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LABEL EUROPA CINEMAS – DIRECTORS' FORTNIGHT

• ***La Moustache*, by Emmanuel Carrère**

(...) A man shaves off his moustache, only to find his wife and friends denying he ever had one. This may seem the flimsiest of starting points, but Carrere takes it in directions that are genuinely unpredictable and quietly unnerving.

A strong lead by well-liked, gravitas-laden Vincent Lindon should boost its home box-office (its French release is set for July), and the film's confident simplicity – not to mention thematic overtones of such screen surrealists as Bunuel, Polanski and Lynch - should make it highly marketable abroad. The film was launched by a slot in Directors' Fortnight in Cannes, where it won the **Label Europa Cinemas** Prize.

Lindon plays happily-married architect Marc, first seen in his bathroom idly remarking to his wife Agnes (Devos) that he's wondering about shaving off his moustache. Never having seen him without it, she is not enthusiastic about the idea. Nevertheless, seemingly on a whim, he shaves it off, only to find that Agnes doesn't even notice. Neither, for that matter, do the friends they dine with that evening, nor his co-workers the next day. As Marc's initially comic bafflement and frustration increase, every certainty in his life starts to crumble, including his faith in his own sanity.

About three-quarters of the way through this tightly narrated story, Carrere throws a curveball by having Marc flee to Hong Kong, where he rides back and forth on a ferry before heading off further into the unknown – at which point the narrative loops back on itself in a manner that will either delight viewers with its elegant audacity, or have them gnashing their teeth in fury.

The originality of Carrere's conception is that he takes an idea that initially seems little more than material perhaps for a gently absurdist comedy of manners, and takes it absolutely seriously. From seemingly inconsequential beginnings, Carrere mercilessly raises the stakes, as Marc flounders in a vortex of existential anxiety that he appears to have unleashed himself. (...)

The film's absolute narrative sparseness is bolstered by a subtly ominous sound design that makes memorable, brooding use of Philip Glass's *Concerto For Violin And Orchestra*. A strong support cast is headed by Emmanuelle Devos, in the ambivalent role of the wife who could be Marc's salvation or could be the one who sets his collapse in motion.

Source: screendaily.com, May 31, 2005, Jonathan Romney (excerpts)

When a man spontaneously shaves off the title occupant of his upper lip in "The Moustache," an apparent shift in the fabric of the universe results. Adapting his own 1986 novel, Emmanuel Carrere - whose books "Class Trip" and "The Adversary" became Cannes Competition titles by Claude Miller and Nicole Garcia, respectively - provides a feast of sustained tension as the man's wife and his closest friends deny that he ever had a moustache. Viewers who like their conclusions tidy may rebel, but those who relish outstanding perfs in the service of an intriguing idea will be entertained.

Source: variety.com, May 15, 2005, Lisa Nesselson (excerpt)

(...) The argument is simple, almost a 'grotesque', in art terms: in any case, a fantastic subject, since Marc, at that moment of solitude experienced by every man shaving in front of a mirror, decides to shave off his large moustache. Small cause but enormous effect. His nearest and dearest see only the shaving rash and refuse to acknowledge any difference between the before and the after. The moustache-killer begins to ask himself whether it is he who has mistaken the evidence. From that point his life becomes infernal, until he attempts to remake it as far away as possible, where reality is lying in wait for him.

The classic yet effective interest of the film is that the spectator is in the position of knowing the truth, having an advantage over the object of desire, an analyst, if you like. He alone knows that Marc is not mad, as he has seen him moustached. Except that desire is a dog which bites to the bone those unwise enough to believe him domesticated.

Then we are in Hong Kong, symptom of the megalopolis. Marc will yield himself as to a drug, notably during the wild see-sawing of a ferry. In these troubled waters, the film gives its best. As Marc achieves an astonishing recovery of his health, the question of meaning slips through his fingers.

Source: adapted from Libération, May 16, 2005, Gérard Lefort (excerpts)

EUROPE / DISTRIBUTION

• **Viviane Reding: 'Cultural diversity will continue to be the soul of Europe'**

Viviane Reding, European Commissioner for Culture and New Technology, launched a meeting in Cannes which will mark a milestone: a meeting between the world of pipes and the world of contents.

LE FIGARO ÉCONOMIE. – It is not by chance that today you are taking a direction which is as concerned with content as with new technology. Do you think it is possible to defend the principles of cultural diversity for long?

Viviane REDING. – These principles follow on from everything cultural in Europe. Cultural diversity will remain the soul of Europe for the good reason that Europe is itself a mosaic. In the new Constitution, two elements protect these principles. Firstly, decisions on audiovisual matters continue to be taken by qualified majority voting – that is a first guarantee. And then, on the international trade level, the Constitution ensures that culture may never serve as currency within trade negotiations. It will remain a non-negotiable sector.

