SENTIMENTAL MANIFESTO
Each day is a new day. Each time, the first time...

NOVO

“The idea of someone whose memory would only be brief, almost instantaneous.
Someone whose forgetting would almost be an art of life...”

Lumen Films (France)
in association with Alta Produccion (Spain) and Amka Films (Switzerland)
present

NOVO

a film by
JEAN-PIERRE LIMOSIN

with
Eduardo Noriega
Anna Mouglalis
Nathalie Richard
Eric Caravaca
Paz Vega
Julie Gayet

France - 98' - Color - 35mm - 1:85 - Dolby SRD - 2002

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SYNOPSIS

Those who loved Graham yesterday shouldn't count on today. Those who love him today risk being heartbroken tomorrow... Suffering from recurring memory loss, Graham is restricted to a limited short-term memory. He forgets most things after only a few minutes. He no longer recognizes his wife Isabelle nor his young son Antoine nor his best friend Fred.

Since each day is a new day, Graham copes with life by referring to the details of his little notebook, the defining key to his identity. He works as a photocopy clerk under the close watch of his sexy boss Sabine, who uses him to his libido's advantage.

Pretty new temp Irene can't help falling for Graham's spontaneous charm. But how can Graham really fall in love with her when he sees each time as the first time? Irene is about to experience all new ways of romance. She'll just have to remember everything for the both of them.

Everyone around Graham has their reasons why he should or shouldn't fully recover...

After Paradise

That morning of the day I met Jean-Pierre, my life toppled over into vaudeville. I had just found out that my friend was cheating on me (I don't even dare mention the straightforward and ridiculous word *cuckold*). I wanted to cancel my appointment with him because of my anguished heart, the anger and jealousy that settled inside of me and destroyed everything that prevailed. But no, I went to see Jean-Pierre in the café below my appartment. "Café du Paradis". The sign added some pinches of humiliation to my brand new unhappiness. Like two polite cinephiles, we first said a little good and a little bad about the latest films we had seen.

Then, head bowed in this modesty which I grew to admire in him, Jean-Pierre told me of his project: "A sexual story, but playful. A couple which wouldn't really be one. Bodies, summer in Paris, but joyful..."

He spoke to me with his head down and this was more or less for the best, because if our gazes had crossed, I think Jean-Pierre would have ran out of this Luciferian café. I went from being on the verge of tears to looking very angry. The notion of sex as a light activity suddenly seemed to me not a notion at all, just a sword which had cut off my head. Nevertheless, I said yes, of course. Even with my anguished heart, I even managed to pronounce the word sex followed by some impossible adjectives: pleasant, demystified, joyous. Jean-Pierre then approached the second axis of the film (two legs are always necessary for a film), memory: "The idea of someone whose memory would only be brief, almost instantaneous. Someone whose forgetting would almost be an art of life..." For a moment, I have to confess, I thought of "Candid Camera". I thought someone was playing some sort of gag on me. A real-life joke, a test, another hardship on my heart. Nevertheless, no. Facing me there was only Jean-Pierre who had timidly just pulled out a file with some photocopies of Japanese erotic prints. "Are you interested?" he asked me. "I think it would only take about a week of writing..."

The writing of NOVO spread over a year. Meanwhile, I broke up and became once again single, free and unhappy. It's not bad to write a comedy when you're very unhappy, not bad to transform each grimace into a smile, dimples of irony full of sentences. It's also not bad under such circumstances to write for Jean-Pierre. He has the elegance to never question you about the scenes that you propose, never the fatal question like "Where did you come up with that?". He accepts everything. He sorts things out, he recomposes in his own way. Today, when I watch NOVO, I see in it an album of feelings that I fluctuate between. I see the anger and the vengeance, also the kindness and forgiveness. I see a film about breaking up, the notion of love like a lost Eden with our little broken hearts struggling to mend. A film about extreme transience, the impossibility of settling, of sharing one's territory. But the disgrace isn't the loss of happiness, Jean-Pierre seems to be saying to me when I watch his film. No, the disgrace is above all forgetting what happiness is.

Christophe Honoré

A Meeting between Jean-Pierre Limosin and Eric Caravaca

Jean-Pierre Limosin
Since I have this feeling that we've done things a little differently during the making of NOVO, all the more reason to continue that way. Why not have an actor from the film ask the first questions?

