

THE YELLOW HANDKERCHIEF

EINE PRODUKTION VON ARTHUR COHN

2009 – 102 MIN.

WILLIAM
HURT

MARIA
BELLO

KRISTEN
STEWART

EDDIE
REDMAYNE



"A gentle movie, centering on the eternal need to love and to trust, suffused in the humanist spirit."

Kevin Thomas, Los Angeles Times

"A heartfelt, beautifully made film with a group of two wonderful actors at the top of their game."

Pete Hammond, The Envelope.com/Los Angeles Times



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From **Arthur Cohn**, the producer of
The Garden of the Finzi-Continis,
One Day in September and *Central Station*

WRITTEN BY DEEF BARZELAY AND JACK LEVINSKY PRODUCED BY ROBERT ORTIZ DIRECTED BY CAROLINE ESSELY CASTING BY MIRIAM KELLY COSTUME DESIGNER CHRIS MENEGES EDITOR CHRISTOPHER TELLESEN
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EXECUTIVE PRODUCERS VEGA PRODUCED BY ARTHUR COHN EXECUTIVE PRODUCERS THOMAS PRASAD

KINOSTART – 10. SEPTEMBER 2009

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PRODUKTION

Arthur Cohn Productions

Produzent

Arthur Cohn

REGIE

Udayan Prasad

KAMERA

Chris Menges

MIT

William Hurt

Maria Bello

Kristen Stewart

Eddie Redmayne

102 Min. Dolby SRD / Cinemascope Farbe / Edf

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KURZSYNOPSIS

Ex-Sträfling Brett Hanson (William Hurt) wurde eben aus dem Gefängnis entlassen, wo er eine sechsjährige Haftstrafe verbüßte, die er sich nach einer Auseinandersetzung mit seiner Frau (Maria Bello) eingehandelt hatte. Er trifft auf die beiden Teenager Martine (Kristen Stewart) und Gordy (Eddie Redmayne). Sie sind sich fremd, entstammen zwei Generationen, und das Einzige, was sie miteinander verbindet, ist ihre Einsamkeit. Doch die drei Menschen kommen einander auf einer Autoreise durch Louisiana näher, auf einer Reise voller Emotionen und Entdeckungen.



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SYNOPSIS

Sie sind sich fremd, sie entstammen zwei Generationen, und das Einzige, das sie miteinander verbindet, ist ihre Einsamkeit. Doch die drei Menschen kommen einander auf einer Autoreise durch Louisiana näher, auf einer Reise voller Emotionen und Entdeckungen.

Ex-Sträfling Brett Hanson wurde eben aus dem Gefängnis entlassen, wo er eine sechsjährige Haftstrafe verbüßte, weil er bei einer Auseinandersetzung mit seiner Frau May unabsichtlich einen Mann umbrachte. Während er sich noch eine Rückkehr an jenen Ort überlegt, wo sein Leben ein solch fatale Wendung nahm, trifft er auf die beiden Teenager Martine und Gordy, die ihm anbieten, ihn im Auto mitzunehmen. Zu Beginn der Reise hütet Brett sein Geheimnis, beginnt dann aber langsam, seine Vergangenheit offenzulegen - eine Zeit voller Gewalt, Sorgen und falscher Entscheide.

THE YELLOW HANDKERCHIEF ist die Liebesgeschichte zweier Menschen, Brett und May und zweier Teenager, Martine und Gordy, die ihre ersten Momente echter Liebe erleben.

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DIE PROTAGONISTEN

Brett (William Hurt) ist ein trotziger, hart gewordener Endvierziger, bescheiden und gutherzig, dem das Schicksal immer wieder die falschen Entscheidungen aufgezwungen hat. Er ist vom Leben so geschlagen, dass er nicht mehr an seine eigene Zukunft glaubt.