European legislation on new technologies is largely favourable to this sector. Don't you think that the same should be done for the audiovisual industry?

The European Commission has taken a step in this direction by naming one Commissioner for convergence of infrastructure and content. This is important because the two should counterbalance in the audiovisual economy, even if it's clear that these two worlds follow differing logic, the first having engineering vision far removed from creative vision. But my powers are limited: I can have no influence over the development of structures themselves. On the other hand, my mission is to start up a dialogue between the leaders of these two sectors, which we shall do tomorrow, on Europe Day. The two parties need each other.

Bearing in mind the weak position of the cinema and audiovisual industry in Europe, wouldn't it be a good idea to link the telecommunications sector to their development in some way?

It is a very French question, but not a European one. In France, television finances the cinema through binding agreements. I think that the new forms of funding content will actually result from the creation of new economic models. Today the potential income from on-line films is estimated to be 2 billion euros in 2008. This does not mean that this new distribution method will eliminate cinema attendance.

Content professionals want there to be systems protecting against piracy. What is your position?

Discussions between the different European ministers are in place to co-ordinate future action. For my part, I am rather in favour of a system of graduated counter-attack. But first there has to be an awareness by players so that each is persuaded that one cannot exist without the other. My hope is that, with public authority as an intermediary, the different players – access providers as well as producers – will now show creativity in achieving, in the first place, a code of good practice, a *modus operandi*.

At the moment the European Commission is examining the legality of all the systems of assistance, so it can define the guidelines in 2007. What is your position?

In 2001 I adopted, with Mario Monti, my opposite number in the Competition Directive, a text setting out use of these state aids. As you will have noticed, the Commission has always accepted and validated these systems of assistance for culture established in the different countries. And in six years, not one case has been refused. So I want to be confident.

At the European Days for Culture in Paris, several people asked for an increase in the budget of the MEDIA programme, the assistance fund for television and cinema...

In the previous Commission I got the MEDIA programme doubled, bringing it to 512 million euros. I am again asking for this sum to be doubled from 2007, to a billion euros. We now have to obtain the agreement of European Culture ministers and of Parliament. To all the governments who wish to limit the European Union's budget overly, I say that if they wish Europe to become a great family living in all its diversity, we have to agree to pay the price.

In a few months negotiations on the Television Without Frontiers directive will begin. Do you wish to challenge some of its principles?

I have absolutely no intention of touching the legal rights of this directive and certainly not the quota system insofar as this system works well. On the other hand, the directive should take into account the recent developments in television. These rules should be modernised and simplified. I am thinking in particular of all the provisions relating to advertising. We need greater freedom while safeguarding distribution of works and protection of the young.

Source: adapted from Le Figaro Economie, May 16, 2005, Paule Gonzalès

● An exportation support by German Films

(...) German Films, the promotion body for the German film industry, has officially launched its new support scheme for the theatrical release of German feature films and documentaries in foreign countries. This support, which has been inspired by what Eurimages and Media+ do for all European films, will allow a Hungarian or Portuguese distributor for instance to apply for up to €50,000 as a conditionally repayable loan, up to €10,000 of which can be given as a grant. This financial contribution should be used for the financing of additional measures on top of the release campaign which had already been planned. (...)

Through this support German Films wants to foster cinematography exportation that has been quite successful abroad in the previous years with titles like *Good Bye, Lenin!*, *Head-On* or *Downfall*. According to Christian Dorsch, "this is the right time to support this trend thanks to a funding programme which will enable to focus the public's attention on German films abroad via the specific support of release campaigns." (...)

Source: cineuropa.org, May 14, 2005, Frédéric Violeau (excerpts)

German Films : <http://www.german-cinema.de/>

● Proposals for a stronger Europe

The European Producers' Club and the European Film Exporters (EFEA) and Distributors' Associations (FIAD) took advantage of being in Cannes to publish a list of common proposals so as to renegotiate the Media Programme for the 2007-2013 period. Paying a tribute to the European Commission action which increased the Media budget up to 1055 million euros for the 2007-2013 period, the three signatory organizations however underline that this amount tends to be insufficient for a period of seven years and for 25 countries (nearly 27) with the necessity to back up a strong and varied industry and above all to improve circulation of films.

The European Producers' Club (EFEA) and the FIAD which noticed the drop of non-national European film market share for a third time in a row on the Old Continent and their weak diffusion on television, wish to strengthen existing mechanisms within the actual Media Programme, calling in particular for additional efforts in order to develop Europa Cinemas, national and even European measures to fight against pirating and video on-demand control. Seven technical proposals have therefore been presented concerning screen distribution (i.e. backing up, in a more selective way, films that have been selected in the best festivals), production (implementing an automatic support to producers regarding the circulation of their films outside their country of origin, bringing together Media-Eurimages) and international sales companies support. Moreover, signatories would like an increased intervention of the European Investment Bank and the European Investment Fund for transnational structures and a support for digital screening development.

