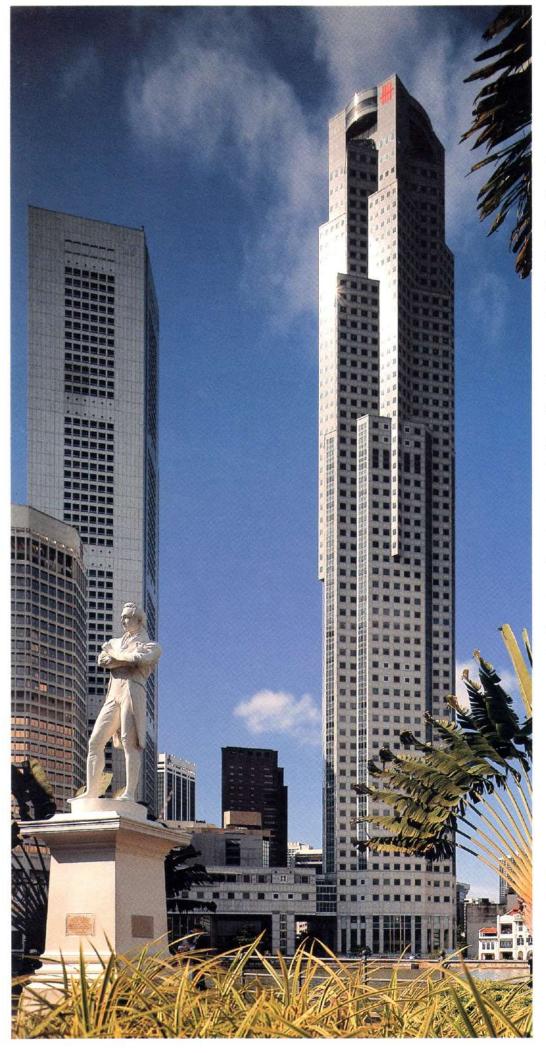
8th SINGAPORE

April 13-29, 1995

INTERNATIONAL FILM FESTIVAL





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United Overseas Bank Group PRESENTS THE 8th Singapore International Film Festival 1995

~ A celebration of the Centenary Of Cinema ~

An exhibition of Internationally Acclaimed Films from 37 countries featuring the Silver Screen Awards for

Best Asian Feature Film Best Singapore Short Film

13 – 29 April

Special Highlights
Silent Classics ~ Nosferatu and Metropolis
The Magic Lantern Show
Retrospective on Iranian director Mohsen Makhmalbaf
Retrospective on Indonesian director Usmar Ismail
Silver Screen Awards Selection
NETPAC Asian Film Discovery Programme

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With the support of National Arts Council, Ministry of Information and The Arts, Economic Development Board and Singapore Tourist Promotion Board

The printing of this program is sponsored by HBO. Stock photos sponsored by Vision Photo Agency Pte Ltd.

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Presenter's Message

Our participation in the 1995 Singapore International Film Festival Mark yet another platform in our commitment to promoting local Art and talent in Singapore.

We believe Art is an integral thread in the fabric of our society and a theatre for social, economic and historical environment. The Film Festival provides the stage for the showcase of an immensely rich international culture of film, from the world over.

The melting pot of culture and talent of the Film Festival has also increasingly become the theatre for local Art and talent. We share in the belief of Singapore International Film Festival Ltd in tapping and developing local talents.

This year the Singapore International Film Festival boasts another splendid selection of the best display of film. The increasing quality of Asian films is reflected in the strong Asian flavour in this Festival. More importantly, we are delighted to play a contributory role in the showcase of some of Singapore's very own. The films are not only a display of our nostalgic history but a manifestation of our local talent. The 8th Singapore International Film Festival 1995 marks only the beginning of our long term commitment to the art of film in Singapore.

Ms Sim Puay Suang Senior Vice President Consumer Services Division UNITED OVERSEAS BANK GROUP



Patron's Message

THE SIGNIFICANCE OF FILM LIES IN IT BEING A MEDIUM OF ENTERTAINMENT AS WELL AS A SUPERB AND COMPLETE ARTWORK WHICH TRANSCENDS LANGUAGE AND CULTURAL BARRIERS.

The Singapore International Film Festival has once again brought together many films of excellence from around the world.

The role of the Festival is to be creative and innovative, choosing films that the audience should be given the opportunity to see and that they can respond to.

As Film Festivals continue to sprout around the world, it is imporant for a Festival to create its own identity.

The Singapore International Film Festival has succeeded in this endeavour by focusing attention on the works of Asian filmmakers. The Silver Screen Awards, presented by the Festival, recognise and pay tribute to these considerable talents.

This year, Eric Khoo's *Mee Pok Man* represents Singapore's first feature length entry into the awards. We trust this will be the first of many such entries by Singapore filmmakers.

PROFESSOR TOMMY KOH Chairman, National Arts Council



Founder's Message

1995 IS THE CENTENARY YEAR FOR WORLD CINEMA, AND A MAJOR INTERNATIONAL EVENT.

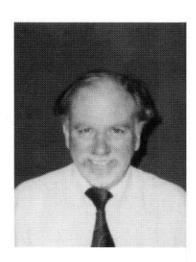
Significantly this has been a watershed year for the SIFF in that we have now received major long term sponsorship from the Golden Village Entertainment, now a dominant force in film exhibition in the Asian region, and a major sponsorship by United Overseas Bank Group, a leading patron of the Arts in Singapore

The support given by these organisations as well as our other sponsors will enable us to develop a long term strategy to continually improve and expand the Festival.

It is also appropriate in this Anniversary year that we premier two made in Singapore feature films, *Bugis Street* and *Mee Pok Man*, thus fulfilling our wish for the creation of a local Film Industry.

With a strong programme and provocative and entertaining seminars, we hope you will find the 8th Singapore International Film Festival a memorable one.

GEOFFREY MALONE Festival Founder Chairman, Organising Committee



Sponsors

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No Girl Ever Had This Effect On Me (Hungary) TB4 Xime (Guinea-Bissau/ The Netherlands) TB4

The Silver Brumby (Australia) JH

The Phoenix And

The Magic Carpet (UK) JH

The Peddler (Iran) TB4

Sara (Iran) TB4

The Return Of Tommy Tricker (Canada) JH

The Arsonist (Malaysia) TB4

Five Easy Pizzas

Marriage Of The Blessed (Iran) TB4

(Australia) Three Palm Trees

(Portugal) JH

7.00PM

2.00PM

Once Were Warriors (New Zealand) JH

Alegre Ma Non Troppo (Spain) MC

Mona Must Die (USA) JH

The Long March (Indonesia) TB4

Metropolis (Germany) JH

After The Curfew (Indonesia) TB4 Three Colours:

Blue (France) P1

Double Happiness (Canada) JH

What Else Is New? (Iran) TB4

The Road To Wellville (USA) PI

Black Widow: A Portrait Of Ayu (Malaysia) JH

Once Upon A Time In Beirut (Lebanon) TB4

Destiny (Mongolia) TB4

Crows (Poland) MC How Old Is The River? (Japan) JH

Tokyo Kyodai (Japan) JH

The Silences Of The Palace (TunisialFrance) TB4

The Sum Of Us (Australia) MC

OPENING FILM The Red Lotus Society (Taiwan) CC

Shopping (UK) JH

Ready To Wear (Pret-A-Porter) (USA) CC

Blush (China/Hong Kong) MC

Roosters (USA) JH

Six Hours In Yogjakarta (Indonesia) TB4

The Broken Journey (India) JH

Rice People (Cambodia) MC

Exalted Guest

Loaded (UK/New Zealand) JH

A Borrowed Life (Taiwan) MC

The Darker Side Of Black (UK) JH

Vive L'amour (Taiwan) MC

Mee Pok Man (Singapore) MC

A Dedicated Life (Japan) JH

Broken Harvest (Ireland) MC

Bugis Street MIDNIGHT (Singapore) JH

A Night In Nude (Japan) IH

Nosferatu (Germany) JH

LEGEND

JH - Jubilee Hall MC - Majestic Cinema sat 21

sun 22

mon 23

tue 24

wed 25

thu 26

fri

sat 28

The Square (China) TB6

The World Of Buster (Denmark) JH

Once Upon A Time, Cinema (Iran) TB4

The Eldest Daughter (Sri Lanka) JH

Spider & Rose (Australia) TB6

Aardman **Animations** (UK) JH

The Blue Exile (Turkey/Germany) | H

The Actor (Iran) TB4

MoonTime (Turkey) JH

Faust (Czech Rep) TB6

The Sunset (Sri Lanka) JH

Quiet Days Of Firemen (Japan) JH

Tango Feroz (Argentina) JH

The Fortress (Czech Rep) TB4

Three Colours: White (France) P1

Hammer And Sickle (Russia) JH

Manhattan By Numbers (USA) TB4

Smoke (USA) MC

Aardman Animations (UK) JH

Take Care OfYour Scarf, Tatjana (Finland) TB6

Postman (China) JH

The Servile (India) TB6

English, August (India) TB6

The Magic Lantern (Italy) JH

Tigrero: A Film That Was Never Made (Finland) TB6

Farinelli (France/Belgium/Italy) P1 Traps (Australia) JH

Life And Death Of The Hollywood Kid (Korea) TB6

Chili's Blues (Canada) TB6

Blue (UK) JH

The Wooden Man's Bride (Taiwan) MC

In The Heat Of The Sun (Hong Kong/China) (UH

The Browning Version (UK) MC

Dance Me Outside (Canada) JH

The Taebaek Mountains (Korea) MC

Under The Olive Trees (Iran) TB4

To The Starry Island (Korea) JH

Ladybird, Ladybird (UK) MC

My Own (India) TB6

Louis 19 (Canada) JH

Red Firecracker, Green Firecracker (China) MC

The Glass Shield (USA) TB6

My Life & TimesWith Antonin Artaud (France) JH

InThe Heat Of The Sun (Hong Kong/China) MC The War (USA) MC

(Sweden) JH Ermo (China/Hong Kong) MC

The Last Dance

Glitterbug (UK) IH

The DayThe Sun Turned Cold (Hong Kong) MC

CLOSING FILM Amateur

(USA/France) CC Tango Feroz (Argentina) JH

Clean, Shaven (USA) JH

CC - Capitol Cinema TB4 - Golden Village Tiong Bahru 4

P1 - Prince 1 TB6 - Golden Village Tiong Bahru 6

The above schedule is correct at the time of printing

Due to circumstances beyond our control, certain programmes may be subjected to change, rescheduling or cancellation. Please consult the daily papers or the official ticketing centres at all Ticketcharge outlets

Refunds will be available at the Festival Secretariat for cancelled or rescheduled films only Please take note of R(A) films. Only patrons aged 21 and above are permitted by Law to attend these screenings. We reserve the right to check identification at the theatre and refuse admission if patrons are below 21 years of age.

Fringe Schedule Festival at the Goethe-Institut

APRIL 10 (MON)

7.00pm

The Wonderful and Horrible Life of Leni Riefenstahl (Germany)

APRIL 7 (FRI)

7.00pm

Sarajevo: The Living and The Dead (France)

Truth Under Siege (Belgium)

9.30pm

Music for the Movies:

Toru Takemitsu (US/Japan)

APRIL 8 (SAT)

2.00pm

Casino Cambodia (Thailand)

Patus

4.00pm

Return from the Moon

(Japan)

7.00pm

Sakuliu (Taiwan)

9.00pm

City of the Steppes (Belgium/Mongolia)

APRIL 9 (SUN)

2.00pm

World Shorts I

1. Asian Studs Nightmare (USA)

2. Banana Split (USA)

3. Notes On A Scale

(USA)

4.00pm

I Have Graduated!

(China)

7.00pm

Indonesian Shorts

(Indonesia)

Small Steps
 Two Tones
 The Old Man

4. First Train

5. Merry Go Round

9.00pm

A Film Is Stopped (China)

APRIL II (TUE)

7.00pm

You Kissed The Devil's Rear

(Germany)

APRIL 12 (WED)

7.00pm

Age of the Gods (Germany)

APRIL 15 (SAT)

2.00pm

You Kissed The Devil's Rear

(Germany)

4.00pm

Age of the Gods (Germany)

6.00pm

The Wonderful and Horrible Life of Leni Riefenstahl

(Germany)

APRIL 16 (SUN)

2.00pm

Finalists of the Best Singapore Short

Film Competition

4.00pm

World Shorts II

1. Bach & Variations (UK)

2. Child's Play (Malaysia)

Season Pass at \$15.00 each available at all TICKETCHARGE outlets.

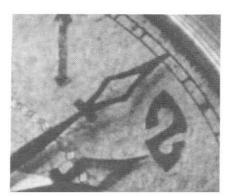
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APRIL 7 - MAY 5

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The Goethe-Institut is located at 1 Finlayson Green #07-00 (Raffles Place MRT)





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Opening Film



STAN LAI

Founder of renowned theatrical troupe, Performance Workshop, Lai is one of Taiwan's leading playwright and theatre director. Lai found international success with his award-winning debut The Peach Blossom Land (92), based on his own successful stage play and production of the same title. Born in 1954 in Washington DC, he holds a PhD in Dramatic Art from Berkeley. He taught at Taiwan's National Institute of the Arts and helped establish the Graduate School of Theatre. The Red Lotus Society is his second film.

THE RED LOTUS SOCIETY FEIXIA AHDA



STAN LAI TALKS ABOUT SOME OF THE THEMES AND IDEAS BEHIND THE RED LOTUS SOCIETY, AN ENTRY IN THIS YEAR'S SILVER SCREEN SELECTION.

"Taiwan today is a place filled with all kinds of myths... I can think of no other place or time in history where there are so many fantastical stories on so many levels being told and being believed in. From the 45 year old political "myth" of "The Republic of China", to the advertisments in daily newspapers for magical jade that will heal sickness or mystical statues that will increase wealth, to the business myths of large, mysterious pools of money waiting for lenders to use...The stories are there and people who believe in them are there too."

Ahda sells language tapes by day and attends cram school at night, but his real passion is to achieve the secret art of "vaulting" - defying gravity to leap impossible distances. Fired by the exploits of the legendary Red Lotus Society, Ahda is on a romantic and ultimately tragic quest for a master.

Stan Lai explains, "The Red Lotus Society is essentially a film about practice, about cultivating the soul, about cutting through the falsities to

learn about higher wisdom and higher skills. In this case, the false images and cheating create a very polluted path through which to practise.

A practitioner needs a master. Taiwan today is full with "Masters" of all kinds...Master /disciple relationships are ongoing in all sorts of dimensions, from the psychic arts and geomancy and fortune telling, to politics and business, to the arts. The problem is, what's genuine and what's bullshit? ...In the film, the main character Ahda must cut a path

through all the images and signs before him in his search to learn the mythical art of vaulting.

'Vaulting' is a skill that is dear to every Chinese person's heart, coming through familiarity with the swordsman novels and films that are a big part of popular culture. A swordsman can "vault" or leap great distances, "flying" as it were in the Tsui Hark genre of swordsman films. Everybody knows it and I bet everybody has dreamed of doing it. I thought by using this well-known physical goal, I could more easily focus on the spiritual issues."

Taiwan, 1994, 120 mins Director/Screenwriter:

Producer: Wang Yinghsiang, Ding Naichu

Cinematographer: Christopher Doyle

Editor: Chen Bowen

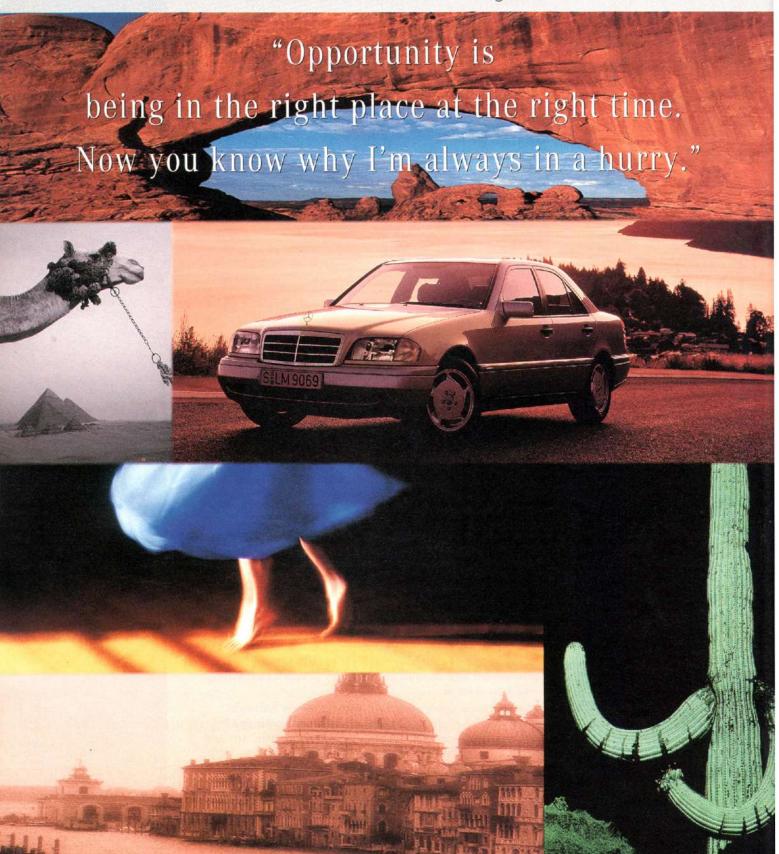
Cast: Ying Zhaode, Chen Wenming, Na Weixun, Li Tongcun, Lee Lichun, Li Bojun

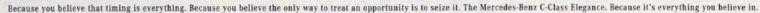
Production Company: Performance Workshop Films/Long Shong International Co, Ltd

World Sales Agent: Performance Workshop Films, 153 Kangning Street, 3F Hsichih, Taipei, Taiwan. Tel: 886-2-695 2665 Fax: 886-2-695 2686



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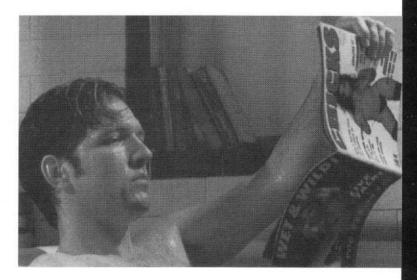


Closing Film



HAL HARTLEY Hartley was born in 1960 in Long Island, New York. While studying art at Massachusetts College of Art, he began making experimental films in Super 8 and moved to attend the Purchase Film School (80-84) in New York instead. Based in New York, he established his own production company in 1989 with Jerome Brownstein. His short films are: Kid (85), The Cartographer's Girlfriend (86), Dogs (87), Theory of Achievement (91), Ambition (91), Surviving Desire (91) and Flirt (93), as well as pop videos for Everything But The Girl, Yo La Tengo and The Breeders. Amateur (94) is his fourth feature.

