

# TIME FOR PEACE

THE MAGAZINE OF THE TIME FOR PEACE FILM & MUSIC AWARDS

SPECIAL ISSUE

2007-2008  
TIME FOR PEACE FILM AWARDS  
NOMINATIONS

presented by

  
JAEGER-LECOULTRE

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Hospes Lancaster, April 2017 (17204)

You may say I'm a dreamer...  
...but I won't settle for the simple pleasures. I seek a place in which to feel alive.  
I won't settle for the look, I seek the pulse.  
You may say I'm a dreamer, but I have found that place in Paris.

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(Mogari No Mori) by Naomi Kawase

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Le Monde

**“A beautifully mounted mood piece.”**

Variety

**“A film of great emotional impact... one of the most impressive hours of cinema to unspool at Cannes.”**

Screen International

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# TIME FOR PEACE

THE MAGAZINE OF THE TIME FOR PEACE FILM & MUSIC AWARDS

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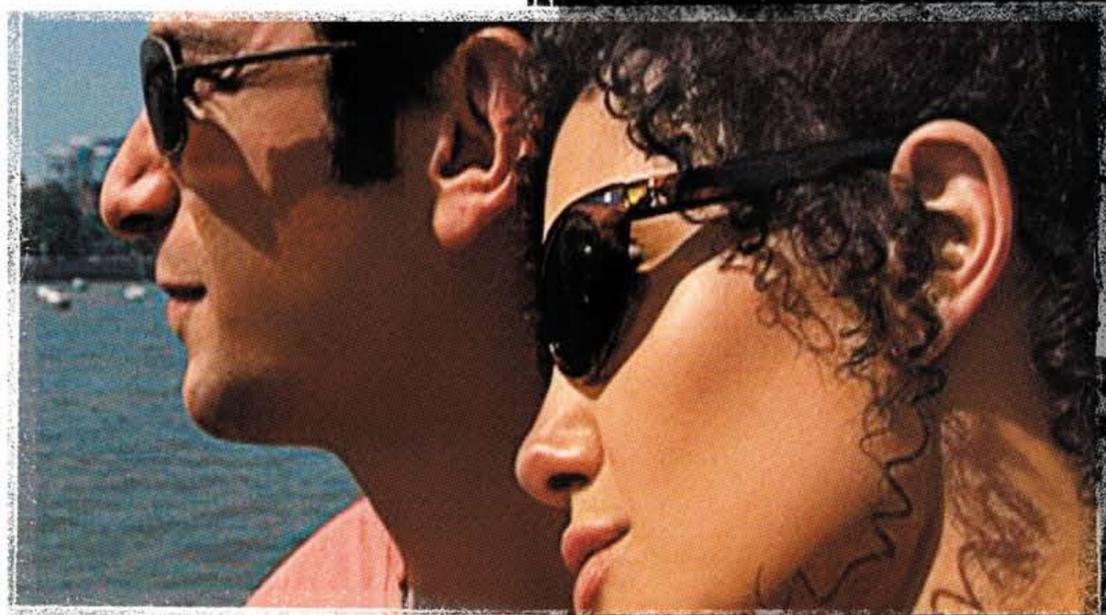
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Angelina Jolie in The Mighty Heart  
Courtesy of Paramount Vintage

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# A Mighty Heart



**Paramount Vantage  
proudly  
congratulates**

**Angelina Jolie &  
Director Michael Winterbottom  
on their  
Time for Peace Award  
nominations for  
Best Actress and  
Best English Language Film**

PARAMOUNT  
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## EDITORIAL

"WE MAY WONDER ABOUT THEIR MESSAGES BUT ALL OF THEM EMBRACE THE HEROIC STORY OF THE REVELATION OF THE HUMAN BEING."

ROBERT EINBECK

**T**he beauty of the sky is so luminous today! It makes one feel so good. What a delight to be able to gaze at it, if only for a moment, especially after these past days when its angelic purity had been relinquished to dark clouds from which torrential rains came pouring down.

Often, with Marion close to me, I look at the rosy gold dawn skies as they appear or fade in the distance. At such moments we dream of the remarkable gifts that humankind possesses. The ability to live in peace and spread goodwill to all those around us.

Then we begin to think about the future, about the promises we made ourselves to be able to use film one day to help others become conscious of the humanist values that are essential to the stability of the world. This promise is not a dream, for we already established it thirteen years ago now. We promised ourselves to enrich the spirit and soul of other people, to beautify them with the images of great cinematographers where actors and actresses carry within them the raw truth, the truth that shows us that nothing on earth is redundant and that everything is possible for us to be able to fulfill our potential. Thirteen years in which we have made our way into the darkness in order to go towards the light. It is astonishing to see to what extent film knows how to use these two notions – darkness by which to descend more effectively into the cinematographic light.

The films that are nominated this year and whose winners will be selected with intelligence and candidness over the others by a committee of remarkable individuals who come from the diplomatic world of the United Nations, have been gathered like a few rare flowers in a field overflowing with fine creations. We may wonder about their messages but all of them embrace the heroic story of the revelation of the human being. They bring us the ultimate question that asks how this particular person probes his or her destiny and world.

Marion and I know that everything that characterizes the intelligence of these filmmakers will one day infuse the profound nature of men and women alike, who will watch and appreciate them and thus more readily fulfill their own potential. Very soon these and other films will be collected in a data bank and will serve as tools by which to teach humanist values so that these may come to fuller bloom inside our spirit. And perhaps they will also lead to diminishing the humanitarian problems to be solved, for, let us admit it, these exist only because we do not fully practice our humanist values.

