

## PROGRAMME PREVIEW



### Instituzio kideak / Instituciones socias:



### Bebesle ofizialak / Patrocinadores oficiales:



### Kolaboratzaile ofizialak / Colaboradores oficiales



JURIES

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DONOSTIA AWARDS

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OFFICIAL SELECTION

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ZABALTEGI

Pearls  
New Directors  
Specials

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HORIZONTES LATINOS

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MADE IN SPAIN

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BASQUE CINEMA DAY

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VELODROME

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FILMS IN PROGRESS

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FILM SCHOOLS

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CINEMA IN MOTION

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MARIO MONICELLI

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JAPANESE NOIR CINEMA

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TERENCE DAVIES

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FIPRESCI GRAND PRIX

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THE FIAF AWARD

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Acknowledgements

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Consult the complete credits for each movie under  
**Sections and Films** in our web site:

[www.sansebastianfestival.com](http://www.sansebastianfestival.com)

from where you can also download all of the information in PDF format  
plus high resolution images.

## THE LIGHTS ARE UP

Like an antenna packed with signals on the point of broadcast, like a recently connected spotlight ready to provide the best possible lighting, the Festival image for this edition endeavours to represent the task of putting together ideas and proposals, covering as much space as possible, in order to screen them for ten days in San Sebastian based on a common criterion. An open, prejudice-free criterion, yet rigorous in the desire to pinpoint the most interesting paths opening up for cinema the world over. A spectrum covering all potential distances between the biggest US blockbuster, *Tropic Thunder*, and the most radical, daring cinema represented by Jaime Rosales with *Tiro en la cabeza* (*Bullet in the Head*). Imagination, creativity and reflection are common features of films so apparently different from one another, and that's why we want to bring them together under the spotlight of Zinemaldia.

The recognised directors participating in the competitive Official Selection include several of the most representative names of the different countries: Kim Ki-duk, Michael Winterbottom, Hirokazu Kore-eda, Daniel Burman, Christophe Honoré, Samira Makhmalbaf... The fact that five of the fifteen competing films, exactly a third, are directed by women is nothing but chance: we would never select a movie because of its author's sex. However, a proportion of this importance does invite reflection.

Like every year, Zabaltegi-New Directors, the Festival's second major competition, will give a first look at the potential big-name directors of the future, just as the last twenty years of this space have discovered the first works by Laurent Cantet, Walter Salles or Olivier Assayas.

This year, Horizontes Latinos will fully achieve its objective of showcasing the excellent wealth and innovation of the season's Latin American films, as anyone observing the chosen selection will see.

These three Festival pillars are rounded off with the Pearls and Zabaltegi Specials, the Spanish productions brought together in Made in Spain, the season's Basque films, this year including several premieres, and three very different and perfectly complementary retrospectives. The work of Mario Monicelli and Terence Davies, and the Japanese Noir Cinema overview remind us that the fascination of discovery and modernity is to be found in past, present and future alike.

**JONATHAN DEMME**

**Chairman**

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**MICHAEL BALLHAUS**

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**MARTINA GUSMAN URRUTI**

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**MASATO HARADA**

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**NADINE LABAKI**

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**CLARE PEPLOE**

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**LEONOR WATLING**

## JONATHAN DEMME Chairman

Producer and director, born in 1944 in Baldwin, Long Island, New York. Before and since the production of *Rachel Getting Married* (2008), Jonathan Demme has focused primarily on making documentary films. *Right to Return: New Home Movies From the Lower 9<sup>th</sup> Ward*, on post-Katrina New Orleans, is an ongoing project; he is currently editing *Neil Young Trunk Show: Scenes From a Concert*, and is in pre-production on a Bob Marley documentary scheduled for release in February 2010, the 65<sup>th</sup> Anniversary of Marley's birth. *Jimmy Carter Man From Plains* was his most recent release prior to *Rachel Getting Married*.

Demme has directed over 27 feature films including *The Manchurian Candidate* (2004), *The Agronomist* (2002), *Beloved* (1998), *Philadelphia* (1993), *The Silence of the Lambs* (1991) (for which he won an Academy Award and the New York Film Critics Best Director), *Married to the Mob* (1988), *Swimming to Cambodia* (1987), *Something Wild* (1986), and *Melvin and Howard* (1980), for which he was named Best Director by the New York Film Critics. Additional producing credits include *Devil in a Blue Dress*, *Household Saints*, *That Thing you Do!*, *Ulee's Gold*, and *Adaptation*.

Demme's films have been nominated for 20 Academy Awards. *The Silence of the Lambs* received five Academy Awards in 1991 – for Best Picture, Best Director, Best Actor, Best Actress, and Best Screenplay Adaptation. His films have won screenplay Oscars twice, *Melvin and Howard* (Best Original Screenplay, 1980) and *The Silence of the Lambs* (Best Screenplay Adaptation, 1991), and two of the Best Actor awards of the 1990s went to Anthony Hopkins (*The Silence of the Lambs*, 1991) and Tom Hanks (*Philadelphia*, 1993), with Jodie Foster receiving the Best Actress award (*The Silence of the Lambs*, 1991) as well.

*Right to Return: New Home Movies from the Lower Ninth Ward* is Demme's passion project. He felt driven to see and document the recovery effort (or lack of one) in New Orleans. His first visit was in the fall of 2005, and Demme has been returning to track the journey of the community and individuals in the Lower Ninth Ward ever since. "The Tavis Smiley Show" dedicated a week of programming to excerpts of *Right to Return*. Later, a compilation of material became the feature length documentary, *Right to Return: New Home Movies from the Lower Ninth Ward*, which premiered at the Silverdocs Festival in June 2007.

Demme's ongoing trips to document the constantly unfolding stories of people within the community have inspired four additional biopics which are in various stages of development: *The Harrisons of New Orleans*, *The Carolyn Parker Story*, *Pastor Mel*, and *The Blue House*, which documents the heroic efforts of the Common Ground organization's work in the community.

Demme, a strong advocate of human rights, has also produced and directed a number of documentaries about the Haitian plight, including *The Agronomist*, *Haiti: Dreams of Democracy*, *Haiti: Killing the Dream*, *Tonbe Leve*, and *Courage and Pain*. In addition, he directed the documentary *Cousin Bobby*, and produced the Academy Award-nominated biography *Mandela* as well as *Into the Rope!*, about Double Dutch; *The Utmost*, a portrait of producer Kenny Utt; and *One Foot on a Banana Peel, the Other Foot in the Grave*, about living with AIDS. He also produced the Peabody Award-winning documentary *Beah: A Black Woman Speaks*, about the life of Beah Richards.

Demme's creative talents have also lured him into the music domain. He released the acclaimed concert film *Neil Young: Heart of Gold*, in 2006, re-teaming with Neil Young, with whom he worked on *The Complex Sessions*, the 1994 film featuring six songs from the "Sleeps with Angels" album. He directed the Robyn Hitchcock concert film *Storefront Hitchcock* as well as the award-winning Talking Heads concert film *Stop Making Sense*. In addition, Demme has directed music videos for Bruce Springsteen, Les Frères Parent, The Neville Brothers, New Order, KRS-One, and the Feelies, among others. He also produced *Konbit*, an album of Haitian music.



## MICHAEL BALLHAUS

The cinematographer Michael Ballhaus was born in Berlin in 1935. His work for the director Rainer Werner Fassbinder in Germany, and later for Martin Scorsese in the USA, has marked the career of one of the most outstanding cinematographers in modern cinema, who has been nominated for an Oscar on three occasions for *Broadcast News* (James L. Brooks, 1987), *The Fabulous Baker Boys* (Steve Kloves, 1989) and *Gangs of New York* (Martin Scorsese, 2002).

Michael Ballhaus worked for Rainer Werner Fassbinder on fifteen films, including a lot of the German director's essential work, such as *Die Bitteren Tränen der Petra Von Kant* (*The Bitter Tears of Petra Von Kant*, 1972), *Mutter Küsters' Fahrt zum Himmel* (*Mother Küster's Trip to Heaven*, 1975), *Despair* (1978), *Die Ehe der Maria Braun* (*The Marriage of Maria Braun*, 1979) and *Lili Marleen* (1981).

In 1983 he made his debut in American cinema with director John Sayles in *Baby, It's You* (1983) and then worked with Francis Ford Coppola in *Bram Stoker's Dracula* (1992); with Wolfgang Petersen in *Outbreak* (1995) and *Air Force One* (1997); with Mike Nichols in *Postcards From the Edge* (1990), *Primary Colors* (1998) and *Working Girl* (1988); with Robert Redford in *Quiz Show* (1994) and *The Legend of Bagger Vance* (2000); and with Barry Levinson in *Sleepers* (1996).

With his first film for Martin Scorsese, *After Hours* (1985), Michael Ballhaus won a nomination for the Independent Spirit Awards. He has worked with the New York director on seven films, including *The Color of Money* (1986), *The Last Temptation of Christ* (1988), *Goodfellas* (1990) and *The Departed* (2006).

In 1971 Michael Ballhaus directed two documentaries for television: *Fassbinder produziert Film Nr. 8* and *Die Verabredung mit der Wirklichkeit*.

In 2006 Michael Ballhaus received the Berlinale Camera at the Berlin Film Festival for his contribution to cinema.

## MASATO HARADA

Film director, writer and actor, Masato Harada was born in Numazu, Japan, on July 3, 1949. The first movie he saw was *The Search* (1948) by Fred Zinnemann. The episode in which Montgomery Clift hands the war orphan (played by Ivan Jandl) a piece of bread became Harada's primal screen image. He was influenced by the realistic nature of the earlier works in black and white of Lumet, Pontecorvo, Frankenheimer and Kurosawa. His very first encounter with film making scene took place some time in 1954, when Akira Kurosawa was filming *Seven Samurai* in Gotemba, near Harada's hometown. Soon afterwards, he became a fan of chanbara jidaigeki, period films with samurai swordplay, from Toei Company.

In the summer of 1972, he visited San Sebastian Film Festival as a *Kinema Jumbo* correspondent, where Howard Hawks was invited as the president of jury. He met his mentor in San Sebastian. Their "relationship" lasted for five years til Hawks' death in 1977.

Harada moved to Los Angeles in 1973. He married to a journalist, Mizuho Fukuda in 1976. In 1979, he wrote and directed his first feature, *Goodbye Flickmania*, a Hawksian buddy movie. Since then, he has written the screenplays of the films he has directed. On the Halloween in 2002, Harada made an acting debut as Omura in *The Last Samurai*.

The films of Masato Harada as director are: *Goodbye Flickmania* (1979), *Windy* (1984), *Onyanko the Movie* (1986), *The Heartbreak Yakuza* (1987), *Gunhead* (1988), *Painted Desert* (1993), *Kamikaze Taxi* (1994), *Trouble with Nango* (1995), *Rowing Through* (1996), *Bounce KO Gals* (1997), *Jubaku/Spellbound* (1999), *Inugami* (2001), *Totsunyuuseyo! Asama Sanso Jiken (The Choice of Hercules)* (2002), *Jiyuu Reani (Bluestokings)* (2005), *Densen Uta (The Suicide Song)* (2007), *Moryo no Hako (The Shadow Spirit)* (2007), *Kuraimazu Hai (Climber's High)* (2008).

As actor he has worked in *The Last Samurai* (2003) and *Spirit* (2006).

He has been nominated on three occasions by the Japanese Film Academy: as best director for *Jubaku/Spellbound* (1999), and as best director and for best script for *Totsunyuuseyo! Asama Sanso Jiken (The Choice of Hercules)* (2002).

## MARTINA GUSMAN URRUTI

Martina Gusman was born in 1978 in Argentina and is a producer. She graduated in Combined Arts from the University of Buenos Aires and took a degree in acting at the Carlos Gandolfo school. From 1998 to 2000 she worked in advertising film production. In 2001 she started working with Pablo Trapero in his film production company, Sargentina.

In 2002 she founded Matanza Cine together with Pablo Trapero, an independent film production company, where she took part in the following films:

*El Bonaerense* (2002), by Pablo Trapero; *Sarasa* (2002), by Pablo Trapero; *Ciudad de María* (2003), by Enrique Bellande; *La Mecha* (2003), a full-length film by Raúl Perrone; *Familia Rodante* (2004), by Pablo Trapero; *Géminis* (2005) by Albertina Carri; *Mi Mejor Enemigo* (2005); *Dí Buen Día a Papá* (2005), by Fernando Vargas, 2005 (Co-Producer). As an executive producer she worked on *Mbya Tierra en Rojo* (2006), a documentary directed by Philip Cox and Valeria Mapelman; *Nacido y Criado* (2006), by Pablo Trapero; *La Rabia*, by Albertina Carri, (2007); *Intersección* (2007), by Pablo Trapero 2007; *Leonera* (2008), a full-length film by Pablo Trapero.

In parallel with her work in the production field, in 2005 she played a role as an actress in the film *Nacido y Criado* and in 2007 starred in *Leonera* by Pablo Trapero.

## NADINE LABAKI

Born in Lebanon in 1974, film director Nadine Labaki studied communication art at Saint Joseph University in Beirut and graduated in 1997. *11 rue Pasteur*, her school film project was awarded first prize for short films in the Beirut Film Festival in 1997 and first prize for short films at IMA's Biennale du Cinéma Arabe in Paris in 1998.

She went on to directing commercials and many musical clips for well known Middle-Eastern entertainers, and was awarded several prizes in 2002 and 2003.

In 2004, she attended the Résidence du Festival de Cannes to write *Caramel*, her first feature length film, which premiered in Cannes 2007 in the Directors' Fortnight and won the TCM-Audience Award and the Youth Award at San Sebastian Festival.

## CLARE PEPLOE

The director Clare Peploe was born in Tanzania in 1942, but grew up in England and Italy. She studied at the Sorbonne and Perugia University. She became interested in cinema and art in general from a very early age, and her first jobs had to do with photography. She found her way into the film industry as an assistant to Antonioni on *Zabriskie Point* (1969) and then collaborated on *Novecento* (1975) with her husband, the director Bernardo Bertolucci, with whom she also worked on the script for *La Luna* (1979).

Clare Peploe made her debut as a director with the short film, *Couples and Robbers* (1982), that was nominated for the Oscars and the British Bafta awards. Her first full-length film was *High Season* (1987), whose script she wrote together with her brother Mark Peploe. The film, starring Jacqueline Bisset, James Fox, Irene Papas and Kenneth Branagh, won the Silver Shell at the San Sebastian Festival.

The search for personal identity and a place to belong to, as well as her multicultural vision, characterise a body of work that always shows the director's passion for telling stories. *Rough Magic* (1995) was the following film that she wrote and directed, and won Bridget Fonda the Best Actress award at the Sitges Festival.

In 1998 she once again worked with Bernardo Bertolucci as associate producer and co-scriptwriter on *Besieged* (1998), which was screened in the Official Section at the San Sebastian Festival, out of competition. Her following film, *The Triumph of Love* (2001), based on the play by Marivaux, competed at the Venice Film Festival.

## LEONOR WATLING

The actress Leonor Watling was born in Madrid in 1975. She made her film debut in Pablo Llorca's *Jardines Colgantes* (1992). While she continued her training, she worked in television and cinema playing supporting and leading roles in *Grandes ocasiones* by Felipe Vega (1996), *Todas hieren* (1997) and *La espalda de Dios* (1999) by Pablo Llorca, *La primera noche de mi vida*, by Miguel Albaladejo (1997), *No respire, el amor está en el aire*, by Juan Potau (1998) and *Los aficionados*, by Víctor García León (1999). Her role in Antonio Mercero's film, *La hora de los valientes* (1998), earned her a nomination for the Goya award for Best Actress. For her portrayal of Martina in *Son de mar* by Bigas Luna (2001) she won many acting awards including Young Mediterranean Cinema Best Actress (2000) and the Critical Eye Award (2001). She then played her first comedy role in *A mi madre le gustan las mujeres* (2002) by Daniela Fejerman and Inés París, and for this role she was once again nominated for a Goya and was presented with the Fotogramas de Plata and the India Catalina at the Cartagena Film Festival in Colombia, among other awards.

In 2002 she starred in the Pedro Almodóvar's film *Hable con ella*, playing the role of Alicia. She then worked with Gerardo Vera in *Deseo*. In 2003 Leonor chose various supporting roles, in the acclaimed *My Life Without Me* by Isabel Coixet; *Mala leche*, by Patrick Alessandrin, shot in French, and *En la ciudad*, by Cesc Gay.



Her most recent films to date have been: *Crónicas* by Sebastian Cordero, alongside John Leguizamo and *Inconscientes* by Joaquín Oristrell in 2004; *La habitación del niño* by Alex de la Iglesia and *The secret life of words* by Isabel Coixet in 2004; *Salvador* by Manuel Hueriga, *Tirant Lo Blanc* by Vicente Aranda and *Malas temporadas* by Manuel Martín Cuenca in 2005; *Teresa* by Ray Loriga and *París Je T'Aime* by Isabel Coixet in 2006; and *The Oxford Crimes* by Alex de la Iglesia and *Lecture 21* by Alessandro Baricco in 2007.

She combines her acting work with music: she sings and writes the lyrics for the group, Marlango, who she has brought out three albums with: *Marlango* (2004) which won a golden disc, *Automatic Imperfection* (2005) and *The Electrical Morning* (2007).

**JOAN CHEN**

**Chairman**

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**KOLDO ALMANDOZ**

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**CALMIN BOREL**

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**SANDRA DEN HAMER**

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**KEJA HO KRAMER**

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**HISASHI OKAJIMA**

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**ANTONIO SANTAMARINA**

## JOAN CHEN Chairman

An actress, director, producer and scriptwriter, Joan Chen was born in 1961 in Shanghai, China, into a family of doctors. She studied at the Film Academy and the Institute of Foreign Languages in Shanghai. The veteran Chinese director Jin Xie discovered her among a group of schoolchildren and provided her with her first role in *Qingchun* (1977). With her third performance in cinema, in *Xiao hua* (*The Little Flower*, 1980), she won an award for best actress in her country.

She went to the United States to further her studies and took part in TV series such as *Miami Vice* or *Knight Rider*. However her big break came through producer Dino de Laurentiis, first with a role in the film *Tai-Pan* (Daryl Duke, 1986) and definitively with *The Last Emperor*, Bernardo Bertolucci (1987). Her role as the empress Wang Jung was acclaimed by the critics and established her international reputation, which was later reinforced by her enigmatic role in the series *Twin Peaks* (David Lynch, 1991).

She appeared in various action films in the 1990s, often as a villain, in films such as *On Deadly Ground*, Steven Seagal (1994) and *Judge Dredd*, Danny Cannon (1995). She has worked with directors like Oliver Stone in *Heaven and Earth* (1993), and in the last few years has returned to Asian cinema, with such well known directors as Zhang Yang in *Xiang ri kui* (*Sunflower*, 2005) which competed in the Official Section at the San Sebastián Film festival, Ang Lee in *Se, jie* (*Lust, caution*, 2007) and Jia Zhang Ke in *Er shi si cheng ji* (*24 City*, 2008). With the Australian film *The Home Song Stories* (Tony Ayres, 2007), she won acting awards all over the world.

Joan Chen has also directed two films: *Tian Yu* (*Xiu, xiu*, 1998), that competed at the Berlin Festival, and *Autumn in New York* (2000), starring Richard Gere and Winona Ryder.

## KOLDO ALMANDOZ

Koldo Almandoz was born in San Sebastián in 1973. The first film that he remembers seeing in the cinema was *The Jungle Book*. The day after this, he walked around the dining hall at his school with a banana skin on his head: a funny way to behave for a shy quiet child. He studied journalism and opted for the audiovisual sector. He worked, among others, on the radio station, Euskadi Irratia, and the newspapers, *Egunkaria*, *Napartheid*, *El País* and *Berrria*. He then moved to New York to complete his film studies; at least that is what he said in the circles he moved in. It was there that he would make his first short film, *Razielen itzulera* (1998), which was to have its premiere in the same year in the Zabaltegi section at the San Sebastián Festival.

Since then he has continued to produce shorts and has no intention of making a full-length film. His films include *A dar ba kar* (2000), *Belarra* (2002), *Amuak* (2004), *Midori* (2006) and *Columba Palumbus* (2007). He approaches his stories from a particular personal angle. They are evocative, tangential & challenging, as far as both their images and message is concerned.

He has won a great many awards and has taken part in a lot of festivals, including: the Semaine de la Critique at Cannes, the Gijón and Sitges festivals (at whose opening sessions two of his films could be seen), Rotterdam, Cinemed, Ispahan, Teheran, Tangiers, G-niale Berlin, AFFF Amsterdam, Pusan Film Festival, Barranquilla, Kerala, Sydney, Rome, San Francisco, Reunión and Mexico. His films have also been screened at hundreds of festivals all over the world.

He produces his films, independently and autonomously with friends and colleagues. As well as short films, he records documentaries and works as an advertising producer. He runs the magazine, *The balde*, observes the tides very carefully, takes his dog Uxeta out for a walk every night and plays in a garage band.

## CALMIN BOREL

Calmin Borel was born in 1973. He is the Clermont-Ferrand Short Film Festival Delegate. Graduated in audio visual production management, Clermont-Ferrand University, while being the president of the Clermont-Ferrand University Film Society. Worked at Videofformes, an International Festival of Multimedia and Video Art as an organizer from 1999 to 2001. Joined the permanent staff of the Clermont-Ferrand International Short Film Festival in 2001. He's on the international selection committee and coordinates The Lab, the Festival's competition dedicated to innovation.

## SANDRA DEN HAMER

Sandra den Hamer studied Film and Theatre Sciences at the University of Utrecht before joining Channel Four in England as a trainee in 1984. She began her association with the International Film Festival Rotterdam (IFFR) in 1986, working as CineMart coordinator and festival producer, before becoming its deputy director in 1991. In July 2000 she was appointed as director of the festival, first together with Simon Field and since March 2004 as sole director. During her association with the International Film Festival Rotterdam she was also responsible for overseeing the festival's Hubert Bals Fund (the festival's fund for financial support for filmmakers in developing countries) and the festival's CineMart. She has actively participated in various international panels, seminars and coproduction workshops over the last 20 years, including Carthage (Tunis), Havana (Cuba), Pusan (Korea), Tokyo (Japan) and IFFM (New York, U.S.A.), and has been a jury member of a.o. Fespaco (Ouagadougou, Burkina Faso), Un Certain Regard (Festival de Cannes) and the Dutch Film Festival in Utrecht. Sandra has served on the Dutch Film Fund's advisory committee for feature films and as a board member of FINE (Film Investors Netherlands) and AVEA (Audiovisual Entrepreneurs of Africa). Since September 1st she is appointed as director of the Filmmuseum in Amsterdam.

## KEJA HO KRAMER

Keja Ho Kramer, born in 1974, California, lives and works in Paris. Studied photography at The School of Visual Arts in New York and video and film at Le Fresnoy Studio National des Arts Contemporains in Roubaix, France. She has apprenticed and collaborated with such artists and filmmakers as Stephen Dwoskin, Kasper Toeplitz, Sarkis, Boris Lehman, Myriam Gourfink or Robert Kramer... She has been working in video since 1998 and shows in international film festivals as well as galleries and museums. Among her latest videos : *I'll be your eyes you'll be mine* (2006, made with Stephen Dwoskin), *Mechanical Nights* (2007), *Molecular Black* (2007, collaboration with Myriam Gourfink) and *The Beast Notes* (2008).

## HISASHI OKAJIMA

Chief Curator, National Film Center, National Museum of Modern Art, Tokyo

Born in 1956 in Aichi, Japan, Hisashi Okajima became a curatorial staff member of the National Film Center (NFC), film division of the National Museum of Modern Art, Tokyo in 1979, and has been Chief Curator/Head of the NFC since 2005.

His career as a film critic started in 1979, and throughout the 1980s his articles on film constantly appeared in various journals including *Kinema Jumbo*, *Image Forum* and *BT*. He has widely published not only on Japanese cinema and international cinema, but also on film archives and film archive movements.

He participates in the various activities of the International Federation of Film Archives (FIAP) and serves as a member of the Executive Committee (2003, three terms) and as the vicepresident (2004). He is also a member of the board of directors of the Japan Society of Image Arts and Sciences (2000, 2006, 2008) and is presently an advisory committee member of film archives in Fukuoka and Hiroshima, of Tokyo Filmex, and of the Kawakita Memorial Film Institute.

In addition to his writing and academic activities on film, in the late 1980s, he started to give quite a few number of lectures at universities in Tokyo such as Kyoritsu Women's University, University of Tokyo, Waseda University, Rikkyo University, Ritsumeikan University and Nihon University, and attended at lecture events as panelist/speaker held not only in Tokyo but also in cities such as Beijing, Cartagena, Fukuoka, Hong Kong, Inuyama, Kanazawa, Kyoto, Los Angeles, Ljubljana, Sapporo, Sendai, Seoul, Stockholm, and Yamagata on film history and film archiving.

## ANTONIO SANTAMARINA

Born in Madrid in 1953, he is manager of the Spanish Film Library Doré Cinema and a film critic and historian. He reviewed books on cinema in the *Culturas* supplement in *Diario 16* from 1992 until the newspaper closed down and worked on publications such as *Viridiana*, *Cuadernos de la Academia*, *Cinemanía* and *Dirigido por*, and is a member of the editorial board of the magazines, *Nosferatu* and *Cahiers du Cinéma, España*. As well as forming part of the Advisory Committee for the forthcoming SGAE Dictionary of Cinema, he is collaborating on the preparation of the Dictionary of Spanish Cinema by the Film Academy.

He has helped to write several books and collective works: *La mirada oblicua: El cine de Robert Aldrich* (1996), *Richard Fleischer. Entre el cielo y el infierno* (1997); *La mitad del cielo. Directoras españolas de los años noventa* (1998); *El cine fantástico y de terror de la Universal* (1999), *Emociones de contrabando. El cine de Aki Kaurismäki* (1999) *La imprenta dinámica. La literatura española en el cine español* (2002), *Enrique Urbizu. La imagen esencial* (with Jesús Angulo and Carlos F. Heredero, 2003), *El camino del cine europeo I & II* (2004 y 2006), *Breve historia del cortometraje vasco* (with Jesús Angulo and José Luis Rebordinos, 2006), *Arrebato... 25 años después* (2006), *Shinya Tsukamoto, poeta y guerrillero del cinematógrafo* (2007), *Calle Mayor... 50 años después* (2007). He has written the following books: *Eric Rohmer* (1991), *El cine negro. Maduración y crisis de la escritura clásica* (1996) and *Semillas de futuro. Cine español 1990-2001* (2002), all three in collaboration with Carlos F. Heredero, and *Paris, Texas, de Wim Wenders*, with José Antonio Hurtado (at the printing stage). He has supervised the editing of the *Diarios de Yasujiro Ozu* (with Núria Pujol), has coordinated the book *Filmoteca Española. Cincuenta años de historia (1953-2003)* and has written *El cine negro en cien películas* (1998) and *Laura, de Otto Preminger* (2001) on his own.



He has given courses at several institutions and universities (Chair of Cinema and Aesthetics at the University of Valladolid, universities of Murcia, Girona, Jaime I in Castellón, Salamanca, Carlos III, Andalusia, Valencian Autonomous Government Film Library, Donostia Kultura, Festivals of Navarre) and with Carlos F. Heredero he has co-run the course, *La imprenta dinámica: literatura y cine español en el cambio de siglo* at the Menéndez y Pelayo University in Santander (2005). He has been a member of the jury at the Alcalá de Henares Festival, the International Week of Fantasy and Horror Films in San Sebastian, Nantes and Sitges (New Visions).

**MIRTHA IBARRA**

**Chairman**

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**JORGE GOLDENBERG**

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**LUIS MIÑARRO**

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## MIRTHA IBARRA Chairman

Basilía Mirtha Ibarra Collado was born in Havana in 1946. A Cuban actress who was educated during the early period of the Cuban Revolution, she graduated at the National School of Arts in Havana and took an arts degree at Havana University.