AMATEUR



"If you can't remember the horrible things you've done, are you still responsible?"

Isabelle is an ex-nun waiting for her special mission from God. In the meantime, she's making a living writing pornography. She meets Thomas, a sweet, confused amnesiac who cannot remember that he used to be a vicious pornographer, responsible for turning his young wife, Sofia, into the world's most notorious porn queen. Sofia's on the run, convinced she's killed him. Together, Isabelle and Thomas set out to discover his past, a past waiting to catch up with him.

After firmly establishing his reputation as a filmmaker to watch with *The Unbelievable Truth* (89), *Trust* (90) and *Simple Men* (92), Hartley returns to familiar themes of love and sex, religion and money with *Amateur*, Silver Prize Winner at Tokyo Film Festival (94).

"The title refers to the way I feel most of the time; non-professional, sort of confused about what the standards of 'quality' and 'competence' refer to. It denotes a particular attitude about filmmaking that I would like to get back to. I hope there's a newness, a freshness, a non-professionalism that underlines the whole project. I've done everything the way you're not supposed to...I've taken the convention of a thriller to see how I can bend ithow it works with a flat tyre if you like."

The story developed when Hartley was on a beach at Cannes giving a press interview when he overheard another interview at the next table with a porn producer, and discovered they were both answering the same questions. They were both talking business. At the core of *Amateur* are questions

about identity and culpability. As Hartley says, "The urge to forget the past is very strong. It has to do with feelings of shame and regret. Its almost a physical response. In fact, we find ourselves using lots of euphemisms for blotting out the past and starting over again."

France/USA, 1994, 105 mins

Director/Screenwriter: Hal Hartley

Producers: Ted Hope, Hal Hartley

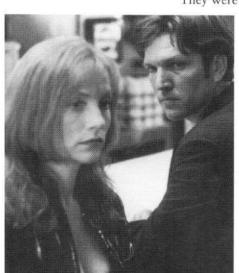
Cinematographer: Michael Spiller

Editor: Steven Hamilton

Cast: Isabelle Huppert, Martin Donovan, Elina Lowensohn, Chuck Montgomery, David Simonds

Production Companies: Zenith True Fiction Pictures/ UGC Images/La Sept Cinema/American Playhouse Theatrical/Channel Four

World Sales Agent: UGC DA International, 24 Avenue Charles de Gaulle, 92522 Neuilly/Seine, France. Tel: 33-1-4640 4430 Fax: 33-1-4624 3728



100 Years Of Centenary Of The

1995 represents a significant milestone for the world of cinema. In 1895, the first moving pictures were screened commercially by the Lumiere Brothers. The Festival is pleased to present three special events to mark the First One Hundred Years of Cinema. Today, the moving image continues to educate, fascinate and inspire us.

BEFORE CINEMA... THE MAGIC LANTERN SHOW

Travel back into cinema's pre-history with Laura Minici Zotti and the Company "Mondo Niovo" as they revive the art of the Magic Lantern. Invented around 1650, the Magic Lantern is the first optical machine to project onto a screen, images hand-painted with delicate colours on glass slides. Hugely popular, its technique improved so quickly that by the 19th century, complete shows were successfully realized and well received, both in street shows and as private entertainment in elegant saloons. The Magic Lantern introduced the techniques of animation and movement of images and dealt with the significant themes and subjects which Cinema has continually addressed throughout its history. Through many years of work, study and research, the Company "Mondo Niovo", directed by Laura Minici Zotti, the lost art of the Magic Lanternist has been revived. Using authentic, original materials from the 19th century (apparatus for projection, stories in photographic sequences on glass slides, various mechanisms for animated effects), original music scores and sound effects, Company "Mondo Niovo" draws upon the legends, dramatic and historic events of history, science and poetry from the 19th century, to present an evening's enchantment as experienced by Dickens and Proust.



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EARLY CINEMA... SILENT FILM CLASSICS

F W MURNAU

Born Friedrich Wilhelm Plumpe in 1888, F W Murnau studied art and literature history at the University of Heidelberg. He then went to Berlin, where he became a student of, then actor and assistant director to Max Reinhardt. During World War I, he was a combat pilot. When the war ended, he began his career as film director in 1919. His other masterpieces include: The Last Laugh - Der Letzte Mann (24), Tartuffe (25), Sunrise (27) and Tabu (31) which he co-directed with Robert Flaherty. He died in 1931.

NOSFERATU – THE VAMPIRE NOSFERATU - EINE SYMPHONIE DES GRAUENS

It was with this classic vampire film that Murnau, one of the most prominent directors of early cinema, made his initial impact on the industry. Adapted from Bram Stoker's "Dracula", the mysterious count in the Carpathian mountains who is also a murderous vampire, it remains one of the most poetic of all horror films and is the model for

successive adaptations of the vampire myth, from Werner Herzog's Nosferatu to Francis Coppola's Dracula.

With its weird architectural structures featuring acute angular lines and irregular contours contrasted against stark lighting effects, *Nosferatu* is a classic of German expressionist cinema. Markedly different from other Caligari-inspired macabre films of German expressionism, *Nosferatu* was shot on real locations instead of stylised studio sets, evoking sinister mystery and unease by setting its tale of evil in everyday, seemingly normal surroundings and events. Schreck's uncanny, sub-human portrayal of the Count, with long ears and fingers, and sharp, feral face, combined with Murnau's masterly blurring of dream, nightmare and reality, creates a metaphysical world, full of premonitions and visions, charged with the latent erotic undercurrents, later picked up on in modern vampire films.



1921 Directo

Director: F W Murnau

Script: Henrik Galeen

Camera: Fritz Arno Wagner, Guenther Krampf

Sets: Albun Grau

Cast: Max Schreck, Gustav von Wangenheim, Grete Schroedter

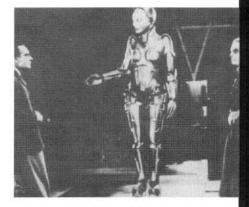
FRITZ LANG

Fritz Lang was born on Dec 5, 1890 in Vienna. He studied at the College of Technical Sciences of Vienna's Academy of Graphic Arts but unhappy with the career path chosen for him by his parents, he ran away to study art in Munich and Paris. He then spent many years travelling the world including Asia, from China to Indonesia. In 1913, he returned to Paris to paint. When World War I began, he was drafted into the Austrian army. war, he became a story editor, then screenwriter and actor. In 1919, he directed actor. In 1919, he directed his first film, The Half Breed - Halbblut. Among his other works are: Dr Mabuse (22), Die Nibelungen (24) and M (31). Lang died in 1976.

METROPOLIS

In October 1924, German director, Fritz Lang visited the United States to observe film production techniques in New York and Hollywood. While detained aboard ship in New York for several hours, he looked up at the towering Manhattan skyline and conceived the idea for *Metropolis*, his spectacular evocation of a 21st century city and its dehumanised, mechanised society founded on slavery. Seen as an allegory of capitalism and labour relations, the film is an impressive monument to Lang's artistic vision and

film craftsmanship, in particular, his eye for set design and pictorial composition. Intended to rival Hollywood, *Metropolis* took nearly two years (1925-26) to complete and when it was released in 1927, it was the most expensive German film ever made. Its cost nearly bankrupting UFA, the country's largest studio. Lang's long-time collaborator and wife, Thea von Harbou's script is a bizarre mixture of futuristic science-fiction and backward looking Gothic horror, yet the film is a classic for its montage, architecture, lighting and crowd scenes. Lang's artistic vision and craftsmanship in *Metropolis* remains tremendously inventive and inspiring, no director before and since, had worked so closely with cameramen and designers to achieve such dynamic visual and spatial effects.



LIVE PIANO ACCOMPANIMENT BY ALJOSCHA ZIMMERMANN

We are pleased to have Mr Aljoscha Zimmermann, music expert, composer and lecturer at the Music Academy in Munich provide the piano accompaniment with the original film scores to the two silent films. He has accompanied many silent movies on the piano, using his own compositions or the original scores, mainly in co-operation with the Munich Film Museum.

1927

Director: Fritz Lang

Script: Thea von Harbou

Camera:

Karl Freund, Eugen Schufftan, Gunther Rittau

Sets:

Otto Hunte, Erich Kettelhut, Karl Vollbrecht

Cass: Alfred Abel, Brigitte Helm, Rudolf Klein-Rogge, Gustav Frohlich, Fritz Rasp, Heinrich George

WITH THE SUPPORT OF THE GOETHE INSTITUT, SINGAPORE AND LUFTHANSA GERMAN AIRLINES.

Cambodia, 1994, 125 mins Director: Rithy Panh

Producer/ Cinematographer: Jacques Bidou

Screenwriters: Rithy Panh, Eve Deboise

Editors: Andree Davanture, Marie-Christine Rougerie

Cast: Peng Phan, Mom Soth, Chhim Naline, Va Simorn

Production Companies: JBA Productions/ Thelma Films/La Sept Cinema/ZDF/TSR

World Sales Agent: WMF, 8 rue Lincoln, 75008 Paris, France. Tel: 33-1-4225 8420 Fax: 33-1-4225 6752

RICE PEOPLE NEAK SRE

Working with the minimum necessary crew, a non-professional cast in a small village in Cambodia, Paris-based Cambodian filmmaker, Rithy Panh talks about the inspiration for his moving first feature, *Rice People*.

"In Cambodian refugee camps, when children are asked where rice comes from, they answer, 'from U.N. lorries'. They have never seen a rice field. One day, these children will have to learn to live in Cambodia, in other words, they will have to learn to cultivate, to plough, to work the land. Neak Sre (Rice People) tries to share this way of life, to demonstrate the fragile equilibrium on which it lies and the freedom it represents. One small accident can swing a family into a tragic cycle of death and insanity...as in the film, a simple thorn (or a mine which is the principle danger in today's Cambodia) can mean that all is lost and the land is no longer cultivated...I made a film to make these lives, these difficulties and this freedom more widely known. I tried to show them without idealisation and make the film with them, so that the film would

give them dignity."

Born in Phnom Penh in 1964, Panh lived under the Khmer Rouge regime for four years before arriving in France at 16. He turned to filmmaking to forget the nightmares. "When I make films, I often think of the dead. They are with me, they help me, they tell me that if I survived it was to talk and bear witness. It took me a long time to be able to do it. To live I have to give life to these images, I have to go on conversing with the dead and remembering it all."



RITHY PANH

Born in Phnom Penh in 1964. From 1975 on he suffered in "Khmers Rouges" rehabilitation camps. Escaped to Thailand at fifteen in 1979 and arrived in Paris a year later. Panh studied at the French National Cinema School. In 1989, Site 2, his documentary about Cambodian refugees, won several international awards. His other films are: Souleymane Cisse (90) and Cambodia, entre guerre at parx (91). This is his first feature film.

8

China/Hong Kong, 1994, 115 mins

Director: Li Shaohong

Producers: Chen Kunming, Jimmy Tan

Screenwriters: Ni Zhen, Li Shaohong

> Cinematographer: Zeng Nianping

> > Editor: Zhou Xinxia

Cast: Wang Ji, Wang Zhiwen, He Saifei, Zhang Liwei

Production Companies: Ocean Film Co., Ltd/ Beijing Film Studios

World Sales Agent: Shu Kei's Creative Workshop Ltd, Flat F, 18th Floor, 272 Jaffe Road, Wanchai, Hong Kong. Tel: 852-2519 7729 Fax: 852-2519 9206



Silver Scre

BLUSH HONG FEN

"Blush is a film about women. There are two kinds of women in general. One is full of pride and ideals. They are always looking for the perfect man, one who'd love them wholeheartedly. They reject being manipulated and can at times be very self-indulgent. As such, their lives always end in tragedy. An example of this is Qiuyi in the film. Xiao'e belongs to another kind of women. She's very dependent on the man, which easily wins her his love and care, something which Qiuyi thirsts for but can never get. But she can be very practical and realistic, which in the end, would drive her to destroy both the man and herself. Blush is a story about these two kinds of women and their love for the same man". 5th Generation director, Li Shaohong talks about her new film.

Drawing her inspiration from Chinese cinema of the 1930s and 40s, Li paints a subtle, realistic portrait of the lives and relationships of women after the Cultural Revolution. Based on the novel, *Red Powder* by Su Tong (whose story *Wives and Concubines* was filmed as *Raise The Red Lantern*), it charts the fortunes of two women who loved each other as sisters, but whose paths

divulge when the Revolution brings an end to their old way of life in the brothel.



LI SHAOHONG

Born in 1955, Li Shaohong entered the Directing Department of the Beijing Film Academy when it reopened in 1978 and graduated in 1982. Her debut, The Case of the Silver Snake (88) was a thriller commissioned by the studio. Her second feature, Bloody Morning (90), was a screen adaptation of Gabriel Garcia Marquez's novel, Chronicle of a Death Foretold. It was selected as one of the Ten Best Films of the Year by the Shanghai Film Critics' Association and won the Grand Prix at the Festival of Three Continents. Li's third film, Family Portrait (92) won the Jury Award at Locarno Film Festival.





HE JIANJUN

Born in 1960 in Beijing, China. He graduated from the Beijing Film Academy in 1990. Assistant director to Zhang Yimou on Raise the Red Lantern (89) and Tian Zhuangzhuang's The Blue Kite (93), he made a series of short films, including Impressions of Paintings, A Certain Experience and Self-portrait. His directorial debut, Red Beads (93), won the FIPRESCI Award at the 1994 Rotterdam Film Festival. Postman is his second independent feature.

POSTMAN YOUCHAI

A postman in Beijing, introverted Xiaodou is given the route for Xingfu -'Happiness District', when its previous postman is arrested for opening the mail. Xiaodou befriends Yunqing, a young co-worker who relieves the monotony by guessing the contents of each letter. It's not long before his curiousity is aroused and Xiaodou is reading the letters in his care, meddling in the lives of the people in his district, to tragic consequences.

For Chinese director He Jianjun, life really began to get difficult after the production of his previous film, Red Beads, shown in the Festival last year. Despite winning the FIPRESCI award at Rotterdam (94), Chinese officials were not impressed and Jianjun was amongst the 6th Generation Chinese directors officially banned from making films. It was only with the help of the Rotterdam Film Festival, that he was able to complete post-production work in Netherlands and the UK. Jianjun got the idea for Postman when he noticed a few newspaper stories about postmen who opened letters to read, despite the heavy penalties. Wondering why they did it, he developed the script for the film. Postman won a

Tiger Award at its world premiere in

Rotterdam this year.



China, 1994, 97 mins

Director/Screenwriter: He Jianjun

Producer: Tian Yan

Cinematographer: Wu Di

Editor: Liu Xiaojing

Feng Yuanzheng, Liang Danni, Pu Guanxin, Huang Xin

Production Company: United Frontline

World Sales Agent: Fortissimo Film Sales, Herenmarkt 10-2. 1013 ED Amsterdam, The Netherlands. Tel: 31-20-627 3215 Fax: 31-20-626 1155

en Awards



U-WEI BIN HAII SAARI

A native of Pahang, Malaysia, U-Wei studied filmmaking at the New School for Social Research in New York City. His independent films include Eyes Locked, Heart Frozen (84), Opus De Funk (85), and Black As Clarinet (86). He is an active member of the Malaysian Film Director's Organization and Director's Organization and served on the jury of the 1994 Singapore Film Festival. In 1993, his feature film Woman, Wife and Whore received Panca Delima awards at the 11th Malaysian Film Festival for Best Director, Best Screenplay, and Best Story. It also received awards for Best Film and Best Actor. Black Widow - Portrait of Ayu is his second film.

BLACK WIDOW: A PORTRAIT OF AYU BLACK WIDOW WAJAH AYU

Mas Ayu is a modern woman of the 90s: independent, career-minded and attractive, nothing in common with the life her mother led at her age. Except at night, when strange dreams of spiders haunt her sleep and one by one, her male friends begin to die. Based on the successful first novel by Raja Azmi, Mas Ayu is a woman who believes she is spiritually linked to spiders and as a result, cannot help but destroy her lovers. Black Widow: A Portrait Of Ayu was released to critical acclaim and the inevitable controversy that accompanies the work of original and daring Malaysian filmmaker, U-Wei HajiSaari.

Establishing a reputation for his sympathetic portrayals of strong, independent women going against convention, particularly after his debut feature, Woman, Wife, Whore, U-Wei reveals why he made the film. "It's about a woman. I wanted to learn something new about women, especially since the book is written by a women. Furthermore, it deals with the sexuality of a Malay woman, about her relationship with men and her surroundings."



Malaysia, 1994, 120 mins

Director: U-Wei Hj Saari

Producer:

Raja Azmi Raja Sulaiman Screenwriters:

U-Wei Hj Saari, Raja Azmi Cinematographer: Azman Razali

Editor: Kamarrudin Abu

Hashima Yon, Zaidi Omar, Nurul Jasmin, Misbun Sidek, Puteri Saibiah, Mohd Rodzi

Production Company: HW Entertainment Design & Production Sdn Bhd

World Sales Agent: HW Entertainment Design & Production Sdn Bhd, No.15-1 & 2, Jalan 2A/27A, Sec. 1, Wangsa Maju, 53300, Kuala Lumpur, Malaysia. Tel: 603-412 2888/999 Fax: 603-411 9459

Hong Kong/Taiwan/China, 1994, 134 mins

> Director/Screenwriter: Jiang Wen

Producers: Ki Po, Hsu An-chin, Guo Youliang

> Cinematographer: Gu Changwei

> > Editor: Zhou Ying

Cast: Xia Yu, Ning Jing, Geng Le, Tao Hong

Production Companies: Dragon Film International Ltd./China Film Co-Production Corporation

World Sales Agent: Shu Kei's Creative Workshop. Ltd, Flat F. 18th Floor, 272 Jaffe Road, Wanchai, Hong Kong. Tel: 852-2519 7729 Fax: 852-2519 9206

IN THE HEAT OF THE SUN YANGGUANG CANLAN DE RIZI

"Just thinking what it was like in those days makes your heart beat fast...It was forever high summer in those days." Set in Beijing at the height of the Cultural Revolution, it follows the high jinxs and heartbreaks of a group of adolescent boys, left to live out their fantasies of freedom when their military families are sent away to the countryside for "re-education". Acclaimed actor turned director, Jiang Wen reveals his motivation for going behind the camera.

"The cinema is the inscription of dreams. In The Heat Of The Sun is about a

dream, the dream of our youth. The story takes place at a time when our nation was still in its youth. It's about a group of young people who burn with dangerous passions. While the rest of the country is off making revolution, they are consumed by other fires. Years later, you can still feel the heat. The fact that I have actually turned Wang Shuo's novel into a written script and the script into a film can also be said to be a dream come true for me. I have acted in countless films. This is my first as a director and I love it with a passion no less intense than that of my characters. And that's how the dream of mine, stretched

out over two years, became reality."
Based loosely on Wang Shuo's novel,
Jiang Wen combines personal
memories of his youth to re-create the
heady excitement and romantic
nostalgia for a chaotic decade that
succeeding governments have
condemned. Jiang says, "I didn't want
to use politics to discuss this period. I
think of the Cultural Revolution as a
love story. We were in love with one
man, Mao Zedong."