Today, thanks to the tick-tock of Jaeger-LeCoultre this is now possible.



Hilary Swank with Robert Einbeck

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GENEVA - DECEMBER 11, 2007

presented by



## ENGLISH LANGUAGE FILM

Wes Anderson, "The Darjeeling Limited"  
Lajos Koltai, "Evening"  
Michael Winterbottom, "The Mighty Heart"

## EUROPEAN FILM

John Carney, "Once"  
Alexandre Sokurov, "Alexandra"

## ASIAN FILM

Naomi Kawase, "The Mourning Forest"  
(Mogari No Mori)

## ACTRESS

Angelina Jolie, "The Mighty Heart"  
Vanessa Redgrave, "Evening"

## EUROPEAN ACTRESS

Galina Vishnevskaya, "Alexandra"



# WES ANDERSON

"I read the script and found it was this amazing story of these three brothers who had gone off in their ways after their father died and never resolved things between themselves — and now suddenly they've been brought together in India."

PRODUCER LYDIA DEAN PILCHER

"Francis is the type of person who thinks if you're going to have a spiritual experience, you have to really put in the effort. It's comical, of course, because you can't really approach the spiritual with that kind of methodical determination, but in spite of Francis, they do each kind of have a spiritual experience."

OWEN WILSON

**T**hree American brothers who have not spoken to each other in a year set off on a train voyage across India with a plan to find themselves and bond with each other -- to become brothers again like they used to be. Their "spiritual quest", however, veers rapidly off-course (due to events involving over-the-counter pain killers, Indian cough syrup, and pepper spray), and they eventually find themselves stranded alone in the middle of the desert with eleven suitcases, a printer, and a laminating machine. At this moment, a new, unplanned journey suddenly begins. Owen Wilson, Adrien Brody, and Jason Schwartzman star in this film about their adventure and their friendship.

"Much of the initial inspiration for the characters came from Wes Anderson, Jason Schwartzman and Roman Coppola's own personal relationships and travel experiences. "We each ended up sharing personal experiences and germinating some of the ideas that factor into the story," Roman explains.

Thus were born the three Whitman brothers who have been summoned to India one year after they buried their father together, seemingly never to speak to one another again. It is Francis, the eldest, who reunites the disparate siblings after a near-death motorcycle wreck that has left him swathed in a mummy-like mask of bandages and headgear. Claiming his brothers was the first thing on his mind when he came back to life after his accident, Francis has pre-arranged a minute-by-minute, carefully controlled itinerary designed to bring the brothers in this ancient land of enlightenment, to a unified spiritual epiphany — or at least maybe bring them a little closer.

Meanwhile, Peter, the middle child, arrives steeped in his own anxiety as a man about to have a child with the woman he always thought he would divorce; and little Jack, the baby of the family and a writer who bases his "fictional" characters on everything that happens to him, comes to India still so obsessed with the ex-girlfriend he left behind in Paris, he can't stop eavesdropping on her answering machine, for which he still has the code.

Wes Anderson (Director/Co-Writer/Producer) was born in Houston, Texas and attended college at the University of Texas at Austin. He is also the director and co-writer of *Bottle Rocket*, *Rushmore*, *The Royal Tenenbaums* and *The Life Aquatic with Steve Zissou*. His next film will be *The Fantastic Mr. Fox*, based on the Roald Dahl book. [TFP](#)

TIME FOR PEACE NOMINATIONS

ENGLISH LANGUAGE FILM AWARD

THE DARJEELING LIMITED





# LAJOS KOLTAI

“Anyone following the woman’s story would think about what’s important in their own lives, what they cared about the most, and how they would want to live their own lives moving forward.”

Author and screenwriter  
SUSAN MINOT

“What a gift it was to read this script. It addresses what is important to all of us; the desire for security, the search for someone to love, and how the decisions we make carry through the rest of our lives and our children’s lives. As our children make their own way in the world, will they know the moments that defined us? And will they learn from what we did or didn’t do?”

LAJOS KOLTAI

Budapest-born Lajos Koltai, an Academy Award-nominated cinematographer, had recently made his feature directorial debut with the uniquely realized Holocaust story *Fateless*. Sharp notes. “We were looking at directors across the whole filmmaking spectrum. At the urging of a Focus executive, Michael and I went to Manhattan’s Film Forum movie theater one afternoon to see *Fateless*.”

“From the opening scenes, we realized that we were in the hands of a master filmmaker – a virtuoso. He gets inside his characters and has a deep understanding of the human condition, and how we all aspire to something better; even if we don’t attain it, there is that basic human desire to try. That was evident in *Fateless*, and needed to be in *Evening* as well. Coupling that with his sophisticated eye and sense of film as a visual medium, we thought he would bring the right sensibility to this material. So we went back to Focus and said, ‘This is our guy.’ We then got the script to Lajos, and he responded immediately.”

*Evening* is a deeply emotional film that illuminates the timeless love which binds mother and daughter – seen through the prism of one mother’s life as it crests with optimism, navigates a turning point, and ebbs to its close. Two pairs of real-life mothers and daughters – Vanessa Redgrave and Natasha Richardson, and Meryl Streep and Mamie Gummer – portray, respectively, a mother and her daughter and the mother’s best friend at different stages in life.

Overcome by the power of memory, Ann Lord (Ms. Redgrave) reveals a long-held secret to her concerned daughters; Constance (Ms. Richardson), a content wife and mother, and Nina (Toni Collette), a restless single woman. Both are at her bedside when Ann calls out for the man she loved more than any other.