She has belonged to the most important emblematic theatre groups on the island, such as Teatro Estudio, Teatro Bertolt Brecht, Teatro de Arte Caribeño and El Público. In the year 2000 she had enormous success with the play, *Obsesión Habanera*, which she wrote, co-directed and acted in herself.

She has acted for cinema and television in leading roles for many of which she has received major international awards. She established her reputation with *Hasta cierto punto*, directed in 1983 by Tomás Gutiérrez Alea which won her the Choral prize at the Havana International Film Festival. *Adorables mentiras* (1992), by Gerardo Chijona, won her an award at the Damascus Film Festival. International success came with *Fresa y chocolate* (1994) and *Guantanamera* (1995), both directed by Gutiérrez Alea and Juan Carlos Tabío. In 1993 she took part as a guest together with the filmmaker Tomás Gutiérrez Alea in the Oscar ceremony with the nominated film, *Fresa y chocolate*.

Since the death of her husband, Tomás Gutiérrez Alea, in April 1996, Mirtha Ibarra has combined working between Cuba and Spain, and took part in *Mararía* by Antonio Betancourt, *Cuarteto de La Habana* (1999) by Fernando Colomo, *Sobreviviré* (1999) by Albacete y Menkes, *Sagitario* (2001) by Vicente Molina Foix, the short film *Ruleta* (1999) by Roberto Santiago, and the TV film *Quia* (2001), directed by Silvia Munt. In 2002, she starred in the Spanish Television series *La verdad de Laura*. She has also taken part in the films *Aunque estés lejos* (2003) and *El cuerno de la abundancia* (2008), both directed by Juan Carlos Tabío.

She has been a jury member at several prestigious festivals such as those in San Sebastian, Los Angeles, Valladolid, Huelva, Gramado in Brazil, Providence in the USA and Havana, among others.

In 2007 she published the book *Tomás Gutiérrez Alea. Volver sobre mis pasos*. She has given lectures and workshops at various Universities and specialised institutions in Latin America and Europe. She has also co-scripted and directed the documentary, *Titón, de La Habana a Guantanamera*, which will be screened in the Horizontes Latinos Section in a special dual session out of competition as a tribute to the filmmaker, Tomás Gutiérrez Alea, who died in 1996.

## JORGE GOLDENBERG

Born in San Martín, in the province of Buenos Aires, Argentina in 1941, he studied at the National University Film Institute of the Litoral (in Santa Fe), where he graduated, specialising in film direction.

He has directed the documentaries, *Reportaje a un vagón* (1963), *Oficio* (1966), and has co-directed the documentary *Hachero nomás* (1966) with Patricio Coll, Hugo Bonomo and Luis Zanger, and the documentary feature *Regreso a Fortín Olmos* (2008) with Patricio Coll. He has written and/or co-written the scripts of numerous films, including: *Plata dulce* (Fernando Ayala, 1982), *La película del rey* (Carlos Sorin, 1985), *Miss Mary* (María Luisa Bemberg, 1986), *La frontera* (Ricardo Larraín, Chile, 1990), *De eso no se habla* (María Luisa Bemberg, 1993), *El sueño de los héroes* (Sergio Renán, 1997), *El impostor* (Alejandro Maci, 1997), *Tinta roja* (a full-length documentary directed by Carmen Guarini, 1997), *La fuga* (Eduardo Mignogna, 2001), *La tarara del chapao* (Enrique Navarro, Spain, 2003), *Perder es cuestión de método* (Sergio Cabrera, Colombia/Spain, 2004), *Las alas de la vida* (full-length documentary, directed by Antoni P. Canet, Spain, 2006).

He has also written plays, including: *Relevo 1923*, *Argentine Quebracho Company*, *Fifty-fifty*, *Poniendo la casa en orden*, *Knepp*, *Cartas a Moreno*, *Krinsky*, *La lista completa* and *Fotos de Infancias*, pieces that have been staged and published in Argentina and in several countries in Latin America (Mexico, Colombia, Chile, Uruguay and Venezuela), and Europe (France, Italy, Belgium, Denmark, Germany, Switzerland and Russia).

In parallel with his work as a writer, he has given and regularly gives courses and workshops on film scriptwriting in Argentina, Cuba, Colombia, Uruguay, Spain and France. He has taken part as a consultant in workshops at the Sundance Institute and at SOURCES, a programme for the development of scripts, that forms part of the EU Media programme.

## LUIS MIÑARRO

Born in Barcelona in 1949, he followed a professional career in the advertising sector to be then able to work in film production through his own company, Eddie Saeta S.A. from 1995 onwards. He was film critic for *Destino* and *Dirigido por* and cofounder of the Arts & Mirador film clubs.

Luis Miñarro has helped to consolidate the prestige of new filmmakers and he has made a firm commitment to promoting art-house cinema. The 14 feature films that he has produced have represented Spain at the most prestigious international festivals: Cannes, Venice, Berlin, San Sebastian, Locarno, Toronto, Karlovy Vary, New York, Buenos Aires, and Shanghai. His productions to date have been: *Cosas que nunca te dije* (Isabel Coixet, 1996), *Fuente Álamo. La caricia del tiempo* (Pablo García, 2001), *Les mans buides (Las manos vacías)* (Marc Recha, 2003), *Ar meno un quejío* (Fernando de France, 2005), *Honor de Cavalleria* (Albert Serra, 2006), *La silla* (Julio D. Wallovits, 2006), *Bolboreta, Mariposa, Papallona* (Pablo García, 2007), *La cáscara* (Carlos Ameglio, 2007), *En la ciudad de Sylvia* (José Luis Guerin, 2007), *Escuchando a Gabriel* (José Enrique March, 2007), *El cant dels ocells* (Albert Serra, 2008), *Liverpool* (Lisandro Alonso, 2008), *El somni (The Dream)* (Christophe Farnarier, 2008), *El brau blau (The Blue Bull)* (Daniel Villamediana, 2008).

A tireless traveller, he has co-produced work with Argentina and Uruguay and he has been a juror at the l'Alternativa Festival in Barcelona and the 9th Las Palmas de Gran Canaria Festival. He has also taken part as a speaker at the Pompeu Fabra, Ramon Llull, Blanquerna, and Autonomous Universities in Barcelona, The Film Library of the Valencian Autonomous Government and the Observatori de l'Audiovisual, among others.

He is currently a member of the European Film Academy, the Spanish Academy of Film Arts and Sciences and the Catalan Association of Film Producers, among other associations.

**Jury consisting of students from the participating film schools  
and chaired by:**

**AMOS GITAI**

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## AMOS GITAI

Born in Haifa, Israel in 1950, film director Amos Gitai was studying architecture, following in his father's footsteps, when the Yom Kippur War interrupted his studies. It was the use of his Super-8 camera, whilst flying helicopter missions that led to his career as a filmmaker.

Based in Israel, the United States and France, Gitai has produced an extraordinary, wide-ranging, and deeply personal body of work. In around 40 films - documentary and fiction, Gitai has explored the layers of history in the Middle East and beyond, including his own personal history, through such themes as homeland and exile, religion, social control and utopia. His trademark style includes long takes with scarce but significant camera movements and a devilishly clever sense of humour.

In the late 70s and early 80s, Gitai directed numerous documentaries, including *Yoman Sadeh (House and Field Diary, 1982)*. During the same era, Gitai received his PhD in architecture from the University of California - Berkeley. Following the controversial reception to *Field Diary*, Gitai moved to Paris in 1983, where he was based for the next ten years and during this period continued to travel widely directing documentaries, including the Venice Critic's Prize-winning *Berlin Jerusalem* (1989) and the trilogy on the Jewish legend of Golem (1991-1993).

In the mid-90s Gitai moved to Haifa. Over 10 years, Gitai made some 15 films, both documentary and fiction. The 1995 feature *Devarim* marked the return to his country and his reunion with the light and landscape of Tel Aviv. The first film in Gitai's trilogy of Israeli cities, *Devarim* was followed by *Yom Yom* (shot in Haifa) and *Kadosh* (shot in Mea Shearim, the Jerusalem district of Orthodox Jews).

This return to his country is also a travel back in his own history: Gitai directs *Kippur* (2000), a feature film based on his war memories. *Eden* (2001) and *Kedma* (2002) follow, and both take us back to the creation of the Israeli State, to display its origins, its historical and ideological grounds. *Alila* (2003), *Promised Land* (2004) and *Free Zone* (2005) also depict the current state of the country and the whole area. *News from Home / News from House* (2006), *Désengagement* (2007) and *Plus tard* are his latest films.

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**MERYL STREEP**

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**ANTONIO BANDERAS**

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## MERYL STREEP

Considered by many to be the best contemporary actress, Meryl Streep has so many qualities that it's almost impossible to mention her name without taking recourse to superlatives. While her talent has little to thank statistics, she can nevertheless be defined in numbers: she is the actress to have received most Oscar nominations in history, 14, and the highest number of Golden Globe candidatures: 21. She landed two Academy Awards for *Kramer vs. Kramer* (Robert Benton, 1979) and *Sophie's Choice* (Alan J. Pakula, 1982), and the six Golden Globes garnered for her parts in those films and in *The French Lieutenant's Woman* (Karel Reisz, 1981), *Adaptation* (Spike Jonze, 2002), the TV mini-series *Angels in America* (Mike Nichols, 2003) and *The Devil Wears Prada* (David Frankel, 2006), describe but a tiny part of an enormously versatile, intense career.

Meryl Streep was born in New Jersey, USA, in 1949. She began studying to become a theatre actress at Vassar College, later continuing at Yale Repertory Theatre. During those years she played parts by the great classic authors, Shakespeare and Dostoevsky, Tennessee Williams and Arthur Miller. She was performing on Broadway when she landed the chance of her first and subsequently renowned outstanding performance in *Julia* (Fred Zinnemann, 1977). Her second part, as Linda in *The Deer Hunter* (Michael Cimino, 1978), took her directly to the Oscars, with her first nomination, followed by another the year after for *Manhattan* (Woody Allen, 1979). Meanwhile, she was also making her mark on television, with the series *Holocaust* (Marvin J. Chomsky, 1978). The thoroughness of her work, and her talent for dramas starring courageous, strong-willed women, landed her parts as well known as those of *The French Lieutenant's Woman*, *Sophie's Choice*, *Silkwood* (Mike Nichols, 1983), *Falling in Love* (1984), *Plenty* (Fred Schepisi, 1985) and Karen Blixen in *Out of Africa* (Sidney Pollack, 1985).

But Meryl Streep had yet to demonstrate a completely different kind of talent: comedy. *She-Devil* (Susan Seidelman, 1989), *Postcards from the Edge* (Mike Nichols, 1990) and *Death Becomes Her* (Robert Zemeckis, 1992) started revealing another of her valuable characteristics: the ability to convey vitality. If in drama she is capable of transmitting each and every one of the emotions experienced by the human being, in comedy Meryl Streep gives such an impression of enjoying herself that the spectator is inevitably lured into sharing the fun.

Naturalness and balance, combined with the exhaustive preparation of each role and exactly learning the accents of women from different parts of the world, have been the identifying marks of a trajectory remaining on a constant high and bolstered by literary adaptations like *The House of the Spirits* (Bille August, 1993), thrillers like *The River Wild* (Curtis Hanson, 1994), meetings with great directors like Clint Eastwood in *The Bridges of Madison County* (1995), *Before and After* (Barbet Schroeder, 1996), Jonathan Demme in *The Manchurian Candidate* (2004), re-encounters with Robert de Niro in *Marvin's Room* (1996) and with Robert Redford in *Lions for Lambs* (2007), not to mention her participation in new generation line-ups with *Adaptation* (Spike Jonze, 2002) or *The Hours* (Stephen Daldry, 2002).

She has also started singing again, while renewing her talent for comedy, in *A Prairie Home Companion* (Robert Altman, 2006), and *Mamma Mia!* (Phillyda Lloyd, 2008), which, together with her part in *The Devil Wears Prada* (David Frankel, 2006), prove the continuing excellent shape, in all respects, of a Meryl Streep who has also lent her voice to several characters in stories for children and narrated documentaries. The artist is moreover involved in humanitarian and artistic causes, working in favour of countless associations and initiatives. She has been married to the sculptor Don Gummer since 1978 and is the mother of four children.

## ANTONIO BANDERAS

The shy, quiet boy playing a young Islamic terrorist with an extraordinary sense of smell in *Laberinto de pasiones* (Pedro Almodóvar, 1982) is now a major international star responsible for opening the doors to an entire up-and-coming generation of Spanish actors who have gone on to triumph the world over.

Antonio Banderas was born in 1960 in Malaga. His vocation soon led him to study at the Escuela de Arte Dramático and join independent theatre companies. He moved to Madrid in the early 80s, urged by Pedro Almodóvar, who gave him a small part in his second film, *Laberinto de pasiones*. A tireless worker, Banderas alternated films by Almodóvar, *Matador* (1986), *La ley del deseo* (1987), *Mujeres al borde de un ataque de nervios* (*Women on the Verge of a Nervous Breakdown*, 1988) and *iÁtame!* (*Tie Me Up! Tie Me Down!* 1988), with others offering him the opportunity to demonstrate his full range of talents: from the comedy of *La corte de Faraón* (*The Court of the Pharaoh*, José Luis García Sánchez (1985) to the dramatism of *Réquiem por un campesino español* (Francisco Betriú, 1985) or *27 horas* (Montxo Armendariz, 1986). Buoyed by these excellent supporting roles, he progressed to play the leading parts in *La blanca paloma* (*The White Dove*, Juan Miñón, 1989), Best Actor Award at Valladolid, *Si te dicen que caí* (*If They Tell You I Fell*, Vicente Aranda, 1989), *Bajarse al moro* (*Going Down in Morocco*, Fernando Colomo, 1989) and *Contra el viento* (*Against the Wind*, Paco Perrián, 1990). He later continued his career in Spanish cinema until, having captured international attention in Almodóvar's movies; he was hired to play one of the Castillo brothers in *The Mambo Kings* (Arne Glimcher, 1992). This was followed by a part under the orders of Carlos Saura in *iDispara!* (*Shoot!* 1993).

Banderas soon displayed a desire to prove his worth in Hollywood with widely differing parts such as those in *The House of the Spirits* (Bille August, 1993), his famous character in *Philadelphia* (Jonathan Demme, 1993) alongside Tom Hanks, or his work in *Interview with the Vampire: the Vampire Chronicles* (Neil Jordan, 1994), with Tom Cruise and Brad Pitt. Director Robert Rodriguez paved his way into action cinema with *Desperado* (1995), followed by *Assassins* (Richard Donner, 1995), by which time he had forged a place in American cinema. He once again worked with a Spanish director in *Two Much* (Fernando Trueba, 1995), during the shooting of which he met the actress Melanie Griffith, to whom he has been married since 1996.

By now living in Hollywood, he worked one after the other on two of the most brilliant and popular parts in his career: Ché in the musical *Evita* (Alan Parker, 1996), demonstrating his singing skills, and *The Mask of Zorro* (Martin Campbell, 1998), reinventing with enormous wit and vitality one of the great figures of adventure movies, continued in its sequel *The Legend of Zorro* (2005). Epic adventure in *The 13th Warrior* (John McTiernan, 1999), thriller with *Never Talk To Strangers* (Peter Hall, 1995) and *Femme fatale* (Brian de Palma, 2002), comedy in *The White River Kid* (Arne Glimcher, 1999), family movies in the saga launched with *Spy Kids* (Robert Rodriguez, 2001), romantic drama in *The Other Man* (Richard Eyre, 2008)... no genre resists an actor who has shunned type-casting and broken down all prejudices. Using nothing but his voice, he was also able to convey a sense of strong entity to another of his most famous characters, the Puss in Boots of *Shrek 2* (2004) and *Shrek the Third* (2005).

Banderas has also enjoyed triumph on the stages of Broadway, with his part in *Nine* (2003), for which he bagged a Tony nomination as best actor in addition to the New York Critics Award and the Drama Desk Award. He was moreover the first Spanish actor to receive a Golden Globe nomination, a distinction he has obtained three times, for *Evita* (1996), *The Mask of Zorro* and the TV film *And Starring Pancho Villa as Himself* (Bruce Beresford, 2003). He is also the first Spanish actor to have received Tony and Emmy Award nominations, for *And Starring Pancho Villa as Himself*. Banderas holds the Spanish Film Academy's Gold Medal and two European Academy Awards for *The Mask of Zorro* and *Crazy in Alabama*.

But, in addition to being an actor, singer and producer, Antonio Banderas has also directed two films in which he places his stakes on personal, groundbreaking cinema: *Crazy in Alabama* (1999) and *El camino de los ingleses* (2006), partly shot in his native Malaga and winner of the Europa Cinemas Label at Berlin Festival. Antonio Banderas has presented at San Sebastian Festival many of the films in which he has participated, including, among others *La corte de Faraón* (Silver Shell in 1985), *27 horas* (Silver Shell in 1986), *Si te dicen que caí*, *Contra el viento*, *The Mask of Zorro* and *Crazy in Alabama*.

**THE OTHER MAN** , Richard Eyre (UK)

*Opening Night Film (Out of Competition)*

**THE BROTHERS BLOOM** , Rian Johnson (USA)

*Closing Night Film (Out of Competition)*

**ARUITEMO, ARUITEMO / STILL WALKING** , Hirokazu Kore-Eda (Japan)

**ASBE DU-PA / TWO-LEGGED HORSE** , Samira Makhmalbaf (Iran - France)

**LA BELLE PERSONNE** (The Beautiful Person), Christophe Honoré (France)

**BI MONG / DREAM** , Kim Ki-duk (South Korea)

**CAMINO** , Javier Fesser (Spain)

**DEN DU FRYGTER / FEAR ME NOT** , Kristian Levring (Denmark)

**EID MILAD LAILA / LAILA'S BIRTHDAY** , Rashid Masharawi (Tunisia - Palestine - Holland)

**FROZEN RIVER** , Courtney Hunt (USA)

*Competitor for the Altadis-New Directors Award*

**GENOVA** , Michael Winterbottom (UK)

**LOUISE-MICHEL** , Benoît Delépine, Gustave Kervern (France)

**MAMAN EST CHEZ LE COIFFEUR** (Mommy Is at the Hairdresser's), Léa Pool (Canada)

**EL NIDO VACÍO** (The Empty Nest), Daniel Burman (Argentina - Spain - France)

**PANDORANIN KUTUSU / PANDORA'S BOX** , Yesim Ustaoglu (Turkey - France - Germany - Belgium)

**EL PATIO DE MI CÁRCEL** (My Prison Yard), Belén Macías (Spain)

*Competitor for the Altadis-New Directors Award*

**TIRO EN LA CABEZA** (Bullet in the Head), Jaime Rosales (Spain)

**THE BOY IN THE STRIPED PYJAMAS** , Mark Herman (Great Britain - USA)

*Out of Competition*

**TROPIC THUNDER** , Ben Stiller (USA)

*Out of Competition*



## THE OTHER MAN

**Director:** Richard Eyre • **Screenplay:** Richard Eyre, Charles Wood • **Photography:** Haris Zambarloukos • **Cast:** Liam Neeson, Antonio Banderas, Laura Linney, Romola Garai

**Running time:** 90 m. • UK

*Opening Night Film (Out of Competition)*

Peter and Lisa are settled in the comfort of their long-term marriage. Lisa is a successful shoe designer and Peter runs his own company. It is the night of the launch of Lisa's latest collection, and at dinner she seems evasive - and then odd. "Do you never wish you'd been given the chance to sleep with someone else?", she asks him. Then she is gone. Peter struggles to find answers, following a trail to Italy. There he meets Ralph, a slick charmer who is plainly Lisa's lover. But Ralph has secrets of his own. By the director of *Iris* (2001), *Stage Beauty* (2004) and *Notes On a Scandal*.

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## THE BROTHERS BLOOM

**Director:** Rian Johnson • **Screenplay:** Rian Johnson • **Photography:** Steve Yedlin • **Cast:** Adrien Brody, Rachel Weisz, Mark Ruffalo, Stephen Bloom, Rinko Kikuchi

**Running time:** 109 m. • USA

*Closing Night Film (Out of Competition)*

Welcome to the world of the brothers Bloom, where deception is an art and nothing is as it seems. The brothers have perfected the art of swindling fortunes through years of fraternal teamwork. Now they've decided to take on one last spectacular job: luring a beautiful and eccentric heiress into an elaborate plot that takes them around the world. By the director of *Brick* (2005).

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## ARUITEMO, ARUITEMO / STILL WALKING

**Director:** Hirokazu Kore-Eda • **Screenplay:** Hirokazu Kore-Eda • **Photography:** Yutaka Yamazaki • **Cast:** Hiroshi Abe, Yui Natsukawa, You, Kazuya Takahashi, Kirin Kiki

**Running time:** 114 m. • Japan

Japanese film director Hirokazu Kore-eda will compete in San Sebastián for the third time, following *Wandarufuru raifu* (*After Life*, 1998) and *Hana yori mo naho* (*Hana*, 2006). A family drama about grown children visiting their elderly parents, which unfolds over one summer day. The aging parents have lived in the family home for decades. Their son and daughter return for a rare family reunion, bringing their own families with them. They have gathered to commemorate the tragic death of the eldest son, who drowned in an accident fifteen years ago. Although the roomy house is as comforting and unchanging as the mother's homemade feast, everyone in the family has subtly changed. This is a typical family, bonded by love as well as resentments and secrets. With a subtle balance of gentle humor and wistful sorrow, Kore-eda portrays just how precious and exactly how annoying family can be.

## ASBE DU-PA / TWO-LEGGED HORSE

**Director:** Samira Makhmalbaf • **Screenplay:** Mohsen Makhmalbaf • **Photography:** Farzad Jodat • **Cast:** Ziya Mirza Mohamad, Haron Ahad, Gol Gotai Karimi, Khojeh Nader  
**Running time:** 101 m. • Iran - France

Fourth feature film by the director of *Sib (The Apple, 1998)*, *Takhté siah (The Blackboard, 2000)* and *Panj é asr (At Five in the Afternoon, 2003)*. In exchange for a dollar a day, a poor boy is hired to carry a wealthier lame boy around on his back like a horse and take him to and from school every day. When he carries the lame boy on his back he races with donkeys and horses in the street. The poor boy bathes the wealthy boy and puts him on the swing. But the lame boy is not happy because the poor boy has not turned into a horse as he wishes...

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## LA BELLE PERSONNE

(The Beautiful Person)

**Director:** Christophe Honoré • **Screenplay:** Christophe Honoré, Gilles Taurand • **Photography:** Laurent Brunet • **Cast:** Léa Seydoux, Louis Garrel, Grégoire Leprince-Ringuet, Esteban Carvajal, Anaïs Demoustier  
**Running time:** 88 m. • France

A contemporary adaptation of *The Princess of Clèves*. Christophe Honoré, director of *Ma mère (2004)*, *Dans Paris (2006)* and *Les Chansons d'amour (2007)* transposes the action from the court of Henry II to examine amorous pursuit in modern day Paris. Sixteen-year old Junie changes high school mid-year, following the death of her mother. She finds herself in the same class as her cousin Mathias, who introduces her to his friends. All the boys want to date Junie, and she chooses the quietest among them, Otto Clèves. But soon after, she encounters the great love of her life, Nemours, her Italian teacher. The passion that burns between them is, however, doomed. Junie refuses to give in to her feelings and persists in denying herself happiness, which in her eyes is merely illusory.

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## BI MONG / DREAM

**Director:** Kim Ki-duk • **Screenplay:** Kim Ki-duk • **Photography:** Kim Gi-tae • **Cast:** Joe Odagiri, Lee Na-young, Zia Kim, Tae-Hyeon  
**Running time:** 93 m. • South Korea

The prestigious Korean director Kim Ki-duk, author of *The Isle*, *3-Iron*, *Spring*, *Summer*, *Fall*, *Winter... and Spring and Time*, will compete for the first time in the Official Selection with *Dream*. Jin (Joe Odagiri) wakes up from a nightmare of a traffic accident on the way to his ex-girlfriend's home. The dream drives him to the very spot and stumbles upon an aftermath of an accident, which unfolded in the same way as his dream. He follows the police to the suspect's home and watches Ran (Lee Na-young) deny the hit-and-run accusation since she was asleep the entire night. Jin explains his dream to the police and asks to be charged instead. The police dismiss him and arrest Ran. Jin is convinced that there's an unexplainable connection between the two. He discovers that when he dreams, Ran unconsciously acts out his dream while sleeping.

## CAMINO

**Director:** Javier Fesser · **Screenplay:** Javier Fesser · **Photography:** Alex Catalán · **Cast:** Nerea Camacho, Carme Elias, Mariano Venancio, Manuela Vellés  
**Running time:** 143 m. · Spain

Third feature by Oscar nominee Javier Fesser, after *El milagro de P. Tinto* (1998) y *La gran aventura de Mortadelo y Filemón* (2003). Inspired by a real recent event, *Camino* is an emotional adventure about a brilliant eleven-year-old girl who must simultaneously face two completely new events in her life - falling in love and dying. Above all, *Camino* is a bright light that manages to shine through every one of the dark doors that try to stifle her desire to live, love and seek ultimate happiness.

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## DEN DU FRYGTER / FEAR ME NOT

**Director:** Kristian Levring · **Screenplay:** Kristian Levring, Anders Thomas Jensen · **Photography:** Jens Schlosser · **Cast:** Ulrich Thomsen, Paprika Steen, Emma Sehested Høeg, Lars Brygmann, Stine Stengade  
**Running time:** 95 m. · Denmark

Fourth feature from one of the creators of Dogme 95 movement, director of *The King is Alive* (2000). When Michael hears about a clinical trial for a new anti-depressant, he signs up on a whim. Unfortunately, the pills turn out to have serious side effects and the trial is abandoned. Michael refuses to give up his new-found sense of calm and self control which the pills have provided, so decides to continue the experiment on his own. Intoxicated by his immediate success, Michael feels an urge to take control of other people's lives as well. Slowly, his psychological games grow more drastic, until Michael makes a discovery which forces him to view his actions in a terrifying new light.

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## EID MILAD LAILA / LAILA'S BIRTHDAY

**Director:** Rashid Masharawi · **Screenplay:** Rashid Masharawi · **Photography:** Tarek Ben Abdallah, Néstor Sanz · **Cast:** Mohamed Bakri, Areen Omari, Nour Zoubi  
**Running time:** 71 m. · Tunisia - Palestine - Holland

From the Palestinian director Rashid Masharawi, author of *Curfew* (1994) and *Ticket to Jerusalem* (2002). Abu Laila (Mohamed Bakri) used to be a judge, but because the government does not have the means to pay him anymore he is forced to be a taxi driver. On the day his daughter Laila becomes seven years old, his wife insists that he be home early with a present and cake. Abu Laila has nothing else on his mind than completing this mission, but the daily life in Palestine has other plans...

## FROZEN RIVER

**Director:** Courtney Hunt • **Screenplay:** Courtney Hunt • **Photography:** Reed Morano • **Cast:** Melissa Leo, Misty Upham, Charlie McDermott, Mark Boone Junior, Michael O'Keefe

**Running time:** 97 m. • USA

*Competitor for the Altadis-New Directors Award*

First film from the North American director Courtney Hunt, winner of the Grand Jury Prize at Sundance Festival 2008. Ray Eddy is about to buy her little family the house of her dreams. But when her gamble-loving husband takes off with the money, Ray finds herself alone with her kids and completely broke. Trying to trace her husband down, she meets Lila Littlewolf, a Mohawk girl who provides her with a plan for earning easy money. But the risks are high: smuggling immigrants on the frozen Saint Lawrence, with border patrols on both banks. Desperate for money, Ray accepts the offer: Ray will drive the car and they will share the cash. At first the ice is still thick, but as the deals go on and the Saint Lawrence gets thinner, Ray and Lila will discover that smuggling immigrants comes at a cost.

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## GENOVA

**Director:** Michael Winterbottom • **Screenplay:** Michael Winterbottom, Laurence Coriat • **Photography:** Marcel Zyskind • **Cast:** Colin Firth, Perla Haney-Jardine, Willa Holland, Catherine Keener, Hope Davis

**Running time:** 90 m. • UK

British director Michael Winterbottom will compete for the third time in the Official Selection after *9 Songs* (2004) and *A Cock and Bull Story* (2005). The Italian town of Genova provides a fresh start for Joe and his two young daughters, a family seeking new lives after the sudden death of their mother. While Kelly explores the underbelly of this mysterious new world, Mary has just seen the ghost of her mother wandering the streets.