Eric Caravaca
Why not continue the fun? ... When an actor works in one of your films, there are lots of moments where he doesn't know what he's actually constructing. We have the feeling that you already have everything in mind.

JPL
In fact, I'm always searching until the moment the film starts purring in the camera. Afterwards, we can only improve what's seen on the video playback ... Since I had closed my image warehouse, I was feeling a little exposed. Thinking about that now, as a director I was in the same position as the character of Graham: always ready for the unknown that would be seen and experienced. Always open for something new. Graham is confronted by events, things he's never seen before. A constant state of experimentation. He lives his fictional life like an artist. We should live our lives like artists.

EC
Why did you choose Christophe Honoré, mostly recognized as a novelist, to write the screenplay?

JPL
After having written the first draft alone, I realized while reading it that it was a little along the lines of my other films. I remember the strong sensation that I had reading a Christophe Honoré text while walking around New York's East Village. The hyper-sensitivity of his writing "cut out" with what my eyes saw in the windows of the tatoo and piercing shops. For me, this wasn't a coincidence. According to Eluard, there are no coincidences, there are only meetings. So Christophe and I, we, too, met upon my return ... We held on to the initial form of the project, that of a long short story without any indication of sequences. I don't know if that was to increase fluidity or to help remembering more easily. This form allowed conserving a personal link between the narrative and the film. For example, the scene where Graham writes down in his memory notebook that he came on Irene's stomach. There, Eduardo reads literally what is in the script while speaking of Irene in the third person. She appears suddenly in the film to give another sense to what Graham is writing in his notebook.

EC
I was wondering if it wasn't also because Christophe has written a lot about childhood?

JPL
Yes, of course ... There were only adult characters in my first version. The contagion broke out. The adolescent character Antoine often crosses the usual itinerary of Graham. We will even learn toward the end of the film that some scenes were seen by Antoine. The narrative is really dedicated to him.

EC
Did you think of other films on amnesia during the writing? Like "Memento", for example?

JPL
We forced ourselves to not think of any other film. Christopher Nolan's film was released shortly after we finished writing. I rushed to see it because I found his first film "Following" strong and promising ... In NOVO, the character of Graham is temporarily restricted only to short term memory. He lives out this period like a new experience. He isn't worried about finding out his identity, nor reliving the dramatic moment where he lost his long term memory. In NOVO, memory loss is only a fictional ingredient to speak about love. From time to time, we return to the reality of this trauma, but these are mostly plot points for the imaginary scope of the story ... But I have to say life caught up with fiction. If I gathered a lot of material on the subject, it's because my mother suffers seriously from amnesia, to the point where she doesn't recognize me. But I didn't want to use any of that for the film. I think there are two categories of films. Films of improbable believability, like the Hitchcock and Hawks films in which the audience is pleased by the believability of the narrative, and the second are films in which the audience is transported by the unbelievability of the narrative, like Bunuel's "The Golden Age" or Tarkovsky's "The Mirror". I should say that I like both categories. My work consists of starting from the principle of the first category and melting it into the second. That's why, for example, I integrated this idea of a secret plot among the characters, all the while inviting the audience to progressively free themselves of this believability. There are days when we've had it with the habit of listening to stories with the same expectations!

EC
Memory loss is tied to eroticism, to sex...

JPL
Yes, I used this loss to make present pleasure and sexual desire. Simply enough, to use loss/urge to reach fulfillment. Plus, not to fall into the repetition of the sexual act.

EC
Watching the film, I wondered about your approach to eroticism. There seems to be something broken up about it ...

JPL
For me, it's not broken up. I would say "broken in," in the sense of a non-violent break-in into intimacy ... It was necessary to do the opposite of industrial pornography which retranscribes in real time to make the audience believe everything is real. These films are meant to intimidate by taking the side of performance and competition against sex and Eros. We did the opposite and filmed with zest to note that nothing is real, but actually a "real lie".Through little touches of signs and sensations, we got closer to sensuality, voluptiousness. I really wanted to highlight carnal pleasure, so that it not be more directly connected to guilt, death or a miserable provocation. In addition, the whole mosaic form of the film is a reflection of Graham's mental structure.

EC
In Oshima's "Empire of the Senses", there's a scene where a peeled boiled egg is introduced into the woman's sex, then taken out and eaten. Did you think about that for your scene with the tooth?