But who is this “Harris,” wonder her daughters, and what is he to our mother? While Constance and Nina try to take stock of Ann’s life and their own lives, their mother is tended to by a night nurse (Eileen Atkins) as she journeys in her mind back to a summer weekend some fifty years ago, when she was Ann Grant (Claire Danes)...

...a young woman who has come from New York City to be maid of honor at the high-society Newport wedding of her dearest friend from college, Lila Wittenborn (Ms. Gummer). The bride-to-be is jittery, and turns to her maid of honor rather than her own mother (Glenn Close) for support. Ann stays close to her friend, yet is even closer to Lila’s irrepressible brother Buddy (Hugh Dancy).

Unexpected feelings surge forth once Ann meets wedding guest Harris Arden (Patrick Wilson), a lifelong friend and intimate of the Wittenborn family. Ann’s love for Harris will change her life, and those of her daughters, forever. 



TIME FOR PEACE NOMINATIONS  
ENGLISH LANGUAGE FILM AWARD  
EVENING

TIME FOR PEACE NOMINATIONS  
ENGLISH LANGUAGE FILM AWARD  
THE MIGHTY HEART



# MICHAEL WINTERBOTTOM

"In his work, Danny struggled to keep free of dogma and alliance. He didn't represent a country or a flag, just the pursuit of truth. He was there to hold up a mirror and force people to look at themselves. What better way is there to respect humanity?"

MARIANE PEARL

**O**n January 23, 2002, Mariane Pearl's world changed forever. Her husband Daniel, the South Asia Bureau chief for the *Wall Street Journal*, was researching a story on shoe bomber Richard Reid. The story drew them to Karachi where a go-between had promised access to an elusive source. As Danny left for the meeting, he told Mariane he might be late for dinner. He never returned.

In the face of death, Danny's spirit of defiance and his unflinching belief in the power of journalism led Mariane to write about his disappearance, the intense effort to find him and his eventual murderer in her memoir *A Mighty Heart: The Brave Life and Death of My Husband Danny Pearl*. Six months pregnant when the ordeal began, she was carrying a son that Danny hoped to name Adam. She wrote the book to introduce Adam to the father he would never meet. Transcending religion, race and nationality, Mariane's courageous desire to rise above the bitterness and hatred that continues to plague this post 9/11 world, serves as the purest expression of the joy of life she and Danny shared.

The night, Danny disappeared, Mariane kept vigil with Asra Nomani, an old friend and colleague of Danny's at the WSJ, living in Karachi. Both women were seasoned international journalists with formidable investigative skills, but they were also foreign women in a country that had become increasingly volatile since September 11. By dawn, they knew they were facing a crisis that required strong allies fully briefed on Pakistan's proliferating terrorist cells, its Byzantine bureaucracy and its notorious Inter-Services-Intelligence agency (I.S.I.).

Dozens of local investigators swarmed the house that morning, including a man called Captain, the then head of Pakistan's brand new counter-terrorism unit. With Asra's house as headquarters, Captain's men, along with an American diplomatic security agent, two *Journal* colleagues and the FBI, dedicated themselves to the search. After five harrowing weeks, amidst escalating media frenzy, they found the kidnapers. Among them was the known militant Omar Saeed Sheikh, aka "Bashir," the go-between who had offered Danny information relating to the shoe bomber story. Then came the devastating news that Danny had been brutally murdered weeks earlier.

Mariane and Danny believed that by bearing witness to events and allowing all voices to be heard, truthful journalism could bridge communities in conflict. Mariane has remained devoted to this principle, refusing to succumb to hate or fear. After Danny's death, she went home to her native France to await Adam's birth. She and Adam now live in Paris, France.

Winterbottom was born in Blackburn, Lancashire, England in 1961. After collaborating on *Family*, he and producer Andrew Eaton founded their production company, Revolution Films, in 1994. He is currently in pre-production on his next film, *Genova*. [TEP](#)

TIME FOR PEACE NOMINATIONS  
EUROPEAN FILM AWARD  
**ALEXANDRA**

# ALEXANDER SOKUROV

In this film about war, there is no war  
FROM AN INTERVIEW WITH ALEXANDER SOKUROV

**F**or me this story is not about the actual but about the eternal. Not about present-day Russia, its policies in the Caucasus, its army, but about the eternal life of Russia. War is always a terrible thing. In this film about war there is no war. Military operations have been taken out of the perimeters of the picture. I don't like feature films about war. It was enough for me to be there just once and see it myself, for all these spectacular attacks, picturesque explosions, bodies falling in slo-mo, to become linked with concepts of "vulgar" and "fake". There is no poetry in war, no beauty, and it should never be filmed poetically: it is a horror that cannot be expressed, human degradation that cannot be expressed. And in order to understand this it is enough to be present in these circumstances just once. "Alexandra" was the working title, but both producers, Russian and French, asked to leave the title as it was. There is a universal root to the name Alexandra. The name leads in a simple path directly to the character.

What we call contemporary is very relative. The time that we filmed is already the past in relation to today. We tried to formulate the clashes that were, are and will be. A sort of "present tense continued". I am the son of a military man, I have lived in military barracks and for me there is no modernity there, and nothing exotic. Our film might seem modern to someone with a heightened sense of social feeling, but in "Aleksandra" there is no zeitgeist. There is not a single word there that couldn't have been spoken forty years ago. And I am not sure that in the coming forty years anything will have changed. In this film we are talking about constants, and not only about Russian constants. The heroine could be an American woman who has come to see her grandson in Iraq, or an English woman who has gone to see her grandson in Afghanistan. I know about the terrible price the Chechen Republic paid for peace. I know about numerous crimes and I know that war hardens people. But the war is over and we must return to each other and mutually respect the sacrifices we made. Our film is a work of fiction, not a political act. In the film, we are looking for ways to bring people together, and we find them.