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## LOUISE-MICHEL

**Director:** Benoît Delépine, Gustave Kervern • **Screenplay:** Benoît Delépine, Gustave Kervern • **Photography:** Hugues Poulain • **Cast:** Yolande

Moreau, Bouli Lanners, Benoît Poelvoorde, Albert Dupontel, Mathieu Kassovitz

**Running time:** 94 m. • France

A factory somewhere in French Picardie. A few months after a downsizing, the female workers are on the alert, but received a company gift that puts everyone at rest. On the next morning, they discover that everything has been cleared off during the night and that the management is on the loose, accomplice of a swift outsourcing. The female workers decide to pool their absurdly low compensation money in order to finance a redeployment project. Louise, the wildest of all, has a workable and affordable idea: to hire a professional hitman to kill the boss! By the directors of *Aaltra* (2004) and *Avida* (2006).

## MAMAN EST CHEZ LE COIFFEUR

(Mommy Is at the Hairdresser's)

**Director:** Léa Pool • **Screenplay:** Isabelle Hébert • **Photography:** Daniel Jobin • **Cast:** Marianne Fortier, Céline Bonnier, Laurent Lucas, Gabriel Arcand, Hugo St-Onge-Paquin  
**Running time:** 99 m. • Canada

It's summer 1996. Time to enjoy summer vacation, total freedom, running wild in the fields and crazy giggles with friends. But as she becomes more aware of the dreams, sorrows and lies of the people closest to her, Élise sees her mother's sudden abandonment thoroughly disrupt her family. Her father is simply overwhelmed by the situation. Elise decides to take the helm of her drifting family. By the director of *Emporte-moi* (1999) and *The Blue Butterfly* (2004).

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## EL NIDO VACÍO

(The Empty Nest)

**Director:** Daniel Burman • **Screenplay:** Daniel Burman • **Photography:** Hugo Colace • **Cast:** Oscar Martínez, Cecilia Roth, Arturo Goetz, Inés Efron, Eugenia Capizzano  
**Running time:** 92 m. • Argentina - Spain - France

Sixth film from the Argentine director Daniel Burman, author of *Esperando al Mesías* (2000), *El abrazo partido* (2004) and *Derecho de familia* (2006). *El nido vacío* explores the emptiness experienced when children grow up and leave home, suddenly revealing the marital cracks (hidden for years beneath the everyday noise and chaos of family life). In *El nido vacío*, it's Leonardo, a successful if somewhat weary author, who finds himself in this situation. Uncomfortable in the social situations demanded by his life as a member of the middle classes in Buenos Aires, Leonardo behaves like a man on the verge of a middle-age crisis, indulgent towards his neurosis and phobic towards the changes occurring around him.

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## PANDORANIN KUTUSU / PANDORA'S BOX

**Director:** Yesim Ustaoglu • **Screenplay:** Yesim Ustaoglu, Selma Kaygusuz • **Photography:** Jacques Besse • **Cast:** Tsilla Chelton, Derya Alabora, Onur Unsal, Övül Avkiran, Osamn Sonant  
**Running time:** 112 m. • Turkey - France - Germany - Belgium

Fourth feature film by the director of *Güнесе Yolculuk* (*Journey to the Sun*, 1999) and *Bulutları Beklerken* (2003). When three forty-something siblings in Istanbul receive a call one night that their aging mother has disappeared from her home at the Western Black Sea Coast of Turkey, the three set out to find her, momentarily setting aside their problems. As the siblings come together, the tensions between them quickly become apparent, like Pandora's box spilling open. They come to realize that they are very ignorant about each other. And more so, they are forced to reflect on their own shortcomings.

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## EL PATIO DE MI CÁRCEL

(My Prison Yard)

**Director:** Belén Macías · **Screenplay:** Belén Macías, Arantxa Cuesta, Elena Cánovas · **Photography:** Joaquín Manchado · **Cast:** Candela Peña, Verónica Echegui, Ana Wagener, Blanca Portillo, Patricia Reyes Spíndola

**Running time:** 99 m. · Spain

*Competitor for the Altadis-New Directors Award*

Belén Macías's first feature, *El patio de mi cárcel*, is a story about women, about female inmates, excluded from life. It is the story of Isa, a caustic yet generous thief unable to adapt to life outside prison, and her friends. Dolores, a blond gypsy who killed her husband; Rosa, a tender fragile prostitute; Ajo, in love with Pilar, who lives her life to unbearable limits; Luisa, a naive Colombian surprised by an environment she doesn't understand. The arrival of Mar, a prison warden who doesn't adjust to the rules of the institution, embarks the women on a journey toward freedom. With the help of Adela, the prison director, they create Módulo 4, the theatre group that will provide them with the energy they need to cope with life's hard knocks.

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## TIRO EN LA CABEZA

(Bullet in the Head)

**Director:** Jaime Rosales · **Screenplay:** Jaime Rosales · **Photography:** Oscar Durán · **Cast:** Ion Arretxe, Iñigo Royo, Jaione Otxoa, Ana Vila, Asun Arretxe

**Running time:** 85 m. · Spain

Ion is apparently a normal guy. He gets up in the morning, has breakfast, sorts his things, meets his lawyers. One night he meets a girl at a party. They spend the night together at her flat. His life follows its course uneventfully. A phone call in a phone box; a meeting with a friend; small, unimportant everyday situations. One day he gets into a car with another two people. They drive across the border to France. They spend the night at a couple's house. The next morning, after a chance meeting in a roadside cafe, they kill two civil guards in plain clothes.

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## THE BOY IN THE STRIPED PYJAMAS

**Director:** Mark Herman · **Screenplay:** Mark Herman · **Photography:** Benoît Delhomme · **Cast:** Asa Butterfield, David Thewlis, Vera Farmiga, Jack Scanlon, Rupert Friend

**Running time:** 95 m. · Great Britain - USA

*Out of Competition*

Berlin, 1942: Bruno is nine years old and has no idea about the Final Solution and the Holocaust. He is unaware of the horrific cruelties that his country is inflicting on the peoples of Europe. All he knows is that his father has been promoted in his job and that he has moved from a comfortable house in Berlin to a remote area. All this changes when he meets Shmuel, a boy who lives a strange parallel existence on the other side of the barbed wire. Based on the bestseller by John Boyne.



## TROPIC THUNDER

**Director:** Ben Stiller • **Screenplay:** Justin Theroux, Ben Stiller, Ethan Coen • **Photography:** John Toll • **Cast:** Ben Stiller, Jack Black, Robert Downey Jr.

**Running time:** 107 m. • USA  
*Out of Competition*

An action comedy about a group of self-absorbed actors who set out to make the most expensive war film. After ballooning costs force the studio to cancel the movie, the frustrated director refuses to stop shooting, leading a cast into the jungles of Southeast Asia, where they encounter real bad guys.

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## *Pearls*

**VICKY CRISTINA BARCELONA** , Woody Allen (Spain - USA)

*Zabaltegi Opening film*

**AVAZE GONJESHK-HA / THE SONG OF SPARROWS** , Majid Majidi (Iran)

**BURN AFTER READING** , Joel Coen, Ethan Coen (USA)

**CSNY/DÉJÀ VU** , Bernard Shakey (USA)

**ENTRE LES MURS** (The Class), Laurent Cantet (France)

**HAPPY-GO-LUCKY** , Mike Leigh (UK)

**L'HEURE D'ÉTÉ** (Summer Hours), Olivier Assayas (France)

**HIMLENS HJÄRTA / HEAVEN'S HEART** , Simon Staho (Sweden - Denmark)

**HUNGER** , Steve McQueen (UK - Ireland)

**LAKE TAHOE** , Fernando Eimbcke (Mexico)

**LEMON TREE** , Eran Riklis (Israel - France - Germany)

**TOKYO SONATA** , Kiyoshi Kurosawa (Japan - Holland - Hong Kong)

TCM-Audience Award



## *New Directors*

**AMATEURS** , Gabriel Velázquez (Spain)

**AMOROSA SOLEDAD** (Lovely Loneliness), Martín Carranza, Victoria Galardi (Argentina)

**BA BAI BANG / LETTERS FROM DEATH ROW** , Kevin Feng Ke (China - USA)

**BLOEDBROEDERS / BLOOD BROTHERS** , Arno Dierickx (Holland)

**CHICOS NORMALES** (Ordinary Boys), Daniel Hernández (Spain)

**COSAS INSIGNIFICANTES** (Insignificant Things), Andrea Martínez Crowther (Mexico - Spain)

**DERRIÈRE MOI** , Rafaël Ouellet (Canada)

**ENTRE OS DEDOS** (Noise), Tiago Guedes, Frederico Serra (Portugal - Brazil)

**THE FIRM LAND** , Chapour Haghghat (Iran - France - India)

**LI MI DE CAI XIANG / THE EQUATION OF LOVE AND DEATH** , Cao Baoping (China - Hong

**PASSION** , Ryusuke Hamaguchi (Japan)

**THOMAS** , Miika Soini (Finland)

**EL TRUCO DEL MANCO** , Santiago A. Zannou (Spain)

**UNSPOKEN** , Fien Troch (Belgium - Holland)

Altadis-New Directors Award



## *Specials*

**RACHEL GETTING MARRIED** , Jonathan Demme (USA)

*Zabaltegi Closing Film*

**ATLANTIS** , Digna Sinke (Holland)

**ER SHI SI CHENG JI / 24 CITY** , Jia Zhang Ke (China)

**FLORES DE LUNA** (Night Flowers), Juan Vicente Córdoba (Spain)

**LA FRONTIÈRE DE L'AUBE** (Frontier of Dawn), Philippe Garrel (France)

**NEIL YOUNG TRUNK SHOW: SCENES FROM A CONCERT** , Jonathan Demme (USA)

**OF TIME AND THE CITY** , Terence Davies (UK)

**RETOUR À TULINS-FURES** , Gilles Jacob (France)

**YAKUZA EIGA-UNE HISTOIRE SECRÈTE DU CINÉMA JAPONAIS** (Yakuza Eiga : a secret story of japanese cinema), Yves Montmayeur (France)

## VICKY CRISTINA BARCELONA

**Director:** Woody Allen • **Screenplay:** Woody Allen • **Photography:** Javier Aguirresarobe • **Cast:** Javier Bardem, Penélope Cruz, Rebecca Hall, Scarlett Johansson, Patricia Clarkson  
**Running time:** 96 m. • Spain - USA  
*Zabaltegi Opening film*

Two young American women, Vicky and Cristina come to Barcelona for a summer holiday. Vicky is sensible and engaged to be married; Cristina is emotionally and sexually adventurous. In Barcelona, they're drawn into a series of unconventional romantic entanglements with Juan Antonio, a charismatic painter, who is still involved with his tempestuous ex-wife Maria Elena. Set against the luscious Mediterranean sensuality of Barcelona, *Vicky Cristina Barcelona* is Woody Allen's funny and open-minded celebration of love in all its configurations.

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## AVAZE GONJESHK-HA / THE SONG OF SPARROWS

**Director:** Majid Majidi • **Screenplay:** Majid Majidi, Mehran Kashani • **Photography:** Tooraj Mansoouri • **Cast:** Reza Naji, Maryam Akbari, Kamran Dehghan, Hamed Aghazi, Shabnam Aklaghi, Neshat Nazari  
**Running time:** 96 m. • Iran

Karim works at an ostrich farm outside of Tehran, Iran. He leads a simple and contented life with his family in his small house, until one day when one of the ostriches runs away. Karim is blamed for the loss and is fired from the farm. Soon after, he travels to the city in order to repair his elder daughter's hearing aid but finds himself mistaken for a motorcycle taxi driver. Thus begins his new profession: ferrying people and goods through heavy traffic. But the people and material goods that he deals with daily start to transform Karim's generous and honest nature. From the director of *The Father* (*Pedar*, 1996, Special Jury Prize at San Sebastian), *Bacheha-Ye hacheman* (*Children of Heaven*, 1997) and *Rang-e khoda* (*The Colour of Paradise*, 1999).

Silver Bear for Best Actor (Reza Naji) at Berlin Festival.

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## BURN AFTER READING

**Director:** Joel Coen, Ethan Coen • **Screenplay:** Joel Coen, Ethan Coen • **Photography:** Emmanuel Lubezki • **Cast:** George Clooney, Frances McDormand, John Malkovich, Tilda Swinton, Richard Jenkins, Brad Pitt  
**Running time:** 96 m. • USA

Analyst Osborne Cox arrives at the CIA headquarters in Arlington, Virginia, for an ultra-secret meeting. Unfortunately for him, the secret is soon out: he's fired. Cox doesn't receive the news particularly well and returns to his home in Georgetown, Washington DC, to dedicate himself to writing his memoirs and drinking. Though consternated, his wife Katie doesn't seem terribly surprised. She has been having an affair for some time with Harry Pfarrer, a married federal agent, and starts making plans to leave her husband.

Opening Film of the Venice Mostra.

## CSNY/DÉJÀ VU

**Director:** Bernard Shakey · **Screenplay:** Mike Cerre, Neil Young · **Photography:** Mike Elwell · **Cast:** David Crosby, Stephen Stills, Graham Nash, Neil Young  
**Running time:** 96 m. · USA

*CSNY Déjà Vu* follows Crosby, Stills, Nash and Young on their 2006 *Freedom of Speech* tour of the States, based on the songs from Neil Young's controversial *Living with War* album. Through journalist Michael Cerre, the documentary gives spectators a better look at the fans' reactions to the words and the group's connection with its admirers, all set against the backdrop of war in Iraq and Afghanistan, and events surrounding the 2006 elections in the USA.

Screened at the closing gala of Sundance Festival, and in the Berlinale Special section at Berlin Festival.

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## ENTRE LES MURS

(The Class)

**Director:** Laurent Cantet · **Screenplay:** Laurent Cantet, Robin Campillo, François Bégaudeau · **Photography:** Pierre Milon · **Cast:** François Bégaudeau  
**Running time:** 124 m. · France

François and the other teachers are steeling themselves for yet another term at a secondary school in a conflictive neighbourhood. Full of good intentions, hoping to convey the best education to their students, they arm themselves against dejection. But cultures and attitudes clash in the classroom, microcosmos of today's France. No matter how amusing and stimulating the adolescents are, their behaviour can take the wind out of any teacher's enthusiasm. From the director of *Ressources humaines* (*Human Resources*, 1999), New Directors Award at San Sebastian Festival; *L'emploi du temps* (*Time Out*, 2001) and *Vers le Sud* (*Heading South*, 2005).

Golden Palm at Cannes Festival.

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## HAPPY-GO-LUCKY

**Director:** Mike Leigh · **Screenplay:** Mike Leigh · **Photography:** Dick Pope · **Cast:** Sally Hawkins, Alexis Zegerman, Andrea Riseborough, Samuel Roukin  
**Running time:** 118 m. · UK

Poppy is a young, cheerful, open and generous primary school teacher. She's a free spirit who takes life as it comes, always with a positive attitude. When her bike is stolen, she decides it's time to get her driving licence. The driving school instructor is uptight and bitter, but as they get to know each other, Poppy ends up teaching him more than he can teach her. From the director of *Secrets and Lies* (1996), *All or Nothing* (2002) and *Vera Drake* (2004).

Silver Bear for Best Actress (Sally Hawkins) at Berlin Festival.

## L'HEURE D'ÉTÉ

(Summer Hours)

**Director:** Olivier Assayas • **Screenplay:** Olivier Assayas • **Photography:** Eric Gautier • **Cast:** Juliette Binoche, Charles Berling, Jérémie Rénier, Edith Scob, Dominique Reymond  
**Running time:** 103 m. • France

Three siblings' paths clash when their mother, responsible for administrating their uncle's impressive 19th century art collection, suddenly passes away. All three are obliged to come to an understanding with one another and smooth out their differences. Adrienne is a successful designer in New York. Frédéric, an economist and university lecturer in Paris, and Jérémie, a dynamic businessman based in China. The three have to deal with the end of their childhood, shared memories, their origins and their particular view of the future. From the director of *Fin août, début septembre* (*Late August, Early September*, 1998), Silver Shell for Best Actress to Jeanne Balibar; *Demonlover* (2002), *Clean* (2004) and *Boarding Gate* (2007).

Screened as part of the Directors' Showcase at Edinburgh Festival.

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## HIMLENS HJÄRTA / HEAVEN'S HEART

**Director:** Simon Staho • **Screenplay:** Peter Asmussen, Simon Staho • **Photography:** Anders Bohman • **Cast:** Mikael Persbrandt, Lena Endre, Jakob Eklund, Maria Lundqvist  
**Running time:** 92 m. • Sweden - Denmark

Lars and Susanna have been married for twenty years. They love each other dearly and together they have created a secure, happy existence with well-paid jobs. Life has turned out just as happily and comfortably for Susanna's best friend Ann and her husband Ulf. One evening when the two couples are having dinner together, Susanna tells the others about an adulterous colleague. The story provokes strong reactions that cause a dramatic showdown among the two couples. From the director of *Dag och natt* (*Day and Night*, 2004), *Bang bang orangutan* (2005) and *Daisy Diamond* (2007).

Presented at the Berlinale Special section of Berlin Festival.

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## HUNGER

**Director:** Steve McQueen • **Screenplay:** Enda Walsh, Steve McQueen • **Photography:** Sean Bobbitt • **Cast:** Michael Fassbender, Liam Cunningham, Liam McMahon, Stuart Graham, Brian Milligan  
**Running time:** 96 m. • UK - Ireland

*Hunger* follows life in the Maze Prison, Northern Ireland with an interpretation of the highly emotive events surrounding the 1981 IRA Hunger Strike, led by Bobby Sands. With an epic eye for detail, the film provides a timely exploration of what happens when body and mind are pushed to the uttermost limit. Opera prima from the director and screenwriter Steve McQueen.

Golden Camera Award in Un Certain Regard at Cannes.

## LAKE TAHOE

**Director:** Fernando Eimbcke • **Screenplay:** Fernando Eimbcke, Paula Markovitch • **Photography:** Alexis Zabé • **Cast:** Diego Cataño, Héctor Herrera, Daniela Valentine, Juan Carlos Lara, Yemil Sefami  
**Running time:** 81 m. • Mexico

In an attempt to escape from a home where sorrow reigns, Juan, a sixteen-year-old boy, crashes a car. As he scours the city trying to fix the car, he meets Don Heber, an old mechanic whose only companion is Sica, his boxer dog; Lucía a clueless young mother working at an autoparts store; and David, a mechanic obsessed with Bruce Lee and martial arts. Through his contact with the absurd and bewildering worlds of these characters, Juan comes to understand an event as natural and inexplicable as death. From the director of *Temporada de Patos* (*Duck Season*, 2004).

Alfred Bauer and Fipresci Awards at Berlin Festival. Best Director Award at Sydney Festival. Fipresci Revelation of the Year at the Critics' Week in Cannes.

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## LEMON TREE

**Director:** Eran Riklis • **Screenplay:** Eran Riklis, Suha Arraf • **Photography:** Rainer Klausmann • **Cast:** Hiam Abbass, Ali Suliman, Doron Tavory, Rona Lipaz-Michael, Tarik Copti  
**Running time:** 106 m. • Israel - France - Germany

Salma, a Palestinian widow, decides to do battle with the Israeli Minister of Defence, whose house lies alongside her lemon tree grove, on the border between Israel and the West Bank. It's not long before the police decree that Salma's trees pose a real threat to the Minister of Defence and his family, ordering that they be cut down. But Salma decides to fight to save her trees and her life. From the director of *The Syrian Bride* (2004).

Panorama Audience Award at Berlin Festival 2008.

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## TOKYO SONATA

**Director:** Kiyoshi Kurosawa • **Screenplay:** Max Mannix, Kiyoshi Kurosawa, Sachiko Tanaka • **Photography:** Akiko Ashizawa • **Cast:** Teruyuki Kagawa, Kyoko Koizumi, Haruka Igawa, Yu Koyanagi, Kai Inowaki  
**Running time:** 119 m. • Japan - Holland - Hong Kong

*Tokyo Sonata* is a portrait of a seemingly ordinary Japanese family. The father suddenly loses his job, concealing the truth from his family; the eldest son, at college, hardly ever returns home; the youngest son furtively takes piano lessons without telling his parents; and the mother, who knows deep down that her role is to keep the family together, cannot find the will to do so. Somehow, an unforeseeable chasm has opened within the family, spreading quietly and quickly to break it apart. From the director of *Cure* (1997), *Kairo* (*Pulse*, 2001) and *Sakebi* (*Retribution*, 2006).

Jury Prize in Un Certain Regard at Cannes.



## AMATEURS

**Director:** Gabriel Velázquez • **Screenplay:** Blanca Torres, Gabriel Velázquez • **Photography:** David Azcano • **Cast:** Emilie de Preissac, Paco Luque, Alberto Díaz, Juanma Hernández  
**Running time:** 86 m. • Spain

Marseilles (France): The day Blanca turns 16, her mother dies buried under three tons of fish, leaving her alone in life. Vallecas (Madrid): Julio Nieves, a powerfully-built 65 year-old construction boss, collapses in the shower and is left to face the harshness of his retirement. What would you do if a daughter fell from the sky when you were old and lonely in life? Even if it was a lie? Just how far are we prepared to go to avoid being alone?

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## AMOROSA SOLEDAD

(Lovely Loneliness)

**Director:** Martín Carranza, Victoria Galardi • **Screenplay:** Victoria Galardi • **Photography:** Julián Ledesma • **Cast:** Inés Efron, Nicolás Pauls, Fabián Vena, Ricardo Darín  
**Running time:** 85 m. • Argentina

When Soledad is ditched by her boyfriend, she resolves to spend the next three years of her life single to avoid suffering another let-down in love. However, no more has she made the decision than she proceeds to do quite the opposite. Soledad, who almost constantly believes herself to be ill, meets a man with whom she unexpectedly hits it off, but just then her ex calls saying he wants to get back together, obliging her to make a decision. First work. Selected in Films in Progress 13 (2008).

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## BA BAI BANG / LETTERS FROM DEATH ROW

**Director:** Kevin Feng Ke • **Screenplay:** Kevin Feng Ke • **Photography:** Zhang Ji • **Cast:** Di Yueming, Su Li, Han Feng, Chen Chunyu  
**Running time:** 93 m. • China - USA

A small time crook inside China's maximum security prison is assigned a dubious job of writing down last wills for the death row inmates scheduled for execution. Surrounded by men who are stuck in despair, desperation and mayhem, his close encounters with many condemned criminals brings him to the abyss of humanity. Under the constant watchful eyes of the wardens, a romance manages to develop between him and the beautiful female prisoner co-host at the prison radio station even though her execution is looming... First work.

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## BLOEDBROEDERS / BLOOD BROTHERS

**Director:** Arno Dierickx • **Screenplay:** Jan Bernard Bussemaker, Bert Bouma

• **Photography:** Renaat Lambeets • **Cast:** Erik van Heijningen, Matthijs van de Sande Bakhuyzen, Derk Stenvers, Sander van Amsterdam, Carolien Spoor

**Running time:** 96 m. • Holland

Three young boys keep their friend Ronnie, a petty criminal on the run for the police, hidden in the attic of the immense villa where two of the boys live. Without neither the boys' parents nor the villa staff noticing anything, Ronnie is offered refuge at the villa. In the beginning the boys think the whole situation is funny, until Ronnie becomes a burden and he even starts to blackmail them. Only they don't dare to kick him out anymore. Based on a true story. First work.

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## CHICOS NORMALES

(Ordinary Boys)

**Director:** Daniel Hernández • **Screenplay:** Daniel Hernández, Gabi Martínez • **Photography:** Pedro Ballesteros •

**Running time:** 85 m. • Spain

Daniel Hernández makes his feature directorial debut with *Chicos normales (Ordinary Boys)*. This work, based on true events, enters the homes and lives of three youngsters from Jamaa Mezwak, the Tetuan slum and birthplace of five of the terrorists responsible for the Madrid killing on 11th March 2004.

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## COSAS INSIGNIFICANTES

(Insignificant Things)

**Director:** Andrea Martínez Crowther • **Screenplay:** Andrea Martínez Crowther • **Photography:** Josep Maria Civit • **Cast:** Bárbara Mori, Fernando Luján, Carmelo Gómez, Lucía Jiménez, Paulina Gaitán

**Running time:** 96 m. • Mexico - Spain

Esmeralda is a teenager with an unusual obsession: she collects objects lost, forgotten or discarded by people she doesn't know and keeps them in a box beneath her bed. This is the tale of three objects in the box and the people behind them, all in some way unable to relate to those who love them most. It is also a tale of the box itself, and of how Esmeralda learns to open it, to feel and to treasure the most valuable thing of all: human relations.

## DERRIÈRE MOI

**Director:** Rafaël Ouellet • **Screenplay:** Rafaël Ouellet • **Photography:** Rafaël Ouellet • **Cast:** Carina Caputo, Charlotte Legault  
**Running time:** 84 m. • Canada

Betty wants to leave the escort business. In order to regain her liberty, she has less than a week to find someone to replace her. Lea is 14 and lives in the country. Using seduction and friendship, Betty sells Léa a dream and prepares the naive adolescent to take over her job. From the director of *Le cèdre penché* (2007).

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## ENTRE OS DEDOS

(Noise)

**Director:** Tiago Guedes, Frederico Serra • **Screenplay:** Rodrigo Guedes de Carvalho • **Photography:** Paulo Ares • **Cast:** Filipe Duarte, Isabel Abreu, Lavinia Moreira, Gonçalo Waddington, Fernanda Lapa  
**Running time:** 100 m. • Portugal - Brazil

Paulo loses his job after denouncing an accident at the construction site where he works. His relationship with his wife is getting worse, day by day. Bela, Paulo's sister, lives with their father that suffers from post-war syndrome. She is a nurse and the only comfort for a terminal patient. Modern families barely surviving the destiny that has entangled them. Some in defiance fight back; others let themselves go and give up. From the directors of *Coisa Ruim* (2006).

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## THE FIRM LAND

**Director:** Chapour Haghghat • **Screenplay:** Chapour Haghghat • **Photography:** Mrinal Desai • **Cast:** Mansoor Seth, Ava Mukherjee, Honey Chaya, Sanatan Modi  
**Running time:** 95 m. • Iran - France - India

In a remote village by the Indian Ocean, struck by a deadly disease, a man comes from the sea, seeking the firm land... While death is lurking, the villagers decide to turn to the government for help. But as they feel unable to present their demand by themselves, some men are sent to the capital, with the mission of hiring mediators, "learned men" who could plead their cause with the administration. Lost in the big city, the countrymen cannot find any help and get into trouble... From the director of *The Nightly Song of the Travellers* (2005).

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## LI MI DE CAI XIANG / THE EQUATION OF LOVE AND DEATH

**Director:** Cao Baoping • **Screenplay:** Cao Baoping • **Photography:** Yang Shu • **Cast:** Zhou Xun, Deng Chao, Wang Baoqiang, Zhang Hanyu, Wang Ning  
**Running time:** 96 m. • China - Hong Kong

When a mysterious death occurs, the lives of five unexpected strangers are suddenly intertwined together. A drug trafficking crime is unveiled, and through the twist and turns of the investigation, their stories unravel, and a bizarre connection is gradually discovered between them. Written and directed by newcomer, Cao Baoping, *The Equation of Love and Death* weaves together three different love stories, examining the different emotional struggles people go through in dealing with pain and loss, and how letting go might just be the hardest thing to do. From the director of *Trouble Makers*.

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## PASSION

**Director:** Ryusuke Hamaguchi • **Screenplay:** Ryusuke Hamaguchi • **Photography:** Yuichi Yuzawa • **Cast:** Aoba Kawai, Ryuta Okamoto, Fusako Urabe, Nao Okabe, Kiyohiko Shibukawa  
**Running time:** 115 m. • Japan

Here is a couple who have their wedding close at hand. In the middle of the celebration party where their friends get together, it is accidentally exposed that the prospective groom had an affair in the past. That night, the couple spend time apart... In this film, we see a rash and frivolous love tapestry woven by men and women in their twenties next door, displayed in Yokohama at night – or it may seem a metaphysical study of love. What will their conclusion bring at the end? Impressive? Ridicule? First work.