Source: cineuropa.org, May 17, 2005, Fabien Lemercier

● In the fragmented area of cinema funding, international sellers are the new stars

In charge of international trade in exhibition rights for independent films, sellers have traditionally achieved further box office takings for films once budgets have been met. But since the breaking up of Vivendi Universal, and the short supply of funding which followed throughout much of Europe, the 'international' scene has become vitally important for some films. Now, these background players are asked from the scriptwriting stage onwards to advance funds against their future takings or to use their knowledge of the market and their vast address books to find financial partners abroad.

Eric Lagesse, for a long time responsible for international sales at **Pyramide**, is now managing director of the company which, since its creation in 1989, is also a producing and distributing company. 'Sellers have become true film partners,' he says. 'They have an opinion on the script and editing and express it more and more. How many times have you heard that the film was 'just too French', meaning that nothing happens and that there is too much prattle? We are trying to find a happy balance between popular films and films d'auteur so we can achieve 100,000, 200,000, 300,000 or even a million admissions!' The same view is held at **Celluloïd Dreams** where the founder, Hengameh Panahi, says: 'We adore films d'auteur, we want unusual, original cinema but at the same time we recognise the realities of the market'.

CATALOGUE OF DIGITAL FILMS

On a more modest scale and with a different pace, its venture is similar to that in France of **Exception Wild Bunch**. A recently created holding company, Celluloïd Dreams oversees a production company, a new distribution company and at the same time a subsidiary for international sales and co-production in Germany. It also has an agency in Toronto and a branch in New Zealand and provides a

catalogue of digital films for the 250 British cinemas to be equipped with digital projectors and for VOD, Video-on-Demand.

Another French exporter, **Films Distribution**, is counting on its knowledge of cinema production mechanisms in France and internationally, and on its links with certain producers, and has created a network of directors' and technicians' agents. Unlike most of his competitors, Nicolas Brigaud-Robert, co-founder of the company, expresses his doubts on the capacity of the international market to meet financing needs on a perennial basis. 'The more volatile the market, the more it concentrates. If some films sell better than before, the rest do not sell at all.'

According to him, this is a movement which results from the development of multiplexes throughout the world, from the reduction in the amount of art house works on the television and cinema works full stop. Purchasers, more nervous, tend to choose projects valued by others. Other factors increase the tendency, such as the fact that Media assistance for distribution is linked to the number of European countries in which films are released or, in a more general way, the propensity of many festival schedulers to view in a positive light the fact that a film has already been purchased by exporting companies.

For Hengameh Panahi, 'You can no longer be satisfied merely by showing a film. You have to create a buzz, make sure that things go well for it. You can then go with distributors, because the context of releases, with the creation of copies, is comparable.' She has just created a marketing department at Celluloïd Dreams.

Source: Le Monde, May 11, 2005, Isabelle Regnier

• **Exception Wild Bunch. The old guard at Studio Canal want to lay down the law**

(...) Having raised a significant amount of money in 2004, EWB has purchased the pan-European distribution network and video company, Wild Side, in France. The short-term objective is to achieve the same operations in Spain and Germany (negotiations are at an advanced stage) and then in Italy and Great Britain, with a view to becoming an important European distributor quickly. In Switzerland and Belgium, more flexible agreements provide a link with local distributors. Backed by its expertise in international markets, EWB also specialises in providing advice on funding to help producers to meet their budgets, and works on creating new means of funding for the cinema industry.

(...) For most of EWB's associates, the next audiovisual revolution will be VOD, Video-on-Demand. To have content to send through the pipes, they are looking for catalogues to buy, but few are for sale. (...)

Source: adapted from Le Monde, May 11, 2005, Isabelle Regnier (excerpts)

DIGITAL CINEMA

• **UK Film Council names cinemas joining digital network**

(...) The Council is spending £11.7m of its National Lottery funding to install digital film projectors and related equipment in 209 cinemas (on 238 screens) across England, Scotland, Wales and Northern Ireland. The first cinemas in the network will start programming screenings later this year.

The scheme appears to have been embraced by cinema operators of all different sizes from multiplexes through to small, single screen arthouse cinemas – with a wide spread throughout the UK. For example, every single one of multiplex outfit Cineworld's 35 sites will be fitted with a Council digital projector, while 35 of the 42 UGC sites (soon to be rebranded Cineworld) have signed up. (...)

In return for the new equipment, the cinemas have committed to providing more screening time to showing a greater selection of more specialised (ie non-Hollywood), classic, and foreign language movies. (...)

