

HOI MAYA

short film by Claudia Lorenz
Switzerland 2004, 12min, 35mm colour

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contact & distribution

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SYNOPSIS

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After decades, two old ladies run into each other at the hairdresser's. Even after so many years, the recognition is instant. So why do they deny knowing each other?
Their unexpected encounter reawakens memories of their youth together and their shared past, of which they are unsure they want to be reminded.

TECHNICAL INFORMATION

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<i>original title</i>	Hoi Maya
<i>English title</i>	Hi Maya
<i>French title</i>	Salut Maya
<i>producer</i>	Hochschule für Gestaltung und Kunst Zürich, Studienbereich Film
<i>coproducer</i>	Schweizer Fernsehen DRS (Swiss Television)
<i>director</i>	Claudia Lorenz
<i>country & year of production</i>	Switzerland 2004
<i>format</i>	35mm colour
<i>screen ratio</i>	1:1.66
<i>speed</i>	25 fps
<i>length</i>	12min 30sec
<i>sound</i>	Dolby SR stereo
<i>original version</i>	Swiss German (dialect)
<i>subtitles</i>	German/English or English/French

ABOUT THE FILM

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70-year-old Charlotte (Heidi Diggelmann) has been a regular at Carlo's hairdresser's for years. Like Maya, also 70, who also enjoys the attention of the hairdressers Carlo (Werner Steiner) and his young employee Luigi (Kenneth Huber). One day, when Maya comes to the hair salon without an appointment, she sees Charlotte under a drying hood. Totally petrified, she briefly stares at Charlotte, and leaves in great haste.

A short while later she comes back and sits down next to Charlotte. But Maya doesn't dare talk to her. She is tense and agitated as Carlo attends to her, while Charlotte keeps on chatting to Luigi, oblivious to Maya's presence. It is only when Maya marks her presence with a snappy insult that Charlotte realises who's sitting next to her. Even Charlotte is left dumbfounded by the encounter and leaves the hairdresser's without talking to Maya.

Carlo and Luigi immediately suspect some secret between the two ladies, but Charlotte and Maya remain silent. Instead, they try to find out more about each other through the hairdressers.

The unexpected encounter has awoken memories of the old ladies' youth. As young girls, Charlotte and Maya (played by Simone Oswald and Dominique Lüdi) were close friends. But when Charlotte departed for Paris when she was 17, without returning and without ever writing so much as a single word, they lost sight of each other.

Charlotte and Maya appear to have become quite different, almost alien, from one another. The sudden reunion is too much for the two old ladies, for it has scratched open old wounds. Both of them are finding it difficult to make the first step towards reconciliation. Thanks to the silent complicity of the charming hairdresser Luigi, they engage in the first conversation after decades of silence. And now Maya finally wants to know the truth: why did Charlotte never give her a sign of life?

Now Charlotte tries to win back her youth friend. Finally, it is Maya's secret admirer Gubler who, inadvertently but at the right moment, sees to it that the two friends find to each other again.

Hoi Maya is an affectionate and playful film about a serious subject: about the love of life and about (homosexual) love at old age, and about the courage it takes to leap over one's own shadow and start one's life anew.

CAST

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<i>Charlotte</i>	Heidi Diggelmann
<i>Maya</i>	Monica Gubser
<i>young Maya</i>	Dominique Lüdi
<i>young Charlotte</i>	Simone Oswald
<i>hairdresser Luigi</i>	Kenneth Huber
<i>Mr. Gubler</i>	Hans-Joachim Frick
<i>neighbour Ruth</i>	Elisabeth Graf
<i>hairdresser Carlo</i>	Werner Steiner
<i>waitress</i>	Elena Mpintsis

CREW

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<i>Producer</i>	Hochschule für Gestaltung und Kunst Zürich Studienbereich Film, Verena Gloor
<i>Executive producer</i>	Andrew Blackwell
<i>Screenplay</i>	Claudia Lorenz & Steven Hayes
<i>Director</i>	Claudia Lorenz
<i>Photography</i>	Jutta Tränkle
<i>Light</i>	Tom Mauss
<i>Original sound</i>	Bettina Grauel
<i>Production design</i>	Ursula Mia Sax
<i>Costume design</i>	Maggie Zogg & Edith Strahm
<i>Makeup</i>	Conny Sacchi
<i>1st assistant director</i>	Andrea Blaser
<i>Casting</i>	Corinna Glaus
<i>Editor</i>	Michael Hertig
<i>Original music</i>	Les Reines Prochaines
<i>Composed by</i>	Michèle Fuchs & Hipp Mathis
<i>Sound design</i>	Andreas Brüll
<i>Sound mix</i>	Gregg Skerman

ABOUT THE FILM'S MUSIC BY *LES REINES PROCHAINES*
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«I was only in the early stages of writing the screenplay when the unburdened playfulness, the finely melancholic seriousness and the daredevil humour of this music was following me around, and I knew that no other music would be more ideal for my film. The playful songs manage to defuse the serious serious subject matter by giving it a charmingly unencumbered touch and by supporting the subtle humour of the story.»

