahi handi-breaking ceremony and believes that all will ultimately be well.

## Neend

Directors: Nitesh Soni, Shilpa Hawaldar, Shramik V.Rajpurkar  
2010 / Digital / Col. / 02:43 mins



The City That Never Sleeps has hard-working Mumbaiers go about their work with swollen eyes, puffy faces and dark circles, dozing off wherever they can manage to catch a nap. They sleep in railway trains, if they are lucky enough to get a seat and on park benches or in buses. Neend is based on the unique ways in which the city slumbers. This film captures the ever familiar sleepy side of Mumbai visible everywhere.

## The Records That Those Pavements Keep

Director: Ranjana Mitra  
2010 / Digital / Col. / 04:59 mins



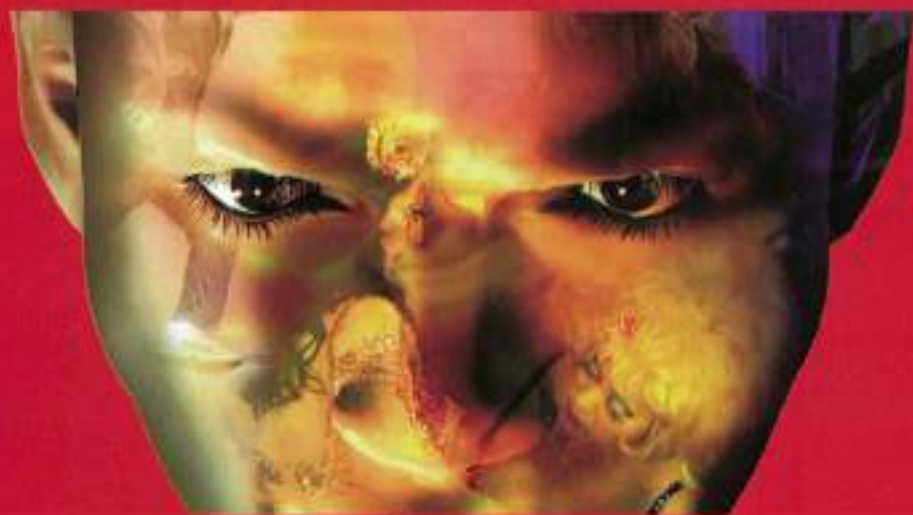
*The Records That Those Pavements Keep* peels the layers beneath Mumbai's monuments and clichés to explore the various facets of a working man's day. Guided by the verse of three renowned Mumbai poets – Nissim Ezekiel, Dom Moraes and Arun Kolatkar – the filmmaker reveals much-ignored facets of the city that the common man cannot take for granted. Dom Moraes' lines punctuate the visuals to help the viewer link the beginning to the end of the film.

## Trishna

Director: Ameya Gore  
2010 / Digital / Col. / 05:00 mins



Trishna follows one of Mumbai's daily train commuters – an Everyman – his longings, his claustrophobia, his desires, and his discovery of divine knowledge, through a memorable journey. The daily commute in Mumbai becomes a common thread that binds a multitude of people, from different backgrounds and classes, each with their own dreams and destinations. *Trishna* reminds you that the bustle of the city can sometime make you worry more about the destination than enjoying the journey.



CELEBRATE AGE



Carlos Sorin was born in 1944 in Buenos Aires, Argentina. He has directed numerous commercials and is an award-winning filmmaker. His *A King and His Movie* (1986) won the Silver Lion at the Venice Film Festival and the Goya for Best Foreign Film. He again won the Goya award, Grand Prix at Fribourg Film Festival and the Golden Dolphin at Festiva Film Festival for his *Historias Mías* (2002). He has said he was inspired to make the award-winning film which premiered at San Sebastián and screened at Sundance Film Festival, after watching David Lynch's *The Straight Story* and Abbas Kiarostami's *Where is the Friend's Home?*

#### Director's Filmography:

*His Movie* (feature/1986)  
*Everardo, New Jersey* (feature/1999)  
*Intimate Stripes* (feature/2002)  
*Bambán—El Para* (feature/2006)

## La Vetana

### The Window

Director: Carlos Sorin | Argentina / 2008 / 35 min / Col. / 65 mins

*The Window* is a story of remembrance and forgetting. Eighty-year-old aristocrat Antonio is waiting for the return of his estranged son, Pablo, a world-class pianist who has been gone on concert. Alone in his large mansion, Antonio is confined to his bed and is waited on hand and foot by his two faithful housekeepers. He feels restless because there is nothing he can do to contribute to the preparations underway for his son's return except lie in bed and issue dictatorial instructions. He wants the no-longer-in-use piano tuned and as the luller taps away at the piano, sending fractured notes into the

house as he sets it right, Antonio orders for the 40-year-old champagne to be brought out of the cellar. He needs to orchestrate the gongs-on in the house until he is satisfied all will be as per his instructions. When Antonio gets a chance, he escapes from his confinement to takes a walk around the hacienda, imagining the warm words of reunion and remembering the past. However, when Pablo finally arrives, his wife Caludia realises the only place she will get cellphone reception is at Antonio's bedside. Antonio thinks that maybe his life is better than Pablo's is.



**Producer:** José María Morales  
**Story & Script/Screenplay:** Carlos Sorin  
**Director of Photography:** Julian Apartzogua  
**Editor:** Mohamed Rajid  
**Music:** Nicolás Sorin  
**Cast:** Antonio Larreta, María del Carmen Giménez, Emilee Rokari, Roberto Rowa, Alberto Ledesma

**Production Company:** Guacamole Films, Av Cabildo 3011 piso 6° Dto E 1429 Buenos Aires, Co-production: Wanda Vision  
**International Sales:** Bevara Media, Bavaria/Implatz 7, Building 71, 82031 Geiselgasteig, Germany, Tel +49-89-6489-2686, Fax +49-89-6489-3720, Email: international@bevara-film.de, Web: www.bevara-film-international.com

#### Festivals & Awards:

Premiered (Toronto International Film Festival/ Sept 2008)  
 Official Selection (Valladolid Film Festival/Oct 2008)  
 Official Selection (Portland International Film Festival/Feb 2009)  
 Official Selection (European Film Market/ Feb 2009)  
 Official Selection (Pantalla Pinamar Festival/ March 2009)  
 Official Selection (San Francisco International Film Festival/Apr 2009)  
 Official Selection (Karlovy Vary International Film Festival/July 2009)

# Ne M'oubliez Pas

## Forget Me Not

Director: Katia Grivot / France / 2009 / 35 mm / Col. / 16 mins

*Forget Me Not* is at heart, a love story between a husband and wife that has lasted the many years of their marriage till ripe old age. It is also a tale of coping with the onslaught of Alzheimer's Disease – both for the patient and the patient's loved one. Max, now 70, is a Java dancer and has begun to lose his memory. It starts with small things, general absent mindedness, and then he begins to forget the important things. Whatever he remembers is thanks to

the diligence of his wife Lucette, who strews his path with post-its, memos, small notes and cassette recordings – all reminders that are not intrusive. But when Max has trouble remembering the day and the way they first met, Lucette is hurt. To her it is the worst thing that Max could forget – their love for each other and its origins. So thereafter, every Sunday, she orchestrates their first meeting again for the love of her life.



Katia Grivot was born in 1971 in Antananarivo, Madagascar. Her father was French and mother Malagasy. She studied at the business school Ecole Supérieure de Commerce de Toulouse in 1994 and studied audiovisual production at the ESPA Graduate School, Paris. She began working as a documentary and film director at Utopie films and made documentaries for a weekly documentary series for TV channel KTO-CFRT. She currently makes independent films.



### Director's Filmography

*Organ Trafficking* (short/2001)  
*On N'est Pas Pécé De La Madeleine* (docu/2002)  
*Stories From Little Orchestra* (docu/2002)  
*Mission Senegal* (short/2003)  
*Neighbour's Day* (docu/2004)  
*K* (docu/2004)  
*Passagers de Paï* (short/2006)  
*The Hamster's Breakdown* (short/2007)  
*La Mie de Pain* (short/2008)  
*In The Shade of An Abbey* (docu/2009)  
*In The House of Simple Hearts* (docu/2009)

**Producer:** Karin Sibon  
**Script & Screenplay:** Katia Grivot  
**Director of Photography:** Jean-Christophe Beauvallet  
**Editor:** Pauline Pallier  
**Music:** Baptiste Chpvet  
**Cost:** Roger Van Hoot, Annick Roux, Joaquin Dorras

**International Sales:** Utopie Films, 50 rue de Stalingrad, Le Pré Saint Gervais 93310, France.  
 Tel: 01 4891 0994 Fax: 06 6135 6072  
 Email: [contact@utopiefilms.com](mailto:contact@utopiefilms.com)  
 Web: [www.utopiefilms.com](http://www.utopiefilms.com)

### Festivals & Awards

Won Jury award (Grasse Festival/March 2010)  
 Won Daffles award for Best Dramatic Short film and Best Foreign Short film (HDFEST/Nov 2009)  
 Won Best Shortfilm Award (Kith WT Festival/OS, Norway/Sept 2009)  
 Won Best International Shortfilm (Kaleidoshorts Festival, London/Aug 2009)  
 Won Clover and Maggie Award (Cleveland International Film Festival/March 2009)

**Production Company:** Utopie Films, 50 rue de Stalingrad, Le Pré Saint Gervais 93310, France.  
 Tel: 01 4891 0994 Fax: 06 6135 6072  
 Email: [contact@utopiefilms.com](mailto:contact@utopiefilms.com)  
 Web: [www.utopiefilms.com](http://www.utopiefilms.com) Co-production: France 2 (FR2)



Born in Italy, Sarah Arnold has lived in France since 1987. Graduating in Italian literature from Rennes University then in cinema from the Toulouse Audiovisual School, Sarah has made several school short films. *Leçon de Ténèbres* (The Quartet) is her first professional production.

**Director's biography:**  
Debut short film

## Leçon de Ténèbres

### The Quartet

Director: Sarah Arnold / 2010 / France / 35mm / Col. / 15 mins

A quartet, old men, friendship. And absolutely no words to convey their story. One beautiful summer afternoon, four septuagenarian musicians get ready to give a concert in a church. However, despite the charming and picturesque countryside by summer, the cellist has a problem getting there — his route seems to be besieged

with pitfalls. The sun glistens against the church's stained glass windows as the three men wonder what to do. Without him, the incomplete quartet has to begin to play. The melody is acid. At twilight, the cellist finally arrives and the quartet finds its unity, just in time for a souvenir.



**Producer:** Karin Sibon

**Story & Script/Screenplay:** Sarah Arnold

**Director of Photography:** Gilles Picouard

**Editor:** Carlos Pinto

**Cast:** Albert Delpy, Jacques Ernest, Pedro Linares, Raymond Strozik

**Production Company:** Utopie Films, 50 rue de Stalingrad, Le Pré Saint Gervais 93310, France.  
Tel: 01 4891 0994 Fax: 06 8135 0072  
Email: [contact@utopiefilms.com](mailto:contact@utopiefilms.com)  
Web: [www.utopiefilms.com](http://www.utopiefilms.com)

**International Sales:** Agence du court-Métrage, 2, rue de Tocqueville, 75017 Paris, France.  
Tel: +33 1 4469 2660 Fax: +33 1 4469 2669  
Email: [info@agencecm.com](mailto:info@agencecm.com) Web: [www.le-court.com](http://www.le-court.com)

**Festivals & Awards:**

Official Selection (Internationales Filmfest Braunschweig/Nov 2010)

Official Selection (La Boca del Lobo Spain/Oct 2010)

Official Selection (Schnitt Internationales Kurzfilm festival/Oct 2010)

Official Selection (WT Os International Film Festival Norway/Nov 2010)



# Afrique

## Afrique

Director: Hervé Lavayssière | France | 2007 | 35mm | Col. | 11 mins.

The members of a close-knit family meet at a countryside train station. They appear to be waiting for the train, which will take Marcel and Annie to an exotic destination. But the train don't stop. As usual, Annie is

satisfied. She thanks her family for taking her along for a trip to a wonderful place. Madness, it would seem, affects not only the individual afflicted, but those who love her as well.



Hervé Lavayssière is a producer, actor, director, screenwriter and author. In 2000, he published his book *Confessions d'un Satoparié*. In 2007, he teamed up with Laurence Chassin to found Romance Productions to produce short films.

### Director's Filmography

*Auto-défense* (short/1995)

*51 Raisons* (short/1996)

*La Chaire du Froid* (short/2005)

*Bulletproof / Wish / Wers* (short/2008)



**Producers:** Laurence Chassin, Jean Duhamel  
**Story:** Jean-Bernard Pouy

**Screenplay:** Hervé Lavayssière

**Director of Photography:** Bernard Genahling

**Editor:** Marie Lepeur

**Cast:** Françoise Bertin, Laurent Poitrenoux,  
Nicolas Pussay, Nathalie Richard, Jean-Paul  
Roulland

**Production Company:** Romance Productions,

37, rue Lafayette, 75009 Paris, France,

Tel: +33 1 4355 4203

Email: [contact@romanceproduction.fr](mailto:contact@romanceproduction.fr)

Web: [www.romanceproduction.fr](http://www.romanceproduction.fr)

**International Sales:** Romance Productions, 87,  
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Tel: +33 1 4355 4203

Email: [contact@romanceproduction.fr](mailto:contact@romanceproduction.fr)

Web: [www.romanceproduction.fr](http://www.romanceproduction.fr)

### Festivals & Awards

Official Selection (Raindance Film Festival 2008)

Official Selection (Mediawave Festival 2010)

Official Selection (Con-Can Movie Festival 2010)



Fridrik Þór Friðriksson was born in 1954 in Iceland. He founded the Icelandic Film Corporation in 1990 and built a reputation that allowed him to forge alliances with Lars von Trier's Zentropa and with Francis Ford Coppola's American Zentropa. He has made over 30 feature films and several short and documentaries. *Children of Nature* (1991) was nominated for an Academy Award as Best Foreign Language Film. *Mama Gogo* (2010) was made to commemorate his own mother's battle with Alzheimer's disease and marks Fridrik Þór's return to fiction after the autism documentary *A Mother's Courage* (2009), narrated by Kate Winslet.

#### Director's Filmography

*Children of Nature* (feature/1991)  
*Movie Days* (feature/1994)  
*Cold Fever* (feature/ 1996)  
*Devil's Island* (feature/1998)  
*A Mother's Courage* (docu/2009)

## Mama Gogo

### Mama Gogo

Director: Fridrik Þór Friðriksson | Iceland / 2010 / 35mm & DCP / Col. / 90 mins

Gogo is the mother of a film director and has been acting very strangely – she gets lost on familiar roads, forgets to turn off the stove, loses things and has bursts of anger. Her son, an ambitious filmmaker with very little talent, has made a film which has proved a colossal flop. But he is confident that if he could just make his next film - *Children of Nature*, it would not only save Iceland's sinking film industry, but would also win him an Academy Award. Gogo is confident of this too, but everyone else is not so sure. His creditors begin to come calling. However, during all this the normally quick-witted

and energetic Mama Gogo copes with the slowing-down effects of her disease. She seems to have retreated into her past – into a time when she was younger, prettier and happier. However, when she forgets to shut off the tap and accidentally floods the neighbour's apartment, Mama Gogo's little boy must face the truth – his mother has been diagnosed with Alzheimer's Disease. As reality hits home, her son's problems pale when he realizes he might be losing the person he loves the most. *Mama Gogo* is a semi-autobiographical film.



**Producer:** Fridrik Þór Friðriksson, Gudrun Edda Thorharsdóttir

**Story & Script Development:** Fridrik Þór Friðriksson

**Director of Photography:** An Kristinnsson

**Costs:** Sigvaldi J. Karason, Tomas Polocny, Anders Refn

**Music:** Hilmar Örn Hilmarsson

**Production Company:** Spelbaund Prodns.,

**International Sales:** Bavaria Media

Bavariafilmplatz 7, Building 71, 82031

Geiselgasteig, Germany, Tel +49-89-8499-2688,

Fax +49-89-8499-3723.

Email: international@bavaria-film.de

Web: www.bavaria-film-international.com

#### Festivals & Awards

Official Selection (Toronto International Film Festival/Sept 2010)

Nominated for European Film Awards (Seville European Film Festival/Dec 2010)

# What Lies Ahead

## What Lies Ahead

Directors: Sumiran Preet Kaur, Sheeba Naaz | India / 2009 / Digital / Col. / 15 mins

*What Lies Ahead* is a film about looking ahead to retirement. When senior citizens reach the age when they have fulfilled their duties towards family and society, they earn the time to celebrate and relax during their autumn years. The film considers the many misconceptions about what constitutes a happy and fulfilling retirement. As each senior in the film explains, retirement is a personal experience and each has his or her own way of enjoying it and experiencing it. Only one thing is certain, planning is a must for a fulfilling retirement. While government

plans help, and society has its regulations and aid agencies, it is also upto the seniors to make sure they enjoy their autumn years. The total population of the elderly in India will be 327mn in 2050. Lack of social security systems, poor health care, complex geriatric needs and an acute sense of alienation are major concerns. Society needs to begin moving towards preparedness today in aspects such as health, social and financial planning. Today's youth will be tomorrow's elderly. In short, whoever you are, look ahead.



