



RED WEDDING

A FILM BY LIDA CHAN & GUILLAUME SUON





RITHY PANH PRESENTS



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FILM DURATION: 0H58

CAMBODIA / FRANCE - 2012 - 16/9 - STEREO - VOSTEN

ORIGINAL TITLE: NOCES ROUGES

BOPHANA PRODUCTION

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<http://facebook.com/redweddingthefilm>

Sochan was 16 when the Khmer Rouge forced her to marry one of their soldiers. After 30 years of silence, she decided to file a complaint to the Khmer Rouge tribunal.

Red Wedding follows the journey of a survivor who pits her humanity against an ideology and a system designed to annihilate people like her.





SYNOPSIS

At the age of 16, Sochan lost the freedom to love and to be a woman.

Her Khmer Rouge husband raped and tortured her. Death was the only way to escape her fate. As at least 250,000 other Cambodian women, Sochan was a victim of state-planned marriages organized by the Khmer Rouge regime between 1975 and 1979.

Today, Sochan is a 48-year-old poor farmer. In her village, the former Khmer Rouge, who forced her into marriage and killed her family, are still village leaders. Sochan keeps a low profile, hiding her suffering and her anger for 30 years, trying to earn

a few dollars a day in the paddy field to survive and to feed her family.

Sochan's story remains untold. She has never been able to talk about her intimate suffering to anyone until now, because this subject is taboo, both in her family and in Cambodian society. Due to the cruelty of history and the weight of social judgments, because of the isolation and all that has been left unspoken, victims like Sochan feel shame for crimes for which they were not responsible.

In 2011, forced marriages were recognized as crimes against humanity by the ECCC, the tribunal in

charge of the trial of former Khmer Rouge leaders. Sochan and Chhean, her best friend, who was also forced into marriage, decided to file a brief together to the court.

From the personal memories of their experiences, the two women had to build a reflection on the collective history of forced marriages and the genocide. Sochan starts to write the diary of her story. She has to return to her sufferings and to search, step by step, the mechanisms that led to forced marriages, working to put her memory into words.