Martine (Kristen Stewart) ist eine dünne, frisch gepiercte 16-Jährige, die ihre Verletzlichkeit mit Sarkasmus überdeckt. Aber hinter der Fassade versteckt sich ein sensibles, einsames Kind, das es hasst, traurig zu sein. Sie ist erst vor Kurzem zur ihrem Vater, einem Lastwagenfahrer, nach Louisiana gezogen. Von Gordy fühlt sie sich zugleich angezogen und abgestossen. Ihr abenteuerlicher Trip mit ihm und Brett ist für sie Wegleitung und Inspiration und gibt ihr die Chance einer tiefen Selbstbetrachtung. Für sie ist es eine Reise in die Fraulichkeit.

Gordy (Eddie Redmayne) ist kontaktfreudig und auf merkwürdige Art zu selbstsicher. Gordy ist ein selbst ernannter Computerfreak, er fühlt sich in seiner eigenen Haut unwohl und hat die Tendenz, mit seinen unreifen Possen andere in Verlegenheit zu bringen.

May (Maria Bello) ist eine schöne und gleichzeitig sehr verletzbare Frau, die darum kämpft, stark und unabhängig zu sein. Als sie den geheimnisvollen Brett kennenlernte, stellte er ihre Eigenständigkeit in Frage und versuchte, die Liebe in ihrer Seele wieder zu wecken. Sie gab nach, willigte in eine Heirat ein, wurde schwanger und fühlte sich in eine glückliche Frau verwandelt. Aber dann geschah die Tragödie...

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Stimmen zum Film

Arthur Cohn – Produzent:

THE YELLOW HANDKERCHIEF is a beautiful love story, with a global emotional impact. I like to engage myself in projects where an audience can identify with the main characters – their hopes and their fears – so the question of a big budget vs. a small budget film does not arise. For me the only concern is that the audience all over the world will feel for the main protagonists and will identify with their concerns. The remake of “The Yellow Handkerchief” is such an endeavor – it has a global message that one should never give up. I trust that people will love this film and identify with it as a result of its sincere emotions.

Udayan Prasad – Regie:

When I read the script of THE YELLOW HANDKERCHIEF, I immediately fell in love with the humanity of the piece and in particular the way Erin Dignam had drawn these wonderful, complex characters whom I felt I could reach out and touch. Here was a movie that went into the very depths of the souls of these characters. I also loved the fact that they behaved in turns stupid, impetuous, wise, ridiculous, but always with a generosity of spirit and a sense of adventure that I think surprised even them. Life hadn’t been kind to them; nevertheless, they had gained a wisdom few of us achieve. My great good fortune was to have Chris Menges and his team behind the camera and alongside them, an immensely talented and dedicated crew from Louisiana. Shaping and honing the material in the cutting room was Chris Tellefsen, another comrade in arms. In front of the camera were actors who seemed to those of us behind it, to have been born to play these roles; constantly surprising us, and no doubt themselves, with the choices they made. The characters came wonderfully to life in a way that exceeded all expectations.

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Eef Barzaley - Musik:

I first saw THE YELLOW HANDKERCHIEF late last year in music supervisor Sue Jacob's office. It was only a rough cut of the film but it got under my skin and I knew I really wanted to be involved. There is a poetic loneliness and longing to this movie that I identify with. I like the naked humanity and I've been hashing out themes like that in my own music for years.

