

Britspotting Films 2005

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First Feature -Competition

A way of life (nur Berlin)

2004 35mm 91 mins

Director: Amma Asante

Producers: Patrick Cassavetti, Peter Edwards

Screenplay: Amma Asante

Cast: Stephanie James, Oliver Haden, Nathan Jones, Gary Sheppard, Dean Wong, Sara Gregory, Brenda Blethyn

A powerful story of passion, beauty, and hatred with a young, talented cast. Vulnerable young love and teenage sexuality is movingly contrasted with themes of exploitation, prejudice, isolation and survival. A teenager battles to keep her baby daughter with the fumbling support and friendship of three teenage boys who ultimately serve as her family, struggling on the margins of society until boredom, paranoia, frustration and anger finally prove a lethal combination.

Amma Asante's striking first feature will be agreeably familiar to those who know Loach's and Frears' films. Asante has taken her work a step further, however. Rarely is a film made in which the central protagonist is at once completely sympathetic and yet totally reprehensible; to have tackled a character of such complexity is only one of this film's astonishing achievements.

Awards: BAFTA 2005 – Best Newcomer Amma Asante, Miami International Filmfestival 2005 – Winner of the Grand Jury Prize and FIRESCI prize.

A Way Of Life erzählt die Geschichte einer jungen Mutter im Süden von Wales. Leigh-Anne, ihr Bruder und dessen zwei Freunde bilden eine Art Familie inmitten der Tristesse von Arbeitslosigkeit und Armut im heutigen Großbritannien. Ihre emotionale Verrohung, bedingt durch die Verarmung, den Neid auf die Anderen und den daraus resultierenden Rassismus, führt zu einer Katastrophe.

Trotz der Nähe zu Ken Loach und Stephen Frears findet Amma Asante in ihrem beeindruckenden Debüt eine eigene Sprache und legt mit *A Way of Life* eine eindringliche und authentische Studie über die fatalen Konsequenzen von sozialer Ausgrenzung und Rassismus vor.

Feature-Competition

Bullet Boy (nur Berlin und Basel)

2004 35mm 91mins

Director: Saul Dibb

Producers: Ruth Caleb, Marc Boothe

Screenplay: Saul Dibb, Catherine Johnson

Cast: Ashley Walters, Luke Fraser, Claire Perkins, Leon Black

Bullet Boy, a black British film with energy and attitude, is among the more invigorating UK movie debuts of recent years. In his first feature, director Saul Dibb (best known as a documentary maker) deals with youth gun crime and gangsta life without preaching.

Ricky is just out of prison, heading home to Hackney and determined to go straight. Instead, he heads straight for trouble when he becomes involved in a confrontation on the street, which escalates into a series of tit for tat incidents that threaten to spiral out of control. Ricky's 12-year-old brother Curtis hero-worships Ricky, though he appears smart enough to know he doesn't want to follow his example. Yet, despite the stern warnings from his mother and support from her friends in the community, Ricky's bad boy allure seems to be too attractive for Curtis to resist...

Evocatively filmed in East London, and with terrific performances throughout, Saul Dibb's debut feature is a striking portrait of two black boys growing up in inner city London, a terrifically realised, provocative and pertinent social drama, and a timely damning of gun crime and its devastating effects.

Ricky, gerade aus dem Gefängnis entlassen, will die Vergangenheit hinter sich lassen. Aber seine Freunde tun sich schwer mit dieser Entscheidung. Sein zwölfjähriger Bruder Curtis, der Ricky verehrt, will ein normales Leben führen, ist jedoch gleichzeitig fasziniert von dessen scheinbar glamourösen Gangsterpersona.

Ein direktes, innovatives Debüt – energiegeladen und authentisch, beeinflusst von Saul Dibbs Dokumentarfilm-Vergangenheit.

Feature

Dead Man's Shoes (nur Berlin)

2004 35mm 90mins

Director: Shane Meadows

Producers: Peter Carlton, Will Clarke, Steve Beckett

Screenplay: Paddy Considine, Gary Stretch, Toby Kebbel

Imagine Clint Eastwood's *High Plains Drifter* transposed to Derbyshire and you have the flavour of Shane Meadows' unexpectedly gory revenge tragedy *Dead Man's Shoes*, one of the very finest British films of the year.

The drama plays out in the Derbyshire Peak District, where two brothers return to the home town they left years before. They are close, but very different: Richard is strong and purposeful, Anthony younger, more hesitant. Everything Richard does, Anthony innocently mimics. He is slightly retarded and completely in awe of his brother, who in turn is very protective of him.

They set up camp in the hills overlooking the town, reminiscing about their shared past. But they're not here to reminisce. Richard is here for revenge. He knows who he wants and he knows where they live. The threat of his presence is enough to instill suspicion and paranoia. Why is he back? What does he want?

Sam Packinpaw trifft auf Ken Loach - *Dead Man's Shoes* ist ein außergewöhnlicher Film, der die tragische Konfrontation zweier Brüder mit ihrer Vergangenheit erzählt. Richard kehrt als Racheengel in seine Heimatstadt zurück. Seine Vergeltung ist besonnen, zielstrebig, unbarmherzig und äußerst effektiv, aber auch von komischen Momenten begleitet. Paddy Considine (*In America, My Summer of Love*) brilliert in seiner Rolle als Richard, ein Mann der trotz seiner Rache letztendlich keinen Frieden finden wird. Shane Meadows knüpft mit *Dead Man's Shoes* wieder an seine Erfolge wie *24/7* und *A Room for Romeo Brass* an.