JPL
No, no. But I remember that scene you're referring to ... In NOVO, the scene with the tooth isn't connected to an idea of an erotic exchange, a flow between the mouth and the sex. It's more about an act of immediacy, with no thoughts behind or ahead. When this scene came up during writing, it was accepted in a somewhat stream-of-consciousness way of writing. That makes me think of a great story that happened to Octavio Paz. While visiting Andre Breton, he surprised him proofreading a text! The pope of stream-of-consciousness writing was touching up his sentences! At the end of their meeting, Paz couldn't resist the urge to ask Breton if that wasn't considered stream-of-consciousness writing. Breton confirmed with a nod of the head, saying "Of course, it is. But not enough."... In the film, with this borderline situation, Graham's gesture is innocent invention. He doesn't see anything wrong with putting a tooth into the woman's sex.

EC
Graham doesn't suffer too badly because of his memory lapse. It's as if he has a sort of renaissance each time, is that it?

JPL
Yes... Several new dawns per day. He lives in the immediate. He reinvents his gestures. If he falls into a freezer, it's always with style and grace. This absence of memory encoding makes him more animal-like, more instinctive, closer to the cruelty of childhood.

EC
And Graham being a foreigner?

JPL
That wasn't planned. It's simply because during the casting, I saw the Argentinian film "Plata Quemada" with excellent actors. One of them, Spanish actor Eduardo Noriega, seemed to me to be the physical and mental incarnation of my leading character. I went to Madrid to check it out ... Eduardo didn't speak French. This handicap became an asset. He tackled his dialogue phonetically which were his first steps in the direction of the role of Graham. For both Eduardo and Graham, words have a completely different meaning and color. Eduardo ended up having a Graham-esque accent, rather than a Spanish one ... There were two months of rehearsals between Eduardo and all his other partners. While he was shooting his previous film, he listened, he immersed himself into French dialogues that you had recorded for him on a CD in a blank voice, without expression... Someone who speaks with an accent catches our ear. Aren't we more friendly with the person?

EC
In NOVO and in TOKYO EYES, technology isn't associated with harmful things...

JPL
Let's be more welcoming and less distrustful of these objects that serve us in organizing chance meetings with people ... Of course, there's always the possibility of harmful, unhealthy, alienating use. Let's be carried away by the best ... The GPS thing in the final scene doesn't exist. That's a real pity. A computer program was made to make it visible. Such an object will never exist for the so-called "general public" because of military reasons. A signal can either be received or sent, but not both. Only the military can do both. For example, to fire missiles...

EC
Did you deliberately limit the opening credits to the title of the film?

JPL
TOKYO EYES was conceived under the same principle: just the title. I can't conceive it any other way. I can't list the names of the actors. It's not a documentary. At most, I might could list the names of the characters at the beginning. Since the real subject is the film, it's seems normal to me that everyone be listed in the closing credits.

EC
On the beach, Graham's nudity shines...

JPL
The luminescence of Eduardo's nudity is very becoming to him. He can stay that way in front of his character's son, naturally, in the beauty of their reunion meeting.

EC
And it's on this beach that the kid states the title of the film...

JPL
A childhood word, invented by himself in a language that doesn't exist. "Novo" is also the search for a paradoxical and insolent wisdom, the search for a subversive innocence. This search is found in literature, Flaubert's "Bouvard and Pecuchet" for example. It's also found in cinema. I think of Lars von Trier's "Idiots."

EC
You also play around with kung fu. That famous Chinese hold is invented?

JPL
No, it really exists. There's no guarantee of the results, but it can be tried or someone can just say that it's been done to them...

EC
Would you accept your film being seen as a sentimental manifesto?

JPL
I would like that... more as a happening. Like my friends from Noir Désir sing: "Let's be carefree without being carefree".