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## THOMAS

**Director:** Miika Soini • **Screenplay:** Miika Soini • **Photography:** Daniel Lindholm • **Cast:** Lasse Pöysti, Pentti Siimes, Eila Halonen, Marja-Leena Kouki, Aarre Karén  
**Running time:** 70 m. • Finland

*Thomas* is a movie about compassion, forgiveness, and atonement. Thomas, in the autumn of his life, lives a simple and isolated life in his below-street-level apartment, accompanied by a radio, a chess board, and a photo of his wife. He does not venture outside very often; and when he does, the outside world reminds him of his advanced age, his loneliness, and times he would not care to remember. He feels like a never-ending story; and to make himself whole, Thomas has to face his past. "I am old, and life is long". First work.

## EL TRUCO DEL MANCO

**Director:** Santiago A. Zannou • **Screenplay:** Santiago A. Zannou, Iván Morales • **Photography:** Albert Pascual • **Cast:** Juan Manuel Montilla "Langui", Ovono Candela, Javier Iglesias "Gordo", Elio Toffana, Mala Rodríguez  
**Running time:** 87 m. • Spain

*El truco del manco* tells the tale of Enrique Heredia, 'El Cuajo', a non-Gypsy with Gypsy features who gets by as he can with walking difficulties caused by the cerebral palsy affecting half of his body. El Cuajo convinces his friend Adolfo, a young mulatto living in a commuter suburb with a sick alcoholic father, to set up a music studio and make a living with their shared talent and passion for Hip Hop. The character is played by Juan Manuel Montilla, nicknamed El Langui, leader of the Gypsy hip-hop group La Excepción, from the Madrid district of Pan Bendito, winner of an MTV Europe 2006 award as the best Spanish-language group in the world. El Langui shares the character's physical handicap from birth, passion for music, social environment and many other features making the character a reflection of the real life person.

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## UNSPOKEN

**Director:** Fien Troch • **Screenplay:** Fien Troch • **Photography:** Frank van den Eeden • **Cast:** Emmanuelle Devos, Bruno Todeschini  
**Running time:** 95 m. • Belgium - Holland

*Unspoken* tells the story of parents, Lukas and Grace, whose 14 year old daughter, Lisa, has been missing for five years. No clear reason, no goodbye; she simply disappeared without trace. During those five years, the couple seem to have returned to some kind of normality, until Benjamin, a former friend of Lisa's, pays them a visit and a series of strange situations ensues. Gradually, Lisa creeps back into their minds and into their lives, whether they like it or not. From the director of *Een ander zijn geluk (Someone Else's Happiness)*, competitor in Zabaltegi-New Directors 2005.

## RACHEL GETTING MARRIED

**Director:** Jonathan Demme • **Screenplay:** Jenny Lumet • **Photography:** Declan Quinn • **Cast:** Anne Hathaway, Rosemarie DeWitt, Debra Winger, Bill Irwin, Tunde Adebimpe  
**Running time:** 116 m. • USA  
*Zabaltegi Closing Film*

When Kym returns to the Buchman family home for the wedding of her sister Rachel, she brings a long history of personal crisis, family conflict and tragedy along with her. The wedding couple's abundant party of friends and relations have gathered for a joyful weekend of feasting, music and love, but Kym, with her biting one-liners and flair for bombshell drama, is a catalyst for long-simmering tensions in the family dynamic. Filled with the rich and eclectic characters that remain a hallmark of Jonathan Demme's films, *Rachel Getting Married* paints a heartfelt, perceptive and sometimes hilarious family portrait.

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## ATLANTIS

**Director:** Digna Sinke • **Screenplay:** Digna Sinke • **Photography:** Richard van Oosterhout • **Cast:** Pitou Nicolaes, Annemarie Prins, Yorinn Kootstra  
**Running time:** 80 m. • Holland

Xenia, a shy, fourteen-year-old girl, doesn't feel in place in the over-regulated society she's living in. Searching for a place of her own, she discovers an island on which time doesn't seem to exist. There, she finds the key to her future. From the director of *De stille oceaan* (1984) and *Tiengemeten 2001-2006* (2006).

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## ER SHI SI CHENG JI / 24 CITY

**Director:** Jia Zhang Ke • **Screenplay:** Jia Zhang Ke, Zhai Yongming • **Photography:** Yu Likwai, Wang Yu • **Cast:** Joan Chen, Lv Liping, Zhao Tao, Chen Jianbin  
**Running time:** 107 m. • China

Chengdu, nowadays. The state-owned factory 420 shuts down to give way to a complex of luxury apartments called 24 City. Three generations, eight characters: old workers, factory executives and yuppies, their stories are the History of China. From the director of *Shijie* (*The World*, 2004) and *Sanxia ahoren* (*Still Life*, 2006), Golden Lion at the Venice Mostra 2006.

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## FLORES DE LUNA

(Night Flowers)

**Director:** Juan Vicente Córdoba • **Screenplay:** Juan Vicente Córdoba • **Photography:** Toto Carlón, Joaquín Manchado, Mario Blanco •  
**Running time:** 120 m. • Spain

From a shack in Pozo del Tío Raimundo, the shanty town thrown up in the 50s with mud and tin “houses” that grew like “moonflowers” put up during the night, the “red priest” Father Llanos conveyed to the immigrants his Utopian dream of endeavouring to achieve justice and freedom. Days and years of solidarity, of rebely, and of forging a new identity in the belief that he could change the world from his slum. How did these people come to realize their situation and put their strength and cohesion into setting about its transformation?

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## LA FRONTIÈRE DE L'AUBE

(Frontier of Dawn)

**Director:** Philippe Garrel • **Screenplay:** Philippe Garrel, Marc Cholodenko, Arlette Langmann • **Photography:** William Lubtchansky • **Cast:** Louis Garrel, Laura Smet, Clémentine Poidatz, Emmanuel Broche, Olivier Massart  
**Running time:** 105 m. • France

Carole, a celebrity neglected by her husband, falls for François, a young photographer. Returning from a business trip the husband surprises them, and the lovers have to end their relationship. Carole gradually drifts into madness and commits suicide. One year later, a few hours before his wedding, François has a vision. It's Carole, calling him from the other world... From the director of *La naissance de l'amour* (1993) and *Les amants réguliers* (2005), to whom a retrospective was dedicated at San Sebastian Festival 2007.

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## NEIL YOUNG TRUNK SHOW: SCENES FROM A CONCERT

**Director:** Jonathan Demme • **Photography:** Declan Quinn • **Cast:** Neil Young, Ben Keith, Rick Rosas, Ralph Molina, Pegi Young  
**Running time:** 90 m. • USA

New documentary about Neil Young by Jonathan Demme on his recent tour of America. In the director's words: “a high-energy performance film combining acoustic and electric songs.”

## OF TIME AND THE CITY

**Director:** Terence Davies • **Screenplay:** Terence Davies • **Photography:** Tim Pollard •  
**Running time:** 74 m. • UK

Based on the montage of archive images and contemporary footage, Davies uses his own voice to look at his memories of the Liverpool in which he grew up, that of the 40s and 50s, later working towards the present day, stopping at some of the biggest events in recent British history and showing us the effects of time on his native city with comments fluctuating between poetry and irony, melancholy and anger.

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## RETOUR À TULINS-FURES

**Director:** Gilles Jacob • **Screenplay:** Gilles Jacob • **Cast:** Jean-Pierre Léaud, Simone Signoret, Serge Reggiani  
**Running time:** 26 m. • France

Short film made by the President of Cannes Festival, Gilles Jacob.

"This is a false biopic. I wanted to retrace the itinerary (from birth to old age) of a real person (in this case the current director of Cannes Festival) using scenes from famous films. Even if they don't know the hero, I hope that the spectators will have fun following his adventures and trying to guess what films the extracts come from and their directors," explains Gilles Jacob.

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## YAKUZA EIGA-UNE HISTOIRE SECRÈTE DU CINÉMA JAPONAIS

(Yakuza Eiga : a secret story of japanese cinema)

**Director:** Yves Montmayeur • **Screenplay:** • **Photography:** Cédric Derlyn •  
**Running time:** 90 m. • France

*Yakuza Eiga* is a journey into Japan's cinematic underworld, from the end of World War II until today, when such emblematic and key figures of the new Japanese cinema like Miike Takashi and Takeshi Kitano have relifted the genre. For a period of four decades, actors and directors met real yakuza, and real yakuza and gang leaders became top actors. *Yakuza Eiga* is a cross-border filmmaking between 'cinéma vérité' style and an historical approach to a popular but controversial genre, the Yakuza cinema.

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**EL OLVIDO** (El olvido - Oblivion), Heddy Honigmann (Holland - Germany)  
*Opening film*

**ACNÉ** (Acne), Federico Veiroj (Uruguay - Argentina - Mexico - Spain)

**CORAZÓN DEL TIEMPO** (Heart of Time), Alberto Cortés (Mexico)

**DIOSES** (Gods), Josué Méndez (Peru - Argentina - France - Germany)

**GASOLINA** (Gasoline), Julio Hernández Cordón (Guatemala)

**INTIMIDADES DE SHAKESPEARE Y VICTOR HUGO** (Shakespeare and Victor Hugo's Intimacies), Yulene Olaizola (Mexico)

**LEONERA** (Lion's Den), Pablo Trapero (Argentina - South Korea - Brazil)

**PARQUE VÍA**, Enrique Rivero (Mexico)

**PERRO COME PERRO** (Dog Eat Dog), Carlos Moreno (Colombia)

**LA RABIA** (Rage), Albertina Carri (Argentina)

**LA SANGRE BROTA** (Blood Appears), Pablo Fendrik (Argentina - France - Germany)

**SLEEP DEALER**, Alex Rivera (USA - Mexico)

**TONY MANERO**, Pablo Larraín (Chile - Brazil)

**LA VIDA LOCA**, Christian Poveda (Spain - France - Mexico)

**MEMORIAS DEL SUBDESARROLLO**, Tomás Gutiérrez Alea (Cuba)  
*Out of Competition*

**TITÓN, DE LA HABANA A GUANTANAMERA**, Mirtha Ibarra (Spain)  
*Out of Competition*

## EL OLVIDO

(El olvido - Oblivion)

**Director:** Heddy Honigmann • **Screenplay:** Heddy Honigmann, Judith Vreriks, Sonia Goldenberg • **Photography:** Adri Schover •  
**Running time:** 93 m. • Holland - Germany  
*Opening film*

New documentary from the director of *Forever*, competitor in the Official Selection at San Sebastian in 2006. *El olvido* (Oblivion) is about a forgotten city (Lima), a forgotten people (the Peruvians) and a forgotten history (that of Peru). These people, for whom irony is a loved weapon to survive, have to forget as well, in order not to give way to cynicism, hatred and grief. The film is also about those who try to remember the old days when life –despite class differences, corruption and violence– was still good: old waiters, bartenders and shopkeepers who are fighting a losing battle, who've lost everything, including their rights. Finally, *El Olvido* is about the children who manage to survive by mastering the art of street life and who reveal the country in its true colours. Just like the dogs they share the streets with; they have no good memories to forget. This film will open in Horizontes Latinos and compete for the Horizontes Award.

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## ACNÉ

(Acne)

**Director:** Federico Veiroj • **Screenplay:** Federico Veiroj • **Photography:** Bárbara Álvarez • **Cast:** Alejandro Tocar, Yoel Bercovici, Igal Label, Gustavo Melnik, Julia Català  
**Running time:** 87 m. • Uruguay - Argentina - Mexico - Spain

Feature directorial debut by Federico Veiroj, selected at Films in Progress 12 (2007). Rafael Bregman, a 13-year-old teenager, has lost his virginity without ever having kissed a girl. To make his dream come true he'll have to do something about his acne, come to grips with his clumsiness, get over his shyness, and, in other words, deal with adolescence.

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## CORAZÓN DEL TIEMPO

(Heart of Time)

**Director:** Alberto Cortés • **Screenplay:** Herman Bellinghausen, Alberto Cortés • **Photography:** Marc Bellver • **Cast:** Rocío Barrios, Francisco Jiménez, Marisela Rodríguez, Doña Aurelia, Leonardo Rodríguez  
**Running time:** 90 m. • Mexico

In Esperanza de San Pedro, Chiapas, amid the Zapatista struggle, Sonia, a member of the community, is about to marry. A cow has already been received as dowry, and talks have been held with the groom-to-be's family... But Sonia loves another man, one of the insurgents. Now the EZLN has a problem and has to solve it with the entire community so that the voice of its members can be heard and respected: and the heart triumphs over obligation. Alberto Cortés has directed three long features *Amor a la vuelta de la esquina* (1985), *Ciudad de Ciegos* (1991) and *Violeta* (1997), and several documentaries, including *La tierra de los Tepehuas* (1982), *México Ciudad Hip Hop* (2004), and *De migrantes, barro, papel y otras historias en Oaxaca* (2006).

## DIOSES

(Gods)

**Director:** Josué Méndez • **Screenplay:** Josué Méndez • **Photography:** Mario Bassino • **Cast:** Maricielo Effio, Sergio Gjurinovic, Anahí de Cárdenas, Edgar Saba, Cristina Salleses  
**Running time:** 91 m. • Peru - Argentina - France - Germany

Diego is in love with his sister Andrea, and confronts the guilt and pleasure he gets from it. Andrea, however, keeps busy with other things: she's got her own secrets to hide. Agustín, their father, has brought his new girlfriend Elisa home to live with them; she's twenty years younger than him and comes from a lower social and economic class. Elisa will have to learn fast if she wants to be the social high-flyer she's always dreamt of becoming. A family trapped in the rigid social mechanisms of the Peruvian upper class. From the director of *Días de Santiago* (2004).

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## GASOLINA

(Gasoline)

**Director:** Julio Hernández Cordón • **Screenplay:** Julio Hernández Cordón • **Photography:** María Secco • **Cast:** Francisco Jácome, Carlos Dardón, Gabriel Armas, Daneri Gudiel, Patricia Orantes  
**Running time:** 75 m. • Guatemala

Three teenagers, Gerardo, Nano and Raymundo steal petrol so that they can drive around aimlessly in a car at night. A voyage in which each stop is a run-in with reality sorely testing their friendship, normally a thin line between betrayal, deception and kamikaze-type solidarity. This is also an intimate tale in which the moments of sincerity and nervous strain define a group of youngsters, portray a country and give us a look at their future. Winner of the Films in Progress Industry Award, the Casa de América Award and the Cicae Award at Films in Progress 12 (2007).

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## INTIMIDADES DE SHAKESPEARE Y VICTOR HUGO

(Shakespeare and Victor Hugo's Intimacies)

**Director:** Yulene Olaizola • **Screenplay:** Yulene Olaizola • **Photography:** Yulene Olaizola, Rubén Imaz •  
**Running time:** 80 m. • Mexico

There is a lodging house, owned by Rosa Carbajal, at the corner of Shakespeare and Victor Hugo streets in Mexico City, a shelter that hides an intimate and passionate story. Twenty years ago Rosa met Jorge Riosse, a young tenant who became her closest friend. Audience Award and Fipresci Prize at the Ficco in Mexico. Best Film Award at the Bafici in Buenos Aires. Award for Best Opera Prima at the Transylvania Festival.

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## LEONERA

(Lion's Den)

**Director:** Pablo Trapero • **Screenplay:** Santiago Mitre, Martín Mauregui, Alejandro Fadel, Pablo Trapero • **Photography:** Guillermo Nieto •  
**Cast:** Martina Gusman, Elli Medeiros, Rodrigo Santoro, Laura García  
**Running time:** 113 m. • Argentina - South Korea - Brazil

Julia wakes up in her apartment, surrounded by the bloody bodies of Ramiro and Nahuel. Ramiro is still alive. Both have been, obscure and simultaneously, her lovers and one made Julia pregnant. Julia is sent to a prison housing mothers and pregnant inmates. There she spends her first days absorbed and aloof. She hates to be a mother in this situation. The child is born, a baby boy. Bringing up a child in prison is difficult and annoying. This just happened against her will. But more and more, Julia feels this boy is her only valued one left. Julia visits Ramiro in the Men's prison. The events of the night of the crime remain muddled for both, just as their feelings towards each other. By the director of *Mundo grúa* (1999), *El bonaerense* (2002), *Familia rodante* (2004) and *Nacido y criado* (2006).

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## PARQUE VÍA

**Director:** Enrique Rivero • **Screenplay:** Enrique Rivero • **Photography:** Arnau Valls Colomer • **Cast:** Nolberto Coria, Nancy Orozco, Tesalia Huerta  
**Running time:** 86 m. • Mexico

Beto is the caretaker of a house in Mexico City which has been empty for years. The loneliness of the last years, combined with the routine and monotony of his work have made him withdraw into a life which most people would find asphyxiating; but he finds that it gives him the security and stability which the threatening outside world is unable to offer him. News that the house is to go on sale causes a dilemma for Beto, who doesn't know whether to dare to set forth and live or to seek a way of remaining in his confinement. Winner of the Golden Leopard and the Fipresci Award at Locarno Festival 2008. Award for Best Latin American Film and Audience Award at the Ficco in Mexico.

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## PERRO COME PERRO

(Dog Eat Dog)

**Director:** Carlos Moreno • **Screenplay:** Alonso Torres, Carlos Moreno • **Photography:** Juan Carlos Gil • **Cast:** Marlon Moreno, Oscar Borda, Álvaro Rodríguez, Blas Jaramillo, Andrés Toro  
**Running time:** 104 m. • Colombia

El Orejon is a violent and agoraphobic crime boss who lives surrounded by telescopes in a luxury high-rise apartment in the center of Cali, Colombia. When his godson is killed he asks a voodoo priestess to avenge the murder by casting a deadly spell on the shooter; Eusebio. Miles away Victor is hired by the boss to carry out a job to collect money from a slippery pair of twins. He makes a disastrous decision to break the sacred law of the crime world and keeps the cash for himself. Opera prima from Carlos Moreno. Award for Best Actor (Marlon Moreno) at Guadalajara Festival.



## LA RABIA

(Rage)

**Director:** Albertina Carri • **Screenplay:** Albertina Carri • **Photography:** Sol Lopatin • **Cast:** Analía Couceyro, Javier Lorenzo, Víctor Hugo Carrizo, Nazarena Duarte, Gonzalo Pérez  
**Running time:** 83 m. • Argentina

Tragedy unfolds in Argentina's arid pampas when adultery, hatred and misunderstandings lead to an explosion of rage and violence that destroys two families. When strong, silent Poldo feels that his more exuberant fellow farmer Pichón has insulted little Nati, his mute daughter, Poldo breaks off all contact with him. Poldo also forbids his wife to see Pichón, not suspecting that she and Pichón are carrying on a passionate relationship behind his back. New feature film from the director of *Los rubios* (2003) and *Géminis* (2005).

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## LA SANGRE BROTA

(Blood Appears)

**Director:** Pablo Fendrik • **Screenplay:** Pablo Fendrik • **Photography:** Julián Apezteguía • **Cast:** Arturo Goetz, Nahuel P. Biscayart, Guillermo Arengo, Ailin Salas, Stella Galazzi  
**Running time:** 100 m. • Argentina - France - Germany

Arturo, a phlegmatic 60 year-old taxi driver, has to find \$2,000 in less than 24 hours. His eldest son, Ramiro, who ran away from home four years ago, has just called from Houston urgently asking him for help. His wife Irene jealously guards the savings that she has no intention of giving Arturo to help Ramiro. From the director of *El asaltante* (2007) egin duen zuzendariarena. Young Critics Award in the Critics' Week section at Cannes 2008.

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## SLEEP DEALER

**Director:** Alex Rivera • **Screenplay:** Alex Rivera, David Riker • **Photography:** Lisa Rinzler • **Cast:** Luis Fernando Peña, Leonor Varela, Jacob Vargas, Tenoch Huerta, Metzli Adamina  
**Running time:** 90 m. • USA - Mexico

The near future. Like tomorrow. The world is divided by closed borders, but connected by a digital network that ties together people around the world. Memo Cruz lives with his parents and his brother in the small, dusty village of Santa Ana del Rio, in Mexico. Santa Ana is an isolated farming community, the kind of place that seems frozen in time, except for the hi-tech, militarized dam that was built by a corporation, and now controls Santa Ana's water supply. Memo loves technology, and dreams of leaving his small pueblo and finding work in the hi-tech factories in the big cities in the north. The feature debut by renowned digital media artist Alex Rivera. Waldo Salt Award for Best Screenwriting at Sundance Festival 2008. Amnesty International Award at Berlin Festival 2008.

## TONY MANERO

**Director:** Pablo Larraín • **Screenplay:** Pablo Larraín, Alfredo Castro, Mateo Iribarren • **Photography:** Sergio Armstrong • **Cast:** Alfredo Castro, Amparo Noguera, Héctor Morales, Paola Lattus, Elsa Poblete  
**Running time:** 98 m. • Chile - Brazil

Santiago de Chile, 1978. In the midst of the tough social context of Pinochet's dictatorship, Raúl Peralta, a man in his fifties, is obsessed with the idea of impersonating Tony Manero, John Travolta's character in *Saturday Night Fever*. His urge to reproduce his idol's likeness and his dream of being recognized as a successful showbiz star at a national television contest of Tony Manero impersonators, drive him to commit a series of crimes and thefts. Selected for Films in Progress 13 (2008).

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## LA VIDA LOCA

**Director:** Christian Poveda • **Screenplay:** Christian Poveda • **Photography:** Christian Poveda •  
**Running time:** 91 m. • Spain - France - Mexico

Documentary about Mara 18 and, collaterally, about its bitter rival, Mara Salvatrucha, gangs created on the basis of their earlier Los Angeles counterparts, who spread terror in El Salvador. A tale of the contemporary imagery created in a globalized world describing the origins of one of the probable founding myths of organised crime. Famous photographer Christian Poveda is the author of 15 documentaries.

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## MEMORIAS DEL SUBDESARROLLO

**Director:** Tomás Gutiérrez Alea • **Screenplay:** Tomás Gutiérrez Alea, Edmundo Desnoes • **Photography:** Ramón F. Suárez • **Cast:** Sergio Corrieri, Daisy Granados, Esclinda Núñez, Beatriz Ponchora, Gilda Hernández  
**Running time:** 97 m. • Cuba  
*Out of Competition*

*Memories of Underdevelopment* tells the story of Sergio, a bourgeois who decides to remain in Cuba while his relatives leave the country after the revolutionary takeover. Sergio stays alone and begins to write his memories in search for a reason to live. The Revolution becomes a challenge for him: he tries to analyse it, to understand it, to oppose his bourgeois values to it. This film, one of Tomás Gutiérrez Alea's essential works, will be screened as a complement to *Titón, de La Habana a Guantánamera*, by way of a tribute to the legendary Cuban director.

## TITÓN, DE LA HABANA A GUANTANAMERA

**Director:** Mirtha Ibarra · **Screenplay:** Lola Salvador, Mirtha Ibarra

**Running time:** 93 m. · Spain

*Out of Competition*

Titón, Tomás Gutiérrez Alea (1928 – 1996), remarkable filmmaker and one of film history's paramount names. From his birth at Havana and up to *Guantamera*, his last movie, this documentary broadly traces Titón's work, his outlook and vital engagement as reflected in his own words and in the opinions of family members and professionals. An essential and touching thread is provided by the account of actress Mirtha Ibarra, the director of the documentary and Titón's lifelong companion.

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**14 KILÓMETROS** , Gerardo Olivares (Spain)

**3 DÍAS** (Before the Fall), F. Javier Gutiérrez (Spain)

**3:19** , Dany Saadia (Spain - Mexico)

**EL BRAU BLAU** (The Blue Bull), Daniel V. Villamediana (Spain)

**EL CANT DELS OCELLS** (Birdsong), Albert Serra (Spain)

**LOS CRÍMENES DE OXFORD** (The Oxford Murders), Álex de la Iglesia (Spain - France - UK)

**EL HOMBRE DE ARENA** (The Sandman), José Manuel González-Berbel (Spain)

**LA MALA** (The Bad Girl), Lilian Rosado, Pedro Pérez Rosado (Spain - Puerto Rico)

**LO MEJOR DE MÍ** (The Best Of Me), Roser Aguilar (Spain)

**UN NOVIO PARA YASMINA** , Irene Cardona (Spain)

**EL ORFANATO** (The Orphanage), Juan Antonio Bayona (Spain)

**PAS A NIVELL** (Railroad Crossing), Pere Vilà (Spain)

**PRADOLONGO** , Ignacio Vilar (Spain)

**[REC]** , Jaume Balagueró, Paco Plaza (Spain)

**LA ZONA** , Rodrigo Plá (Spain - Mexico)

## 14 KILÓMETROS

**Director:** Gerardo Olivares - **Screenplay:** Gerardo Olivares - **Photography:** Alberto Moro - **Cast:** Adoum Moussa, Illiassou Mahamadou Alzouma, Aminata Kanta  
**Running time:** 95 m. - Spain

Only fourteen kilometres separate Africa from Europe, but this is also the barrier that separates the dreams of millions of Africans who see the West as their only way out of hunger and poverty. Three young Africans - Violeta, Buba and Mukela - take us on a long dangerous journey across the Sahara to learn what the media never show us. *14 Kilómetros* won the Golden Spike at the Valladolid Festival and is the second full-length film by the director of *La gran final* (2005).

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## 3 DÍAS

(Before the Fall)

**Director:** F. Javier Gutiérrez - **Screenplay:** Juan Velarde, F. Javier Gutiérrez - **Photography:** Miguel Ángel Mora - **Cast:** Victor Clavijo, Mariana Cordero, Eduard Fernández, Elvira De Armiñán, Daniel Casadellá, Ana De Las Cuevas, Juan Galván  
**Running time:** 93 m. - Spain

A giant meteorite is approaching the earth. It's the end of the world. Despair, chaos and death are sweeping over the planet. In the small town of Laguna, Ale is trying to spend the last few moments of his life getting drunk but something is going to thwart his plans. All the prisoners have been set free, and one of them is heading for Laguna to wreak bloody vengeance. Nobody will do anything to stop him except Rosa, Ale's mother, who won't give up until she's ensured that her son will have an unforgettable end of the world. Opera prima by F. Javier Gutiérrez, selected for Berlin Festival's Panorama Section and winner of four awards at Malaga Festival (Best film, screenplay, supporting actress and make-up).

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## 3:19

**Director:** Dany Saadia - **Screenplay:** Dany Saadia - **Photography:** Leon Chiprout - **Cast:** Miguel Ángel Silvestre, Félix Gómez, Juan Díaz, Bárbara Goenaga, Diana Bracho  
**Running time:** 104 m. - Spain - Mexico

What if everything in life happens by mere chance? And what if we can't escape our fate? This film raises these questions and many others. *3:19* is a story about friendship, love and humour. An original game devised as a way to meet attractive women leads to the intervention of chance... or fate. This is the first film by Dany Saadia who won the Best Director's Award in the Zonacine section at the Malaga Festival 2008.

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## EL BRAU BLAU

(The Blue Bull)

**Director:** Daniel V. Villamediana • **Screenplay:** Daniel V. Villamediana • **Photography:** Pablo Morales Canedo • **Cast:** Víctor J. Vázquez  
**Running time:** 63 m. • Spain

A young man fascinated by the world of bullfighting has cut himself off from the world out in the countryside trying to give some shape to his obsession: interior bullfighting, bullfighting without a bull. A spiritual path based exclusively on technique as an end in itself. This is why, after a training period, he will begin to build a space of his own where he can stage his great performance. First film as a director by the co-scriptwriter of *La línea recta* (2006).