Feature-Competition

Everything

2004 HD 91 mins

Director: Richard Hawkins

Producers: Oliver Potterton

Screenplay: Richard Hawkins

Cast: Ray Winstone, Jan Graveson

Writer director Richard Hawkin's debut feature is an unsettling chamber piece which unfolds through a series of encounters in a seedy Soho hotel room between an ageing hooker and a troubled client. In a characteristically brooding performance, Ray Winstone plays Richard, a man whose obsession with Jan Graveson's hooker Naomi is delicately poised between the sinister and the pathetic. Uninterested in sex, Richard only wants to talk. While his interest in the details of her life and work partly irritates Naomi, she is also frightened by his occasionally violent intensity. As the relationship develops and we also gain glimpses into Richard's home life, the mystery of his motivation deepens and the film gradually builds to a denouement that is as powerful as it is unexpected (raindance).

Ein beeindruckendes Debüt von Richard Hawkin –Richard geht zu der Prostituierten Naomi, will aber nur mit ihr reden. Dennoch wirkt er keinen Augenblick lang wie der verunsicherte Kunde beim ersten Mal. Naomi, fasziniert von seiner unbeholfenen, charmanten aber auch latent aggressiven Art, lässt sich nach anfänglichem Zögern auf diese Treffen ein. Dabei erfahren sie schrittweise mehr von einander, sind aber immer darauf bedacht, die Kontrolle zu behalten und nicht zuviel von sich preiszugeben. Beide wollen unbedingt die wahre Motivation hinter dem Handeln des anderen ergründen, um am Schluss doch überrascht zu werden. Jan Graveson (*The Glass Virgin, East Enders*) als Naomi und Ray Winston (*Sexy Beast, Ripley's Game, The War Zone*) überzeugen in diesem „Kammerspiel“ über die Suche nach dem Warum.

Feature-Competition

Frozen (nur Berlin)

2004 35mm 90mins

Director: Juliet McKoen

Producers: Mark Lavender

Screenplay: Juliet McKoen, with additional writing by Jayne Steel

Cast: Shirley Henderson, Roshan Seth, Ger Ryan, Richard Armitage, Ralf Little

It's two years since the mysterious disappearance of Kath Swarbrick's older sister Annie. But Kath (Shirley Henderson *Intermission, Afterlife, 24h Party People*) remains haunted by the need to know what happened. When police investigations wind down, Kath continues the search herself. She gets nowhere until she steals some CCTV footage of her sister on her final day. Visiting the spot where she was filmed, Kath becomes convinced she has found a gateway to another reality in which Annie is still alive. Those close to Kath are sceptical. They question her sanity, beg her to stop searching. Has Kath really found a way to access the afterlife? Or is she losing her grip on reality?

Zwei Jahre nach dem mysteriösen Verschwinden ihrer älteren Schwester Annie ist Kath Swarbrick noch immer besessen von dem Wunsch herauszufinden, was an jenem Tag wirklich passiert ist. An dem Ort an dem ihre Schwester zuletzt gesehen wurde fühlt sie, dass sie das Tor ins Jenseits gefunden hat. Aber hat sie dies wirklich? Oder verliert sie die Kontrolle über ihre eigene Realität?

Feature

The Hamburg Cell (nur Basel)

2004 S16mm 100 mins

Director: Antonia Bird

Producers: Finola Dwyer

Screenplay: Ronan Bennett

Cast: Karim Saleh, Agni Tsangaridou, Omar Berdouni, Adnan Marai

Charting the planning and execution of the World Trade Center attacks by a handful of Muslim fundamentalists led by Mohamed Atta, *The Hamburg Cell* is a devastatingly powerful work that puts faces and personalities to the names of the men who carried out the attacks against the US on the fateful morning of September 11th.

Based on a wide range of documentary evidence, from court transcriptions to video footage, this simmering yet understated little movie focuses on the Lebanese student Ziad Jarrah as he's transformed from rich-boy student at the University of Applied Science in Hamburg to jihadist hijacker of United Airlines flight 93 (which crashed en route to the White House shortly after simultaneous attacks struck the Twin Towers and the Pentagon).

It's a difficult journey. Immersing us in the secretive, clandestine world of these fundamentalists as they indoctrinate new recruits, train at terrorist camps in Afghanistan and learn to fly at an aviation school in Florida, Bird forces a disturbing intimacy with men destined to become mass murderers.

The Hamburg Cell versucht nicht zu erklären, warum die Attentäter von 9/11 bereit waren, ihr Leben zu opfern und Tausende dabei mit in den Tod rissen. Auch zeigt der Film nicht die Attentäter als Fehlgeleitete, die es aufgrund ihrer Herkunft nicht besser wissen konnten. Antonia Bird dokumentiert die Begegnungen, die Geschehnisse und das Leben der Beteiligten mit Distanz und Bedacht; ohne Empathie und Pathos. Gleichzeitig nimmt der Film auch eine Außenperspektive ein, wenn zum Beispiel die Vorbereitungen zum Attentat den Versäumnissen des amerikanischen Geheimdienstes gegenüber gestellt werden. Dabei wird gezeigt, wie einfach es diese Gruppe von Radikalen hatte, die Anschläge zu planen und durchzuführen. *The Hamburg Cell* ist ein außergewöhnlicher Film, der durch die gekonnte Gratwanderung zwischen Nähe zu den Tätern und dem Wahwitz ihres Unterfangens tief beeindruckt.

Feature

My Summer of Love (nur Berlin)

2004 35mm 86mins

Director: Pawel Pawlikowski

Producers: Tanya Seghatchian, Christopher Collins

Screenplay: Pawel Pawlikowski and Michael Wynne, based on the novel by Helen Cross

Cast: Natalie Press, Emily Blunt, Paddy Considine

Mona (NATALIE PRESS) has just got hold of a brilliant moped that only cost a tenner. No engine but still dirt-cheap. She lives with her brother, Phil, (PADDY CONSIDINE) who used to run a pub before he found God and poured away all the booze. Tamsin (EMILY BLUNT) is rich, spoilt and trying to live a life of seductive decadence. Mona and Tamsin meet on the moors, above their quiet Yorkshire village and begin an intense, unlikely friendship. While Tamsin is tragic and fantastical, Mona is rough and witty. Tamsin is quickly charmed and Mona is hooked. Both want to escape their lives but Phil wants to save them, and everybody else. Mona wants the old, dangerous Phil back; the brother that she loved, but Tamsin wants to see what it takes to break him. As the lives of the three characters converge, a sexually charged struggle between good and evil leads to a dramatic and shocking climax.

