

WASP by Andrea Arnold (Color / S16 / 25min / 2003)

Contents:

Page 1 Synopsis/Directors statement

Page 2-6 Crew/Cast Biogs

Page 7 Cast and Crew List

Page 8-12 Press Reviews

Page 13-14 Awards List

WASP SYNOPSIS

23 year old Zoë ought to be wild and free but she's already got four kids. Wasp takes place on a day when Zoë is broke and her kids are hungry. When Dave, an old flame swings by with the offer of brief release she lies about being a mum and leaves her kids outside the pub. Nearby late summer wasps are hunting for food around an old rubbish bin.

WASP STATEMENT by Andrea Arnold

I write usually because I have an image in my head that I can't shake off and that is how Wasp started. That particular image forms the climax of the film. Everything else is a mix of my childhood and imagination.

The main aim for the film even though a short film was to try and show the central character Zoe in all her complexity. I know the way she treats her kids is not good, verging on abuse really but I wanted to show why she might do that and for the audience to have empathy for her as well as the kids. I wanted to show how a persons circumstances and environment influences the way they essentially are. I wanted people to understand her behaviour instead of just condemn it. This was my main goal for the film.

ANDREA ARNOLD: BIOGRAPHY

Working on feature ADVANCE PARTY produced by ZENTROPA and SIGMA and originated by Lars Von Trier. The project involves three filmmakers writing a separate film using the same nine characters. This project will be developed further at the Sundance scriptwriters lab in 2005. Also developing feature with Dutch producer Kees Kassander, Producer of Ken Park by Larry Clark and Peter Greenaway Films.

Made 3 shorts. WASP (2003, 23mins 16mm Col) described by the Guardian as 'socialist realist film poetry' has won 30 International Festival Awards and is nominated for the 2005 Academy Awards.

DOG (2001 9.48m HD, Col) won The Jameson Award At Brief Encounters UK and screened at Cannes Critics week in 2002. It received an unusual amount of complaints when first screened on BBC2 as part of Ways to Leave your Lover but the Times called it a 'bleak gem' and said in 'In a collection of stories by Roald Dahl, as it were, here was one by Chekhov'

MILK (1998 16mm 10m) in competition in Cannes (Critics Week) was described by Film Review as 'an outstanding short film'. Also works as a factual programme maker for UK network television. Studied film at The AFI in LA, USA. Grew up in Dartford, UK

NATASHA MARSH PRODUCER

Natasha Marsh graduated from London University in 1993 with degree in English. She worked briefly for GQ magazine before moving to Arena magazine where she became commissioning editor.

Natasha joined Cowboy Films in 1998. She worked in commercials production before moving into the film development, becoming Head of Development in 2000.

In 2003 Natasha produced WASP, a short film written and directed by Andrea Arnold. The film is part of Cinema Extreme, the most prestigious short film scheme running in the UK today and was funded by Film Four and the UK Film Council. Since its premiere at the Edinburgh Festival WASP has performed well on the festival circuit, winning 28 awards.

Autumn 2003 and 2004 saw Natasha work on ALFIE starring Jude Law, written by Charles Shyer and Elaine Pope and directed by Charles Shyer.

Natasha is currently a freelance script editor.

NATALIE PRESS (ZOE) BIOG

Natalie Press exploded onto UK cinema screens in 2004, starring in Andrea Arnold's multiple award-winning short WASP, then in hit feature MY SUMMER OF LOVE, Pawel Pawlikovski's universally well-reviewed coming-of-age picture which won Best British Feature at Edinburgh. The film is distributed in the US by Focus, after the film's Toronto screening sparked a bidding war. Critics were struck by Natalie's deeply felt, nuanced portrait of a raw Northern teenager as she collides with Emily Blunt's privileged posh girl.