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## EL CANT DELS OCELLS

(Birdsong)

**Director:** Albert Serra • **Screenplay:** Albert Serra • **Photography:** Neus Ollé, Jimmy Gimferrer • **Cast:** Lluís Serrat Masanellas, Lluís Serrat Batlle, Lluís Carbó, Montse Triola, Mark Peranson  
**Running time:** 98 m. • Spain

The 3 Wise Men go in search of the Messiah, who has just been born. Selected for the Directors' Fortnight at Cannes. Second full-length film by the director of *Honor de cavalleria* (2006).

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## LOS CRÍMENES DE OXFORD

(The Oxford Murders)

**Director:** Álex de la Iglesia • **Screenplay:** Álex de la Iglesia, Jorge Guerricaechevarría • **Photography:** Kiko de la Rica • **Cast:** Elijah Wood, John Hurt, Leonor Watling, Julie Cox, Anna Massey  
**Running time:** 110 m. • Spain - France - UK

An old woman is found murdered in the living room of her home in the Oxford suburbs. Her body is discovered by two men who are meeting for the first time: Arthur Seldom, a prestigious professor of Logic, and Martin, a young American student who has just arrived at the university hoping to get the famous professor to supervise his doctoral thesis. The old woman's death is merely the first in a series of murders with disturbing points in common. By the director of *El día de la bestia* (1995), *Perdita Durango* (1997), *La comunidad* (2000), *800 balas* (2002) and *Crimen ferpecto* (2004).

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## EL HOMBRE DE ARENA

(The Sandman)

**Director:** José Manuel González-Berbel · **Screenplay:** José Manuel González-Berbel · **Photography:** Antonio González · **Cast:** Hugo Silva, María Valverde, Samuel Le Bihan, Alberto Jiménez, Irene Visedo  
**Running time:** 95 m. · Spain

In the late 1960s, a Mental Hospital in Extremadura, which houses everyone from the mentally ill to drunks and tramps, has fallen victim to its manager's methods and slack attitude. Burgos is more interested in keeping the authorities happy than in meeting his patients' needs. However, when they admit Mateo, an idealistic globetrotter who is closer to genius than madness, will radically upset the hospital routine. This is José Manuel González's debut film.

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## LA MALA

(The Bad Girl)

**Director:** Lilian Rosado, Pedro Pérez Rosado · **Screenplay:** Lilian Rosado · **Photography:** P. J. López · **Cast:** Lena Burke, Jorge Perugorria, M<sup>a</sup> Isabel Díaz, Sully Díaz, Nelly Jo Carmona  
**Running time:** 93 m. · Spain - Puerto Rico

Hit by the La Lupe singing bug, Yolanda has to be a singer or else. She'll do anything to get there, and no one, and she means no one, is going to stop her. If she has to go against her father to sing, it's all right with her. In fact, so much the better, because in her hometown she's just another one of these women who get married, get fat and have loads of kids. No way for Yolanda. Audience Award at the Ibiza Festival. Pedro Pérez Rosado has directed *Saharai*, *cuentos de una guerra* (2004) and *Agua con sal* (2005), which competed in Zabaltegi-New Directors in 2005.

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## LO MEJOR DE MÍ

(The Best Of Me)

**Director:** Roser Aguilar · **Screenplay:** Roser Aguilar, Oriol Capel · **Photography:** Isaac Vila · **Cast:** Marian Alvarez, Juan Sanz, Lluís Homar, Carmen Machi, Pablo Derqui  
**Running time:** 86 m. · Spain

When she was small, Raquel couldn't understand why they talked about love everywhere: on the radio at home, on TV, in the films on Saturday afternoons, and especially in songs. She used to think about what would happen if she didn't find anyone who loved her. Raquel is now going to live with Tomás. She'll have to consider what she is prepared to do for love and will find out how delightful yet difficult it is to really love someone. This is the first full-length film by Roser Aguilar. Marian Alvarez was awarded the Silver Leopard for Best Actress and the film won the Golden Boccacino for Best Film at the Locarno Festival.

## UN NOVIO PARA YASMINA

**Director:** Irene Cardona • **Screenplay:** Irene Cardona, Núria Villazán • **Photography:** Ernesto Herrera • **Cast:** Sanaa Alaoui, José Luis García Pérez, María Luisa Borrueal, Francisco Olmo  
**Running time:** 92 m. • Spain

Lola loves weddings, even though her marriage is on the rocks and she suspects that Jorge, her husband, has fallen in love with Yasmina. Yasmina is in a hurry to marry Javi, a municipal policeman who prefers not to rush things. Alfredo doesn't believe in marriage but would be prepared to get married for friendship or money. A summer fable about marriages of convenience, social commitment and living together. First full-length film by Irene Cardona.

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## EL ORFANATO

(The Orphanage)

**Director:** Juan Antonio Bayona • **Screenplay:** Sergio G. Sánchez • **Photography:** Oscar Faura • **Cast:** Belén Rueda, Fernando Cayo, Roger Príncipe, Geraldine Chaplin, Mabel Rivera  
**Running time:** 97 m. • Spain

Laura goes back with her family to the orphanage where she grew up in order to open a home for disabled children. Little Simón, Laura's son, starts to get carried away with some strange games that really worry his mother, as they go beyond being a mere bit of fun to become seriously alarming. A series of unexpected events will force Laura to delve into the dramatic past of the house that was her home as a child. First full-length film by J. A. Bayona, which won seven Goya awards.

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## PAS A NIVELL

(Railroad Crossing)

**Director:** Pere Vilà • **Screenplay:** Pere Vilà • **Photography:** Diego Dussuel • **Cast:** Marc Homs, Mercè Compte, Georgina Cardona, Joan Martí, Maite Buenafuente  
**Running time:** 103 m. • Spain

Like a disoriented Ulysses, Marc doesn't know what to do with his life after finishing his degree. His apathy and frustration finally lead him to accept an unusual job in the tourist village where his grandmother lives. The relationship that develops between them and her sudden death will make Marc aware about what taking his own decisions really means. An intimist portrait of coming of age in Pere Vilà's debut film.

## PRADOLONGO

**Director:** Ignacio Vilar · **Screenplay:** Carlos Asorey, Javier Gancedo, Ignacio Vilar · **Photography:** Alberto Díaz "Bertitxi" · **Cast:** Rubén Riós, Tamara Canosa, Roberto Porto, Mela Casal, Gonzalo Rei Chao  
**Running time:** 100 m. · Spain

Raquel, Martiño and Armando are three friends on the threshold of adulthood. Summer looks like it's going to be the same as ever, with parties and evening by the river... but this time around nothing is going to be the same. The newfound desire of both youngsters for Raquel and the possible sale to Armando's father's mining company of Pradolongo, some pastureland up in the mountains that belongs to Martiño's family, will force them to reconsider their dreams and the ties that have bound them together since childhood. By the director of *Illegal* (2003) and *Un bosque de música* (2004).

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## [REC]

**Director:** Jaime Balagueró, Paco Plaza · **Screenplay:** Jaime Balagueró, Paco Plaza, Luis A. Berdejo · **Photography:** Pablo Rosso · **Cast:** Manuela Velasco, Ferrán Terraza, Jorge Yamam Serrano, Carlos Lasarte, Pablo Rosso  
**Running time:** 85 m. · Spain

A reporter and her cameraman are doing a story on a fire station in order to show how firemen live and the risks they face. But while accompanying them on one of their night-time calls, what seemed to be a routine rescue operation turns into a real nightmare. Trapped inside a building, the firemen and the television crew will have to face up to an unprecedented horrific situation. Something sinister and evil that is getting out of control. Goya Awards for Best New Actress (Manuela Velasco) and Best Editing (David Gallart): Awards for Best Director and Best Actress, Audience Award, José Luis Guarner Critics' Award and Silver Méliès award at the Sitges Festival. Balagueró has directed *Los sin nombre*, *Darkness* and *Frágiles*, and Plaza has directed *Second Name*, *Romasanta* and *Cuento de Navidad*.

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## LA ZONA

**Director:** Rodrigo Plá · **Screenplay:** Laura Santullo · **Photography:** Emiliano Villanueva · **Cast:** Daniel Giménez Cacho, Maribel Verdú, Carlos Bardem, Daniel Tovar, Alan Chávez  
**Running time:** 97 m. · Spain - Mexico

Alejandro is a teenager who lives in a closed-off residential community, that is self-sufficient, with a heavy private security set-up. Both his family and the other residents, fleeing the rise in crime and out of fear of violence and lawlessness, have chosen this place as the last redoubt of peace. In the small hours, three burglars break into the place to rob a house. During the burglary an old woman is murdered and two thieves are gunned down. The residents of the Zone decide to take justice into their own hands. Lion of the Future Award in the Venice Days section at the Venice Festival and Fipresci Award at the Toronto Festival.

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The Basque Cinema day is organised by the San Sebastian Film Festival, with the collaboration of the Department of Culture of the Basque Government, EITB, IBAIA (Association of Independent Basque Audiovisual Producers), EPE-APV (Association of Basque Producers) and the Basque Film Library.

The Basque Cinema Day is devoted to promoting and screening the latest Basque films, where you can see work from a variety of genres: animation, fiction and documentaries, as well as short films and certain historically important films.

This year the Basque Cinema Day includes an important new feature: it is opening up a section devoted to full-length films that are being shown for the first time. As a result, this event will be structured in three sections:

- A section called "Premieres", that includes four full-length films that will be screened publicly for the first time during the festival.

- A section called "Information", that includes a selection of 6 full-length recently made Basque films, that have already been released.

- A section of "Short films", in two parts. On the one hand, they will be screening the 8 shorts from the Kimuak catalogue 2007, that have won a significant number of international awards during the last year. On the other, the Selection of Short Films 2008 will be showing 8 short films selected from among those recently made in the Basque Country.

The Basque Cinema Day is also a meeting place for professionals in the sector, at which two awards will also be handed out: the IBAIA Award, that pays tribute to a film and/or audiovisual initiative, and this year will be presented to Néstor Basterretxea and Fernando Larruquert; and the AMALUR Award, which is to acknowledge the career of an important personality in the Basque audiovisual scene, which this year will go to the actress Mariví Bilbao.

With the collaboration of:



**PREMIERES**

**LA CASA DE MI PADRE** , Gorka Merchán

**VIVIR CON LAS BOTAS PUESTAS** , Lurdes Bañuelos

**MOTEMA NA NGAI** , Juan Miguel Gutiérrez

**OMERTÀ** , Pavel Giroud

**INFORMATIVE SECTION**

**HAIZEA ETA SUSTRAIAK** (The Wind and the Roots), Joseba Iñaki Agirre Errazkin

**NEVANDO VOY** (Under the Snow), Candela Figueira, Maitena Muruzabal

**LOS CRONOCRÍMENES** (Timecrimes), Nacho Vigalondo

**UN LUGAR EN EL CINE** (A Place in the Cinema), Alberto Morais

**BETIZU ETA URREZKO ZINTZARRIA** , Egoitz Rodríguez

**LA CRISIS CARNÍVORA** (Animal Crisis), Pedro Rivero

## PREMIERES

### LA CASA DE MI PADRE

**Director:** Gorka Merchán • **Screenplay:** Iñaki Mendiguren • **Photography:** Aitor Mantxola • **Cast:** Carmelo Gómez, Juan José Ballesta, Verónica Echegui, Álex Angulo, Emma Suárez  
**Running time:** 96 m.

Txomin Garay, a businessman and fine pelota player in his youth, comes home after 10 years in Argentina. The main reason for his trip, on which he is accompanied by his wife Blanca and his only daughter, Sara, is the imminent death of his brother Koldo, to whom he stopped talking several years back. Dreadfully ravaged by his illness and shelving the many years of not speaking to Txomin due to the extreme differences between them, Koldo asks his brother to perform a delicate task: to get his teenage son, a promising pelota player, Gaizka (Juanjo Ballesta) back onto the track of a game for which he seems to have lost flavour.

### VIVIR CON LAS BOTAS PUESTAS

**Director:** Lurdes Bañuelos • **Screenplay:** Lurdes Bañuelos • **Photography:** Lurdes Bañuelos •  
Ahotsa: Ane Gabarain  
**Running time:** 50 m.

When the doctor's tell you you've got one, two, three... days to live, can you choose what to do and how to spend them? Idoia Sagarzazu, the Basque actress at the heart of this story chose to get married... celebrate, say her goodbyes; go back home, surround herself with people and calmly live life to the full right to the very end. Against all expectations, this is a life-affirming, affectionate, bold, moving documentary.

### MOTEMA NA NGAI

**Director:** Juan Miguel Gutiérrez • **Screenplay:** Juan Miguel Gutiérrez •  
**Running time:** 80 m.

"Motema na ngai" in Lingala (the language spoken in Congo) literally means "My heart". In poetic language it is used to express tenderness or affection between two lovers. It can be loosely translated as, "I love you!" or "My dear". "I just come out with it spontaneously whenever I think of Africa", Juan Miguel Gutiérrez says, who has already taken part in the San Sebastian Festival with *Tabula rasa* (2004) and *Bozes lexanas* (2005).

### OMERTÀ

**Director:** Pavel Giroud • **Screenplay:** Pavel Giroud • **Photography:** Luis Najmias • **Cast:** Manuel Porto, Kike Quiñones, Teresa Calo, José Ramón Argoitia, Yadier Fernández, Ulik Anello  
**Running time:** 86 m.

He was a bodyguard of the most feared gangster in Cuba in the first half of the 20th century. He is now an old man who passively observes the triumph of the Cuban Revolution. His old boss, who had to flee the island, rings him up to get him to look after the gold buried at his mansion while he is away. With the help of two accomplices, he devises a plan to steal the gold. To do this they have to get into the mansion, neutralise the maid and take the gold somewhere safer. By the director of *La edad de la peseta* (2005).



## INFORMATIVE SECTION

### HAIZEA ETA SUSTRAIAK

(The Wind and the Roots)

**Director:** Joseba Iñaki Agirre Errazkin • **Screenplay:** Joseba Iñaki Agirre Errazkin • **Photography:** Jon Gurutz Sainz de Murieta •  
**Running time:** 85 m.

*Txiki's* life provided us with an insight into the last executions of franquism. Their life, their history, their friends and their dreams of freedom. While others bury their memory in the common pit of forgetfulness, where light or remembrance cannot reach; their families, friends, work colleagues and antifranquist activist partners tell us about the end of the dictatorship, about their memories. These are testimonies that have not yet been erased by this lulling blanket of forgetfulness. It is living history, it is part of our own history.

### NEVANDO VOY

(Under the Snow)

**Director:** Candela Figueira, Maitena Muruzabal • **Screenplay:** Candela Figueira, Maitena Muruzabal • **Photography:** Robert Christopher Webb • **Cast:** Laura de Pedro, Gabriel Latorre, Xabi Yárnoz, Asun Aguinaco  
**Running time:** 99 m.

The winter season is approaching. In the packing section for snow chains at a factory, orders are starting to pile up. Javier, the department boss, asks for extra workers. Jairo is moved from another section. Ángela and Karmentxu arrive from a temporary work agency to work for two weeks. From six to two, the four of them pack chains in silence. Without realising it, Ángela starts to break the rules. The job becomes a game and this cold grey warehouse turns into a playground. Nobody can imagine what is going on behind the gates. A debut film.

### LOS CRONOCRÍMENES

(Timecrimes)

**Director:** Nacho Vigalondo • **Screenplay:** Nacho Vigalondo • **Photography:** Flavio Labiano • **Cast:** Karra Elejalde, Bárbara Goenaga, Nacho Vigalondo, Candela Fernández  
**Running time:** 90 m.

A man travels accidentally back to the past and meets himself there; a naked girl in the middle of a forest; a weird guy with his face covered by a pink bandage; a disturbing mansion on the top of a hill. All of them pieces in an unpredictable jigsaw puzzle in which terror, drama and suspense will lead to an unthinkable sort of crime. Who's the murderer? Who's the victim? The first full-length film by the candidate for the Oscar for Best Short film for *7.35 de la mañana* (*7.35 in the morning*).

### UN LUGAR EN EL CINE

(A Place in the Cinema)

**Director:** Alberto Morais • **Screenplay:** Alberto Morais • **Photography:** Luis Sainz • **Cast:** Víctor Erice, Theo Angelopoulos, Ninetto Davoli, Tonino Guerra  
**Running time:** 107 m.

A Greek filmmaker, Theo Angelopoulos, goes on a journey from Athens to Ostia, the beach near Rome where Pier Paolo Pasolini was murdered. Far from there, at a train station in Spain, the Spanish director Víctor Erice reaches out through an interview that stresses that filmmaking is an act of resistance. Back in Italy we hear from Tonino Guerra, Ninetto Davoli & Nico Naldini, who give voice to the late filmmaker's legacy and close the historical, cinematic triangle formed by the three filmmakers.

## BETIZU ETA URREZKO ZINTZARRIA

**Director:** Egoitz Rodríguez • **Screenplay:** Egoitz Rodríguez •  
**Running time:** 65 m.

*Betizu eta urrezko zintzarría* is the story of the adventures of a herd of cows who go to the planet Xangadu in search of a friend. They inadvertently find themselves plunged into the mystery of the golden cowbell, according to which whoever rings the cowbell will have the power to dominate the entire world. The cows meet Mamu, a crazy scientist who also wants to get hold of the cowbell. Together they will go on a long difficult journey on which they will have to overcome some complicated obstacles. Only the friendship that binds them together will enable them to reach their goal.

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## LA CRISIS CARNÍVORA

(Animal Crisis)

**Director:** Pedro Rivero • **Screenplay:** Pedro Rivero, Egoitz Moreno •  
**Running time:** 78 m.

Thanks to the Vegetarian Pact, all the animals live together in peace and harmony. All of them except one: the hyena Crevel, who lives with the agonising feeling that he will never eat meat again. Determined to appease his appetite, one night Crevel goes to the cemetery planning to wolf down some corpses, but he can't do it: there are none there! The lion Pérsicus and his consigliere, the tiger Altaicus, have organised an entire food network with the dead to satisfy their carnivorous tendencies. This is Pedro Rivero's debut film.

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Kimuak 2007.

**Columba Palumbus** (2007). Koldo Almandoz. *4'30''*

**Decir adiós** (2007). Víctor Iriarte. *18'*

**Hezurbeltzak, una fosa común** (2007). Izibene Oñederra. *4'30''*

**Las horas muertas** (2007). Haritz Zubillaga. *14'*

**Limoncello** (2007). Jorge Dorado, Luis A. Berdejo, Borja Cobeaga. *22'*

**No es una buena idea** (2007). Ugo Sanz. *13'*

**Taxi?** (2007). Telmo Esnal. *5'*

**Traumalogía** (2007). Daniel Sánchez Arévalo.

Selection of short 2008

**Aurrescue** (2008). Koldo Almandoz, Ángel Aldarondo. *1'*

**Canguros** (2008). Borja González Santaolalla. *6'*

**Cómo conocí a tu padre** (2008). Álex Montoya. *9'*

**El encargado** (2008). Sergio Barrejón. *8'*

**FGM** (2008). Jon Garaño. *17'*

**Pim, Pam, Pum** (2008). Asier Urbieta. *3'*

**Preparación** (2008). Gorka Merchán. *5'*

**Ya no voy a hablar más** (2008). Ugo Sanz. *2'30'*

## The animated film *Cher Ami* will have its world premiere at the Velodrome

Action, adventure, humour.... *Cher Ami* is the story of some carrier pigeons who took part in a historic event during the First World War. Thanks to the intervention of Cher Ami, a brave pigeon, they managed to save the lives of more than two hundred American soldiers who made up the "Lost Battalion". Cher Ami was awarded the "Croix de Guerre" the highest French military honour. Cher Ami is now stuffed and kept as a hero in the Smithsonian Museum in Washington.

This production, the latest animated film by the award-winning director Miquel Pujol, will be given its world premiere on the giant screen in the Antonio Elorza Velodrome. Produced by Acció, it tells a choral story that reflects a wide variety of human facets in entertaining fashion to provide fun for all the family.

*Cher Ami* has involved more than 240 professionals from the fields of illustration and design, drawing and 2D animation, infography and 3D animation, as well as from digital composition, photography and lighting and of course, from the worlds of sound, dramatic art and acting.

The director Miquel Pujol worked for more than fifteen years as a scriptwriter and illustrator for the Disney magazine *Mickey*. In 2001 he directed the film *10+2, el gran secreto* which was nominated for the Goyas Award as best animated film, selected at the Chicago Festival and won First Prize at the International Film Festival for Children in Buenos Aires and at the International Festival in Santiago de Chile, as well as the Platinum Award at the World Festival in Houston.

It will be screened as part of the initiative that the Festival offers each year known as "Take your parents to the cinema".

### CHER AMI (Flying Heroes)

**Director:** Miquel Pujol · **Screenplay:** Miquel Pujol, Ibán Roca · **Photography:** Donato Fierro ·  
Running time: 85 m. · Spain  
Animation film.

October 1918. The quiet life that Cher Ami and his cheerfully naïve friends enjoy down on the farm, is to be suddenly threatened when the Great War comes to the Argonne woods. Aware of their responsibility, the clumsy pigeons will become daring messengers and with extraordinary bravery and courage, will try to save the lives of a battalion of American soldiers. An entertaining, inventive adventure, inspired by a true story, specially aimed at a family audience.

Sponsors:

EL DIARIO VASCO



## Six films from Argentina, Chile, Mexico and Nicaragua will participate in Films in Progress 14

Six films produced in Argentina, Chile, Mexico and Nicaragua in collaboration with other countries, will participate in Films in Progress 14, to take place at San Sebastian Festival on 23 and 24 September.

The selected films are:

*El árbol*, by Carlos Serrano Azcona (Mexico)  
*Ártico*, by Santiago Loza (Argentina)  
*Ilusiones ópticas*, by Cristian Jiménez (Chile-Portugal-France)  
*La nana*, by Sebastián Silva (Chile)  
*Norteados*, by Rigoberto Perezcano (Mexico)  
*La Yuma*, by Florencia Jaugey (Nicaragua-Mexico)

The film *Ilusiones ópticas* has a second opportunity to obtain aid at Films in Progress, as established in the regulations, by presenting a new, more complete version than the one participating in Films in Construction 13 at Toulouse in March of this year.

For Cinema in Construction 14, a total of 64 films were received from 20 countries: Germany, Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Ecuador, USA, Spain, France, The Netherlands, Italy, Japan, Mexico, Nicaragua, Portugal, Uruguay and Venezuela. Of these 64 films, 13 are co-productions between different countries and 12 are making a second appearance.

### THE AWARDS

The following awards will be granted at **Films in Progress 14**:

- **The Films in Progress Industry Award:** Estudios Exa, Kodak (división de cine profesional), Mediapro, Molinare Madrid, No Problem Sonido, Technicolor Entertainment Services Spain and Titra Film will jointly assume the post-production of a selected film until achieving an english subtitled 35mm copy.
- **The TVE Award**, consisting of the purchase of the broadcasting rights for one of the selected films.
- **The Casa de América Award for Aid to the Post-Production of Latin American Films**, carrying €10,000 (gross).

The films participating in Films in Progress have access to international diffusion on the **Instituto Cervantes** world network.

### THE PROGRAMME

The Films in Progress programme, reserved for professionals, will take place on 23 and 24 September in San Sebastian, at the Kutxa Function Hall (Calle Andia s/n), with the following timetable:

Tuesday 23rd

10.00 h.- Ártico  
12.00 h.- La nana  
16.30 h.- La Yuma

Wednesday 24th

10.00 h. El árbol  
12.00 h.- Norteados  
16.30 h.- Ilusiones ópticas (new edition)

**EL ÁRBOL** (The Tree), Carlos Serrano Azcona (Mexico)

**ÁRTICO** (Arctic), Santiago Loza (Argentina)

**ILUSIONES ÓPTICAS** (Optical illusions), Cristián Jiménez (Chile - Portugal - France)

**LA NANA** (The Maid), Sebastián Silva (Chile)

**NORTEADO** (Northless), Rigoberto Perezcano (Mexico)

**LA YUMA**, Florence Jaugey (Mexico - Nicaragua)

Acknowledgements





## EL ÁRBOL

(The Tree)

**Director:** Carlos Serrano Azcona • **Screenplay:** Carlos Serrano Azcona • **Photography:** David Valdepérez • **Cast:** Bosco Sodi, Mayte Cedeño, Sara Montgomery Campbell, Ana Casado Bosc, Motxo Obeso  
**Running time:** 70 m. • Mexico

Santiago is leaving his family. The judge has ruled that he must stay away from his wife and children. Not only that, but these events and his lifestyle "oblige" him to work in a friend's bar. However, he gets the sack. This is the beginning of the worst time in his life, forcing him to face his reality and the responsibility of doing something about it or dying.

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## ÁRTICO

(Arctic)

**Director:** Santiago Loza • **Screenplay:** Santiago Loza • **Photography:** Iván Fund • **Cast:** Pablo Seijo  
**Running time:** 78 m. • Argentina

A man in a suit makes one trip after another, in a collective minibus, on a raft, on foot. With him he carries a bag of money to pay for his wife's kidnap ransom. He's waiting for the signal to act. He makes these trips to escape police observation. He's alone. Accidentally alone. These journeys are useless, erratic. The border city suburb landscapes are something new, unknown to him. As remote and different as the North Pole.

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## ILUSIONES ÓPTICAS

(Optical illusions)

**Director:** Cristián Jiménez • **Screenplay:** Cristián Jiménez, Alicia Scherson

• **Photography:** Inti Briones • **Cast:** Paola Lattus, Eduardo Paxeco, Gregory Cohen, Iván Álvarez de Araya, Valentina Vargas  
**Running time:** 105 m. • Chile - Portugal - France

It rains in Valdivia. A mall guard falls in love with an elegant thief. A hard-working employee is trained by his company for unemployment. A blind skier recovers sight and is terrorized by the world he finally sees. Three men submerged in circumstances and desires they barely understand. It carries on raining. Everything feels unreal: Optical Illusions.

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## LA NANA

(The Maid)

**Director:** Sebastián Silva • **Screenplay:** Sebastián Silva, Pedro Peirano

• **Photography:** Sergio Armstrong • **Cast:** Catalina Saavedra, Claudia Celedón, Alejandro Goic, Andrea García-Huidobro, Mariana Loyola, Agustín Silva

**Running time:** 117 m. • Chile

Raquel, a bitter and introverted woman, has been the Valdés family's maid for 23 years. One day Pilar, her mistress, hires another maid to help Raquel with her chores. Raquel, feeling her place in the family threatened, drives the new arrival away with cruel psychological abuse. This happens time and again, until Pilar hires Lucy, a merry girl from the countryside who has never worked as a maid before. It is Lucy who finally breaks the barrier Raquel has erected around herself.

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## NORTEADO

(Northless)

**Director:** Rigoberto Perezcano • **Screenplay:** Edgar San Juan, Rigoberto Perezcano

• **Photography:** Alejandro Cantú • **Cast:** Harold Torres, Sonia Couoh, Alicia Laguna, Luis Cárdenas

**Running time:** 95 m. • Mexico

Andrés, a young boy from Oaxaca, tries time and again to make an illegal crossing to the USA. But death, thirst and the desert stand in the way of his dream. Just when he seems to have given up, the call of the North crawls back under his skin and he sets off on a last, almost impossible, yet brilliant endeavour to succeed.

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## LA YUMA

**Director:** Florence Jaugey • **Screenplay:** Florence Jaugey • **Photography:** Frank Pineda • **Cast:** Alma Blanco, Rigoberto Mayorga, Gabriel Benavides, María Ester López, Juan Carlos García

**Running time:** 90 m. • Mexico - Nicaragua

Managua, today. Yuma wants to be a boxer. In her poor neighborhood, gangs fight for control of the street. In her home, lovelessness is the name of the game. She dreams of the ring, energy and agile feet and hands. They are also her only options. A street, a theft, a chance encounter: Yuma meets Ernesto, a journalism student from the other side of the city. Despite their differences, they fall in love, attracted to each other by their shared desire to find their own space in the world.

A total of 77 schools from 27 countries around the world have registered this year as candidate participants in the VII International School Meeting, now in its seventh consecutive year at San Sebastian Festival.