Ein langer, heißer und prägender Sommer zweier junger Mädchen auf der Schwelle zum Erwachsenwerden, eingebettet in die schöne, mysteriöse Landschaft von Yorkshire, die dem Film eine träumerische visuelle Ebene verleiht. Ein Kaleidoskop des Lebens, eine Parabel über Verletzbarkeit und Schutz. Eine Botschaft von Gut und Böse und ein untrügerischer Blick auf die heutige Gesellschaft.

Bei den diesjährigen BAFTA-Awards konnte MY SUMMER OF LOVE den Preis als 'Bester Britischer Film' gegen harte Konkurrenz wie Vera Drake und Harry Potter gewinnen!

Awards:

Best British Feature BAFTA Award 2004

Michael Powell Award EIFF 2004

Natalie Press British Newcomer of the Year London Film Critics' Circle Awards

Best British Independent Film

Natalie Press Best Performance by an Actress in a British Independent Film BIFA 2004

Paddy Considine Best Performance by a Supporting Actor or Actress in a British Independent Film BIFA 2004

Emily Blunt Most Promising Newcomer BIFA 2004

Pawel Pawlikowski Best Director of a British Independent Film BIFA 2004

Feature

Shaun of the Dead (nur Basel)

2003 35mm 99 mins

director: Edgar Wright

producer: Nira Park

screenplay: Edgar Wright, Simon Pegg

cast: Simon Pegg, Nick Frost, Kate Ashfield, Lucy Davis

Shaun is having many problems in life. His long-time girlfriend has dumped him due to their almost daily expedition to Shaun's favourite pub, the Winchester. His temporary management job isn't going well at Foree Electronics, with his subordinates not even giving him the time of day. His deadbeat flatmates, Pete and Ed, are at each others throats. And, oh yeah, London is overrun with multitudes of zombies. In the midst of this, he must save himself, Ed, his ex, his mom, and his precious record collection. There is a time when a hero must rise... from his couch.

Shaun (Simon Pegg) ist in jeder Beziehung ein Loser. Kein Wunder, dass seine Freundin Liz (Kate Ashfield) ihn verlässt. Am nächsten Morgen scheint zunächst alles wie sonst auch zu sein – aber bald stellen er und sein bester Freund Ed (Nick Frost) fest, dass ganz England über Nacht von blutrünstigen Zombies heimgesucht wurde! Kann Shaun die Liebe seiner Freundin zurückgewinnen, seine Mutter retten und einen sicheren Weg in seine Lieblingskneipe finden, ohne von den lebenden Toten verspeist zu werden?

Feature-Competition

The Barn

2004 Digi Beta 80 mins

Director: Ruairidh Webster

Producers: Steffan Boje, Virginia Buckley, Alex Jackson Long

Screenplay: Jake Broder, Adam Long

Cast: Jake Broder, Adam Long, Gerard Kelly, Mel Raido

Two American brothers get locked in a barn with horrific injuries, after a misunderstanding with some comedy East End gangsters. The two are stuck in the barn, and all attempts to leave it go askew. They are left to while away the days until they either die, someone finds them, or the gangsters return to finish the job.

Jake Broder's character spends the first couple of days alone, with his companion out cold, or is he dead? When he does revive, we're not sure whether he's really back, or if this is the first step of many taken by Jake on the slippery road to insanity.

Hemmed in by the four walls, alternate fantasy futures are played out in their heads, only to return depressingly to their grim reality. When a sheep appears, it seems to offer some hope to the beleaguered pair, but are they in any fit state to seize the opportunity for what it is?

This is an intriguingly odd film, dark and surreal, with many a bizarre turn and a black laugh and very much in the tradition of the theatre of the absurd. (raindance)

Awards: raindance award 2004

Nach einer missglückten Geldübergabe werden zwei Amerikaner in einer verlassenen Scheune irgendwo in England eingesperrt. Nachdem ihnen klar wird, dass all ihre Fluchtversuche einem sinnlosen Unterfangen gleichkommt, beginnen sie sich selbst zu bekriegen. Ohne dabei je wirklich die Hoffnung aufzugeben, vielleicht doch noch aus der Scheune entkommen zu können. Absurd? Sicherlich – aber genau darin liegt der Reiz dieses bizarren und gelungenen Debütfilm im Stil des Absurden Theaters.

Feature

The Principle of Lust

2003 35mm 108 mins

Director: Penny Woolcock

Producers: Madonna Baptiste

Screenplay: Penny Woolcock

Cast: Alec Newman, Marc Warren, Sienna Guillory

The Principles of Lust is an emotionally charged drama about a man who must choose between the love of his life and the extreme temptations offered by his renegade friend. Paul falls in love with Juliette and begins a passionate affair. At the same time, he befriends a charismatic and dangerous risk-taker, Billy, who exposes Paul to a different side of life. He makes Paul - and us - look at all matter of unsavoury things, to see the unexplored, unstructured side of life. When the initial fire in Juliette and Paul's relationship begins to wane, Paul is torn between settling down with her or following Billy on his quest for an endless high.

Paul lernt an einem Tag den charismatischen Billy und die attraktive Juliette kennen. Er beginnt eine leidenschaftliche Affäre/Beziehung mit Juliette und ist gleichermaßen von Billy, dessen Freundin Hole und deren Leben zwischen Parties, Orgien, Drogen, Bare-Knuckle Fights und der Suche nach dem ultimativen Hoch fasziniert. Als seine Beziehung zu Juliette auseinander zu brechen droht muss Paul sich für einen der beiden Lebensentwürfe entscheiden – oder gibt es etwa kein wirkliches Entweder/Oder?