JEAN-PIERRE LIMOSIN

FICTION FEATURES

2002 NOVO
Locarno 2002 “Piazza Grande”

1998 TOKYO EYES
Cannes 1998 “Un Certain Regard”

1988 L’AUTRE NUIT (The Other Hurts)
Cannes 1988 “Cinema en France”

1986 GARDIEN DE LA NUIT (Guardian of the Night)

1983 FAUX FUYANTS (co-directed wtih Alain Bergala)
Cannes 1983 “Semaine de la Critique”

DOCUMENTARIES

2000-2002 LA REVUE
- 1 - Christian Lacroix
- 8 - Noir Désir
- 9 - Noël Godin

1999 TAKESHI KITANO L’IMPRÉVISIBLE
Series “Cinéma de Notre Temps”

1999 VOYAGES, VOYAGES TOKYO

1998 THOMAS BERNHARD
Series “Un Siecle d’Écrivains”

1996 SALIF KEITA, CITIZEN AMBASSADEUR

1995 ALAIN CAVALIER, 7 chapitres, 5 jours, 2 pièces-cuisine
Series “Cinéma de Notre Temps”

1993 ABBAS KIAROSTAMI, VÉRITÉS ET SONGE
Series “Cinéma de Notre Temps”

CHRISTOPHE HONORÉ

Christophe Honore recently made his debut as a feature film director with DIX-SEPT FOIS CECILE CASSARD, starring Beatrice Dalle. The film was presented in the Un Certain Regard section of the 2002 Cannes Film Festival. He previously made the 2000 short film NOUS DEUX. One of France's most talented young writers (novels, poems, fiction for adolescents, plays), Honoré wrote the screenplay for Anne-Sophie Birot's 2000 film GIRLS CAN'T SWIM (LES FILLES NE SAVENT PAS NAGER). He also wrote the screenplay of Gael Morel's upcoming film TROIS DANSES D'ESCLAVE. He was born in Brittany in 1970.

Fiction
LA DOUCEUR (1999, Editions de l'Olivier)
L'INFAMILLE (1997, Editions de l'Olivier)
SCARBOROUGH (2002, Editions de L'Olivier)

Fiction for Adolescents
BRETONNERIES (1999, Thierry Magnier)
MON COEUR BOULEVERSÉ (1999, Ecole des Loisirs)
LES NUITS OÙ PERSONNE NE DORT (1999, Ecole des Loisirs)
UNE TOUTE PETITE HISTOIRE D'AMOUR (1998, Ecole des Loisirs)
ZÉRO DE LECTURE (1998, Ecole des Loisirs)
L'AFFAIRE P'TIT MARCEL (1997, Ecole des Loisirs)
JE JOUE TRÈS BIEN TOUT SEUL (1997, Ecole des Loisirs)
C'EST PLUS FORT QUE MOI (1996, Ecole des Loisirs)
TOUT CONTRE LÉO (1995, Ecole des Loisirs)

Theater Plays
LE PIRE DU TROUPEAU (2001)
LES DÉBUTANTES (1998)

EDUARDO NORIEGA (Graham)
Not only is Eduardo Noriega one of Spain's biggest stars, he is one of his native country's most diverse actors. He is as appealing in thrillers and comedies as he is in romantic dramas and historical epics. Noriega's recent hit films include the Kosovo war drama GUERREROS (dir. Daniel Calparsoro, 2002), the eerie ghost story THE DEVIL'S BACKBONE (dir. Guillermo del Toro, 2001) and the touching Spanish Civil War drama VISIONARIOS (dir. Manuel Gutierrez Aragon, 2001). Noriega had his first starring role in Alejandro Amenabar's acclaimed 1996 thriller THESIS. He also starred in Amenabar's1998 thriller OPEN YOUR EYES (ABRE LOS OJOS), the inspiration for the US remake "Vanilla Sky", and in the 1999 top Spanish box office hit NOBODY KNOWS ANYBODY (NADIE CONOCE A NADIE), directed and written by Mateo Gil (co-writer of THESIS and OPEN YOUR EYES). Noriega also received international attention for his scorching performance in Argentian director Marcelo Pineyro's 1999 thriller PLATA QUEMADA (BURNT MONEY). His other major film credits include Antonio del Real's comedy CHA-CHA-CHA, Pedro Telechea's romantic epic EL INVIERNO DE LAS ANJANAS, Alfonso Arandia's comedy CARRETERA Y MANTA (TO THE END OF THE ROAD), Miguel Santesmases' crime drama THE YELLOW FOUNTAIN (LA FUENTE AMARILLA) and Rafael Moleon's thriller CUESTION DE SUERTE (A MATTER OF LUCK). Noriega was a European Film Promotion "Shooting Star" in 1999, and he received the prestigious Prix Chopard (Revelation of the Year) in 2001.