The number of participants has risen steeply this year, due to our having opened to Film Schools from all over the world, meaning that we have received works from several of the most prestigious international centres in 27 countries: Germany, Argentina, Australia, Austria, Belgium, Brazil, Chile, China, Costa Rica, Colombia, Cuba, Slovenia, Spain, USA, Finland, France, Israel, Italy, Morocco, Mexico, Poland, UK, Rumania, Russia, Serbia, Turkey and Uruguay.

The International Film School Meeting will take place on 25 and 26 September at the Kutxa Function Hall (Calle Andia s/n). Screenings open to the public and attended by their teachers will give these youngsters the chance to present their works and discuss them with the audience.

A total of 15 works from 14 centres in 9 countries have been selected to participate in this, the seventh International Film School Meeting. The participating countries are Colombia, Cuba, Spain, USA, France, Israel, Morocco, Poland and the UK.

Prior to this, on the 24th, students from the International Film School Meeting and other Festival guests will have the opportunity to participate in the workshop organised by **aiTe [(ciNe + U2)\* 3D]** with the participation of Enrique Criado, from **Enxebre Entertainment**; Josep María Aragonés, from **Apuntalapospo**; Antonio Abad, from **Christie**, and Tomás Naranjo, from **Kelonik**. The afternoon session will be completely dedicated to **U2 3D**, a unique cinematographic experience directed by Catherine Owens and Mark Wellington. The Workshop, which will start at 11:00, will take place at the Kutxa Arrasate function hall.

A specific jury, consisting of students from the participating schools and chaired this year by the Israeli director **Amos Gitai** (*Kadosh, Edén, Free Zone*), will choose the winning work of the aiTe Award [asociación de industrias técnicas del audiovisual español], consisting of post-production services worth €6,000 for the winning director. The jury will also name three directors for potential participation with their works at the coming Cannes Festival Short Film Corner.

The Meeting will similarly be attended by two guest schools:

- The CUEC-UNAM (Mexico), Centro Universitario de Estudios Cinematográficos, from the Universidad Nacional Autónoma de México, which will be represented by teachers and students from the centre and present four works: two by former students at the school: Fernando Eimbcke and Alfonso Cuarón; and another two by pupils currently studying at the centre.

- HFF München (Germany), represented by the teacher and filmmaker Andreas Gruber and a student from the centre, who will present a work produced in the last school year.

We will also screen the Australian short to have landed the EU Film Travelling Scholarship for 2008, by the Australian AFTRS student, Leigh Richards.

And, as in previous years, we will screen, out-of-competition, four works brought to us by young producers from L'Atelier / Masterclass (La Fémis- Filmakademie Baden – Württemberg), two from the French part and two from the German.



With the collaboration of:



Four films have been selected to participate in Cinema in Motion 4, to take place at San Sebastian International Film Festival on **Monday September 22**.

*Chou Sar?*, by De Gaulle Eid (Lebanon-France-Palestine); *Pomegranates and Myrrh*, by Najwa Najjar (Palestine); *Le temps des camarades*, by Mohamed Chrif Tribak (Morocco) and *Tu te souviens d'Adil?*, by Mohamed Zineddaine (Morocco), are the four films which will compete for the awards granted by the different collaborating entities.

Cinema in Motion is a space at the International Film Festival open to feature films either at the end of their filming or at the post-production stage, made by filmmakers from the Maghreb, Portuguese-speaking African countries and developing Arab countries: Angola, Algeria, Cape Verde, Egypt, Guinea, Iraq, Jordan, Lebanon, Libya, Morocco, Mozambique, Palestine, Sao Tome y Principe, Syria and Tunisia.

With Cinema in Motion 4, the San Sebastian, Amiens and Fribourg International Festivals jointly explore new ways to help materialise as yet unfinished films while serving as an efficient link between professionals, companies and institutions in these countries, Europe and Latin America.

## THE SELECTED PROJECTS

The selected projects are detailed on the Festival web page ([www.sansebastianfestival.com](http://www.sansebastianfestival.com)).  
Contact: [salesoffice@sansebastianfestival.com](mailto:salesoffice@sansebastianfestival.com)

### CHOU SAR?

Lebanon-Palestine-France  
Director: De Gaulle Eid  
Cast: De Gaulle Eid, Rosy Eid, Hanna Eid, Emile Eid, Bassan Eid

On December 9, 1980, De Gaulle Eid's parents, youngest sister and eleven other members of his family were gunned down in Edbel, Northern Lebanon.

He left Lebanon for France 18 years ago. He's living now with his family in Corsica. But he has many unanswered questions...Questions that torment almost every Lebanese family today.

### POMEGRANATES AND MYRRH

Palestine  
Director: Najwa Najjar  
Cast: Hiam Abbass, Yasmine Al Massri, Ali Suliman, Ashraf Farah

Ramallah this decade. A free spirited woman dancer, Kamar, finds herself the wife of a prisoner, Zaid. Away from everything she loves until she returns to the dance where Kamar is confronted with Kais, a Palestinian returnee. Sparks fly between Kamar and Kais, creating more than a passionate, emotional dance for the both of them. At the same time the family's legal case against the land confiscation faces one obstacle after another.

### LE TEMPS DES CAMARADES

Morocco  
Director: Mohamed Chrif Tribak  
Cast: Farah El Fassi, Said Assou, Yassin Ferjani, Manal El Sedikki

North of Morocco. early 90s. Her highschool diploma between her hands, Rahil decides, against her family's will to carry on her studies at University. She discovers a climbing Islamic influence. Few syndicalists' militants try to resist. Said, a brilliant student, up to that time on the side of the political movement, decides to conquer her, and puts all his efforts for the fight of... Rahil who falls under his charm, Is she really ready to commit as well?

## TU TE SOUVIENS D'ADIL?

Morocco

Director: Mohamed Zineddaine

Cast: Omar Lotfi, Mehdi El Arroubi, Amin Ennaji, Salma Agoumi

Adil and Rachid have known each other since childhood. Adil has never imagined his life in Morocco; his dreams are all directed at the other side of the Mediterranean. Following an adventure he lands in Bologna, where his brother has been living for years. Adil leads parallel lives in the city: on the one hand, he is the model brother who takes care of his handicapped brother; and on the other he works for an unsavoury character who hires him to do "odd jobs".

## AWARDS

The awards granted to the films competing in Cinema in Motion 4 by different collaborating institutions, are as follows:

- Mactari mixing auditorium - €15,000 in services.
- Centre National de la Cinématographie (CNC) - €15,000 towards the cost of post-production in France.
- Amiens Festival - one 35 mm copy
- Fribourg Festival – one 35 mm copy
- Mikros Image – providing of post-production for calibration adapted to the specific needs of the chosen film.
- Swiss Effects and Kodak Suisse – conversion from digital version to 35 mm film for an approximate value of €20,000.
- Titra Film – French subtitling.
- The chosen filmmakers will have the opportunity to participate in the yearly Cinema in Motion tour of Latin America. They will also participate in the Cinema in Motion exhibitions travelling to the different centres belonging to the international network of Cervantes Institute centres in the Arab world.

**Cinema in Motion** would like to thank the following companies and institutions for their backing:

- **France:** Ateliers du Cinéma Européen (ACE), Centre National de la Cinématographie (CNC), Commission du Film d'Île-de-France, Mactari (Mixing auditorium), Mikros Image, Titra Film.
- **Portugal:** Instituto do Cinema e do Audiovisual (ICA)
- **Spain:** Agencia Española de Cooperación Internacional para el Desarrollo (AECID), Casa Árabe-IEAM, Fundación Audiovisual de Andalucía, Instituto Cervantes
- **Switzerland:** Kodak Suisse, Swiss Effects.

With the collaboration of:





**IL CUORE RIVELATORE** ( Italy, 1934 )  
**I RAGAZZI DELLA VIA PAAL** ( Italy, 1935 )  
**TOTÒ CERCA CASA** (Totò Looks for an Apartment) ( Italy, 1949 )  
**AL DIAVOLO LA CELEBRITÀ** (A Night of Fame) ( Italy, 1949 )  
**È ARRIVATO IL CAVALIERE!** ( Italy, 1950 )  
**VITA DA CANI** (A Dog's Life) ( Italy, 1950 )  
**GUARDIE E LADRI** (Cops and Robbers) ( Italy, 1951 )  
**TOTÒ E I RE DI ROMA** (Totò and the King of Rome) ( Italy, 1951 )  
**TOTÒ E LE DONNE** (Totò and the Women) ( Italy, 1952 )  
**LE INFEDELI** (The Unfaithfuls) ( Italy, 1952 )  
**TOTÒ E CAROLINA** ( Italy, 1953 )  
**PROIBITO** (Forbidden) ( Italy - France, 1954 )  
**UN EROE DEI NOSTRI TEMPI** (A Hero of Our Times) ( Italy, 1955 )  
**DONATELLA** ( Italy, 1956 )  
**I SOLITI IGNOTI** (Big Deal on Madonna Street) ( Italy, 1958 )  
**LA GRANDE GUERRA** (The Great War) ( Italy - France, 1959 )  
**RISATE DI GIOIA** (Joyful Laughter) ( Italy, 1960 )  
**BOCCACCIO '70 ("RENZO E LUCIANA")** ( Italy - France 1961 )  
**I COMPAGNI** (The Organizer) ( Italy - France - Yugoslavia - Australia, 1963 )  
**CASANOVA '70** ( Italy - France, 1965 )  
**L'ARMATA BRANCALEONE** (For Love and Gold) ( Italy - France - Spain, 1966 )  
**LA RAGAZZA CON LA PISTOLA** (Girl with a Pistol) ( Italy, 1968 )  
**BRANCALEONE ALLE CROCIATE** (Brancaleone at the Crusades) ( Italy - Algeria, 1970 )  
**LA MORTADELLA** ( Italy - France, 1971 )  
**VOGLIAMO I COLONNELLI** (We Want the Colonels) ( Italy, 1973 )  
**ROMANZO POPOLARE** ( Italy, 1974 )  
**AMICI MIEI** (My Friends) ( Italy, 1975 )  
**CARO MICHELE** (Dear Michael) ( Italy, 1976 )  
**UN BORGHESE PICCOLO PICCOLO** (A Very Little Man) ( Italy, 1977 )  
**I NUOVI MOSTRI ("FIRST AID" - "AUTOSTOP")** (The New Monsters) ( Italy, 1977 )  
**VIAGGIO CON ANITA** (A Trip with Anita) ( Italy - France, 1979 )  
**CAMERA D'ALBERGO** (Hotel Room) ( Italy - France, 1981 )  
**IL MARCHESE DEL GRILLO** (The Marquis of Grillo) ( Italy - France, 1981 )  
**AMICI MIEI ATTO II** (My Friends Act II) ( Italy, 1982 )  
**BERTOLDO, BERTOLDINO E... CACASENNO** (Bertoldo, Bertoldino, and Cascacenko) ( Italy, 1984 )  
**LE DUE VITE DI MATTIA PASCAL** (The Two Lives of Mattia Pascal) ( Italy - France - Germany - Spain - Switzerland, 1985 )  
**I PICARI** ( Italy - Spain, 1988 )  
**IL MALE OSCURO** (Dark Illness) ( Italy, 1990 )  
**PARENTI SERPENTI** (Dearest Relatives, Poisonous Relations) ( Italy, 1992 )  
**CARI FOTTUTISSIMI AMICI** (Dear Goddamned Friends) ( Italy - Spain, 1994 )  
**UN AMICO MAGICO: IL MAESTRO NINO ROTA** ( Italy, 1999 )  
**LE ROSE DEL DESERTO** (The Roses of the Desert) ( Italy, 2006 )  
**VICINO AL COLOSSEO... C'È MONTI** ( Italy, 2008 )

Sponsors:



Filmoteca Española





## IL CUORE RIVELATORE

**Director:** Mario Monicelli, Cesare Civita, Alberto Mondadori - **Screenplay:** Mario Monicelli, Cesare Civita, Alberto Mondadori - **Photography:** Cesare Civita -  
**Running time:** 15 m. - Italy - 1934  
*Silent film*

An amateur adaptation of Edgar Allan Poe's delirious story, "The tell-tale heart". Originally brought out in 1943, its main character is a man obsessed with the vulture-like eye of the old man that he lives with. Monicelli shot it with his cousin, Alberto Mondadori, on 16 mm without sound. The future filmmaker Alberto Lattuada was the artistic director.

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## I RAGAZZI DELLA VIA PAAL

**Director:** Mario Monicelli, Alberto Mondadori - **Screenplay:** Mario Monicelli, Alberto Mondadori - **Photography:** Cesare Civita -  
**Running time:** 45 m. - Italy - 1935  
*Silent film*

Another silent short on 16 mm filmed with Alberto Mondadori. On this occasion he adapts a novel that was popular at that time, "The Paul Street boys", by the Hungarian writer, Ferenc Molnár, about feuds between gangs of youths on the streets of Budapest. The film won first prize in the Passo Ridotto section at the Venice Festival.

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## TOTÒ CERCA CASA

(Totò Looks for an Apartment)

**Director:** Steno, Mario Monicelli  
**Screenplay:** Age, Furio Scarpelli, Steno, Mario Monicelli, Vittorio Metz, Sandro Continenza, Marcello Marchesi - **Photography:** Giuseppe Caracciolo - **Cast:** Totò, Alda Mangini, Lisa Molfesi, Mario Gattari, Aroldo Tieri  
**Running time:** 90 m. - Italy - 1949

The poor man played by Totò is homeless and is temporarily living with his family in a school. After a series of bureaucratic ruses, he gets a permanent home... in a cemetery! For their first feature film together with Totò, Monicelli and Steno took a comic look at one of the cruellest aspects of the post-war period in Italy: the housing shortage.

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## AL DIAVOLO LA CELEBRITÀ

(A Night of Fame)

**Director:** Steno, Mario Monicelli - **Screenplay:** Steno, Mario Monicelli, Ernesto Calindri, Geo Tapparelli, Dino Hobbes Cecchini - **Photography:** Leonida Barboni - **Cast:** Mischa Auer, Carlo Campanini, Leonardo Cortese, Marilyn Buferd, Ferruccio Tagliavini  
**Running time:** 100 m. - Italy - 1949

Monicelli and Steno changed register a bit and left comedy with an initial neo-realist flavour aside to make a burlesque fantasy. The main character in the film is a young oriental language expert who is found wanting in his job as a translator for a maharaja. He then invokes the presence of the devil, who will help him to make it big as an opera singer and boxer.

## È ARRIVATO IL CAVALIERE!

**Director:** Steno, Mario Monicelli - **Screenplay:** Vittorio Metz, Marcello Marchesi, Tino Scotti, Age, Scarpelli, Stefano Vanzina (Steno), Mario Monicelli - **Photography:** Mario Bava - **Cast:** Tino Scotti, Silvana Pampanini, Enrico Viariso, Alda Mangini, Nyta Dover  
**Running time:** 90 m. - Italy - 1950

Yet another comedy about the most pressing concerns of post-war Italian society, a group of homeless people end up moving into a site that was used as an air-raid shelter during the war. However the owner of the plot is planning to put up a house for his daughter and her husband on it. Based on a variety show.

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## VITA DA CANI

(A Dog's Life)

**Director:** Steno, Mario Monicelli - **Screenplay:** Steno, Mario Monicelli, Ruggero Maccari, Sergio Amidei, Aldo Fabrizi, Nino Novarese, Fulvio Palmieri - **Photography:** Mario Bava - **Cast:** Aldo Fabrizi, Gina Lollobrigida, Delia Scala, Marcello Mastroianni, Tamara Lees  
**Running time:** 108 m. - Italy - 1950

Steno and Monicelli had one of the big stars of that period, Aldo Fabrizi, for this tragicomedy about the ups and downs of the members of a variety revue, the very genre that Fabrizi came from. The meticulous photography is by Mario Bava and the film was one of Marcello Mastroianni's first important dramatic roles.

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## GUARDIE E LADRI

(Cops and Robbers)

**Director:** Steno, Mario Monicelli - **Screenplay:** Steno, Mario Monicelli, Vitaliano Brancati, Aldo Fabrizi, Ennio Flaiano, Ruggero Maccari - **Photography:** Mario Bava - **Cast:** Totò, Pina Piovani, Aldo Fabrizi, Ave Ninchi, Rossana Podestà  
**Running time:** 109 m. - Italy - 1951

One of the few films that Fabrizi and Totò worked on together. Bringing them together was Monicelli's idea. The former plays an honest gendarme. The latter is the expert conman who gave him the slip. In order to keep his job, the policeman is given three months to catch the thief, but a supportive friendship builds up between the two of them.

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## TOTÒ E I RE DI ROMA

(Totò and the King of Rome)

**Director:** Steno, Mario Monicelli - **Screenplay:** Steno, Mario Monicelli, Dino Risi, Ennio De Concini - **Photography:** Giuseppe La Torre - **Cast:** Totò, Anna Carena, Giovanna Pala, Eva Vanicek, Alberto Sordi  
**Running time:** 104 m. - Italy - 1951

Inspired by two stories by Anton Chekhov, yet another collaboration between Monicelli, Steno and Totò once again has bureaucracy as a background. The main character is a humble file clerk who gets the sack at the ministry when they find out that he hasn't finished primary school. He then decides to commit suicide so that he can give his wife the winning number in the lottery from the great beyond.

## TOTÒ E LE DONNE

(Totò and the Women)

**Director:** Steno, Mario Monicelli - **Screenplay:** Age, Scarpelli, Steno, Mario Monicelli - **Photography:** Tonino Delli Colli - **Cast:** Totò, Ave Ninchi, Alda Mangini, Pepino De Filippo, Lea Padovani  
**Running time:** 103 m. - Italy - 1952

A virulent satire on the battle of the sexes. Totò is utterly obsessed with his wife, as he claims all she does is make his life impossible. He finds a kind of haven of peace in the loft of the building where they live, where he reflects on the wiles that women use to hassle men.

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## LE INFEDELI

(The Unfaithfuls)

**Director:** Steno, Mario Monicelli - **Screenplay:** Steno, Mario Monicelli, Ivo Perilli, Franco Brusati - **Photography:** Aldo Tonti - **Cast:** May Britt, Gina Lollobrigida, Irene Papas, Marina Vladi, Anna Maria Ferrero  
**Running time:** 95 m. - Italy - 1952

An outstanding female cast, formed by Gina Lollobrigida, May Britt, Irene Papas and Marina Vlady -who at that time was known as Marina Vladi-, for the last film that Monicelli and Steno made together, although everything seems to hint that Monicelli directed it on his own. A doctor hires a detective to keep tabs on his wife and take advantage of any of her indiscretions so that he can ask for a divorce.

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## TOTÒ E CAROLINA

**Director:** Mario Monicelli - **Screenplay:** Age, Mario Monicelli, Scarpelli, Rodolfo Sonogo - **Photography:** Domenico Scala, Luciano Trasatti - **Cast:** Totò, Anna Maria Ferrero, Maurizio Arena, Mario Castellani, Arnoldo Foà  
**Running time:** 85 m. - Italy - 1953

Film that suffered extensive cuts from the censors, who also banned it from being screened until 1955. Totò plays a police man who arrests a small-town girl who he mistakes for a prostitute. In actual fact, she is pregnant and has run away from home. He is forced to put her up while he hopes to send her back to where she came from.

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## PROIBITO

(Forbidden)

**Director:** Mario Monicelli - **Screenplay:** Mario Monicelli, Giuseppe Mangione, Suso Cecchi d'Amico - **Photography:** Aldo Tonti - **Cast:** Mel Ferrer, Amedeo Nazzari, Lea Massari, Henri Vilbert, Eduardo Ciannelli  
**Running time:** 100 m. - Italy - France - 1954

Mel Ferrer plays a young Sardinian priest who goes back to his hometown to take charge of the local abandoned half-ruined church. He does all he can to get the parish church up and running again, but he hadn't bargained for the age-old enmity between the Corraïne and Barra families, that makes it impossible to keep the peace in the village. Music by Brahms adapted by Nino Rota.

## UN EROE DEI NOSTRI TEMPI

(A Hero of Our Times)

**Director:** Mario Monicelli • **Screenplay:** Rodolfo Sonego, Mario Monicelli • **Photography:** Tino Santoni • **Cast:** Alberto Sordi, Franca Valeri, Leopoldo Trieste, Tina Pica, Mario Carotenuto  
**Running time:** 90 m. • Italy • 1955

The first film that Monicelli made with one of the actors that he most admired for his extraordinary pliability, Alberto Sordi, who plays a mediocre individual who is used to being dominated by his maid and old aunt. He totally lacks initiative, is shy and dull, but ends up getting involved in a disconcerting series of mishaps.

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## DONATELLA

**Director:** Mario Monicelli • **Screenplay:** Mario Monicelli, Piero Tellini, Ruggero Maccari, Alessandro Continenza, Roberto Amoroso • **Photography:** Tonino Delli Colli • **Cast:** Elsa Martinelli, Gabriele Ferzetti, Walter Chiari, Liliana Bonfatti, Aldo Fabrizi  
**Running time:** 103 m. • Italy • 1956

Elsa Martinelli, who a few years later was to be Howard Hawks' African heroine in *Hatari!*, is Donatella, a bookbinder's daughter. One day she finds a bag that a wealthy American woman has lost. They become good friends and when the woman has to go back to the USA, she asks Donatella to move into her house so that it doesn't look like nobody is living there.

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## I SOLITI IGNOTI

(Big Deal on Madonna Street)

**Director:** Mario Monicelli • **Screenplay:** Age, Scarpelli, Mario Monicelli, Suso Cecchi d'Amico • **Photography:** Gianni Di Venanzo • **Cast:** Vittorio Gassman, Marcello Mastroianni, Renato Salvatori, Totò, Carla Gravina  
**Running time:** 111 m. • Italy • 1958

Five poor individuals get classes from a retired expert in breaking open safes so they can rob a bank. With a star-studded cast (Gassman, Mastroianni, Totò, Claudia Cardinale) the film changed general opinion regarding the *commedia all'italiana*. It won the Silver Shell at San Sebastian that it shared with Hitchcock's *Vertigo*.

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## LA GRANDE GUERRA

(The Great War)

**Director:** Mario Monicelli • **Screenplay:** Age, Scarpelli, Mario Monicelli, Luciano Vincenzoni • **Photography:** Giuseppe Rotunno, Roberto Gerardi, Leonida Barboni, Giuseppe Serrandi • **Cast:** Alberto Sordi, Vittorio Gassman, Silvana Mangano, Romolo Valli, Bernard Blier  
**Running time:** 135 m. • Italy - France • 1959

An incisive vision of the First World War based on the adventures of two characters, one from Milan (Gassman) and another from Rome (Sordi), who end up fighting at the front despite their attempts to avoid getting called up. Just like *Big Deal on Madonna Street*, this harsh yet picaresque film was nominated for the Oscar for best foreign film. It also won a prize at Venice.

## RISATE DI GIOIA

(Joyful Laughter)

**Director:** Mario Monicelli • **Screenplay:** Age, Scarpelli, Mario Monicelli, Suso Cecchi d'Amico • **Photography:** Leonida Barboni • **Cast:** Totò, Anna Magnani, Ben Gazzara, Fred Clark, Edy Vessel  
**Running time:** 106 m. • Italy • 1960

Anna Magnani is an extra at Cinecittà who everyone treats like dirt. She gets invited to a dinner to make up the numbers, but when an unexpected guest arrives, they give her the push. She then goes off with a second-rate actor, played by Totò, and meets a thief played by Ben Gazzara. Comedy of errors based on stories by Alberto Moravia.

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## BOCCACCIO '70 ("RENZO E LUCIANA")

**Director:** Mario Monicelli (*Renzo e Luciana*) and other directors • **Screenplay:** Mario Monicelli, Suso Cecchi d'Amico, Giovanni Arpino, Italo Calvino • **Photography:** Armando Nannuzzi • **Cast:** Marisa Solinas, Germano Giglioli  
**Running time:** 208 m. (episode: 41 m.) • Italy - France • 1961

Two workers have to keep their relationship a secret if they don't want to lose their jobs, as management at the factory don't allow their employees to marry each other. A really bitter-sweet almost documentary fragment, written with Italo Calvino, in the middle of a film with episodes packed with stars: Fellini, Anita Ekberg, Visconti, Romy Schneider, De Sica and Sofia Loren.

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## I COMPAGNI

(The Organizer)

**Director:** Mario Monicelli • **Screenplay:** Age, Scarpelli, Mario Monicelli, Suso Cecchi d'Amico • **Photography:** Giuseppe Rotunno • **Cast:** Marcello Mastroianni, Annie Girardot, Renato Salvatori, Bernard Blier, Folco Lulli  
**Running time:** 130 m. • Italy - France - Yugoslavia - Australia • 1963

One of the few films in which Monicelli tackled the subject of the workers and class differences head-on, with almost documentary-style photography in black and white by Giuseppe Rotunno, it narrates the events that lead to a strike by some factory workers. A blacklisted teacher (Mastroianni) becomes the group's intellectual leader.

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## CASANOVA '70

**Director:** Mario Monicelli • **Screenplay:** Age, Scarpelli, Mario Monicelli, Suso Cecchi d'Amico • **Photography:** Aldo Tonti • **Cast:** Marcello Mastroianni, Virna Lisi, Enrico Maria Salerno, Bernard Blier, Michèle Mercier  
**Running time:** 106 m. • Italy - France • 1965

Marcello Mastroianni plays a NATO commander who is a consummate seducer and a modern Casanova, something that is inevitable if the role is played by Mastroianni. A psychiatrist recommends that he should take a holiday to unwind, as he can only make love when he is in dangerous situations. Award for best director and best actor at San Sebastian.

## L'ARMATA BRANCALEONE

(For Love and Gold)

**Director:** Mario Monicelli - **Screenplay:** Age, Scarpelli, Mario Monicelli - **Photography:** Carlo Di Palma - **Cast:** Vittorio Gassman, Catherine Spaak, Gian Maria Volontè, Enrico Maria Salerno, Folco Lulli  
**Running time:** 120 m. - Italy - France - Spain - 1966

The first episode portraying the tribulations of Brancaleone da Norcia (Gassman), a penniless medieval knight, and his ragged band of followers: they aim to conquer a fief, but along the way they will have to face up to the plague, Saracen pirates and the outlaws who have kidnapped a beautiful damsel, among other things. A realist portrayal of medieval barbarism.

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## LA RAGAZZA CON LA PISTOLA

(Girl with a Pistol)

**Director:** Mario Monicelli - **Screenplay:** Rodolfo Sonego, Luigi Magni - **Photography:** Carlo Di Palma - **Cast:** Monica Vitti, Carlo Giuffrè, Corin Redgrave, Stanley Baker, Anthony Booth  
**Running time:** 100 m. - Italy - 1968

Monicelli insisted on turning Monica Vitti into a comic actress and succeeded with this film. Vitti is a Sicilian who has been seduced and abandoned by a compatriot. Smitten with him, she goes to London and Scotland to try and find him, only to discover a totally different culture. It won the award for best actress at San Sebastian and was nominated for the Oscar for best foreign film.

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## BRANCALEONE ALLE CROCIATE

(Brancaleone at the Crusades)

**Director:** Mario Monicelli - **Screenplay:** Age, Scarpelli, Mario Monicelli - **Photography:** Aldo Tonti - **Cast:** Vittorio Gassman, Adolfo Celi, Paolo Villaggio, Stefania Sandrelli, Luigi Proietti  
**Running time:** 117 m. - Italy - Algeria - 1970

Pressurised by his producer, who wanted to cash in on the success of the first film about Brancaleone, Monicelli shot this sequel in which the knight and his ragged followers, after failing to conquer a fief, head for the Holy Land, where their achievements - trying to find no less than the Holy Sepulchre, will be no less disappointing. It won Gassman an award at San Sebastian.

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## LA MORTADELLA

**Director:** Mario Monicelli - **Screenplay:** Mario Monicelli, Suso Cecchi d'Amico, Leonard Melfi, Ring Lardner, Jr. - **Photography:** Alfio Contini - **Cast:** Sophia Loren, Gigi Proietti, William Devane, Beeson Carroll, David Doyle  
**Running time:** 109 m. - Italy - France - 1971

Monicelli directed Sofia Loren in this comedy about the cultural differences between Italians and Americans. The star plays an Italian who goes to the US to rejoin her fiancé, but they won't let her through customs at the airport because she has brought some mortadella with her. Ring Lardner Jr., one of the victims of the McCarthyite witch-hunts, contributed some ideas to the script.