Feature-Competition

Top Spot (nur Berlin und Leipzig)

2004 Digibeta 63 mins

Director: Tracy Emin

Producers: Revolution Films, BBC Films

Screenplay: Tracy Emin

Cast: Elizabeth Crawford, Laura Curnick, Katie Foster Barnes, Helen Laker, Keiri Noddings, Frances Williams

Appropriately taking its title from a teenage disco, this eagerly anticipated first feature from British artist Tracey Emin marks a beautiful new chapter in her rich body of autobiographical work. Drawing on her experiences of growing up in Margate, the film features six teenage girls - Frances, Helen, Katie, Kieri, Laura and Lizzie - who all have a story to tell. One moment filled with bravado, the next awkward and insecure, the girls' stories capture the essence of being a teenager, resonating with our own remembered experiences. Alongside these, the film is also an evocative poem to Margate, as Emin mixes DV footage and gorgeous Super 8 film into lyrical montage. Obvious but true, there is both artistry and craft in her editing style, linking the natural beauty of the sea and the sunsets with Margate's more man-made pleasures, and underscoring them with a great selection of songs. Shot last summer in Margate, London and Egypt, this is personal history at its most adventurously cinematic. (London Film Festival)

Tracy Emins lang erwartetes Spielfilmdebüt, unter Rückgriff auf eigenen Erfahrungen mit dem Erwachsenwerden in der Stadt Margate in Kent, handelt von sechs weiblichen Teenagern – Frances, Helen, Katie, Keiri, Laura und Lizzie. In einem Moment übermütig, im nächsten linkisch und unsicher, erfassen die Geschichten der Mädchen auf essentielle Weise, was es heißt, ein Teenager zu sein, und spiegeln unsere eigenen erinnerten Erfahrungen wider. Wenn auch Männer in diesem Film nicht sichtbar in Erscheinung treten, wirft ihre Existenz jedoch Schatten, da flüchtige Begegnungen tiefe Spuren im Leben der Mädchen hinterlassen.

Der Film, letzten Sommer in Margate, London und Ägypten gedreht, ist zugleich Tracy Emins Ode an ihre Heimatstadt, in der das Videomaterial mit Super8-Aufnahmen zu einer lyrischen Montage verknüpft wird und eine persönliche Geschichte auf höchst atemberaubende Weise erzählt. (Internationales Forum)

Feature

Yasmin

2004 83 mins OmU

Director: Kenny Glenaan

Producers: Sally Hibbin, Jonathan Olsberg

Screenplay: Simon Beaufoy

Cast: Archie Panjabi, Shahid Ahmed, Steve Jackson, Syed Ahmed

"I haven't been to a mosque in five years" Yasmin maintains and "I'm about as much a Muslim as you are." In fact, Yasmin is more overtly racist than most of her white friends and co-workers, capable of angrily dismissing her new husband (an arranged marriage, to facilitate his citizenship) as a "useless bloody Paki." But the attack on the World Trade Centre alters her world as much as that of any true believer.

Archie Panjabi (*Bend It Like Beckham*) - plays a great role in this impressive social-political document that sketches how individual lives are polarised by events in world politics. And Simon Beaufoy (*The Full Monty*) wrote an intelligent, balanced story with credible protagonists and supporting roles about racial conflict in today's England. (EIFF)

Awards:

Audience Award Dinard 2004

Prize of the Eucemenical Jury Locarno 2004

John Templeton Prize 2004

Yasmin lebt in Nordengland und rebellierte bereits als Heranwachsende gegen die Kultur ihres Herkunftslandes Pakistan. Ihrem Vater zuliebe hat sie ihren Cousin Faysal geheiratet und versucht nun mehr schlecht als recht, ihr westliches Leben und die Einschränkungen der muslimischen Tradition unter einen Hut zu bringen. Dieses fragile Arrangement gerät jedoch durch den 11. September aus dem Gleichgewicht.

Das intelligente Drehbuch stammt von Simon Beaufoy (*The Full Monty*), und die Hauptdarstellerin Archie Panjabi (*Bend It Like Beckham*) ist Großbritanniens *European Shooting Star 2005*.

Docu

Across the Waters

2004 28mins DigiBeta

Director: Sana Bilgrami

Producers: BBC Scotland, Scottish Screen, Sana Bilgrami

Four months pregnant, a young woman left her village in Pakistan with her new husband and travelled to the remote and beautiful Scottish Outer Hebrides. That was 1955. Decades later, her grand-daughter, one of a few third generation Asians in her community, is getting ready to sail from the shores of the islands for the first time. A poetic, reflective journey between two cultures, across three generations of women. (SIDF)

1955 kam ein junges Mädchen aus Pakistan auf die abgelegene Insel Lewis der Äußeren Hebriden in Schottland. Ist die Insel schon ein Reich voll eigener Gesetze und Traditionen, bilden die MigrantInnen auf ihr einen geschlossenen Zirkel, in dem wiederum die Frauen noch einmal eine besondere Gruppe darstellen. Eine Welt voller Grenzen, die die Enkelin nicht mehr akzeptieren will. Fünfzig Jahre später macht sie sich auf, um die Insel zu verlassen und ein neues Leben zu beginnen. Drei Generationen pakistanischer Frauen hinterfragen ihr Verständnis von Kultur, Religion und Exil. (Dokfestival Leipzig)

Docu

A Decent Factory

2004 79 mins

Director: Thomas Balmès

Producer: Kaarle Aho

In an increasingly globalized economy, more corporations are 'outsourcing' their production to countries with cheaper labour costs and less legal protection of workers' rights. Some corporate managers, whether out of sincere moral concern or because they must respond to the considerations of investors and shareholders, are attempting to balance profit-making with social morality.