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CAST

William Hurt.....	Brett
Maria Bello.....	May
Kristen Stewart.....	Martine
Eddie Redmayne.....	Gordy
Kaori Momoi.....	Motel Owner
Emanuel K. Cohn.....	Male Doctor
Nurith Cohn.....	Female Nurse
Jetta Jones.....	Garage Owner
Veronica Russell.....	Pregnant Woman
Grover Coulson.....	Farnsworth
Lisha Brock.....	Waitress
Lucy Adiar Faust.....	Snotty Girl
John Gregory Willard.....	Blonde
Rebecca Newman.....	Ilene
Ross Britz.....	Friend
Marshall Cain.....	Ferry Driver
Aimee Fortier.....	Teenage Mother
Ross Francis.....	Boyfriend
Douglass M. Griffin.....	Policeman
Jeff Galpin.....	Policeman #2
Ashlynn Ross.....	Delivery Girl
Tanner Gill.....	Man in Rain
Eric Adams.....	Bank Accessor
Shane Tingle.....	Ferry Driver #2
Michael Kennedy.....	Tony Freckles
Paige Pareti.....	Girl in Video
Veronica Russell.....	Warden Genaro
Bello Nock.....	Bello Nock
Victor Brunette.....	Chippy White

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CREW

Produzent.....Arthur Cohn
Regie.....Udayan Prasad
Drehbuch.....Erin Dignam
Kamera.....Chris Menges
Musik.....Eef Barzelay
Schnitt.....Christopher Tellefsen

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William Hurt – Brett

In 1985 William Hurt, in his portrayal of a homosexual prisoner, delivered a brilliant acting performance in “Kiss Of The Spider Woman”. This masterpiece earned him an Academy Award and Best Actor Award at the Cannes Film Festival. When there is a call for intense, complex character roles, William Hurt exactly fits the bill. This is where his strength lies. For this reason he was nominated for Oscars for his convincing performance as the teacher of the hearing-impaired in “Children Of A Lesser God” (1986), and as a television newscaster in “Broadcast News” (1987).

William Hurt made his film debut in 1980 in Ken Russell’s “Altered States”, in which he played the part of a drug-addicted scientist. His breakthrough came opposite Kathleen Turner in Lawrence Kasdan’s thriller “Body Heat” in 1981, and heralded his rise as one of the leading Hollywood actors in the 1980s. He also shot “The Big Chill” (1983), and “I Love You To Death”, (1990), both under Kasdan’s direction. In “The Accidental Tourist” (1988) Kasdan again reunited the duo Turner/Hurt. He was last seen alongside George Clooney in the world-wide hit “Syriana”, for which he was nominated for the Oscar as best supporting actor.

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Filmografie (Auswahl):

2009	Die Gräfin – Rolle: Gyorgy Thurzo
2009	Endgame – Rolle: Professor Will Esterhuyse
2008	The Incredible Hulk – Rolle: Gen. 'Thunderbolt' Ross
2008	Vantage Point – Rolle: President Ashton
2008	The Yellow Handkerchief – Rolle: Brett
2007	Noise – Rolle: Mayor Schneer
2007	Into the wild – Rolle: Walt McCandless
2007	Mr. Brooks – Rolle: Marshall
2006	The Good Shepherd – Rolle: Philip Allen
2005	Syriana – Rolle: Stan
2005	A History of Violence – Rolle: Richie Cusack <i><u>(Nominated for Oscar: Best Supporting Role)</u></i>
2005	The King – Rolle: David
2004	The Village – Rolle: Edward Walker
2004	Blue Butterfly – Rolle: Alan Osborne
2002	Tuck Everlasting – Rolle: Angus Tuck
2002	Au plus près du paradis – Rolle: Matt
2002	Changing Lanes – Rolle: Doyle's Sponsor
2001	Rare Birds – Rolle: Dave
2001	Artificial Intelligence: AI – Rolle: Prof. Hobby
2001	Varian's War (TV) Rolle: Varian Fry
2000	The Simian Line Rolle: Edward
1999	Do Not Disturb Rolle: Walter Richmond
1999	Sunshine Rolle: Andor Knorr
1998	One True Thing – Rolle: George Gulden
1998	Lost in Space – Rolle: Prof. John Robinson
1998	The Proposition – Rolle: Arthur Barret