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JIANG WEN

Born in 1963, in Guizhou Province. Graduated in 1984 from the Central Drama Academy in acting. In 1986 he won the Hundred Flower Award for Best Actor in Hibiscus Town. Also starred in the Sino-French coproduction Le Palanquin des Larmes (Journey of Tears). In 1987, he starred in Zhang Yimou's directorial debut, Red Sorghum, which won the Golder Bear at Berlin. In 1988, he won his second Hundred Flower Award for his role in Chuntao, directed by Ling Zifeng. In 1989, he starred in Black Snow, which won the Golden Bear at Berlin. He played the title role in Tian Zhuangzhuang's Li Lianying , The Imperial Eunuch. In the Heat of the Sun marks his directorial debut.

20

Korea, 1994, 168 mins Director:

Im Kwon-Taek

Producer: Lee Tae Won

Screenwriter: Song Neung Han

Cinematographer: Jung Il Sung

> Editor: Park Soon Duck

Cast: Ahn Sung Ki, KIm Gap Soo, Oh Jung Hae, Shin Hyum Joon

Production Company: Taehung Pictures

World Sales Agent: Taehung Pictures, 3-1, Hannam-Oong, Yongsan-Gu, Seoul, Korea. Tel: 82-2-797 5121 Fax: 82-2-797 5125

THE TAEBAEK MOUNTAINS

Caught in the deadly struggle between the Left and the Right, the residents of Bul-Kyo, a peaceful rural town, are mere pawns in the ruthless battle for political control. An acutely-felt account of the years from 1948-50.

"I remember a very strange punishment given by my school teacher when I was little. He would get the misbehaved children to slap each other's cheeks in the classroom. The children started as if they were playing but in the end they almost hurt each other and it ended in a big fight. While looking back upon the age of chaos which extends from the Liberation from Japan to the Korean Civil War, I've always felt a kind of sorrow and anxiety as I used to feel about the children in my class. My family was not an exception. We were also torn apart by national disorder and I was always shrunken from my family's divided history. For such a reason, I wanted to reflect the age which made so many earnest people feel shrunken... Ideology stems from people and it is for the people. Therefore if it doesn't care about people, it loses its ideal and dream and cannot exist. I think the leftists and rightists were too absorbed in the empty ideology and thus lost the true ideal which should be cherished and

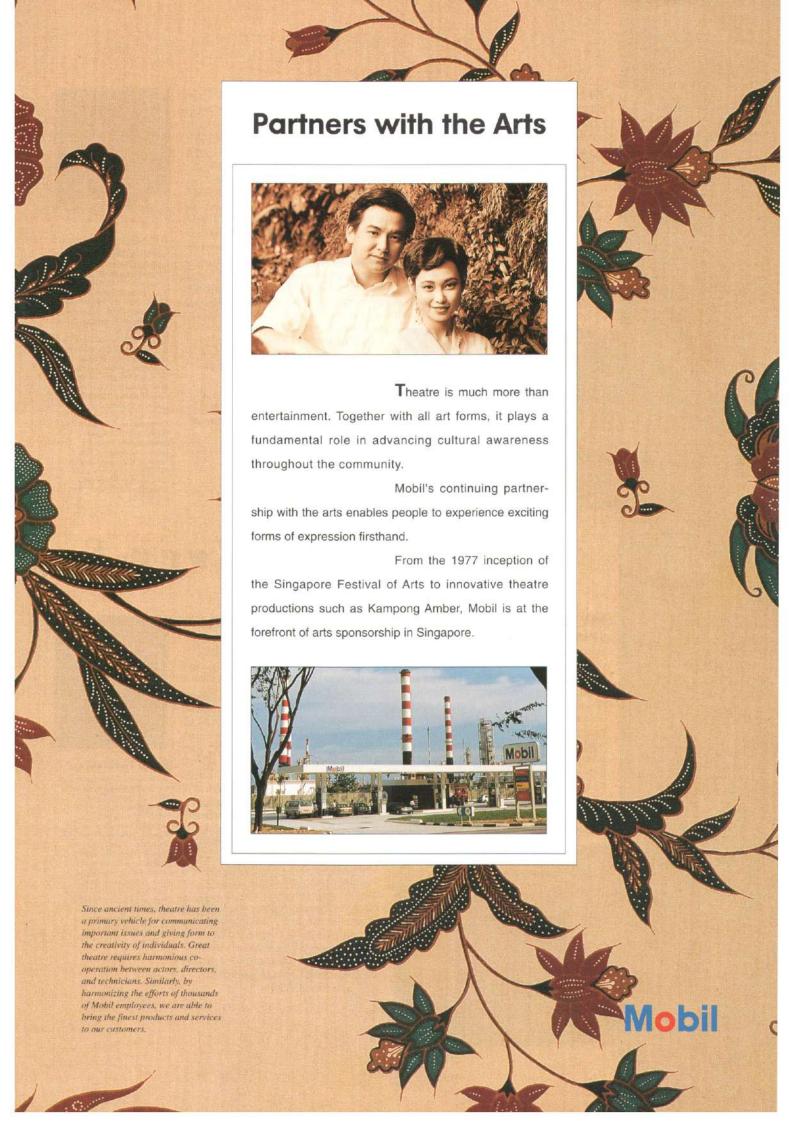
respected. On the contary, the false ideology might have engraved terrible memories on the minds of the people who survived the difficult period" - Im KwonTaek.



IM KWON -TAEK

Born in 1936 and made his first feature film in 1962. He has been recognized as a master of contemporary Korean cinema. His major works include: Mandala, Sibaji, Kilsoteum, Adada, Ajeaje Baraaje and Sopyonje. Sopyonje won the Best Director and the Best Actress Awards in the 1993 Shanghai International Film Festival and the Best Film Award in the 1994 Singapore International Film Festival.





India. 1993, 112 mins

Director/Screenwriter: Adoor Gopalakrishnan

Producer: K Ravindranathan Nair

> Cinematographer: Ravi Varma

> > Editor: M Mani

Cast: Mammootty, Gopakumar, Tanvi Azmi, Sabita Anand

> Production Company: General Pictures

World Sales Agent: General Pictures, Beach Road, Kochupilamoodu, Quilon - 691 001, Kerala, India. Tel: 91-474-752 78 Fax: 91-474-782 85

THE SERVILE VIDHEYAN

"The film tells a parable-like story. Whereas it is true to recent history, and can very well stand-up as an authentic social document on the life and times of the Keralite immigrants in the feudal setting of a neighbouring State, the concerns of the film go beyond mere realistic portrayal. I have used the plot of the story to explore the subterranean landscape of the human mind. Here terror, the oppressive form of power, joins hands with servility in a pathological alliance of interdependence. Each of them, oppressor and oppressed, is the source of sustenance of the other. The Servile is a study of the psychology and structure of power, and also an attempt to examine what lies beneath an obsessive servility" Adoor Gopalakrishnan.

Thommi and his wife Omana are simple immigrant farmers from Kerala in search of land and a fresh start. Their new life becomes a nightmare when Patelar, the local degenerate and powerful landlord, begins to terrorize them for sport. As the abuse escalates, Thommi is not only unable to stand up to the despot, but becomes his accomplice, helping him to commit outrage after



outrage. A powerful, elegantlyexecuted study of power relationships from acclaimed director, Adoor Gopalakrishnan. Using bells as a symbol of spirituality, he hopes "the film will be seen as a statement against the senseless violence which has become a global phenomenon today."



ADOOR GOPALAKRISHNAN

Born in 1941 and joined the Film & Television Institute of India in 1962. In 1965, he founded the Chitralekha Film Society of Trivandrum, pioneering the film society movement in Kerala, and also India's first film cooperative for production. distribution and exhibition of artistic films. He has received the National Award for Best Direction 4 times Member of the Working Group on National Film Policy, a Director of the National Film Development Corporation, Chairman of the Film & Television Institute, and juries for many international film festival. His films include: Rat-Trap (81), Face to Face (84), Ganga Water (85) Monologue (87) and The Walls (89).

India, 1994, 141 mins

Director:

Producer:

Shaji N Karun

M/S Filmfolk

Screenwriters:

Shaji N Karun

Hari Nair

Raman Nair

Mullenezhi

M/s Filmfolk

Editor:

Cast:

Reghunath Paleri, Jayachandran Nair,

Cinematographer:

Aswani, Sarath, Vishnu,

Production Company:

M/S Filmfolk, 55 Vrindavan

Trivandrum 695010, India.

World Sales Agent:

Colony, Pattom,

Tel: 91-471-631 11

Fax: 91-471-463 536

Hari Dass, Gopi,

MY OWN **SWAHAM**

In competition at Cannes (94), My Own is a damning indictment of modern society's obsession with money and power. A cinematographer for 14 years, Malayalam director Shaji N Karun returns to the rural life of Kerala, first seen in his first feature Piravi (The Birth) which received a special mention for the Camera d'Or in 1988. "This is a highly personalized story, one about the destruction of a widow and what happens to those who are ostracised within society and the political system", says Shaji. "Life boils down to the stark reality of the power of money. Though humanity, for its own comforts, has invented money as an instrument, it became the master, human its slaves. This film is an expression against this sinful power."

Suddenly widowed, Anapoorna and her family are helpless. Abandoned by relatives, and aided only by an old stationmaster, the family's only hope is for the son to join the army. Scripted by Piravi writer Jayachandran Nair, My Own was shot in Thenmalai, a village bordering Kerala and Tamil Nadu states and



alternates between black and white, and colour. Shaji explains,"In My Own, colour has a vital relationship with its theme and treatment. The state of widowhood is shot in stark black and white to show the dullness of her life, while the flashbacks of her married life is contrasted in colour. Socio-political factors are linked. I feel an artist cannot remain silent to those being forgotten in such an unkind system.'



Silver Scre

SHAJI N KARUN

Born in 1952 and worked as a cinematographer for more than 30 feature films, winning numerous awards from different film organisations. His directorial debut Piravi (88), represented India in more than 45 International Fim Festivals, winning many awards including Grand Jury Award, Lorcarno Festival; Best Film, Hawaii Festival: Outstanding Film. London Film Festival; and Special Mention Camera D'or, Cannes Festival.

22



SHIORI KAZAMA

Born in 1966, Shiori won the Grand Prize at the 1984 Pia Film Festival, an important film competition for young, independent filmmakers in Japan. In 1985, she received the first Pia Scholarship and make her first 16mm short film. In 1989, she produced and directed Melodies (super 8 feature) which was well received both by the press and public. She started writing the script of How Old Is The River in 1992. This is her first feature.

HOW OLD IS THE RIVER? FUYU NO KAPPA

Three young men, half-brothers because of their father's series of weddings and divorces, live together in an old Japanese house by a river in a surburb of Tokyo. The eldest, Ichitaro, was once a promising artist, the second, Takeshi, is a lazy student and the third, Tsuguo is at art school. Each leads a rather strange life, but in this remote house, their privacy is maintained. That is, until their father decides to sell the house and Sakeko, their cousin, arrives to help in the packing. Sakeko and Takeshi always had a romantic feeling for each other and the presence of his girlfriend doesn't stop them. However, Ichitaro has always repressed his feelings for Sakeko and her visit brings out all their unresolved relationships.

A Tiger Award winner from Rotterdam (95), *How Old Is The River* is a coming-of-age tale, that difficult time between youth and adulthood, symbolised by the house moving. Shot on a low budget, mostly in difficult night scenes with young actors, Shiori crafts a tour de force of detailed emotions and uneasy silences.



Japan, 1994, 113 mins

Director/Editor: Shiori Kazama

Producers: Takashi Nishimura, Nobuyoshi Nishida

Screenwriters: Shiori Kazama, Tomoko Ogawa

Cinematographer: Akihiko Susuki

Cast:

Akiko Ito, Bang-ho Cho, Seiichi Tanabe, Rijim Wakuta

Production Company: "Fuyu No Kappa" Unit

World Sales Agent: Uplink, 1-8-17 Yokoyama Building, 3F, Jinnan, Shibuya-ku, Tokyo 150, Japan. Tel: 81-3-5489 0755 Fax: 81-3-5489 0754

en Awards

Jun Ichikawa

Born in 1948 and founded his own company in 1981, which made many hit TV commercials. In 1987, he made his debut film, Bu-Su, which took part in the competition at the World Film Festival of Montreal 1988. His films are: No Life King (89), Tsugumi (90), Goaisatsu 'Kayosan' (91), Dying at a Hospital (93) and Crape (93).

TOKYO KYODAI

What happens when your parents have passed away? Made after *Dying At A Hospital* (93), Ichikawa's new *Tokyo Kyodai*, shows the lives of Kenichi and Yoko who develop an unchanging daily routine, oblivious to the ever-changing world around them.

Living in an old Tokyo district, Kenichi (played by Naoto Ogata, son of the famous actor, Ken Ogata) works at a second-hand bookshop to support his sister, Yoko (played by first-timer, Urara Awata), a high school student. Each evening, Yoko brings home a piece of tofu for Kenichi, which also used to be their father's favourite. When Yoko graduates, she starts work at a photo shop. By this time, Kenichi's girlfriend has decided to marry someone else as she is tired of waiting for him. Kenichi attends her wedding with mixed feelings. When Yoko starts dating Kenichi's best friend, Makoto, he is strangely resentful, but when Makoto is involved in a fatal accident, brother and sister resume their routine. Until one day...

Shot with reverence to the style of Japanese master, Yasujiro Ozu: the sets are

filled with nostalgic props reminiscent of the legendary director, the unhurried pace that Ozu loved. The film succeeds in communicating through its silences. The mood is underscored by a moving score by Yuki Kajiura.



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Japan, 1994, 92 mins

Director: Jun Ichikawa

Producer: Hisao Nabeshima

Screenwriters: Masahiro Fujita, Toshiro Inomata, Hideyuki Suzuki

Cinematographer: Koichi Kawakami, Tatsuhiko Kobayashi

Editor: Shizio Arakawa

Cast:

Naoto Ogata, Urara Awata, Toru Tezuka, Yuriko Hirooka

Production Company: Right Vision Corporation Production

World Sales Agent:
Gaga Communications Inc.,
East Roppongi Building,
3-16-35, Roppongi,
Minato-Ku,
Tokyo 106, Japan.
Tel: 81-3-3589 7400
Fax: 81-3-3589 7466

Iran, 1994, 102 mins

Director/Producer/ Screenwriter/Editor: Abbas Kiarostami

Cinematographer: Hossein Jafarian

Mohamad Ali Keshavarz, Farhad Kheradmand, Hossein Rezai, Tahereh Ladanian

Production Company: Farabi Cinema Foundation

World Sales Agent: Farabi Cinema Foundation, No. 55, Sie-Tir Ave 11358 Tehran, Iran. Tel: 98-21-671 010 Fax: 98-21-678 155

UNDER THE OLIVE TREES ZIR-E DARAKHTAN-E ZITUN

Taking its lead from Kiarostami's last film, And Life Goes On, seen at the Festival last year, Under The Olive Trees presents an alternative version to And Life Goes On, focusing this time on the effect of the crew's invasion on the small village. We are re-introduced to Hossein who is offered a small part. Coincidently, Farkhonde, whom he's been courting unsuccessfully, has been cast as his wife. Master filmmaker, Kiarostami deftly blurs the line between what is real and what is cinema, overlapping fiction and documentary to frame a touching tale of courtship and romance. "I think that the things that happen behind the camera are more fascinating, more life-like, more concrete than what happens in front," says Kiarostami. "We ask actors to empty themselves of their own feelings to act in front of a camera. They become some kind of half-living creatures."

Preferring to shoot on location with non-professional actors, Kiarostami uses improvisation instead of a detailed screenplay, adapting the schedule to the moods of his cast and crew. "I find it artificial to stand beside the camera telling the actors to breathe now, look over there." Dealing with themes of the nature of illusion and

reality in his work, Kiarostami explains his belief in the importance of fantasy. "To dream is perhaps the most important thing that exists, even more necessary than to see. If one day I was asked to choose between dreaming and seeing, I would choose to dream without any doubt. I think that with imagination and dreams, blindness is more bearable. Without dreams, life would not be easy. So long live reverie! It is certainly for that reason that cinema is a way of approaching the dreams of human beings and deserves to be adored."



Abbas Kiarostami

Born in 1940. In 1968, he worked at the Center for the Intellectual Development of Children and Young Adults where he established the filmmaking department. Besides filmmaking, he illustrates children's books. His many award-winning films include: And Life Goes On (92), Close Up (90), Homework (89), Where is the Friend's Home? (87).

24

Sri Lanka, 1993, 120 mins

Director: Sumitra Peries

Producer: Geetha Kumarasinghe

> Screenwriter: Tissa Abeysekera Cinematographer: Willie Blake

Editor: Gladwin Fernando

Cast: Geetha Kumarasinghe, Jackson Anthony, Joe Abeywickrama, Irangani Serasinghe

Production Company: G S K Films

G S K Films World Sales Agent: G S K Films, No. 2, Temple Road, Nawala, Sri Lanka. Tel: 94-1-863 945 Fax: 94-1-541 003/571 719

THE ELDEST DAUGHTER LOKU DUWA

Punna is the eldest daughter who works hard to try to improve her family's living standards. Her burden increases with the death of her father and she is forced to make painful and personal sacrifices for the sake of her sister. Sumitra Peries, Sri Lanka's foremost woman director, deftly captures the dilemma of the modern Asian woman.

"My major pre-occupation in the cinema has been the predicament of the female in our society: the social constraints she faces, the taboos and inhibitions of a highly conservative and tradition-bound social order. More often than not, my heroines have been the victims rather than the rebels of the social class to which they belong, their lives ending in tragedy or great unhappiness...Loku Duwa (Eldest Daughter) is significant as I was dealing for the first time about a daughter of a semi-urban government clerk, a family highly urbanised in attire, exposed to today's world of motorcycles, trains and typewriters. But this is merely the surface, beneath the family is still trapped in old world values, in arranged marriages, dowries and virginity."





SUMITRA PERIES

Born in Sri Lanka and married to the pioneering Sri Lankan film director Lester James Peries who encouraged her to study at the London School of Film Technique. Edited many of her husband's films, becoming Sri Lanka's first woman film technician. Her directorial debut, The Girls (78) was a hit at the London Film Festival. Her other films: By The River (80), Friends (83), The Illusion (84) and A Letter in the Sand (88).