A Decent Factory focuses on such an effort by Nokia, the Finnish electronics firm, which sends a team led by two business ethics advisors to examine conditions at a Chinese factory that supplies parts to Nokia. Filmmaker Thomas Balmès, having conducted three years of research on the subject, follows them on their investigative journey. The film documents in fascinating detail their inspection of the plant, guided by its European and Chinese managers.

Globalisierung bedeutet „outsourcing“ in Billiglohnländer um hohe Profite bei attraktiven Preisen für den Endkunden. Manche Firmen, wie Nokia, versuchen die Balance zwischen Profit und moralisch und sozial vertretbaren Arbeitsbedingungen zu halten. *A Decent Factory* begleitet ein Team im Auftrag Nokias bei ihrer Inspektion einer Zulieferfirma in China. Immer mit der Kamera dabei wird man Zeuge wie Anspruch und marktpolitische Realitäten auseinander klaffen können und wie das Team von Nokia zwangsweise zu Kompromissen gezwungen wird. Und letztendlich stellt sich den Beteiligten wie dem Zuschauern die Frage: Können Unternehmen wie Nokia wirklich moralisch und ethisch Profit machen? Und wollen sie dies wirklich?

Documentary

Aileen – Life and Death of a Serial Killer (nur Berlin)

2003 89 mins Videogroßpr.

director: Joan Churchill, Nick Broomfield

producer: Jo Human

Nick Broomfield (*Kurt & Courtney, Biggie and Tupac*) and Joan Churchill's second documentary on Aileen Wuornos portrays her childhood in Troy, Michigan, as one of terrible abuse and violence, which continued during her years on the road as a hitch-hiking prostitute and ultimately culminated in the murders. In her last interview, which Aileen grants to Nick Broomfield exclusively, she said she believed her mind was being controlled by radio waves and that she would be taken away by angels on a space ship.

The film provides an insight into the mind of a deeply paranoid, yet seemingly sympathetic person, who lost her mind and killed seven people.

Aileen: Life and Death of a Serial Killer is a powerful statement against the death penalty and raises disturbing questions about executing the mentally ill.

In seiner zweiten Dokumentation über Aileen Wuornos zeigen Nick Broomfield (*Kurt & Courtney, Biggie and Tupac*) und Joan Churchill den Menschen, der hinter der Aura der Massenmörderin steckt. Sein Film schildert ihre brutale Kindheit – vom Vater verlassen, später von der Mutter bei den Großeltern deponiert, ihre inzestuöse Beziehung mit ihrem älterem Bruder, die brutalen Übergriffe ihres Großvaters und letztlich ihre Karriere als Straßendirne. Der Film ist ein Portrait eines Menschen, der stets nur verraten und verkauft wurde und dabei auch ein Plädoyer gegen die Todesstrafe. Denn wer Aileen Wuornos auch nur wenige Minuten zuhört, kann kaum glauben, dass sie für zurechnungsfähig erachtet wurde und damit auch hingerichtet werden konnte.

Docu

Andrew and Jeremy Get Married

2004 35mm 75 mins

Director: Don Boyd

Producers: Clare Boyd

Theirs is, at heart, a love story: Andrew and Jeremy met each other at Bromptons Club, a legendary gay bar in Earls Court, London. Despite a considerable age gap (Andy is 49, Jeremy 69) and stark social differences, they fell in love and began sharing their lives together. Andy is a retired bus driver from South London, handsome in a rough and roguish way. Jeremy is an English professor - cute, fussy, vivacious and clearly from a patrician world. Both men experienced painful early struggles with their sexuality. Jeremy had a failed marriage to a woman, followed by a misguided attempt to 'cure' himself. Andy cruised public washrooms and indulged with much promiscuity - gay bars, drug addiction, crime, prison and rehabilitation.

Following this apparently ill-matched, but actually rather happy couple as they prepare for a civil union, Don Boyd's charming documentary manages the impressive task of making the viewer feel as if he is being introduced to two new friends.

Der Busfahrer und der Professor – Andrew (49) und Jeremy (69) könnten unterschiedlicher nicht sein, sind aber trotzdem ein glückliches Paar. Der Zuschauer begleitet sie bei ihren Vorbereitungen zur Heirat und hat am Ende das Gefühl zwei neue Freunde gewonnen zu haben.

Docu

Fountain of Youth

2005 18mins

Director: Daniel Vernon

Producer: Daniel Vernon

Hidden away in the barren wasteland of California's Mojave Desert is the region's last fresh water source, a natural spa. A shrinking retirement community have made their home here. Only those over seventy years of age are granted entry and the only mode of transport is by golfcart. They call it the Fountain of Youth.

Mitten in der Mojave Wüste in Californien lebt eine Gemeinde, der Mitglieder über 70 sein müssen um hier wohnen zu dürfen. Der Golfcart ist das einzige Fortbewegungsmittel und der Güterzug eines der Highlights des Tages. Daniel Vernons Anschlussfilm ist eine gekonnte Nahaufnahme dieser skurrilen Senioren in dieser bizarren Gemeinde ohne je die Protagonisten vorzuführen.

Docu

Ghetto-on-Sea

2004 Digibeta 60mins

Director: Adam Smith

Producers: Dimitri Doganis

Southend in Essex may be a town best known as a holiday destination, but behind the seafront there's another side to the town. "There's a big, big drugs scene", says Gambit, an aspiring rapper who lives there. He's hoping that his rapping career will give him an alternative lifestyle that doesn't revolve around the drugs scene, and court appearances.

'Killer' runs the biggest pirate radio station in the town. "If I wasn't doing radio I'd probably be in jail now", Killer says. He also has his run-ins with the law. He has to go to court for driving without a licence and uninsured, but isn't fazed when the judge bans him from driving. "Thirty seconds later, behind the wheel I get", he says driving away from the court. The film follows both stories as they pursue their passions for music.