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1998	Dark City – Rolle: Inspector Frank Bumstead
1997	Loved – Rolle: Erin Dignam
1996	Michael – Rolle: Frank Quinlan
1996	Un divan à New York – Rolle: Henry Harriston
1996	Jane Eyre – Rolle: Rochester
1995	Smoke – Rolle: Paul Benjamin
1994	Second Best – Rolle: Graham Holt
1994	Trial by Jury – Rolle: Tommy Vesey
1994	Ispoved neznakomtsu – Rolle: The stranger
1993	Mr. Wonderful – Rolle: Tom
1992	La Peste – Rolle: Dr. Bernard Rieux
1991	Bis ans Ende der Welt – Rolle: Sam Farber
1991	The Doctor – Rolle: Dr. Jack MacKee
1990	I Love You to Death – Rolle: Harlan James
1990	Alice – Rolle: Doug Tate
1988	The Accidental Tourist – Rolle: Macon Leary <u>(Nominated for Oscar: Best Actor)</u>
1988	A Time of Destiny – Rolle: Martin Larraneta
1987	Broadcast News – Rolle: Tom Grunick
1986	Children of a Lesser God – Rolle: James Leeds <u>(Nominated for Oscar: Best Actor)</u>
1985	Kiss of the Spider Woman – Rolle: Luis Molina <u>(Oscar: Best Actor)</u>
1983	Gorky Park – Rolle: Arkady Renko
1983	The Big Chill – Rolle: Nick Carlton
1981	Body Heat – Rolle: Ned Racine
1981	Eyewitness – Rolle: Daryll Deever
1980	Altered States – Rolle: Professor Eddie Jessup

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Maria Bello – May

Maria Bello grew up with her three siblings in a working-class neighbourhood in Pennsylvania. Her mother worked as a teacher and school-nurse, whilst her father was a constructor. Bello attended a Catholic High School before studying law and political science at Villanova University, with the intention of becoming a lawyer. On the advice of a friend, she took an acting course and, as a result, developed her passion for acting. After graduating in 1989, Maria Bello moved to New York with just 300 dollars in her possession, and a view to becoming a professional actress.

In her first year, whilst unable to afford her own apartment and sleeping on a friend's floor, Maria Bello was cast in commercial spots and numerous off-Broadway plays, such as *The Killer Inside Me*, *Small Town Gals With Big Problems* and *Urban Planning*. At the beginning of the 1990s, whilst earning a living as a cleaning-lady and dog-walker, she guest-starred in a few TV parts, such as the series *The Commish* (1991), *Nowhere Man* (1995), *Misery Loves Company* (1995), *Due South* (1994) and the feature film *Maintenance* (1992).

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In her private life, Maria Bello lives in Los Angeles, in a long-standing relationship with her partner Dan McDermott, chief executive at Dream Works TV. Together they have a son, Jackson Blue, who was born in March 2001.

Filmografie (Auswahl):

2008	The Yellow Handkerchief – Rolle: May
2006	Flicka – Rolle: Nell McLaughlin
2006	World Trade Center – Rolle: Donna McLoughlin
2005	Thank You for Smoking – Rolle: Polly Bailey
2005	A History of Violence – Rolle: Edie Stall
2005	Assault on Precinct 13 – Rolle: Alex
2004	Secret Window – Rolle: Amy Rainey
2003	The Cooler – Rolle: Natalie Belisario
2002	Auto Focus – Rolle: Patricia Olson/Patrica Crane/Sigrid Valdis
2001	China: The Panda Adventure – Rolle: Ruth Harkness
2000	Duets – Rolle: Suzi Loomis
2000	Coyote Ugly – Rolle: Lil
1999	Payback – Rolle: Rosie

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Kirsten Stewart - Martine

Already in her first big feature film *Panic Room* she draws attention to herself playing the diabetic daughter of Jodie Foster. This she follows up with a role in *Cold Creek Manor* alongside Dennis Quaid and Sharon Stone, and then the US-Remake of the Danish children's film *Klatretosen*, *Mission: Possible (Catch That Kid)*. At the age of 13, she takes on the role, in *Speak*, of a young High School student who has to deal with the emotional turmoil of being raped. *Undertow*, under the direction of David Gordon Green, was followed by *Fierce People* with Diane Lane in the leading role.