In all, around 320 cinemas applied for digital screening equipment, with some 80 unsuccessful in their application. (...)

Source: screendaily.com, May 26, 2005, Tim Dams (excerpts)

[Among these cinemas, 16 are members of Europa Cinemas, i.e. almost half of the 34 cinemas that are members of the network in the United Kingdom].

BULGARIA

• New Sofia Cinema Complex Opening Attracts Star Wars Fans

The grand opening of the new large cinema complex Arena Mladost in Sofia coincided with the world premier of the long anticipated *Star Wars Episode III: Revenge of the Sith*. (...) The place is the second one of the Arena chain in Sofia. Fifteen halls, a fast food bar and restaurant, pizza restaurant and a cafe are among the facilities.

Source: Sofia News Agency (novinite.com), May 18, 2005 (excerpt)

SPAIN

• A German Movida

For the 7th time, the German Film Festival (7th-11th June) takes over the Palafox theatre in Madrid for five days. This event, organised by Avalon Productions and supported by German Films and the Goethe Institute in Madrid, aims at promoting a new generation of German filmmakers still unknown in Spain.

This year's edition focuses on the notion of a fusion between German culture and other European cultures, a theme exemplified by the opening movie, ***Kebab Connection***, by Anno Saul, a comedy co-written by Ruth Toma, Jan Berger, and Fatih Akin (whose films *Im Juli* and *Solino* were presented in Madrid too). (...)

Source: cineuropa.org, May 25, 2005, Vitor Pinto (excerpts)

JAPAN

• 1st German film festival in Tokyo

As part of the year of German-Japanese Cultural Encounters 2005, German Films has joined forces with its partners ASAHI and the Goethe Institute to organize a German film festival in Tokyo for the first time from June 4-12, 2005.

The festival will be ceremonially opened with ***SOPHIE SCHOLL - THE FINAL DAYS (SOPHIE SCHOLL- DIE LETZTEN TAGE)*** in the presence of the director Marc Rothemund (...).

A total of 25 new German films will be shown in the ASAHI cinema, which is situated in the center of Tokyo (760 seats).

Source: german-cinema.de, May 20, 2005 (excerpts)

ROMANIA

• Festival of African films at the Elvire Popesco cinema in Bucharest

Laurentiu Bratan, the programme scheduler at the Elvire Popesco cinema in Bucharest, told us about the first ever festival of African film in the Romanian capital. Thanks to the collaboration of the French Ministry for Foreign Affairs African Film Library, the cinema, a member of Europa Cinemas, offered 6 feature length and 6 short films from the 80s and 90s, from 16 to 22 May. The feature length films shown were *Guimba the Tyrant*, by Cheikh Oumar Sissoko (Mali, 1995), *Yam Daabo / The Choice*, by Idrissa Ouedraogo (Burkina Faso, 1986), *Sango Malo / Le Maître du Canton*, by Bassek Ba Kobhio (Cameroon, 1991), *La Vie platinée*, by Claude Cadiou (France-Ivory Coast, 1987), *Silmandé / Tourbillon*, by Pierre Yameogo (Burkina Faso, 1998) and *Mortu Nega*, by Flora Gomes (Guinea-Bissau, 1987).

CANNES FILM FESTIVAL

• Cannes Market: 8% rise in attendance

According to figures just released by the 46th Cannes Film Market, as many as 9,476 professionals from 83 countries were accredited at the market this year compared to 8,814 people from 74 countries in 2004, which represents an 8% increase.

Among the five key European territories, French professionals were there in full force, with 16% more people than in 2004 (1329 in total), including 170 buyers (up 8%). The Spanish contingent was very strong as well with 13% more attendances for a total of 288 participants, including 43 buyers (up

23%). A higher German presence (up by 9%) was also registered with 461 professionals accredited in 2005 including 116 buyers.

However there were 5% less British participants (even if buyers were more numerous by 14%), 7% less Italian, and among Scandinavians 3% less Swedish and 7% less Norwegians.

The total number of buyers was 12% higher than in 2004 with 1609 accredited against 1440 in 2004. The biggest rise came from Central and South America (+43%), followed by Canada (+33%). Producers also increased their attendance by 31%. (...)

Source: cineuropa.org, May 25, 2005, Annika Pham (excerpts)

● **The mobilisation of Lebanese professionals**

Lebanese cinema was represented for the first time in the International Village in Cannes, by the Lebanese Cinema Foundation. Lebanon presents a paradox in that it is internationally recognised, through the emergence of a new generation of filmmakers (such as Ghassan Salhab, Danièle Arbid, Joana Hadjithomas and Khalil Joreige), yet does not have the professional and institutional infrastructure to support a national film industry. The Lebanese Cinema Foundation, a non-profit making private organisation created in 2003 by cinema professionals, held a press conference to explain its aims.