Southend ist bekannter Ferienort in Essex. Mitte der Neunziger erlangte der Ort aber auch Bekanntheit als florierender Drogenmarkt. Adam Smith's (A.I.P.S. und diverse Musicvideos) Dokumentation richtet den Blick auf ein Southend hinter die Hotel- und Ferienortfassade. Gambit und Killer wollen von ihrer Leidenschaft Musik leben und nicht die schon fast zwangsläufige Drogenkarriere ihres Umfelds einschlagen.

Docu

Hidden Gifts

2004 DigiBeta 24mins
Director: Nick Higgins
Producers: Nick Higgins

Hidden Gifts tells the extraordinary story of Angus McPhee, 'the quiet big man' from South Uist, who wove objects from grass. A brilliant creative documentary that explores the mystery of art and mental illness, as well as the tragedy of Angus, who after returning shell-shocked from the Second World War was diagnosed with schizophrenia in 1946 and admitted to Craig Dunain Hospital near Inverness. He spent the next 50 years of his life without talking on the farm ward, only to be released an old man to die happily at home surrounded by his family.

Hidden Gifts erzählt die beeindruckende Geschichte von Angus McPhee der traumatisiert aus dem 2. Weltkrieg Krieg zurückkehrt und 1946 mit Schizophrenie diagnostiziert wird und in das Craig Dunain Hospital bei Inverness eingewiesen wird, wo er 50 Jahre lebt, ohne ein Wort zu sprechen. Hier entdeckte die Kunsttherapeutin Joyce Laing ihn und seine aus Grass geflochtenen Werke. *Hidden Gift* ist jedoch weniger Erfolgsgeschichte eines Künstlers der *Art Extraordinary*, als ein einfühlsames Portraits durch die Erinnerungen seiner Schwester Peggy, Joyce Laing und anderen Wegbegleitern und anhand der letzten Privataufnahmen von Angus im Kreise seiner Familie, beim Flechten seiner Werke.

Docu

How Arnold Won the West (nur Berlin und Leipzig)

2004 35mm 80 mins Omu/German Subtitles
Director: Alex Cooke
Producers:

How Arnold won the West is a hilarious and insightful documentary that tells the story of the bizarre California Recall Election.

Documentary filmmaker Alex Cooke followed the campaign from the moment Arnold Schwarzenegger announced his candidacy through to his victory. 135 candidates took part in this extraordinary gubernatorial race, personally paid for (to the tune of \$1.7 million) by Republican Congressman Darrell Issa to eliminate Democratic Governor, Gray Davis. With so many candidates - from delusional hopefuls, to actors, porn stars, porn peddlers, self-promoters and performance artists, as well as seasoned politicians - the circus really came to town. *How Arnold Won The West* is the first film directed, shot and written by Alex Cooke.

Im Sommer 2003 – drei Monate nach der Bestätigung des Demokraten Gray Davis als Gouverneur von Kalifornien – machen die Republikaner ein uraltes, bisher nie zur Anwendung gelangtes Gesetz geltend – der sogenannte Recall – der Neuwahlen fordert, die somit allen offen stehen. In der Rolle des vielversprechendsten Anwärters – und als offizieller Kandidat der Republikaner – tritt der ehemalige Mister Universe und Schauspieler Arnold Schwarzenegger auf/an. In dessen Kielwasser dümpeln 135 weitere Kandidaten – Schauspieler, Pornostars, Studenten, Rentner, Bierfabrikanten... Alex Cooks Film zeigt Interviews mit Kandidaten und Journalisten, die Eröffnung der Schwarzenegger-Wahlkampagne und die im Fernsehen ausgestrahlten Bilder – insbesondere das tragikomische Gebaren der Pseudokandidaten – und entlarvt dadurch den Spektakelcharakter dieser Wahl und der derzeitigen amerikanischen Politik. Man möchte darüber lachen, stünde nicht die Demokratie auf dem Spiel.

Docu

The House

2003 BetaSP 8 mins
Director: Vivienne Jones
Producer: Maggie Ellis
Cast: Maureen Alidis, Maureen McArthur, Rosalind Cohen, Lily Reback, Millie Slight, Daphne Wallis

Combining animation and live action, *The House* tells a story of a group of women with mental health problems. Through their own drawings it highlights aspects of their everyday lives, their dreams and aspirations, who they are and what they have been.

6 Frauen erzählen und zeichnen Geschichten aus ihrem Leben, die Vivienne Jones in animierten Sequenzen sehr charmant zu einem eigenen Leben erweckt.

Docu

Last Men Standing

2005 17mins miniDV

Director: Sasha Djurkovic

Producers: Sasha Djurkovic

Ten years after the mass pit closure of 1984 the miners of the Tower Colliery pooled their severance pay and bought their own pit. They believed they were securing the future of their community. What happen to the children and grandchildren of the "last men standing" of Penywaun, Wales?

In ihrem Abschlussfilm zeigt Sasha Djurkovic *eindringlych* was aus den Hoffnungen der Bergleute von Tower Colliery, die 1994 ihr Bergwerk kauften um die Zukunft ihres Ortes zu sichern, wurde und kontrastiert dies mit der Situation der Jugendlichen in Penywaun, Wales.

Docu

The Man with an Opera House in his Living Room

2003 35mm/DVD 59 mins OmU/German Subtitles

Director: Mira Erdevicki

Producers: David Charap

Richard White has a dream. He wants to stage a Mozart opera in his living room. His actors are his friends – local amateurs – vets, dentists, lawyers. But because this is Britain, and even worse, a small village in middle England's countryside, he is in trouble with the council. His neighbours are concerned about such mundane things like traffic passing their cottages. And won't the cows be irritated by classical music disturbing the otherwise peaceful and silent atmosphere of this rural area? Held back by parking restrictions and caring for his crippled wife Richard unremittingly fights for his opera performance. In the end we know that dreams can come true – even in Norfolk. As long as you take care not to park your car in the wrong place. An amusing insight into British middle-class culture.

