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ALL THE INVISIBLE THINGS **Heile Welt**

Austria - directed by Jakob M. Ewra (first film)

Shot with a raw, ever-kinetic camera and no fixed screenplay, Erwa's incendiary drama weaves together the lives of sons, mothers, friends, and strangers with absorbing authenticity. Starting with a Kids-style tagalong with baggy-pants slacker teens as they steal booze and terrorize the town, then spiraling outward to show the collapsed families that spawned them, All the Invisible

Things is an unflinching look at one night in which years of selfish decisions will finally catch up with the characters. The subtitle says it all "Everything's gonna be better. Nothing's gonna be fine"; Freedom and loneliness are very close together. Like joy and sadness, shouting and speechlessness, violence and tenderness, aggression and helplessness

Winner of 10° DIAGONALE Graz, Austria, march 2007 and the German Independence Award at the 14th Int. Film Festival Oldenburg, Germany, September 2007 . Chicago, in competition at Valladolid Spain (end of October



ONE HUNDRED NAILS - Centochiodi

Italy - directed by Ermanno Olmi
starring Raz Degan

Ermanno Olmi's follow-up to 2003's award-winning *Singing Behind Screens* will reportedly be his last narrative feature, and the venerable director could find no fitter subject than Christ for his swan song. "Christ of the streets," Olmi clarifies, "not the idol of altar." Indeed—Nails' Christ figure is a Gucci-wearing, BMW-driving philosophy professor who has a way with the ladies.

An unnamed professor leaves the city behind and heads to the countryside when he becomes involved in an investigation surrounding precious manuscripts at his university. It is here that he reconnects with humanity in its purest form. In what veteran filmmaker Ermanno Olmi has stated will be his last feature film, he seeks to identify – and realize on screen – one person that can be used as a symbol of humanity and source of hope. The religious tone and imagery of *One Hundred Nails* makes it clear that Christ is that person. But, as Olmi states, it is Christ the man, not the Son of God, that informs the film. Christ of the streets, not the idol of altar and incense. Nor is it the Christ you find in books, when books and altars become a convenient orthodoxy, a hypocritical convenience or even an excuse for an abuse of power.

Ermanno Olmi won the Golden Palm with *The Tree of Wooden Clogs*, the Golden Lion with *The Legend of the Holy Drinker* and directed one of the episodes in *Tickets* with Abbas Kiarostami and Ken Loach. *One Hundred Nails* premiered in Cannes 2007 (Tributes section) and has been invited by Toronto, Karlovy Vary, Jerusalem, Pusan, Vancouver, Chicago...



MUTLULUK – Bliss

Turkey - Directed by Abdullah Oguz

In a remote village of eastern Turkey, 17-year-old Meryem is found unconscious by a lake and brought back to the house of her father Tahsin and domineering stepmother Done. Meyrem won't talk about what happened but her family feels "dishonoured" by what they believe to be her compliant lost of chastity. Ali Riza Amca, Tahsin's cousin

and local bigshot, decrees she should pay for her "crime" according to ancient custom, and he orders his son, Cemal, just back from military service, to take Meyrem to Istanbul and to dispose of her somewhere en route. Meyrem herself thinks she's going to meet Yakup, another of Ali Riza's sons, in view of marriage and, in fact, after Cemal finds that he's incapable of killing Meyrem, they do meet Yakup. But the latter has long since ditched the old village traditions and he has nothing but scorn for his brother. In Istanbul, meanwhile, Irfan Kurudal, a bourgeois academic, is having marital problems. He leaves home and heads to his boat in the country for a "chance to breathe". As Cemal and Meyrem hide out at a fish farm, they cross paths with Irfan and end up joining him on his cruise...

"Traditional and modern mores in contemporary Turkey cross paths in the strikingly lensed BLISS, an upscale melodrama with shades of (Polanski's) KNIFE IN THE WATER." -- Derek Elley (Variety)



L'AUTRE MOITIÉ – the other half

Switzerland – Belgium - Directed by Rolando Colla

Hamid, a 40-year-old Algerian who lives in Brussels, believes he is being tailed by the police. He works for an illegal network suspected of financing terrorist acts. When he receives a phone call from his brother Louis, whom he has not seen for 35 years, he suspects that the police is behind the call. Nevertheless, he travels to Switzerland to meet Louis in the hope of seeing his mother.