Since then, Natalie has proved her range, taking parts in the BBC's project MR HARVEY LIGHTS A CANDLE with Timothy Spall (Lemony Snicket), where she played a young self-harmer, as well as parts alongside Ben Chaplin in Martha Fiennes' new feature CHROMOPHOBIA (Little Wing) and opposite Rhys Ifans (Enduring Love) in BODYSNATCHER. Theatre debut THE WEATHER at The Royal Court was Time Out Critics' Choice ("breathtaking emotional violence") and rated 4 stars in The Times.

Never content without challenging herself, she recently took the lead role in independent feature SONG OF SONGS, set for festival premiere in mid-2005. Debut writer/director Josh Appignanesi teamed with producer Gayle Griffiths (BAFTA-winning Kiss Of Life) and LA Times Award short-listed novelist Jay Basu for this dark melodrama set in the closed world of Orthodox Jews. Natalie shows a completely different side to her talents in a powerfully controlled portrait of a deeply religious, masochistic young woman, alongside new face Joel Chalfen.

Acclaim for MY SUMMER OF LOVE

- Michael Powell Award - Best British Film Edinburgh 2004
- Nominated Best Actress, British Independent Film Awards 2004

"the performances shine, particularly that of Press who invests Mona with a gamine-like quality that never strays towards either sentiment or false charm." *Derek Malcolm, Evening Standard*

"... a gem of intelligent, absorbing film making" "a tale of romantic erotic subversion..." *Peter Bradshaw, The Guardian*

"Intoxicating... mesmerising performance" *The Times*

"on the strength of Natalie's performance we'll be seeing a lot more of the girl, with the otherworldly Sissy Spacek looks and the raw talent of a young Sam Morton" *ELLE*

"This year's best British film" *SF Said, Daily Telegraph*

"Natalie Press has the feral beauty of a young Sissy Spacek" *The Scotsman*

Acclaim for WASP

- Andrea Arnold's 20 minute short has won 28 Best Short awards in 2004, including Oberhausen, Stockholm, Aspen, Krakow, Palm Springs, Time Out Critics Prize at the ICA Festival, etc.
- Awards specifically for Natalie's lead performance include Best Actress at St. Petersburg, Mallorca and an Honorary Diploma from the Stockholm International Film Festival who said "with great credibility, humour and compassion (she) delivers an altogether radiant portrayal of a young single mother."

"Electric performance" *Dave Calhoun, Dazed and Confused*

DANNY DYER (DAVE) BIOGRAPHY

The Business	Vertigo Films, Dir Nick Love
The Other Half	Piper Films, Dir Richard Knockles
Football Factory	Vertigo Films, Dir Nick Love
Mean Machine	SKA, Dir Barry Skolnick
Tabloid TV	Ultimate Pictures, Dir David Blair
High Heels Lowlifes	Disney, Dir Mel Smith
Borstal Boys	Hells Kitchen, Dir Peter Sheridan
Goodbye Charlie Bright	Cowboy Films, Nick Love
Greenfingers	West Grip Ltd, Dir Joel Hirschman
The Trench	Portman Productions, Dir William Boyd
Human Traffic	Fruit Salad Films, Dir Justin Kerrigan
Prince of Denmark Hill	Crucial Films, Dir Adam Rowley

TELEVISION:

Family Business	LWT, Dir Various
Second Generation	Oxford TV/C4, Dir Jon Sen
Serious & Organised	Company TV, Dir Lance Kneeshaw
Foyles War	Greenlit Films, David Thacker
Is Harry on The Boat	Sky/Ruby Films, Dir Menhaj Huda
Soldier Soldier	Carlton, Dir Paul Brown
Bramwell	Carlton, Dir David Tucker
Throwaways	Zenith, Dir Kim Flitcroft
Ain't Misbehaving	Carlton, Dir Norman Stone
Theftakers	Carlton, Dir Douglas Mackinnon

The Ward	Granada, Dir Robert Khodad/Beryl Richards
Loving	BBC/Green Films Dir Diarmuid Lawrence
Loved up	BBC, Dir Peter Cattaneo
Prime Suspect 111	Granada, Dir David Drury
The Bill	Thames, Dir David Attwood