ANNA MOUGLALIS (Irene)
Anna Mouglalis is one of French cinema's brightest young talents. She received international acclaim for her role as the young pianist Jeanne in Claude Chabrol's 2000 psychological thriller MERCI POUR LE CHOCOLAT (NIGHTCAP), starring Isabelle Huppert. Mouglalis made her screen debut in 1997's TERMINALE (dir. Francis Girod), and she also recently appeared in Chantal Akerman's LA CAPTIVE. Mouglalis will soon be seen in Hugo Santiago's LE LOUP DE LA COTE OUEST. Her upcoming films include Philippe Grandrieux's LA VIE NOUVELLE and Arnaud Desplechin's LA COMPAGNIE DES HOMMES.

ERIC CARAVACA (Fred)
Eric Caravaca won the 2000 Cesar (French Academy Award) for Best New Actor for his role in Francois Dupeyron's WHAT'S LIFE (C'EST QUOI LA VIE). His performance in Dupeyron's OFFICER'S WARD (LA CHAMBRE DES OFFICIERS) won him a 2002 Cesar nomination for Best Actor. Caravaca's other film credits include Eric Heumann's LES AMANTS DU NIL, Muriel Teodori's UNLEADED (SANS PLOMB), Michel Spinosa's LA PARENTHESE ENCHANTEE and Noemie Lvovsky's LIFE DOESN'T SCARE ME (LA VIE NE ME FAIT PAS PEUR). He will soon be seen in Siegrid Alnoy's ELLE EST DES NOTRES and Patrice Chereau's SON FRERE. Caravaca, a 1993 graduate of Paris' National Conservatory of Dramatic Art, also plays regularly on the French stage.

NATHALIE RICHARD (Sabine)
Since graduating from Paris' National Conservatory of Dramatic Art in 1986, Nathalie Richard has acted in some 30 feature films. She has appeared in three films by Jacques Rivette -- 1986's LA BANDE DES QUATRE, 1993's JEANNE LA PUCELLE-LES PRISONS and 1994's UP, DOWN, FRAGILE (HAUT, BAS, FRAGILE), for which she also received a screenwriting credit. She also has three credits with Olivier Assayas -- 1986's WINTER'S CHILD (L'ENFANT DE L'HIVER), 1995's IRMA VEP and 1998's LATE AUGUST, EARLY SEPTEMBER (FIN AOUT, DEBUT SEPTEMBRE). Richard's other feature credits include Ilan Duran Cohen's CONFUSION OF GENDERS (LA CONFUSION DES GENRES), Marie Vermillard's IMAGO, Michael Haneke's CODE UNKNOWN, Dominique Choisy's MODERN COMFORTS, James Ivory's A SOLDIER'S DAUGHTER NEVER CRIES and Catherine Corsini's LOVERS (LES AMOUREUX). Her recent and upcoming features include James Ivory's LE DIVORCE, Martin Provost's LE VENTRE DE JULIETTE, Tonie Marshall's AU PLUS PRES DU PARADIS and Andrew Lipvack's MERCI DOCTEUR REY.

PAZ VEGA (Isabelle)
Actress Paz Vega is one of Spain's fastest rising stars. She won the 2001 Goya (Spanish Academy Award) for Best New Actress for her role in Julio Medem's SEX AND LUCIA (LUCIA Y EL SEXO). That same year she also received a Goya nomination for Best Actress for Javier Balaguer's SOLO MIA. Vega was also recently seen in Pedro Almodvar's TALK WITH HER (HABLA CON ELLA). Vega's other feature credits include Mateo Gil's NOBODY KNOWS ANYBODY (NADIE CONOCE A NADIE) and Juan Manuel Jumilla's ZAPPING. She will soon be seen in Emilio Martinez Lazaro's EL OTRO LADO DE LA CAMA. She received the prestigious Prix Chopard (Revelation of the Year) in 2002.

JULIE GAYET (Julie)
Julie Gayet's current and upcoming film credits include Michel Deville's UN MONDE PRESQUE PAISIBLE, Manon Briand's LA TURBULENCE DES FLUIDES, Christophe Loizillon's MA CAMERA ET MOI, Anne Theron's CE QU'ILS IMAGINENT and Laurent Chouchan's VERTIGES DE L'AMOUR. Gayet has acted in some 20 features since her first leading role in 1993's A LA BELLE ETOILE (dir. Antoine Desrosieres). Her credits include Agnes Varda's LES CENT ET UNE NUITS, Elie Chouraqui's THE LIARS (LES MENTEURS), Laurent Bouhnik's SELECT HOTEL, Dominique Farrugia's DELPHINE 1 - YVAN 0, Nicolas Boukhrief's LE PLAISIR, Stephane Giusti's POURQUOI PAS MOI, Gerard Mordillat's PADDY, Jean-Charles Tacchella's LES GENS QUI S'AIMENT and Ilan Duran Cohen's CONFUSION OF GENDERS (LA CONFUSION DES GENRES).