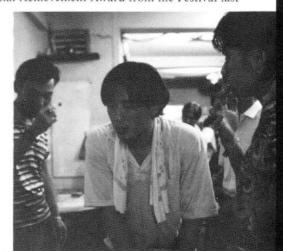
ERIC KHOO

Born in 1965, studied film at the City Art Institute of Sydney. Prolific short filmmaker, his short film August won Best Singapore Short Film at the Singapore International Film Festival (91) and in 1994, Pain won the award for Best Director and the Special Achievement Award in the Singapore Short Film Category. Pain has been shown at numerous international festivals including Rotterdam (95), Toronto (94) and Vancouver (94).

MEE POK MAN

"I wanted to make a movie about two loners who did not fit into the mainstream scheme of things," says Khoo about his eagerly awaited, debut feature film, Mee Pok Man. Offering an alternative view of life and love in urban Singapore, Khoo says, "I wanted to steer away from the usual antiseptic type drama that is common here and inject a fragment of real life - dirty, grimy and gritty, yet ultimately beautiful. Something down to earth but romantic too and dare I say it, a tragic love story of pure and honest, unconditional love in the Romeo and Juliet tradition. Except that the protagonists this time, a simple food vendor and a bar girl, are not nobility but have in the circumstances, been dealt a cruel hand by fate. And this is a theme that comes through in the end." Loner, social misfit, he runs the all-night noodle stall in a seedy, Neon-drawn (the colour is red) urban wasteland. A fixture of the night life, the street life, part of the low life, but he dreams of an angel, Bunny. Burning, yearning, silent secret adoration. The first Singapore entry for the Silver Screen Awards, Asian Feature Film Category, Khoo was able to make the film only after receiving the Silver Screen Special Achievement Award from the Festival last

year. Working on a low budget, the cast and crew working for free and doubling up on all tasks, Khoo says, "I couldn't have done it without my Director of Photography who had to work alone."



Singapore, 1995, 105 mins

Director: Eric Khoo

Screenplay: Foong Yu Lei

Producer: Jacqueline Khoo

Cinematographer: Ho Yoke Weng

Editor: Martyn See

Cast: Joe Ng, Michelle Goh, Lim Kay Tong, George Chua

Production Company: 27 Productions

World Sales Agent: 27 Productions, 22 Scotts Road, Singapore 0922. Tel: 65-734 8718 Fax: 65-737 8195

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Taiwan, 1994, 167 mins

Director/Scriptwriter: Wu Nien-jen

> Producers: Hou Hsiao-hsien, Wang Ying-hsiang, Chou Chun-yu

Cinematographer: Liu Cheng-chuan

Editor: Liao Ching-song

Cast: Tsai Chen-nan, Tsai Chiou-fong, Chung Yo-hung, Cheng Kwei-chung

Production Company: Long Shong International Co Ltd/Chang Shu A & V Production

World Sales Agent: Chang Shu A & V Production, No. 19-21, Lane 2, Wan Li Street, Taipei, Taiwan. Tel: 886-2-230 0156 Fax: 886-2-230 8904

A BORROWED LIFE

DUO SAN

One of the most important scriptwriters of new cinema in Taiwan, Wu Nien-jen, has turned director to make a brilliant, deeply moving autobiography that captures the social and economic changes that have overtaken Taiwan in the last 40 years. Offering an indeligible picture of rural life in a small mining community in the 50s, A Borrowed Life centres on the difficult relationship between a father and son, separated by a cultural and generational gap.

In the film, Sega is representative of many Taiwanese born in the years of Japanese rule who felt closer to Japanese nationality and culture than to the Mainland Chinese authorities who took over in 1945. The Japanese contributed to the development of the island and its social infrastructure, leaving behind efficient and popular education and health-care systems. Even before the notorious "February 28 Incident", which began with the massacre of Taiwanese demonstrators by Mainland troops and continued with the purge of those seen as Taiwanese dissidents, many native Taiwanese who spoke their own dialect, had reason to look back to Japanese colonial rule with nostalgia.



Conversely, Wen-Jian (the film's surrogate for Wu Nien-jen) is typical of the sons born to Sega's generation. Born and raised under Chinese government, educated in Mandarin in Chinese schools, their natural allegiance is to Chinese culture. They are inevitably mystified by and impatient with their parents' fondness for Japanese culture and rule, their bafflement intensified by all they are taught about Japanese imperialist ambitions and wartime atrocities. This is a generational conundrum with no solution, doubtless unique to Taiwan.



WU NIEN-JEN

Born in 1952, Wu began writing screenplays from 1978 for Taiwan's Central Motion Picture Corporation and has since, effectively dominated Taiwan's film scene. Hou Hsiao-hsien's partner since the release of The Sandwich Man (1983), his more than seventy screenplays have also been directed by Edward Yang: That Day On The Beach (1983), Wang Tong: Hill Of No Return (1992), Chen Kun-hou: Osmanthus Alley (1987) and Ann Hui: Song Of Exile (1990) and My American Grandson (1991). The first of his scripts to draw directly on his own experiences was Hou's Dust In The Wind (1986). A Borrowed Life, Wu's directorial debut, takes the process further.

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Taiwan, 1994, 118 mins Director: Tsai Ming-Liang

Producer: Hsu Li-Kong

Screenwriters: Tsai Ming Liang, Yang Pi Ying, Tsai Yi Chun

> Cinematographers: Liao Pen-Jung, Lin Ming-Kuo

Editor: Sung Shin-Cheng

Cast: Yang Kuei-Mei, Lee Kang-Sheng, Chen Chao-Jun

Production Company: Central Motion Picture Corporation

World Sales Agent: Central Motion Picture Corporation, 116 Han-Chung Street, 6th Floor, Taipei, Taiwan. Tel: 886-2-371 5191 Fax: 886-2-311 3890

VIVE L'AMOUR AIQIN WANSHUI

"Yang Kuei-mei's character is a person who doesn't have any sense of belonging. She sells houses to others. 'Home' is a very abstract concept to her... just somewhere to eat and sleep. I am writing about a lonely female of this city who has to single-handedly deal with men in her line of business; kind of helpless, kind of dangerous. The Hsiao-kang character was originally an amateur radio operator. he would talk to unknown friends all day long through the radio but was still bored and lonely. Lee Kang-sheng's part, basically, is a continuation of his role in *Rebels Of A Neon God*. In that film, he was just coming of age and felt confused about his sexual identity. In *Vive L'Amour*, he has just been initiated into the grownup world as a young salesman. But he is still directionless, scared and full of pain. He also has problems dealing with his sexual orientation. Psychologically, he is torn by his sexual ambiguity. He is in a state of alienation. For him too, 'home' is just anywhere he stays" - Tsai Ming Liang.

Winner of the Golden Lion at Venice (94), Tsai's hugely successful follow-up to the acclaimed *Rebels of the Neon God*, focuses on three city folk who unknowingly

share the same apartment. Although Tsai initially intended to make the film a light-hearted one, he soon changed his approach. Says Tsai, "In Vive L'amour, I wanted to do a film about Taipei. The intrigued relationships between three people tells what is contemporary romance in Taipei, the hunger for true love of the urbanites and the frustration during their futile search for it. Once I have this idea for a movie, I'll concentrate on the technicality of telling this story in a fascinating way."



TSAI MING-LIANG

Born in Kuching, Sarawak, in 1957, Tsai graduated from the Drama and Cinema Department of the Chinese Cultural University of Taiwan and worked as a theatrical producer and television director. Wrote Windmill And Train and The Little Fugitive for film and Endless Love, Far Away, Li Hsiang's Love Line and Give Me A Home for television, the latter two for which he received the Golden Bell for Best Director in 1991 and 1992. Tsai's first feature film Rebels of the Neon God (93) won the Special Jury Prize at the Silver Screen Awards last year.

Singapore Short Film Competition



Horrorscope

ASSIGNMENT 1:TOOTH

A visit to the dentist need not be a pain if you just think about more pleasant stuff.

A hidden message encrypted within a collage of almost familiar images.

THE CONTRACT

A hitchiker who preys on unsuspecting victims finds one too tough to handle.

HORRORSCOPE

An unemployed man who doesn't believe in astrology finds that his future becomes intertwined with the horoscope predictions that his friend reads about.

A writer steps into House 56 and discovers that strange things happen during his sleep.





Left: Tooth Above: The Contract

I CAN'T SLEEP TONIGHT

A prostitute, a German tourist and an Indian worker. Running from the law, sleepless nights and a chance encounter.

INFLUENCE

An exploration into the influences a girl receives in her home through her elder sister, mother, television and her friends.

LOTTERY VENDOR

Loosely based on the life of polio victim, Ngoh Kim Hock who makes his living selling lottery tickets and donates to charitable organisations regularly in spite of his disability.

MAMA WAS RIGHT

An experimental video that distorts and intermingles past and present, fantasy and reality.

PURPLE APPLES

A true life documentary on a 13-year old girl suffering from cerebral palsy.

THE WOODEN CLOGS

A pair of clogs is mysteriously found in a temple. A ten year old temple assistant searches for its owner.





Left: I Can't Sleep Tonight

HORRORSCOPE

Director/Screenwriter/Editor: Otto Fong

Producer: Shao Yuan Cinematographer: Wu Guanghao

10mins

Director/Producer/Screenwriter/ Cinematographer/Editor: Benedict Pereira

THE CONTRACT

15mins

Director/Producer/Editor: Rasull Ramad

Screenwriters: Tom Spencer-Smith, Paul Naylor

Cinematographers: Lim Joo Seng, Rasull

HORRORSCOPE

Director/Cinematographer/Editor: Rama Chandran

Producers/Screenwriters: Rama Chandran, Edwin Roberts

Director: Ho Kien Leong Producer: Ideal 13 Production

House Screenwriter/Cinematographer/ Editor: Tan Chee Wee

I CAN'T SLEEP TONIGHT

Directors: K Rajagopal, Rose Sivam Producer: Rose Sivam Screemwriter: K Rajagopal Cinematographer: Jason Ng Editor: Lim Huat Choon

INFLUENCE

Directors/Producers/Editors: Dzulkifli Sungit, Remi M Sali Screenwriter: Remi M Sali

LOTTERY VENDOR

Director/Producer/ Cinematographer/Screenwriter: Victor Pan

MAMA WAS RIGHT

Director/Producer: Philip Lim Editors: Wee Tchai Boo, Hendry Keck

PURPLE APPLES

Directors: Jason Lai, Soh Lay Peng Producer: Jasver Foo Chee Siong Screenwriters/Editors: Jason Lai,

Cinematographer: Tan Heng Han Calvin

THE WOODEN CLOGS

Director/Producer/ Cinematographer/Sc Editor: Meng Ong





Purple Apples

NETPAC Asian Film ~ Asian Wom

From the Central Asian Republics, Japan to Turkey, NETPAC - the Network for the Promotion of Asian Cinema, seeks to promote Asian cinema on regional and international levels, in all its diversity and richness. The Asian Film Discovery Programme calls attention to a specific group of outstanding contemporary films made in Asia by Asians.

Australia, 1994. 98 mins

Director: Pauline Chan

Producer: Iim McElrov

Screenwriter: Robert Carter

Cinematographer: Kevin Haywood

> Editor: Nick Beauman

Cast: Saskia Reeves, Sami Frey, Jacqueline McKenzie,

> Production Company: Ayer Productions

Robert Reynolds

World Sales Agent: Total Film and Television Pty Ltd, 119 Evans St., Rozelle, NSW 2039, Australia. Tel: 61-2-555 9466 Fax: 61-2-555 7979

TRAPS

"When I started making short films, there were a lot of challenges about my ability to make films that were suitable for a western audience. There was an idea from my teachers that I should be making documentaries about my culture and experience. They had good intentions, but nevertheless it was a kind of subtle discrimination. I am interested in documentaries and feel I will make them in the future, but I didn't want to be pushed in a little box," explains Chan about her decision to avoid focusing on cultural differences. For her first feature, Chan returns to her country of birth, Vietnam, to make a psychological drama about an English couple, who find themselves embroiled in the conflict and turmoil of a country struggling for independence.

"I wanted to make *Traps* because I feel I can deal with issues about Vietnam and actually work with it," says Chan. "*Traps* is set in the 50s and is a love story behind

all the other issues. I wanted it to be gentle and sensual rather than having sharp edges. I really did not intend it to be a love triangle, but more an ensemble piece...(with) Louise, the English wife as the spearhead. There is actually a lot of myself in Louise, in the mirror effect as an Asian woman going to the West and feeling alienated and challenged by the culture, and therefore having to find my own voice and identity".

WITH THE SUPPORT OF THE AUSTRALIAN HIGH COMMISSION



PAULINE CHAN

Born in Saigon, Pauline moved with her family to Hong Kong where she studied acting. She later took courses in communications at the University of California and Directing at the Australian Film, Television and Radio School. Directed several award-winning shorts and documentaries in Australia. She returned to Vietnam to make her first feature Traps.

lran, 1992, 110 mins

Director/Screenwriter: Tahmineh Milani

Producers: Tahmineh Milani, Reza Banki, Mehdi Ahmadi

> Cinematographer: R Banki

> > Editor: Iraj Golafsham

Cast: Jahangir Almansi, Mahaya Petrosian, Daniel Hakimi, Hamid Jebeli, Parvin Soleimani

Production Company: Farabi Cinema Foundation

World Sales Agent: Farabi Cinema Foundation, No. 55, Sie-Tir Ave 11358 Tehran, Iran. Tel: 98-21-671 010 Fax: 98-21-678 155

WHAT ELSE IS NEW? DIGEH CHE KHABAR?

Taking up her favourite theme of tradition and modernity as reflected in the lives of young women, Milani crafts a fun-filled, multi-layered film about an imaginative and lively student, who transforms her immediate family and surroundings when she talks herself into writing a novel.

"In order to find out the real role of women in Iranian cinema, one has to learn about the social order of modern Iran," explains Milani, "the ideal role of Iranian women in cinema may be realised upon the elimination of regressive educational traditions and historical backwardness of Iranian women. However...men have a major role in making her personality proportionate to the social and economic systems of contemporary life".





TAHMINEH MILANI

Born in 1960 and studied architecture before turning to film. In 1979, began her film career as set designer and assistant director. Her directorial debut, Children of Divorce (90) won the Best Film Award at the 8th Fajr International Film Festival. Her second film was Legend of Ab (91), followed by What Else Is New (92). Kakadu, her latest film is under production.

Discovery Programme en Directors

This year the Singapore International Film Festival has the privilege of featuring four films made by Asian women directors from the NETPAC Asian Film Discovery Programme.



JOCELYNE SAAB

Born in Beirut but now settled in Paris, Saab did not formally study film-making and is entirely self-taught. learning on the job. She has made more than 30 documentaries and three docu-dramas and is one of the most important woman directors in the Arab world

ONCE UPON A TIME, BEIRUT KANYA YA MA KAN, BEYROUTH

Two young girls of the war generation, Yasmin and Leila, are in search of Beirut. When they meet an elderly film enthusiast with a secret store of Lebanese films, they persuade him to screen his collection for them. So begins an initiation into the myths and images of Beirut, but the girls want cold figures and facts, war babies indifferent to the memories evoked. Once Upon A Time, Beirut uses extracts from films set in Beirut, showing both the myths and realities of the city. Above all, how Western filmmmakers' perceptions of Beirut reinforced these myths, making the town a "star", while perpetuating the cliches of the Lebanon, the Arab People and the Near East.

"I have tried, through the image, to recreate a visual outline of my city, to sketch it anew in cinema. This film is really cinema adapted from cinema, like a

conversation with the filmmmakers of yesteryears. They had fully understood that to be able to convey the complexity of a city it was wiser to follow the path of parody - the play on cliches. It is, ostensibly, a frivolous path, but one which gives free rein to all kinds of exaggerations, including mine..."

- Jocelyne Saab.



Lebanon, 1994, 104 mins

Director: Jocelyne Saab

Producer: Morelba Pachecco, Lucy Combarel

Screenwriters: Philippe and Roland-Pierre Paringaux

Cinematographer: Roby Breidi

Dominique Auvray. Isabelle Dedieu

Production Companies: Aleph & Balcon Production/Arte

World Sales Agent: Balcon Production, 3 rue du Sommerard, Paris 75005, France. Tel: 33-1-4329 3231 Fax: 33-1-4051 0749



YONDONBALIIN TSERENDOLGOR

Born in 1948 in Bayankhongor, Mongolia, she completed her course from the Pedagogical Institute in Ulaanbaatar in 1968 and graduated from the State Institute of Theatrical Art in Moscow. She has since produced both European classic operas and traditional Mongolian operas and musical dramas. *Destiny* is her first feature film. Presently she is the General Director of the Folk Art Company and is working on her next film, The Blind Horseman, written by the poet T. Galsan.

DESTINY TOOROG

Shot in the Steppes of Mongolia, Destiny is a beautifully photographed, musical adaptation of a very popular 1934 Mongolian opera, Three Meaningful Mountains, by Dashdorjin Natsadorg, which has been continuously staged for 60 years. Set in the beginning of this century, it tells the tragic tale of two lovers whose marriage is thwarted by a jealous female rival. She uses magic, deceit and finally, conspires with a nobleman to separate the pair.

"I chose this opera because it is a famous national classic and was the subject of my research during my studies," says Tserendolgor who has produced more than 10 European classic operas and numerous traditional Mongolian operas and musical dramas. "I was not as interested in social conflicts in Mongolia at

the time as in showing forgotten national customs and traditions and the feelings of young people"

- Yondonbaliin Tserendolgor



Mongolia, 1993, 90 mins

Director: Yondonbaliin Tserendolgor

Producer: Choigiv Nergui

Screenwriter: M Togmid

Cinematographer: J Asalbai

Editor:

L Surenjav, H Nyaubuu

G Basbayer, S Bolormaa, B Batsuuri, O Delgertsetseg

Production Company: ARD Cinema Company

World Sales Agent: Ard Cinema Company, Building 6, Baga Toiruu, Ulaan Baatar, Mongolia. Tel/Fax: 976-1-327 150

Festival Jury

SILVER SCREEN AWARDS

The Silver Screen Awards were introduced during the 4th Singapore International Film Festival 1991. The aims of these awards are to create an awareness of the rich filmmaking talents throughout Asia and to pave the way for a Singapore film industry. The results of the Silver Screen Awards will be announced at the Silver Screen Awards Gala on April 27, 1995 at the Westin Stamford Ballroom.

BEST ASIAN FEATURE FILM

BEST FILM SPECIAL JURY PRIZE BEST DIRECTOR BEST ACTOR BEST ACTRESS

BEST SINGAPORE SHORT FILM

BEST FILM SPECIAL JURY PRIZE BEST DIRECTOR SPECIAL ACHIEVEMENT AWARD

FIPRESCI AWARD

FESTIVAL JURY MEMBERS

Christopher Berry (Australia)

Chris Berry teaches Chinese and Japanese Cinema at La Trobe University in Melbourne, Australia. He lived in Beijing between 1985 and 1988 and was the only full-time foreign worker in the Chinese film industry. He has put English subtitles on over 80 Chinese films and written widely on Chinese cinema. He is the editor of "Perspectives on Chinese Cinema", and his latest book is "A Bit on the Side: East-West Topographies of Desire". Chris is the Australian representative of NETPAC.