**Festivals:** Global Documentary Film Festival  
**Entry & Award/Recognition:** Sumiran Preet Kaur,

Sheeba Naaz

**Director of Photography:** Sumiran Preet Kaur,

Sheeba Naaz

**Music:** Sumiran Preet Kaur, Sheeba Naaz

**Editing:** Sumiran Preet Kaur, Sheeba Naaz

**Production Company:** Global Documentary Film  
 Festival, 2009



Sumiran Preet Kaur graduated from the Hindu College, Delhi University and did her post graduation from AUK Mass Communication centre. She is a copy editor with UNESCO's Women's Feature Service, and has worked at *HardNews* as a reporter. She has independently held creative workshops in dance, film, journalism and photography for children in public schools in Delhi and been active in street and stage theatre. She has scripted two previous documentaries - *Concerns of the Elderly in India* and *On Tibetan Music and Movie Industry*. *What Lies Ahead* is her graduation film at the Global Festival of Documentary Films, Nov 2009.

Sheeba Naaz graduated from AUK MCRC, Jamia Millia Islamia University. She has worked with *Press TV* as a video editor and with the *India Today Group*. She is deeply interested in sports.

### Director's Filmography

*Entertaining Tibet* (docu/Year N/A)



Geetika Narang was born and raised in New Delhi. She graduated in English Literature from Delhi University and subsequently worked in advertising. She comes from a family of engineers and teachers and had to battle for her passion for cinema, as it was neither a conservative nor an acceptable choice. She has ventured into independent filmmaking with her debut fiction short film, *Good Night*.

**Director's Filmography:**  
Debut short film

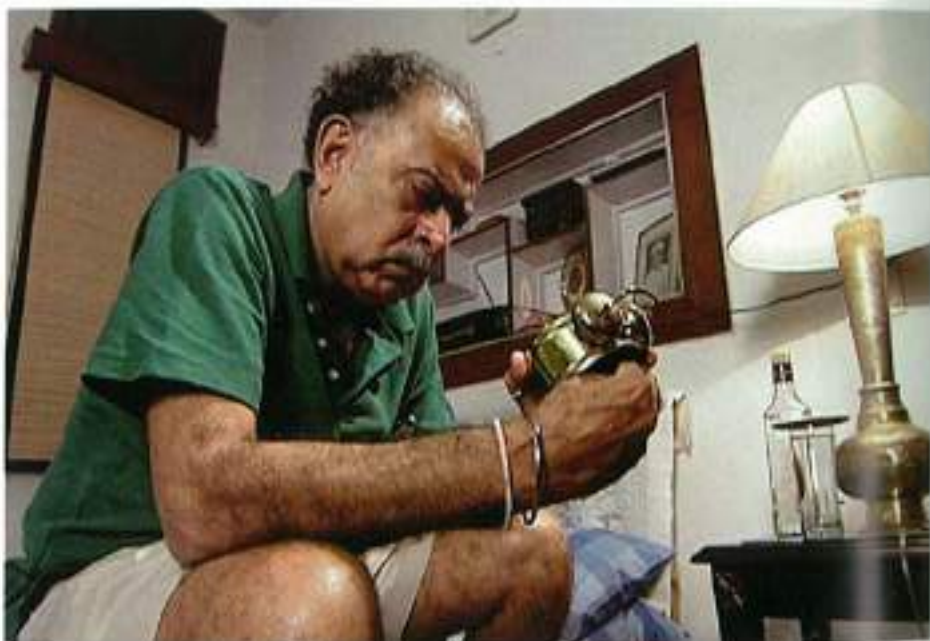
## Good Night

### Good Night

Director: Geetika Narang | India / 2008 / Video / Col. / 30 mins

Madan Mohan Khullar is a retired engineer who loves old Hindi films and music. He lives a rather disorganised life, which gets on the nerves of his live-in man servant, Ratan. The two bicker constantly, and Khullar decides to change his ways. He has decided to start life afresh and plans an elaborate routine for his morning. To get to the start of the new day which he looks forward to enthusiastically, he must get through the night. *Good Night* is the story of how his night unfolds. He is restless,

and sleep does not come easily. As his favourite golden oldie tunes and lyrics echo through his head, along with the forgotten melodies, he remembers small, insignificant details of his life that come back loaded with nostalgia, memory and special meaning. His man-servant is a young rogue, full of tongue-in-cheek wit and the perfect foil for Khullar's personality. Khullar struggles with an unfinished tune that lingers in his head, and he cannot get the closure he needs until he solves its lyrical mystery.



**Producers:** Geetika Narang & Yasir Abbas  
**Story & Script/Screenplay:** Geetika Narang,

Pavna Bhat

**Director of Photography:** Yasir Abbas

**Editor:** Mukesh Saini, Manoj Shrivastava

**Music:** Ashfar Farooqui

**Cast:** Vinod Nagpal, Shivam Pradhan, Manish Narang, Abhijeet Banerjee

**Production Company:** Also Ran Films

**International Sales:** Also Ran Films

#### Festivals & Awards:

Won Best Cinematography (Fulmarok Shorts Fest, Ahmedabad, India/2008)

Won Silver Lamp Tree Award (International Film Festival of India, Goa, India/2008)

Won Best Short Film (India International Women Film Festival, New Delhi, India/2008)

Won Certificate Of Merit For Best Short Film (IDRA Awards, Mumbai, India/2009)

Won Best Short Film Award (Mahindra Indo-American Arts Council/Nov 2008)

# Young@Heart

## Young@Heart

Director: Stephen Walker (Sally George for music videos) | UK / 2007 / 35 mm / Col. / 107 mins

*Young@Heart* is the true-life story of a group of 25 senior citizens living in Northampton, Massachusetts who have formed a singing group. The film was conceived when director Stephen Walker attended a performance of the vibrant Young@Heart choir in London. The average age of the group is 81, the oldest participant being 92-year-old Eileen Hall, and they rehearse under the guidance of chorus director Bob Cilman. Many must overcome handicaps of age and health in order to participate consistently. The documentary follows the group over a six week rehearsal tour and a practice for an upcoming concert at the local jail in their

home town. The senior citizens struggle with rock, punk and disco songs of James Brown and Sonic Youth, and numbers such as 'Yes We Can', 'Schizophrenia' and 'I Got You'. One morning, the group is on their way to a performance at a local jail when they learn one of their members has passed away the previous night. Shocked and demoralised, they eventually manage to cope and keep the show going with a more defined sense of purpose and earn themselves a standing ovation. They have in the past toured Europe and sung for royalty.



**Producers:** Sally George

**Story & Script:** *Screenplay*

**Director of Photography:** Ed Merritt

**Editor:** Chris King

**Music:** Young@Heart band and chorus

**Cast:** Young@Heart chorus and band

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**Coproductions:** Walker George Films, Channel 4

**International Sales:** La Pacte, 5 rue Darcet, Paris  
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### Festivals & Awards

Premiered and won Audience award Best International Feature (Los Angeles Film Festival/June 2007)

Won Audience Award (Atlanta Film Festival/Aug 2008)

Won, Rose d'Or for Best Art Documentary (Rose d'Or Light Entertainment Festival/May 2007)

Won, Audience Awards (Warsaw International Film Festival/Oct 2008)



Stephen Walker is an Emmy-nominated British filmmaker known for his documentaries. He has directed 23 documentaries for BBC and Channel 4 television networks. He is the author of two books, *Shockwave: Countdown to Hiroshima* (2005) and *King of Cannes* (1993). His *A Boy Called Alex* was nominated in 2009 for three BAFTA awards. The critically-acclaimed *Faking It: Punk to Conductor* won a BAFTA, a 2003 Montreux Rose d'Or and International Press Prize awards. *Hiroshima, a Day That Shook the World* was nominated in 2004 for three Emmys. He set up WalkerGeorge films in 2006 along with partner and wife Sally George.

### Director's Filmography

*Prisoners in Time* (docu/1995)

*Waiting for Harvey: A Beginner's Guide to Cannes* (docu/1999)

*Hardcore* (docu/2001)

*Operatory Mincemeat* (TV docu/2010)

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CELEBRATION  
OF JAPANESE  
CINEMA

## Foreword

It is a privilege to present, in collaboration with the Consulate General of Japan in Mumbai and The Japan Foundation, a "Celebration of Japanese Cinema" programme at the festival. 43 films, covering over six decades from 1936 to the present, are scheduled. In addition, there will be a special screening of Akira Kurosawa's RAN(1985) to commemorate the director's birth centenary earlier this year. With the exception of Kurosawa, each director is represented by only one film, in most cases a title showcased here for the very first time.

We are grateful to Mr Tadao Sato, Japanese film critic, commentator and historian; Shri Suresh Chabria, Professor of Film Appreciation at the Film & Television Institute of India, Pune; Shri Arun Khopkar, filmmaker, theorist and teacher; and journalist and critic Shri Jugu Abraham for contributing articles on various aspects of Japanese cinema for the catalogue.

In the case of personal names, some contributors have followed the Japanese system of giving the surname before the first name, for instance Kurosawa Akira, Ozu Yasujiro, etc. In all other cases (including the synopsis) Japanese names are treated Western style with the surname last, thus Akira Kurosawa, Yasujiro Ozu and so on. With the exception of ABOUT HER BROTHER (2009, the inaugural film) and RAN (special screening), the synopsis of the films in this section are listed in the order of the year of production.

Widely considered one of the most vibrant national cinemas, we trust the selection will provide cineastes with ample opportunity to celebrate Japan's glorious cinematic heritage.

Rashid Irani  
October, 2010



# HISTORY OF JAPANESE CINEMA

## Sato Tadao

Japan has a long history of film production. The first film was shot in 1898, and organized mass-production of feature film started around 1909. According to a record, 327 films were produced in the following year, 1910. Since then, more than 300 films were produced every year and its number reached 500 in 1960s.

Many films produced in the early years, especially silent films, were lost. Also, Japan lost many talkies' prints made before the end of the world war in August 1945.

Four films out of 43 to be introduced at Mumbai are from 1930s, the so-called the first golden age of Japanese cinema history. From the middle of 1920s MURATA MINORU, KINUGASA SADANOSUKE, MIZOGUCHI KENJI, GOSHO HEINOSUKE started to direct films that critics actively discussed their works as excellent as the world standard. Now, intellectuals who denied watching Japanese films as a vulgar culture also started not to regard them shameful.

Those four films of 1930s are talkies, but YAMANAKA SADAŌ of *Humanity of Paper Balloon*(37), GOSHO HEINOSUKE of *Women of the Mist*(36) and MIZOGUCHI KENJI of *The Story of Last Chrysanthemums*(39), had established their own style in the silent film times already, along with directors such as INAGAKI HIROSHI, ITO DAISUKE, NARUSE MIKIO and OZU YASUJIRO to whom I will refer later. In Japan the transformation from silent films to talkies took place gradually between 1927 and 1935.

You will discover the swinging humor in the film by YAMANAKA SADAŌ (actually, *Humanity of Paper Balloon* is his most serious film), the lyrical, quality sentiment by GOSHO HEINOSUKE, and the dignified and realistic drama making by MIZOGUCHI KENJI. In particular, MIZOGUCHI was questing for LONG TAKE called "one scene one shot" at that time, which made a big impact on European young filmmakers later when his works became to be known at last in 1950s in Europe. YOSHIMURA KOZABURO made his directorial debut in the talkies time. His successful *Warm Current*

(39) shows westernized cultures and manners in Japan and relationships between men and women with a positive, light touch. So to speak, it was a New Wave film.

In the war time from the middle of 1930s to 1945 there are very few films worth watching as they were used for the propaganda of militarism. The US military that occupied Japan from 1945 to 1952 tried to use films as a measure for teaching democracy to the Japanese. KUROSAWA AKIRA'S *No Regret our Youth*(46) tells what democracy is, achieving an artistic success. Until then, almost half of Japanese films were costume drama (JIDAIGEKI) set in feudal times. The US army found it would nourish people's thought or mentality of feudalism so that they limited the production of these kinds strictly. INAGAKI HIROSHI of *Children Hand in Hand* (1947) and Ito Dasuke of *Osho* (1948) were known, by the end of the war, as the masters of costume drama which rather criticizes feudalism. These two films are modern dramas exceptionally filmed under the restriction of making JIDAIGEKI after the war. They deal with different subjects, but both of them warmly depicting feelings of ordinary people are regarded as one of their best works.

In 1950s many searing films of critical reflection on the Japanese militarism were made. IMAI TADASHI'S *Until the Day We Meet Again*(50) is a tragic love story of lovers who could not resist the war while having a strong doubt on it. KOBAYASHI MASAKI'S *The Human Condition* (59-61) is a great work composed of six parts running for nine hours. The hero is called up to the Japanese army as punishment for his resistance against the cruel, inhumane way of Japanese occupation in the colonies. He continues to fight against the violence of the army, and he runs away at last from the concentration camp in Soviet Union where he still resists as prisoner of war. FUKASAKU KINJI also describes with strong anger how lower-ranking soldiers were terribly suffered by the inhumane Japanese military in *Under the Flag of the Rising Sun* (1972).

NAKAGAWA NOBUO was a productive director popular with entertainment films including comedy and youth films before the war. In 1959 he directed *The Ghost Story of Yotsuya* based on a traditional and most famous play of a horror story with his experienced skills. It is called one of the best films in the genre of horror films.

In 1950s the existence of Japanese films has come to be known to the world led by



the grand prize for KUROSAWA AKIRA'S *Rashomon*(50) in the Venice International Film Festival. Also, the '50s was the most flourishing time ever for the Japanese film industry. There were six major companies of film production that were competing their ability of quantity output by releasing two new films a week. However, its peak was in 1959; the box office sales started to drop off steeply from 1960 because of television.

Imposing directors and staffs to repeat their commercially successful patterns, film companies rejected projects by filmmakers who wished to make artistic or social films of different kinds. SHINDO KANETO'S *Island* which seemed unlikely acceptable to major film companies in neither production nor distribution, was produced in 1960 with extremely low budget not to get the risk of debts, given few chance to release it at theatres. The film is about a family who lives to grow potatoes in a small island. The film caused a sensation at the Moscow International Film Festival that year and then was sold to all over the world. SHINDO still owns a small production company to go on creating films as a free independent filmmaker.

While Japanese film industry continued to decline heavily in 1960s-70s, upcoming directors of artistic and social films, following a good example of *Island*, worked on independent filmmaking with an ambitious vision.

*Crazed Fruit*(56) directed by NAKAHIRA KO



© 1960 Nikkatsu Corporation

in 1956 is called the first film of Japanese New Wave for its freshness in manner and feeling. Against this wave IMAMURA SHOHEI and OSHIMA NAGISA insisted they would need a fresh view on the society and human beings as well so that they released controversial films one after another of sharp criticism on the society and harsh observation on people. In those days, Japan became rapidly wealthy riding the wave of the high economic growth. OSHIMA NAGISA's *The Sun's Burial*(60) depicts a town of the lowest-class day labourers who are left behind. ZEGEN directed by IMAMURA SHOHEI in 1957 tells a story how Japan broke into the market of South East Asia through Japan's prostitution business.

1960s was the time when many young directors such as OSHIMA and IMAMURA appeared and new projects and styles which were not born easily from the old studio system, were developed. YOSHIDA KJUJ had been notable for his intelligent and underground style, and he even put a high dignity to the traditional love story, *Akitsu Hot Spring*(62). SHINODA MASAHIRO demonstrates a nihilistic and cool man ever in *Pale Flower*(64). An underground poet TERAYAMA SHUJI turned to be an experimental film director, and created a new underground film, *Pastoral Hide and Seek*(74), full of pop culture elements. SUZUKI SEIJUN of *Branded to Kill*(67) was one of many directors who had been making popular commercial films under the studio system, but he changed to be a free-wheeling artist by adding jokey, eccentric ideas to the old style, which made people excited. HANI SUSUMU of *Children Hand in Hand*(64) was spotlighted with his revolutionary way of documentary filmmaking, then started to direct feature films.

OZU YASUJIRO, NARUSE MIKIO and UCHIDA TOMU had already directed many masterpieces in the silent film times. YAMAMOTO SATSUO established his own style of filmmaking in 1930s. KINOSHITA KEISUKE and ICHIKAWA KON in 1940s likewise. 1960s was not only the revolutionary time by young filmmakers, but also the time when these masters fully showed their own mature subjects and techniques. OZU YASUJIRO's style was so unique that it took a long time to be recognized internationally, but now he is acclaimed as one of the most important film directors in the world cinema history. *The End of Summer*(61) is one of the masterpieces in his late works. When a *Woman Ascends the Stairs*(60) directed by NARUSE MIKIO, who kept depicting the hard life of women, is a typical style of him. *A Fugitive from the Past*(64) of UCHIDA TOMU is an excellent film which shows



stark state of mind of Japanese people after defeated in World War. YAMAMOTO SATSUO maintained to make films as a communist; he criticizes a family life of a capitalist in *The Tycoon*(64). KINOSHITA KEISUKE of *Immortal Love*(61) was a very popular director having many enthusiastic fans for his lyrical, truly humanitarian style. ICHIKAWA KON, a talent of technique, had many fervent fans; *The Outcast*(62) is a sincere story dealing with caste discrimination problem in Japan. In 1960s almost half of Japanese films were the costume play set in the feudal time up to the mid-19th century. KATO TAI's *In Search of Mother*(62) and MISUMI KENJI's *Fight, Zato-ichi, Fight!*(64) represents the genre, both of which are excellent entertainment films.