Richard White hat einen Traum. Er will Mozarts Die Entführung aus dem Serail in seinem Wohnzimmer aufführen. Aber da er in einem kleinen Dorf in Mittelengland lebt und seine Nachbarn sich darüber Sorgen machen, dass der Verkehr die Ruhe ihrer kleinen ländlichen Idylle stören könnte, ist er ziemlich bald in Schwierigkeiten mit dem lokalen Behörden. Mira Erdevicki gelingt ein amüsant liebevoller Einblick in diese exzentrische Dorfgemeinschaft in Norfolk.

Irish Focus Feature and Competition

Freeze Frame (nur Berlin)

2004 35mm 98mins

Director: John Simpson

Producers: Michael Casey

Screenplay: Michael Casey

Cast: Lee Evans, Sean McGinley, Ian McNeice, Colin Salmon, Rachael Stirling

Sean Veil, an ultra paranoid murder suspect videotapes himself around the clock so he'll have a rock solid alibi if he's ever accused of another crime. When Veil becomes the suspect of another murder he is convinced that his constant surveillance strategy will prove his innocence. But the one tape that could do this disappears and he's forced to go on the run and reconstruct the missing hours.

As Sean Veil, a man imersed in a paranoid nightmare from which there seems to be no escape, Lee Evans (*Funny Bone*, *Plots with a View*) gives a genuinely performance. He proves indisputivaly that his talents extend far beyond the confines of comedy.

Conceptually original and visually distinctive, John Simpson's feature film debut *Freeze Frame* is a fast-moving thriller with a deep and disturbing resonance for the paranoid world in which we currently find ourselves.

Awards:

Best Cinematography, Best New Talent and Best Production Design 2004 Irish Film and Television Awards.

Best Film 2004 Taomina Film Festival

Sean Veil stand unter dem Verdacht Täter eines schrecklichen Massakers zu sein, wurde aber freigesprochen. In seiner Angst und Paranoia erneut Opfer eines solchen Verdachts zu werden, filmt er sich 24 Stunden rund um die Uhr, um sich ein felsenfestes Alibi zu schaffen, sollte ihn doch noch einmal jemand eines Verbrechens beschuldigen. Doch als

ein neuer Mord passiert, sind genau die Tapes, die seine Unschuld hätten beweisen können, auf mysteriöse Weise verschwunden. Untergetaucht und vor Allen auf der Flucht muss er diese fehlenden Stunden rekonstruieren um seine Unschuld zu beweisen. Lee Evans (*Funny Bones, Plots with a View*) beweist in John Simpsons beeindruckenden Debüt dass sein Talent sich nicht nur auf Komödien beschränkt.

Irish Focus Feature
Man About Dog (nur Berlin)

2004 35mm 88 min
Director: Paddy Breathnach
Producers: Simon Channing Williams, Robert Walpole
Screenplay: Pearse Elliott
Cast: Anne Leche, Tom Murphy, Ciaran Nolan, Sean McGinley

Three luckless Belfast chancers claim a greyhound named Cerberus after doing a favour for dodgy bookmaker J.P. McCallion (Sean McGinley *Freeze Frame* and *Dead Bodies*). It's not long before they find out that they have, in fact, been sold a pup, or at least, a racing dog that can't run straight. Soon back in heavy debt to J.P. McCallion, they set off to the South, cut their losses by selling Cerberus to some gypsies. Only to realise afterwards that Cerberus is a natural hare coarser, good enough to net them a tidy sum at the biggest hare coursing event in Ireland at Clonmel, and get one over on McMallion at the same time. So they steal the dog back and hit the road to Clonmel with the bookie and gypsies on their tail and out for their blood.

Man About Dog is a broad, ballsy and breakneck comedy of underdogs coming good without the aid of wisdom, guile or any natural or unnatural advantage whatsoever, proving that if you're not smart enough to recognise when you're beaten, you might actually end up winning.

Man About Dog ist eine Komödie über drei junge Männer in Belfast, die auf den Hund gekommen sind. Der Greyhound Cerberus, den Mo Chara (Anne Leche aus *Cowboys and Angels*), Scud und Paulsy (*Adam & Paul*) für einen „Gefallen“ von dem dubiosen Buchmacher McCallion (*Freeze Frame*) erhalten, wird ihnen fast zum Verhängnis

...

Warum sind manche Iren so verrückt nach Hunderennen? Wirklich erklären kann *Man About Dog* dies nicht, aber man bekommt eine Ahnung und wird dabei noch bestens unterhalten.

Irish Focus Feature
Omagh (nur Berlin)

2004 106 min 35mm

Director: Pete Travis
Producer: Ed Duiney, Paul Greengrass
Screenwriter: Guy Hibbert, Paul Greengrass
Cast: Gerard McSorley, Michele Forbes, Brenda Fricker

August 1998, as all of Ireland prepared to vote for peace in the Good Friday referendum, a small group of dissident Provisional IRA members were setting out to create a bomb outrage so bloody and calamitous that unionists would withdraw from the peace process and Northern Ireland would be driven back into violent conflict.

They called themselves the Real IRA. Selecting their target carefully, they chose Omagh, a small market town where Catholics and Protestants had coexisted remarkably peacefully. The bomb claimed 31 lives, devastating a small town and leaving a lasting legacy. The heart of the story is Michael Gallagher, who lost his 21-year old son Aiden in the explosion. The film shows his family's private trauma and journey towards recovery and Michael's public struggle as key spokesman and lobbyist for the Support Group.

Awards:

Best Irish Film 2004 Irish Film and Television Awards
Gerard McSorley Best Actor 2004 Irish Film and Television Awards
Discovery Award, Film Festival Toronto 2004
Best Script C.I.C.A.E. Award - San Sebastian 2004

Im August 1998 zündet die so genannte 'Real IRA' im Zentrum von Omagh, einer nordirischen Kleinstadt, in der Katholiken und Protestanten noch friedlich zusammenleben eine Autobombe, um den Friedenprozess zu sabotieren.

