



THE FILM

VERDICT

16 SEPTEMBER 2023



OLDENBURG REVIEW DAILY

MIDNITE XPRESS

ENTER THE CLONES OF BRUCE



Severin Films

VERDICT: David Gregory's lively, affectionate documentary chronicles the bizarre explosion in Bruce Lee lookalikes and copycat films that followed the martial arts superstar's death.

Stephen Dalton, September 15, 2023

Exploring a bizarre and under-reported chapter in pulp cinema history, *Enter the Clones of Bruce* turns an expert eye on the avalanche of copycat action films and lookalike actors that followed kick-ass screen legend Bruce Lee's untimely death 50 years ago. Directed by David Gregory of Severin Films, an LA-based company that specialises in restoring and repackaging vintage cult movies, this highly engaging documentary has sufficient production polish, human interest and broader cultural resonance

for general audience appeal beyond narrow fan-boy circles. Premiered in Tribeca, it makes its German debut in Oldenburg this week, with a string of more genre-friendly festival bookings to follow.

When Lee died of a cerebral oedema in 1973, aged just 32, he was on the cusp of global superstar fame, a virtual one-man film industry who had elevated kung fu movies from local phenomenon to global brand. His sudden demise left

[Full review, click here](#)

INDEPENDENT

FROM DAWN TILL NOON ON THE SEA

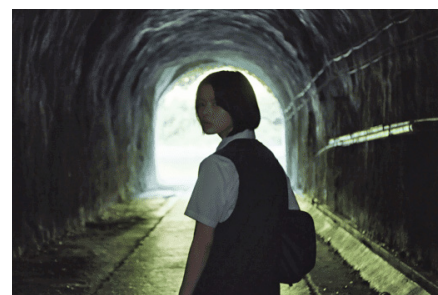
VERDICT: A kidnapping sees the lives and fates of three troubled youths become entwined in Takayuki Hayashi's serene and solemn feature debut.

Ben Nicholson, September 15, 2023

There is a haunting beauty to Takayuki Hayashi's *From Dawn Till Noon on the Sea*.

Following the fortunes of three young people in a coastal town in Japan, it is a quite earnest example of the familiar genre of high-school dramas at which the country's filmmakers excel. Adapted from an episode in Shun Umezawa's manga anthology *One and Ninety-Nine*, Hayashi's film is an exploration of detachment, using the kidnapping of a schoolgirl as a

[Full review, click here](#)



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INDEPENDENT

FRAMES OF ALICIA

VERDICT: A troubled young Swedish woman finds Copenhagen to be town without pity in Danish director Adam Benjamin Mikkelsen's slight but emotionally powerful debut feature.

Stephen Dalton, September 15, 2023

Danish male directors have always loved their female sacrificial victims, from Carl Theodor Dreyer to Lars Von Trier to Nicolas Winding Refn. Charting the grim daily struggles and downward spirals of a troubled young woman on the streets of Copenhagen, *Frames of Alicia* initially seems to be aiming itself directly at this relentlessly bleak national canon, but it veers off into something a little more intimate and open-ended.

An immersive first-person portrait of urban loneliness, hunger for love and spirited resilience, writer-director Adam Benjamin Mikkelsen's feature debut was made on a micro-budget, a poverty of resources which is sometimes all too evident. Even so, this slender contemporary drama punches above its weight in emotional impact, largely thanks to a gripping, nerve-jangling, intense central performance by Swedish novice actor Tuva Alfredsson, who is on screen for virtually every second. *Frames*



Oldenburg Film Festival

of *Alicia* world premieres this week in Oldenburg, underscoring the German festival's reputation for launching raw indie talent.

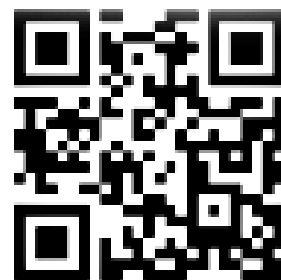
Alfredsson stars as the eponymous heroine, an aspiring R&B singer from Sweden who has just relocated to the Danish capital to try and kickstart her career. After dyeing her Nordic blonde hair a more exotic chemical red, and renting a room in a cheap shared apartment, she begins to hustle herself around town, but meets mostly indifference and rejection. A minor studio producer compliments her woozy voice, "like you just popped a Xanax or something", while a shy young photographer helps her out with a promotional shoot. But music-making ultimately appears secondary to *Alicia*, who seems to be desperately seeking human

connection more than career opportunity, wandering Copenhagen's parks in a boozy haze looking for company, or flirting awkwardly with casual acquaintances.