Metaphysician, lyrical poet, innovator, film devotee, passionate defender of humanitarian values. Alexander Sokurov was born 14 June 1951 in the village of Podorvikha in Irkutsk Region. In 1974 he graduated from the History Department of Gorky University, and in 1979 he finished in the Directing Department of VGIK, the national film institute. In 1978 he made his first full-length feature film "The Lonely Voice of Man". From 1980 onwards he has been a producer at Lenfilm studios. He is the author of more than forty feature and documentary films. He has participated in and won prizes at festivals in Cannes, Venice, Berlin, Locarno, Rotterdam, Montreal, and Moscow. He lives and works in St Petersburg.

**TFP**

# JOHN CARNEY

John Carney felt very comfortable with the people around and involved with the film. He explains. "They got the whole idea of this not being your conventional film. So once my mates were making this film with me, then I was like: 'Brilliant!'"

Once is the inspirational tale of two kindred spirits who find each other on the bustling streets of Dublin. One is a street musician who lacks the confidence to perform his own songs. The other is a young mother trying to find her way in a strange new town. As their lives intertwine, they discover each other's talents and push one another to realize what each had only dreamt about before. *Once* is their inspiring story. Written and directed by John Carney (*On the Edge*, *Bachelors Walk*), *Once* is a nod to the classic musicals of the past, while it is also grounded in the bohemian world of struggling young Dubliners that he knew from his days as a young musician.

In the early 1990's, before devoting himself to a film career, Carney was a musician playing bass guitar with Dublin band The Frames. He understands and appreciates the power of a song, and how it can carry more weight than swathes of dialogue. In fact, conversations about this project started in 2005 at a Frames' concert. "As a filmmaker with a background in music, I wanted to try and make something that relied less on your conventional 90 page script, something that was a little bit more organic, and something that included a lot of songs. That was the original starting-point," he explains.

As he developed the concept that would become *Once*, he sought "something that would express itself in ten pages of dialogue or script. A two-and-a-half-three-minute piece of music, I always feel, can be as powerful as a day's conversation with, for example, a young lady. You can talk and talk and talk..."

However, Carney did not want *Once* to be a classic song-and-dance musical where scenes ended with the key characters breaking into verse. As he recalls, the fleshing-out of the characters became a part of his early morning routine. "It originated with just me sitting outside, having my breakfast, coffee and cigarette every morning, playing songs and thinking for months and months, how could I make a little film that has all these songs in it," he explains. "I came up with the idea of a story of a busker mainly because I wanted to keep the characters in a musical world. I didn't want them just singing, I wanted them to be musicians and singers. So it was more natural that they would sometimes say to each other, 'Look, I've just written you a song and I want you to hear it.' It would be natural for them to sing. So I came up with the idea of a busker and a pianist, who then ended up being an immigrant." The music in the film would not work if it wasn't incorporated in to who they were.

The story is set in Carney's native Dublin, with Frames' singer Glen Hansard as a songwriting guitarist, and Marketa Irglova – a musician from the Czech Republic who has collaborated with Hansard – as an immigrant pianist. [IFFI](#)

TIME FOR PEACE NOMINATIONS  
EUROPEAN FILM AWARD

ONCE



ASIAN FILM AWARD

TIME FOR PEACE NOMINATIONS  
**THE MOURNING FOREST**  
"MOGARI NO MORI"

# NAOMI KAWASE

I came to realize that it was not only me looking out for my foster-mother, but there were actually moments when she was offering peace of mind to me. Gradually an image of an elderly person trekking through a mountain in order to visit his wife's grave came to me. By adding a person to care for him, I began to imagine the moment when the standpoints of career and patient turn upside down.

Shigeki lives in a small retirement home. He feels comfortable and happy here with the other residents and the gentle and caring hospital staff. Machiko, one of the home's staff pays special attention to him. However she is secretly haunted by the loss of her child.

After celebrating Shigeki's birthday Machiko decides to take him for a drive in the countryside. Making their way along the scenic back-roads the car is forced into a ditch and it is here that they embark on their journey of discovery together.

As Shigeki determinedly heads off into the forest, Machiko has no choice but to follow. After two exhausting days trudging through the dense wood they finally arrive at Shigeki's wife's tomb.

It is in this peaceful place that Machiko discovers that Shigeki has been writing to his beloved wife for 33 years. It is time for him to write his last letter. Devoted Machiko is there to help him reach his mourning's end and in doing so finds peace within her heart.

"My parents had already divorced when I was born, and my mother entrusted me to her aunt Kawase Uno before remarrying. When I was in my twenties, my mother told me clearly, "If I had been a weaker person when I fell pregnant I would not have had you." With this realization, I learned that the alienation I feel is something I could trace back to the moment of my birth.

The fact that I was nurtured in my mother's womb means that I had a connection to her then, yet the moment the umbilical cord was cut, my "loss" became permanent. Thanks to my great-aunt and uncle, however, who were always close to me, I learned to understand love and kindness, and perhaps some notion of divine presence etc. They introduced me to the beauty of nature (especially the mountains) and the experience of coming face to face with nature taught me that the world isn't all about human beings. In the film, I think my own personal view of life is reflected in the character of Shigeki and his living through the memory of his dead wife. But these factors aren't autobiographical. The story of *The Mourning Forest* is rather a reflection of the emotions within me.