Upon arrival in Switzerland and meeting with his brother. Hamid now knows that the police is after him, but he wants to know what role his brother played in the whole affair Luis wants to know the reason for his separation from his brother. The encounter between the two brothers becomes a struggle for closeness overshadowed by mistrust and rivalry.

**Rolando Colla directed Le Monde à l'envers and Oltre il Confine
World premiere at the Montreal Film Festival**



ON EVIL GROUNDS Auf Bösem Boden

Austria - Peter Koller (first film)

Peter Koller's debut feature seems frightfully simple in synopsis form, but the devil, as they say, is in the details.

A pair of psychopathic young lovers -- he an extreme, violent sadist and she a sexual masochist -- are looking to

establish their own little love nest, a quest that leads them to, of all things, a rundown warehouse for sale in a desolate industrial region. She falls in love with it immediately, he tolerates her wishes and the purchase is made but what neither knows is that the original owner and the estate agent are simply using the property as a lure: a means to trap unsuspecting couples out where nobody is present to see or hear so that they may serve as fodder for the duo's own sadistic urges.

On first blush, it appears as though Koller's feature is merely the latest in the current rush of low-budget, shot-on-DV survival horror films aiming for nothing more than to push the boundaries of good taste as far as is humanly possible. Give it a moment, however, and you'll find that Koller is aiming for something vastly more entertaining and ambitious. Scratch beneath the surface and *On Evil Ground* exposes itself as a blacker-than-pitch parody of the survivalist genre, one that laces its copious violence with an edge as much Tex Avery as *Hostel*. And while, yes, Koller does indeed shoot on DV, he is one of a growing number of young talents with the goods to prove that in the right hands, DV is every bit as visually compelling a medium as is film -- blood has seldom looked so good.

Todd Brown (festival catalogue FANTASIA – MONTREAL july 2007)

The film will be released theatrically in France in July 2008



THE WIND BLOWS ROUND Il vento fa il suo giro

Italy - Directed by Giorgio Diritti (first film)

A small mountain village in the Occitane Alps is gradually dying out, its income and the livelihood of its ageing population only maintained by the summer tourist season. Into this small, tight knit and conservative community

comes a French shepherd, bringing his young family, his goats and his entrepreneurial skills as cheese-maker. Initially he is welcomed, if not with open arms, then at least with the sense that his arrival could reinvigorate village life. But the newcomer's experiences start to turn sour as misunderstandings multiply and the villagers begin to resent the intrusion his family and business cause to their oh so quiet lives.

More than 30 festival participations London, Munich, Portland, Karlovy Vary, Vancouver, Kiev,... most important prizes: Best film at the festivals of Naples, Ravenna, Freistadt, Bergamo, Lisbon, Gran Prix, Prix CICAÉ at Annecy, France , Critic's Award at Toulouse, France



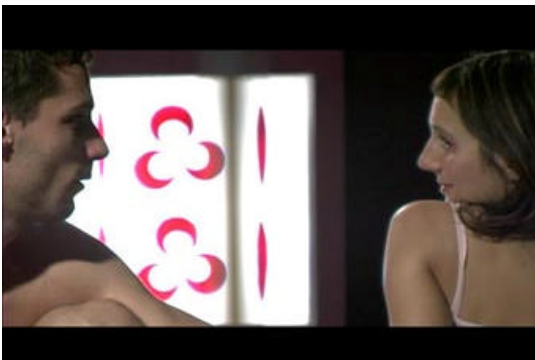
NIGHT BUS – NOTTURNO BUS

Italy – Directed by Davide Marengo

Simultaneously a noir and a romantic comedy, an action film and a thriller with moments of pulp, Davide Marengo's first film, based on the eponymous novel by Giampiero Rigosi, is a true mix of genres "all'italiana".

Leila is a young woman who makes the most of her charm to chat up and rob men. Franz is a bored, depressed bus driver, addicted to gambling and overrun with debts.

An absurd twist of fate makes their paths meet, and from then on they will have to deal with all the other characters of this nasty mess: with Titti, a bully who chases after Franz to collect gambling debts; with Garofano and Diolaiti, two unlikely secret service agents who are after a very compromising document; and also with Matera, right-hand man of a certain politician who is about to have his day. Franz and Leila are different, very different, they have to stick together to survive and may be able to make a fortune together...