THEATRE :

No Man's Land	Royal National Theatre, Dir Harold Pinter
Celebration	Almeida/New York, Dir Harold Pinter
Certain Young Men	Almeida, Dir Peter Gill
Caricies	Royal Court, Dir Mary Peate

ROBBIE RYAN. CINEMAPHOTOGRAPHER BIOGRAGHPHY

- picked up super 8 camera at 15 did lots of dodgy home movies until
- got into college dunlaoghaire college of art and design from 90' to 93' directed a short film called the twenty second plastic love affair ...won best angst short of the year in my head!
- left college and started operating on loadsa shorts and docos...
- 1996 was dp on a low budget feature film called how to cheat in the leaving certificate(irish a levels) caused a bit of a rucus instilled an arrogance in the young ryan....shades of grandeur
- did more shorts in dublin, cause the union forbade me to do anything that would make me money god forbid....bred a healthy dislike for authority!
- 1998 did a short film as co dp with a friends...this did well and got two of the mates signed up to a commercials production company in engerland...proceeded to swan around the world doing silly adds for a year...moved to london
- 1999 became a commercials and music video dp also did lotsa shorts in london two that did well the tale of the rat that wrote and shadowscan ...both nominated for best short baftas ,shadowscan won2001 ... the tale of the rat won best black and white cinematography award in cork film fest 1998...possibly the silliest award catagory known but hey i like the thing on me mantlepiece!
- also did a feature called large which was like american pie set in birmingham...funnily enough it bombed..which is the only funny thing about it! best forgotten

- 2001 - 2004 still doing the commercials and music videos and shorts one of which wasp is doing very well and im right pleased about that as it was all shot by me and an assistant with the teeniest film camera so awards can be won on small means!
- 2004 is ending with another feature filmthe calf... horror film set on a farm ...tell you how it turns out when complete in jan!!!!!!
- the future.....fill in the blanks.

NICHOLAS CHAUDEURGE EDITOR BIOGRAPHY

Born in 1973 in Paris, Nicolas Chauderge has spent the last 10 years editing short movies, including during his 3 years studies at the British National Film and TV School. He also has a Masters Degree from the Sorbonne in script-writing and has directed a documentary on the Rastafari movement. Currently living in London, UK, he has recently finished two documentaries for the Buena Vista Social Club and is editing his third feature film for Horror veteran Brian Yusna (Society, Re-Animator...).

WASP CAST AND CREW

ZOE
DAVE
KELLY
SINEAD
LEANNE
KAI

BLONDE WOMAN
BROWN HAIREG GIRL
BARMAID

CREW

LINE PRODUCER
PRODUCTION ASSISTANT

LOCATION MANAGER
1ST ASSISTANT DIRECTOR
2ND ASSISTANT DIRECTOR
3RD ASSISTANT DIRECTOR
FLOOR RUNNERS

DIRECTOR OF PHOTOGRAPHY
ADDITIONAL CAMERA OPERATOR
SOUND RECORDISTS

BOOM OPERATOR
PRODUCTION DESIGNER
PROPS ASSISTANTS

COSTUME DESIGNER/MAKE UP
HAIR & MAKE UP ASSISTANT
CASTING DIRECTORS

CASTING ASSISTANT
UNIT PHOTOGRAPHER
TITLES
WASP WRANGLER
FIGHT CO-ORDINATOR
EDITOR
TRACK LAYING
DUBBING MIXER/FOLEY ARTIST
ANIMATOR
VFX PRODUCER
FLAME COMPOSITOR
LABORATORY PROCESSING
NEGATIVE CUTTING BY
FILM STOCK
EXECUTIVE PRODUCERS