YAMADA YOJI of *Ototo*(09) has been making family entertainment films since early '60s. As his delivering earnest messages and popular comedy style got matured, he now became one of the most respected film directors in Japan. WAKAMATSU KOJI had made many low budget pornographic films called Pink Film since 1960s. Those films were not simply

erotic, but full of resistant spirit of new left-wing. *United Red Army*(07) is not a porno but a grand work about a fatal mistake by young new left-wing people he supported, with regret.

OGURI KOHEI of *The String of Death*(00) made a very few films since his directorial debut in 1980. All his works closely look at life and moral and are quite rigorous in aesthetic integrity.

KITANO TAKESHI of *Boiling Point*(90) has a cynical style and created unexpected laughs which we cannot find out if he is serious or joking.

Cynical style creates striking films; SOMAI SHINJI's *The Friends*(94), SAKAMOTO JUNJI's *Face*(00), KUMOSAWA KIYOSHI's *Bright Future*(02) and AOYAMA SHINJI's *Sad Vacation*(07). It probably means that it became difficult after 1980s for the Japanese to talk about, with confidence, the direction the society should take. Pursuit of affluence only furthers the destruction of the earth, and we cannot see what the right democracy is.

What should cinema tell in this modern times?

*Nobody knows*(04) by KOREEDA HIROKAZU depicts a modern life of the city where family and community lost the power of unity. *Departures*(08) by TAKITA YUJIRO searches for what can take the place of religion that has lost its power today. MIKE TAKASHI of *Grows Episode-0*(07) is known as an excess expression of violence, but we can also find many cynical, jokey elements in there.

NISHIKAWA MIWA of *Sway*(08) is an only



female director in the current collection, but now many young female directors are coming up in the Japanese film industry. Surely something new is appearing from them.

KOIZUMI TAKASHI's *The Professor and his Beloved Equation*(05) tells the story of a lady and her son. She became a friend of a seriously disabled man who cannot have a hope for the future, after taking care of him. Hope is found out of despair.

We do believe Japanese cinema is still going on to make progress.

# Mortal Goddesses: Three Japanese Actresses

Suresh Chabria

The luminescence of the heroines of the classic Japanese film is one of its most captivating qualities. Knowing Japanese cinema perhaps begins with the discovery of its auteurs, its characteristic genres and the codes of behaviour that they embody. But over a period of time, one becomes aware of more riches – the special use of architectural space, the exquisite delicacy of Japanese traditional arts and etiquette, the beauty of its religion and, finally, and perhaps above all, the searing portrait of a feudal society in the throes of modernization. In this essay, I will briefly discuss three of the great actresses who graced Japanese cinema in its golden years.

## Tanaka Kinuyo

In his invaluable writings, the leading critic Sato Tadao has pointed out two of the key sources of Japanese narrative film – the early twentieth century popular shingya drama form (that partially replaced the traditional and stylized Noh and Kabuki theater) and the related theme of the worship of women.

In feudal or pre-modern Japan, the woman not only had a secondary position but was identified with evil and discord. Sato argues that it was the influence of Western Christianity that led to the idealization of women. A strange and new path opened up for democracy and egalitarian ideas in modern Japan. Further, it was shingya melodrama that became the chief vehicle of this theme. The tragic lot of women – mothers, wives and daughters; geishas and prostitutes – became fore grounded in Japanese popular culture and its literary, theatrical and cinematic forms.

While the old ethos of male domination is reflected in countless period dramas of chivalry and loyalty to the lord (the samurai code of bushido), the shingya tragedies revealed the dignity of women and the healing power of their sacrifice. To my mind, no other Japanese films embody this theme with such artistic force than those of Mizoguchi Kenji and the performances he drew from Tanaka Kinuyo.

Born in an upper-class Osaka family, Tanaka exuded fire upbringing even when she played a poor or fallen woman. Her bearing was always dignified, and in adversity, a pathetic but brave and transcending determination shone through. Her great performances for Mizoguchi – *Women of the Night*, *Lady Musashino*, *The Life of Charu*, *Ugetsu Monogatari* and *Sansho the*



© 1930 Toho Co., Ltd.

*Batiff* – are awe-inspiring.

She essays every possible joy and sorrow, every single station in a woman's life – daughter, wife, mother – and each stage of her life cycle from youth to old age with poise and beauty. Her soft voice, petit physique and pure expressions give her portrayals a poignancy and near mystical dimension of truth. In real life, she became the great but platonic love of Mizoguchi's life, and later an

accomplished film director in her own right. But Tanaka will always be remembered as the quintessential Japanese woman and film actress.

Two long sequences perhaps stand out in her amazing collaboration with Mizoguchi. Firstly, in *The Life of Charu* her fleeting glimpse of the grown up son she once bore a feudal lord and her subsequent decline to a beggar and finally a Buddhist nun



asking for alms from door-to-door at the end of the film. The other such sequence is the reunion with her son on the desolate beach of Sado in *Sansho the Bailiff*. In this sequence, Mizoguchi's 'one scene - one shot' technique based on Kabuki and puppet theater's gradual expression of love and mutual recognition is at its most magnificent.

Tanaka performs with an incandescent concentration and purity of conviction that is truly exquisite. To quote Sato again, "Mizoguchi found a way to depict love scenes through Buddhism, in art, the discovery of a particular pose or form is the same as discovering its meaning. Precisely because art is a ceaseless discovery of form, discovering the spirit of the form is an act of creation. If the last scene of *Sansho the Bailiff* is imbued with such meaning for us, for Mizoguchi it must have been a moment of beatitude." Like Roberto Rossellini's heroines in *The Miracle* and *Europa '51* Tanaka is transformed into a saint before our eyes.

#### Hara Setsuko

The same discovery of form and meaning that Sato speaks of in relation to Tanaka in *Sansho the Bailiff* recurs in Hara Setsuko's performances for Ozu Yasujiro and in Naruse Mikio's *Sound of the Mountain*. Billed as the 'eternal virgin', Hara represents further aspects and depths of Japanese womanhood as it is portrayed in cinema.

In the famous scene from *Tokyo Story* where she rationalizes the heartless behaviour of the grandparents' older children she says to her younger sister-in-law that, "... children get that way... gradually." And then to the question, "But then isn't life disappointing?" she answers with a warm, accepting smile, "Yes, it is."

This expression is imbued with the sadness, calm and resignation of Ozu's later films - emotions he realized with the help of his celebrated static, low-angle shots with restricted spatial movement and a tender love of objects and people. But here is also the contribution of Hara Setsuko - her classic beauty, her own deep sense of self and acceptance of the limits of the social order. In his memorable tribute Donald

Richie says, "She welcomed life, accepted its terms. In the same way she welcomed her role, absorbed it into herself, left the precious social fabric intact... Thus on the screen, she did not disturb harmony, she created it. And in this harmony she found herself. It was for this that she was so loved."

Another aspect of her screen persona was her mask-like face. As has often been remarked by critics, her gestures, facial expressions and glances always said more than words could. This mask hid a more complex person that tactfully refuses to reveal herself fully to others. The contradictory feelings that flit across her face - sadness and gaiety, doubt and hope - are ultimately always held in check. A quiet radiance emanates from her in every situation, in every turn of an unpredictable life that is inevitably leading human beings to loneliness and silence. In another Ozu film, *Late Autumn*, there is again a moment of great beauty. After persuading her daughter to marry even if this will leave her alone, she simply turns her head and Ozu cuts to the mountain outside. A divine wind seems to blow through the exterior landscape and into the shot.

This moment and her subsequent lonely return to her apartment are all the more moving if one recalls that in the earlier film version of the same story *Late Spring*, she had played the role of the daughter to Ryu Chishu who played the father left alone to weep in the twilight while peeling an apple. The art is Ozu's but the medium or amanuensis without which it could not be expressed is Hara Setsuko.

#### Takamine Hideko

The most versatile of the three great actresses is certainly Takamine Hideko. Starting as a child star and inevitably called the Shirley Temple of Japanese cinema her repertoire ranged from comedy (Kinoshita Keisuke's *Carmen* films), sentimental dramas (*Twenty-four Eyes* also by Kinoshita) and the gallery of graceful and stubborn women she played in many of Naruse's realist dramas. In his films, the harsh and intransigent post-war reality breaks the body but not the spirit of his resilient heroines. Etched in Takamine's delicate physique and expressive face is, in Audie Bock's wonderful phrase, "a portrait of that incurable wound that we call life."

Takamine shared with Tanaka and Hara the traditional feminine 'dropped eyes' style of acting and behaviour. But very often she also let loose her emotions. The bitter, obsessive heroine of the sublime post-war Naruse epic *Floating Clouds* was perhaps her finest performance. Incurably in love with a weak, useless man she pursues him

from the sunlit forest setting of Indo-China to the poverty ridden streets of post-war Tokyo. Sinking into prostitution and theft, she accepts every injustice, betrayal and disappointment with a shrug. And the pain that accumulates in her slight frame gives her body a slouch that is heartbreaking to watch. The several conversations in different interior settings and strolls in the war-devastated cityscapes with her lover (Mori Masayuki) that are at the heart of the film's structure are enacted by Takamine with a sense of disappointment and tragedy that is uniquely her own.

Many authors have referred to the Japanese preference for non-verbal communication emphasizing gesture and 'eye behaviour' to communicate deep emotions. With Naruse and Takamine this kind of filmmaking perhaps reached one of its highest peaks. Thus, the ending of *Floating Clouds* in which the man mutely repents at the deathbed of the woman is virtually peerless in cinema.

As a storm rages outside, he asks the neighbours to leave and sits, knees folded, next to Takamine's motionless body. He gets up to bring a kerosene lamp closer and begins to apply lipstick on her. At the moment of death, her calm, battered face reminds him of her sunny smile in the old days and he breaks down. The aimless love the two have led is perhaps mitigated by this act of atonement but what lingers is the overwhelming sense of loss and regret for what could never be achieved. Takamine's death face represents not only the tragedy of Japan's defeat in the second World War but also the suffering of all Japanese women who sacrificed themselves to uphold a social order that frequently defied them but never granted them true freedom or individual dignity.

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# Films from an island : a personal view of the Japanese Cinema

Arun Khopkar

*No man is an island entire of itself; every man*

*is a piece of the continent, a part of the main;*

*... any man's death diminishes me, because I am involved in mankind.*

*And therefore never send to know for whom the bell tolls; it tolls for thee.*

John Donne

An event that changes you radically, sometimes comes stealthily, like a cat walking silently into your room or the light of early dawn, caress-opening your sleep-laden eyes and slowly rendering the world visible to stun you with its beauty. "Beauty is truth, truth beauty, - that is all" That is how the Japanese cinema entered my life. It was a little past midnight as I, a green student, was walking to the film school hostel. I could see the lights of the classroom theatre burning. I changed my path and walked in on tiptoes as a film had just started.

It was a black and white film about a family, with aging parents and their grown-up children. The camera was always static, at eye level of a man sitting on the ground and the framing was in mid and long-shots, with no difference in the way minor and major characters were framed. The cutting had the ebb and flow of gentle sea.

*The images began to reverberate. The father in the film merged with my retired father of about the same age. The mother dissolved into my mother, completely devoted and inseparable from her husband. A life far away from my world revealed my world to me in a new light. Was I watching the film or was the film watching me?*

The décor was neutral the Japanese homes, bars and offices, creating a microcosm of life.

*The peeling walls of my home came back to me, with its ordinary furniture, nibbled by sweat, bearing traces of years of use. Objects of every day use assumed magical qualities holding secrets of life that had flowed over them and was flowing over them.*

The film was, Ozu's 'Tokyo Story', as I learnt after the film was over. The film was long, over two hours.

*Was it? Or was it timeless? Without a beginning and end, ready to flow in and*

*out of my life? The film hasn't ended for me. Now I am no longer the uncaring son but I am a father with a young son and daughter-in-law. They visit me occasionally and I wait for their call. But they are busy with their young lives. One day my young son will be an old father and will be waiting for his young son to call or to video-chat or whatever forms the Ozu film might take in the latter half of this century. Great works, like Phoenix, rise out of their own ashes. Sambhavam yuge yuge.*

*Was this Japanese cinema that I watched that changed my life and taught me to understand my parents? Taught me a sense of passing of all things - Mono no aware? Or was it an Indian Bodhisattva who returned to me via Japan? Was it a Japanese film of Yasujiro Ozu that I watched as I walked along the dimly lit caves of Ajanta? Or was it a fresco from Ajanta or a Jataka tale that I watched in the classroom theatre? I am still searching and I have no answers.*

Ozu sensei also taught us to look carefully at each speck of colour by making six films in colour. He whispered and murmured through colours as no other filmmaker before him or after him did. He created those neutral, silent backdrops for books, labels on beer bottles and otherwise ugly plastic buckets to compose wonderful symphonies of colours. Thin red rectangle of a book, a yellow neon sign, a blue table lamp and you hear the music of spheres.

Ozu also made us to look at frames without characters; frames with washing lines, chimneys and rooftops, made us understand that cinema is everywhere and everything. He returned us to the auguries of innocence.

*To see a world in a grain of sand,*

*And a heaven in a wild flower,*

*Hold infinity in the palm of your hand,*

*And eternity in an hour.*

After doing all this, he is still invisible to us, like a Hidden God, paring his fingernails after he created the world. The work is all that matters; the man who creates it is nothing. The style is all.

Ozu enriched cinema by impoverishing it of all embellishment. He showed us and made us hear and see the silent shunys. Kurosawa came to us like Lord Shiva, the destroyer. He wrote with thunder and lightning in 'Ran', and made rivers of blood flow before he unfurled the flag of Amitava Buddha.

He took on the mighty Shakespeare and rewrote Macbeth with fog and howling wind in Japanese ideograms and returned to the silence of the snowflakes as death and birth met on a swing/cradle in Ikiru.

*Just a few miles away from the city of Mumbai, the heartland of the Hindi films - now called Bollywood - lies the island of Elephanta. There stands the famous seventh century Trimurti of Lord Shiva, as the progenitor, the preserver and the destroyer. To see this sculpture, one of the greatest Cinemascope close-ups in the history of world art, is an awe-inspiring experience. It suggests to us more than it shows. Kurosawa Akira captures its power in many of his films. The masculine dance, tandava, that appears in the choreography of his films using martial arts makes us realize the terrible beauty of perfection of destruction. Like the images of Elephanta, he has created visionary, elemental and monumental images aspiring to last for centuries.*

Complementing tandava is lasya, the dance of the feminine, depicting its suffering, pining and sensuousness, its divinity and ordinariness. Many Japanese filmmakers have depicted the feminine in its myriad rupa - forms and appearances - from elegant to coarse, with compassion and understanding, inventing different forms of cinema in the process.

*I met my mother, my sisters, lovers, and grandmothers in Japanese cinema. How many times I caught an expression in these films that I had seen in the life around me, a gesture, an intonation - yes, even an intonation, though the language was Japanese - a laughter, a sigh, a smile... full of authenticity. Nothing fake about it.*

An intonation, a voice can make a person. Just a voice with no source image makes an accoussmetre; someone who exists only as a voice. Mizoguchi Kenji has created such a character. It is the mother in Sansho, the Bailif, existing through her song her children. And only a feminine ear, the daughter's, could hear this song.

*After the loss of my mother, I have heard her voice, in that half-awake state, where the boundaries between the 'real' and the 'unreal' become blurred. It was a katabi that comes back to me.*

Not only Mizoguchi Kenji, but Naruse Mikio and Imamura Shohei have created

remarkable women in their films.

*Remarkable Japanese women? No, just remarkable women in Japanese guises. Women who inspire poets and women who are hard as nails because they have to create life, preserve life and nurture it. They can be like furies when aroused and tender as cherry blossoms. Durga and Kai.*

I was in Beppu for an international film festival to show my film. We were taken to the locations where Kurosawa Akira had shot *Ran*. I am not a religious man but those velvety green plains and hills partly covered in mist... they were sacred ground. I felt like taking my shoes off before treading on them.

*Those plains and those hills. How*

*the Far Eastern painters captured all manifestations of nature around them and impregnated them with cosmic meanings! Their modern counterparts, be it Mizoguchi Kenji, Kurosawa Akira or any of the great Japanese filmmakers, they have made us understand how a lens can paint as memorably as a brush. Sunlight streaking through the woods, mist covering water, hills, and trees... all has come alive in the Japanese cinema. A pantheistic vision of a culture that knows how to worship even the most transient and fleeting appearances for catching the Eternal through them and is able to capture them in its arts.*

But the Eternal comes in many forms and in multi-dimensional time. It beckons

through the past, is invisible in the womb of the present and finds its fruition in the future. Japanese filmmakers find this Eternal through nuggets from the past and meticulously depicted present. What they have sown in the early years of their cinema has grown into a solid trunk of the present and is waving its branches pointing at the boundless sky of the future. All that we need is finely tuned ears and eyes and an open mind to see it.

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# The Ever-Vibrant Japanese Cinema

Jugu Abraham



It is well known that Japan produces the third highest number of feature films in the world, after India and USA. Japan made its first movie in 1898, some 15 years before India made its first feature film. The significant contributions of Japanese cinema to viewers worldwide are the unique genres of filmmaking such as the Samurai cinema and the Yakuza cinema (both well represented at this MFF), the Anime cinema that influenced Hollywood animation (Avatar: The last air bender) and the emerging IT game (e.g., Nintendo) industry, and yes, the aesthetically made soft-core Pink films.