SLAMET RAHARDJO DJAROT (Indonesia)

Slamet Rahardjo Djarot was born in 1949 in Serang, West Java. He has been an actor and theatre director since 1969 and a film actor since 1970. He made his first feature film, *The Moon And The Sun* in 1980 and was awarded a prize in Indonesia for Best Young Director. Since 1988, he has worked as producer and president of Ekapraya Film, and since 1990 he has been a lecturer in the Film Department of The Jakarta Institute of The Arts.

SHU MAEDA (Japan)

Shu Maeda is a film critic, lecturer of Asian Cinema at Kyushu National University and Director of the Fukuoka Asian Film Festival.

WANG SHAUDI (Taiwan)

Wang Shaudi is an acclaimed writer, director and producer for theatre, television and films. Her award-winning screenplays include *Banana Paradise* (91) and *Strawman* (90). She also lectures at the National Academy of Arts and the Cultural University of Taiwan.

ONG SOH CHIN (Singapore)

Ong Soh Chin is the deputy editor of CLEO, Singapore's fastest growing woman's magazine. Prior to this, she was the resident film critic of The Straits Times.

FIPRESCI JURY MEMBERS

JOHN ANDERSON (USA)

John Anderson is a New Yorker. Since 1991, he has been a staff film critic for Newsday and New York Newsday and his work appears regularly in the Los Angeles Times and in papers throughout the United States via the LA Times/Washington Post News Service. He is also a member of the National Society of Film Critics, and is currently the chairman of the New York Film Critics Circle.

Nao Kisaragi (Japan)

Nao Kisaragi is a film critic. After graduating from college, she joined Aoi Studio Co., Ltd. and worked in the recording division, on movies, television programs and commercial films. Full-time film critic since 1984, she writes for Kinema Junpo, Japan's most prestigious journal of film criticism, and numerous other publications.

DEREK MALCOLM (UK)

Derek Malcolm has been President of FIPRESCI since 1991. Chief film critic of The Guardian, he was Director of the London Film Festival and former Governor of the British Film Institute. Working in radio and television, he has written for The New York Times, Sight and Sound, The Times of India and has served on numerous international festival juries.

Ashley Ratnavibhushana (Sri Lanka)

Ashley Ratnavibhushana, film critic, journalist and a promoter of the film society movement in Sri Lanka. He is co-ordinator of the Asian Film Centre, Sri Lanka, which is affiliated to NETPAC. He is also the General Secretary of the Sri Lanka Film Critics' Forum and editor of "Cinesith" film quarterly.

Wong Kim Hoh (Singapore)

Wong Kim Hoh is the editor of etc, an entertainment magazine which covers movies and music extensively. Prior to this, he was a journalist with The Straits Times where he spent six years writing reviews and film features as well as a TV column for the newspaper's Sunday Plus and Life! sections.

FIPRESCI - The International Federation of Film Critics

FIPRESCI was founded in 1930 with the aim of promoting new young filmmakers and national cinema. With a representation in more than 40 countries worldwide, FIPRESCI organises International Critics' Juries at many film festivals including Cannes. Juries are administered independently of each festival organisation and their awards are held in high regard.

Asian Cinema



Үім Но

Born in 1952 in Hong Kong, Ho studied filmmaking at the London Film School. Worked in Hong Kong Television Broadcast Company as a scriptwriter, director and producer. In 1978, Ho set up Film Force Company. In 1980, he joined Golden Harvest studio and made The Happenings (80) and Wedding Bells, Wedding Bells (81). In 1984, he returned to China and made Homecoming which won 5 Hong Kong Film Awards, including Best Film, Best Director and Best Screenplay. In 1989, he made King of Chess for Tsui Hark's Film Workshop. In 1990, Yim made Red Dust which won 8 Golden Horse Film Awards in Taiwan. His other films are: The Extras (79) and Buddha's Lock (87).

THE DAY THE SUNTURNED COLD TIANGUO NIEZI

Guan Jian wants to report the murder of his father who died 10 years ago. The alleged murderer whom Guan Jian accuses of the crime is his own mother. "This is the story about the love/hate relationship between a mother and son," explains Yim Ho. "I would expect some of the audience to dispute the conclusion of the film. I won't be surprised if they would regard the ending as being very un-Chinese. This is a challenge, one of cultural identification, which I'd like to present to the audience. How should the son treat his mother if he loves and hates her so much? Should he act according to the law of society? Or should he be a rebel son of the Heavenly Kingdom and defy its law?"

Winner of Best Director and Best Film in the International Cinema category at Tokyo (94), the film features strong, naturalistic performances led by reknown actress, Siqin Gaowa (Women From the Scented Lakes). "The Day The Sun Turned Cold presented one of the most challenging experience in my filmmaking career," recalls Yim Ho. "During the shoot, very often I would find

myself facing different kinds of creative dilemmas. The film was based on a true story. Much of the dialogue was taken from official documentation. The challenge for me was to draw the line between fiction and reality, and how to turn this very unique story into something universial to which the general audience will respond. To overcome this, I concentrated on observing the human aspect of the character's action."



Hong Kong, 1994, 99 mins

Director/Producer/ Screenwriter: Yim Ho

Cinematographer: Hou Yong

Editor: Wong Yee-Shun

Wong Yee-Shun Cast:

Production Company: Pineast Production Ltd

Siqin Gowa, Tuo Zhong

Hua, Ma Jing Wu, Wai Zhi

World Sales Agent: Fortissimo Film Sales, Herenmarkt 10-2, 1013 ED Amsterdam, The Netherlands. Tel: 31-20-627 3215 Fax: 31-20-626 1155





HE PING

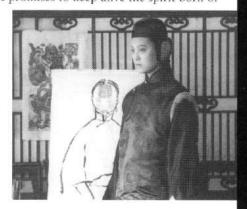
He was born in Beijing in 1957. In 1980, he became a director-in-training at the Beijing Science Education Film Studio where he worked on documentary, education and fiction films in various capacities. He joined the Xian Film Studios in 1985 and directed his debut feature Kawashin Yoshio in 1989. His second feature was the critically acclaimed The Swordman In Double-Flag Town (90).

RED FIRECRACKER, GREEN FIRECRACKER PAODA SHUANG DENG

For generations, the Cai family has been renown throughout Northern China for its fireworks. Aloof and beautiful, Cai Chunshi has been raised from an early age as the patriarch and manager of this enormous family business, addressed always in the masculine form and dressed as a man. With the coming New Year, a traveling artist, Niu Bao, is brought into the house for the traditional painting of the door gods. An enigmatic stranger, his independent spirit and rakish character awakens Chunshi's hidden passions. A passion that is returned as Niu Bao is determined to have the 'Master' at any cost.

Except that Chunshi is merely a figurehead and the men of the clan are determined that their love will not upset the status quo. Invoking her ancestor's decree that as a woman she cannot marry of her own choosing, they hold an open competition, where those hoping to win her hand try to outdo one another with dangerous firework demonstrations, each display more dangerous than the last. Tragedy is inevitable but despite the forces of tradition, Chunshi truimphs as she carries a new life within her that promises to keep alive the spirit born of

another's love. Lush and sensual, the film earned a Special Mention and Best Actress at San Sebastian last year.



Hong Kong/China, 1994, 111 mins

Director: He Ping

Producer: Yung Naiming

Screenwriter: Da Ying

Cinematographer: Yang Lun

Editor: Yuan Hong

Cast:

Ning Jing, Wu Gang, Zhao Xiaorui, Xu Zhengyun

Production Companies: Xian Film Studio/ Beijing Salon Films/ Yung & Associate Co.

World Sales Agent: Era International Film Sales, 1301 Cheong Hing Building, 72 Nathan Road, Tsim Sha Tsui, Kowloon, Hong Kong. Tel:852-368 2727 Fax: 852-367 3462

Asian Cinema

Hong Kong/China, 1994, 97 mins

Director: Zhou Xiaowen

Producers: Chen Kunming, Jimmy Tan

> Screenwriter: Lang Yun

Cinematographer: Lu Gengxin

> Editor: Zhong Furong

Cast: Alia, Ge Zhijun, Liu Peiqi, Zhang Haiyan

Production Companies: Ocean Film Co./Shanghai Film Studios

World Sales Agent: Shu Kei's Creative Workshop Ltd, Flat F, 18th Floor, Tonnochy Tower A, 272 Jaffe Road, Wanchai, Hong Kong. Tel: 852-2519 7729 Fax: 852-2519 9206

ERMO

Winner of the Special Jury Prize at the 1994 Locarno Film Festival, *Ermo* is a sharp, wry fable of resourcefulness, dogged determination and materialism. Ermo is a peasant noodle-seller who has to put up with her elderly husband, the ex-village chief now impotent in every way, and the taunts of her fat neighbour whose capable husband has provided her with a prized television set. Determined to go one better, Ermo channels her energies into getting the biggest colour television set in the village, even if it kills her. Which just might happen, especially when she discovers that the hospital pays blood donors.

A long cherished project, *Ermo* is an astute and piquant account of one woman's sortic into capitalism, revealing a nation's obsession. As Zhou explains, "What are the Chinese people thinking at present? What will make them satisfied? Will they ever be satisfied? For the Chinese, 5,000 years of repression is like a dyke. Now that the dyke is collapsing, what will they do? In China, money was once a synonym for filth. Now money has become a god, but will the god be able to satisfy his people? Sex, a forbidden zone in China, now that the door has been opened a wee bit, will people have the courage to enter

and explore? Will those who dare be frightened and retreat? Ermo is a most ordinary Chinese woman. She creates a stir in all of the above areas. I love Ermo, because she is selfish and honest."



ZHOU XIAOWEN

Born in 1954, graduated from Beijing Film Academy, Dept of Cinematography, Assigned to Xi'an Film Studio where he was an assistant cameraman, an actor and directed documentary shorts. His directorial debut, *In Their Prime* in 1986, was banned. His action film, *Desperation* (87) was a huge box office success and awarded a Special Prize at the Golden Rooster Awards, Obsession, a film inspired by Hollywood's *Lipstick*, won the Jury Award at Hawaii Film Festival in 1989. In 1990, The Black Mountain Road was banned until Road was banned until earlier this year. His other films are: No Regrets about Youth (91), The Impulse of Youth (92), The Trial (92) and The Lie Detector (93).

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We wish all movie buffs an enjoyable evening at the Film Festival.

SCHRODERS is proud to have been a sponsor of the festival for yet another successive year.



65 Chulia Street #36-01, OCBC Centre, Singapore 0104. Telephone: 535 3411

Asian Cinema



ZHANG YUAN

Born in Nanking, 1963. Graduatedfrom the Beijing Film Academy in 1989. Originally assigned to the August First Film Studio run by the army, in light of what happened at Tiananmen Square, he became an independent filmmaker instead. His debut Mama (89-91), about a single mother and her retarded son, was shown at various festivals and him brought international recognition and acclaim. His last feature, Beijing Bastards won the Special Jury Prize at our Festival last year.

THE SQUARE GUANCHANG

Tiananmen Square, the heart of China - weathermap of Chinese society, centre of Beijing. The largest square in the world, independent director Zhang Yuan returns with the first documentary film on Tiananmen Square. Exploring its significance for both state and ordinary citizen to comment on the true spirit and condition of the Chinese people today, *Guanchang (The Square)* shows the square as a place where one play after another is performed. Journalists from the state TV network are working there on a major film project about the raising of the national flag early in the morning. They interview the exemplary policemen and also the children from 'the underdeveloped areas' attending Children's Day activities. A woman takes pictures of tourists standing in front of Mao's portrait. The police clear the square before the arrival of a visiting foreign president. And all the time, from dawn to dusk, people are doing tai-chi exercises and flying kites.



China, 1994, 100 mins

Directors: Zhang Yuan, Duan Jinchuan

Producer: Zhang Yuan, Zhang Yi

Cinematographer: Zhang Yuan

Editor: Yang Hongyu

World Sales Agent: Dong Bing, No. 1, Xing Long St., Xidan, 100031 Beijing, China. Tel: 86-1-602 4853 Fax: 86-1-602 4853

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HUANG JIANXIN

Born in Xi'an in 1954, Huang studied journalism at the North-West University. After graduation, he worked at the Xi'an Film Studio as a film editor and assistant director. He enrolled in the Beijing Film Academy in 1983 and among his classmates were Fifth Generation filmmakers Zhang Yimou, Chen Kaige and Tian Zhuangzhuang. He made The Black Canon Incident upon his graduation in 1985. His other films are: The Stand-In (87), Samsara (88), Stand Up, Don't Bend Over (92), The Wooden Man's Bride (93), Back To Back, Face To Face (94).

THE WOODEN MAN'S BRIDE YAN SHEN (WU KUI)

Better known for his contemporary satires, Huang Jianxin has turned his distinctive talents to a familiar theme in Chinese literature: the individual's oppression and rebellion against the tyranny of traditional culture. Based on the novelette "Wu Kui" by Jia Pingau, Huang explains what attracted him to the tale. "After I read the story, I thought it to be a very colourful legend. Although the story's about the past, the cultural spirit it touches on still exists today. So I started to contemplate on one fact: Chinese people have been retelling one story over and over for hundreds and thousands of years. Why? I feel the reason is simple: They've put all their joy and sorrow, pain and anger, hopes and ideals in the story. And above all, it expresses a spirit of rebellion for them. When I realise this, I decided to adapt the story for my film, *The Wooden Man's Bride*."

Exotically stylish, it tells the story of a young bride, forced to remain faithful to a dead husband she has never known. Her love for Wu Kui, a family retainer, becomes a crime of adultery which cannot go unpunished when they are found

out. Desperate, Kui becomes an outlaw to rescue her. "The Wooden Man's Bride raises a question for all of us," suggests Huang, "What turns a simple and honest young lad into an outlaw? This is the motive for me to make the film."



Taiwan, 1993, 105 mins

Director: Huang Jianxin

Producer: Wang Ying Hsiang

Screenwriter: Yang Zhengguang

Cinematographer: Zhang Xiaoguang

Editor: Lei Qin

Cast: Chang Shih, Wang Lan,

Ku Paoming, Wang Yumei Production Company: Lone Shone International

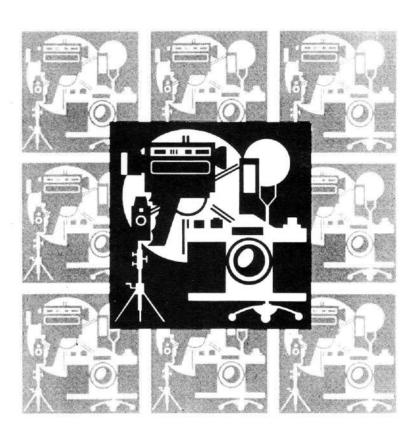
Long Shong International Co., Ltd World Sales Agent:

Long Shong International Co., Ltd, 2nd Floor, No. 113, Han Kou Street, Sec. 2, Taipei, Taiwan. Tel: 886-2-361 6022 Fax: 886-2-314 5175



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Asian Cinema



SANDIP RAY

Son of Satyajit Ray. Worked with his father since 1976 as Assistant and cameraman. The Broken Journey marks his directorial debut and has been screened at Cannes, 1994.

THE BROKEN JOURNEY UTTORAN

In a poignant passing of the torch, Sandip Ray vividly captures the middle-classes in India: their conflicts and dilemmas, a world familiar to us from the films of his father, acclaimed director Satyajit Ray. Although the screen play for the film was written by Satyajit Ray over 3 years ago, he died before he could make the film. In 1993, his son, Sandip stepped in to bring his father's final work to the screen. "I have been working with my father since 1976, as Assistant and cameraman. Coming to Cannes as the director of *Uttoran* (*Broken Journey*) is a confirmation of the synergy of our union," says Ray.

Like many of Ray's stories, A Broken Journey sets out to show the sharp contrasts and hypocrisies of Indian society. Sen Gupta, a doctor who only treats upper-class patients, is forced to confront his own moral and medical beliefs as he discovers rural India during an unexpected stop at a small village. He finds a breathless man lying on the side of the road. With little sympathy, the doctor sends him back to his own village for treatment. When Doctor Gupta discovers that the villages want a witch doctor to treat the man, he attends the exorcism

and is shocked. A transformation of the cold city man then follows.

The film's style is best summed up by the director: "My father and I are simple story-tellers. So, there are no gimmicks in our films. I have learned everything from my father and as Uttoran was a tribute to him, I wanted to follow his style as much as possible."



India, 1993, 90 mins

Director: Sandip Ray

Producer: National Film Development Corporation - Doordarshan

Screenwriter: Satyajit Ray

Cinematographer: Barun Raha

Editor: Dulal Dutta

Cast:

Soumitra Chatterji, Sadhu Meher, Anup Mukhopadhyay

Production Companies: National Film Development Corporation /Doordarshan

World Sales Agent: National Film Development Corporation India, Discovery of India Building, Nebru Centre, 6th Floor, Dr A B Road, Worli, Bombay 400018, India. Tel: 91-22-492 2364 Fax: 91-22-495 0591

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DEV BENEGAL

Born in Delhi, 1960 and spent 2 years at the Cinema Studies department in New York University. His first documentary The Infinite Forms was selected for the 12th Asian American Film Festival in New York and won several awards at the Indian Documentary Producers Association Annual Awards 1989. His subsequent work, The Cloth of Gold (89), The Tree of Life were also well received. English, August is his first feature film.

ENGLISH, AUGUST

Based on the novel 'English, August - An Indian Story' by Upamanyu Chatterjee, it traces a watershed year in the life of 20something Agastya Sen, an "English type", more familiar with Marcus Aurelius than the Upanishads. A reluctant bureaucrat, he is sentenced to a year's posting in Madna, the hottest, backwater town in India and August wants out. Having just returned from a cinema studies course in an American university, Benegal became fascinated with Chatterjee's novel. "The book is about not having to be a foreigner to feel alien in India, it makes you question the concept of Indianness," says Benegal. "I could relate to the protagonist Agastya Sen's experiences."

The main problem was how to translate the book to screen, since much of it unfolds in the mind of a protagonist who does little more than smoke marijuana and masturbate. "We used voice-overs, conversations with the camera and sound montages to convey what was taking place in Agastya's head, explains Benegal. "But yes, initially a lot of people felt that (it) was an unfilmable novel." With a strong cast, Benegal's debut is convincing and assured as he handles cultural diaspora, petty bureacracy and the reality of modern India with wicked, irreverent humour. Primarily

in English, Benegal and his crew see the appeal of the film as international. "I am not an Indian filmmaker, I am a filmmaker from India and I'd like to reach out to a world audience, including Indians."



India, 1994, 118 mins

Director/Producer/Editor: Dev Benegal

Screenwriter: Upamanyu Chatterjee, Dev Benegal

Cinematographers: Anoop Jotwani, Mohanan K.U.