## VOGLIAMO I COLONNELLI

(We Want the Colonels)

**Director:** Mario Monicelli - **Screenplay:** Age, Scarpelli, Mario Monicelli - **Photography:** Alberto Spagnoli - **Cast:** Ugo Tognazzi, Carla Tatò, Duilio Del Prete, Pino Zac, Giancarlo Fusco  
**Running time:** 100 m. - Italy - 1973

A right-wing MP played by Ugo Tognazzi organises a coup, but nothing turns out as planned. This is when the Ministry of the Interior approves certain emergency laws that, hidden behind a façade of legality, form the real coup d'état. The plot of the film crystallises all the political tensions that had built up in Italy since the end of 1969.

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## ROMANZO POPOLARE

**Director:** Mario Monicelli - **Screenplay:** Age, Scarpelli, Mario Monicelli - **Photography:** Luigi Kuveiller - **Cast:** Ugo Tognazzi, Ornella Muti, Michele Placido, Pippo Starnazza, Franco Mazzieri  
**Running time:** 110 m. - Italy - 1974

Tognazzi worked once again with Monicelli in the role of a Milanese trade unionist. He ends up marrying a Southerner, played by Ornella Muti, who is much younger than him. Their relationship goes to the dogs when a policeman falls in love with her. Her husband throws her out of the house and she has to look after her son all on her own after she also splits up with the policeman.

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## AMICI MIEI

(My Friends)

**Director:** Mario Monicelli - **Screenplay:** Leo Benvenuti, Piero De Bernardi, Tullio Pinelli, Pietro Germi - **Photography:** Luigi Kuveiller - **Cast:** Ugo Tognazzi, Philippe Noiret, Gastone Moschin, Adolfo Celi, Duilio Del Prete  
**Running time:** 140 m. - Italy - 1975

Monicelli ended up directing a project by his friend Pietro Germi when the latter fell seriously ill. Five middle-aged Florentine friends, some of whom are wealthy, others totally broke, spend most of their time playing outlandish jokes on anyone they come across to try and stay young and stave off the shadow of death.

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## CARO MICHELE

(Dear Michael)

**Director:** Mario Monicelli - **Screenplay:** Suso Cecchi d'Amico, Tonino Guerra - **Photography:** Tonino Delli Colli - **Cast:** Mariangela Melato, Lou Castel, Alfonso Gatto, Fabio Carpi, Delphine Seyrig  
**Running time:** 108 m. - Italy - 1976

Michele decides to move to London, disappointed by the student revolts of 1968. He keeps in touch with his mother and sister by letter, and their correspondence allows us to get to know the other central figures in Michele's life. A beautifully faithful adaptation of a novel by Natalia Ginzburg.

## UN BORGHESE PICCOLO PICCOLO

(A Very Little Man)

**Director:** Mario Monicelli • **Screenplay:** Mario Monicelli, Sergio Amidei • **Photography:** Mario Vulpiani • **Cast:** Alberto Sordi, Shelley Winters, Romolo Valli, Vincenzo Crocitti, Renzo Carboni  
**Running time:** 122 m. • Italy • 1977

A humble civil servant is on the verge of retirement. He decides to join his boss's Masonic lodge in order to earn his respect and get his son a job in the same ministry that he works in. However on the very day that he passes the exams, his son is shot dead by a mugger. A sly, sceptical drama with Alberto Sordi.

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## I NUOVI MOSTRI (“FIRST AID” - “AUTOSTOP”)

(The New Monsters)

**Director:** Mario Monicelli (*First Aid; Autostop*) and other directors • **Screenplay:** Age, Scarpelli, Ruggero Maccari, Bernardino Zapponi • **Photography:** Tonino Delli Colli • **Cast:** *First Aid:* Alberto Sordi / *Autostop:* Ornella Muti, Eros Pagni  
**Running time:** 115 m. (*First Aid:* 10 m. *Autostop:* 13 m.) • Italy • 1977

A film with episodes made by Monicelli, Dino Risi and Ettore Scola planned as a sequel to *I Mostri*, shot by Risi in 1963. Monicelli tells the story of a young hitchhiker and the driver who mistakes her for a terrorist, and of a snobbish aristocrat who picks up a seriously injured man in the street but can't find a hospital willing to treat him.

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## VIAGGIO CON ANITA

(A Trip with Anita)

**Director:** Mario Monicelli • **Screenplay:** Mario Monicelli, Leo Benvenuti, Piero De Bernardi, Tullio Pinelli, Paul Zimmermann • **Photography:** Tonino Delli Colli • **Cast:** Giancarlo Giannini, Goldie Hawn, Renzo Montagnani, Claudine Auger, Laura Betti  
**Running time:** 115 m. • Italy - France - 1979

A well-to-do bank clerk (Giancarlo Giannini) travels by car to visit his father who is dying. However he decides to take an American tourist (Goldie Hawn) with him, but doesn't tell what the purpose of their trip is. The funeral will become a pitched battle where all the family dirty linen will get washed in public.

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## CAMERA D'ALBERGO

(Hotel Room)

**Director:** Mario Monicelli • **Screenplay:** Age, Scarpelli, Mario Monicelli • **Photography:** Tonino Delli Colli • **Cast:** Vittorio Gassman, Monica Vitti, Enrico Montesano, Néstor Garay, Béatrice Bruno  
**Running time:** 105 m. • Italy - France • 1981

A comedy with cinema as a backdrop. Three young people hide a film camera in a hotel room as they intend to shoot a film there. However a series of complicated situations and disagreements, that feature the Cinecittà producer played by Vittorio Gassman, lead them to make a scandalous film that is a guaranteed smash hit.

## IL MARCHESE DEL GRILLO

(The Marquis of Grillo)

**Director:** Mario Monicelli - **Screenplay:** Tulio Pinelli, Alberto Sordi, Mario Monicelli, Leo Benvenuti, Piero De Bernardi - **Photography:** Sergio D'Offizi - **Cast:** Alberto Sordi, Paolo Stoppa, Flavio Bucci, Cochi Ponzoni, Marc Porel  
**Running time:** 133 m. - Italy - France - 1981

Onofrio del Grillo (Alberto Sordi) is one of the nobles who laze around at Pope Pius VII's (Paolo Stoppa) court. The action is set during the French Revolution. Onofrio lives without a care in the world, makes all kinds of jokes, makes up stories, makes fun of the members of his aristocratic family and courts women. Monicelli creates an ironic evocation of the life of this historical character.

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## AMICI MIEI ATTO II

(My Friends Act II)

**Director:** Mario Monicelli - **Screenplay:** Mario Monicelli, Piero De Bernardi, Leo Benvenuti, Tullio Pinelli - **Photography:** Sergio D'Offizi - **Cast:** Ugo Tognazzi, Philippe Noiret, Gastone Moschin, Adolfo Celi, Renzo Montagnani  
**Running time:** 130 m. - Italy - 1982

Second episode of the adventures of the group of fifty-somethings in *Amici miei*. The action begins where the previous film left off: at the funeral of one of the friends who reappears through the memories and recollections of his companions. Despite the time gone by and the fact that death is never far away, all they know how to do is to carry on playing their tedious jokes.

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## BERTOLDO, BERTOLDINO E... CACASENNO

(Bertoldo, Bertoldino, and Cascacenno)

**Director:** Mario Monicelli - **Screenplay:** Mario Monicelli, Piero De Bernardi, Leo Benvenuti, Suso Cecchi d'Amico - **Photography:** Camillo Bazzoni - **Cast:** Ugo Tognazzi, Alberto Sordi, Lello Arena, Maurizio Nichetti, Annabella Schiavone  
**Running time:** 126 m. - Italy - 1984

Another picaresque tale told through the tribulations of a peasant, his silly son and a priest, who are always able to emerge unscathed from the trickiest situations. Monicelli could count on the comic heavyweights, Tognazzi (the peasant Bertoldo) and Sordi (the priest Fray Cipolla de Frosolone), but also included the up-and-coming generations, with Maurizio Nichetti in the role of Bertoldino.

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## LE DUE VITE DI MATTIA PASCAL

(The Two Lives of Mattia Pascal)

**Director:** Mario Monicelli - **Screenplay:** Mario Monicelli, Amanzio Todini, Ennio De Concini, Suso Cecchi d'Amico - **Photography:** Camillo Bazzoni - **Cast:** Marcello Mastroianni, Laura Morante, Bernard Blier, Senta Berger, Flavio Bucci  
**Running time:** 118 m. - Italy - France - Germany - Spain - Switzerland - 1985

Mattia Pascal is an incorrigible womaniser who has to marry a girl that he has got pregnant. He wins a lot of money at the casino and then fakes his suicide so that he can start a new life in Monte Carlo and Venice. But he soon ends up broke and has to go back to his village, where he finds his wife is with his best friend. It stars Mastroianni and Laura Morante.

## I PICARI

**Director:** Mario Monicelli - **Screenplay:** Mario Monicelli, Leo Benvenuti, Piero De Bernardi, Suso Cecchi d'Amico - **Photography:** Tonino Nardi  
- **Cast:** Giancarlo Giannini, Enrico Montesano, Vittorio Gassman, Nino Manfredi, Giuliana De Sio  
**Running time:** 121 m. - Italy - Spain - 1988

After dealing directly in several of his films with certain typical themes from the Picaresque literary tradition, Monicelli used two emblematic texts from the genre, "El Lazarillo de Tormes" and "Guzmán de Alfarache", to take a more classical approach to this kind of story. Shot as a co-production with Spain, it tells the story of the adventures of two street urchins.

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## IL MALE OSCURO

(Dark Illness)

**Director:** Mario Monicelli - **Screenplay:** Suso Cecchi d'Amico, Tonino Guerra, Mario Monicelli  
- **Photography:** Carlo Tafani - **Cast:** Giancarlo Giannini, Emmanuelle Seigner, Stefania Sandrelli, Patrizia La Fonte, Rocco Papaleo  
**Running time:** 114 m. - Italy - 1990

A writer (Giancarlo Giannini) abandons the widow he has been having a relationship with and begins an affair with a woman who is much younger than him (Emmanuelle Seigner), who he soon gets pregnant. His entire world is in permanent conflict and his dissatisfaction and fears constantly haunt him to such an extent that he ends up getting operated on for imaginary ailments.

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## PARENTI SERPENTI

(Dearest Relatives, Poisonous Relations)

**Director:** Mario Monicelli - **Screenplay:** Carmine Amoroso, Suso Cecchi d'Amico, Piero De Bernardi, Mario Monicelli - **Photography:** Franco Di Giacomo - **Cast:** Tommaso Bianco, Marina Confalone, Alessandro Haber, Cinzia Leone, Eugenio Masciari  
**Running time:** 105 m. - Italy - 1992

The Christmas festivities are here and an elderly couple put up their four children with their respective families. In exchange for the inheritance, one of them is supposed to let the parents move into his house, but none of the children are willing to accept the situation and plan to get rid of the old couple. An incredibly bleak, bitter dramatic comedy.

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## CARI FOTTUTISSIMI AMICI

(Dear Goddamned Friends)

**Director:** Mario Monicelli - **Screenplay:** Leonardo Benvenuti, Suso Cecchi d'Amico, Piero De Bernardi, Mario Monicelli - **Photography:** Tonino Nardi - **Cast:** Paolo Villaggio, Massimo Ceccherini, Vittorio Rap, Marco Graziani, Giuseppe Oppedisano  
**Running time:** 115 m. - Italy - Spain - 1994

The Second World War is nearly over. Several friends get together in the streets of Florence and plan to revive interest in boxing in their shattered country, which has been completely forgotten about because of the war and the impending defeat. To do this they go round various towns and villages and put on what on occasions are absurd fights.

## UN AMICO MAGICO: IL MAESTRO NINO ROTA

**Director:** Mario Monicelli - **Screenplay:** Suso Cecchi d'Amico, Mario Monicelli -  
**Running time:** 55 m. - Italy - 1999

An affectionate, emotional overview of the most important aspects in the life and work of Nino Rota, a composer who is always associated with Fellini, Zeffirelli and Visconti -and with Coppola in the Godfather films-, but who also achieved great success in his collaborations with Monicelli, as shown by the soundtracks for *Vita da cani*, *La grande guerra* and *Caro Michele*.

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## LE ROSE DEL DESERTO

(The Roses of the Desert)

**Director:** Mario Monicelli - **Screenplay:** Alessandro Bencivenni, Suso Cecchi d'Amico, Mario Monicelli, Domenico Saverni - **Photography:** Saverio Guarna - **Cast:** Michele Placido, Giorgio Pasotti, Alessandro Haber, Fulvio Falzarano, Moran Atlas  
**Running time:** 102 m. - Italy - 2006

Monicelli's most recent fictional film is set in the desert in Africa right at the end of the Second World War. The main characters are members of a sanitary battalion in Libya. They are awkward and inexperienced, but as the days go by, they learn how to do their job, get on better with each other and appreciate how pointless the war is.

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## VICINO AL COLOSSEO... C'È MONTI

**Director:** Mario Monicelli - **Screenplay:** Mario Monicelli, Chiara Rapaccini - **Photography:** Valerio Azzali -  
**Running time:** 19 m. - Italy - 2008

Monicelli's very latest film behind the camera is a short that shows everyday life in the neighbourhood of Monti in Rome, where the director has lived for 22 years. Shot in close collaboration with the photographer Chiara Rapaccini, the documentary takes a close look at the most intimate and traditional aspects of life in the district.

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**CHUJI TABI NIKKI / A DIARY OF CHUJI'S TRAVELS** , Daisuke Ito ( Japan, 1927 )  
**OATSURAE JIROKICHI GOSHI / JIROKICHI THE RAT** , Daisuke Ito ( Japan, 1931 )  
**KEISATSUKAN / A POLICE OFFICER** , Tomu Uchida ( Japan, 1933 )  
**HIJOSEN NO ONNA / DRAGNET GIRL** , Yasujiro Ozu ( Japan, 1933 )  
**NORA INU / STRAY DOG** , Akira Kurosawa ( Japan, 1949 )  
**KYATSU O NIGASU NA / I SAW THE KILLER** , Hideo Suzuki ( Japan, 1956 )  
**HARIKOMI / STAKE OUT** , Yoshitaro Nomura ( Japan, 1958 )  
**HATESHINAKI YOKUBO / ENDLESS DESIRE** , Shohei Imamura ( Japan, 1958 )  
**KARAKKAZE YARÔ / AFRAID TO DIE** , Yasuzo Masumura ( Japan, 1960 )  
**TAIYO NO HAKABA / THE SUN'S BURIAL** , Nagisa Oshima ( Japan, 1960 )  
**ANKOKUGAI NO TAIKETSU / THE LAST GUNFIGHT** , Kihachi Okamoto ( Japan, 1960 )  
**HAKUCHUU NO BURAIKAN / GREED IN BROAD DAYLIGHT** , Kinji Fukasaku ( Japan, 1961 )  
**BUTA TO GUNKAN / PIGS AND BATTLESHIPS** , Shohei Imamura ( Japan, 1961 )  
**ZERO NO SHOTEN / ZERO FOCUS** , Yoshitaro Nomura ( Japan, 1961 )  
**TENGOKU TO JIGOKU / HIGH AND LOW** , Akira Kurosawa ( Japan, 1963 )  
**JINSEI GEKIJO - HISHAKAKU / THEATER OF LIFE: HISHAKAKU** , Tadashi Sawashima ( Japan, 1963 )  
**YAJU NO SEISHUN / YOUTH OF THE BEAST** , Seijun Suzuki ( Japan, 1963 )  
**KAWAITA HANA / PALE FLOWER** , Masahiro Shinoda ( Japan, 1964 )  
**ABASHIRI BANGAICHI / ABASHIRI PRISON** , Teruo Ishii ( Japan, 1965 )  
**SHOWA ZANKYODEN / BRUTAL TALES OF CHIVALRY** , Kiyoshi Saeki ( Japan, 1965 )  
**893 GURENTAI / THE 893 GANG** , Sadao Nakajima ( Japan, 1966 )  
**KORUTO WA ORE NO PASUPOTO / A COLT IS MY PASSPORT** , Takashi Nomura ( Japan, 1967 )  
**BAKUCHI-UCHI: SOCHO TOBAKU / BIG TIME GAMBLING BOSS** , Kosaku Yamashita ( Japan, 1968 )  
**MOETSUKITA CHIZU / MAN WITHOUT A MAP** , Hiroshi Teshigahara ( Japan, 1968 )  
**MINAGOROSHI NO REIKA / I, THE EXECUTIONER** , Tai Kato ( Japan, 1968 )  
**SHINJUKU MADDO / SHINJUKU MAD** , Koji Wakamatsu ( Japan, 1970 )  
**NORA-NEKO ROKKU: SEKKUSU HANTA / STRAY CAT ROCK: SEX HUNTER** , Yasuharu Hasebe ( Japan, 1970 )  
**JUNKO INTAI KINEN EIGA: KANTÔ HIZAKURA IKKA / CHERRY BLOSSOM FIRE GANG** , Masahiro Makino ( Japan, 1972 )  
**JOSHUU 701-GO: SASORI / FEMALE PRISONER #701: SCORPION** , Shunya Ito ( Japan, 1972 )  
**JINGI NAKI TATAKAI / BATTLES WITHOUT HONOR AND HUMANITY** , Kinji Fukasaku ( Japan, 1973 )  
**JINGI NO HAKABA / GRAVEYARD OF HONOR** , Kinji Fukasaku ( Japan, 1975 )  
**INUGAMIKE NO ICHIZOKU / THE INUGAMI FAMILY** , Kon Ichikawa ( Japan, 1976 )  
**TAIYO WO NUSUNDA OTOKO / THE MAN WHO STOLE THE SUN** , Kazuhiko Hasegawa ( Japan, 1979 )  
**YAJU SHISUBESHI / THE BEAST TO DIE** , Toru Murakawa ( Japan, 1980 )  
**GOKUDO NO ONNA-TACHI / THE YAKUZA WIVES** , Hideo Gosha ( Japan, 1986 )  
**SONO OTOKO KYOBO NI TSUKI / VIOLENT COP** , Takeshi Kitano ( Japan, 1989 )  
**WAGA JINSEI SAIAKU NO TOKI / THE MOST TERRIBLE TIME IN MY LIFE** , Kaizo Hayashi ( Japan - China - Taiwan, 1993 )  
**GONIN** , Takashi Ishii ( Japan, 1995 )  
**ONIBI / ONIBI - THE FIRE WITHIN** , Rokuro Mochizuki ( Japan, 1997 )  
**GOKUDO KUROSHAKAI / RAINY DOG** , Takashi Miike ( Japan, 1997 )  
**HEBI NO MICHI / SERPENT'S PATH** , Kiyoshi Kurosawa ( Japan, 1997 )  
**BARETTO BAREE / BULLET BALLET** , Shinya Tsukamoto ( Japan, 1998 )  
**KINYŪ FUSHOKU RETTÔ: JUBAKU / JUBAKU: SPELLBOUND** , Masato Harada ( Japan, 1999 )





### CHUJI TABI NIKKI / A DIARY OF CHUJI'S TRAVELS

**Director:** Daisuke Ito • **Screenplay:** Daisuke Ito • **Photography:** Hiromitsu Karasawa, Rokuzo Watarai • **Cast:** Denjirô Ôkôchi, Nobuko Akitsuki, Eiji Murakami, Hideo Nakamura  
**Running time:** 95 m. • Japan • 1927  
*Silent film with live musical accompaniment*

Kunisada Chuji is a legendary Japanese folk hero who is an example of the *bakuto*, or the gambler that would later become the modern *yakuza*. Daisuke Ito, a popular director who began in silent films, devoted a trilogy of films to him of which only the two episodes included in this feature have survived.

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### OATSURAE JIROKICHI GOSHI / JIROKICHI THE RAT

**Director:** Daisuke Ito • **Screenplay:** Daisuke Ito • **Photography:** Hiromitsu Karasawa • **Cast:** Denjirô Ôkôchi, Naoe Fushimi, Nobuko Fushimi, Reisaburo Yamamoto  
**Running time:** 79 m. • Japan • 1931  
*Silent film with live musical accompaniment*

Another foray by Daisuke Ito into popular Japanese traditions; on this occasion through the figure of Nezumi-kozo Jirokichi, a Robin Hood-style outlaw, who takes from the rich to give to the poor. An adventure film that also provides priceless testimony of the prehistory of the Yakuza genre.

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### KEISATSUKAN / A POLICE OFFICER

**Director:** Tomu Uchida • **Screenplay:** Toshihiko Takeda, Eizo Yamauchi • **Photography:** Sôichi Aisaka • **Cast:** Eiji Nakano, Isamu Kosugi, Taisuke Matsumoto, Shizuko Mori, Tamako Katsura  
**Running time:** 121 m. • Japan • 1933  
*Silent film with live musical accompaniment*

One of the most emblematic crime films from the silent period shows that Japanese filmmakers had learnt the lessons of American cinema really well. The ups and downs of a police officer in his fight against crime give rise to a skilful mixture of action cinema and melodrama.

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### HIJOSEN NO ONNA / DRAGNET GIRL

**Director:** Yasujiro Ozu • **Screenplay:** Tadao Ikeda • **Photography:** Hideo Shigehara • **Cast:** Kinuyo Tanaka, Joji Oka, Sumiko Mizukubo, Hideo Mitsui  
**Running time:** 119 m. • Japan • 1933  
*Silent film with live musical accompaniment*

Famous for his family dramas and his rigorous formal style, Yasujiro Ozu also succumbed to the seductiveness of the West. In this melodrama about a *yotamono* (member of a gang of crooks) torn between two women, Ozu reproduces the typical settings and characters from American gangster films: thugs, boxers, femmes fatales...

### NORA INU / STRAY DOG

**Director:** Akira Kurosawa · **Screenplay:** Ryuzo Kikushima, Akira Kurosawa · **Photography:** Asakazu Nakai · **Cast:** Toshirô Mifune, Takashi Shimura, Keiko Awaji, Eiko Miyoshi  
**Running time:** 122 m. · Japan · 1949

Inspired by Neo-realism and American film noir, with *Stray Dog* Akira Kurosawa made the first great post-war Japanese film "noir". The unforgettable Toshirô Mifune and Takashi Shimura play two police officers in pursuit of a murderer. The film is not just a thrilling detective story but also provides a valuable documentary account of Japanese society at that time.

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### KYATSU O NIGASU NA / I SAW THE KILLER

**Director:** Hideo Suzuki · **Screenplay:** Takeo Murata, Hideo Suzuki · **Photography:** Mitsuo Miura · **Cast:** Ko Kimura, Keiko Tsushima, Takashi Shimura, Sonosuke Sawamura  
**Running time:** 94 m. · Japan · 1956

A radio repairman becomes an unwitting witness to a murder. After also being recognised by the criminal, he becomes a victim of a tense game of cat and mouse. A *thriller* clearly inspired by Hitchcock shot by Hideo Suzuki, a filmmaker who deserves to be better known.

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### HARIKOMI / STAKE OUT

**Director:** Yoshitaro Nomura · **Screenplay:** Shinobu Hashimoto · **Photography:** Seiji Inoue · **Cast:** Minoru Ohki, Takahiro Tamura, Seiji Miyaguchi, Hideko Takamine  
**Running time:** 116 m. · Japan · 1958

Although he is little known in the West, Yoshitaro Nomura is one of the great Japanese crime-film specialists. Based on a novel by the ex-crime reporter, Seicho Matsumoto, the film describes a surveillance operation on a suspect by two policemen in a tense thriller that skilfully transfers the models of American film noir to the reality of life in Japan.

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### HATESHINAKI YOKUBO / ENDLESS DESIRE

**Director:** Shohei Imamura · **Screenplay:** Natto Wada · **Photography:** Joji Ohara · **Cast:** Shizuko Kasagi, Tomiko Hattori, Kayo Matsuo, Hiroyuki Nagato  
**Running time:** 101 m. · Japan · 1958

A gang of villains tries to make off with a cargo of medicine that was buried during the Second World War. Shohei Imamura pays tribute to American *noir* with a film that displayed the cynical vision of Japanese society that characterised his films. Ambition, violence and pettiness in a small group of people among which the figure of a genuine femme fatale stands out.

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### KARAKAZE YARÔ / AFRAID TO DIE

**Director:** Yasuzo Masumura · **Screenplay:** Hideo Ando, Ryuzo Kikushima · **Photography:** Hiroshi Murai · **Cast:** Yukio Mishima, Ayako Wakao, Keizo Kawasaki, Eiji Funakoshi, Takashi Shimura  
**Running time:** 96 m. · Japan · 1960

The author Yukio Mishima, a great admirer of Yakuza films, fulfilled one of his great dreams with this film, which was to portray one of these tragic heroes on the big screen. Imitating one of his idols, Marlon Brando and his leather jacket, Mishima plays a gangster who gets out of jail and wants to make good, but cannot break away from his romantic aura.

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### TAIYO NO HAKABA / THE SUN'S BURIAL

**Director:** Nagisa Oshima · **Screenplay:** Toshirô Ishido, Nagisa Oshima · **Photography:** Takashi Kawamata · **Cast:** Masahiko Tsugawa, Kayoko Honoo, Isao Sasaki, Fumio Watanabe, Kamatari Fujiwara  
**Running time:** 87 m. · Japan · 1960

One of the most controversial, non-conformist Japanese filmmakers, Nagisa Oshima gave gangster films a political edge. A gang of crooks who traffic in human blood is just an excuse for a bleak portrayal of the underworld of Japanese society, influenced by Pasolini's films and by modernist narrative experiments.

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### ANKOKUGAI NO TAIKETSU / THE LAST GUNFIGHT

**Director:** Kihachi Okamoto · **Screenplay:** Haruhiko Ôto, Shinichi Sekizawa · **Photography:** Kazuo Yamada · **Cast:** Toshirô Mifune, Koji Tsuruta, Yôko Tsukasa, Seizaburô Kawazu  
**Running time:** 95 m. · Japan · 1960

Two of the great figures in Japanese cinema, Toshirô Mifune and Koji Tsuruta, play a policeman and a *yakuza* who become friends in the midst of a gang war. Kihachi Okamoto, one of the undisputed maestros of Japanese action films, directs the second of the eight films in the saga, *Ankokugai*, all set in the underworld.

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### HAKUCHUU NO BURAIKAN / GREED IN BROAD DAYLIGHT

**Director:** Kinji Fukasaku · **Screenplay:** Kan Saji · **Photography:** Ichirô Hoshijima · **Cast:** Naoko Kubo, Hitomi Nakahara, Harumi Sone, Tetsuro Tamba  
**Running time:** 82 m. · Japan · 1961

One of the first films by Kinji Fukasaku, which has often been compared to Stanley Kubrick's *The Killing*: a gang of Japanese and Americans tries to steal a large sum of money from the American army of occupation. American-style film noir that portrays the crude reality of life in Japan.

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### BUTA TO GUNKAN / PIGS AND BATTLESHIPS

**Director:** Shohei Imamura · **Screenplay:** Hisa Yamauchi · **Photography:** Shinsaku Himeda · **Cast:** Hiroyuki Nagato, Jitsuko Yoshimura, Masao Mishima, Tetsuro Tamba, Shirô Osaka  
**Running time:** 108 m. · Japan · 1961

The mystique of the *yakuza* would never be questioned as much as it was in this film by Imamura. With his sardonic vision and dark sense of humour, the director dissects a directionless society that lives like a parasite on the American invaders to try and find the quickest way to get rich. A cruel, harsh film whose climax has no comparison in the history of the genre.

## ZERO NO SHOTEN / ZERO FOCUS

**Director:** Yoshitaro Nomura · **Screenplay:** Shinobu Hashimoto, Yôji Yamada · **Photography:** Takashi Kawamata · **Cast:** Yoshiko Kuga, Hizuru Takachiho, Ineko Arima, Koji Nambara, Kô Nishimura  
**Running time:** 95 m. · Japan · 1961

In another collaboration between Yoshitaro Nomura and the writer Seicho Matsumoto, a newly wed woman's husband mysteriously disappears on a business trip. She begins a long tense journey to try and find him that will lead her to uncover the shady pasts of a series of characters. A dark, tragic, bleak film that recalls the great Hollywood crime melodramas.