(Claudia Lorenz about the music of *Les Reines Prochaines*)

«Our compositions are minimalistic, radically economical and luxuriously simple. Alongside the discipline of perception we practice the arbitrariness of ideas.

The everyday, the mythological and the physical, pop, folklore and childhood act as formal and textual sources of inspiration.»

(*Les Reines Prochaines* about their music)

FESTIVALS

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Sevilla (E)	Festival de Cine 2005
Ghent (B)	Flanders International Film Festival 2005
Cork (GB)	50th Film Fest 2005
Palm Springs	International Festival of Short Films 2005
Sao Paulo	International Short Film Festival 2005
Melbourne	20th International Film Festival
Sarajevo	11th International Film Festival 2005
Huesca (E)	Festival de Cine 2005
Toronto	World Wide Short Film Festival
Valencia (SP)	Cinema Jove International Film Festival
Dresden	17. Filmfest, International Festival for Animation & Shortfilm 2005
Aspen	Shortfest 2005
Créteil (F)	27th International Women's Film Festival 2005
Lille (F)	International Short Film Festival 2005
Berlin	Berlinale 55th International Film Festival 2005
Lodz (Poland)	12th Camerimage International Film Festival of the Art of Cinematography 2004
Winterthur (CH)	8th Internatiolnal Short Film Festival 2004
Locarno	57th International Film Festival Locarno 2004

AWARDS

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Short Film Award, Skeive Filmer Oslo (Norway), 2005
Audience Award, Sehsüchte, Potsdam, 2005
Audience Award, 20. Festival int. Di film con tematiche omosessuali 2005
Prix Cinécam, Rencontres Audiovisuelles de Lille (F) 2005
Prix Canal +, 27th International Women's Film Festival Créteil (F)2005
Panorama Audience Award, 55th Berlinale International Film Festival Berlin 2005
European Film Academy Award 2005, nomination «Best Short Film»
Prix UIP Berlin 2005, 55th Berlinale International Film Festival Berlin 2005
Swiss Film Prize 2005, nomination «Best Short Film»
Pro Senectute Award 2004 , Switzerland
Queersicht Berne 2004, Switzerland, **Audience Award**
Egli Film **Audience Award** 2004, Zurich, Switzerland

BIOFILMOGRAPHY OF DIRECTOR CLAUDIA LORENZ
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Claudia Lorenz was born 1975 and grew up in Argentina and Switzerland. She studied Photography and Film at Zurich University of Art and Design. She has written, directed and edited several short films. *Hoi Maya* is her graduation film.

She is presently preparing another short and is also writing on her first feature film.

Hoi Maya, 2004, fic, 35mm, 12min

Goal, 2003, fic, Super 16mm, 5min

Swiss Youth Film Festival, Zurich, Switzerland, 2004

Film & Video Festival Spiez, Switzerland, 2004

Short Film Festiaval Burgdorf, Switzerland, 2004

Lichtspieltage Winterthur, Switzerland, 2004

Paso inverso (Argentina, nos vamos), 2002, doc, Beta SP, 36min

Solothurner Filmtage, Switzerland, 2003

International Filmfestival Dortmund, Germany, 2003

Salon du Livre Geneva, Switzerland, 2003

Film & Video Festival Spiez, Switzerland, 2003

Filmar en América Latina, Geneva, Switzerland, 2003

TV: Swiss National Television, September 2003

LIST OF DIALOGUES (ENGLISH)
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SCENE 1: HAIRDRESSER'S

INT/DAY

TITLE

LUIGI: Mrs. Scheidegger!
CARLO: Hello, Mrs. Scheidegger.
MAYA: Hello. I forgot my jacket here last time.
LUIGI: It's on the hall-stand.

TITLE

CHARLOTTE: Carlo! It's too hot!
CHARLOTTE: Thank you.

SCENE 2: CAFE

INT/DAY

WAITRESS: What would you like? – Hello!
MAYA: What? Coffee with milk, please.
WAITRESS: Okay.