Cast:

Rahul Bose, Salim Shah, Shivaji Satham, Veerendra Saxena

Production Company: Tropicfilm

World Sales Agent: Tropicfilm, #10-28/29 Janki Kutir Juhu Road, Juhu, Bombay 400049, India.

Tel: 91-22-615 0962 Fax: 91-22-610 4840

Iran. 1993, 102 mins Director/Screenwriter: Dariush Mehrjui

Producers: Hashem Sayfi, Dariush Mehrjui

> Cinematographer: Mahmud Kalari

Editor: Hassan Hassandust

Niki Karimi, Amin Tarokh, Khosro Shakihai. Yassaman Malek-Nasr

Production Company: Farabi Cinema Foundation

World Sales Agent: Farabi Cinema Foundation, No. 55 Sie-Tir Avenue, 11358 Tehran, Iran. Tel: 98-21-671 010 Fax: 98-21-678 155

SARA

Best Picture and Actress (Niki Karimi) at San Sebastian (93), Sara is an astute adaptation of Ibsen's "A Doll's House", to contemporary Iran, with its manifest legal and social constraints for women. Sara is the perfect young housewife, eager to serve. When husband Hessam requires an expensive emergency operation abroad, it is she who gets the funds. For the next three years, it is Sara, labouring secretly to pay the shady loan and save Hessam's manly pride. Until the truth is revealed and with it, the reality of her marriage.

"I think with Sara I am approaching an economic style and an aesthetic framework," says Mehrjui. "I don't think we can find too many women like Sara. She does not represent traditional women. She reads books, she is decisively intellectual and knows what she is doing. I have made a drama about simple relationships, but you may drag any meaning out of it. After all, this is a drama that can have different meanings."



Dariush Mehriui

Born in Tehran in 1940, graduated in philosophy and film-making from UCLA in 1964. Started film career in 1976 by writing and directing a feature film entitled Diamond 33. His subsequent works, which have been awarded numerous prizes at local and international film festival include: The Cow (70), Mr Simpleton (71), Postman (73), The Cycle (76-79), The School We Went To (81), Journey to the Land of Rimbaud (84), Lodgers (87), Shirak (89), Hamoon (90), Banoo (92).



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THE ARSONIST KAKI BAKAR

"When I was your age, I could already earn a living, fend for myself. But what about you? Only waiting for handouts. That's not the way. In life, one must have pride. Over there, when one approaches adulthood, one is asked to travel, to seek knowledge, seek experience. Whilst here you are, waiting to be spoonfed, waiting to be served. One must be creative, one must have pride." -Kakang, the main protagonist of The Arsonist, speaking to his son.

Proud of his Javanese heritage, Kakang is trying to bring up his children in Malaysia and instill in them his own traditional values and beliefs. Seeing clearly the social inequalities that allow him to be exploited, his defiance results in profound consequences for his youngest son, a boy who shares his father's uncompromising integrity.

Freely adapted from William Faulkner's "Barn Burning", U-Wei's new film, The Arsonist, continues his fascination for characters in desperate situations who adopt desperate solutions. Just as the heroine of Woman, Wife and Whore

knows that her sex is her power, Kakang in The Arsonist, knows that only his pride keeps him going. U-Wei's eye for social realism and his voyeuristic camerawork, which always seems to unmask new obsessions, gives his cinema an edge never seen before in Malaysian film.

Asian



U-WEI BIN HAJISAARI

A native of Pahang, Malaysia, U-Wei studied filmmaking at the New School for Social Research in New York City. His independent films include Eyes Locked, Heart Frozen (84), Opus De Funk (85), and Black As Clarinet (86). He is an active member of the Malaysian Film Director's Organization. In 1993, his feature film Woman, Wife and Whore received Panca Delima awards at the 11th Malaysian Film Festival for Best Director, Best Screenplay, and Best Story. It also received awards for Best Film and Best Actor. *Black* Widow - Portrait of Ayu, his second film is in competition for this year's Silver Screen Awards, U-Wei is the first Malaysian director to be invited to show at the restigious Directors Fortnight at Cannes (95).

Malaysia, 1994, 70 mins

Director/Screenwriter: U-Wei Bin Haji Saari

Producer: Tini Arshad, U-Wei Bin Haji Saari

> Cinematographer: Ali "Kong" Hussein

Editor: Roslan Ramli

Cast: Khalid Salleh, Ngasrizal Ngasri, Kuswadinata, Anwar Idris

> Production Company: Satu Gitu

> > World Sales Agent:

U-Wei Communications, 90 Jalan Pinggiran 4, Taman Pinggiran Ukay, 68000 Ampang, Selangor, Malaysia. Tel: 603-451 2049 Fax: 603-457 6962



HARA KAZUO

Born in 1945 and founded Shisso Productions in 1972 to make documentaries. In 1974, Extremely Private Eros, Love Song won a prize at the International Independent Film Festival in France. His most sensational film to date, The Emperor's Naked Army Marches On, won the 1986 New Directors' Award; the Caligari prize at the Berlin International Film Festival in 1987; the Grand Prize at the Paris Documentary Film Festival; and the Rotterdam Film Festival; and the Rotterdam Film Festival's Critics Award.

A DEDICATED LIFE ZENSHIN SHOSETSUKA

"I was fascinated by Inoue Mitsuharu after hearing him speak at Kinokuniya Hall in 1986," controversial documentarian, Kazuo Hara explains how the film got started. "Inoue is an extremely persuasive speaker, an agitator and I am very susceptible to people like him... It was his way of speaking, but Inoue talked about two themes which I think about often and which are at the core of all my documentary work: the idea of restructuring relationships and fiction versus truth. When I heard him go on about these ideas, I decided I wanted to film him."

Originally intending to film him for 10 years, Hara captures the spirit of Japanese post-war novelist and humanitarian, Inoue Mitsuharu - the man, the myth and his legacy. A tireless activist, Mitsuharu continued to work, write and educate, even whilst receiving treatment in a losing battle with cancer. The film was done in a series of stages, the documenting of Mitsuharu as an individual while he was alive. Then interviews with people who had known him. "(but) The escence of Inoue just wasn't coming across," explains Hara. "I felt I had to

go another mile. The reality of Inoue no longer existed, so I was forced to introduce fiction in the form of the fantasy scenes." These form the last part of the film. The result is a moving portrait as Hara shifts through reality and fiction to present a life in service.



Japan, 1994, 157 mins -

Director/Cinematographer: Hara Kazuo

Producer: Sachiko Kobayashi

Editor: Jan Nabeshima

Cast: Mitsuharu Inoue, Yutake Haniya

Production Company: Shisso Production

World Sales Agent: Shisso Production, 1-29-14-202 Shinjuku, Shinjuku-ku, Tokyo 160, Japan, Tel/Fax: 81-3-3350 7812

Cinema



NAOTO TAKENAKA

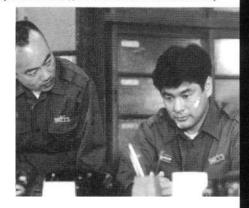
Takenaka was born in 1956 in Yokohama. He graduated from the Tama University of Arts in 1983 and has since been actively engaged in film, stage, television and video. He is a versatile actor, he made his debut as a comedian in a television variety show! His first feature, Nowbere Man (91) earned him a FIPRESCI Award at Venice (91). Quiet Days of Firemen is his second film.

QUIET DAYS OF FIREMEN

Stuck in the eternal present, the men of firefighting squad 119 have been waiting for a fire all their lives. In a town so quiet that a stuck drawer or a lost screwdriver rates as the day's big event, days so sleepy that when a neighbouring station gets a call, the men of 119 chase after the firetrucks in their civvies and get in the way. Of course it's just a happy campfire gathering and not a raging inferno. In Harari-cho it never is. But when passion flares, its a flame they can't put out.

119 - Quiet Days Of Firemen is Takenaka's eagerly awaited second film after acclaimed debut, Nowhereman. He doesn't disappoint in this bittersweet tale of heros, romance and love. Kyoka Suzuki delights as the university biologist who sets hearts alight when she comes to Harari-cho, a small bayside town where all the eligible young women have left for the bright lights of the big city, and there hasn't been a fire for 18 years. Intelligent, refined and modern, yet goodnatured, hardworking and unfailingly polite, all the unmarried men at 119 inevitably fall for Momoko Hibino (Kyoka Suzuki), but hardest hit are brawny

but shy Ishii (Hidekazu Akai), and dreamy romantic, Tsuda (Naoto Takenaka), the No. 2 Engine Company's chief. Two good friends, now rivals in love.



37

Japan, 1994, 115 mins

Director: Naoto Takenaka

Producers: Renji Tazawa, Hirotsugu Yoshida

Screenwriters: Tomomi Tsutsui, Akio Miyazawa, Naoto Takenaka

Cinematographer: Yashushi Sakakihara

Editor: Yoshiyuki Okuhara

Cast: Hidekazu Akai, Kyoka Suzuki, Naoto Takenaka, Fujio Suga

Production Companies: Shochiku Co, Ltd/Television Tokyo/Channel 12 Ltd/ Image Factory Im Co, Ltd/ Sedic Inc

World Sales Agent: Shochiku Co, Ltd, 13-5, Tsukiji 1-Chome, Chuo-ku, Tokyo 104, Japan. Tel: 81-3-5550 1623 Fax: 81-3-5550 1654 Korea,
1994, 114 mins
Director:
Chung Jiyoung
Producer:
Ahn Dongkyu
Screenwriter:
Shin Sungbo
Cinematographer:
Shin Okhyun
Editor:
Park Sunduck
Cast:
Doggo Youngjae,
Choi Minsu, Shin Haesu,

Hong Kyungim,

Production Company:

Kim Jungbyun

Ahn's World Production
World Sales Agent:
Ahn's World Production,
Hannam Plaza F4,
707-36, Hannam 2-Dong,
Young san-Ku,
Seoul, Korea.
Tel: 82-2-792 6743-5
Fax: 82-2-797 5131

LIFE AND DEATH OF THE HOLLYWOOD KID HOLLYWOOD KID EUI SANG-AE

Its the 50s and Hollywood has never seemed more glamorous. Two friends find a common bond in their love for movies and dream of running away to Hollywood. But this is Korea and the memories can never belong to them. Realisation comes too late. Winner of the FIPRESCI Award at San Sebastian, Jiyoung's latest film is a powerful account of the history of Korean cinema and the importance of keeping national cinema alive.

As he explains, "I didn't make *Life And Death Of A Hollywood Kid* to remember the cinema culture of the 50s and 60s, when it enjoyed a golden age. Personally, I am not opposed to the appearance of a multi-media age...Im Pyong-sok is the main character who is crazy about Hollywood movies and eventually becomes addicted to the fantasies so that he cannot see the real world, where he is and who he is. Eventually, he is completely deprived of his creative imagination. All he can do is imitate Hollywood movies... In my film, I ask myself about my search for my own cultural identity. This may be the same question people in other countries have to ask about keeping their cultural

identity intact amidst an onslaught of American movies which globalize the images and ideology of Hollywood."



CHUNG JIYOUNG

Born in 1946 in Chongju, Chung majored in French Literature at Korea University. Upon graduation, he worked as assistant director with Kim Suyong and Im Kwontaek, among others. He directed his first film, Mist Whispers Like Women, in 1982 and in 1992, his film White Badge, won Grand Prix and the Best Director Award at Tokyo (92). His films are: The Light Of Remembrance (84), The Mussician On The Street (87), Woman In Crisis (87), The Woods (88), Mountain Snake (88), The Southern Army (90) and The Shattered Name (91).

38

Korea, 1994, 102 mins

Director/Producer: Park Kwang-su

Screenwriter: Im Chul-Woo, Lee Chang-Dong, Park Kwang-su

> Cinematographer: Yoo Young-Gil

> > Editor: Kim Hyun

Cast: Ahn Sung-Ki, Moon Sung-Keun, Shim Hae-Jin, Ahn Soo-Young

Production Company: Park Kwang-su Film Ltd

World Sales Agent: Fortissimo Film Sales, Herenmarkt 10-2, 1013 ED, Amsterdam, The Netherlands. Tel: 31-20-627 3215 Fax: 31-20-626 1155



Asian

TO THE STARRY ISLAND GESOM E KAKO SHIPTA

"Now that reunification is within sight at last, I identify with the protagonist ...an artist who returns to his native place and searches for the key to the peace and harmony destroyed 40 years ago," says Park about his latest feature, an earthy, evocative fable of Korean's division and longed for reunification. A man tries to bring his father's body back to his village on a small island to be buried, but is denied as the villagers reveal in a series of flashbacks, just why they hate him so.

"The film's flashback structure shows us the island through the eyes of a boy, the protagonist in his youth. In his perspective, untainted by prejudice, the joys and sorrows of the adult islanders are magical mysteries and the horrors that eventually grip the island, simply fragments of his dream...As the story unfolds, we see the protagonist starting to evolve into his adult self, the man who accepts the responsibility of facing up to and trying to heal the wounds from the past. In other words, the film describes the inner journey of an artist, exploring the unvarnished truths of his childhood as a means of finding a true

way forward. This is what I set out to express in this film" - Park Kwang-Su



PARK KWANG-SU

Born in 1955, Pusan. Founded and led the Seoul Film Group which developed the Independent Film Movement in Korea. Park took a film studies course at the ESEC film school in Paris. His debut, Chilsu and Mansu (88) was selected for the Forum of New Cinema at Berlin and won third prize from the Young Critics Jury at Locarno. The Black Republic (90) won Best Director Prize at the Festival of 3 Continents in France. Best Asian Feature Film at the Singapore Film Festival and Grand Prix at all 3 major film festivals in Korea. He is considered the leader of the 'New Korean Cinema'





ERDEN KIRAL

Turkey's leading director, Kiral was born in Golcuk Turkey in 1942. He studied ceramics in the Academy of Fine Arts in Istanbul, then worked as a film critic and a publisher. Has made 200 commercials, 4 short films and 6 feature films. Based in Berlin since 1983, his films and awards are: The Channel (78), On the Fertile Lands (80) - Great Award -Strasbourg, NANTES AFCAE Award, A Season in Hakkari (83) - Silver Bear Jury Special Award at Berlin, FIPRESCI Award, CICAE Award, The Mirror (84) Bastia Film Critics Aware Istanbul International Film Festival Jury Award, Switzerland-Turkey (87), Time For Hunting (88) Ankara Film Festival Best Film and Best Director Awards and The Blue

THE BLUE EXILE MAVI SURGUN

Based on the biographical novel of the same name, *The Blue Exile* is about one man's search for self-awareness and understanding. Cevat Sakir is a journalist sentenced to 3 years in political exile. His journey and years in exile become a search for himself and the beginning of a new life. Kiral elaborates, "Our world exists on the rubble of perished civilisations and we are witness to another sinking civilisation, but the historical development no longer heeds the moral judgement of the truth. We are of the opinion that art must concern itself with the meaning of human existence. For this reason, we were interested in the journey of Cevat Sakir, the journalist, into his ego as a way for overcoming his past."

"A person's geographical location has something directly to do with his change in consciousness...Cevat Sakir is drawn by a five and a half month journey into an unknown world. For him, the journey is symbolic of returning to his past...He is reminded of the days of his childhood, of the fateful night with his father, his own Italian wife and his mother. The flashbacks are not the story

itself, but an indispensable part of the film...During Cevat Sakir's journey the futility of bureaucracy, the country's oppressed atmosphere and the social conditions become clearly perceptible...In the merciless school of his exile he learns how to deal with his awakened emotion and at the same time, his view of the world begins to change for a person who has learnt to see a mountain as a mountain, the world a living one in which he himself is an indispensable part" - Erden Kiral.



Turkey/Germany, 1993, 113 mins

Director: Erden Kiral

Producer: Kenan Ormanlar

Screenwriter: Erden Kiral, Kenan Ormanlar, Elly Schellerer-Ormanlar

Cinematographer: Kenan Ormanlar

Editor: Karin Fischer

Karin Fischer

Cast: Can Togay, Hanna Schygulla, Ozay Fecht, Ayse Romey

Production Companies: Kentel Gilm GmbH/ Kenmovie A.S. Istanbul, Turkey.

World Sales Agent: Kentel Film GmbH, Ina-Seidel-bogen 13, 81929 Munchen, Germany. Tel: 089-930 1617 Fax: 089-930 3189

Cinema



MAHINUR ERGUN

Born in 1956, Bursa, Turkey. Graduated from Press and Broadcasting Academy in 1978. Won Best Director Award in Ankara Film Festival with Tidal Views in 1990. Her films are: Prisoners Of A Night Dance (88), Tidal Views (90) and Moon Time (93).

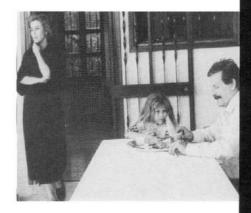
MOON TIME AY VAKTI

Agah, following his hilarious years in the city, decides to go back to the south, to his homeland. At the age of 55, all he wants is a quiet life with his young mistress Yildiz, with whom he has shared a stormy 10 years and her little daughter, Ay. A quiet life to learn to be a perfect Turkish calligrapher, away from the seductive big city.

Yildiz is deeply touched by the melancholic beauty of the enormous land. She feels deeply attached to the wide road which leads to her former life. Maide is very upset with the news of her ex-husband arriving to the town to settle down with his new family and takes immediate traditional precautions to get him back . Agah, impressed by his enchanting childhood memories among the orange trees, now has a meaning in his life and gradually gives up the exhausting beauty of his mistress.

The native wife, Maide is making her way into their life with a motherly care to the child and man. Yildiz runs away from Agah who has been a safe bay for her

for many years. Maide fancies that she has regained everything she deserves while Agah keeps telling his Moon Time stories to the little girl like a teasing erudite who keeps all the knowledge to himself and to his best loved student.



39

Turkey, 1993, 85 mins

Director: Mahinur Ergun

Producer: Kadri Yurdatap

Screenwriter: Mahinur Ergun

Cinematographer: Ugur Ichak

Editor: Mevzat Disiagik

Cast: Zuhal Olcay, Musfik Kenter,

Fusun Demirel, Mehmet Kartal

Production Company: Mine Film

World Sales Agent: Mine Film, Ayhan Isik Sok. Girik Man, Beyoglu, Istanbul, Turkey. Tel: 90-212-249 6226 Fax: 90-212-245 6774

Asian Cinema

Sri Lanka, 1994, 115 mins

Director: Lester James Peries

Producer: Dilman Jayaratne

Screenwriter: Tony Ranasinghe

Cinematographer: Donald Karunaratne

Editor: Gladwin Fernando

Cast: Joe Abeyawickrema, Irangani Serasinghe, Kamal Addaraarachchi, Vasanthi Chaturari

Production Company: Dil Films International

Print Source/ World Sales Agent: Dil Film International Ltd, 279 R. A. De Mel Mawatha, Colombo 3, Sri Lanka. Tel: 94-1-675 554/573 675 Fax: 94-1-573 777

THE SUNSET

Returning to familiar themes, *The Sunset* follows the life of one family and their troubles. Coming from a poor, rural background, businessman Satigala has worked hard to provide his family with an affluent lifestyle and they have done well. Eldest son Dayaweera has a state job, daughter Vasantha and the third son Priyankara study at the Law College. But money is no protection against the vicissitudes of urban life.

