

ALL TOMORROW'S PARTIES

A film by Yu Lik Wai

Official Selection Cannes Film Festival 2003 - Un Certain Regard

China – 96 min - colour – HDCAM / 35mm – 1,85 - Dolby SRD - 2003

World Sales

Celluloid Dreams

2 Rue Turgot, F- 75009 Paris T: +33 1 4970 0370 F: + 33 1 4970 0371

info@celluloid-dreams.com

www.celluloid-dreams.com

Synopsis

In the post-apocalyptic mid-21st Century, the Gui Dao sect rules continental Asia...

Zhuai and his younger brother Mian are captured and sent to Camp Prosperity so that their dissident minds can be re-educated. They soon discover that camp life is more than just propaganda, bureaucratic annoyance and trafficking.

When the sect is suddenly overthrown, Zhuai and Mian chaotically experience total freedom for the first time in many years. When he falls for pretty Xuelan, Zhuai takes her and her small boy to a near-by deserted industrial city. They settle in an abandoned apartment and try to rediscover life's small and quirky pleasures. Yet, they would have to face the bittersweet feeling to be free to dream.

WELCOME TO CAMP PROSPERITY

Where Minds are Expanded

The so-called science
of the First World was wrong.
It locked you in a cycle of urges.
But we're in possession of the Great Wisdom.
The hyper-stable time of the Second World is coming.

YU LIK WAI

Born in 1966 in Hong Kong, Yu Lik Wai is a graduate of Belgium's INSAS (Institut National Supérieur des Arts de Spectacle). He is actively involved in productions both in Hong Kong and mainland China.

ALL TOMORROW'S PARTIES is Yu Lik Wai's second fiction feature. His first feature, LOVE WILL TEAR US APART, shown in Official Selection at the 1999 Cannes Festival, was acclaimed for its edgy but compassionate portrayal of Hong Kong's immigrants and their problems. Yu Lik Wai is also recognized for his talents as a cinematographer, not only on his own films, but on Jia Zhang Ke's three features - 2002's UNKNOWN PLEASURES, 2000's PLATFORM and 1997's XIAO WU - and Ann Hui's 1998 film ORDINARY HEROES.

2003 ALL TOMORROW'S PARTIES
1999 LOVE WILL TEAR US APART
1996 NEON GODDESSES (doc)

NO ROBOTS

I don't really know if the subject matter of ALL TOMORROW'S PARTIES can really

be categorized as science fiction. For me, anticipating the future does not automatically imply science fiction. ALL TOMORROW'S PARTIES doesn't have any robots or super technology. My vision of post-apocalyptic Asia is rather retrospective in terms of technology. After all, with the exception of certain gadgets, I don't really think we have changed a lot over the past 50 years. So why should our life look so different 50 years later? We haven't really evolved quite as much as we imagine.

A STORY OF ANTICIPATION

ALL TOMORROW'S PARTIES is a story of anticipation: a post-apocalyptic Asia. It can happen tomorrow, it can happen in 2075 or 3000, who knows... So the time frame is not essential to the narration itself. Only anticipation itself is important... As a matter of fact, the story could easily fit within the realms of any contemporary event. It could even be considered a post-war film. I situate the film in the future simply to enable me to better express my feelings against our absurdities, our fragilities.

POST-APOCALYPTIC INSPIRATION

Inspirations came from different sources: terrorism, sect and cult worships in different part of the world. Irrationality and absurdity cast a heavy shadow on our present existence. Nevertheless, my intention is not really the pessimistic "No Future" formula. I simply want to question myself about how fragile we are. For what reason are these medieval wars fought for? If we accepted the fact that we can not live as we did in the old days, we should have the courage to face the choice of our future.

COMFORTABLE NUMBNESS

My story take place in Asia, a continent in rapid transformation. I have a rather simplistic theory: during the last century, a fair amount of Asian peoples managed to get out of the Third World ghetto to receive the label "developing countries". Nevertheless, we are paying a heavy price for this. We have discarded our most precious values and beliefs and, most importantly, our non-beliefs. My hypothesis is that this continent will very rapidly transform itself into a Second World, where we will be happy enough materially, but totally empty inside. A comfortable numbness.

FULFILLING THE DEMANDS OF THE PEOPLE

It's not difficult to see that the idea of the fictional "Gui Dao" ruling sect in ALL TOMORROW'S PARTIES is inspired by the Taliban regime. A political-religious-militarist trinity which can fulfill the demands of the people in time of crisis. In many Asian countries, there exists actually a lot of sects and cult worship. Some

of them have an impassive charisma to their people.

NO NEED FOR SET-DRESSING

ALL TOMORROW'S PARTIES is shot in various part of Asia: Mongolia, China and Korea. But the idea of the film came from my first visit to Datong, an over-industrialized Chinese mining city close to inner Mongolia . I remember my arrival at the city on a snowy evening. The snow floating on the heavily polluted skyline had such a sad beauty to me. I told myself it would be a great location for a low-tech science fiction film. No need for set dressing because everything was already there. 18 months later, I shot this film.

SURVIVAL OF FEELINGS

Humor will survive any catastrophe. One of the primary qualities of humor is that it is non-conformist. Earthly and pragmatic, humor is our last resort to fight against our fears and suffering. Humor is an antidote for fatality. Feelings, in general, will survive any catastrophe. They will survive as long as humanity does. I don't know if humanity will forever triumph. That's a more occidental way of thinking. I perceive life as different forms of searching, the result does not interest me much. If humanity vanished one day, it may take another form to continue the eternal journey.

HIGH DEFINITION

This film is entirely shot in high definition video because I wanted to have more flexibility in terms of visual manipulation. About 20 per cent of the film contains special effects. Most of the visual treatment was intended to accentuate the post-apocalyptic atmosphere of the locations.

VELVET UNDERGROUND AND JOY DIVISION

I titled my film ALL TOMORROW'S PARTIES to make tribute to the group "Velvet Underground" and that legendary song. The film's subject doesn't really have any direct relation to the song. Another musical reference in this film is "Joy Division", my favourite post-punk group since my adolescence. One of their 1980's earliest works, "Insight", is featured in my film because I love a lot Ian Curtis lyrics "I keep my eyes on the door, I'm not afraid anymore". Very dark yet upbeat.

Cast

CHO YONG WON	XUELAN
DIAO YI NAN	ZHUAI
ZHAO WEI WEI	MIAN
NA REN	LANLAN

Crew

Director :	YU LIK WAI
Script :	YU LIK WAI
Director of Photography :	LAI YIU FAI
Editing :	CHOW KEUNG
Sound :	KEN WONG
Costumes :	FU JING PING
Make-up :	WANG SONG YING
Production Design :	ZHAO XIAO YU
Original Score:	YOSHIHIRO HANNO
Producers :	HENGAMEH PANAHI, LI KIT MING
Associate Producers:	CHOW KEUNG JIA ZHANG KE MOON YONG SUN PATRICK SIARETTA
Produced By:	LUMEN FILMS (Paris)
In association with:	HU TONG COMMUNICATION (China) WON &WON PICTURES (Corée) TELEIMAGE (Brésil)

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