NATALIE PRESS
DANNY DYER
JODIE MITCHELL
MOLLIE GRIFFITHS
KAITLYN RAYNOR
DANNY DALEY
LIZZIE COLBERT
ASHELY ROUTLEDGE
TABITHA CREWE

ANDREW LITVIN
SHELEENA NAIDOO
TARYN GRUBER
JO SHEEHAN
PAUL MONAGHAN
JOSH HYAMS
KATE BRASIER
KATE JEWELL
JAMIE McINERNEY
ROBBIE RYAN
SIMON VICKERY
NEIL HERD
RUPERT IVEY
STEPH BALDINI
KARIMA BENCHEMAKH
HELEN SCOTT
NATHAN LINES
TINA LINES
OCEAN TURLEY
MERRYN CONAWAY
WENDY BOWBRICK
AMANDA TABAK
KATE BRAZIER
HOLLY McALLISTER
HOLLY HORNER
ALEX KNIGHTS
HORACE BAKER
DENISE RYAN
NICOLAS CHAUDEURGE
BEN NORRINGTON
CHRIS BURDON
OLLY NASH
EVE HARRISON
ADAM GASCOYNE
LEN BROWN @ COLOUR FILM SERVICES
COMMERCIAL EYES
KODAK
CAROLINE COOPER CHARLES

SHORT FILM CONSULTANT
PRODUCER
WRITER & DIRECTOR

NIC MURISON
THE BUREAU
NATASHA MARSH
ANDREA ARNOLD

WASP FILM REVIEWS

On Wednesday, the Cinematheque shifts gears for its sixth annual Women in Shorts program. Among the offerings is English filmmaker Andrea Arnold's 23-minute "Wasp," which is so taut, economical and expressive that it's no wonder Lars von Trier has given her the opportunity to develop her first feature.

"Wasp" is a swiftly compelling portrait of a feisty yet vulnerable young woman (Nathalie Press) living in a drab suburban housing project. She catches the eye of a hunky former beau (Danny Dyer) who asks her out; in her desperation, she is intent on hiding that she is now a single mother who struggles to take care of four children. Arnold allows the viewer to look upon her carelessness in childbearing with disdain, even contempt, only to catch him or her with the woman's conflicting emotions and yearnings as she becomes torn between longing for lust and looking after her kids properly.

It's a stunner in the Ken Loach realist tradition.

LA Times Nov 2004

"Wasp" wins big time, and deserves it.

I attended PS and "Wasp" was in fact pretty amazing. Nice to see a simple story with solid performances win for best short over gimmicks or the crowd-pleasing "twist ending." Most of "Wasp" takes place as a young, single mother runs in & out of a pub, trying to carry on a date with a young man without letting on that she's hiding her three young children out in the parking lot. That description might also fit a comedy, but this is actually a rather nerve wracking drama. Andrea Arnold wasn't there to accept her award, but it turns out her sure-handed direction on this short caught the eye of Lars von Trier. He's financing her first feature to the tune of 1 million Euros.

Indiewire John Harden Sep 2004

Another discovery is WASP, a harrowing featurette by a formidably accomplished young English filmmaker named Andrea Arnold; the heroine is a young woman strung out between kids she can barely care for and affection she can't find."

Joe Morgenstern Wall Street Journal Reviewing Telluride Sep 2004

Wasp is the work of a major up and coming talent.

The Desert Sun USA Darryl MacDonald Sept 2004

Andrea Arnold's astoundingly tense and accomplished short drama for Film Four/Film Council takes the harrowing stuff of Daily Mail headlines - latchkey kids, sink estates, neglectful mothers - and turns them into social-realist film poetry. Flighty but big-hearted single parent Zoe is without a babysitter, but desperate to spend the evening with old flame Dave. Desperate enough, it seems, to strand her tiny kids all alone in a ruffy-tuffy pub car park, whilst pretending to Dave that she's young, free and single. Watch this through your fingers if you have to, but make sure that you watch it.