Like Satyajit Ray and Yasujiro Ozu, Peries is considered one of the masters of Asian cinema. Depicting with delicate sensitivity the internal crisis of Sri Lanka's urban middle-classes, his films are honest, poignant contemplations on the tragic properties of life. Unhurried and contemplative, Peries exercises supreme control wherein, as he says, we might hear "the sound of stones being born."





LESTER JAMES PERIES

Peries began his film-making career in London in 1950 when his short film, Soliloguy was chosen as one of the Ten Best Films of the year. His feature debut, Rekawa, was selected for competition at Cannes. It also won The Golden Peacock in 1965 at the International Film Festival New Delhi. In 1985, he received an Honorary Doctorate for his contribution to the cinema from the University of Colombo. Other films and awards: Nidhanaya 72) - Silver Lion of St Mark, Venice, Ahasin Polawata Akanaten Award, Cairo, for Best Film from the Third World, Kaliyugaya and Baddegama were invited to the Directors Fortnight at Cannes, Baddegama and Nidhanaya, were awarded Diplomas for Outstanding Films Of The Year at the London Film Festival.

40

Singapore, 1994, 101 mins

> Director: Yonfan

Executive Producer: Godfrey Yew

> Producer: Katy Yew

Screenwriter: Yonfan and Chan Yuo

> Cinematographer: Jacky Tang

> > Editor: Kam Ma

Cast: Hiep Thi Le, Micheal Lam, Greg-O, Ernest

Production Company: Jaytex Productions Pte Ltd/ Jaytex Film Co Ltd World Sales Agent Jaytex Productions Pte Ltd 10 Tannery Lane, Corex Building #07-01, Singapore 1334, Tel: 65-747 8988 Fax: 65-748 0409



"Bugis Street is well-known overseas. People will be interested to know more about it," explains Yew, the film's producer, as to why they chose to do a movie on the joys and sorrows of Bugis Street's transvestites during the 60s and 70s. Produced and shot solely on location in Singapore, Bugis Street - The Movie is the story of the transexuals and transverstites living and working at a small hotel, as seen through the eyes of Lian, the 17-year-old chambermaid. Innocent and naive, Lian (Hiep Thi Le, star of Oliver Stone's Heaven and Earth) is a maid to a rich family in Malaysia, whose sheltered existence is shattered when she is sent to work at a small hotel near Bugis Street in neighbouring Singapore. Having to live with the transverstites and transexuals who make their living on the streets, Lian soon learns about another side of life, far removed from her old, protected existence. Learning to come to terms with the changes in her new life, just as those marginalised by society have come to terms with theirs, Lian finds confusion, anger, tragedy and sadness, but also understanding, love and much joy, as she makes a new life for herself on the streets of Singapore... Bugis Street.



WITH THE ASSISTANCE OF CATHAY ORGANISATION AND GOLDEN VILLAGE ENTERTAINMENT



YONFAN

Born in 1947 in Hunan, Yonfan grew up in Taiwan and Hong Kong. In 1968, he studied film and photography in America and Europe. Upon his return to Hong Kong in 1974, was a fashion and portrait photographer, his work featured in Vogue, Harper's and other major fashion magazines. Also published 2 coffee table books "China Image" (80) and "Tibet, A Distant Horizon" (81). His film career began in 1984, and include: A Certain Romance (84), The Story of Rose (85), Immortal Story (86), Double Fixation (87), Last Romance (88), Promising Miss Bowie (90) and In-Between (93). Bugis Street - The Movie is his 8th feature.

In Memory ~ Derek Jarman 1942 - 1994



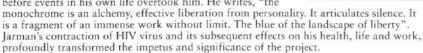
DEREK JARMAN
Filmography: Sebastiane
(75), Jubilee (77), The
Tempest (79), In The
Shadow Of The Sun (80),
Psychic Rally In Heaven
(81), A Room Of One's
Own, Sloane Square (81),
Broken English: Three Songs
By Marianne Faithful (81),
The Dream Machine (83),
Pirate Tape (W.S. Burroughs)
(83), Waiting For Godot
(83), Imagining October
(84), The Angelic
Conversation (85),
Caravaggio (86), The Queen
Is Dead (86), Aria (87), The
Last Of England (87), War
Requiem (89), The Garden
(90), Edward II (91),
Wittgenstein (93), Blue (93)

and Glitterbug (94).

Visionary filmmaker, Jarman was one of British cinema's most outspoken talents in recent years. Born in 1942, Jarman attended King's College, London, before studying painting under David Hockney at the Slade School in the late 60s. Working as set and costume designer for the Royal Ballet and director Ken Russell, he made his directorial debut in 1975 with Sebastiane. Despite a late start, Jarman produced a vast amount of work, of which Caravaggio (86), War Requiem (89) and Edward II (91) received wide theatrical release. As well as films, theatre and dance productions, and directing music videos for artists like Pet Shop Boys and The Smiths, he wrote three biographical diaries: At Your Own Risk: A Saint's Testament, Dancing Ledge and Modern Nature. In his last years, he made Blue (93) and Glitterbug (94), even though he was virtually blind. Derek Jarman died of AIDS complications on 19 February, 1994. He was 52.

BLUE

Unique and very personal, *Blue* is an aural collage of voices, music and ambient effects, played against an unaltering blue screen, a journey into the realm of the void. Attracted to the work of French painter, Yves Klein, *Blue* is inspired by Klein's experimentation with monochromatic surfaces, to evoke a vision that would seem more real than any filmed or painted representation, in "a pursuit of the undefinable in painting". Jarman had always wanted to make a monochrome film, long before events in his own life overtook him. He writes, "the



Confronted by the blank blue screen, *Blue* immediately disrupts our expectations of what cinema is, or indeed should be. Yet in Jarman's hands, *Blue* is "an open door, an infinite possibility," a personal journey we are all invited to share. For the colour blue acquires a major thematic role. Blue is the colour of Bluebells in the wood, the sombre colbolt of the river Styx and its indigo shore, the image that lingers on the retina as sight is lost. The struggle and the tranquility of the film-maker facing his own death, from an invisible virus that has no image.



Whereas Blue was a film devoid of images, textured by a moving soundtrack of voices and language, Glitterbug is a rich collection of vivid images and vibrant portraits, accompanied only by Brian Eno's lilting soundtrack. Blue was a work evincing a lifetime of asesthetic, personal and philosophical reflections. Glitterbug is a swirling montage of private and public images, accumulated over two decades from a life in film.

Opening with a shot of Jarman filming Jarman in the mirror, it moves to the Thames and onto the studio at Bankside and the first piece of film Jarman ever made. Glitterbug is a world where "there's always a camera somewhere" to capture Jarman's friends, his travels and work. Covering moments of high camp in the 70s, frivolity on the sets of his films, Sebastiane and Jubilee, trips to Italy, Spain, rural England and divine, decadent, urbane London. Glitterbug offers 'one last walk, one last look'. As Jarman says towards the end of the film, "I like the fact that everyone smiles in this film, they don't look like they're under any specific pressure to perform or not". A moving, lyrical memoir of celebration and tribute.

Showing with THERE WE ARE, JOHN...

Ken McMullen creates an elegant portrait of Jarman from an interview with John Cartwright of the British Council, on the day Jarman left hospital. Reflecting on his major films, we see an artist with his inner vision unimpaired, despite the debilitating effects of his illness, still humorous, self-effacing, quirky but disarmingly charming.



UK, 1993, 76 mins
Director/Screemoriter:
Derek Jarman
Producers: James Mackay,
Takashi Asai
Voices: John Quentin, Nigel Terry,
Derek Jarman, Tilda Swinton
Production Companies: Basilisk
Communications/Uplink
World Sales Agent: British Film
Institute, 29 Rathbone Street,
London WIP 1AG, UK,
Tel: 44-71-636 5587
Fax: 44-71-580 9456

UK, 1994, 60 mins
Director: Derek Jarman
Producer: James Mackay
Cinematographer: Derek Jarman
Editor: Andy Crabb
Production Companies: Basilisk
Communications/BBC
World Sales Agent: British Film
Institute, 29 Rathbone Street,
London WIP 1AG, UK,
Tel: 44-71-636 5587
Fax: 44-71-580 9456

UK, 1993, 32 mins
Director: Ken McMullen
Interviewer: John Cartwright
Producer: Guy Landver,
Hannah Wiggin
Production Company: Looseyard
Productions
World Sales Agent: The British
Council Films, TV & Video
Department, 11 Portland Place,
London W1N 4ES, UK,
Tel: 44-171-330 8466
Fax: 44-171-389 3199

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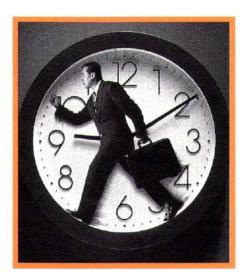
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British Cinema



KEN LOACH

Loach was born in Nuneaton, UK in 1936 and studied law at Oxford. With the success of Cathy Come Home (66), he founded Kestral Films and has been working in television and film for more than 40 years. His many films include: Poor Cow (68), Kes (70), In Black And White (70), Family Life (72), Black Jack (79) - Cannes, Critics' Award, Looks And Smiles (81), Fatherland (86), Hidden Agenda (90) - Cannes, Jury Prize, Riff-Raff (91), Raining Stones (93) and Land And Freedom (94).

LADYBIRD, LADYBIRD

"This film is really about this extraordinary relationship that hangs in there," says Loach, "and how grief and unresolved anger nearly destroy it." Distinctive and controversial, Loach has produced some of the most bitingly political films and documentaries of the past 40 years. Preferring to use non-professional and first-time actors, Loach says, "what I'm trying to make is something that feels real, something that people can believe in. If a film has a strong emotional content then almost by definition it is not unpalatable because I think most people go to the cinema to feel emotion, to have a strong emotional experience."

Winning the FIPRESCI prize and Best Actress Award at the Berlin Film Festival (94), Ladybird, Ladybird is a harrowing, compelling and often violent story of a single mother fighting for a chance at happiness. The product of an abusive home, yet inevitably involved with violent men, Maggie is difficult, offensive and rude. Yet also desperately brave, vibrant and resourceful. She struggles do her best, but when a serious accident occurs, her four children (all from different fathers) are taken away from her by the Social Services. When she meets the poet Jorge, a gentle Latin American refugee, she sees a chance to begin anew. However, once the

social services have her listed as an unfit mother, the system behaves with brutal insensitivity and Maggie is nearly destroyed as she finds herself trapped in a bureacratic nightmare. Based on a true story, *Ladybird*, *Ladybird* is an unflinching portrait of social injustice.



1994, 102 mins

Director: Ken Loach

Producer: Sally Hibbin

Screenwriter: Rona Munro

Cinematographer: Barry Ackroyd

Editor: Jonathan Morris

Cast:

Crissy Rock, Vladimir Vega, Ray Winstone, Sandie Lavelle

Production Companies: Parallax/Channel Four Television

World Sales Agent: Film Four International, 124 Horseferry Road, London SW1P 2TX, UK. Tel: 44-171-396 4444 Fax: 44-171-306 8361

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1994, 97 mins
Director:
Mike Figgis
Producers:
Ridley Scott, Mini Polk
Screenwriter:
Ronald Harwood
Cinematographer:
Jean Francois Robin, A.F.C.
Editor:

Herve Schneid Cast: Albert Finney, Greta Scacchi, Matthew Modine, Julian Sands

Production Company: Percy Main Productions

World Sales Agent: United International Pictures UK, 37-41 Mortimer Street, London W1A 2JL Tel: 44-171-636-1655

THE BROWNING VERSION

"Sometime last year I went to the theatre with Greta Sacchi to see Karl Reisz's production of 'The Deep Blue Sea'. This superb piece of work made me realize many things about the writing of Terence Rattigan and convinced me that *The Browning Version* was a very strong story, capable of withstanding the stress of being moved into a contemporary setting. Ronald Harwood's gentle and sensitive adaptation allows the original Rattigan sensibility to shine through and provides the basis for Albert Finney to do his magic." Says Figgis, explaining why he chose to do this latest movie adaptation of Terence Rattigan's classic play of class, betrayal and honour.

Albert Finney stars as Andrew Crocker-Harris, an austere classics professor at an influential Public School. Isolated and misunderstood, Harris is an anacronism in an uncaring world. Unable to convey his love for the classics to his students, disillusioned with marriage as his wife conducts a very public affair with a visiting American professor, he decides to take early retirement. Until an unexpected gift from an affectionate pupil, forces him to re-evaluate his life. "The Browning Version is the story of a man and his wife and the

school, a triangle set in a beautiful prison," says Figgis. "It is a film about a man finding the courage to transcend all the things in his life that conspire against him."



MIKE FIGGIS

Born in 1948 in Kenya, but raised in Newcastle, Figgis studied music in London. During the 70s, he toured with European experimental theatre group - The People Show, but left in 1980 to concentrate on writing and directing, making his debut with Stormy Monday (88). His other films include: Internal Affairs (90), Liebstraum (91) and Mister Jones (93).



WITH THE SUPPORT OF UNITED INTERNATIONAL PICTURES (PTE)

44

1993, 59 mins

Director/Screenwriter: Isaac Julien

> Producer: Lina Gopaul

Cinematographers: Arthur Jafa, David Scott

> Editor: Joy Chamberlain

Production Companies: Black Studio Film Collective/Normal Films/ Arts Council of England/ BBC Television

World Sales Agent: Arts Council Films, 14 Great Peter Street, London SW1P 3NQ, UK. Tel: 44-171-973 6454 Tel: 44-171-973 6581

> Austria, 1994, 3 mins 40 sec

> > Director: Miyuki Sakaitani

World Sales Agent: Verena Baldeo, Via degli Equi, 7-00185 Rome, Italy. Tel/Fax: 39-6-4470<u>0592</u>

THE DARKER SIDE OF BLACK

'Gansta' chic, violence and nihilism, the hard edge of Rap and Reggae increasingly dominates the image of black popular culture. This intelligent and provocative investigation of the social and political influences on the music and its hard core proponents is directed by Issac Julien (*Looking For Langston*, *Young Soul Rebels*). Seeking a more informed response to the complex issues involved - ritualized machismo, misogyny, homophobia, gun glorification - the film never opts for easy judgements. Instead it explores class, commercial marketing, the legacy of colonialism, fundamentalist faith and the fears governing black masculinity and heterosexual normality.

Moving between London, Jamaica and the USA, the film captures the vastly

different stances of Buju Banton (whose reggae dance hit Boom Bye Bye demands all gays be shot), Shabba Ranks, Ice Cube, Michael Franti (Disposable Heros of Hiphoprisy), Moni Love, fans, academics, civil rights activists and jamaica's former Prime Minister, Michael Manely. Dance hall and hip-hop clubs scenes, interviews, music video clips and the director's hallmark visual style are fused together in this long overdue examination of the 'darker' side of contemporary black music.



Shown with BITE IT RIGHT

During a walk through Vienna one night, a young vampire does not spare the beautiful ladies, but at least he tries to save them from the 'worst', with safe bites.

British

ISAAC JULIEN

Born in 1960, studied film at St Martin's School of Art (1980-84) and later became a founding member of Sankofa Film Collective. His films are: Who Killed Colin Roach (83), Territories (84), This Is Not An AIDS Advertisement (87), Hats Video (88), Looking For Langston (89), Young Souls Rebels (91), Black And White In Colour (92) and The Attendant (92).



ANNA CAMPION

Born in New Zealand, from a noted theatrical family. After 5 years as professional actress, she went to London and obtained a fine arts degree at Goldsmith College. Encouraged by sister, Jane, to make films, she completed an MA in film at the Royal College of Art. First short The Audition, featuring her sister and mother, won a BBC Student Drama Prize in 1989. This was followed by a second short, Broken Skin, which was In Competition at the Cannes. Loaded is her first feature film.

LOADED

"I liked the idea of a weekend as a microcosm of any human situation, where feelings, envy, hate, fear, guilt, jealousies exist; I believe that as a species we are haunted by our emotions, very few of which we have under control. It's very difficult for us not to swing off into some hypnotic trance...we're so sophisticated, but still animals. Even if you have a shrink you're going to have to experience things no matter how much of a TV/Thatcher's child you are".

How to make a mark on an age sour with decreptitude, spent and exhausted as it totters on the edge of a new century. These are Thatcher's children, cynical and wise to the politics of money and power, precocious yet anxious as institutions crumble and break down. Seven friends retreat to a remote country house for the weekend to make their epic, an impossibly ambitious Celtic fantasy. As the making of the video drifts from playful hilarity to argument, frustrated ambition and accusation, intimate details seep into the script and the gap between fact and fiction closes, foreshadowing later events. When the group decides to lift the mood with an Acid-inspired initiation, secret dreams and fears are revealed, and pent-up emotions released, with all their youthful

intensity and passion. Tragedy is inevitable and each must now enter a world beyond their experience. Modern, completely authentic and true, new-comer Anna Campion gives an intelligent voice to a youth culture left to make do with the dregs of an era.



UK/New Zealand, 1994, 108 mins

Director/Screenwriter: Anna Campion

Producers: David Hazlett, Caroline Hewitt, Bridget Ikin, John Maynard

Cinematographer: Alan Almond

Editor: John Gilbert

Cast:
Oliver Milburn,
Danny Cunningham,
Catherine McCormack,
Thandie Newton

Production Companies: BFI Production/British Screen/New Zealand Film Commission/Strawberry Vale/Movie Partners

World Sales Agent: BFI Productions, 29 Rathbone Street, London W1P 1AG, UK. Tel: 44-171-636 5587 Fax: 44-171-580 9456

Cinema



PAUL ANDERSON

Born in 1965, Newcastleupon-Tyne. Graduated from Warwick University in film, worked in TV industry. Was scenario and script consultant for popular Granada Televison detective drama El Cid. Made TV documentary, The Spiral Cage. Following Speed, TV short dealing with the topic of car theft, Shopping marks his film directing debut.

SHOPPING

"You'll see no cricket, no big country houses, no Antony Hopkins and no Merchant Ivory in this film," says Anderson, the 28-year-old director who is part of the new wave of young British filmmakers, making films with commercial appeal for the 16-24 "yoof" market. Anderson explains, "I grew up in Newcastle, the town where *Stormy Monday* was shot, and British movies never made it out to the provinces. We never saw art house films. We saw either traditional American movies or French movies. The movies I loved growing up were *Alien*, *Blade Runner* and *Aliens*."

