

# FORTISSIMOFILMS



**I DON'T WANT TO SLEEP ALONE**  
A film by Tsai Ming-liang

<http://www.fortissimo.nl/catalogue/title.asp?filmID=305>

**In Competition, Venice Film Festival**  
**Official Selection: Toronto, Pusan, Tokyo Filmex, Vancouver, London, Hong Kong, Thessaloniki, Montreal New Cinema, Sao Paulo, Gijon, Tallinn Black Nights, Bangkok World, Reykjavik, Rotterdam**

## **AWARDS & NOMINATIONS**

**Cinema for Peace Award, Venice Film Festival**  
**Special Jury Prize, Gijon Film Festival**  
**Nominated for Best Director and Best Cinematography, Asian Film Awards**

## **REVIEWS**

### **The Hollywood Reporter (Michael Rechtshaffen)**

"It's an achingly poignant meditation on passion and loneliness in oxygen-choked Kuala Lumpur... should be Tsai's best received release since 2001's "What Time Is It There?""

### **Village Voice (Dennis Lim)**

## **W O R L D S A L E S**

**HEAD OFFICE:** Veemarkt 77-79, 1019 DA, Amsterdam, The Netherlands, Tel: +31 20 627 32 15,

Fax: +31 20 626 11 55, E-mail: [info@fortissimo.nl](mailto:info@fortissimo.nl), Website: [www.fortissimofilms.com](http://www.fortissimofilms.com)

**ASIA OFFICE:** 14/F., Harbour Commercial Bldg., 122-124 Connaught Rd. Central, Sheung Wan, Hong Kong, Tel: +852 2311 8081, Fax: +852 2311 8023, E-mail: [info@fortissimo-hk.com](mailto:info@fortissimo-hk.com)

**UK OFFICE:** 34 Tavistock Street, London WC2E 7PB, United Kingdom, Tel: +44 207 836 3637,

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“Tsai Ming-liang's new film further refines and rarefies this obsessive filmmaker's established themes. The Taiwan-based director returns to Malaysia, where he was born, and gravitates to the social and economic fringes of the capital Kuala Lumpur, where half-built skyscrapers and a community of migrant workers are, respectively, the visible and invisible legacies of the economic boom and bust of the 1990s. Much of the film takes place in and around a concrete shell of a building with an ominously stagnant pool of dark water in its bowels. As usual, Tsai's near-mute characters slowly give in to an animal hunger for human contact. The film culminates with a transcendent vision of doomsday love. Even by Tsai's elevated standards, the final shot is one of otherworldly beauty.”

## **New York Times (Manohla Dargis)**

“One of six features commissioned for the New Crowned Hope festival that takes place in Vienna in November, which are all meant to be inspired by themes in Mozart's work, Mr. Tsai's most recent film, “I Don't Want to Sleep Alone,” sounds a requiem for the common man amid the squalor of Kuala Lumpur, Malaysia. Despite an absence of powdered wigs or the naked French women who sometimes entice American audiences into theaters, and who were of course in attendance at this year's festival, the film should speak to anyone with a conscience.”

## **EYE Weekly (Jason Anderson)**

5 stars – “Expect more long, fixed-camera shots, intense but wordless exchanges among actors and a tone that freely mixes melancholy, humour and lust. Yet the geographical shift from Tsai's familiar Taipei to his homeland of Malaysia results in both a revitalization of those elements and a new level of visual beauty. The stunning final shot makes it a masterpiece.”

## **Variety (Jay Weissburg)**

“There's more genuine tenderness in I Don't Want to Sleep Alone than in perhaps any of Tsai Ming-Liang's previous films... Perhaps it's the new locale, but there's more of a sense of solidarity here than in Tsai's past films. For years the foreigner in Taiwan, now he's filming foreigners in Malaysia, capturing their sense of being cut off from the society around them and making the intense sexual drive - never love, but a need for companionship - more meaningful.”

## **IndieWire (Anthony Kaufman)**

“in the best cinematic sex scene of the year, two characters try to make love, but can't keep themselves from coughing. Though, ultimately, the film's finale is surprisingly hopeful - who knew an abandoned construction site could be so sublimely romantic?”