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## TENGOKU TO JIGOKU / HIGH AND LOW

**Director:** Akira Kurosawa · **Screenplay:** Eijirô Hisaita, Ryuzo Kikushima, Akira Kurosawa, Hideo Oguni · **Photography:** Asakazu Nakai, Takao Saitô · **Cast:** Toshirô Mifune, Tatsuya Nakadai, Kyôko Kagawa, Tatsuya Mihashi, Isao Kimura  
**Running time:** 142 m. · Japan · 1963

Kurosawa transfers one of the masters of the American crime novel, Ed McBain, to the big screen. The tense search for a child's kidnapper is the background to one of the best *film noir* in Japanese cinema. Sequences like the one inside a bullet train or the final hunt for the criminal in the Tokyo underworld should form part of any anthology of the genre.

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## JINSEI GEKIJO - HISHAKAKU / THEATER OF LIFE: HISHAKAKU

**Director:** Tadashi Sawashima · **Screenplay:** Goro Tanada · **Photography:** Shizuka Fujii · **Cast:** Koji Tsuruta, Yoshiko Sakuma, Ryunosuke Tsukigata, Ken Takakura  
**Running time:** 95 m. · Japan · 1963

A key film in Japanese *yakuza* cinema, as it began the vogue for the *ninkyô eiga* or "chivalrous film", that is, stories about gangsters that were much closer to the concept of honour of the samurai. The undisputed stars of the genre, Koji Tsuruta and Ken Takakura, clash with a rival clan and put their friendship to the test. A classic of its genre.

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## YAJU NO SEISHUN / YOUTH OF THE BEAST

**Director:** Seijun Suzuki · **Screenplay:** Ichirô Ikeda, Tadaaki Yamazaki · **Photography:** Kazue Nagatsuka · **Cast:** Jo Shishido, Ichiro Kijima, Misako Watanabe, Seijun Suzuki, Akiji Kobayashi  
**Running time:** 92 m. · Japan · 1963

Very few directors treated the crime film genre as irreverently and freely as Seijun Suzuki did. In what was one of his best films, the popular actor Jo Shishido plays a tough guy caught in the middle of a war between mafia gangs. A film packed with inspired visual touches and narrated with incredible verve.

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### KAWAITA HANA / PALE FLOWER

**Director:** Masahiro Shinoda - **Screenplay:** Masahiro Shinoda, Masaru Baba - **Photography:** Masao Kosugi - **Cast:** Ryo Ikebe, Mariko Kaga, Takashi Fujiki, Chisako Hara, Eijiro Tono  
**Running time:** 96 m. - Japan - 1964

Masahiro Shinoda was one of the most important directors of what was known as *Nuberu Bagu* ("new wave"); the young generation of filmmakers who revitalised Japanese cinema in the 1960s. With this film he made a highly personal unusual contribution to *yakuza* cinema, in a sophisticated exercise in style that reproduces the codes of the genre to take them in startling directions.

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### ABASHIRI BANGAICHI / ABASHIRI PRISON

**Director:** Teruo Ishii - **Screenplay:** Teruo Ishii, Hajime Itô - **Photography:** Yoshikazu Yamasawa - **Cast:** Ken Takakura, Koji Nambara, Tetsuro Tamba, Toru Abe, Kanjuro Arashi  
**Running time:** 92 m. - Japan - 1965

One of the biggest hits in Japanese cinema in the 1960s was this prison drama, the first in a saga that was to have seven sequels. A story that combines intrigue, action and melodrama that established the actor Ken Takakura as one of the big Japanese film stars of that period.

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### SHOWA ZANKYODEN / BRUTAL TALES OF CHIVALRY

**Director:** Kiyoshi Saeki - **Screenplay:** Takeshi Matsumoto, Akira Murao, Hideaki Yamamoto - **Photography:** Ichirô Hoshijima - **Cast:** Ken Takakura, Ryo Ikebe, Yoshiko Mita, Shinjiro Ebara  
**Running time:** 90 m. - Japan - 1965

The start of a successful series of nine films that portrays the rivalry between modern gangsters, who are only interested in money and power, and the noble *yakuza*, who remained true to their code of honour (*jingi*). Ken Takakura once again shows why nobody could match him, katana in hand.

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### 893 GURENTAI / THE 893 GANG

**Director:** Sadao Nakajima - **Screenplay:** Sadao Nakajima - **Photography:** Shigeru Akatsuka - **Cast:** Hiroki Matsukata, Shigeru Amachi, Kazuko Ineno, Yuriko Mishima  
**Running time:** 89 m. - Japan - 1966

A realistic portrayal of the criminal world in Kyoto that focuses on the adventures of a gang of low-life crooks led by an ex-*yakuza*. Director Sadao Nakajima brought a breath of fresh air to the genre with his dynamic pace and his interest in shooting in authentic locations.

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### KORUTO WA ORE NO PASUPOTO / A COLT IS MY PASSPORT

**Director:** Takashi Nomura - **Screenplay:** Shuichi Nagahara, Nobuo Yamada - **Photography:** Shigeyoshi Mine - **Cast:** Jo Shishido, Jerry Fujio, Ryotaro Sugi  
**Running time:** 84 m. - Japan - 1967

Jo Shishido, the quintessential tough guy in Japanese cinema, plays one of those roles that he specialised in: a hit-man who is betrayed by the men who hired him for a "job". A film with a solitary romantic hero with an end worthy of the very best spaghetti-westerns.

### BAKUCHI-UCHI: SOCHO TOBAKU / BIG TIME GAMBLING BOSS

**Director:** Kosaku Yamashita - **Screenplay:** Kazuo Kasahara - **Photography:** Nagaki Yamagishi - **Cast:** Junko Fuji, Nobuo Kaneko, Shinichirô Mikami, Hiroshi Nawa, Hiroko Sakuramachi, Koji Tsuruta  
**Running time:** 95 m. - Japan - 1968

Considered by many to be the masterpiece of *ninkyô eiga*, this thrilling *yakuza* film was highly praised by the writer, Yukio Mishima, who felt it attained the grandeur of classical tragedies. Koji Tsuruta plays his most emblematic role as a noble vassal who doesn't serve a honourable lord.

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### MOETSUKITA CHIZU / MAN WITHOUT A MAP

**Director:** Hiroshi Teshigahara - **Screenplay:** Kôbô Abe - **Photography:** Akira Uehara - **Cast:** Shintarô Katsu, Etsuko Ichihara, Osamu Okawa, Kiyoshi Atsumi, Tamao Nakamura  
**Running time:** 115 m. - Japan - 1968

Hiroshi Teshigahara established his international reputation with *Woman in the dunes*, one of the great films of Japanese modernism. Here he joins up once again with the writer Kôbô Abe to work on a thriller. The great action film star Shintarô Katsu plays a private detective who has to find a man who has disappeared in mysterious circumstances.

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### MINAGOROSHI NO REIKA / I, THE EXECUTIONER

**Director:** Tai Kato - **Screenplay:** Tadashi Hiromi, Tai Kato, Haruhiko Mimura, Yôji Yamada - **Photography:** Keiji Maruyama - **Cast:** Makoto Satô, Chieko Baisho, Yuki Kawamura, Sanae Nakahara, Ran Fan O  
**Running time:** 90 m. - Japan - 1968

A harsh and sometimes disturbing portrayal of a Japanese serial killer: a man hounds and murders five women driven by a savage lust for revenge. A dark vision of Japanese society filtered through sexuality and violence.

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### SHINJUKU MADDO / SHINJUKU MAD

**Director:** Koji Wakamatsu - **Screenplay:** Izuru Deguchi - **Photography:** - **Cast:** Yuko Ejima, Toshiyuki Tanigawa  
**Running time:** 66 m. - Japan - 1970

Koji Wakamatsu was one of the most controversial, non-conformist Japanese filmmakers of the 1970s. In this foray into crime films he tells the story of a father in search of his son's killers in the underworld of Japanese society.

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### NORA-NEKO ROKKU: SEKKUSU HANTA / STRAY CAT ROCK: SEX HUNTER

**Director:** Yasuharu Hasebe - **Screenplay:** Takashi Ishii, Atsushi Yamatoya - **Photography:** Muneo Ueda - **Cast:** Meiko Kaji, Rikiya Yasuoka, Tatsuya Fuji, Jiro Okazaki, Yuki Arikawa  
**Running time:** 85 m. - Japan - 1970

When you combine juvenile delinquency cinema with the western and a delirious pop aesthetic, the result is an extraordinary film that was impossible to classify. Meiko Kaji, the quintessential heroine of 1970's Japanese cinema, stars in an action film with unleashed passions directed by one of the most imaginative filmmakers of that period, Yasuharu Hasebe.



### JUNKO INTAI KINEN EIGA: KANTÔ HIZAKURA IKKA / CHERRY BLOSSOM FIRE GANG

**Director:** Masahiro Makino · **Screenplay:** Kazuo Kasahara · **Photography:** Motoya Washyo · **Cast:** Junko Fuji, Ken Takakura, Koji Tsuruta, Tomisaburo Wakayama, Bunta Sugawara  
**Running time:** 102 m. · Japan · 1972

A classic example of *ninkyô eiga* that was the last film made by Masahiro Makino, a veteran director with more than 200 films to his credit. Its cast brought together the very best of the genre: the popular actress Junko Fuji alongside the essential Ken Takakura, Koji Tsuruta & Bunta Sugawara.

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### JOSHUU 701-GO: SASORI / FEMALE PRISONER #701: SCORPION

**Director:** Shunya Ito · **Screenplay:** Fumio Konami, Hirô Matsuda · **Photography:** Hanjiro Nakazawa · **Cast:** Meiko Kaji, Rie Yokoyama, Isao Natsuyagi, Fumio Watanabe  
**Running time:** 87 m. · Japan · 1972

An adaptation of a famous *manga*, this film on life in a women's prison was the first in a successful series. Far from being a realistic portrayal, the director Shunya Ito turned it into a violent stylised fantasy in which Meiko Kaji, with her endless silences and impassive gaze, created one of the most unforgettable icons in Japanese action cinema.

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### JINGI NAKI TATAKAI / BATTLES WITHOUT HONOR AND HUMANITY

**Director:** Kinji Fukasaku · **Screenplay:** Koichi Iiboshi, Kazuo Kasahara · **Photography:** Sadaji Yoshida · **Cast:** Bunta Sugawara, Hiroki Matsukata, Kunie Tanaka, Eiko Nakamura, Tsunehiko Watase  
**Running time:** 99 m. · Japan · 1973

An emblematic film that changed the face of *yakuza* cinema for ever. With a hand-held camera and a violent dynamic rhythm, Kinji Fukasaku shot a gangster film with unprecedented realism, with a visual style that shattered the mythical aura around the *yakuza* and went down in history. This is how the *jitsuroku* field ("genuine chronicle") of the genre began, which was very successful in the 1970s.

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### JINGI NO HAKABA / GRAVEYARD OF HONOR

**Director:** Kinji Fukasaku · **Screenplay:** Tatsuhiko Kamoi, Hirô Matsuda, Fumio Konami · **Photography:** Hanjiro Nakazawa · **Cast:** Tetsuya Watari, Tatsuo Umemiya, Yumi Takigawa, Eiji Go, Noboru Ando  
**Running time:** 85 m. · Japan · 1975

There are few characters in Japanese crime films as intense, desperate and horrifying as the *yakuza* played by Tetsuya Watari in this implacable film by Fukasaku: he is the perfect representation of the *nihirisuto* ("nihilist"), the *yakuza* who has lost his code of honour (*jingi*) and become a wild beast who rebels against everything around him.

### INUGAMIKE NO ICHIZOKU / THE INUGAMI FAMILY

**Director:** Kon Ichikawa · **Screenplay:** Shinya Hidaka, Kon Ichikawa, Norio Nagata · **Photography:** Kiyoshi Hasegawa · **Cast:** Koji Ishizaka, Mieko Takamine, Teruhiko Aoi  
**Running time:** 146 m. · Japan · 1976

In an adaptation of a popular crime novel by Seichi Yokomizo, that has been transferred to the big screen on several occasions, Kosuke Kindaichi, one of the most famous detectives in Japanese literature, investigates a series of mysterious gruesome murders that take place within the same family.

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### TAIYO WO NUSUNDA OTOKO / THE MAN WHO STOLE THE SUN

**Director:** Kazuhiko Hasegawa · **Screenplay:** Kazuhiko Hasegawa, Leonard Schrader · **Photography:** Tatsuo Suzuki · **Cast:** Kenji Sawada, Bunta Sugawara, Kimiko Ikegami, Yūnosuke Itō  
**Running time:** 147 m. · Japan · 1979

A scientist manages to build a home-made atomic bomb and threatens to set it off if the authorities don't allow the Rolling Stones to perform in Japan and ban advertising at baseball games. A psychedelic satire shot right at the start of the counterculture of the 1970s.

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### YAJU SHISUBESHI / THE BEAST TO DIE

**Director:** Toru Murakawa · **Screenplay:** Shoichi Maruyama · **Photography:** Seizō Sengen · **Cast:** Yusaku Matsuda, Asami Kobayashi, Hideo Murota  
**Running time:** 119 m. · Japan · 1980

Second version of a popular novel by Haruhiko Oyabu made into a film on four occasions. The film tells the story of a man who pretends to be an honest citizen by day, but at night becomes an uncompromising killer who drives the police and the mob crazy.

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### GOKUDO NO ONNA-TACHI / THE YAKUZA WIVES

**Director:** Hideo Gosha · **Screenplay:** Kōji Takada · **Photography:** Fujio Morita · **Cast:** Shima Iwashita, Rino Katase, Masanori Sera, Murasaki Fujima  
**Running time:** 120 m. · Japan · 1986

The start of one of the most successful *yakuza* sagas of the 1980s, which was original because it told the story of the usual conflicts between gangs from a female perspective, by portraying the lives of gangsters' wives. The actress Shima Iwashita became famous for playing a tough elegant woman in a man's world.

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### SONO OTOKO KYOBO NI TSUKI / VIOLENT COP

**Director:** Takeshi Kitano · **Screenplay:** Hisashi Nozawa, Takeshi Kitano · **Photography:** Yasushi Sasakibara · **Cast:** Beat Takeshi (Takeshi Kitano), Maiko Kawakami, Makoto Ashikawa, Shirō Sano, Shigeru Hiraizumi  
**Running time:** 103 m. · Japan · 1989

The first film directed by "Beat" Takeshi, better known in the West as Takeshi Kitano, and up to then an actor. Starting out from a conventional crime film script, Kitano refines, strips down and leaves it bare to achieve an extreme, radical film, a despairing ode to violence and death narrated with chilling austerity.

## WAGA JINSEI SAIKU NO TOKI / THE MOST TERRIBLE TIME IN MY LIFE

**Director:** Kaizo Hayashi · **Screenplay:** Kaizo Hayashi, Daisuke Tengan · **Photography:** Yuichi Nagata · **Cast:** Masatoshi Nagase, Shirô Sano, Shinya Tsukamoto, Jo Shishido, Kiyotaka Nanbara  
**Running time:** 92 m. · Japan · China · Taiwan · 1993

Maiku Hama is one of the most outrageous detectives that crime films have ever produced: he lives in a cinema, wears loud clothes, drives an old sports car and accepts any case that passes through his ramshackle office. He is an anti-hero created by the director Kaizo Hayashi, who pays tribute to American film noir in a delightfully ironic film shot in black and white.

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## GONIN

**Director:** Takashi Ishii · **Screenplay:** Takashi Ishii · **Photography:** Yasushi Sasakibara · **Cast:** Koichi Sato, Masahiro Motoki, Jinpachi Nezu, Kippe Shiina, Naoto Takenaka  
**Running time:** 109 m. · Japan · 1995

In the very best tradition of classic film noir, a powerful story about five men who decide to make a fast buck by robbing the mafia. Directed by one of the most stunning talents in Japanese cinema in the 1990s, Takashi Ishii, this tough absorbing film contains a memorable performance by Takeshi Kitano in the role of an implacable thug.

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## ONIBI / ONIBI - THE FIRE WITHIN

**Director:** Rokuro Mochizuki · **Screenplay:** Toshiyuki Morioka · **Photography:** Naoaki Imaizumi · **Cast:** Yoshio Harada, Reiko Kataoka, Sho Aikawa, Ko Kitamura  
**Running time:** 101 m. · Japan · 1997

One of the most interesting directors to revitalise the genre in the 1990s was Rokuro Mochizuki, author of some lyrical crepuscular gangster stories narrated with an unusual feeling for atmosphere. This is one of his best films, a story of love and death about a *yakuza* with an underlying unusual poetic sense.

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## GOKUDO KUROSHAKAI / RAINY DOG

**Director:** Takashi Miike · **Screenplay:** Seigo Inoue · **Cast:** Sho Aikawa, Lianmei Chen, Ming-Jun Gao, Jianquin He  
**Running time:** 95 m. · Japan · 1997

Although director Takashi Miike has become famous for his irreverent attitude when it came to tackling film genres, on this occasion he showed that he could also make a disciplined film noir. This melancholy tale of a gunman exiled in Taiwan where it never stops raining has the serene beauty of the films of Jean-Pierre Melville or Johnnie To.

### HEBI NO MICHI / SERPENT'S PATH

**Director:** Kiyoshi Kurosawa · **Screenplay:** Hiroshi Takahashi · **Photography:** Masaki Tamura · **Cast:** Sho Aikawa, Teruyuki Kagawa, Hua Rong Weng, Yûrei Yanagi  
**Running time:** 85 m. · Japan · 1997

Well known internationally for his fantasy and horror films (*Pulse*, *Cure*), Kiyoshi Kurosawa has also made significant contributions to crime cinema. This bleak story about the revenge of a father whose daughter has been murdered is filmed with the cool hand and detached vision that characterises his best work. A real discovery for fans of the director.

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### BARETTO BAREE / BULLET BALLET

**Director:** Shinya Tsukamoto · **Screenplay:** Shinya Tsukamoto · **Photography:** Shinya Tsukamoto · **Cast:** Shinya Tsukamoto, Kirina Mano, Tatsuya Nakamura, Takahiro Murase  
**Running time:** 87 m. · Japan · 1998

Years after surprising audiences all over the world with *Tetsuo*, the unclassifiable Shinya Tsukamoto shows his creative maturity with this amazing journey around an apocalyptic Tokyo at night. A strange highly personal film that shuns all the rules and conventions to become one of the most powerful portraits "in black" of Japan in recent cinema.

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### KINYÔ FUSHOKU RETTÔ: JUBAKU / JUBAKU: SPELLBOUND

**Director:** Masato Harada · **Screenplay:** Mugita Kinoshita, Satoshi Suzuki, Ryo Takasugi · **Photography:** Yoshitaka Sakamoto · **Cast:** Kôji Yakusho, Tatsuya Nakadai, Kippeï Shiina, Ikuji Nakamura  
**Running time:** 114 m. · Japan · 1999

The director Masato Harada, a great admirer of classic American films, describes the shady activities of the mafia in the Japanese business world. A quite different, realistic approach to gangster films that competed at the Berlin Film Festival in 1999.

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**THE TERENCE DAVIES TRILOGY** ( UK, 1984 )

**DISTANT VOICES, STILL LIVES** ( UK, 1988 )

**THE LONG DAY CLOSES** ( UK, 1992 )

**THE NEON BIBLE** ( UK, 1995 )

**THE HOUSE OF MIRTH** ( UK, 2000 )

**OF TIME AND THE CITY** ( UK, 2008 )

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## THE TERENCE DAVIES TRILOGY

**Director:** Terence Davies • **Screenplay:** Terence Davies • **Photography:** William Diver • **Cast:** Phillip Mawdsley, Nick Stringer, Valerie Lilley, Terry O'Sullivan, Sheila Raynor

**Running time:** 98 m. • UK • 1984

Trilogy comprising Davies' first three shorts: *Children* (1976), *Madonna and Child* (1980) and *Death and Transfiguration* (1983), corresponding to the same number of segments in the life of a man named Robert Tucker: his oppressive childhood, marked by abuse from his father and schoolmates; his maturity as a grey office worker tormented by his homosexuality, always by his mother's side; and his last days, when he is overcome by painful memories of his past.

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## DISTANT VOICES, STILL LIVES

**Director:** Terence Davies • **Screenplay:** Terence Davies • **Photography:** William Diver, Patrick Duval • **Cast:** Freda Dowie, Pete Postlethwaite, Lorraine Ashbourne, Dean Williams, Angela Walsh

**Running time:** 84 m. • UK • 1988

Terence Davies employs the memory's way of storing songs, sounds, places and situations to create a diptych in which he reconstructs the life of a working class family before and after the death of the father, whose violent outbreaks of rage are burned into the memory of the mother and three siblings, forever marking their lives.

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## THE LONG DAY CLOSES

**Director:** Terence Davies • **Screenplay:** Terence Davies • **Photography:** Michael Coulter • **Cast:** Marjorie Yates, Leigh McCormack, Anthony Watson, Nicholas Lamont, Ayse Owens

**Running time:** 85 m. • UK • 1992

Bud, a solitary, introverted 12 year-old is a spectator of his own life, which takes place amid homely warmth with his mother and siblings, the hustle and bustle of his district and the cinemas in which he discovers an endless source of fantasy. The hostility of his teachers and classmates and the discovery of his homosexuality intensify his loneliness.

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## THE NEON BIBLE

**Director:** Terence Davies • **Screenplay:** Terence Davies • **Photography:** Michael Coulter • **Cast:** Gena Rowlands, Diana Scarwid, Denis Leary, Jacob Tierney, Drake Bell

**Running time:** 91 m. • UK • 1995

David, a teenager, makes the most of his time travelling alone in a train to reminisce on the last stage of his infancy in a small Baptist community in southern USA and the enormous influence exercised upon him by his Aunt Mae, a former second-rate nightclub singer who became his friend and confidante while the Depression and war were destroying his parents' marriage.



## THE HOUSE OF MIRTH

**Director:** Terence Davies • **Screenplay:** Terence Davies • **Photography:** Remi Adefarasin • **Cast:** Gillian Anderson, Eric Stoltz, Laura Linney, Dan Aykroyd, Anthony LaPaglia  
**Running time:** 140 m. • UK • 2000

New York, 1905. Lily Bart is causing a sensation among the jet set. Attractive, a lover of luxury, gambling and having fun, she has to choose between true love and the search for a rich husband to bolster her slender income, pay her debts and maintain her lifestyle. A series of wrong decisions spark rumours about her behaviour and lead to her progressive downfall.

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## OF TIME AND THE CITY

**Director:** Terence Davies • **Screenplay:** Terence Davies • **Photography:** Tim Pollard •  
**Running time:** 74 m. • UK • 2008

Based on the montage of archive images and contemporary footage, Davies uses his own voice to look at his memories of the Liverpool in which he grew up, that of the 40s and 50s, later working towards the present day, stopping at some of the biggest events in recent British history and showing us the effects of time on his native city with comments fluctuating between poetry and irony, melancholy and anger.

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## Director Paul Thomas Anderson will receive in San Sebastian the Fipresci Grand Prix awarded to his film *There Will Be Blood*

Director Paul Thomas Anderson will receive at San Sebastian Festival the Fipresci Grand Prix for Best Film of the Year, granted by the international critics who have decided to award the distinction to his film, *There Will Be Blood*. The director of films like *Boogie Nights* (1997), *Magnolia* (1999) and *Punch-Drunk Love* (2002) will collect the award at the Festival opening gala in the Kursaal Auditorium on September 18.

“The choice was extremely clear for the 242 members of the International Federation of Film Critics who voted, considering Paul Thomas Anderson’s film to be the best of the year”, stated Fipresci.

Paul Thomas Anderson, the five time Academy Awards nominee (for the original screenplays of *Boogie Nights* and *Magnolia* and for the adapted screenplay, directing and production of *There Will Be Blood*), won yet another Fipresci Grand Prix in 2000 for *Magnolia*. This award has gone in recent years to directors including Nuri Bilge Ceylan (*Uzak*), Jean-Luc Godard (*Notre musique*), Kim Ki-Duk (*3-Iron*), Pedro Almodóvar (*Volver*) and Cristian Mungiu (*4 months, 3 weeks, 2 days*).

*There Will Be Blood* won in 2008 the Silver Bear for Best Director at Berlin Film Festival and two Academy Awards: Actor in a Leading Role for Daniel Day-Lewis and Cinematography for Robert Elswit. The film received eight nominations, including Best Motion Picture, Directing and Adapted Screenplay. *There Will Be Blood* will be shown at a special screening in the Victoria Eugenia Theatre.

For further information please visit [www.fipresci.org](http://www.fipresci.org)

### THERE WILL BE BLOOD

**Director:** Paul Thomas Anderson · **Screenplay:** Paul Thomas Anderson · **Photography:** Robert Elswit  
**Cast:** Daniel Day-Lewis, Paul Dano, Kevin J. O'Connor, Ciarán Hinds, Dillon Freasier  
**Running time:** 158 m. · USA

Set on the frontier of California's turn-of-the-century petroleum boom, the story chronicles the life and times of one Daniel Plainview, who transforms himself from a down-and-out silver miner raising a son on his own into a self-made oil tycoon. When Plainview gets a mysterious tip-off that there's a little town out West where an ocean of oil is oozing out of the ground, he heads with his son, H.W., to take their chances in dust-worn Little Boston. In this hardscrabble town, where the main excitement centers around the holy roller church of charismatic preacher Eli Sunday, Plainview and H.W. make their lucky strike.

The International Federation of Film Archives (FIAF) presents the eighth FIAF Award to the worldwide renowned Brazilian film director Nelson Pereira dos Santos. The Award will be presented to Mr Nelson Pereira dos Santos by FIAF Vice-President Hisashi Okajima on 25 September 2008 in San Sebastian.

The FIAF Awards have been presented to the following personalities: Martin Scorsese (at the New York Film Festival in 2001), Manoel de Oliveira (at the San Sebastian Film Festival in 2002), Ingmar Bergman (at the 59th FIAF Congress in Stockholm in 2003), Geraldine Chaplin (at the 61 Mostra del Cinema di Venezia in 2004), Mike Leigh (at the London Film Festival in 2005), Hou Hsiao-hsien (at the Golden Horse Film Festival in Taipei, in 2006) and Peter Bogdanovich (at the International Film Festival in Toronto in 2007). With the presentation of the 2008 FIAF Award to Nelson Pereira dos Santos, the Executive Committee has underlined its willingness to reward a great representative of the Latin American Cinema, and of the Brazilian Cinema Novo.

FIAF is the preeminent and oldest non-profit association of moving image archives in the world. When founded in 1938, the Federation was composed of four member archives. Its membership now includes more than 130 archives of 65 countries, and have rescued over two million films in the last seventy years.

The Federation's international activity contributes to its overall goal of promoting moving image preservation through cooperative efforts amongst its affiliates. This includes developing joint restoration and documentation projects, sharing resources for promoting film heritage through screenings and publications, and ensuring the permanent availability of archival materials for research and study by the largest possible range of publics.

## RIO 40 GRAUS

Director: Nelson Pereira dos Santos · Screenplay: Nelson Pereira dos Santos  
Photography: Hélio Silva · Cast: Modesto De Souza, Roberto Bataglin, Jeca Valadão, Ana Beatriz,  
Glauce Rocha, Claudia Morena  
Running time: 100 m. · Brazil · 1955

A semi-documentary made in the street with natural scenarios and dialogues. The suffocating heat of the city runs through the tales that take place on a typical Sunday in Rio, starring five little peanut sellers from the skid row "favelas". Copacabana beach, the Sugar Loaf and Maracanã Stadium feature among the various settings for the different episodes.

Nelson Pereira dos Santos was a member of the Jury in 1990.



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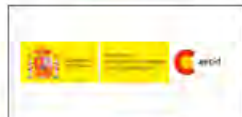
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