Few cineastes realize that the classic Hollywood western John Sturges' *The Magnificent Seven*, was adapted from the Japanese master filmmaker Akira Kurosawa's samurai classic film *Seven Samurai*. Hollywood's George Lucas used considerable facets of the samurai costumes and character development for his "Star Wars" films. Tarantino doffed his hat in his "KJIB" films. Even John Frankenheimer's *Ronin* is an obvious example of how the samurai movies continue to influence scriptwriters and directors on the other side of the Pacific.

But the Samurai films did not just belong to

Akira Kurosawa (*Ran*, a loose adaptation of Shakespeare's *King Lear*, at MFF). This MFF presents different strokes of the Samurai genre: Hiroshi Inagaki's *Te o tsunagu ko no* (1948), Kenji Misumi's *Fight Zataochi, Fight*, and Sadao Yamane's *Humanity and the paper balloon*. There is even a horror and samurai combination at this MFF: Nobuo Nakagawa's *The Yotsuya Ghost Story on the Tokaido* (1959). Some of the finest artistically made ghost films including Masaki Kobayashi's *Kwaidan* and Kiyoshi Kurosawa's *Kairo (Pulse)* (2001) came from Japan.

Kurosawa's penchant for realism is often bracketed alongside with three other Japanese directorial giants, each of whom have a representative film at this MFF: Yasujiro Ozu (*The End of Summer*), Kenji Mizoguchi (*The Story of the Last Chrysanthemums*) and Mikio Naruse (*When a woman Ascends the Stairs*). These films are filled with humanist touches and post-war family values, quite in contrast to the loud action-oriented samurai films. The two films of Ozu and Naruse focus on women within a male-dominated society, a subject that found favour in Japan as its economy developed. The Japanese have a

name for the genre of Ozu's and Naruse's cinema: they call it *shomin-geki*, a genre that studies the working class realism. Interestingly, an early Akira Kurosawa film on show at the MFF, *No Regrets for Our Youth* (1948), is the only Kurosawa film with a woman in the lead role. Ozu and Mizoguchi were discovered by the West initially by the French *Cahiers du cinema* in the Sixties. Francois Truffaut so loved Ko Nakahira's *Juvenile Jungle (Crazed Fruit)* (1956) that he got the Cinematheque of France to honour the work. Today, they are well known on the European continent.

Subjects only contribute partly to the versatility of Japanese cinema. Mizoguchi was famous for his long takes, often progressing to a single take to complete a scene. In the arresting Karello Shindo film *The Naked Island* (1980) (showing at MFF), which would remind film enthusiasts of Robert Flaherty's *Man of Aran* (1934), no word is spoken for more than a half hour, and you would not realize this. The film etches in black and white the colourful tale of a farmer family on a remote island. Not surprisingly, Shindo's film won the top award at the Moscow film festival.

A rare but significant film on show at MFF



Kurosawa's *Rashomon*. Two of Imamura's films eventually won the Grand Prize at Cannes. Oshima, Imamura's peer, took to cinema as a tool of political and social activism. Arguably his best known works are *Empire of Passion* and *In the Realm of the Senses*. Imamura and Oshima provided, few realize, a link between the masters and an entirely new and vibrant generation of Japanese filmmakers that followed them. This new generation was not just Takeshi Kitano. It included the "pink" filmmaker Kiyoshi Kurosawa (*Bright Future*, at MFF), the surrealist filmmaker Shuji Terayama (*Pastoral Hide and Seek*, at MFF), Hirokazu Koreeda (*Nobody Knows*, at MFF), Naomi Kawase (*Mourning Forest*), Miwa Nishikawa (*Sway*, at MFF), Shinji Aoyama (*Sad Vacation*, at MFF), Hiroshi Shimizu (*Suicide Bus*), Yojiro Takita (*Departures*), Tomu Uchida (*A Fugitive from the Past*, at MFF), and Takeshi Koizumi (*The Professor and his Beautiful Equation*, at MFF). They have presented to the world new subjects

is a nine-and-a-half hour long film: Masaki Kobayashi's *The Human Condition* (1959-61). But thankfully the film will be shown at MFF in three segments. Those who have seen this film rave about it. German directors Hans-Jürgen Syberberg and Rainer Werner Fassbinder made similarly long films. The Syberberg and Kobayashi films are the toast of knowledgeable critics. Critic David Shipman in his book *The Story of Cinema* called Kobayashi's *The Human Condition*, "the greatest film ever made." Equally significant is a political documentary called *United Red Army* (2008) showing at MFF from director Koji Wakamatsu, who made his mark in "pink" films. The film traces the fall of the radical Left parties in Japan.

The post World War II Japan saw the emergence of the Yakuza film genre which dwelt on the modern Japanese organized crime or mafia. There was violence and action quite in contrast to the family oriented works of the Japanese masters. Enter Takeshi Kitano (*Boiling Point*, showing at MFF), who is the least of a whole new generation of filmgoers who call him Beat Takeshi. Like Woody Allen, this director believes in acting in most of his movies. His acting may be dead pan but his movies have a streak of black comedy and can sometimes be termed as gangster films that make you think. Other landmark Yakuza films are Takahashi Mike's *Crows Zero* and Kohji Oguri's *The Sting of Death* (showing at MFF). Yakuza as a genre appealed to non-Japanese as well. Hollywood director Sidney Pollack and screen playwright/



director Paul Schrader collaborated on a Hollywood film called *The Yakuza* (1975). Ridley Scott's Hollywood film *Black Rain* in 1989 relies on facets of the yakuza genre. Mumbai and other Indian cineastes might recall that two stalwarts of Japanese cinema, Shohei Imamura (*Zegen*, at MFF) and Nagisa Oshima (*The Sun's Burial*, at MFF) had visited the city some 25 years ago to promote their lovely films, *Balled of Narayama* and *Merry Christmas, Mr Lawrence*, respectively when this writer was privileged to interview them. (Interestingly, director Takeshi Kitano was Oshima's actor in *Merry Christmas, Mr Lawrence*!) Imamura took to directing films after he saw

and techniques considerably different to Japanese masters. For director Shimizu even talking lightly of suicide is possible in a land where Hara Kiri has a different association. For Koizumi, cinema could present mathematics as fun.

This rich array of Japanese cinema through the ages proves that appreciating Japanese cinema is like appreciating sushi and sake—an acquired taste that will leave you craving for more.

-Aruq Abraham

He blogs at <http://movieandfrontiers.blogspot.com>





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## About Her Brother

### Opening Film

Director: Yoji Yamada | 2009 / 35mm / Col. / 126 mins  
 Cast: Tsurube Shokutai, Sayuri Yoshinaga

Yoji Yamada's latest film, loosely inspired by Kon Ichikawa's 1960 melodrama of the same name, is a tearjerker about familial affection. The marriage reception of a young woman is disrupted by the unexpected arrival of her estranged uncle. The proverbial black sheep of the family, the alcoholic gambler is constantly boiled out of trouble by his faithful older sister. The gadabout's subsequent illness affects the entire family.



©2010 "About Her Brother" Film Partners



## Woman Of The Mist

### Woman Of The Mist

Director: Heinosuke Gosho | 1936 / 35 mm / B&W / 111 mins  
 Cast: Takeshi Sotomoto, Toshiko Iizuka

A peer of Kenji Mizoguchi and Yasujiro Ozu, Gosho made nearly a hundred films in a career spanning four decades. Like the former, he was a skilful director of actresses; like the latter his forte was the shomin-geki genre. A drama of a lower-middle class family and its economic and emotional problems, *Woman of the Mist* ranks among his finest films. Rather than advising his wayward nephew to concentrate on his studies, his uncle takes the youngster out for a night of revelry. It's only when the student becomes involved in a life-altering predicament that the uncle assumes responsibility for his charge.



© 1936 Shochiku Co., Ltd.

## Humanity And Paper Balloons

### Humanity And Paper Balloons

Director: Sadao Yamanaka | 1937 / 35mm / B&W / 88 mins  
 Cast: Chojuro Kawarazaki, Kin'emon Nakamura

One of only three surviving films of Sadao Yamanaka, who died on the Manchurian battlefield, aged 29, *Humanity and Paper Balloons* is a pessimistic period drama that starts and ends with off-screen suicides. The script, derived from a kabuki play, focuses on an impoverished samurai searching for work while his forlorn wife stays at home making paper balloons. An encounter with a penniless barber alters their lives in unexpected ways. The naturalistic performances are by the members of a left-wing theatre group.



© 1937 Toho Co., Ltd.

## The Story Of The Last Chrysanthemums

### The Story Of The Last Chrysanthemums

Director: Kenji Mizoguchi | 1939 / 35mm / B&W / 143 mins  
 Cast: Kakuko Mori, Shichiro Hanayagi

Set in Tokyo during the 1880s, this deeply feminist film is widely regarded as one of the peaks of Mizoguchi's art. It provides insight into the ruthless snobbery of the kabuki world. A spoiled young actor, the adopted son of a wealthy family, falls in love with the maid who has dared to point out how bad an actor he is. With her support, he hones his acting skills while on tours with a provincial troupe. But when he is finally acknowledged as a great actor, the maid is no longer around to share in his triumph.



© 1939 Shochiku Co., Ltd.

## Warm Current

### Warm Current

Director: Kozaburo Yoshimura | 1939 / 35 mm / B&W / 124 mins  
Cast: Shin Saburi, Mieko Takamine

Poor boy-rich girl love stories were a popular genre in Japanese cinema right up to the early 1960s. The story of a young doctor who is torn between marrying a bourgeois beauty or a dedicated nurse from his own class is notable for its modern outlook of romantic love. A classic from the pre-war era, Warm Current was remade in 1957 by Yasuzo Masumura who, unfortunately, is not represented in this celebration.



© 1939 Shochiku Co., Ltd.

## No Regrets For Our Youth

### No Regrets For Our Youth

Director: Akira Kurosawa | 1946 / 35mm / B&W / 110 mins  
Cast: Setsuko Hara, Susumu Fujita

An epic drama of feminist self-discovery, this is Akira Kurosawa's first major work. It charts the fate of a vivacious young woman (the ever-radiant Setsuko Hara) who falls in love with her father's radical left-wing student during the liberal 1930s in Tokyo. Her life undergoes an amazing transformation following his ostracism by the military regime during the war. She retreats to the farming village of his poor parents to begin a new life, alone.



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## Children Hand In Hand

### Children Hand In Hand

Director: Hiroshi Inagaki | 1947 / 35 mm / B&W / 87mins  
 Cast: Takashi Hayakawa, Haruko Sugimura

Best known for his award-winning 1958 film *The Life of Matsu the Untamed* (released here under the title *The Rickshaw Man*), Inagaki directed this first version of *Children Hand in Hand*, based on a script by Mansaku Itami. One of the most evocative portraits of childhood and the education of the mentally-challenged, it is superbly photographed by Mizoguchi's frequent collaborator, Kazuo Miyagawa. The 1964 remake by Susumu Hani is also being screened.



© 1947 Kadokawa Pictures, Inc.

## The Grand Master

### The Grand Master

Director: Daisuke Itō | 1948 / 35 mm / B&W / 94 mins  
 Cast: Tsumasaburo Bando, Mitsuko Mito

One of the pre-eminent Japanese filmmakers of the pre-war period, the work of Daisuke Itō remains unfamiliar to Indian audiences. We are privileged to screen one of the most important films of his career. Based on a stageplay, *The Grand Master* tells the true-life story of an Osaka sandal-maker who is also proficient in playing Japanese chess. Despite their impoverished background, his wife encourages him to compete for the national championship title. Combining fluid story telling with images brimming with beauty, Itō's film features impassioned portrayals by Tsumasaburo Bando and Mitsuko Mito in the lead roles.



© 1948 Kadokawa Pictures, Inc.



## Until The Day We Meet Again

### Until The Day We Meet Again

Director: Tadashi Imai | 1950 / 35mm / B&W / 111 mins  
 Cast: Eiji Okada, Yoshiko Kuga

This film is based on a novel by Roman Rolland about two young lovers who are destroyed by the war. Told from a humanist standpoint, the strength of the film derives from the incisive script and its central theme of suffering together. One of Japan's most eclectic directors, Imai expresses his political and emotional commitment with this anti-war movie. Topping the cast is the young Eiji Okada who later won international acclaim as the young architect in Alain Resnais's *Hiroshima Mon Amour*.



© 1950 Toho Co., Ltd.



## Juvenile Jungle (Aka: Crazy Fruit)

### Juvenile Jungle (Aka: Crazy Fruit)

Director: Yasuji (Ko) Nakahira | 1958 / 35mm / B&W / 86 mins  
 Cast: Yūjō Ishihara, Masahiko Tsugawa

Arguably Japan's most pugnacious filmmaker, Ko Nakahira made a sensational debut with this tale of two brothers who fall for the same beautiful girl while on a summer vacation at an exotic beach resort. Obviously inspired by Hollywood classics like *A Place in the Sun* and *Rebel Without a Cause*, *Juvenile Jungle* vividly captures the spirit of reckless teenagers. Shot in 17 days on a miniscule budget, this was one of the films that influenced Nagisa Oshima.



© 1958 Nikkatsu Corporation

## The Ghost Story Of Yotsuya

(Aka: The Yotsuya Ghost Story On The Takaido)

Director: Nobuo Nakagawa | 1969 / 35 mm / Col. / 74 mins  
Cast: Shigeru Amachi, Katsuko Yokoyama

A classic horror story based on a 18th century kabuki play of the same name, it zeroes in on a scheming samurai who is responsible for the deaths of his wife and their baby. She returns from beyond the grave to exact revenge. Hugely popular in Japan, the concise 74 minutes thriller was remade three times during the 1960s itself.



© 1993 International TV Films

## The Human Condition

The Human Condition

Director: Masaki Kobayashi | Part I (1959/35mm/B&W/200 mins) Part II (1959/35mm/B&W/160 mins)  
Part III (1961/35mm/B&W/189 mins) Cast: Tatsuya Nakadai, Michiyo Aratama

This is an epic story of one man's struggle to retain his humanity as he descends into the turmoil of the Pacific war. His own moral standards are challenged while attempting to come to terms with man's basest tendencies. Based on a six-volume novel which the director compressed into three features, each over three hours long, the trilogy established Masaki Kobayashi's international reputation. The first installment won one of the top prizes at the Venice film festival.



© 1959 Shochiku Co., Ltd.



## The Island

### The Island

Director: Kihoto Shindo | 1960 / 35 mm / B&W / 94 mins  
 Cast: Nobuko Otowa, Taj Taniyama

This documentary-like tale follows a peasant family's daily struggle for survival on a remote and barren island. Their precarious existence is continually threatened by nature but the family never ceases its work. The narrative is constructed entirely without dialogue but the visuals are supremely eloquent. Winner of the Grand Prix at the Moscow film festival, *The Island* remains a model for aspiring independent filmmakers.



© Kinokuniya Company



## The Sun's Burial

### The Sun's Burial

Director: Nagisa Oshima | 1960 / 35mm / Col. / 89 mins  
 Cast: Kayako Hanay, Isao Sasaki

One of the pioneers of the Japanese new wave cinema, Oshima's third feature provides glimpses into the sordid life in a slum. A delinquent girl runs a black market blood bank by day and moonlights as a prostitute at night. Her father manages an unruly band of thieves whose earnings are earmarked towards starting another world war. Caught up in a vicious turf war, the petty criminals bare their fangs and fight like wolves with fellow scavengers. Shot on location in Osaka's biggest slum district, this is a neon-splashed evocation of moral decay in postwar Japan.



© 1960 Shochiku Co., Ltd.



## When A Woman Ascends The Stairs

### When A Woman Ascends The Stairs

Director: Mikio Naruse | 1960 / 35mm / B&W / 111 mins  
 Cast: Hideko Takamine, Masayuki Mori

Often considered the equal, or even the superior of his contemporaries Ozu and Mizoguchi, Mikio Naruse isn't still a name to conjure with in India. More than any other major Japanese director, his work is in need of reassessment. The proprietress of a bar in the Ginza, a middle-aged widow is constantly exploited by creditors and her greedy family. Worn down by her daily struggle and overcome by a desire to lead a normal life, she falls in love with a married executive. Ultimately, however, the man refuses to divorce his wife leaving the hostess to wearily climb the stairs to her bar all over again. Naruse's muse and regular actress, Hideko Takamine is astonishing as the stoic titular character.



© 1960 Shochiku Co., Ltd.



## Immortal Love (Aka: The Bitter Spirit)

### Immortal Love (Aka: The Bitter Spirit)

Director: Keisuke Kinoshita | 1961 / 35mm / B&W / 107 mins  
 Cast: Hideko Takamine, Tatsuya Nakadai

Set in the early 1930s against the breathtaking backdrop of Mount Aso, the film chronicles the life of a rural woman from a poor family who is forced to marry a man she hates. Over the years, her resentment of her husband never wanes and she even helps their daughter escape from his clutches. Filmed in widescreen 'scope, the picture was nominated for an Oscar as Best Foreign Language film. Unusually for a Japanese film, it features a flamenco guitar score. Not surprisingly, though, it also features another persuasive performance by Hideko Takamine.



© 1961 Shochiku Co., Ltd.