Guardian 2004 Kate Stables

Taking a cue from the films of Ken Loach, *Wasp* is an award winning piece of gritty social realism that manages to be both difficult to watch and incredibly moving. Zoë is a single mum struggling to look after four kids. But when she bumps into an old flame she lies about the kids existence, decides to go on a date with him and leaves the sprigs outside where they get bothered by a malevolent wasp. This film is typified by amazingly strong performances. Press is particularly mesmerising in the central role and she perfectly conveys dilemma that faces a lot of young woman single mums having a life vs loving your kids. The child actors also put across a perfect blend of innocence and toughness that their upbringing has given them - all in all a film that's worth seeking out.

***** *Hotdog June 2004*

Andrea is an anomaly: she's made two of the most shocking and bleak (but curiously life-affirming) films the industry has seen for some time, picking up 10 awards (at the last count!) at 9 International festivals for her recent *Wasp* (for Channel 4's Cinema Extreme scheme), and several for *Dog* (BBC) before that. Conversely she's one of the most charming, down-to-earth people I've met. She's translated her experience of being brought up in the grim sink estates of Thamesmead into condensed meditations on love, family and sex: telling very simple stories with deep resonance. I've been particularly drawn by Andrea's technique of wringing authentic performance from unknowns, children and non-actors. Comparisons have been made with the work of Ken Loach and Mike Leigh, and great things can be expected of her. She's just been picked up by Zentropa (Lars von Trier's production company) to develop her first feature, working title *Advance Party*.

Ben Evans Marmalade Magazine 2004

Saw this at Bermuda Film Festival. *Wasp* really was one of the most affecting films I've ever seen. It's power to control the audience - almost like a Hitchcock classic. Taking you to the edge then pulling back - don't want to give the story away. I thought *DOG* was brilliant, but this film is a lot more subtle. It follows the story of a woman who is on the verge of losing her children. She wants to maintain her life style although she lacks

the resources to do it. The audience were very quiet as we see her stark life unfold in harsh terms. The interaction with the wasp and the child got an audible gasp from the viewers who were on the edge of their seats. Some people even left the cinema. I've never seen a film which captures the plight of people who don't have any choice in life. Don't miss this one - it's a classic.

Will Bekinsale IMDb May 2004

Without judgement, *Wasp* tells the story of a single mother with four children. We believe every detail, every drawing on the wall, every gesture. This film deals intensely with longing and hunger. Told with suspense, it is full of life and truth.

Cork International Film Festival International Jury 2004

As a short story is to a novel, there is no room to falter, and when they're good they're marvelous. It's not enough for them to be just a career move toward feature films. Not that this doesn't happen. The best of fest winner, Andrea Arnold for "*Wasp*" (U.K.), was given one million euros by Danish director Lars von Trier for that very purpose.

Do see "*Wasp*" if you can. It's about a young mother with four little kids who has a chance to strike it up with an old flame. But she can't get a babysitter. What happens will haunt you for days.

Jorie Parr Notes from Hollywood Sept 2004

Andrea Arnold's "*WASP*" stood out in the competition. Grittily shot and set on an English council estate, "*WASP*" tells of a young single mother who abandons her four children to go on a date with an old flame. The shocking final scene and nuanced performances leave an indelible impression.

Indie Wire Andrea Toal May 2004

There was chance to discover new talent like the tense realism of *Wasp*. A single mother flirts with her boyfriend while she leaves the kids in the lot next door.

Someone give this film maker a feature deal.

5/11/04 Film Maker Magazine US. Bari Pearlman

Andrea Arnold's *Wasp* was another gritty-realist snapshot of bluecollar British young womanhood. In the vein of her debut *Dog*. No reality gap here:, it's breadline protagonist Zoe ought to be wild and free but she' s already lumbered with four kids she can't own up to when an old flame swings by with the slightly dog eared offering of brief release.... So much for having it all. Arnolds clear unstinting gaze may not be the Film councils prescription for tomorrow's British film Industry but she's got the smarts and heart to break on through anyway.