The session opened on a political note with the president of the Lebanese Cinema Foundation, Aimée Boulos, expressing the hope that a 'free Lebanon' would emerge, before summarising its key objectives: 'To put pressure on future Lebanese governments to create a support fund for the cinema, to find investors and to develop a training programme for professionals.' This wish, as yet in its infancy, is an encouraging sign of the mobilisation of Lebanese professionals, as are the twenty or so feature length films in progress or being considered for production.

Source: adapted from Le Monde, 18/05/2005, Nicole Vulser

● **Interview with Nour-Eddine Saïl, managing director of the Moroccan Cinematographic Centre**

Le Matin: Morocco is unveiling a new section at the Cannes Festival, entitled 'All the cinemas of the world'. Presenting the event, Gilles Jacob, the Festival's president, declared 'it is symbolic for us to start this section with Morocco'. What did he mean by that?

Nour-Eddine Saïl: From the films he has seen since 2003-2004, Gilles Jacob believes that Moroccan cinema is really getting off the ground and that quite a number of people are taking an interest. Production is at full speed, reflection on the future of cinema exhibition is developing and the advance against takings and assistance for production indicate a concrete strategy. This provides support for the launch of a new section.

This is clearly an event for Morocco: three feature length films and seven short films shown as part of 'All the cinemas of the world', not to mention the feature length by Laïla Marrakchi in the 'Un certain regard' selection. This is the first time so many Moroccan films have been included at Cannes. Now, while Morocco has recently marked the Carthage, Ouagadougou and Korea film festivals by its presence, Cannes is clearly an excellent showcase for its films, not to say the best. So I am very proud of the success of the Moroccan evening, on the Hotel Martinez beach. Nearly 800 people responded to our invitation, including, of course, officials, but for the most part professionals. For our part we invited a delegation of Moroccan professionals, including exhibitors, distributors and producers as well as representatives of technicians, cineclubs and film critics. And of course filmmakers and comedians whose films were shown at the Croisette, around thirty people. In my opinion, allowing them to come to Cannes is part of the promotion which is necessary for Moroccan cinema.

One of the flaws in our cinema industry is that it is entirely inward-looking. I believe it is the absolute responsibility of the Moroccan Cinematographic Centre (CCM) to implement a real policy of international promotion, as much of films as of people. If professionals do not travel to international festivals, they have no chance of existing in this area. It is time to see that the promotion budget is not a luxury but an investment. (...)

What recent measures have been taken by the CCM to encourage national production?

The fund for assistance for cinematographic production meets three times a year at present. The autonomous commission, presided over by Abdellatif Laâbi, has a budget of 30 million dirhams. But I haven't given up hope of seeing it doubled or tripled. The objective is to get to around twenty feature length Moroccan films per year, compared with eight to ten at the moment, and to around fifty short films. Then we will have to increase the number of film theatres.

Morocco has around 150 cinemas today. Some, dinosaurs which have trouble filling their 1000 seats, will close. The future is with the multiplex – the people who go to the cinema most, that is, young

people between the ages of 15 and 25, expect recent films, Dolby sound and a convivial atmosphere. I'm counting on the quality of films and projection conditions to make people come back to the cinema. Scheduling up to date films is, furthermore, a good way of countering piracy. Repression is not enough, we must provide a cultural alternative.

Source: adapted from lematin.ma, May 16, 2005, Ingrid Merckx (excerpts)

CANNES – 4 EUROPEAN FILMS WORTH SEING

• *Moartea Domnului Lazarescu*, by Cristi Puiu, Romania.

Un Certain Regard

An old man at death's door carted from one emergency unit to another, one night in Bucharest. A Romanian film of two and a half hours with an unknown actor... Difficult to attract viewers. *Moartea Domnului Lazarescu* (*The Death of Mr Lazarescu*), Cristi Puiu's second feature length film, has nothing to seduce and, yet, has the spectator on the edge of his seat from the beginning, in the filthy apartment of Dante Remus Lazarescu, known as the 'engineer', a widower, alone with his bottle and his cats, to the last stop following the last wipe of the bottom and the shaving of the head. Between the two places, four hospitals are visited, escorted by a nurse, Miorara, herself a bit off-colour (gall-bladder) and treated most disdainfully by staff.

Palpations, trivial questions ('Do you have black stools?'), conflicting diagnoses, while grandpa gets impatient, goes through the scanner, wets himself and becomes more and more incoherent. The film has no pity for the Romanian hospital system, with its doctors even more presumptuous than our own, treating the patient like an intruder. At the same time, it is subtle, filled with a thousand details which make each situation lifelike, funny and pathetic.