31 Menschen sterben, viele werden schwer verletzt. Da die Polizei kaum Anstrengungen macht die Täter zu ermitteln, gehen die Angehörigen der Opfer die Sache selbst an.

Das Team um Regisseur Pete Travis (u.a. *Bloody Sunday* Regisseur Paul Greengrass als Produzent und Co-Autor) hat die Ereignisse und den anschließenden Kampf um Aufklärung mit Atem raubender Intensität in Szene gesetzt und kann sich der Empathie der Zuschauer auch ohne die üblichen Gefühlsverstärker sicher sein.

Irish Focus Feature

The Honeymooners

2003 35mm 89mins

Director: Karl Golden

Producers: Martin Brinkler, Martina Niland

Screenplay: Karl Golden

Cast: Jonathan Byrne, Alex Reid, Justine Mitchell, Conor Mullen

This is not Hollywood. Raw, funny and poignant, *The Honeymooners* tells the story of a jilted groom and a highly strung waitress who make an unlikely alliance and find themselves in the depths of rural Ireland.

David Ryan (Jonathan Byrne) is left standing at the altar on his wedding day when his bride to be Fiona (Justine Mitchell) changes her mind at the last moment. After an aborted attempt to face his friends, family and hysterical parents, he decides to escape on his honeymoon alone. At the airport he drowns his sorrows and consequently misses his flight.

Claire Hunt (Alex Reid) is a waitress with a few problems of her own. She's just fallen out with her married boyfriend Peter (Conor Mullen) and now been fired from her job at the airport café for abusing a customer. They meet in the car park and David, too impatient to wait for the morning flight and far too drunk to drive persuades Claire to take his wedding ring as a deposit and drive him to the remote cottage that was to be his wedding present.

Stranded in rural Donegal, their worlds and personalities collide. Confronted by eccentric locals, infuriating obstacles, and with both 'exes' on their trail, an unlikely romance blossoms.

David, der vor dem Altar versetzt wird, und Claire, eine genervte Kellnerin ohne Job und mit verheirateten Geliebten, finden sich im Auto auf der Weg nach Donegal wieder und verbringen eher ungewollt Flitterwochen, die nicht wirklich in einem Happy End a la Hollywood enden. Karl Goldens Filmdebut gelingt es mit ungeschliffenem Charme die typischen Klischees der romantischen Komödie und des freundlichen ländlichen Irland hinter sich zu lassen....

Irish Focus Docu

Communion Kids

2004 DigiBeta 25mins

Director: Adrian McCarthy

Producers: Wildfire Films

Director Adrian McCarthy follows 8-year-old Adam and Lorna as they prepare for their first Holy Communion. While both children hail from Dublin's Fatima Mansions their lives could not be more different and their varying preparations and responses to the coming big day are both hilarious and touching.

Regisseur Adrian McCarthy begleitet die beiden 8-jährigen Adam und Lorna in Ihren Vorbereitungen zur Holy Communion. Obwohl beide aus Dublins Fatima Mansions kommen, könnten sie wohl unterschiedlicher kaum sein. Ihr Weg zu diesem großen Tag amüsiert und berührt zugleich.

Irish Focus Docu
Battle of the Bogside

2004 35mm 60mins
Director: Vinny Cunningham
Producers: Vinny Cunningham

On 12 August 1969, the disaffected Catholic and Nationalist population of the Bogside area of Derry, Northern Ireland took to the streets to confront the Royal Ulster Constabulary, in the wake of a protestant Apprenticed Boys parade in the city.

The riots, which came to be known as „The Battle of the Bogside“, continued for almost 3 days and saw over 1.000 people injured. They were not a sudden unforeseen event as the pot had been simmering for some time before August. The Battle ended when, in an unprecedented step, British troops were deployed into Derry. This decision, by the British Government at Westminster, was to shape the future of Northern Ireland for over thirty years.

Through the use of previously unseen archive footage and interviews with key figures from within the bogside, the RUC and the Northern Irish and British Governments, *Battle of the Bogside* takes us behind the barricades, into Stormont and Westminster, to reveal the inside stories surrounding the Battle and the political response to it. Many of the contributors speak for the first time about those 3 days in August 1969.

Awards:

Best Documentary Irish Film and Television Awards 2004
Shortlisted Best Historical Documentary Grierson Documentary Awards 2004
Shortlisted Best Documentary Galway Film Flead 2004
Shortlisted Best Documentary Boston Irish Filmfestival 2004

Für 3 Tage im August 1969 schaute die Welt auf die Bogside, einen kleinen Stadtteil von Derry, als sich dessen katholisch-nationalistische Einwohner dem Versuch des Royal Ulster Constabulary widersetzen, die Barrikaden, die als Schutz vor den provozierenden protestantischen Festmärschen gebaut wurden, niederzureißen. Diese *Battle of the Bogside* hinterließ mehr als 1.000 Verletzte und wurde erst durch den Einmarsch britischer Truppen beendet – ein Einmarsch der die Zukunft Nordirlands in einem von keiner Seite antizipierten Maße verändern sollte.

The *Battle of the Bogside* verwendet bis dato noch nie gezeigtes Material aus diesen drei Tagen und interviewt Beteiligte von allen Seiten des Kampfes, die teilweise zum ersten Mal öffentlich von dieser Schlacht erzählen.

Irish Focus Docu
Walking the Dog

2003 Beta 25mins
Director: Adrian McCarthy
Producers: Adrian McCarthy & Martha O'Neill

A whimsical glimpse into the lives of three Dubliners and their personal connections to their charming pets. The film underscores the truth behind the old adage that man's best friend is his dog.

Ein liebevoll und unterhaltsamer Einblick in das Leben dreier Hundebesitzer und deren bester Freund in Dublin. Hier wird deutlich warum der Hund des Menschen bester Freund ist.