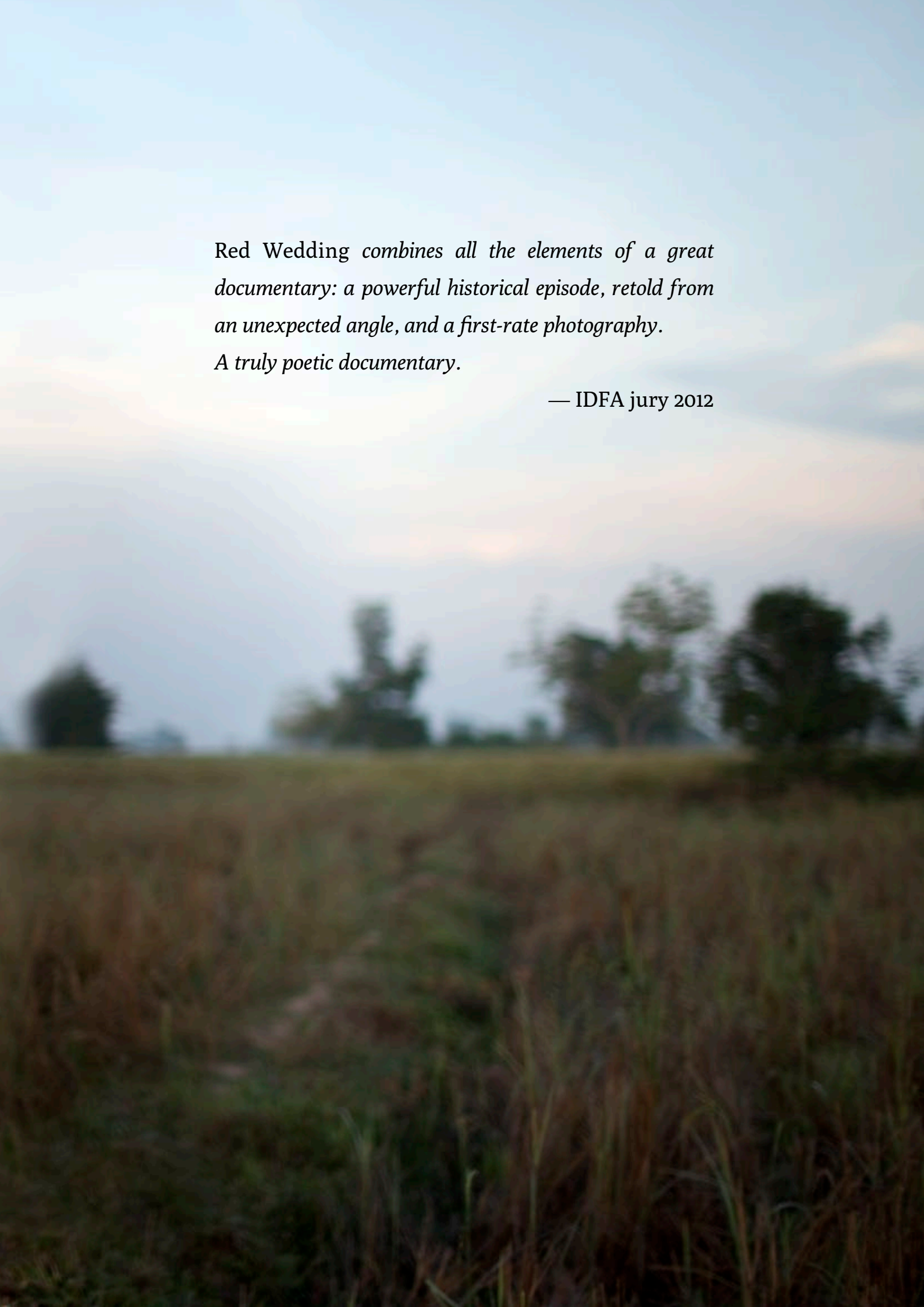
Then, pursuing her reconstruction, Sochan decided to face the Khmer Rouge who live near her house. What prompted her to meet her own torturers is simple: she no longer wants to be the lone bearer of the responsibilities of a crime she didn't commit. She now wants to conquer the fear that former

Khmer Rouge inspire today in all their neighbors. She needs to hear what they have to say about the story of the "Red Wedding".

How can she face today the men and women who, thirty years ago, did not regard her as a human being? Will approaching the International Tribunal and meeting victims and perpetrators restore her hope and trust in the justice of men?

When Sochan reaches the end of her research, when she feels that she has done enough to "restitute her own story" and that she can't go any further, she would like to share her story with her children, as this may serve as a release and free her from her Khmer Rouge nightmares. Then it will be her children's turn to learn her story, and up to the international tribunal to seek justice for survivors and victims of the genocide.





Red Wedding combines all the elements of a great documentary: a powerful historical episode, retold from an unexpected angle, and a first-rate photography.

A truly poetic documentary.

— IDFA jury 2012

DIRECTORS



LIDA CHAN

Lida Chan is a young Cambodian filmmaker. She joined Bophana Center in 2006, where, as an archivist, she specializes in the analysis of Khmer Rouge archives. She also works as a radio journalist for RFI (Radio France International), where she covered the trial of former Khmer Rouge cadre Duch.

In 2010, she attended a workshop on documentary filmmaking directed by Cambodian filmmaker Rithy Panh. She then made her first short documentary, *My Yesterday Night*, which poignantly portrays a former female bar singer in Phnom Penh.

Lida intends to focus on the status of women in Cambodia. By giving them a voice, she places herself as an observer of the new Cambodian society.

FILMOGRAPHY

Red Wedding (2012, 58')

NRT Award for Best Mid-Length Documentary, IDFA 2012

My Yesterday Night (2010, 18')

Vesoul International Film Festival of Asian Cinema 2010

GUILLAUME SUON

Guillaume Suon is a young French-Cambodian filmmaker. For more than 4 years, he has worked with Cambodian filmmaker and producer Rithy Panh, directing documentary films about Cambodia's history and contemporary society.