## **NOW Weekly**

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4 stars - "Tsai is a master of showing and not telling, and his characters' tasks, no matter how trivial, are always hypnotic to watch. He gets a lot of ambience from his set, especially an echoing abandoned building."

## **LA Weekly (Scott Foundas)**

"The masterful Chinese director Tsai Ming-Liang's *I Don't Want to Sleep Alone*, for example, would be an aching beautiful dream of human togetherness no matter where it took place (though its setting of choice — a massive, abandoned building in downtown Kuala Lumpur — does end up serving as a ghostly totem to the bottoming-out of so many Asian economies)."

## **Cineuropa (Vitor Pinto)**

"Tsai Ming-Liang's style remains incomparable, proving once again the filmmaker's capacity to thrill us with his unique aptitude to be grotesque and poetical at the same time"

## **Signandsight (Katja Nicodemus)**

"It's a wonderfully tender film about the longing for contact, and possibly also freely inspired by the love motives in "The Magic Flute.""

## **Screendaily (Dan Fainaru)**

"Tsai uses a pool of water that he found at the bottom of the building's central shaft several times during the course of the film and also as the location for the final frame, which, as usual, he uses to express poetic humanism in a highly imaginative visual manner...cameraman Liao Pen-Jung is by now an expert in the visual language expected by the director, composing masterfully planned frames in which depth plays as much of a role as height and width."

## **The Globe and Mail (Liam Lacy)**

"The theme of the unacknowledged wound that becomes infectious is part of several of my favourite films, including English director Andrea Arnold's *Red Road*, Taiwan-based director Tsai Ming-Liang's *I Don't Want to Sleep Alone* and Pedro Almodovar's *Volver*. It may be a small world, but you wouldn't want to have to heal it."

## **Reuters (Mike Collett-White and Silvia Aloisi)**

"Venice has kept with tradition by featuring Asian films both in and out of competition, and of the five in the main line-up "Syndromes and a Century" from Thailand and the Taiwanese "I Don't Want to Sleep Alone" stand out so far."

## **C.H.U.D. (Russ Fischer)**

"One of the films I was most looking forward to this year was *I Don't Want To Sleep Alone*, the latest by Tsai Ming-Liang, the man behind one of my favorite films last

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year, the mind-blowing *The Wayward Cloud*. *Sleep* is a far more restrained and less controversial film, as it uses very long shots and little dialogue to trace the desires of several inhabitants of Kuala Lumpur. It was every bit as good as I hoped it might be.”

## **Die Taz (Cristina Nord)**

“Einen Höhepunkt des bisherigen Programms bildet Tsai Ming-Liangs neuer Film "Hei yanquan" ("I Don't Want to Sleep Alone")”

## **Cinema.nl (Ronald Ockhuysen)**

“De galapremière van *I don't want to sleep alone* bevestigde dat er onder festivalbezoekers nog altijd een grote cinefilie bestaat. Het publiek - genodigden, journalisten en aankopers - trakteerde Tsai Ming-liang al bij binnenkomst op een ovationeel applaus, dat de Gouden Leeuw-winnaar van 1994 (met *Vive l'amour*) zichtbaar ontroerde.

De opwinding werd nog groter toen *I don't want to sleep alone* een onvervalste, fraaie Tsai-film bleek te zijn, vol wonderschone liedjes, onvervulde verlangens en zompige locaties. Na afloop moest de Taiwanese regisseur zich een weg banen langs cinefielen die met hem op de foto wilden. Het leek Hollywood wel. Maar dan heel anders.”

## **Le Monde (Olivier Seguret)**

“Au physique comme au mental, *I Don't Want... est un film d'une beauté terrible, sans doute l'un des plus purs réalisés par le cinéaste.*”

## **Cinemino**

“E invece è un film affascinante, poetico, lucido nel descrivere un mondo (tutto!) che ha perso il cuore ma sa ritrovarlo nei piccoli gesti, suggerendo una speranza. E' feroce nel mostrare gli oppressi, gli sfruttati, gli invisibili. E' un film che non ammette le mezze misure: o lo si ama o lo si rifiuta. E io l'ho amato molto e questo a dispetto dell'ironia che qui serpeggia sul suo titolo internazionale (*I Don't Want To Sleep Alone*) ricordato in un Palabiennale gremito, con metà pubblico addormentato.”

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