SCENE 3: HAIRDRESSER'S

INT/DAY

MAYA: Carlo! Wash and set.
CHARLOTTE: Luigi, listen to this: « Some women over 65 have remained young, attractive and beautiful within and without. 68-year-old man to lean on, no burdening past, seeks dignified lady to love. Please no women's libbers, greens or socialists.»
LUIGI: Looking for a husband?
CHARLOTTE: No. For goodness' sake, Luigi.
LUIGI: Why not? You're attractive. That would be no drawback.
MAYA: But you may be a women's libber. That wouldn't do.
CHARLOTTE: Luigi, has this lady been coming here for a long time?
LUIGI: Yes. But normally on Thursdays. – That's 78 francs please.
CHARLOTTE: That's OK. Thanks a lot.
LUIGI: See you next week.

CHARLOTTE: Yes.

MAYA: That was mean of me, wasn't it, Luigi?

LUIGI: No, no. Mrs. Dubois won't be offended.

MAYA: Dubois?

LUIGI: Do you know each other?

MAYA: No, no.

LUIGI: She's a faithful soul. She comes every week, has been doing so for years.

MAYA: Faithful soul? I see.

SCENE 4: LIDO

EXT/DAY

no dialogue

SCENE 5: MAYA'S HOME

INT/DAY

GUBLER: I've been to the baker's. Will you come for tea?

MAYA: I'd like to some other time, Mr. Gubler.

GUBLER: Aren't you feeling well?

MAYA: O yes. I'm just a bit tired.

GUBLER: Go and lie down. You can come another time.

MAYA: Thank you.

SCENE 6: CHARLOTTE'S ATTIC

INT/DAY

RUTH: Hello, Charlotte.

CHARLOTTE: Hello, Ruth.

RUTH: What have you got in there?

Love letters?

But you'll come on Sunday, won't you?

SCENE 7: BINGO HALL

INT/DAY

SPEAKER: 14, 56.
RUTH: 56, you've got that! And again there. Are you sleeping?
SPEAKER: 88.
RUTH: You've missed 88, too.
Hey! Bingo! She's got one! Bingo!
CHARLOTTE: Bingo!

SCENE 8: CAFE

INT/DAY

WAITRESS (OFF): Cheers.

SCENE 9: HAIRDRESSER'S

INT/DAY

MAYA: Isn't Mrs. Dubois here?
LUIGI: No, not today for once.

SCENE 10: CHARLOTTE'S BEDROOM

INT/DAY

no dialogue

SCENE 11: LIDO

EXT/DAY

no dialogue

SCENE 12: HAIRDRESSER'S

INT/DAY

CHARLOTTE: Hi, Maya.
Don't look at me like that. You get me all confused.

MAYA: It wouldn't be the first time, would it?
When did you come back from Paris?

CHARLOTTE: 8 years ago.

SCENE 13: CEMENTARY

EXT/DAY

CHARLOTTE: Maya, this is Pierre.

MAYA (OFF): Do you miss him very much?

CHARLOTTE: Come on.

SCENE 14: PARC

EXT/DAY

MAYA: Charlotte, why didn't you ever answer my letters or phone me?

CHARLOTTE: I was afraid.

MAYA: You, afraid?
You were brave enough to go to Paris alone at 17.

CHARLOTTE: Maya, you know what? It would have been brave to stay here.

SCENE 15: CHARLOTTE'S BEDROM

INT/NIGHT

no dialogue

SCENE 16: CHARLOTTE'S BALCONY

EXT/NIGHT

no dialogue

SCENE 17: LIDO

EXT/DAY

no dialogue

SCENE 18: CHARLOTTE'S BALCONY

EXT/NIGHT

no dialogue

SCENE 19: MAYA'S LIVING ROOM

INT/DAY

MAYA: You can come in, it's open.
You can come in, Mr. Gubler.

MAYA: Charlotte, what are you doing here?
CHARLOTTE: I'm on my way to ...
MAYA: What's the idea, bursting in like this?
CHARLOTTE: I'm sorry.
I wanted to bring you something.

MAYA: Thanks a lot.
CHARLOTTE: You look fine.
MAYA: You're crazy. Oh, I should put something else on.
Come in. Sit down.

CHARLOTTE (OFF): Thanks.
MAYA: What do you think, Charlotte? This one? Or this one?
CHARLOTTE: The striped one is better.

CHARLOTTE: I won it. At bingo.
MAYA: A trip! I don't believe it! Congratulations!
CHARLOTTE: It's for two people.
MAYA: Well, now I really don't know ...
GUBLER: Oh, I'm sorry. Am I disturbing? It was open.
MAYA: This is Mr. Gubler, my neighbour.
CHARLOTTE: Oh. Hello.
GUBLER: Enjoy it, ladies.

SZENE 20: HAIRDRESSER'S

INT/DAY

no dialogue

CONTACT & FESTIVALS
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