At the end, Shigeki says, "Let's sleep in the soil". This could be taken to mean death, but for Shigeki, this is a place of peace. Lying together with his wife, humming the melody that his wife used to play, he is truly at peace. This is also the 33rd year since his wife passed away, which means in Japanese Buddhism that this is a way post year. It is the year when a departed person will never return to this world again, going instead to the land of the Buddha. In other words, Shigeki did not come just to meet his wife at her grave. He came to say goodbye and thank you for the last time. He wanted to thank her for watching over him for so many years. Shigeki thus releases his wife. This also means that Shigeki himself is freed. Machiko understands this principle of nature. In her case, she's not elderly, so with this understanding, she begins to walk forwards. It's the moment when she commits herself to the future. This will not necessarily resolve her sense of loss, as loss is something that can't be reconciled easily, but the moment will help provide her with the key to understanding, release and hope." Naomi Kawase.

Naomi Kawase was born in 1969. In 2003, her third long feature film, *Sharais* selected at the Official Competition in Cannes. In 2006, Naomi Kawase directed a documentary about her pregnancy and childbirth. [\[FP\]](#)

# ANGELINA JOLIE

"I am delighted that Angelina Jolie is playing my role in the adaptation of my book... I deeply admire her work and what she is committed to."

MARIANE PEARL

Jolie's transformation added a layer of authenticity, and put American actor Gary Wilmes in the right mood on his first day as reporter Steve LeVine. "I hadn't met Angelina yet, so I walked into Asra's house for the first time as Steve did in real life," he recalled. "I had never seen her without the wig, and felt much more that I was with Mariane than with Angelina."

Before coming to India, the production visited the south of France for scenes including Danny and Mariane's wedding, at Chateau de Valmousse in Lambesc. Futterman had already filmed in Pakistan, but the wedding day was Jolie's first on set.

"The way Michael shoots, I had no rehearsal," said Jolie. "I was in my room getting ready and they said, 'Okay, come down the stairs.' So that was it. I walked into the wedding and we said our vows. I had looked at Danny's and Mariane's wedding footage just before, and it made me terribly sad. It was such a happy moment for her, so beautiful. They loved each other so much, those two, and you can see it in the wedding. It was hard not to cry."

The day after the wedding sequence, Jolie was filmed on the street in Marseilles, portraying Mariane after she has left Karachi to await her son's birth. "She was walking down the street heavily pregnant, in a long gray skirt, carrying two shopping bags," Walter recalled. "People walked past her, and bumped into her, and nobody recognized her. It was quite amazing."

Jolie understood the potential for risk, and for reward. "We talked about the risks before we started filming, the security concerns and what it would mean politically if we got it wrong. We could anger more people and make it worse," she said. "But if by some small chance we get it right, maybe we can do a little something towards bringing people back together, or at least looking at each other in another light."

Academy Award® and three-time Golden Globe winner Angelina Jolie was seen most recently in *The Good Shepherd*, co-starring Matt Damon and directed by Robert DeNiro. She will next be heard in director Robert Zemeckis' fantasy adventure, *Beowulf*.

Jolie starred opposite Brad Pitt in the action-comedy-romance *Mr. and Mrs. Smith* for director Doug Liman in 2005. The previous year, she starred in Oliver Stone's epic *Alexander* with Colin Farrell, Val Kilmer, and Anthony Hopkins, as well as the action/adventure *Sly, Captain and the World of Tomorrow* with Jude Law and Gwyneth Paltrow. She also lent her voice to the animated feature *Shrek Tale*, along with Will Smith, Robert DeNiro and Jack Black, and starred in the thriller, *Talking Lives*, with Ethan Hawke.

Jolie took on the lead role in *Lara Croft: Tom Raider – The Cradle of Life* in 2003, and in the drama *Beyond Borders* that year. She starred in the romantic comedy, *Life or Something Like It* in 2002. Her work in 2001 included director Simon West's *Tomb Raider*, as well as *Original Sin* opposite Antonio Banderas for CIA writer/director Michael Cristofer. In 2000, Jolie, Nicolas Cage and Robert Duvall starred in *Gone in 60 Seconds* for producer Jerry Bruckheimer.

Jolie's portrayal of a mental patient in *Girl, Interrupted* brought her an Academy Award®, her third Golden Globe Award, a Broadcast Film Critics Award and Best Supporting Actress Awards from ShoWest and the Screen Actors Guild. Prior to that, Jolie played a rookie police officer opposite Denzel Washington's veteran detective in the thriller, *The Bone Collector*, directed by Phillip Noyce. She also co-starred in Mike Newell's *Pushing Tin* with Billy Bob Thornton and John Cusack. Jolie won the National Board of Review's award for Breakthrough Performance for *Paying by Heart*, a character-driven drama directed by Willard Carroll and starring Sean Connery, Gena Rowlands, and Ellen Burstyn.

With the HBO film *GIA*, Jolie won critical praise as well as a Golden Globe Award, a Screen Actors Guild Award and an Emmy nomination for her portrayal of the supermodel who died of AIDS. She was previously nominated for an Emmy for her work opposite Gary Sinise in director John Frankenheimer's *George Wallace*, a period epic about the controversial Alabama governor. The film brought Jolie her first Golden Globe Award and a Cable Ace nomination for her portrayal of Wallace's second wife, Cornelia.

A member of the MET Theatre Ensemble Workshop, Jolie trained at the Lee Strasberg Theatre Institute and has also studied with Jan Tarrant in New York and Silvana Gallardo in Los Angeles.