Nick Bradshaw Time Out. Brief Encounters Review 2003

We're not sure how Nick Bradshaw has worked out what the UK Film Council's prescription is for the future of the British Film but if he would be kind enough to let us know we'd be delighted to hear it. We constantly debate and argue with the film making community yet a healthy and vibrant film culture evades us all. But we're working hard to find the right answers. As for Wasp we co funded it as part of the Cinema Extreme scheme because we feel like filmmakers like Andrea Arnold are the future of British Film. Since when did we say we weren't interested in hard-bitten brave and honest story telling? We believe in Andrea the same way we do Amma Asante, Michael Winterbottom, Meera Syal, Shane Meadows, Simon Punnell, Tom Hunsinger, David MacKenzie Peter Mullan to name but a few we invest in.

Paul Trijbits UK Film Council in Time Out 2004

Could be I've been listening to the Film Councils Chair Alan Parker paeans to commercial viability shameless links with Hollywood and films that can really play in cinemas on a Friday night' and his impatience with English parochial British Films. If unsugared realism like Arnold's is not one of his targets then I'm glad to hear it and I'd agree that the councils money is often better placed than it's mouth but if I've mistaken the finer nuances of Parkers argument then Trijbits shouldn't feign naivety that I'm the only one.

Nick Bradshaw Time Out 2004

I thought WASP the most stunning piece of work I can remember seeing in a long time.

Steve Norris British Film Commissioner FEB 2004

The main festival award, the Golden Dragon, went to "**Wasp**" (Great Britain, 2003, dir. **Andrea Arnold**), a short film (23 minutes) about a young single mother from a typical British council estate with four little children, who meets by chance an old flame. The desperation of the character and her situation is encapsulated by the continual, almost nervous, use of hand-held cameras. Her quest for a new partner means she lies about being the mother of, and also neglecting, her four children as she seeks romance in the local pub while he mainly focuses on his pool game, and the children are left cold and hungry outside. Her neglect comes to a head as a **wasp** lodges in the mouth of her baby. The enthusiasm and energy of this film transcends the bleak premise and made it a popular choice with many of the juries.

Steven Yates © FIPRESCI 2004

So, which film was my fave? Who gets the UFCG Award for mesmeric and vicarious glory? The winner has to be "Wasp," a film about the loneliness and desperation of being a single mother. Being a childless boyfriend and a two-parent child, I wasn't necessarily in a position to empathize with the protagonists (mother and four kids) but that I did is a testament to this film's actors,

director, and crew. I tried to steal a screener tape, but none could be found, and the director, Andrea Arnold, was unable to attend. Marlow Fawcett Indie Wire Aspen Review April 2004

Outstanding was also WASP by Andrea Arnold (GB 2003). Arnold produces a dramatically clear film. In the main role: a young single mother of four children. The film shows the living conditions of the young woman in a few impressive scenes? For instance the scene in the kitchen through a dirty window one sees suburb where the family lives. When the hungry daughter looks around the corner into the kitchen, the mother looks for bread to eat but finds only a few mouldy slices. She finally gives to the daughter a nearly empty pack of sugar saying: "do not eat too much of it!" When the mother David meets again, from youth days she has no one to take care of her kids and leaves them these alone on the road? The dramatic conflict, which brings WASP 23 minutes long in length WASP avoids clichés? both in the story and in the dogma style. Fascinatingly also was the achievement of the actors. *German Film Magazine May 2004*

"WASP" is a compelling story that is well crafted, intelligently directed and performed. It is a well told story with much depth. We are particularly struck by the naturalism of the performances and the energy of the film. *International Jury Oberhausen 2004*