Cristi Puiu, 38 years old, began as a painter, studying visual arts in Geneva. This film is the first of a series which he called *Six Stories from the Suburbs of Bucharest*, in homage to Rohmer's *Six Moral Tales* (*The Collector*). The director describes himself as a hypochondriacal depressive ('I surf the net to find explanations for the health problems I think I have. A kidney stone, the perfect expression of suffering. I have to get it out of my body and express it by way of film', he explains in the press file). The film cleverly shows the progressive isolation of the sick man, a suffering body among others in an even worse state. The games of power, seduction and casualness of the doctors hide despicable human hazards with the splendour of scientific knowledge. After Ozon's film, an attempt to bring glamour to the end of a young man's life, Puiu brings everyone back down to earth at the crossroads between the organic and the social, where you die without glory. (...)

Source: adapted from Libération, May 18, 2005, Didier Péron (excerpts)

• *Guernsey*, by Nanouk Leopold, Netherlands.

Directors' Fortnight

'There comes a time when you look at your life and ask yourself whether to go on or decide to turn your back on it.' The young Dutch director Nanouk Leopold shows in *Guernsey* the reflection of a woman of around thirty who realises the extent to which the people dear to her have finally become such strangers.

Her heroine, Anna, is infinitely discrete, rather reserved, a little taciturn. She lives a peaceful life with her family in a suburb on the outskirts of town. She is a specialist in irrigation systems and travels often. During a trip to Egypt, one of her work colleagues kills herself. Nobody appears to understand why. Anna, distraught, realises that it is possible to remain unknown to those close to you.

On her return, Anna quells the story. But she is no longer the same. (...) Never giving way to her emotions, Anna observes, dissects her life into its most banal details: trips to the supermarket, bathing her son, her sleeping husband, the sale of the family home... 'She does not speak. Her entourage, more talkative, allows her to take stock of herself,' continues the director. It is the alliance of the people's characters which gives the film its tension.

Nanouk Leopold delivers a pure film. 'There is no moral in it. The camera does not judge. Image after image, she always holds herself back to allow time for reflection. Each has the freedom to combine what he sees on the screen to give it his own meaning with regard to his own experience.'

Guernsey questions the powerlessness of others to come and help you, each person's difficulty in sharing their life, the need to make part of yourself inviolable. 'Because even with the closest people there are limits which must be identified,' the director assures. 'Not saying everything allows you to remain yourself. It is a right.'

Source: adapted from Le Figaro, May 16, 2005, Sophie Latil

● **Alice, by Marco Martins, Portugal.**

Directors' Fortnight

Stage actor Mario (Nuno Lopes) has developed a daily ritual in his search for his missing 4-year-old daughter Alice. He rises early and passes out missing-poster leaflets to Lisbon's incoming commuters. And, just as he did on the morning of her disappearance nearly 200 days earlier, he brings the same suit to the dry cleaners each day and walks to the nursery Alice attended.

He then proceeds to collect the videotapes from the 11 surveillance cameras he's posted in locations throughout the city. Set up in friends' apartments and rooftops, shops and the airport, these cameras are positioned in strategic locales in the hope they will one day catch a glimpse of Mario's daughter. (...)

As in Nanni Moretti's "The Son's Room," Martins is interested in how people cope with a tragedy too profound to process, but he's working on a much more intimate, at times claustrophobic scale. There are other characters in "Alice," people who try to help, but Mario is a kind of semi-blinded wanderer.

Lopes manages to combine a sense of intense focus with complete exhaustion. His Mario is never less than heart wrenching as he passes through each stage of his obsession. (...)

Together with d.p. Carlos Lopes, helmer Martins steeps his film in sunless images that contribute to a feeling of days and nights running together, each one a repetition of the next. Early scenes are lensed with almost exclusively tight shots, never revealing as much as the eye desires. (...)

Source: variety.com, May 16, 2005, Jay Weissberg (excerpts)

● **The Great Ecstasy of Robert Carmichael, by Thomas Clay, United Kingdom.**

Critics' Week

(...) *The Great Ecstasy* was refused by the other selections before being saved at the end of the race at Critics' Week, but with caution. The last sequence, a night-time attack on a couple in their rich, isolated home by a trio of stoned adolescents, makes your hair stand on end. However, if the film had not been shown anywhere, you could think Cannes had made a serious mistake. For *The Great Ecstasy* is the first feature length film by an Englishman from Brighton, 24 years old, who you can bet will get himself talked about a lot. (...)

The eponymous Robert Carmichael is a teenager living alone with his mother in a small harbour town in England. Uncommunicative, exposed to the mocking hostility of his schoolmates, Robert spends his free time playing the cello and hanging around with two dealers of his age, Joe and Ben. The release of Joe's cousin, Larry, from prison for drug trafficking and theft, pushes the trio of friends into more violent pleasures: cocaine and gang rape. Robert drugs himself up but does not participate, he observes. (...)