On August 27, 2001, Jolie was named Goodwill Ambassador for the UN Refugee Agency (UNHCR), accepting the responsibility of meeting with and advocating for the protection of refugees on five continents. 

TIME FOR PEACE NOMINATIONS /  
ACTRESS AWARD



# VANESSA REDGRAVE

Vanessa Redgrave is such a powerful presence that I'm excited to see how Ann Lord's journey plays out on-screen.

PATRICK WILSON

Producer Jeffrey Sharp says, "Lajos' first choice to play Ann Lord was Vanessa Redgrave. While the character may be in bed for almost all of her screen time, with Lajos directing Vanessa we knew that Ann Lord would still come across as dynamic. Luckily, she too had just seen and loved *Fateless*, so Lajos and I flew to London to meet with her. Within seconds, it was as if they had known one another for years. It became a done deal over a cup of tea."

Vanessa Redgrave won the Academy Award and the Golden Globe Award, as well as awards from the Los Angeles Film Critics Association and the Kansas City Film Critics Circle, for her performance in the title role of *Julia* (directed by Fred Zinnemann and adapted by Alvin Sargent from Lillian Hellman's novel of the same name, and which featured Meryl Streep of *Evening*).

She has received five additional Academy Award nominations and eleven additional Golden Globe Award nominations, as well as been honored with a second Golden Globe Award win for her performance in the telefilm *If These Walls Could Talk 2* (for the segment written and directed by Jane Anderson). The latter performance also earned her an Emmy Award. She had previously won an Emmy Award for her portrayal of Holocaust survivor Fania Fénelon in *Playing for Time* (directed by Daniel Mann and adapted from Ms. Fénelon's autobiography), and has been nominated for an Emmy three additional times.

The London native trained for eight years at the Ballet Rambert School and later graduated from the Central School of Speech and Drama. She made her U.K. stage debut with her father Michael Redgrave in *A Touch of the Sun*, in January 1958. In July 1961, she joined the Royal Shakespeare Company. Her theater work has since encompassed starring roles in *The Cherry Orchard*, *Lady Windermere's Fan*, *Daniel Deronda*, *The Threepenny Opera*, *Design for Living*, and *The Lady from the Sea*, among many other plays across the U.K. and the U.S. She produced and co-directed a staging of the newly discovered Tennessee Williams play *Not About Nightingales* at The National Theatre; and starred opposite Eileen Atkins of *Evening* in the latter's play *Vita and Virginia*.

In 2003, Ms. Redgrave won a Tony Award for her performance in the Robert Falls-directed Broadway revival of Eugene O'Neill's *Long Day's Journey Into Night*. She is currently starring on Broadway in *The Year of Magical Thinking*, written by Joan Didion and directed by David Hare.

She previously starred for the latter director in his film *Wetherby*, for which she was honored by the National Society of Film Critics with their Best Actress award. Her other films include Fred Zinnemann's *A Man for All Seasons*; Michelangelo Antonioni's *Blowup*; Karel Reisz' *Isadora* (for which she won Best Actress awards at the Cannes International Film Festival and from the National Society of Film Critics); Sidney Lumet's *Murder on the Orient Express*; Michael Apted's *Agatha*; Merchant Ivory's *The Bostonians* (for which she was cited as Best Actress by the National Society of Film Critics); Stephen Frears' *Prick Up Your Ears* (for which she was named Best Supporting Actress by the New York Film Critics Circle); Simon Callow's *The Ballad of the Sad Café*; Marleen Gorris' *Mrs. Dalloway* (adapted from the Virginia Woolf novel by Eileen Atkins of *Evening*); her son Carlo Nero's *The Fever*; and Roger Michell's *Venus*. Ms. Redgrave will next be seen onscreen in Joe Wright's *Atonement* (also for Focus Features).

*Evening* marks the second film in which she has starred opposite her daughter Natasha Richardson, following Merchant Ivory's *The White Countess*. Ms. Redgrave has also starred opposite her daughter Joely Richardson, most recently in several episodes of the latter's hit television series *Nip/Tuck*. [IFF](#)

TIME FOR PEACE NOMINATIONS  
ACTRESS AWARD

# GALINA VISHNEVSKAYA

Her voice, her face fascinated me when I was still was a boy  
FROM AN INTERVIEW WITH ALEXANDER SOKUROV

I first heard her voice when I was a schoolboy. The voice was extraordinary. Later I glimpsed a clip of Dmitry Shostokovich's opera "Katerina Izmailova" on the television, and I first saw her face then. And it was an extraordinary face. In Galina Vishnevskaya I found what I hadn't found in others: a beautiful person, absolutely at one with herself, and with a unique voice. And when I was a student in the history department, I found out about the opposition by Mstislav Rostropovich and Galina Vishnevskaya to the Soviet government, which seemed to be so powerful and monolithic. I remembered and thought about her many times, but could never dream that fate would bring us together. Several times I was invited to direct an opera, but I always declined. One day I had a phone call, and a very familiar male voice said, "Hello, I'm Slava, I need to talk to you." I immediately recognized the voice of Mstislav Rostropovich. He came to Petersburg, and proposed that we put on an opera together. And then Galina Pavlovna came in, and I saw her. From that moment I understood: that's it, everything that I've got inside is going to come to life. One morning the details of the idea behind this picture started to find their way through. It had to be a picture with her and dedicated to her. I phoned her in Paris and told the story which had come to me. I remember her silence and then the first words: "Of course we are definitely going to work." When she read the screenplay, she said only one thing: "Can I really do this?"