Filmografie (Auswahl):

2008	Twilight – Rolle: Bella Swan
2008	Jumper – Rolle: Sophie
2008	The Yellow Handkerchief – Rolle: Martine
2007	The Messengers – Rolle: Jess
2005	Zathura: A Space Adventure – Rolle: Lisa
2004	Catch That Kid – Rolle: Maddy
2003	Cold Creek Manor – Rolle: Kristen Tilson
2002	Panic Room – Rolle: Sarah Altman

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Eddie Redmayne – Gordy

Eddie Redmayne (born January 6, 1982) is an English actor. Redmayne attended Eton College, and went on to study History of Art at Trinity College, Cambridge, from where he graduated with a 2:1 in 2003. He performed with the National Youth Music Theatre, and made his professional stage debut for Shakespeare's Globe Theatre in *Twelfth Night* at the Middle Temple Hall in 2002. He won the award for Outstanding Newcomer at the 50th Evening Standard Theatre Awards (2004) for his performance in Edward Albee's *The Goat, or Who is Sylvia?*, and the award for Best Newcomer at the Critics Choice Theatre Awards in 2005.

Filmografie (Auswahl):

2008	The Yellow Handkerchief – Rolle: Gordy
2007	The Other Boleyn Girl – Rolle: William Stafford
2007	The Golden Age – Rolle: Babington
2007	Savage Grace – Rolle: Tony Baekeland
2006	The Good Shepherd – Rolle: Edward Bell Wilson Jr.
2006	Like Minds – Rolle: Alex Forbes
2005	Elizabeth I (TV) – Rolle: Southampton
2003	Doctors (TV Series) – Rolle: Rob Huntley

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Arthur Cohn – Produzent

Eleanor Roosevelt once observed that „...the world belongs to the person brave enough to believe in the beauty of his dreams“. She could easily have been talking about the Swiss-born, international filmmaker, Arthur Cohn, who has come to realize his dreams on screen for a worldwide audience over nearly four decades. All this while accumulating an astonishing six Academy Awards in recognition of his work – more than any other producer in film history. Interestingly, and unlike many filmmakers whose best work is often concentrated within a particularly fertile period of their careers, or within one particular genre, Cohn’s projects have earned him Oscar recognition – and many other honors throughout the world – from the early sixties to as recently as 2000, reflecting four decades of virtuosity.

Born in Basel, Switzerland, Cohn studied international law and was a journalist and radio reporter before turning to the world of film. His very first outing was the Oscar-winning documentary feature *SKY ABOVE MUD BELOW* (1961), filmed on exotic locations among the aborigines of New Guinea. Later in the same decade, he teamed with the legendary Vittorio de Sica on the director’s last films, culminating in the now classic Oscar-winning jewel, *THE GARDEN OF*

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THE FINZI-CONTINIS (1972), filmed in Ferrara, Italy. Cohn also teamed with de Sica and actress Florinda Bolkan in the highly-acclaimed A BRIEF VACATION (1976), winner of numerous European and international awards for excellence. Cohn captured his third and fourth Oscars with, respectively, BLACK AND WHITE IN COLOUR (1978), a satirical anti-war story set in Africa's Ivory Coast, and the French-made DANGEROUS MOVES (1984), a tense Cold War drama within the world of high stakes international championship chess, and starring the renowned Michel Piccoli and Liv Ullman. During the latter period in the 80's, Cohn also made a notable and provocative return to feature documentary excellence with THE FINAL SOLUTION (1989), a heart-wrenching study of the Holocaust which no less than Nobel Prize laureate Elie Wiesel has characterized as the best and most thoughtful look of any film on the subject by anyone.