## The End Of Summer

### The End Of Summer

Director: Yasujiro Ozu | 1961 / 35mm / Col. / 103 mins  
Cast: Setsuko Hara, Ganjiro Nakamura

Despite many humorous touches, this portrait of an Osaka merchant family is one of Yasujiro Ozu's bleakest films. An elderly widower has three grown-up daughters by his wife and one by a former mistress. When he takes up again with his old flame, the children are appalled. Their belated efforts to reform the reprobate don't work according to plan. The serene sadness with which Ozu regards his characters and his subtle appreciation of loss combine to reveal a terrible truth: life is disappointing, isn't it?



© 1961 Toho Co., Ltd.



## Akitsu Hot Springs

### (Aka: An Affair At Akitsu)

Director: Yoshishige (Kiju) Yoshida | 1962 / 35mm / Col. / 113 mins  
Cast: Mariko Okada, Hiroyuki Nagato

A rendezvous between a young intellectual and an inn keeper's daughter blossoms into a decade-spanning affair. Working in tandem with his actress-wife, Mariko Okada, Yoshida directs the self-destructive romance with a passionate ferocity. Reminiscent of the great Hollywood melodramas of the 1950s, Akitsu Hot Springs is embellished with a plaintive string-laden music score.



© 1962 Shochiku Co., Ltd.

## In Search Of Mother

(Aka: The Mother He Never Knew)

Director: Tai Kato | 1962 / 35mm / Col. / 83 mins  
 Cast: Kinoshita Nakanura, Hiroki Matsukata

A remake of a 1931 silent film, *In Search of Mother* tells the tale of a drifter who searches for his mother who had abandoned him as a child. He eventually arrives in the capital city only to discover that she has married into wealth and has no intention of acknowledging him. The film is based on the life of playwright Shin Hasegawa who later erected a temple in Kyoto where people still go to pray for reunion with their loved ones.



© 1962 Toei Co., Ltd.

## The Outcast

(Aka: The Broken Commandment)

Director: Kon Ichikawa | 1962 / 35 mm / B&W / 119 mins  
 Cast: Raizo Ichikawa, Renzo Mikuni

Based on a popular early 20th century novel, the psychological drama deals with a young man's inner struggle with the fact that he is a member of Japan's 'untouchable' class. Keeping his identity a secret, he becomes a respectable schoolteacher. But his admiration for an author/activist, who is also an outcast, leads him to reveal his periah status and leave the small mountain community. Photographed by the legendary Kazuo Miyagawa (*Rashomon*), *The Outcast* is among Kon Ichikawa's more socially relevant achievements.



© 1962 Kinokawa Pictures, Inc.



## A Fugitive From The Past

(Aka: Hunger Straits)

Director: Tomu Uchida | 1964 / 35mm / B&W / 122 mins  
 Cast: Rentarō Mikuni, Sachiko Hidari

A furiously-paced drama set in the postwar period about a man who murders a pawnbroker and his entire family. The narrative is divided into three sections. The first finds the criminal on the run after surviving a typhoon disaster. In the second, he encounters a prostitute who protects him. Finally, years later, the law catches up with the former fugitive, now a responsible member of society. Veteran director Uchida, who has been making films since the 1920s, chose to shoot the movie in 16mm and then blew it up for widescreen. The epic three-hour long film is often favourably compared to Kurosawa's *High and Low*.



© 1964 Toei Co., Ltd.



## Children Hand In Hand

Children Hand In Hand

Director: Susumu Hani | 1954 / 35 mm / B&W / 100 mins  
 Cast: Hideo Sato, Yuko Morihara

Almost entirely ignoring the world of adults, Hani's remake of the 1948 Inagaki film is about a group of children in a small provincial town. Their voyage from innocence to experience is expertly traced and illustrates Hani's lifelong admiration for the work of Jean Vigo, especially the seminal *Zero for Conduct*.



© 1964 Toei Co., Ltd.

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## Fight, Zatoichi, Fight!

### Fight, Zatoichi, Fight!

Director: Kenji Mizumi | 1964 / 35 mm / Col. / 87 mins  
 Cast: Shintaro Katsu, Hiyori Takachiho

No super hero, not even James Bond, can match the exploits of the blind masseur/swordsman who in a series of 26 films traveled across rural Japan demonstrating his uncanny martial arts abilities. In the 8th installment of the franchise, Zatoichi is determined to deliver an infant safely to his father after the mother is killed in an ambush. An entertaining yarn about a decent man caught between adherence to higher moral standards and the dilemma of personal survival. Like in all the other films in the series, Zatoichi is portrayed by the legendary actor, Shintaro Katsu.



© 1964 Kadokawa Pictures, Inc.



## Pale Flower

### Pale Flower

Director: Masahiro Shinoda | 1964 / 35mm / B&W / 94 mins  
 Cast: Ryo Ikebe, Mariko Kaga

A gangster fresh out of prison after serving time for murder meets a femme fatale. An inveterate gambler, she seeks games with larger and large stakes. The anti-hero introduces her to the big-money games around Tokyo, performs another gangland killing and returns to prison. It's evident that for the duo pursuing pleasure is more important than its attainment. *Pale Flower* was the inspiration for a whole wave of Yakuza movies. But Shinoda was labeled an anarchist and forced to leave the production studio for good.



© 1964 Shochiku Co., Ltd.



## The Tycoon

(Aka: A Public Benefactor)

Director: Satsuo Yamamoto | 1964 / 35 mm / B&W / 152 mins  
Cast: So Yamamura, Ayako Wakao

An amoral businessman achieves fame and fortune but is ultimately abandoned by his wife, child and concubine. The capitalist's thirst for power leads to his isolation. A representative director of social protest films, Yamamoto excels in the realistic portrayal of the characters and underscores his sympathy for the underprivileged.



© 1964 Kadokawa Pictures, Inc.

## Branded To Kill

Branded To Kill

Director: Seijun Suzuki | 1967 / 35 mm / B&W / 91 mins  
Cast: Jo Shishido, Mako Ojawa

An audacious gangster thriller about the underworld's 'number three' hit man. Bang on target with either a pistol or rifle, he falls for an ultra-cool moll and heads towards a showdown with the phantom-like killer 'number one'. The characters inhabit a surreal nightmarish world (the protagonist is sexually aroused every time he smells boiled rice) and the black-and-white widescreen compositions are dazzling.



© 1967 Nikkatsu Corporation

## Under The Flag Of The Rising Sun

### Under The Flag Of The Rising Sun

Director: Kinji Fukasaku | 1972 / 35mm / Col. / 97mins  
 Cast: Tatsuuro Tambo, Sachiko Hida

This is a searing anti-war film about a soldier's widow who attempts to piece together the facts of her husband's death. Not convinced with the official version that claims the sergeant was executed for desertion, the widow still searches for answers 30 years after the conflict has ended. Interspersing documentary footage with flashbacks depicting the bestiality of the war, Fukasaku has fashioned a critique of the misguided military strategy that scared the nation's pride and psyche. The film is emotionally anchored in Sachiko Hida's superb performance as the widow.



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## Pastoral Hide And Seek

### Pastoral Hide And Seek

Director: Shuji Terayama | 1974 / 35mm / Col. / 102 mins  
 Cast: Hiroyuki Takano, Kaori Yachioue

Shuji Terayama's second feature is a meditation on the poet/playwright/director's own childhood à la Fellini's *Amarcord*. Suffocated by the demands of his widowed mother, the boy constantly dreams of escape to the big city. One of the recurring memories is of a visiting circus. He also frequently fantasizes about a married woman-next-door. Playful and provocative, *Pastoral Hide and Seek* is a noteworthy example of the Japanese avant-garde.



© 1974 Jinnkikokasha / A/G



## Zegen

### Zegen

Director: Shohei Imamura | 1987 / 35mm / Col. / 124 mins  
Cast: Ken Ogata, Mitsuho Baisho

Made towards the end of his career, this minor gem from Shohei Imamura is a sharp satire on his country's expansionary ambitions in the 20th century. Motivated by his visions of Japan's imperial glory, a quixotic businessman decides to set up brothels all over South East Asia. He reasons that the military will likely soon advance across the sub-continent and will require the services that he has to offer. Imamura brings us so close to his colourful characters that we share fully in their experiences. The film's ribald humour is infectious.



© 1987 Toei Co., Ltd.



## Boiling Point

### Boiling Point

Director: Takeshi Kitano | 1990 / 35mm / Col. / 98 mins  
Cast: Takeshi Kitano, Masahiko Oho

A darkly comic crime caper, this is Takeshi Kitano's first fully realized film as writer-director. A dim-witted gas station attendant offends one of the customers who turns out to be the local crime lord. His boss is now in trouble with the mob. In order to take on the hoods, the beleaguered youngster enlists the help of a cold-blooded psychopath, played with sadistic glee by Kitano himself. With its elegant, at times, eerie atmosphere, this one's for aficionados of kill-'em-all actioners.



© 1990 Shochiku Co., Ltd.



## The Sting Of Death

### The Sting Of Death

Director: Kohei Oguri | 1990 / 35mm / Col. / 115 mins  
 Cast: Kohji Matsuoka, Itoku Kishibe

The adage "hell hath no fury like a woman scorned" is illustrated by this tale of the near-breakup of a marriage. Even after discovering her husband's infidelity, the wife continues to live with her spouse for the sake of their children. The battle of the sexes continues unabated. The film won the top prize at the Cannes film festival.



© 1990 Shochiku Co., Ltd.

## The Friends

### The Friends

Director: Shinji Sometani | 1994 / 35mm / Col. / 113 mins  
 Cast: Renbaro Mikuni, Naoki Sakata

Here's a coming-of-age drama about three young boys who are unduly fascinated by notions of mortality. When they are told that an elderly man who lives by himself is on the verge of death, the trio goes over to his decrepit abode to wait for his passing away. They even befriend the dying man and learn a bit about the dark secrets from his past. Without lapsing into morbidity, director Sometani maintains a sense of curiosity that is hopeful and heartbreaking by turn.



© YTV



## Face

### Face

Director: Junji Sakamoto | 2000 / 35mm / Col. / 123 mins  
Cast: Naomi Fujiyama, Etsushi Toyokawa

The face of the title belongs to one of cinema's indomitable female misfits. A frumpy 40-something seamstress, she spends her days enduring taunts from both her mother and her younger sister. Then one day she finally snaps. After spending years in a room upstairs the family dry cleaning establishment, the recluse seizes the opportunity to catch up--and how--with everything she's missed in life. One of the great Japanese films of the past decade, the film is graced by a phenomenal performance by stage actress, Naomi Fujiyama. There has never quite been a heroine like her before.



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## Bright Future

### Bright Future

Director: Kiyoshi Kurosawa | 2002 / 35mm / Col. / 115 mins  
Cast: Jo Odagiri, Tadanobu Asano

On the surface, it seems that the future of the two young protagonists is anything but bright. Stuck in a dead-end job at a laundry, the loner duo just mopes around aimlessly. Their only relationship is with each other and a poisonous red jellyfish that one of them keeps as a pet. While observing the malaise that plagues the younger generation, the director avoids overwrought emotions.



## Nobody Knows

### Nobody Knows

Director: Hirokazu Kore-eda | 2004 / 35mm / Col. / 141 mins  
 Cast: Yuya Yagira, Ayu Kitaura

Based on a true-life story, this testament to youthful resilience focuses on four children who are abandoned by their unmarried, quasi-hippie mother. Left alone in a tiny Tokyo apartment, the quartet learns to survive as best they can. Working with cast of non-professional actors—the 14-year-old Yuya Yagira even bagged the best actor prize at the Cannes film festival—the director shot the movie over the period of a year. This is a humane, low-key achievement from one of Japan's most versatile film makers.



## The Professor And His Beloved Equation

### The Professor And His Beloved Equation

Director: Takashi Koizumi | 2005 / 35 mm / Col. / 117 mins  
 Cast: Akira Terao, Eri Fukatsu

The subject may be dense but the treatment is fairly enjoyable. The film delves on the intertwining lives of a mathematical genius, his gentle housekeeper and her 10 year old son. As a result of a car accident, the middle-aged professor is only able to remember 80 minutes at a time. Akira Terao gives a multilayered performance in the lead role. It is a great honour to welcome director Takashi Koizumi who will introduce his compelling and unpredictable film.





## Sway

### Sway

Director: Miwa Nishikawa | 2006 / 35mm / Col. / 120 mins  
Cast: Jo Odagiri, Taryuki Kagawa

Part psychological thriller, part courtroom drama, *Sway* (incidentally the only film in the Celebration Showcase directed by a woman) examines the frayed relationship between two very different brothers. One is a successful photographer in Tokyo, while the other has stayed back in their hometown to look after the family business. Reunited at their mother's funeral, the frustrations that have built up over the years erupt after the death -- accident or murder? -- of a childhood girlfriend. A quirky script and intense performances from the ensemble cast combine to provide insights into two colliding aspects of contemporary life in Japan.



## Crows-Episode 0

### Crows-Episode 0

Director: Takashi Miike | 2007 / 35mm / Col. / 130 mins  
Cast: Shun Oguri, Meisa Kuroki

*Crows-Episode 0* is an energetic live-action adaptation of a hugely successful manga. The son of a crime family enrolls in a notorious school where students struggle for dominance of their classmates. The teenager plans to battle his way to top of the heap and be recognized as the undisputed king on the campus. A bit deliberately paced (by the prolific Miike's own standards) *Crows-Episode 0* contains his trademark moments of playful violence.



© 2007 "CROWS - Episode 0" Production Committee

## Sad Vacation

### Sad Vacation

Director: Shinji Aoyama | 2007 / 35 mm / Col. / 136 mins  
 Cast: Tadanobu Asano, Eri Ishida

This lengthy but never overlong study of the strong, albeit at times tenuous bonds of family is adapted from the director's own semi-autobiographical novel. Filmed in Fukuoka, the city in which Aoyama was born and grew up in, the focus is on a young man whose life turns topsy-turvy after he meets the long-lost mother (the sensational Eri Ishida) who had abandoned him when he was five years old.



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## United Red Army

### United Red Army

Director: Kōji Wakamatsu | 2007 / 35 mm / Col. / 190 mins  
 Cast: Maki Sakai, Aiko Namiki

An epic scale docu-drama, Kōji Wakamatsu's film reconstructs the turbulent radical student movement of the late 1960's and early '70s. After conducting bloody internal purges, a few members of the United Red Army, whose exploits include hijacking and terrorism, are holed up along with a housewife hostage in a ski lodge. The ten day siege culminated in a bloody massacre. Without being judgmental or didactic, Wakamatsu brings us up close and personal with a lost generation of young men and women who fought and died for their beliefs.





## Departures

### Departures

Director: Yojiro Takita | 2008 / 35mm / Col. / 130 mins  
Cast: Masahiro Motoki, Tsubomi Yamazaki

Winner of the Oscar for Best Foreign Language Film, *Departures* deals with a failed cellist who stumbles into a job as a "journey assistant". At first, he thinks that he has found employment at a travel agency. Instead, he finds a new lease of life ceremoniously preparing the dead for burial or cremation. An experienced director who started his career making soft-porn films, Yojiro Takita has crafted a moving celebration of life in the midst of corpses and coffins.



© 2008 Departures Film Partners



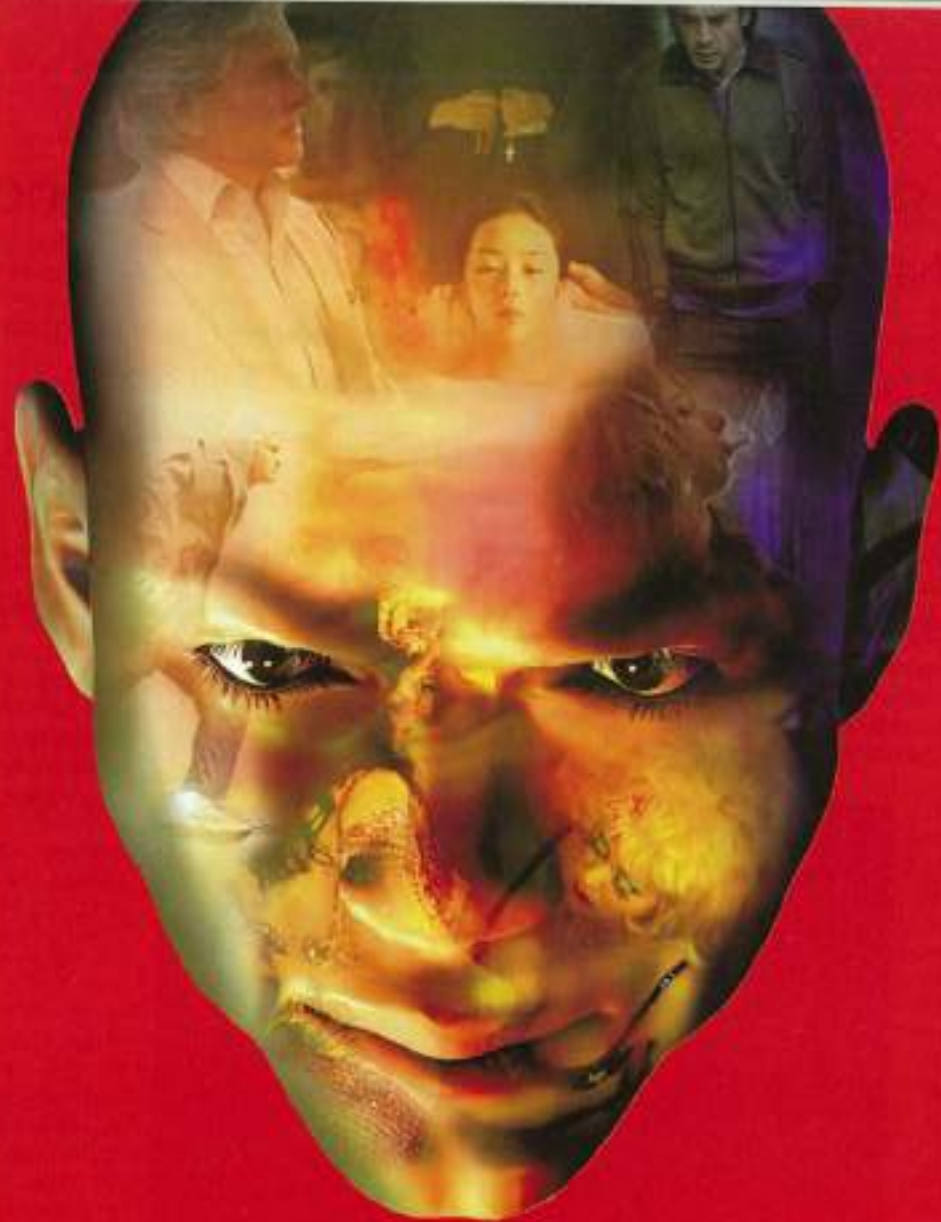
## Ran

### Special Screening

Director: Akira Kurosawa | 1985 / 35 mm / Col. / 162 mins  
Cast: Tatsuya Nakadai, Akira Terao

Akira Kurosawa's penultimate film is a free-telling of Shakespeare's "King Lear". Set in the 16th century, it recounts the tragic tale of an old man's war with his two elder children. True to the original, it is only the dispossessed youngest sibling who remains loyal to the father. Universal in theme and epic in scope *Ran* (Chaos) is the summation of a majestic career. We are pleased to welcome Mr. Takashi Koizumi, 1st Assistant Director to Mr. Akira Kurosawa on this film. Mr. Koizumi will introduce *RAN* and share his experiences of working with Mr. Kurosawa.