I came to see Vishnevskaya in Moscow, and we listened to recordings of Shalyapin, watched films with Anna Magnani, analyzed them. We tried to understand what an unbeautiful woman on the screen is, and how beautiful her non-beauty is. She worked intensely and very productively: I could feel how she was changing. No pride, no haughtiness. She understood perfectly that she had to go through an act of transformation which could only be achieved by one actor in a thousand. Vishnevskaya is an absolutely exceptional case. One or two takes were enough with her. She accepted what I asked of her almost before I had even said it. Her naturalness, her absolute concentration, her very accurate reactions to physical activity, her brilliant work with her partners. She is an artist of such skills that she is able to carry out not only her own task, but inspire her partners. I have never seen such concentration and integrity. If there was a pause during the shooting, she didn't talk to anyone: she puts on her earphones and listens to music. She has a desire to maintain the character that she has developed, and the wish not to waste it. The scale of her personality is immense. It was a challenge for many of the others to get used to her, and to try and match up to her.

What we call contemporary is very relative. The time that we filmed is already the past in relation to today. We tried to formulate the clashes that were, are and will be. A sort of "present tense continued". I am the son of a military man, I have lived in military barracks and for me there is no modernity there, and nothing exotic. Our film might seem modern to someone with a heightened sense of social feeling, but in "Aleksandra" there is no zeitgeist. There is not a single word there that couldn't have been spoken forty years ago. And I am not sure that in the coming forty years anything will have changed. In this film we are talking about constants, and not only about Russian constants. The heroine could be an American woman who has come to see her grandson in Iraq, or an English woman who has gone to see her grandson in Afghanistan. I know about the terrible price the Chechen Republic paid for peace. I know about numerous crimes and that war hardens people. But the war is over and we must return to each other and mutually respect the sacrifices we made. Our film is a work of fiction, not a political act. In the film, we are looking for ways to bring people together, and we find them. 



TIME FOR PEACE NOMINATIONS  
EUROPEAN ACTRESS AWARD



## FROM PARIS TO LOS ANGELES

by MARION EINBECK

**W**e had just arrived in Los Angeles and were sitting at a table beneath a translucent tent in the garden-restaurant at the Bel Air Hotel. Our minds were blank and incapable of any rational thought after our seemingly endless 14-hour trip broken up only by a layover in Atlanta. The 9-hour time difference with Europe didn't help our state of mind either.

Surrounded by flower beds in the soft light of the early afternoon, we began to put some order into our thoughts as we reflected upon the proceedings of a few months earlier.

We had lit the flame of the Time For Peace Film & Music Awards in Europe just last June. Of the twenty-six jury members, fourteen United Nations ambassadors had made the journey to participate in the event. UNESCO was a supporter. Edward Zwick arrived from London to receive the Time For Peace Film Award for the film *Blood Diamond* and Sergey Khachatryan performed an unforgettable musical piece in honor of Charles Aznavour who came to receive the Time For Peace Music Award for *Colore Ma Vie*. The

intense, subtle playing by the young violinist brought him great acclaim while his quite unexpected musical accentuation astonished everyone.

Emmanuel Griales won the Time For Peace European Film Award for the film *Nuovo Mondo*. The lyricist Jérôme Attal treated us to a creation called "The young man who changed into a tree" and sang it in honor of Edward Zwick.

Chosen for her role as Erin Grüwell in Richard LaGravenese's film *Freedom Writers*, Hilary Swank was unable to come to Paris to receive her Time For Peace Actress Award. Since none of the twenty-six United Nations ambassadors was able to make the trip, Robert and I decided to go to Los Angeles in the fall for the presentation, and this is why, in early November, we found ourselves delightfully captive in the beautiful cocoon of the Bel Air Hotel. Here, Richard LaGravenese, the brilliant writer-director of *Freedom Writers*, was to present Hilary Swank with the Time For Peace Actress Award on Thursday, 8 November. But for now our primary concern was to stay awake for as long as possible. The idyllic, very Californian spot had its effect on our mood and satisfied our dream of being removed from our daily routine. We were beginning to relax and feel better. One runs into a great many people at the Bel Air; celebrities

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Fourteen of the twenty-six members of the 2006-2007 Time for Peace Film & Music Awards committee jury with two of winners (Edward Zwick and Charles Aznavour.)



Sergey Khachatryan performing at the 2006-2007 Time for Peace Film & Music Awards ceremony



Hilary Swank with Janek Deleskiewicz (artistic director of Jaeger-LeCoultre).

who for the moment were eager for privacy; loudly cheerful princesses, pink and smooth-skinned. The hotel staff, accustomed to the slightest whims of highly demanding customers, was charming and most accommodating to each and everyone. After dinner we leisurely strolled across the Mexican-style patios and laughed at our discovery of the many gardens and flowers in the pathways of this dreamlike hotel in the month of November. It was a delightful walk that brought us inevitably to the bungalow where we had a marvelous room containing antique furniture, which opened out onto a private terrace. The weather in L.A. was mild and although it was November we were able to sleep with our windows wide open. The only sounds from outside were those of a fountain and a bird, as flower petals drifted against the blue sky.

The days and nights at the Bel Air flew by. Then, on 8 November at 7:30 PM, Hilary Swank appeared. She had barely entered the reception room when the photographers' flashes crackled from every side. Voices fell still and emotions spontaneously gushed forth. In the presence of admirers and friends the magnificent actress held everyone's attention. Where did she find that wonderful calm from which her strength seemed to originate? The photographers were in a hurry to shoot their pictures and Hilary just kept on smiling that spectacular smile the whole world knows. Robert and I were relieved that everything was set for the celebration. Krug champagne

– the epitome of quality champagne – was served throughout the evening. The delicious beverage pleasantly relaxed the atmosphere as laughter was heard. By the time all those present had found their reserved seats in the restaurant there were smiles on every face. The evening already seemed to be a success.