His first film, *About My Father*, reached a national audience of 100,000 people, was screened in a dozen of international film festivals, and broadcast on the international French-speaking television channel TV5 Monde.

Guillaume Suon is an alumni of the Berlinale Talent Campus and a fellow of the Sundance Institute and the IDFAcademy.



FILMOGRAPHY

The Last Refuge (2013, 66')

Script winner, Amiens International Film Festival 2011

Red Wedding (2012, 58')

NRT Award for Best Mid-Length Documentary, IDFA 2012

About My Father (2010, 52')

Broadcast on TV5 Monde

Jury award, FEMI 2011 ; Runner-up, World TV Awards 2011

Official selections: FIPA, Amiens, Doc in Tunis, LIDF

World Cinema Delegation, Cannes Festival

PRODUCTION

RITHY PANH

Rithy Panh is an acclaimed Cambodian filmmaker, whose documentary films have focused on the aftermath of the genocidal Khmer Rouge regime and were rewarded with many prestigious awards (*Bophana, a Cambodian tragedy*; *The Land of the Wandering Souls*; *S-21, the Khmer Rouge Killing Machine*; *Papers Cannot Wrap Up Embers*; *Master of the Forges of Hell*). In 2006, Rithy Panh created Bophana Audiovisual Resource Center to preserve the Cambodian audiovisual heritage. He subsequently trained young Cambodian filmmakers, whose documentary films he produces through the company Bophana Production.

BOPHANA PRODUCTION

Bophana Production is a Cambodian production company. Since 1993, it has produced numerous internationally acclaimed films: *Duch, Master of the Forges of Hell* (2011), by Rithy Panh; *Golden Slumbers* (2011), by Davy Chou; *Same Same but Different* (2009), by Detlev Buck; *The Sea Wall* (2008), by Rithy Panh.

BOPHANA CENTER

Bophana Center, created in Phnom Penh in 2006, set for itself several missions: to gather the images and the sounds of the Cambodian memory to make them available to the general public, to train staff in audiovisual work and to support national audiovisual production. By choosing the name of Bophana, the name of the eponymous film by Rithy Panh, the Center hopes to bear witness to the message of dignity and courage exemplified by this young female prisoner of the S21 detention center until her execution in 1976.

TIPASA PRODUCTION

Tipasa Production is a young French production company working towards the emergence of new talents in documentary filmmaking from Southern countries. Since its inception in 2011, Tipasa Production has worked with Cambodian producer Rithy Panh and French-Cambodian filmmaker Guillaume Suon, through the co-production of *Red Wedding* (2012) and *The Last Refuge* (2013).

SPECIFICATION SHEET

<i>DIRECTION</i>	GUILLAUME SUON LIDA CHAN
<i>IMAGE</i>	GUILLAUME SUON AMBROISE BOUSSIER LIDA CHAN SOPHEAK SAO
<i>ORIGINALE SCORE</i>	BENJAMIN BLEUEZ ETIENNE LECHUGA
<i>SOUND</i>	KACADA SAM SOPHEAKDAY TOUCH
<i>EDITING</i>	GUILLAUME SUON LIDA CHAN SAOBORA NARIN
<i>EDITING SUPPORT</i>	IDFACADEMY - DANNIEL DANNIEL SUNDANCE INSTITUTE - JEAN TSIEN
<i>SOUND MIXING</i>	KACADA SAM SAOBORA NARIN
<i>ARCHIVES</i>	DEPARTMENT OF CINEMA AND CULTURAL DIFFUSION
<i>PRODUCER</i>	RITHY PANH
<i>PRODUCTION</i>	BOPHANA PRODUCTION BOPHANA CENTER TIPASA PRODUCTION
<i>PRODUCTION FACILITIES</i>	BOPHANA CENTER CAMBODIA FILM COMMISSION
<i>YEAR</i>	2012
<i>SHOOTING FORMAT</i>	XDCAM, HDV
<i>LANGUAGE</i>	VO KHMER STFR / STEN
<i>DISTRIBUTION</i>	WOMEN MAKE MOVIES BOPHANA PRODUCTION (ASIA & EUROPE) TIPASA PRODUCTION (FRANCE)

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