The daily life of this small leaden town comes into view between the pitfalls and tangible results of economic crisis. Clay recounts a descent into hell but does not take a classical approach. You move from one person to another by way of a series of magnificent shots which slip by dissolves from one to another. The slowness of the tracking shots and the cold beauty of the framing are in opposition to the aesthetic treatment of English 'social issues'. In the soundtrack baroque, techno and especially contemporary music tear the ear with powerful explosions which announce the worst. (...)

Source: Libération, 17/05/05, Didier Péron

CANNES – FILM SALES – DISTRIBUTORS AND COUNTRIES

Sources: Cineuropa.org / Screendaily.com / Screen International / Le Film français

Title – Filmmaker - Sales	European Countries	Other Countries
<i>European Films in the main competitions</i>		
<i>La Moustache</i> – Emmanuel Carrère – Pathé Int	France (Pathé), Italy (Nexo), Belgium (Alternative Films), Switzerland (Pathé)	
<i>Crossing the Bridge: The Sound of Istanbul</i> – Fatih Akin - Bavaria	Germany (Pictorion Pictures), Benelux (A-Film), Poland (SPI), Spain (Golem), Greece (Rosebud), Ex-Yugoslavia (Discovery), Scandinavia, France (MK2)	Turkey (R Films), Israël (Orlando)
<i>Caché / Hidden</i> – Michael Haneke – Les Films du Losange	Italy (BIM), UK (Artificial Eye), Benelux (Cinéart), Spain (Golem), Switzerland (Frénétic Films), Denmark (Camera Film), Sweden (Triangelfilm), Norway (Arthaus), Finland (Future Films), Poland (Monolith), Hungary (Budapest Film), Czech Rep (Intersonic), Greece (Rosebud)	USA (Sony Pictures Classics)
<i>Manderlay</i> – Lars von Trier – Trust Film Sales	UK (Metrodome), Austria (Polyfilm), Finland (Kamrasfilm), Germany (Legendfilms), Norway (Fidalgo)	Columbia (Cineplex), Peru (Gatenofilm)
<i>Voksne mennesker / Dark Horse</i> – Dagur Kari – Trust Film Sales	Poland (Best Film), Benelux (Lumière), Greece (Ama Films), Norway (Arthouse)	Russia
<i>Falscher Bekenner / Low Profile</i> – Christoph Hochhäusler – Trust Film Sales	France (Zootrope Films)	USA (TLS Releasing)
<i>Lemming</i> – Dominik Moll – Celluloid Dreams	UK (Artificial Eye), Spain (Vertigo Films), Italy (Lucky Red), Germany, Poland, Ex-Yugoslavia, Austria	Australia (Palace Film)
<i>L'Enfant</i> – Luc & Jean-Pierre Dardenne – Celluloid Dreams	Italy (BIM), Spain (Vertigo), UK (Artificial Eye), Denmark (Camera Film), Norway (Arthaus), Sweden (Folkets Bio), Austria (Filmladen), Benelux (Cinéart), Ex-Yugoslavia (Tuck), Poland, Switzerland, Greece	Japan, Turkey
<i>Le Temps qui reste / Time to Leave</i> – François Ozon – Celluloid Dreams	Spain (Vertigo), Germany (Prokino), UK (Artificial Eye)	
<i>Joyeux Noël / Happy Christmas</i> – Christian Carion – Films Distribution	UK – Italy (Sony Pictures), France (UGC), Benelux (Cinéart), Scandinavia (Future Film), Greece (Filmtrade), Germany (Senator), Ex-Yugoslavia	USA – South America (Sony Pictures)
<i>Peindre ou faire l'amour / To paint or make love</i> – Arnaud & Jean-Marie Larrieu - Pyramide	Germany (Prokino), Benelux (Films de l'Elysée), Switzerland (Pathé), Ex-Yugoslavia (Tuck), Portugal (Atalanta Filmes)	Australia, Korea
<i>La Petite Jérusalem</i> – Karin Albou - Pyramide	France (Océan), Slovenia	USA, Australia, Canada, Brasil
<i>Marock</i> – Leila Marrakchi – Roissy Films	Greece (Rosebud), Hungary (Best Hollywood), Belgium (Victory Films), Luxemburg-Netherlands (Paradiso)	
<i>Johanna</i> - Kornél Mundruczó – The Coproduction Office	UK (Metro Tartan), Greece (Ama Films), Denmark (Ost for Paradise)	USA, Russia, Korea, Canada
<i>L'orizzonte degli eventi</i> – Daniele Vicari – The Works	Greece (Medial), Cyprus	
<i>The Great Ecstasy of Robert Carmichael</i> – Thomas Clay – Wild Bunch	France (Pretty Pictures), Benelux (Paradiso), Switzerland (Frenetic), Portugal (Lusomundo)	
<i>Douches froides / Cold Showers</i> – Antony Cordier – Wild Bunch	France (Bac), Benelux (Paradiso), Switzerland (Frenetic), Hungary (Best Hollywood), Portugal (New Age)	