This walking-wounded aura inevitably makes *Alicia* vulnerable, especially to lowlife predators masquerading as well-connected music industry players. An extended scene in which a smooth-

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VERDICT SHORT

OUR MALES AND FEMALES

VERDICT: A mother and father are confronted with an agonising dilemma as they attempt to prepare the body of their young transgender child for burial.

Ben Nicholson, September 15, 2023

Disapproval persists after death in *Our Males and Females*.

Ahmad Alyaseer's film tells the story of a young transgender woman over whose body her two confused parents grieve. Unable to accept the gender reassignment that she was undergoing while living abroad, they find themselves unable to clean her body and that neither male nor female washers are willing to aid them. It's a moment of perfect dramatic tension, that makes it ideal for a succinct short film that is limited in scale, but far more significant in scope



Oldenburg Film Festival

of its emotional resonance.

The quandary they face is evident straightway as the father (Kamel El Basha) and mother (Shafeqa Al-Tal) keep referring to their "son" and "him." It's unclear whether they were completely unaware of the struggle their transgender daughter had been through – she was living abroad – or just found it unconscionable, but they certainly can't accept it now. As they try to prepare her body for cleansing and shrouding before burial, they

are incapable of even looking at her. They try first to bring a male cleanser in, but he decries them – the subsequent female washer shrieks that they have brought shame on their country.

The heart of the tension lies less in who will clean the body and more in when and if either of the parents will come to any form of acceptance and tolerance towards what they are struggling to comprehend. As it becomes clear that both fa-

[Full review, click here](#)

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IMPRESSIONS & MEMORIES

OLDENBURG CELEBRATES 30 YEARS



Sara Michael

Friend of the Festival

"I know the festival from both sides. From the side of working for the festival, for Torsten, and it's always a huge experience. Every year is so different, and I love the people,

I love the guests – especially the film guests because they are so different, so multi-cultured.

We always have space to get in touch, to talk with the film-makers. There is no difference between us. That is the most wonderful thing."

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IMPRESSIONS & MEMORIES

OLDENBURG CELEBRATES 30 YEARS



Patrycja Planik
Filmmaker

"My favorite thing about this festival is that it is a well of Independent Cinema.

There is nothing like this in the world. A festival that supports and truly falls in love with independent filmmakers."

BEAUTIFUL FRIEND

World Premiere



Sept. 14th, 7PM

Cine K / Studio
Bahnhofstraße 11
26122 Oldenburg

Sept. 16th, 7PM

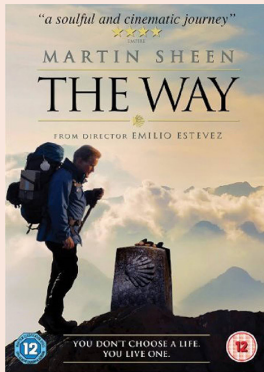
Cine K / Muvi
Bahnhofstraße 11
26122 Oldenburg

LEARN MORE



FAST FACTS

OLDENBURG CELEBRATES 30 YEARS



2011

A record-breaking 1,300 audience members attended opening night. The star on the OLB Walk of Fame went to Matthew Modine. Festival Highlight: "The Way" becomes the first festival film to be screened in Oldenburg's Lamberti-Church



2013

To celebrate the 20th year, an exhibition "People & Places" with portraits of past guests and honorees plus a Collector's Edition photo book of the same name, chronicling years of Festival highlight were offered.



2016

Nicolas Cage was celebrated as the 2016 Tribute Honoree and recipient of the tenth Star of Excellence on the OLB Walk of Fame. Festival Highlight: The world premiere of Benjamin Teske's debut feature "Strawberry Bubblegums" opened the Festival.

Oldenburg LIVE



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