

APPLESEED



Based on MANGA by Masamune Shirow (Seishinsha)

Director: Shinji Aramakimore.

Producer: SORImore.

Screenplay: Haruka Handa, Tsutomu Kamishiro.

Main Theme: Boom Boom Satellites.

Music by: Paul Oakenfold, Basement Jaxx, Carl Craig Vs Adult, Akufen, Atom TM, T.Raumschmiere, Ryuichi Sakamoto.

[APPLESEED Original SoundTrack] Sony Music Records Inc.

Voice Cast: Ai Kobayashi as Deunan, Jurota Kosugi as Briareos, Yuki Matsuoka as Hitomi.

Motion Actors: Asumi Miwa as Deunan, Tsubasa Akimoto as Deunan.

Production: Digital Frontier Inc.

CG Producer: Yusaku Toyoshima

CG Director: Yasuhiro Otsuka

Character Design: Masaki Yamada

Background Design: Nobuhito Sue

Mecha Design: Takeshi Takakura.

Production Design: Shinji Aramaki.

Additional Mecha Design: Atsushi Takeuchi.

Music Producer: Shin Yasui.

Original Film Score: Tetsuya Takahashi.

Sound Director: Yota Tsuruoka.

Sound Designer: Koji Kasamatsu.



The year is 2131. A non-nuclear war has left the earth barren. Deunan Knute roams the badlands, one of the many soldiers who, with lines of communication cut, continue to fight, unaware that the war has ended.

Deunan is never one to take things lying down: a highly trained soldier with police and SWAT experience, she is prepared for nearly anything—but not for the heavily armed helicopter that assaults her without warning. Before she realizes what's going on, Deunan is losing consciousness: her last thought is a hazy realization that she's been hit by a tranquilizer. Not only that, but one of the perpetrators is her old love Briareos. He has arrived with the beautiful Hitomi to intercept Deunan and take her back with them to the enigmatic utopia, Olympus.

Deunan, now safe in the futuristic city, is awakened by the comforting voice of her ex-lover. But Briareos is not as she remembers him: indeed, he is now hardly human. He tells her the sobering events that occurred in her absence: after suffering a grave injury on the front lines in North Africa, his only chance for survival involved a dramatic surgical process—or more accurately, a full overhaul that involved a replacement of all his broken parts. In other words, he became a cyborg—in his case over 75% mechanical. And the city of Olympus—Deunan soon finds out—is now the head of a new world order. When the non-nuclear war ended, and no single superpower came out on top, the orderly, utopian city filled the role of leadership in the ensuing political vacuum. Globally, the status of Olympus is now such that the “unsupervised countries” actually depend on its assistance to survive.

The next day, Deunan files her immigration papers, becoming the most recent arrival to the oddly serene city. Hitomi insists on taking Deunan to the legislature, and shows her the sights of the city on the way. When Deunan sees the contented looks on the faces of the citizens of Olympus, she feels tranquil, even at peace. But the sensation is quickly interrupted by Hitomi's matter-of-fact revelation: that over half of the “model citizens” that inhabit Olympus are precision clones called Bioroids, of which Hitomi is one herself. The Bioroids were purportedly created for the benefit of humankind, “to encourage stability in human society,”

but nevertheless, the alarming news plants a seed of doubt within Deunan.

When Hitomi and Deunan arrive at the legislature, they are greeted by the members of the Council: seven sage-like elders whose ongoing conversation with the supercomputer Gaia collectively forms the “will” that controls Olympus. But effectively, Bioroids are in political control, and they are quietly advancing a plan that could affect the fate of the human legacy.

Add to this the fact that Briareos, despite his romantic past with Deunan, now hardly gives her the time of day, it's no wonder that Deunan feels a little nostalgic about life in the badlands, despite the utopia right around her.

Why has Briareos changed? Can the Bioroids be trusted? Does Olympus represent an ideal, or a nightmare? Deunan must face her own tortured past, and overcome the disorienting present, in a battle over the future of humanity itself!



EL PESO DE LA MUERTE

Director: Miguel Olid.
Productor: Juan Carlos Claver. Una producción de Uluru Producciones, Kines Producciones e IPC (Ideas y producciones cinematográficas) en asociación con Azul vídeo-productora.
Productor ejecutivo: Miguel Olid.
Director asociado: Antonio Márquez.
Director de producción: Adán Martín.
Imagen: Antonio Morilla.
Música : Manolo Carrasco.
Montaje: Alfonso Suero.
Con la participación de Lola Piña, José Miguel Carrasco, Juan S. Bollain.
Duración: 45 min.
Formato: Digital. 16:9.
www.miguelolid.com
www.kines.es



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Este es un documental sobre gente que ha quitado la vida a otras personas.

Con independencia de que la muerte haya sido provocada voluntaria o involuntariamente, sea de tipo homicida o asesina, cometida en legítima defensa o a sangre fría, fruto de una enajenación mental o de un absurdo accidente, lo que se narra en “EL PESO DE LA MUERTE” es cómo este hecho (la muerte de una persona) puede afectar a la que lo ha causado.

La idea del arrepentimiento (en el caso de tratarse de una muerte voluntaria), el complejo de culpa y el remordimiento son los ejes alrededor de los cuales gira este documental, con el que se cierra la trilogía sobre la muerte formada también por “Trabajando con la muerte” y “Sobrevivir a un hijo” presentadas en la edición anterior de la Semana.

EZEQUIEL (6.14). EL HIJO



Nacionalidad: España 2002.

Dirección: Emilio Schargorodsky and Ezequiel Caldas.

Producción: FF Creations.

Guión: Emilio Schargorodsky and Ezequiel Caldas.

Fotografía: Raquel Cabra and Emilio Schargorodsky.

Música: Nils Foss, HP Squad, Triple XXX, Gerardo Meny, Deítica Zirta, Sebastián and Ezequiel Caldas.

Montaje: FF Creations.

Intérpretes: Fernando Mendizábal, Paola Adrover, Nat W. Adzibor, José Luis Matoso, Paul Lapidus, Natalie Le Gosles, Oliver Denis, José G. May, Ezekiel Cohen.

Duración: 80 min.

Un ministro evangélico, un policía infiltrado en una organización mafiosa, y un artista post-moderno entrecruzan sus vidas en algún lugar entre lo surrealista y los sobrenatural. La cosa se complica cuando el policía comienza a perder el control y se identifica con su papel de mafioso...

An Evangelical minister, a police officer infiltrated into the Mafia as an informer, and an avant-garde artist intertwine their stories in an underworld somewhere between surrealism and the supernatural. Problems arise when the policeman begins to lose control and to believe in his Mafioso role....