CAST

GRAHAM	EDUARDO NORIEGA
IRENE	ANNA MOUGLALIS
SABINE	NATHALIE RICHARD
FRED	ERIC CARAVACA
ISABELLE	PAZ VEGA
ANTOINE	LENY BUENO
JULIE	JULIE GAYET
CELINE	AGATHE DRONNE
DOCTOR SAGEM	BERNARD BLOCH
SIMON	VINCENT DISSEZ
NADINE	CATHERINE BIDAUT
GERARD	PASCAL TOKATLIAN
GILLES	DOMINIC GOULD
WAITRESS	STEPHANIE PICARD
MAN IN THE MUSEUM	ANDRE S. LABARTHE

CREW

Director	Jean-Pierre Limosin
Screenplay	Christophe Honore and Jean-Pierre Limosin
Cinematography	Julien Hirsch
Editing	Cristina Otero Roth
Original Music	Kraked
	Zend Avesta
Sound	Laurent Gabiot
Sound Edit and Mix	François Musy
Costumes	Maripol
Makeup	Nurith Barkan
Hair	José Luis Casas
Art Decoration	Jimmy Vansteenkiste
Producer	Hengameh Panahi
Associate Producers	Enrique Gonzalez Macho
	Tiziana Soudani

a production of
Lumen Films (France), Alta Produccion (Spain), Amka Films Productions (Switzerland)

in association with
Canal + (France), Via Digital (Spain), RTSI- Televisione Svizzera (Switzerland), Centre National de la Cinématographie (France), Instituto Cinematografia y Artes Audiovisuales de España (Spain), Office fédéral de la culture (DFI) (Switzerland), BIM Distribuzione (Italy)

ORIGINAL MUSIC by KRAKED
"NOVO'S", "FEEDBACK TUNNEL", "THE MUSEUM", "SYSTEM POSITION", "COMPLOT", KEMMA KEMMA", "AMIGO", "SOUVENIR EN MARCH", "SESSION TAPE", "CARRIERE 1"

Performed by	KRAKED
Composer	Loik Dury / Mathieu Dury AKA Kouz-1
Bass Player	Christophe Disco Minck
Musical Supervisor	Eric Michon for BMG Music Vision a department of BMG Music Publishing France
Executive Producer	Monte Cristo for Kraked
Edition	Kraked / BMG Music Publishing France

KRAKED is no stranger to film soundtracks, having previously participated on several French films, including Karim Dridi's "Pigalle", Cedric Klapisch's "L'Auberge Espagnole" and "Peut-Etre", Frederic Provost's "La Cuirasse", Jacques Doillon's "Carrement a L'Ouest" and Fabien Onteniente's "Jet Set". Their remix collaborations include Katerine, Tony Allen, Doctor L, Reel Killah, Ezekiel and Ashley Slater.

ADDITIONAL ORIGINAL MUSIC by ZEND AVESTA
"GRAHAM, PABLO AND ME"

Performed by	ZEND AVESTA
Composer	Arnaud Rebotini
Violin	Richard Schmoucler
Viola	Jean Paul Minalli Bella
Cello	Jean Philippe Audin
Clarinet/Bass Clarinet	Thomas Savy
Guitar	Alexandre Jacquemin
Bass	Vincent Artaud
Keyboards/Programmation	Arnaud Rebotini
Executive Producer	Zend Avesta Productions

ADDITIONAL MUSIC

" Sex with Strangers "
(Marianne Faithfull-Beck Hansen)
peformed by Marianne Faithfull
remix by Sly and Robbie for Taxi Productions / Zlink Entertainment
from the album "Kissin' Time"

" Sweet Pain Remix by Joi "
(Nusrat Fateh Ali Khan / Nusrat Fateh Ali Khan -Michael Brook)
performed by Nusrat Fateh Ali Khan
from the album "Star Rise"

" It's Easy to Remember "
(Lorenz Hart/ Richard Rodgers)
performed by Billie Holiday

" I Love My Man "

(Billie Holiday)
performed by Billie Holiday