25th European Film Awards

EFA Documentary 2012
The Nominations
Pascal, 53, and Carole, 28, are shepherds. In November 2010, they embark on their long winter sheep migration (the so-called transhumance): four months during which they will have to cover 600 km in the Suisse romande region, accompanied by three donkeys, four dogs and a flock of 800 sheep. An exceptional adventure is about to begin: They brave the cold and the bad weather day in, day out, with a canvas cover and animal skins as their only shelter at night. This saga reveals a tough and exacting profession requiring constant improvisation and unflinching attention to nature, the animals and the cosmos: An odyssey through a region undergoing profound changes that render this kind of expedition more difficult every year, particularly when the grass for the sheep has to be found between villas, railroad tracks and industrial areas. An eventful journey with surprise encounters, moving reunions with farmer friends, nostalgic figures of a country life that is rapidly shrinking away. A film dominated by the strong personalities of Pascal and Carole, whose relationship and joie de vivre transform this transhumance into a magnificent hymn to freedom, at opposite extremes of our comfortable reality. WINTER NOMADS is an adventure film, a contemporary road movie, a reflection of our current world, which takes us back to our roots and brings up some essential questions.

Manuel von Stürler

Born in Lausanne in 1968, Manuel von Stürler studied trombone and composition at the Music Academy of Neuchâtel and the Lausanne School of Jazz. He has both performed and composed. He founded the DUO Mato company, placing music as a central element of his theatrical arts. He has travelled for long periods of time with his family from Iran to Bolivia via Iceland. His passion for photography and narration brought him to cinema. After several personal films, in 2008 he embarked on the WINTER NOMADS adventure.
LONDON – THE MODERN BABYLON

DIRECTED BY: Julien Temple
PRODUCED BY: Amanda Temple & Stephen Malit
DIRECTOR OF PHOTOGRAPHY: Steve Organ
EDITOR: Caroline Richards
ORIGINAL SCORE: JC Carroll

UK
128 min

LONDON – THE MODERN BABYLON is director Julien Temple’s epic time-travelling voyage to the heart of his hometown. From musicians, writers and artists to dangerous thinkers, political radicals and, above all, ordinary people, this is the story of London’s immigrants, its bohemians and how together they changed the city forever.

Reaching back to the dawn of film in London at the start of the 20th century, the story unfolds through film archives, voices of Londoners past and present, and the flow of popular music across the century; a stream of urban consciousness, like the river which flows through its heart.

LONDON – THE MODERN BABYLON is my personal take on London’s journey through the last 100 years to make it the city it is now. No one knows what London will be tomorrow. The city’s future is unpredictable. This film celebrates its multi-cultural present as the first truly global metropolis in history.

Director’s Statement:
This project gave me a unique opportunity to dig deep into the cultural roots and fantastic archive of our capital. More time travel than history lesson, I wanted to portray London in full character without judgment, showing its brutality alongside its glory. Rebellion and riots are part of the DNA of London – but so is redemption and reunion. Nowhere else in the world has undergone a cultural metamorphosis as profound and extreme as that which has taken place in London since the Second World War. What was then still the capital of the greatest empire the world has ever seen is now a city defined by those very citizens over whom that empire once ruled. The city in which many of us were born and grew up has gone. In what some see as a slow motion cultural coup d’état taking place invisibly around us, the rest of the world has come to London and its very psyche has been turned inside out.

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Production:
Nitrate London Limited
Unit 9, 18 All Saints Road
London W11 1HH
UK
tel. +44 207 243 6882
nitratefilm@btconnect.com

World Sales / Press:
Ealing Metro International
Will Machin
Ealing Studios, Ealing Green
London W5 SEP
UK
tel. +44 20 8584 6708
will.machin@ealingmetro.com

Filmography:
1979 THE GREAT ROCK & ROLL SWINDLE
1979 UK SUBS: PUNK CAN TAKE IT, short
1980 SAMSON: BICEPS OF STEEL, short
1983 IT’S ALL TRUE
1983 MANTRAP, short
1986 ABSOLUTE BEGINNERS
1987 RUNNING OUT OF LUCK
1987 ARIA (SEGMANT RIGOLETTO)
1988 EARTH GIRLS ARE EASY
1991 STONES AT THE MAX
1996 BULLE
1998 VIGO: A PASSION FOR LIFE
2000 THE FILTH AND THE FURY
2000 PANDEMONIUM
2006 GLASTONBURY
2007 JOE STRUMMER: THE FUTURE IS UNWRITTEN
2008 THE SEX PISTOLS: THERE’LL ALWAYS BE AN ENGLAND
2008 THE ETERNITY MAN
2009 OIL CITY CONFIDENTIAL
2010 REQUIEM FOR DETROIT
2010 REQUIEM FOR DETROIT
2010 REQUIEM FOR DETROIT
2011 DAVE DAVIES: KINKDOM COME
TEA OR ELECTRICITY tells the epic story of the implementation of electricity in a tiny isolated village enclosed in the middle of the Moroccan High Atlas. Over more than three years and season after season, the director patiently reveals the outlines of the net that will inevitably end up closing on the people of Ifri. Before our eyes is drafted the image of the merciless modernity that the small village will now be connected to.

Director’s Statement:
Recently, crossing the High Atlas Mountains in Morocco, which are in the process of being given electricity, I had a shock. One evening in a mud hut in one of these small remote villages in the valley, examining the so distinctive faces of the Berbers whose guest I was and seeing them hypnotised by a television enthroned in the centre of the room, I had the impression that I was seeing the scene in HIBERNATUS again when Louis de Funès (the grandfather) wakes up aghast and finds himself right in the twentieth century! An enormous discrepancy between the people and the time they are living in, a journey through time! Since then I have been haunted by an image: the roof of a mud hut fitted with a satellite dish! Improbable juxtaposition of two symbols of two practically opposing universes: the past (which is their present), darkness, manual labour, slowness, self-sufficiency, isolation, community, crafts, impoverishment, faith, … and the present (their future?), light, mechanisation, speed, globalisation, communication, individualism, industrialisation, opulence, materialism, …

What I wanted to film following the electrification of the village is precisely the encounter (the collision?) between these two worlds. And isn’t the reflection we see in these televisions in an almost troglodyte environment a bit of a reflection of ourselves?

Because the story of Ifri presents us with a mirror, it shows our mutation as “modern” and “advanced” men with all that it entails, questioning: What have become our values? What did we have to set aside, or leave on the way to get there? In what direction are we moving?
Founded in 1988, the European Film Academy (EFA) now unites 2,700 European film professionals with the common aim of promoting European film culture. Throughout the year, the EFA initiates and participates in a series of activities dealing with film politics as well as economic, artistic, and training aspects. The programme includes conferences, seminars and workshops, and a common goal is to build a bridge between creativity and the industry. These activities culminate in the annual presentation of the European Film Awards.