In a run-down English suburb a very young single mother of four struggles to survive. When she again meets her former love David, she rejects her children and leaves them out in the street for her date. Torn between maternal responsibility and her longing for fun and erotic adventure, she puts her children at risk. The film's subtle character development triggers contradictory emotions in the viewer. Instead of aiming for a sentimental identification with her character, director Andrea Arnold, through her excellent handling of the actors, realises a multi-layered drama of everyday life. This fast-paced and trenchant short film with its rich depiction of a social environment is part of the best tradition of New British Cinema. *Goverment Jury Oberhausen 2004*

Poverty, motherhood, the hope of a better life, this is what "WASP" is about. In a funny and exciting way the film gives shape to these explosive issues. Shot in Dogma-style, "WASP" derives its strength from excellent acting, a thrilling soundtrack and its convincing plot structure. *Ecumenical Jury Oberhausen. 2004*

Other emerging film makers worth remembering were Britain's Andrea Arnold director of Wasp, a raw but well acted and emotionally powerful film about parenthood. *Stewart Oksenhorns Aspen Times Weekly March 2004*

We choose wasp for it's tenderness and deep optimism, so rare in these hard times full of intolerance we are living in.
Festival Internazionale Cinema delle Donne Jury 2004

WASP AWARDS

ACADEMY AWARD 2005 Winner Shortfilm (Live Action)

BEST INTERNATIONAL FILM MAKING
Sundance International Film Festival

GRAND PRIX THE GOLDEN DRAGON
Cracow 44th International Short Film Festival Poland

SPECIAL MENTION by Jury of International Federation of Film Societies
Cracow 44th International Short Film Festival Poland

BEST LIVE ACTION FICTION FILM
Worldwide Short Film Festival Toronto Canada

PRINCIPAL PRIZE
50th International Short Film Festival Oberhausen Germany

GOVERNMENT PRIZE BEST FILM
50th International Short Film Festival Oberhausen Germany

SPECIAL MENTION ECUMENICAL JURY
50th International Short film Festival Oberhausen

BEST INTERNATIONAL SHORT FILM
Cork 49th International Film Festival

YOUTH JURY AWARD BEST INTERNATIONAL SHORT FILM
Cork 49th International Film Festival

BEST SHORT FILM
Stockholm International Film Festival Sweden

SPECIAL JURY PRIZE FOR BEST ACTING NATALIE PRESS
Stockholm International Film Festival Sweden

BEST SHORT FILM
Bermuda International Film Festival

TIME OUT CRITICS PRIZE

Halloween London ICA Short Film Festival

SPECIAL JURY MENTION (YOUTH JURY)

Creteil International Woman's Film Festival France

BEST OF FESTIVAL

Palm Springs International Short Film Festival USA

BEST FICTION FILM

MFA International Short Film Festival Spain

BEST OVERAL FILM AS VOTED BY JURY AND AUDIENCE

MFA International Short Film Festival Spain

BEST ACTRESS NATALIE PRESS

MFA International Short Film Festival Spain

SPECIAL JURY MENTION

Aspen International Short Film Festival USA

BEST WORLD SHORT

Sonoma Valley International Film Festival USA

AUDIENCE AWARD

Cambridge International Film Festival UK

BEST SHORT FICTION FILM

Mediawave International Film Festival Hungary

PRIZE FOR BEST ACTING

Message to Man International Film Festival Russia

OFFICIAL SELECTION

Telluride International Film Festival USA 2004

2nd PRIZE BEST SHORT FILM

Internazionale Cinema delle Donne Italy

AUDIENCE AWARD

Films Stock International Film Festival UK

BEST DIRECTOR

Imago International Film Festival Portugal

JEUNES AUTEURS EUROPÉENS PRIZE.

Ameins International Film Festival France Nov

HIGHLY RECOMMENDED FOR BEST INTERNATIONAL SHORT

17th International Seagate Foyle Film Festival Ireland Nov

BEST INTERNATIONAL SHORT

11th Regensburg International Short Film Festival Germany Nov

NOMINATED BEST SHORT

British Independent Film Awards

SPECIAL JURY PRIZE

Flickerfest International Film Festival