The private ceremony aroused many emotions and continued laughter; even wild laughter in which I was the first to share. If I was surprised to find myself in this state it was undoubtedly because of the caustic, havoc-wreaking humor of Richard LaGravenese. But the most powerful and sweetest moment unquestionably came with Hilary's tears in reaction to Richard's words. Words that countered intolerance with acceptance, contempt with pride, hatred with gentleness, and the outside world's deterioration with the need for the values of Time For Peace. He spoke of respect and then directed himself to Hilary Swank to tell her how much he admired and loved her. All of us in the room were both overwhelmed and deeply moved.

As always, Robert Einbeck had prepared a profoundly personal and fine text that he read, enriched with emotions woven together with tender, brilliant words. The room was captivated. Hilary was very touched. And then Gary Hines, the leader of the musical group "Sounds of Blackness" and recipient of the '98 Time For Peace Musical Group Award performed the song "She Is Love" for Hilary.



Hilary Swank with the Time for Peace Actress Award trophy designed by Abigail Varela

What followed next had to do with the best-oiled of clock mechanisms and took me back in time, to the clock on the mantelpiece of the dining room in our family home. My grandfather Georges would never allow anyone to wind or reset it, although sometimes, climbing up on a chair, I would do it on the sly.

But today, Atmos, presented to Hilary by Janek Deleskiewicz, the designer of Jaeger-LeCoultre, was the prime example of all the clocks in the world. The one from my childhood, which had a will of its own – not a virtue in a timepiece – therefore only vaguely resembled Atmos, that marvel of expertise, phenomenon of inventiveness, and model of supreme simplicity. It measures the flow of time with a continuity that the passing years cannot alter. This gift caused a cry of joy to escape from Hilary Swank who, once the surprise was gone, kept staring at the beautiful object like a child in wonderment. Jaeger-LeCoultre, the great Maison Horlogère in the Vallée de Joux in Switzerland, had just made its entrance into “the family of Time For Peace,” as Gary Hines said, and would participate in exclusive partnership at the next Time For Peace Film & Music Awards evening.

The meal and evening festivities at the Bel Air ended with the chefs paying a visit to the dining room. Douglas Dodd and Bruno Lopez were received with thunderous applause. “The two chefs have outdone themselves,” the audience said, and our Californian memories will long hold on to the Ahi Tartare, the Smoked Salmon, and the Lobster Bisque. We’ll fondly remember the Jumbo Prawn, and the eggplant caviar that accompanied the marvelous champagne, a Grande Cuvée from the Maison Krug. Nor will we ever forget the Douvres Sole stuffed with salmon and tiny Brussels sprouts and chanterelles, served with a Westhofen Kirchspiel Grosses Gewachs 2006, a grand Riesling of the Maison Keller. And we will savor our warmhearted thoughts of the soufflés that ended the meal.



Richard LaGravenese with Marion Einbeck



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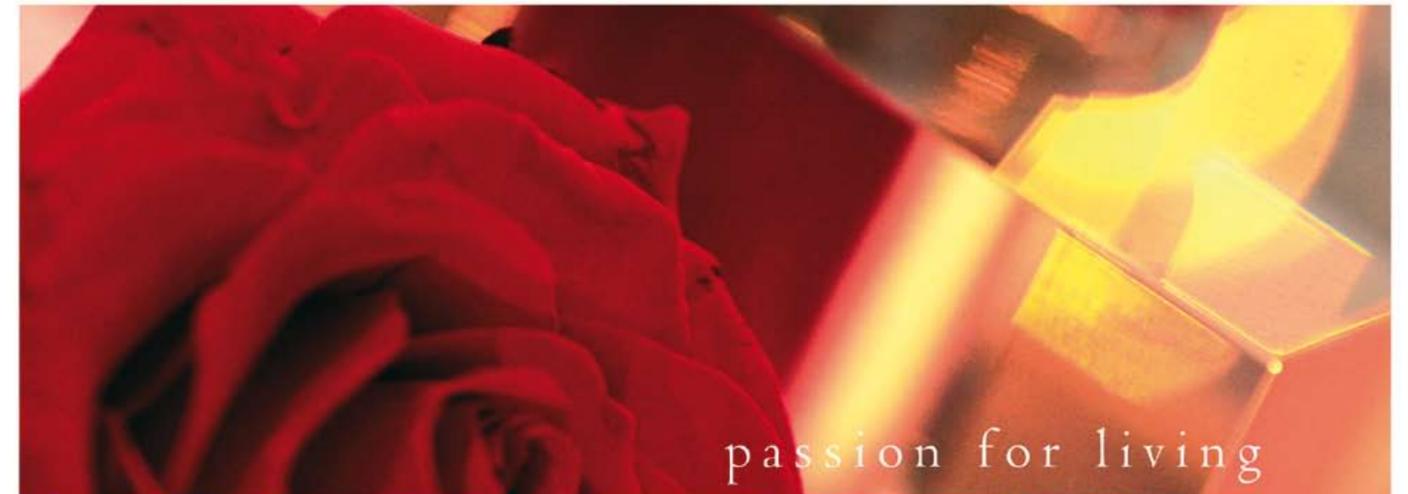
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