In 1990, Cohn again displayed his eclectic interest by shifting topics and locales to the United States, winning his fifth Academy Award for producing the passionate saga of the six year long labour dispute – and its impact on the families involved – at a Minnesota meat-packing plant, AMERICAN DREAM. Later, Cohn received a sixth Oscar for producing ONE DAY IN SEPTEMBER, a penetrating investigative behind the scenes of the horrific terrorist events surrounding the 1972 Munich Olympic Games.

Cohn's 1995 drama, TWO BITS, starring Al Pacino and his 1998 feature, CENTRAL STATION, both received many U.S. and global honors. TWO BITS debuted at the Chicago International Film Festival, while CENTRAL STATION opened the Sundance Film Festival, subsequently winning the Grand Prize at the Berlin International Film Festival, and later, the Golden Globe Award in Los Angeles. During all this filmmaking activity on a grand scale, Cohn nevertheless found time to create one of the most poignant short films of our time, CHILDREN OF THE NIGHT (1998), which depicts the tragedy of the 1.3 million children who lost their innocence and their lives during the Nazi reign of terror.

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Cohn is a producer in the classic sense of the term: deeply involved from the very outset in every aspect of his films, he devotes years to his projects. From acquisition to script development through principal photography on locations throughout the world, and then from editing, scoring through exhibition, it is his judgment and taste that is reflected so that the finished product can only be truly described as an Arthur Cohn production. Not inadvertently, Cohn is also well known for selecting first time directors, affording them the opportunities to shine on the big screen, in particular the highly-regarded French director Jean-Jacques Annaud, who made his debut in Cohn's Oscar-winning BLACK AND WHITE IN COLOUR in 1978.

With so many formidable talents and exhaustive attention to detail, Cohn's hallmark is perhaps that he is the quintessential story-teller-versatile, patient and visionary. Despite his remarkable record over four decades, many of his greatest screen successes have in common that they were made against the well-meaning advice of colleagues who counselled that the topics might be of little interest to a broad audience across the world: who would care about the happy primitives of THE SKY ABOVE MUD BELOW, or two Jewish families in wartime Ferrara in THE GARDEN OF THE FINZI-CONTINIS? Who would be interested in a satire on Western Culture in the Third World as depicted in BLACK AND WHITE IN COLOUR or the ideologically-based chess conflicts between Soviet-era grandmasters in DANGEROUS MOVES? Would anyone care about the impact of a labour dispute in a small town in Minnesota as in AMERICAN DREAM, or in watching the unfolding never-before-told full story behind the painful tragedy in Munich in ONE DAY IN SEPTEMBER? As it turned out, everyone – everywhere – was very interested and the rest is, of course, film history.

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Udayan Prasad - Regie

Udayan Prasad, the Director of THE YELLOW HANDKERCHIEF, was born in Sevagram, India on 4 February 1953, but immigrated to Britain with his family in 1962. He studied at the National Film and Television School and then moved into television, where he directed a number of documentaries such as *A Corner of a Foreign Field* (Channel 4, tx. 30/8/1986) and *Indian or British or Both?* (ITV: 25/4/1986). He then directed a series of television films for the BBC: *Here is the News* (tx. 5/3/1989), a conspiracy theory thriller written by G.F. Newman; *102 Boulevard Haussmann* (tx. 17/12/1991), an Alan Bennett-scripted account of the relationship between Marcel Proust and his maid, Celeste; and three comedies - *They Never Slept* (tx. 31/3/1991), *Running Late* (tx. 11/10/1992) and *Femme Fatale* (tx. 7/2/1993) written by Simon Gray.