TRIBUTES

# American Stone and his Stunning Influence

Mayank Shekhar

Whether you're talking Jim Morrison or Hugo Chavez, one man has the ability to set the magic of movies in stone. Mayank Shekhar does justice to Oliver Stone

It's an irony possible only in popular fiction: Gordon Gekko (Michael Douglas), a Wall Street tomb raider, almost overnight, becomes god for an entire generation. Because he says greed, for lack of a better word, is good; a good sell is always better than sex. Love's a myth made up to keep people from committing suicide. And if you need a friend, you get a dog. "It's all about (the) bucks, kid. The rest is conversation."

I can't speak for cultures outside of the urban Indian middleclass in the late '80s, and early '90s. But there were several families with kids in college or high school back then, restless in their early ambitions, scouting around clueless for a suitable idol. They'd had it with whatever their parents' Nehruvian austerity had brought home. They found sufficient comfort in the line 'Greed Is Good', displayed it on their wall, alongside poster of Madonna in a see-through black suit gifted them by Pepsi that had just entered Indian stores with similarly loved American freebies: Fido Dido stickers, pop albums, rave wristbands....

The words on the wall were murmurs in the bedrooms of the young, which somewhat defined their lives thereafter. There was a new India waiting at the door that left a little open to the winds and economies outside. Most of these kids were through with college. They all ran en masse toward Gekko and his protégé Bud Fox (Charlie Sheen). They certainly never cared for Bud's dad (Martin Sheen) who cautioned them from the same film: "Stop going for the easy buck and start producing something with your life. Create, instead of living off the buying and selling of others."

Most of these kids, and the brightest of them, eyed investment banking and management consultancies for their chosen careers. Few cared for engineering or medicine; fewer still wished to manufacture goods or serve the state (something the educated Indian had doggedly followed

for generations before). The present one was instead smitten by Gekko's "zero sum game, (where) somebody wins, somebody loses. Money itself isn't lost or made, it's simply transferred from one perception to another." And that gentleman offering the advice was meant to be the villain of Oliver Stone's 1987 piece. America recognised him, albeit mildly, only two decades after!

If you study American society carefully, I strongly suspect, you can figure the theatre of the Indian upperclass 20 years after. The

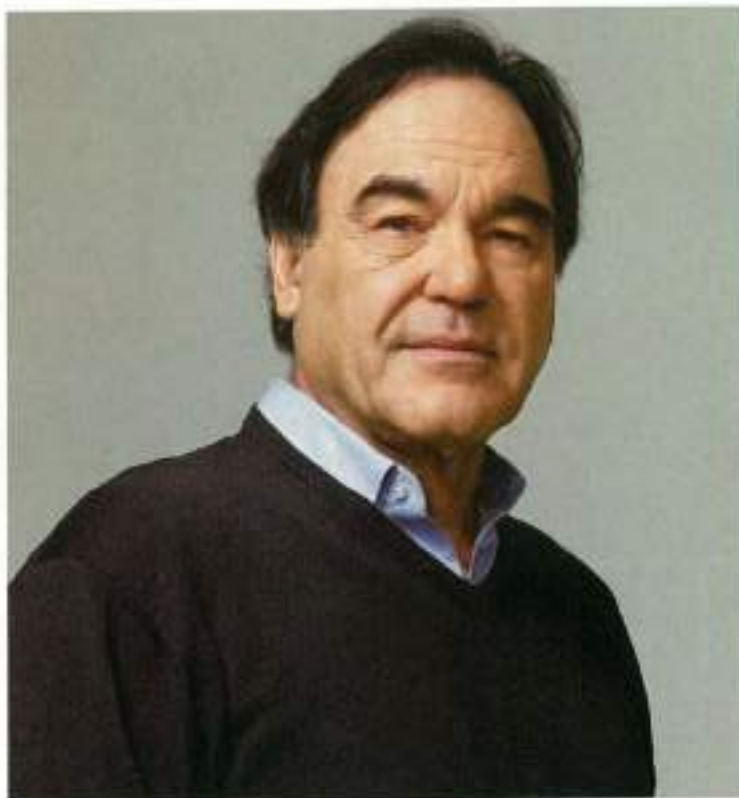
relentlessly represented America's 'national cinema' — a flawed term of European art-house — when often none need exist. If post-70s history of the United States were to be viewed by our children many years from now, few history books should replace Stone's enormously pleasurable and incisive films. The kids will love them, and they will learn at the same time. At least I haven't seen a more popular indictment of crony, paperless capitalism than *Wall Street* (and it was a thriller set in a stock exchange, for God's sake!).

Very few have explained the underbelly of American rock stardom through an area of interest like Jim Morrison, and a moving tribute like *The Doors* (1991). It may be hard to mirror US military excesses, where old men talk and young men die, as Stone managed in *Platoon* (1986) and *Born On The Fourth Of July* (1989). The second film also revealed an equally significant American truth: even Tom Cruise can act!

There couldn't have been a better instance of cinema's political influence when, after *JFK* (1991) and the public outcry, Stone addressed the US Senate over continued secrecy of documents relating to President John F Kennedy's assassination. The government was caught off-guard. They began to make documents public. It seemed a lot smoother than activists fasting unto death over Right to Information Act in India.

*World Trade Centre* (2006) seemed pointlessly disappointing, merely because you expected better from America's best political filmmaker reacting to America's (or arguably the world's) biggest political event. He played it dull and safe, perhaps too conscious of pricking a wound that hadn't healed yet. *W* (2008), an astounding bold, unflattering mainstream biopic on a sitting President — something only a free America would permit — still somewhat bordered on the gimmicky.

It didn't quite invite us into the inner sanctums of the Oval office the way *Nixon* (1995), arguably Stone's best political text,



latter organically follows the former, in some way or the other. Few directors in cinema have at once defined and questioned contemporary America for the world in the entertaining form Oliver Stone has.

Hollywood makes movies for an entire globe, which is a tricky cultural problem to overcome. While it allows them save the world for us with heroes predominantly white, and aliens who speak fluent English, it also forces them to exchange personal politics in favour of a universal, illiterate populism. Stone is one of Hollywood's commercially successful filmmakers. He has still



did. A decade and half after, Nixon stands as timely testimonial on the unimportance of being Bush, Obama or whoever follows. The anonymous Party inevitably rules the world.

Stone's a sworn Leftist, sympathetic to Chavez, Castro, has been accused of statement that reeks of Anti-Semitism, he makes a minor case for Hitler, Mao... Everything that America stands against. It's the beauty of the establishment that profits so well from a voice that opposes it. There's

something inmersibly deadening about age if it calms your passions down. Opinion that rises up no one up is PR pap or Mills and Boons.

Stone is 57 now. *Alexander* (2004) was an unnecessary aberration. The filmmaker for us is a delightful bioscope into contemporary America, not ancient history. *Wall Street: Money Never Sleeps* finally proves he's back. So is Gordon Gekko, into a financial landscape that must now deal with "Mumbai, Dumbal", the Chinese,

Brazilians.... America is not the same anymore.

But men don't change. Neither does money. Or as Gekko puts it in the sequel, "It's not about the money. It's about the game." Nice to hear from you again, Mr. Stone. Welcome to a new world, welcome to Mumbai.

Mayank Shukla is film critic and national cultural editor. *Hindustan Times*

## South of the Border

### South of the Border

Director: Oliver Stone | USA / 2009 / 35 mm / Col. / 78 mins

*South of the Border* is director Oliver Stone's road trip through South America that was conceived when he was invited to Venezuela to meet President Hugo Chávez during his aborted rescue mission of Colombian hostages, held by FARC, during Christmas of 2007. Stone realised the man he met was not the man he'd read about in the media. He returned in January 2009 to interview President Chávez in depth. Once he began his journey, he found himself going beyond Venezuela to several other countries, and interviewing seven Presidents in the region, telling a larger and even more compelling story. The film explores South America's silent revolution towards controlling their

own resources, strengthening regional ties, being equals with the USA, and becoming financially independent of the International Monetary Fund. Oliver Stone explores social and political movements while in casual conversations with Presidents Hugo Chávez (Venezuela), Evo Morales (Bolivia), Lula da Silva (Brazil), Cristina Kirchner (Argentina), her husband and ex-President Néstor Kirchner, Fernando Lugo (Paraguay), Rafael Correa (Ecuador), and Raúl Castro (Cuba). He gains unprecedented access and sheds new light upon transformations in the region. The film also questions the role of media and presents a different side of the 'official' story.

#### Director's Filmography:

*Seizure* (feature/1973)  
*The Island* (feature/1981)  
*Salvador* (feature/1986)  
*Platoon* (feature/1986)  
*Wall Street* (feature/1987)  
*Talk Radio* (feature/1988)  
*Born On The Fourth Of July* (feature/1989)  
*The Doors* (feature/1991)  
*JFK* (feature/1991)  
*Heaven and Earth* (feature/1993)  
*Natural Born Killers* (feature/1994)  
*Nixon* (feature/1995)  
*U-Turn* (feature/1997)  
*Any Given Sunday* (feature/1999)  
*Comandante* (docu/2003)  
*Persons Non Grate* (docu/2003)  
*Alexander* (feature/2004)  
*Looking for Fidel* (docu/2004)  
*World Trade Center* (feature/2006)  
*W.* (feature/2008)  
*Wall Street: Money Never Sleeps* (feature/2010)



Producers: Fernando Sulichin, Jose Ibanez, Rob Wilson

Story & Script/Screenplay: Tariq Ali, Mark Weisbrot

Director of Photography: Albert Maysles, Carlos Marcovich, Lucas Fuca

Editor: Alexis Chávez, Elisa Bonora

Music: Adam Peters, Budd Carr

Cast: Abbie Cornish, Ben Whishaw, Kerry Fox, Paul Schneider, Thomas Sangster

Production Company: Muse Productions, 15 Brooks Ave. Unit B Venice, CA 90291 USA.

Tel: 310 306 2001 Fax: 310 574 2614.

Web: [www.musefilm.com](http://www.musefilm.com)

Co-productions: Pentagrama Films, New Element, Good Apple

#### Festivals & Awards:

Premiered (Venice International Film Festival/ Sept 2009)

Official Selection (Ghent International Film Festival/Oct 2009)

Official Selection (Santa Barbara International Film Festival/Feb 2010)

Official Selection (Festival Internacional del Nuevo Cine Latinoamericano, Cuba/ Dec 2010)

# Manoj Kumar: The Chronicles of an Indian named Bharat

## Siraj Syed

Maybe it was the fact that he spent the first ten years of his life under British rule. Perhaps it was the trauma of Partition — getting uprooted from native Abbotabad in undivided India, which later became part of the North-West Frontier Province of Pakistan, and having to move to present-day Haryana, post-partition, as a refugee. British subjugation of his motherland, and the subsequent aspirations of a nascent Indian nation, confronted with mammoth social ills like poverty and greed, became an obsession when actor Manoj Kumar turned director. He had already been acting for a whole decade, in films of all genres, when he made the move to get behind the camera, with *Upkar* (1967). The move found favour with audiences and critics alike, most of who were taken completely by surprise, and bagged four Filmfare awards. Its success spurred Manoj to spawn his own variations on the theme, earning him fame and adulation as the champion of celluloid nationalism, represented by his on-screen persona of India personified, as a hero named Bharat.

Born Harikishan Goswami on 24<sup>th</sup> July 1937, he studied at Hindu College, Delhi, moved to Bombay to chase his dream and changed his name to Manoj Kumar as a tribute to the character played by his idol Dilip Kumar in the 1949 film, *Shabnam*. His contemporary and fellow struggler in film-city was Dharmendra, with whom he worked in *Shadi*. Manoj's debut in *Fashion* (1957) went largely un-noticed, though prolific director Lekhraj Bhakri continued to back his young actor-cousin in subsequent films like *Panchayat*, *Sahara*, and *Chand*. Manoj had a way with words, and whenever opportunity knocked, ghost-writing used to earn him a few rupees for each scene, enough to pull through from week to week. His first starring role was at age 23, in *Honeymoon*, a.k.a. *Sunehri Ratan* (1960), another Bhakri vehicle, which led to a second pairing with heroine Sayeeda Khan in H.S. Rawail's *Kanch Ki Gudiya* (1961). Heading South, Manoj bagged *Suhag Sindoor* and *Grahasthi*, while Bombay-based producer Tej Nath Zor offered him *Rashmi Rooran* and *Nazim Nawab*. Bhakri and Manoj teamed-up again in *Banarasi Thug*, but big time was still eluding the young man.

It took Raj Khosla's superbly directed *Woh Kaun Thi*, in which Manoj played a doctor haunted by a 'ghostly' Sadhana, for audiences to really appreciate his acting abilities. WKT's producer NIN Sippy repeated

Manoj in another well-crafted murder mystery, *Gumnaam*, which was another hit. Raj Khosla's *Do Badan* was in the tear-jerking genre, and Manoj was up to the task. Director Vijay Bhatt formed another successful team with him, earning appreciation for both captain and star-player, in the socially committed pair of films, *Haryana Aur Raasta* and *Himalaya Ki God Mew*. In publicist-turned-producer Kewal P. Kashyap's *Shaheed* Manoj got to play revolutionary icon Bhagat Singh, who remains India's most loved martyr some 150 years after his death, 'Mera rang de basanti chola', celebrating death for a worthy cause, became the ballad of a nation. Manoj was to soon reprise these sentiments in *Upkar*, a tale of an ideal farmer who turns brave soldier, while his brother goes astray. Manoj was inspired by the words of the slogan 'Jai Jawan Jai Kisan', coined by the then Indian Prime Minister Lal Bahadur Shastri, who had seen and commended *Shaheed*, and who wanted Manoj to make a film eulogising the unsung military heroes and farmers the country ought to be proud of. *Upkar*'s robust rustic song, 'Mere desh ke dharti', the protagonist's ode to mother earth, written by Manoj's old friend Gulshan Bawra and lip-synched by Manoj to Mahendra Kapoor's voice, became the first choice of amateur singers at all patriotic events, for decades to come.

Cast as Malang, the lame 'faqeer', who gets to sing the soul-stirring number 'Qasme vaade pyar vaara', villain Pran underwent a metamorphosis of image to emerge as a character actor, and for a welcome change, was greeted with ovation, rather than the customary derision, reserved for his portrayals of ruthless criminals.

If *Upkar* was about the ideals of a farmer pitted against those of his get-rich-quick, city-educated brother, Manoj's next deal with the clash of civilisations, the eternal East v/s West conflict, quite simply and aptly titled *Purab Aur Paschim*. Mounted on an even grander scale, the film reinforced Manoj's image as producer-actor-director-writer who painted clichés with such deft strokes that they acquired new meanings, as hard-hitting, bitter truths. *Shor*, his next as director, marked a breaking away from



the mould he had cast himself into, being the story of personal sacrifice and tragedy, rather than nationalistic fervour. The main characters of the film are a son who cannot speak and a father who cannot hear. Though not quite box-office dynamite, many regard *Shor* as possessing even greater merit than his Bharat-centric.

Getting back to his magnificent obsession, Manoj then made a film that once again evoked the most basic images in the human psyche—and to leave no doubt about its relevance to his millions of below-the-poverty-line countrymen, he called it *Roti Kapada Aur Makaan*. It was the era of multi-starters, and RKAM had Shashi Kapoor and Amitabh Bachchan, alongside Manoj himself in stellar roles. Filmfare voted him the best director of the year once again, and serpentine queues continued to form outside cinema halls where it ran for months.