<i>SOME OTHER EUROPEAN FILMS</i>		
<i>Shadows of time</i> – Florian Gallenberger - Bavaria	Italy (Metacinema)	
<i>Midwinter's night dream</i> – Goran Paskaljevic - Bavaria	Ireland (Yleiradio Oy TV1), Norway (Filmoptissimo), Demark (Ost for Paradis)	
<i>Dalecarlians</i> – Maria Blom – Trust Film Sales	Austria (Polyfilm), Germany (Kool Film), Switzerland (Look Now !)	Taiwan
<i>Kirikou et les bêtes sauvages</i> – Michel Ocelot – Celluloid Dreams	Spain (Alta Classics), Italy (Mikado), Scandinavia (Scanbox), Germany (Celluloid)	
<i>Cuore Sacro</i> – Ferzan Ozpetek - Celluloid	Benelux, Greece, Poland-Hungary-Slovakia-Czech Rep (SPI)	
<i>Uno</i> – Aksel Hennie – Non Stop Sales	France – Belgium (La Petite Reine), Germany(Die Telepaaten),	
<i>Pusher II</i> - Nicolas Winding Refn - Nordisk	Germany-Austria (Galileo Medien), France (Ninety 7 Distribution),	
<i>Oculto</i> – Antonio Hernandez - Latido Films	Italy (Istituto Luce), Benelux (Paradiso), Germany (Anolis Entertainment), Spain (Warner)	Turkey (Pi Film), Ukraine (Schygol), USA (Venevision), Singapore
<i>Les Poupées russes / Russian Dolls</i> – Cédric Klapisch - StudioCanal	Italy (BIM), Germany (Tobis), Spain (Wanda), Greece (Prooptiki), Portugal (Atalanta), Switzerland (Frenetic), Scandinavia (Noble Entertainment), Hungary (Best Hollywood), Poland-Czech Rep (SPI), Baltic Countries (Acme), Ex-Yugoslavia (Blitz Films), Romania-Bulgaria (New Films)	
<i>Gabrielle</i> – Patrice Chéreau - StudioCanal	Germany (Tobis), Greece (Prooptiki), Portugal (Lusomundo), Benelux (Cinéart), Switzerland (Frenetic), Baltic Countries (Acme), Bulgaria, Italy (Mikado)	
<i>Backstage</i> – Emmanuelle Bercot - Wild Bunch	Benelux (Paradiso), Switzerland (Frenetic), Poland (Monolith), Portugal (Lusomundo), Czech Rep, Hungary, Germany (Buena Vista), France (Haut et Court)	
<i>Fateless</i> – Lajos Koltai	France (Films sans Frontières), Germany (NFP), Greece-Cyprus (Ama Films), Hungary (InterCom), Italy (Medusa), Scandinavia (Smile Entertainment)	Argentina (Eurocine), Bolivia-Columbia-Ecuador-Peru-Panama-Central America-Venezuela (Gateno Films), USA-Canada (ThinkFilm), Israël (Orlando Films), Mexico (Quality),
<i>OTHER FILMS</i>		
<i>Battle in heaven</i> - Carlos Reygadas - The Coproduction Office	France (Bac Films), Italy (Lucky Red), Greece (Ama), Belgium (Lumière), Switzerland (Look Now!), Portugal (Atalanta), Netherlands (Filmmuseum), UK (Metro Tartan)	USA (Metro Tartan), Russia, Canada, Korea
<i>Be with me</i> – Eric Khoo - Bavaria	Spain (Civite), Switzerland (Trigon Film), UK(Pecadillo Films)	Thailand (New World)
<i>Shanghai Dreams</i> – Wang Xiaoshuai - Fortissimo	Italy (Teodora Films), Spain (Civite), Benelux (A-Film), Greece (Village Roadshow), Poland (Monolith), Portugal	
<i>Broken Flowers</i> – Jim Jarmusch	Italy (Mikado), Germany (Tobis), Spain (Vertigo), France (Bac Films), UK (Momentum)	South Africa (Ster Kinekor), Australia (Roadshow)
<i>U-Carmen e Khayelitsha</i> - Mark Dornford-May - Fortissimo	Germany (MFA/FilmDistribution), France (ID Distribution), Italy (Lady Film), Benelux (A-Film), Norway (Fidalgo), Sweden (Triangelfilm), Portugal (Lusomundo), Switzerland (Look Now !), Greece (Village Roadshow)	Russia (Partner Video Film), Syria (National Film Organization)

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