IN BED - EN LA CAMA

Chile – Directed by Matias Bize

This film has already been sold to a lot of european countries and to the USA & Canada.

This admirably smart and sexy two-hander begins exactly where its title suggests, as a lithesome young man and woman engage in frantic love-making. Orgasms out of the way, it soon becomes obvious the couple, who have only just met, have a lot of interpersonal issues to explore. Set entirely inside their Santiago motel room, the film sustains

its premise without flagging for a second as its characters move between playfulness, bravado, deception, passion, fear and self-revelation. In between further sessions of intense coupling, they discover that sex between strangers is rarely as simple as it initially looks. Talking about his choice of "location", director Bize says, "In bed is where you love, where you dream and where you betray." The little deceptions, the passion, the fear of commitment, the beauty and the loneliness of young love are all laid bare in this abstract universe contained within a few hours in a motel room.

Besides many National Prizes (Chile) the film won many international prizes:

50th VALLADOLID Int. Film Festival – Spain 1st prize (Espigo de Oro), **3rd Festival Iberoamericano de cine CERO LATITUD Quito – Ecuador** prize of the critics, **Festival Internacional de cine de VIÑA DEL MAR – Chile** Prizes Best Film and Best Actress, Audience award, **27° Fest. Int. del Nuevo Cine Latino-americana - HAVANA – Cuba –4 prizes:** Best Film, Best Screenplay, Premio Casa de las Americas Premio Caminos awarded by the Martin Luther King Centre , **46° Festival Int. De Cine y TV de CARTAGENA – Colombia** Special Prize of the Jury, **18° Rencontres Cinémas d'Amérique Latine – Toulouse – France** AUDIENCE AWARD, **24° Festival Int. de cine MONTEVIDEO – Uruguay** Best Latin American Film, **2nd Latin American Film Festival - UTRECHT – Holland** Prize of the Jury, **22° Festroia Int. Film Festival SETUBAL – Portugal** FIPRESCI Prize , **Festival CINESUL – RIO DE JANEIRO – Brazil** Prize of the critics, **Festival de LIMA – Peru – august 2006** Best screenplay & Best Actress, **PALM SPRINGS Int. Film Festival – USA – January 2007** FIPRESCI award for Best Actress, Premio Luis Buñuel for the best Iberoamerican film of the year **(the Jury was composed of Dieter Kosslick, director Berlín FF, Thierry Fremaux Cannes FF. Frederic Maire, artistic director Locarno FF, Mikel Olaciregui, director San Sebastián FF)**



Billo, The Great Dakhaar **Billo, Il Grand Dakhaar**

Italy – Directed by Laura Muscardin (2nd film)

Billo is rich in its realism, brilliant in its simplicity. Chronicling fresh-faced hip-hop designer Thierno Thiam as he evolves from a young Islamic student in Senegal to a successful fashion designer in Rome, the film is full of flashbacks and memories, allowing scenes from the different cultures of each country to directly parallel.

Billo is an uncommonly smart and gentle hybrid of character portrait and class study. It follows Thierno (Thierno Thiam) from his homeland of Senegal to Rome on a quest to establish himself as a fashion designer. While overseas, Thierno swallows an almost-fistful of racism and class discrimination served Italian Style before serendipitously falling in with a gracious crowd of mild outcasts. Whilst benefiting from the generosity of his new friends, Thierno assumes an ex-pat alter-ego (called Billo), falls in love with a native, and gets his feet wet in the fashion biz. Thierno/Billo is torn upon receiving word from Senegal that a marriage has been arranged for him, and he must attend to his family back home. How much of him is Italian? How much Senegalese? To which is he more obliged?

Billo is another patiently observed and articulated character study, where director Laura Muscardin assumes the gaze of an outsider as she examines themes of culture, heritage, and identity. Billo is a very enjoyable and mostly honest film, even if it does (mercifully) pull its cultural clashing punches.

Festival winner: **Prize of the Jury** at 9° Festival du Film Italien de VILLERUPT, France, **Best Film** at Festival du Cinéma Italien de PARIS, France, **Best Music Score** Syracuse International Film & Video Festival, USA, **Special Prize of the Jury** 13th Temecula Valley Int'l Film & Music Festival, USA