*Aadmi*, in which he played a friend who sacrifices the love of his life for a rich, paraplegic pal, who falls for the same woman, found him sharing screen space with his idol, Dilip Kumar. Manoj was to later direct Dilip Kumar in the star-studded magnum opus, *Kranti*, co-written by Manoj himself, with Saim-Javed, who had written *Zanjeer*, *Deewar* and *Sholay*. A hark-back to the days when India was under British rule, and narrating the saga of selfless sons of India, it was the fourth film with skilfully crafted variations the same pervading theme that had struck the right chord three times already. Like all his other directorial efforts, this film too had his trade mark unusual camera angles, typical Manoj Kumar brand choreography and action scenes executed with dramatic flourish. Much was at stake, and it was imperative that *Kranti* recover its mind-boggling investment. It raked in

millional *Kranti*, however, proved to be the last milestone of Bharat's golden run, and Manoj's latter-day efforts to reinvent Bharat as an honest Clerk, an endangered species and the son of a former freedom-fighter in corruption-infested modern India, failed to find any takers, in spite of the casting coup it touted, in the shape of Pakistani actors Mohammed Ali and Zeba making their Indian debuts.

Actor Manoj Kumar had notable box-office hits against his name during 1966-76, the most fruitful period of his career. *Sawan Ki Ghata*, *Patthar Ke Sanam*, *Neel Kamal*, *Sajan*, *Pehchaan*, *Sanyasi*, *Be-Imaan* (another Filmfare Award for Best Actor) and *Dus Mumbai* are all from this time-span. The first two were romantic formula films. *Neel Kamal* a rebirth tale, *Sajan* was loosely inspired by Japanese master Akira Kurosawa's *Rashomon*, and the last four were manifestations of the

time-tested good v/s bad, holy v/s godly theme. He played teacher Srimati Grewal's love interest, juxtaposed against teenager student Rishi Kapoor's physical infatuation with her, in Raj Kapoor's *Mera Naam Joker*. By associating with *Shirdi Ke Sai Baba*, he endeared himself to countless devotees of the saint, so much so that in May 2006, Shri Saibaba Sansthan Trust, Shirdi renamed Pimpalwad Road in Shirdi, as Manojkumar Goswami Road.

After just two appearances in the 90s, Manoj decided to stay away from grease-paint. He wielded the megaphone for the last time in his 1999 production, *Jai Hind*, starring son Kunal Goswami. Kunal was earlier seen in films like *Ghungroo*, *Kalakaar* and *VishKanya*. Manoj's brother Rajiv is a producer as well, having made films like *Painter Babu*, *Kalyug Aur Ramayan* and *Deshwasi*. Manoj's other son Vishal is a singer, who even sang a few songs for

films, besides releasing private albums.

A Padma Shri and a Phalke Raina award winner, Manoj Kumar was honoured by Filmfare with its Lifetime Achievement award in 1999. Last year, Manoj announced that he had three subjects ready for filming, one of which was an Indo-Pak love story that he was keen on launching soon, and might cast some Pakistani actors in it, alongside fresh Indian faces. Never prolific, in a 53-year film career so far, he has figured in just about the same number of films, in one or more capacities: actor/ director/ producer/ writer/ editor/ lyricist. Of late, he is gaining a reputation as a homeopathic doctor!

Mumbai Academy of Moving Image (MAAMI) is privileged to honour Harbanshan Goswami, better known as Manoj Kumar to Mi-buffs, with a Lifetime Achievement Award.

## Upkar

### Upkar

Director: Manoj Kumar | India / 1967 / 201mm / Col. / 111 mins

Bharat is a simple village man who sacrifices everything to get his brother educated. When his brother goes overseas for his further studies, he returns a selfish and scheming man who has now returned to demand his share of the family property. The film is set against the backdrop of the war of 1965 between India and Pakistan, which breaks out at the peak of the battle between the brothers. Bharat enlists for the war in service of the Nation, but his brother

joins forces with an equally greedy uncle and his nefarious partners-in-crime to take advantage of the black market for illegal drugs and make money off the rationing during war time. Ultimately, it is Bharat who returns a war hero after defeating the evil designs of the enemy. His brother realises his folly only when he is caught by the police and his own reputation lies in ruins. He vows to be as hardworking, sacrificing and loyal as his brother, Bharat.

#### Filmography:

*Upkar* (feature/1967)  
*Purab Aur Paschim* (feature/1970)  
*Shor* (feature/1972)  
*Roti Kapada Aur Makaan* (feature/1974)  
*Kranti* (feature/1981)  
*Jai Hind* (feature/1999)



Producers: RN Goswami, Harbanshan Mirchandani  
 Story & Script/Screenplay: Manoj Kumar  
 Director of Photography: VN Reddy  
 Editor: BS Glad  
 Music: Kalyani, Anandji  
 Cast: Asha Parekh, Manoj Kumar, Prem Chopra, Kishore Kumar, David, Manmohan Prasad, Madansuri

Production Company: Vishal Films  
 International Films: Eros International, Satya Dev Building, 2nd Floor, Opp. Q Lab, Off New Link Road, Andheri (West), Mumbai 400 053, Maharashtra, India. Tel: + (91 22) 4053 6500. Fax: + (91 22) 4053 6540. Web: www.eroshi.com

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SPECIAL  
SCREENING





Mrinal Sen was born in 1923, in Faridpur, now in Bangladesh. He left home to study physics in Kolkata but took to film after reading a book on film aesthetics. Mrinal Sen made his first feature in 1953 though it was his third, *Baishey Shrabare* which gave him international exposure. *Bhuvan Shome* (1966) sparked the New Cinema movement in India. His subsequent 25 feature films earned him international acclaim and awards. In 2005, he was awarded the Dadasaheb Phalke Award. He received the French government's *Commandeur de l'Ordre des Arts et Lettres* and Russia's *Order of Friendship* and served as president of the International Federation of Film Societies.

#### Director's Filmography:

*Raat Bhore* (feature/1955)  
*Neel Akshar Niche* (feature/1956)  
*Baishey Shrabare* (feature/1960)  
*Purasccha* (feature/1961)  
*Abashecho* (feature/1963)  
*Akashi Kusum* (feature/1966)  
*Maitha Manvaha* (feature/1966)  
*Bhuvan Shome* (feature/1966)  
*Ek Adhuri Kahani* (feature/1971)  
*Calcutta 77* (feature/1972)  
*Parashik* (feature/1973)  
*Mrigaya* (feature/1976)  
*Oka Cori Katha* (feature/1977)  
*Ek Din Pratidin* (feature/1979)  
*Akaler Shandhaney* (feature/1980)  
*Chalchitra* (feature/1981)  
*Kheri* (feature/1982)  
*Ek Din Achanak* (feature/1989)  
*Maharathi* (feature/1991)  
*Antareen* (feature/1993)  
*Amor Bhuchhan* (feature/2002)

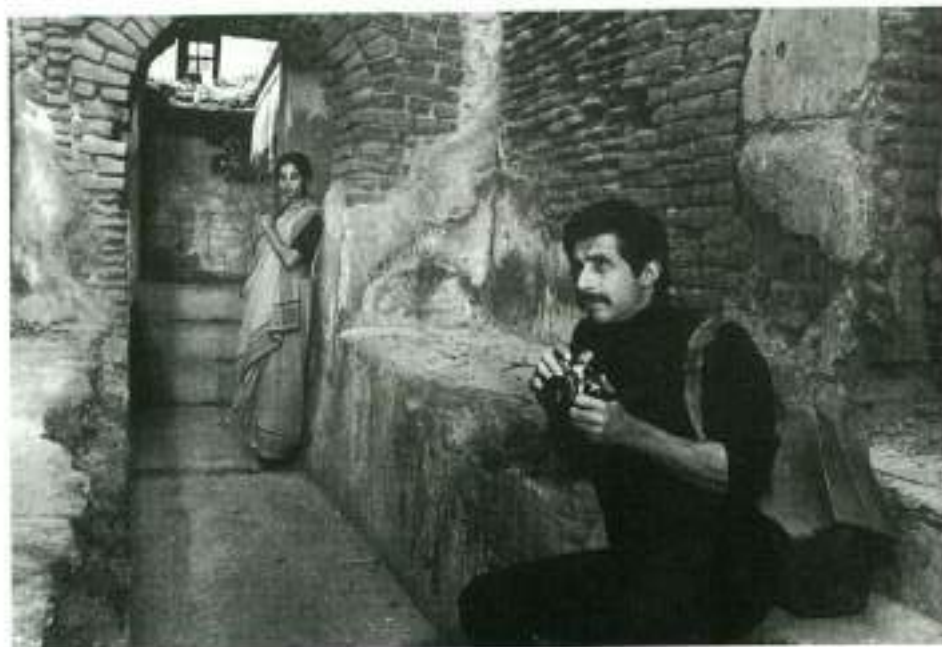
## Khandahar

### The Ruins

Director: Mrinal Sen | India / 1963 / 86 mm / Col. / 102 mins

Three friends take a few days off and escape the madding crowds of the city by retreating to the isolated and derelict ruins of what was once a large and wealthy feudal mansion. While there, a mother, blind, paralysed and sick, and her beautiful daughter, heirs to a portion of the property, arrive. The mother survives in the hope that a distant nephew of hers will one day come and, as betrothed, marry her daughter. But the daughter knows what the mother does not -- that the young man is already married and has a child, and lives in the city.

In the two and a half days that the young men who are visitors spend there, they are thrown into a peculiar situation. A young photographer who is part of the group finds himself drawn into the force of playing the role of the nephew, in order to convince the ailing mother that all is well. After the nerve-racking role play, the young men must return to their homes and their lives in the city. The daughter exchanges a few words with the young photographer, and is then on her own to face the cruel reality of her aloneness.



**Producers:** Jagdish Chowkani, Pushpa Chowkani  
**Story:** Premendra Mitra  
**Script/Screenplay:** Mrinal Sen  
**Director of Photography:** KK Mahajan  
**Editor:** Minimoy Chakraborty  
**Musio:** Bhaskar Chandavarkar  
**Cast:** Shabana Azmi, Naseeruddin Shah, Gita Sen, Sresla Majumdar, Annu Kapoor, Pankaj Kapoor, Rajen Taralder

**Production Company:** Jagdish & Pushpa Chowkani, 21 rue de Namours, 47270 Ruyminot, France Tel.: +33 (0)6 53 48 11 47  
 Email: stuberheim.eline@neuf.fr  
**International Sales:** DFK Films Ltd., PO Box 2910, CH-8021 Zurich (Switzerland)

#### Festivals & Awards:

Won Best Director, Best Editing, Best Actress (Indian National Awards/1984)  
 Won, Golden Hugo for Best Film (Chicago International Film Festival/1984)  
 Won Silver Medal (Montreal World Film Festival/1984)  
 Listed, 10 Best films of 1963/1984 (International Film Guide edited by Peter Cowie)  
 Official Selection, Un Certain Regard (Cannes International Film Festival/2010)



# INDIAN CINEMA

## Vibrant, explosive India!

Meenakshi Shedde

Talented debuts, the rise of star producers, new and emerging markets, the relevant controversies and the hitherto taboo – India is embracing it all, and how, says Meenakshi Shedde

There is an unmistakable explosion of new talent in Indian cinema today. It is now gathering momentum, finding producers and domestic audiences – as well as acclaim at international film festivals. One of the biggest markers was the historic selection of eight Indian features at the A-list, competitive Berlin International Film Festival this year. The films included Anusha Rizvi's *Peepli Live*, Kaushik Ganguly's *Arekhi Premier Golpo* (just *Another Love Story*, Bengali), Umesh Kulkarni's *Whir* (The Wolf, Marathi), Dev Benegal's *Road, Movie* and Laxmikant Shetgaonkar's *Patadacho Munis* (Man Beyond the Bridge, Konkani), Karan Johar's *My Name is Khan*, Satyajit Ray's *Charulata* and Shyam Benegal's *Manthan*.

That selection, which alone is a good reason to pop the champagne, also acknowledges several trends in Indian cinema that give us reason to be optimistic. It marks talented debut features by Anusha Rizvi and Laxmikant Shetgaonkar. It acknowledges, in addition to corporate producers like Reliance Big Pictures and UTV, the rise of star-producers willing to back intelligent arthouse films, even when the cast does not include the star himself, as Aamir Khan did with the crackerjack *Peepli Live*, a sharp satire on the media coverage of farmers' suicides. Bollywood star Amitabh Bachchan's Amitabh Bachchan Corp Ltd (ABCL) went a step further by producing *Whir* in Marathi, an assured, moving film on an adolescent coming to terms with death, again with a no-star cast. Bengali and Malayalam cinema have always been at the forefront of Indian arthouse cinema, and *Just Another Love Story* is a gay Bengali film – daring by Indian standards – starring Rituparno Ghosh. It is a sophisticated, layered film that combines the epic and contemporary. *Road, Movie* is an Indo-US co-production (Indian Film Co, Studio 18, Ross Katz and Susan Landau; Fortissimo Films is distributing), NFDC, which backed a Konkani film with *Man Beyond the Bridge*, aims to produce a new set of films by next year. With *My Name is Khan*, Karan Johar upped the ante on his NRI romance formula, with his take on Muslims in post-9/11 America. And with the backing of Fox Star Studios, the film pushed for new markets including those in Islamic nations, as well as prints dubbed in German and Polish.

The run continued with Vikramaditya Motwane's *Udaan*, that jewel of a debut



film on a father-son relationship, which was in Cannes' Un Certain Regard, alongside Jean-Luc Godard's *Film Socialism*. It was produced by Anurag Kashyap, Sanjay Singh and UTV. Anurag Kashyap had a double bill, with *That Girl in Yellow Boots* (on an Anglo-Indian woman's journey to Bombay looking for her father) at both Venice and Toronto. Venice also featured Amit Dutta's feature *Nainsukh* on the Pahari painter and Mani Ratnam's *Raavan/Raavanan*. Toronto showcased Kiran Rao's *Dhobi Ghat* (a refreshing debut, on a triangular love story woven with haunting video letters from a young Muslim bride, starring Aamir Khan and Prateek Babbar), Sidharth Srinivasan's *Pakistan Tale* (*Soul of Sand*), debut feature *Harud* (*Autumn*) by Aamir Bashir.

*Pakistan Tale*, a second feature, is one of the most compelling films of the year. Its vivisection of modern India weighed down by primitivism is unsparring, as honour killings undercut young love in Delhi.

*Harud* (in Urdu) by Aamir Bashir is the only Indian film in International Competition at the Mumbai Film Festival. It is a poignant tale of a young man in Kashmir, whose family and future are burdened by his brother, who has gone missing. Beautifully shot by Shanker Ramen, the slow pace of the film reflects of the listlessness of the protagonist, in a coup of sorts. It features Reza Naji, Iranian actor who won the Golden Bear for Best Actor in Berlin for Majid Majidi's *Song of Sparrows*. Oni's superb *I Am* was at the Deutsche Guggenheim/Arsenal Cinema in Berlin.

The Indian Frame at the MFF includes Murali Nair's *Virgin Goat*, Aparna Sen's *It Minralni*, Sanjoy Nag's debut *Memories in March*, Girish Kasaravalli's *Kanasamba Kudreyaneri* (*Riding The Stallion Of A Dream*), Nila Madhab Panda's *I Am Kalam*, Biju Kumar's *Veettilekkula Vazhi* (*The Way Home*), Selvaraghavan's *Ayirathi Oruvan* (*One in a Thousand*) and Siddhartha Kumar's *Samshook*.

Cannes veteran Murali Nair's *Virgin Goat*, an Indo-French coproduction, is a satire on a farmer who, obsessed with finding a mate for his beloved goat Lala, ends up in jail (the film is at the Pusan film festival, and Nair is on its jury). *Memories in March* is a superb debut gay film, featuring Rituparno Ghosh, on the cautious bonding of the lover and mother of a gay man who has just died. It promises to be India's gay coming-out film that one can see with one's parents—quite different from the riotous way *Dostana* handled gay issues. *It Minralni*, featuring Aparna Sen and Konkona Sen Sharma, features a mid-life actress considering suicide, who looks back on her life as an actress. Debut film *I am Kalam* is a mainly children's film on a spunky young Rajasthani boy who dreams of going to school, that is at the London Film Festival.

*Riding The Stallion Of A Dream* (Kannada) by veteran Girish Kasaravalli, is a strong film on a very relevant issue: city-dwellers snapping up rural land and how India's modernity is deeply mired in traditions. Biju Kumar's *Veettilekkula Vazhi* (*The Way Home*, Malayalam), on Kerala's youth being recruited by terrorist organisations, is at the Cairo film festival. Selvaraghavan's *Ayirathi Oruvan* (*One in a Thousand*) is a high budget action adventure with special effects, a concoction of Indiana Jones, Lara Croft and Tamil sexuality. Siddhartha Kumar's *Samshook* is inspired by Terzin Tsundue's poetry and his "illegal" trip back to his homeland, Tibet.

All these are signs of vitality in Indian cinema in various languages that point to an exciting future.

Meenakshi Shedde is India Consultant to the Berlin and Dubai Film Festivals, and has been Curator to the Pusan Film Festival, International Film Festival of India (IFFI-Goa) and the Mumbai Film Festival. She freelances for Variety and Cahiers du Cinema.