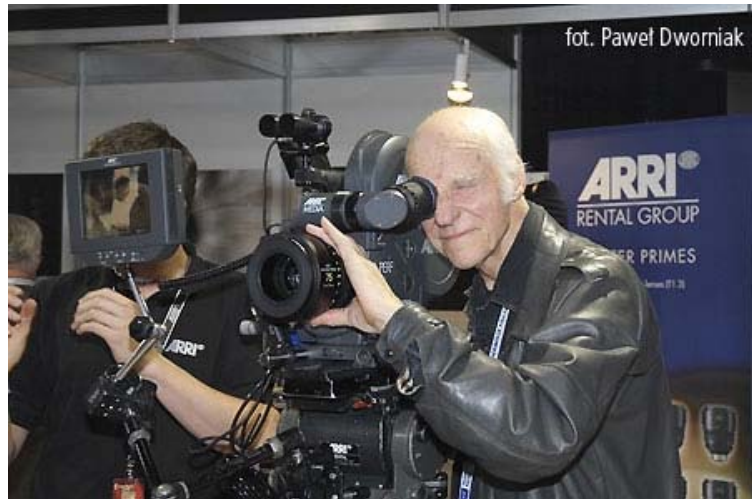
Prasad moved into feature films with *Brothers in Trouble* (1995) and *My Son the Fanatic* (1997), both of which show a keen sense of the diasporic concerns of many British-Asian filmmakers of his generation. *My Son the Fanatic*,

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scripted by Hanif Kureishi from his own novel, shows the religious and generational differences that manifest themselves in a British Muslim family where the son becomes a fundamentalist and vilifies his 'Westernised' taxi-driving father, who drinks and has a relationship with a prostitute. This is a neat inversion of the standard representation of generational conflict - the 'Westernised' youths of *Bhaji on the Beach* (d. Gurinder Chadha, 1994) or *East is East* (d. Damien O'Donnell, 1999), for example, struggle against their more traditional parents - and demonstrates that cultural identity is a highly complex issue.

Both films were critically well-received. Prasad returned to television to direct 'Playing Sandwiches' (BBC, tx. 20/10/1998) in Alan Bennett's Talking Heads series, and episodes of the comedy drama *Big Bad World* (ITV, 1999), before making *Gabriel and Me* (2001) for the Lottery-funded Film Consortium. Written by Lee Hall and centring upon an 11 year old boy in the North East, it inevitably attracted comparisons with *Billy Elliot* (d. Stephen Daldry, 2000), few of them favourable. His imaginative documentary 'According to Beryl' (tx. 6/10/2001) for the BBC's Arena arts programme (1975) displayed his talents more effectively.

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Chris Menges - Kamera

The outstanding film career of Chris Menges began with Ken Loach's "Poor Cow" (1967) and "Kes" (1969), plus Stephen Frear's first feature film "Gumshoe" (1971). Menges worked again with Ken Loach on "Black Jack" (1979), as well as "Looks and Smiles" (1981). Following this, he illustrated important films such as "Local Hero" (1982), which brought him an award from the Evening Standard, Bill Forsyth's "Comfort And Joy" (1984), plus two works of Roland Joffe: "The Killing Fields" (1983) and "Mission" (1986). He won an Oscar for each of these films.

In 1987 Menges went behind the camera for Andrej Kotschalowski in "Shy People", and Clare Peploe hired him for the comedy "High Season". In 1987 Menges made his debut as a feature film director in the South Africa-political thriller "A World Apart" with Barbara Hershey and Jeroen Krabbe, having already announced his directional debut in 1981 with the documentary film "East 103rd Street". In 1992 came the family drama "Criss Cross", followed in 1994 by the youth drama "Second Best", with William Hurt as a single postal worker who wants to provide a new home for a young boy whose father is in jail.

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In 1996 Mendes moved back behind the camera when Neil Jordan hired him for his revolutionary drama “Michael Collins”, and, in the following year, he shot the sporting drama “The Boxer” for Jim Sheridan. “The Lost Son” is another Mendes work. Two years later he filmed the drama “The Pledge” for Sean Penn, and, finally, he worked again with Neil Jordan on “The Good Thief” (2002).