## The Idea of Asia

Utpal Borpujari

Even as Latin-American filmmakers band together, and European markets flex their conglomerate filmmaking muscle, Utpal Borpujari explains why the individual Cinemas of Asia are far more appealing than a composite 'Asian Cinema'



Let's Get Together: A still from Hsiao-Hsien's *One Day*

Celebrated Taiwanese director Hou Hsiao-Hsien recently produced a film, *One Day*, directed by first-time feature maker Hao Chi-Jan. A story that goes beyond the mundane and explores the real and unreal, the film has an interesting character – that of a Bengali-speaking Indian who weaves in and out of the narrative. The character is not like those walk-in-and-walk-out Indian characters we usually see in Hollywood movies. Here, it holds its own, and that too without speaking in the typically-Indian-accented English. He speaks his own language throughout, and even the Chinese-speaking protagonists speak with him only in Bengali.

The director's idea behind writing this character could be an indirect acknowledgement of the increasing movement of both Indians of all strata to newer shores in search of livelihoods. (The character is apparently a shipwreck survivor. Though the film does not expressly say it, he might have been an employee on that ship, or a poor Indian being trafficked with the lure of a better life by unscrupulous human traffickers, or just an enterprising

man who seeks better opportunities and has embarked on this journey with his own resources.)

### The Breakaway Perspective

At another level, however, the incorporation of the character could be seen as symbolic of what could possibly happen in the years to come – emergence of a cinema that embraces more than one part of Asia, rather than the current 'Asian Cinema' that has a huge variety of socio-cultural backdrops spanning from Japan to Western Asia and the CIS nations, and consequently different markets. But could it?

Is that really possible – to have a composite 'Asian' cinema? Purely from the mass market point of view, it's tough to foresee anything like that happening, given the huge linguis varieties and the socio-cultural nuances that Asia boasts of. Yes, there are niche markets slowly developing among cinegoers (the common cinegoers who pay money to watch their movies, not the miniscule number of festival goers who regularly get to savour cinema from

every corner of the world) for cinema from various Asian nations outside their shores. But barring some exceptional cases, Asian cinema has hardly been traveling to mass markets within the continent.

### One Way Street

Indian cinema has been so disparagingly identified globally as a poor cousin of Hollywood, thanks to its unfortunate but widely-accepted brand name Bollywood, that it is a well-kept secret that it has a much greater variety beyond what the mainstream has to offer. Indian cinema, at least commercial cinema in Hindi and Tamil, has a large market in various parts of the continent – a market has nothing to do with expatriate populations. In Japan, Rajanikanth is god incarnate for some, in the CIS nations, Mithun Chakraborty drives people crazy, and in Egypt, mention Amitabh Bachchan and you have every chance of getting hefty discounts everywhere. Going beyond star worship too, Indian cinema is witnessing new windows open up across a swathe within and beyond Asia.

But this is an example of an exception.



– the Big Brother's role. Indian cinema – particularly 'Bollywood' cinema – somehow is seen to be so in quite a few countries in its neighbourhood. That will have to be reversed. While it goes without saying that mainstream Indian cinema strikes a chord across geographic boundaries, the Indian film industry will have to play a constructive role in help nurture film industries in its neighbourhood and beyond. Same goes for the Chinese film industry.

Asia is more than just a continent – it is several continents combined in more than one sense. The cinema from the continent will always reflect this fact. But while maintaining their individual identities, the film industries should look for every opportunity that comes their way to foster collaborations, develop newer markets and explore new themes. Celebrated Indian editor A Sreekar Prasad did so sometime back, producing *Akasa Kusum* (*Flowers of the Sky*), directed by acclaimed Sri Lankan

Japanese movies, in reverse, are not getting a similar mass market in India, or for that matter, in most of the rest of Asia. Or Egyptian cinema is not being found commercially viable in Taiwan. Barring the exception of action movies from Hong Kong and 'Bollywood' creations, the rest of Asian cinema has hardly travelled as commercial, mass market propositions outside their own linguistic or social set ups.

### Brand Asia, Brand India

Perhaps that explains why it will be difficult to ever really have a complete 'Asian Cinema' brand, à la European cinema or Latin American cinema. Asia is too vast a continent, in fact, it is almost several continents stitched together in terms of area, cultural and linguistic diversity, history and politics. Here, there is no shared history as in Europe, or shared language, as in most of Latin America. Even within India, with its multitudes of languages, cinema from one region hardly travels to another – only Hindi cinema does because the language is understood by the majority. In the case of Asian cinema too, linguistic and cultural barriers make it difficult for cinema from one part to travel to another.

Even the storytelling styles vary widely from one cinema to another within Asia, which again perhaps has to do with cultural nuances. India's (mainstream) cinema is globally identified for its melodrama and the song 'n' dance routines, even though Indian cinema is much beyond that in its totality, while Japanese cinema's eye for cultural details is legendary and Iranian cinema's spartan-yet-strong storytelling traditions are too well known to be recounted here. It's a scenario where diversity is the name of the game, and any effort to combine two



A still from *Robot* (Endhiran)

(or more) cinematic cultures could at the best be an experiment in creativity.

### The Spice Route

The collaborations to create an 'Asian' cinema, if at all there could be something as composite as that, from a more practical point of view could and should be on sharing technical expertise, exploring fresh marketing possibilities, making available more and more cinema of one another through home video and television, and co-productions if the subject demands so. India, with its world-class production facilities in both live action and animation, and China with its state-backed infrastructure, would have to play a leading role in all this, but without playing – or seen to be playing

director Prasanna Vithanage. There are definitely many more examples like this, of individuals from different countries joining hands to make a film. Cinemas of Asia will benefit from such collaborations, but the tag 'Asian Cinema' will have to be just a geographic tag that in reality does not celebrate uniformity, but immense diversity. Therein lies the strength of 'Cinemas of Asia', as I would like to call it, rather than 'Asian Cinema'.

The author is a National Award-winning film critic based in New Delhi. He can be contacted at [utpat521@gmail.com](mailto:utpat521@gmail.com)

## What's So Queer About That?

Vikram Phukan

Anocha Suwichakornpong swept awards with *Mundane History*, *Howl* is charged with sexual freedom and *Shahada* makes homosexuality poetic this year. As the conservatives throw off the cowl of sexual inhibitions, Vikram Phukan asks – does the market really understand gay?

Cinema in India, kitschy for most, emotionally overwrought for many others, sometimes pats itself on the back for taking on the contentious issues of the times. Terrorism has been tackled as charged erotic drama; honour killings suitably poeticized; the recent Commonwealth Games imbroglio will find some self-styled guerrilla film-makers – and then there is this perception that gays have been 'liberated' because of that much-tortured Section 377 ruling last year. (Incidentally, it is still pending appeal in the Supreme Court having now assembled a pack of religious types as opponents to the motion, but that's just a niggling detail.) There is a sense that people want to float suspended in a bubble, reveling in its iridescence. It's like Mr Clooney, sexiest man alive, taking of how Hollywood paved the way for civil rights by giving an Oscar to Hattie McDaniel for playing a southern mummy in *Gone With The Wind*. Well, she sat at the back of the room and wasn't even allowed her own speech. It doesn't really matter

what the reality on the ground is. Change is a bewitching concept even if it is entirely superficial.

### Between the Lines

The queer discourse in India has always been a creature of the subtext. We drew succour from the homo-erotic buddy films, or the vamps coded as 'lesbians' (read Lalita Pawar), sissies paraded out as objects of ridicule (to this day, if Mr Johar continues in his spiel). It seems that that gangly beast has now been taken by the hand and thrust into the spotlight as the film world latches on to this bandwagon. The Big Gay Theme is dealt with without necessarily having the sensibility or the sensitivity to provide these hidden stories the kind of airing that they rightfully deserve. We have those examples before us, many so-called gay films have been announced and filmed in quick succession in India this year, and then we have the cinemas of the world, and the struggles undertaken in those universes and the fruits of labour that have been borne over time in those cultures. Indeed,

at the Mumbai Film Festival, there promises to be a confluence of these sensibilities.

### The Trouble with Playing Gay

Let's look around at the pretenders and the worthies, alike. We've had the dreamily shot Pankh earlier in the year, about a boy forced to play female parts as a child, resulting in a tale of gender dysphoria and sexual confusion that almost seems to infect gay identity with a pathology that it's trying very hard to shirk off in a land of sensational rumours. So that film was two steps backwards. Being gay was an existential hell that its leading man was trying very hard to extricate himself from. More recently, *Duwo Y... Na Jaane Kyun*, dubbed the Indian *Brokeback Mountain*, seems to have missed the boat, and not because of its central gay love story, which to all accounts, has been shot both brazenly and delicately. It's because it is a project that's mired in immutable mediocrity. It's because a 'talented' film doesn't attract the best writers or the best technicians, or even saleable A-list leads; no offence to the ageing living legends who are a part of the line-up. Actors like Randeep Hooda routinely turn down directors of the calibre of Mira Nair because they can't see themselves play 'gay', because possibly it's an affliction that seems to outlive even the dimming of the arclights. The stereotypes don't represent anyone. The secret's in the sauce, in the stories, not in a superficial sleight-of-hand that'll look so awfully bad in an actor's resumé.

### Contenders vs the Pretenders

We do have more worthy endeavors, like a short film, *Amen*, by Harish Iyer, that's slowly doing the rounds, in which two young straight actors throw themselves almost enterprisingly into a cathartic little tale that seems packed to the point of clutter, with so many pertinent issues to the minute, because the state of the gay is a cauldron of a similar kind. The nudity is just incidental. Repression is a ticking time-bomb. Onir's *Am* has a segment of the entrapment of gay men. There is a reason why these films are shorts. Onir's film has been funded by the miracle of social networking. It's owned by thousands of its patrons. Funding dries up when you walk up with an alternative script. Deepthi Naval's new film explores the



friendship of a gay man and a prostitute. No one can remember the name of the film even if they've heard a fleeting mention somewhere. For the record, it's *Do Paise Ki Dhoop, Chaar Aane Ki Baerish*. Sometimes you long for the subtext of yore. For that, you have this year's visceral human document, *Vhiv*, in which a young boy mourns the death of a friend, to whom he had seemed irrevocably bound. It's a film that's oddly, beautifully, queer resonant.

**Bold, Beautiful, Box Office**

We're grasping at straws, queer cinema hasn't come of age in India. There is no new demographic that's being catered to, the cashing-in on these new themes seems to have fallen flat on its face. For real change we have to look elsewhere, into the world, where cinema with real political notions, still appears to thrive.

Hollywood. Always unabashedly mainstream, but independent cinema there has acquired some muscle of late. Stars like James Franco get their acting fix by performing in gay-themed films, like *Milk*, or this year's *Howl* in which he chews upon the part of the mercurial Allen Ginsberg with some relish. The comedy hit *The Kids Are All Right* features two acclaimed actresses, Julianne Moore and Annette Bening, as a lesbian couple who've tracked down the father of their children (conceived via IVF).

These are mainstream projects with box-office appeal, generating the revenues expected of them, a far cry from half a decade ago, when *Brokeback Mountain* opened in just ten theatres and was publicized with



Bringing it mainstream: A.Mil from Anocha SUWichokwong's *Whisper*

a large poster of Anne Hathaway, child in hand, and a beaming Jake Gyllenhaal standing beside her like a family man. No one knew he was a gay cowboy then. That was a strange year, in which a film that had won the most precursors in history was denied Best Picture at the Oscars by a tribe of 'heffalumps', as described by its writer Annie Proulx. It cannot be denied though, that this particular industry, mainstream as it is, seeks to correct its historical wrongs, as can be seen by the profusion of black

actors nominated for acting awards over the last decade, choices that seem decided by merit, and not affirmative action. In India, even the women-centric film is considered a taboo because as the mantra goes, perception is everything, and the masses are not ready to being jolted from their stupor. The powers-that-be hate the phrase 'pushing the envelope' with a vengeance.

**Calm in the Closet**

Sometimes you long for the profound, for something wistful, for a stay to the chaos. The beautiful *Shahade*, surprise winner of a jury award at the Berlinale, talks of a gay man reconciling the stringency of his faith with the growing intimacy he shares with a man he's slowly falling in love with. Love is spoken of in long shadows, and stolen glances, in wordlessness. People complain of not wanting to know what goes on in someone's bedroom. These stories are not bedroom tales, they are living breathing things, out in the open. There is a grace and elegance to struggle, and conflicted heroines and men make for the most compelling drama. The stories of the closet will continue unabated because this land takes no prisoners, and the future seems to forever threaten to arrive in a burst of sensationalism, but only just. Sometimes there will be that pause in the proceedings each time a moment of real intimacy, of authentic emotion, is flashed overhead. It'll be a celluloid moment worth savouring.



Vikram Phukan has formerly edited *Bombay Digest*.

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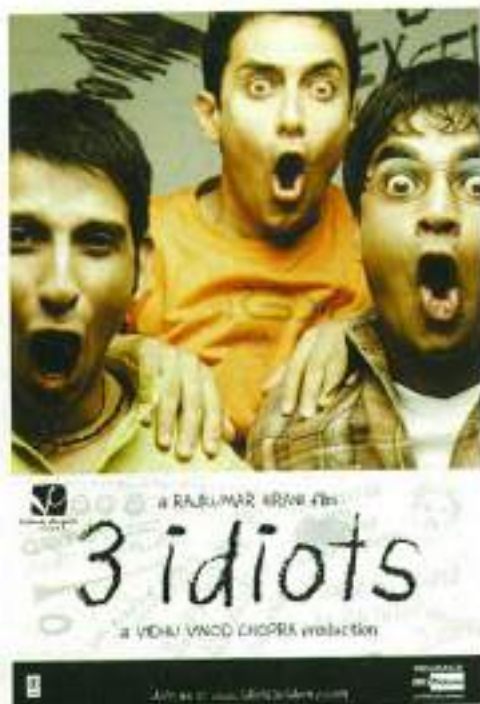


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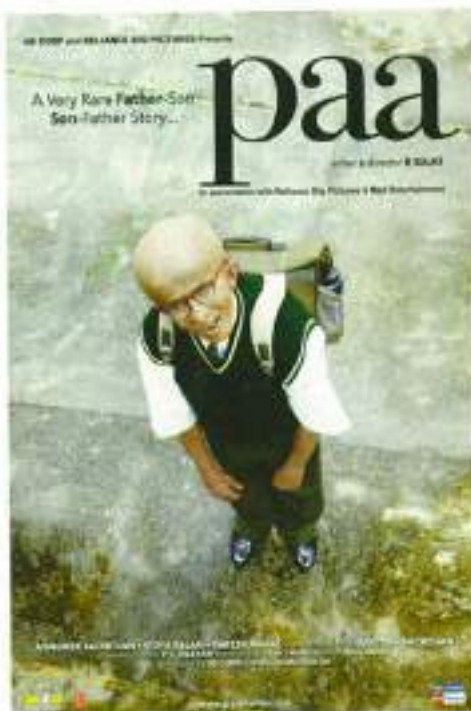


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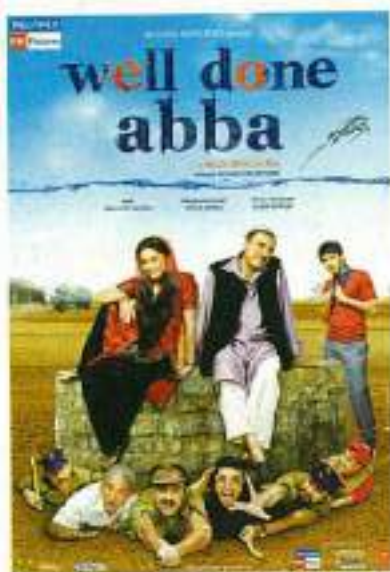
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MAMMUTH (GUSTAVE KERVERN & BENOÎT DELÉPINE)  
NEXT YEAR IN BOMBAY  
L'AN PROCHAIN À BOMBAY (JONAS PARIENTÉ & MATHIAS MANGIN)  
NOSTALGIA FOR THE LIGHT / NOSTALGIE DE LA LUMIÈRE (PATRICKO GUZMAN)  
OF GODS AND MEN / DES HOMMES ET DES DIEUX (XAVIER BEAUVOIS)  
ON TOUR / TOURNÉE (MATHIEU AMALRIC)  
OPEN SKY / A CIEL OUVERT (INÈS COMPAN)  
OUTSIDE THE LAW / HORS-LA-LOI (RACHID BOUCHAREB)  
THE PACK / LA MEUTE (FRANCK RICHARD)  
THE QUEEN OF HEARTS / LA REINE DES POMMES (VALÉRIE DONZELLI)  
ROUTE IRISH (KEN LOACH)  
A SCREAMING MAN / UN HOMME QUI CRIE (MAHAMAT-SALEH HAROUN)  
SWEET EVIL / L'ENFANCE DU MAL (OLIVIER COUSSEMAGQ)  
THINK GLOBAL, ACT RURAL  
SOLUTIONS LOCALES POUR UN DÉSORDRE GLOBAL (COLINE SERREAU)  
THE TREE / L'ARBRE (JULIE BERTUCCELLI)  
TWO IN THE WAVE / DEUX DE LA VAGUE (EMMANUEL LAURENT)  
THE WHITE RIBBON / LE RUBAN BLANC (MICHAEL HANEKE)  
WOMB (BENEDEK FLIEGAUF)