With its slick visuals and emphasis on hard-core action, *Shopping* captures the street fashion, club culture, music (Industrial techno-pop) and especially, the nihilistic attitudes of a disenchanted generation choking on the ethics of the 80s. Set in a timeless, placeless city, *Shopping* is a fast-paced, techno-driven thriller about two young joyriders, Billy and Jo, and their rivalry with violent gangleader, Tommy. Bored and disaffected, with nothing to live or die for, everything in Billy's world is played for kicks - stealing fast cars and crashing them through store windows, the only way to go 'shopping'. Trouble is, for

Tommy, "ramraiding" is a business and dealing in stolen goods is his career. Now that Billy is back, he is unwanted competition. As the stakes get higher, and Billy is unable to walk away from life on the edge, the stage is set for the final, explosively violent confrontation.



45

1993, 105 mins

Director/Screenwriter: Paul Anderson

Producer: Jeremy Bolt

Cinematographer: Tony Imi

Editor: David Stiven

Cast; Sandie Frost, Jude Law, Sean Pertwee, Fraser James, Marianne Faithfull

Production Companiess Impact Pictures/Channel Four Television

World Sales Agent: Film Four International, 124 Horseferry Road, London SWIP 2TX, UK. Tel: 44-171-396 4444 Fax: 44-171-306 8361 Total running time: 93 min

WALLACE & GROMIT: A GRAND DAY OUT 1988, 22 mins Director/Animator: Nick Park Producer: Soozy Mealing

CREATURE COMFORTS

Producer: Sara Mullock ADAM

ADAM 1992, 7 mins Director: Peter Lord Producer: Christopher Noll

WAR STORY 1989, 5 mins Director/Animator: Peter Lord Producers: Melanie Cole, Alan Gardner, Sara Mullock

> SLEDGEHAMMER 1986, 5 mins rector: Stephen Johnson

NOT WITHOUT MY HANDBAG 1993, 12 mins Director: Boris Kossmehl Producer: Christopher Moll

> LOVES ME LOVES ME NOT 1993, 8 mins Director: Jeff Newitt

THE WRONG TROUSERS 1993, 29 mins Director/Animator: Nick Park Producer: Christopher Moll

roduction Company for all films
except Sledghammer:
Aardman Animations
Production Company for
Sledgehammer:
Limelighi/Real World
World Sales Agent (All films):
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Gas Ferry Road, Bristol,
BS1 6UN, UK,
Tel: 44-272-227 227

Aardman Animations

From humble schoolboy beginnings, Aardman Animations has developed into an Oscar-winning production company, world leader in model animation and a major influence behind the revitalized interest in British animation.

Best known for its characteristic fusion of claymation figures with documentary-style dialogue, the company was formed in 1972 by David Sproxton and Peter Lord. The budding filmmakers got their chance on a children's television programme, though it wasn't till their move to Bristol in 1976 and the creation of Morph, the first plasticine star in Aardman's stable of memorable characters, that brought them to the public eye. A commission by Channel Four in 1982 enabled Aardman to develop its distinctive style which appealed to adult audiences and advertising agencies. Flooded with work, the company expanded in 1985, nurturing talents like Richard "Golly" Goleszowski, Jeff Newitt, Steve Box and 2-time Oscar-winner, Nick Park, producing the acclaimed Lip-Synch series.

I WALLACE & GROMIT: A GRAND DAY OUT

Eccentric inventor Wallace and Gromit blast off for the ultimate day out. A trip to the moon.

2 CREATURE COMFORTS

Oscar-winning interviews with the residents of the local zoo.

3 ADAM

The world is a ball and Adam its first inhabitant. But there are many rules to learn.

4 WAR STORY

A stirring account of the second World War the bombing, Hitler and plumbing.

5 SLEDGEHAMMER

Award-winning rock video for Peter Gabriel

6 NOT WITHOUT MY HANDBAG

Auntie has inadvertently sold her soul to the devil but no one's giving up yet.

7 LOVES ME LOVES ME NOT

A modern day Narcissus? A humorous exploration of male vanity.

8 THE WRONG TROUSERS

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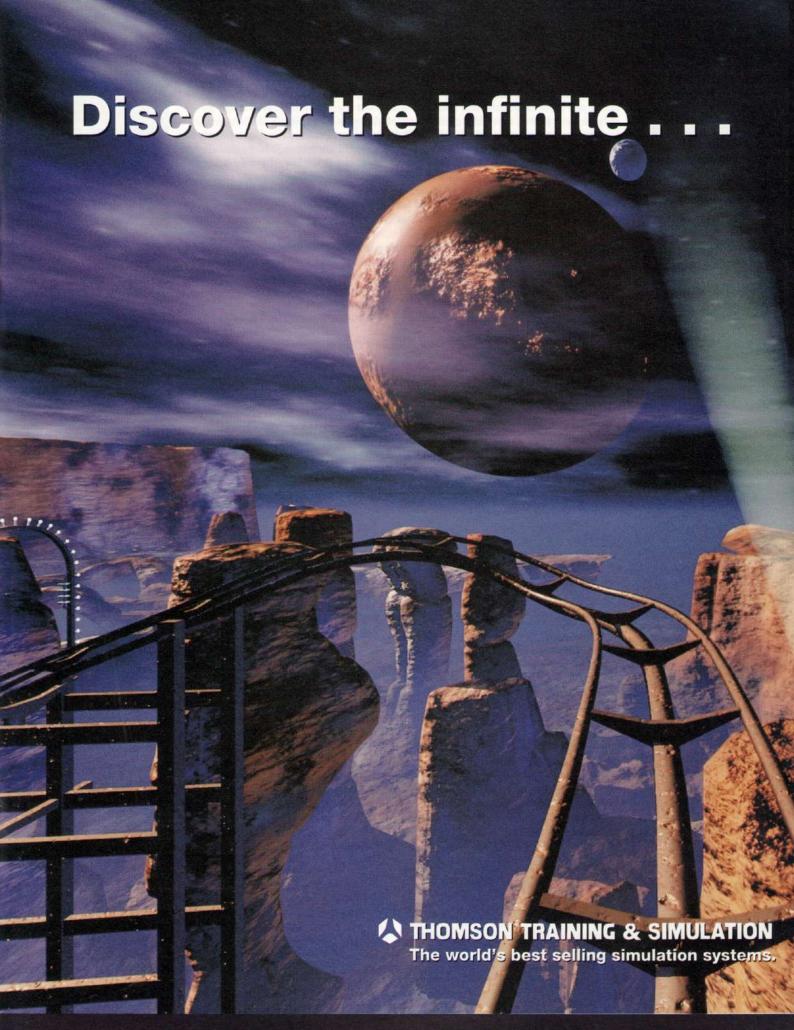
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Australia, 1992, 93 mins

Director: John Tatoulis

Producer: John Tatoulis

Cinematographer: Mark Gilfedder

Editor:
• Peter Burgess

Cast: Caroline Goodall, Russell Crowe, Ami Daemion, Johnny Raaen

Production Company: Media World Features Pty Ltd

World Sales Agent: PFG Entertainment Inc, 1401 Ocean Avenue, Suite 302, Santa Monica, CA 90401, USA. Tel: 1-310-393 5788 Fax: 1-310-393 0882

THE SILVER BRUMBY

"Once, there was a dark, stormy night in spring, when deep down in their holes, the wombats knew not to come out, when the possums stayed quiet in their hollow limbs, when the great black phalangers that lived in the mountain forest never stirred. On this night, Bel-Bel, the cream brumby mare gave birth to a colt foal, pale like herself, or paler, in that wild, black storm." So begins the legend of the silver stallion who becomes king of the Brumbys, the wild horses that roam the rugged high country of Australia. So powerful is the tale created by writer Elyne Mitchell, that when daughter Indi reads the words, she is magically drawn into the world of the Silver Brumby - a land where the wild things run free, and the only thing to fear is Man and his need to destroy what he cannot tame.

Based on the highly successful children's classic "The Silver Brumby" by writer Elyne Mitchell who, as the film suggests, developed the book page by page as entertainment for her daughter who was then just starting to read. Director Tatoulis approached the author and convinced her that the intrinsic magic of the story would translate to film. "The book has such texture," Tatoulis says,

"I wanted to recreate that texture and give the film an impressionistic look." Filming took place over a year around Mount Hotham and Dinner Plain in the beautiful Victorian high country of Australia and with the efforts of horse trainer Evanne Chesson, the result is a superbly crafted screen adaptation of an endearing classic that embodies the spirit of wildness, freedom and beauty.

JOHN TATOULIS

Ausralian-born Tatoulis established Media World, a Melbourne-based film house with Colin South in 1984. With long experience in television, worked for SBS (Australia), Tatoulis and South came together to produce a series of documentaries for children-Adventures on Kythera, followed by Adventures on Kythera II. His full-length feature, In Too Deep was well received. The Silver Brumby is the biggest project undertaken by Media World, to date.



Youth (Not Only F

48

Canada, 1994, 97 mins Director/Screenwriter: Michael Rubbo

> Producer: Rock Demers, Kevin Tierney

Cinematographer: Thomas Vamos

Editor: Jean-Pierre Cereghetti

Cast: Michael Stevens, Joshawa Mathers, Heather Goodsell, Paul Nicholls

Production Company: Les Productions La Fete

World Sales Agent: Les Productions La Fete, 225 Roy Street East, Suite 203, Montreal, Qc, Canada H2W 1M5. Tel 1-514-848-0417 Fax: 1-514-848-0064

THE RETURN OF TOMMY TRICKER

Welcome to the world of stamps with Tommy Tricker and friends as they learn the magic of travelling through time and space for the mere price of the postage. Though of course, nothing is as easy as it seems as they soon learn when they try to rescue Charles Merriweather, a stamp traveller frozen in time since his last attempt at stamp-travelling, 65 years ago. But Charles turns out to be a girl, his sister Molly! And she is rapidly turning into an old woman. To find a cure, Tommy takes off in a race against time that leads him and Molly to the exotic and magical islands of the South Pacific islands.

The latest in Rock Demer's celebrated collection of family films, *Tales For All* series, Rubbo was only too happy to combine his two great loves, philately and cinema, to bring the stamp-travelling Tommy and friends to the screen a second time, after the huge success of *Tommy Tricker And The Stamp Traveller*. "Stamps have always held a great fascination for me, they're windows onto other lands," says Rubbo who made his first trip to Fiji simply because he loved that country's stamps. Having written and directed four pictures in the *Tales For All* series, including the Emmy Award-winning *Vincent And Me*, all of

which display a light, non-violent approach to children's filmmaking, Rubbo says, "We like to have action, fun and movement, but we don't like that frantic quality. What that does for writers is that it forces us to go back and work out good stories...The trick is not to make it seem like a message."



MICHAEL RUBBO

Born in Australia, joined the National Film Board of Stanford University in 1965. The Long-Haul Men (66) was the first of a series of films for the young viewers that included: The Bear And The Mouse, Sir, Sir, Mrs Ryan's Drama Class and Here's To Harry's Grandfather.In 1973, he helped found Film Australia, an independent organization devoted to the promotion of Australian cinema. His other films and documentaries include: Sad Song Of Yellow Skin, Wet Earth And Warm People, Solzhenitsyn's Children ... Are Making A Lot Of Noise In Paris. The Return of Tommy Tricker won Gold Prize for Best Film For Young People (95) at the 1st International Film Festival for Children and Youth in Tunisia, among



BILLIE AUGUST

Born 1948 and studied cinematography at the Danish Film School. Following his award-winning short Kim G. he directed It's A Big World, Maj and in 1983, the series, The World of Buster. His films have been presented in various festivals and won awards on several occasions. In 1984 he was awarded the cultural prize of the Danish Workers' Unions. His other films include: In My Life (78), Zappa (83) and Twist & Shout (84)

THE WORLD OF BUSTER BUSTERS VERDE

Being the grandson of The Great Osmann - Canon King from Husum, is quite a lot to live up to for Buster Oregon Mortensen. Especially in the everyday world of exams and bullies, with no place for magic. But Buster is a lively dreamer who's faith and optimism sparkles in the midst of the realities of everyday life. His more down to earth inspiration is a father who is an unemployed magician, a working mother and a slightly handicapped sister who shares his poetic relation to life. And there's Buster's neighbour and true friend, Mrs. Larsen, the only one who really understands him, but who doesn't have long to live. His other problems are with school, where the academic demands on its students have nothing in common with Buster's magic tricks. Especially at the principal's party, which is a total fiasco because of Buster. And Stig-Ole and Big Lars, Buster's personal enemies at school, certainly don't help. Yet all succumb

to the resourceful Buster. And he has his friends. Wonderkid Joanna, whom Buster meets through his job as delivery boy for an ice cream dairy, who makes everthing worthwhile. And though Buster may not have big muscles or a 16-gear bicycle, he has his imagination.

As he says, "People with both feet on the ground don't hang from trees."



Denmark, 1984, 91 mins

Director: Billie August

Producer: Nina Crone

Cinematographer: Fritz Schroder

Editor: Tomas Gislason

Iomas Gistason Cast: Made Rugge Av

Mads Bugge Andersen, Katarina Stenbeck, Signe Dahl Madsen, Kirsten Rolffes

Production Company: Crone Film Produktion AS/ The Danish Film Institute

World Sales Agent: Crone Film Produktion AS, Blomstervanget 52, DK-2800 Lyngby, Denmark. Tel: 45-4587 2700 Fax: 45-4587 2705

In Film or Children)

ZORAN PERISIC

Zoran is an inventor and holder of several patents on Front-Projection and 3-D Cinematograph. He was Special Effects Director/ Supervisor or Consultant on: Superman - The Movie, Thief Of Bagdad, Superman II & III, Batman Returns, Cliffhangen. He has won many awards and nominations for his work in Visual Effects and Technical Achievement.

THE PHOENIX AND THE MAGIC CARPET

Stuck in their late Grandfather's country cottage with no TV, Anthea, Robert and Chris are resigned to a boring week until they find a mouldy old carpet and a strange golden egg. But when the egg accidentally falls into the bonfire, it hatches into the mythical firebird, the Golden Phoenix. So begins an amazing journey and the adventure of a lifetime, as the Phoenix takes them to a land of enchantment, magic and fantasy - via a magic flying carpet. Winning the Oscar for Outstanding Visual Effects for his work in *Superman - The Movie*, special effects genius and director Zoran Perisic with Zoptic SFX, his special effects company, masterminded all the special effects for *The Phoenix and The Magic Carpet*.

"This title is bursting with magic and mythology, but in a contemporary setting," says Zoran. "It is an outstanding story that will appeal to children of all ages. I had this story for a long time and I thought it was just lovely to do a children's title." He came across the story when his wife was reading it to his two daughters and commissioned a screenplay. With Sir Peter Ustinov in the role of Grandpa and providing the voice of the Phoenix, the film utilises all of

Perisic's special effects talents and experience - animatronics, flying sequences and optical effects, all designed to bring the story to life.



49

UK, 1994, 90 min

Director: Zoran Perisic

Producer: George Zecevic, Zoran Perisic,

Cinematographer: Derek Browne

Editor: Peter Krook

Cast: Dee Wallace Stone, Timothy Hegeman, Nick Klein, Laura Kamrath

Production Company: Smart Egg Pictures

World Sales Agent: Smart Egg Pictures, Silver City House, 62 Brompton Road, London SW3 1BW. Tel: 44-171-581-1841 Fax: 44-171-581-8998

Canadian Images

1994, 100 mins

Director: Charles Biname

Producer: Louise Gendron

> Screenwriter: Iose Frechette

Cinematographer:
Pierre Mignot

Editor: Gaetan Huot

Cast:

Roy Dupuis, Lucie Laurier, Joelle Morin, Fanny Lauzier

> Production Company: Les Productions de Cerf

World Sales Agent: Alliance International, 920 Yonge St, Suite 500, Toronto, Ontario, Canada M4W 3C7. Tel: 1-416-967 1141 Fax: 1-416-967 5884

CHILI'S BLUES

A low-key, charmingly off-beat romantic drama set in a Quebecois railroad station, just three weeks after JFK's assassination. No one typifies the spirit of the era, the beginning of the end of innocence, better than Pierre-Paul, young travelling salesman who tries hard to remain positive. Trapped in a snow-bound train station with a group of female students, he is shocked to find in the station washroom, a young girl with a gun in her mouth, about to take her own life. Unsure as to her identity, he finally settles on Chili, a beautiful, enigmatic figure. A slow, cautious romance develops as they share their memories of the past and dreams for the future. But the question still remains, is Chili the troubled potential suicide?

Part romance, part psychological mystery, Biname creates unique, complex characters, whose inner angst and alienation reflect the concerns of an age exploring alternative viewpoints. Unfolding slowly to reveal the truth, *Chili's Blues* is charming and stimulating, an unconventional love story that twists from melodrama into existential exploration.



CHARLES BINAME

Assistant director for Yves Dion and Jacques Giraldeau in the early 70s, Biname then went on to direct TV programs and documentaries for Radio Quebec. He also directed several TV series, acted, and directed a play. During the 80s, he made commercials, TV films and a popular TV series. Chili's Blues is his first feature film.

50

1994, 93 mins Director: Michel Poulette

Producer: Richard Sadler

Screenwriters: Emile Gaudreault, Sylvie Bouchard, Michel Michaud

> Cinematographer: Daniel Jobin

> > Editor: Denis Papillon

Martin Drainville, Agathe de la Fontaine, Dominique Michel, Yves Jacques

World Sales Agent: Maolofilm International, 3575 Blvd. St-Laurent, Suite 650, Montreal, Quebec, H2X 2T7, Canada. Tel: 1-514-844 4555 Fax: 1-514-844 1471

LOUIS 19 KING OF THE AIRWAVES LOUIS 19 - LE ROI DES ONDES

Louis Drainville is a crushingly ordinary guy, working in shop selling steros and televisions. His whole existence revolves round the shop, his exacting mother and a handful of friends. His only passion is the television which he watches all day, flipping through the various channels and dreaming of being on the screen. When Cite-Vision, a cable channel launches the 'Big Star' competition, his dream comes through when he wins. For three whole months, his mundane little life is broadcast live, 24 hours a day on Channel 19. Louis the nonentity becomes the hero of millions, worldwide - Montreal, New York, Paris and Tokyo. With fame comes new-found respect, product placement contracts, new wardrobe, gleaming red convertible, new excitement and an ever-growing fanclub. Even love when he meets the sizzling Julie.

Except of course, superstars have no privacy, not even in the bedroom. And does Julie love our dimunitive hero for himself or his new found fame. As the network demands more and more, and everyone tries to cash in on his fame (even dear old Mom), rebellion is inevitable. It's a fight to the finish as Louis

gets his friends to help him plan his revenge. Breaking box-office records when it opened in Quebec, Louis 19 - King Of The Airwaves is a cunning satire that brings a whole new meaning to Live TV.



MICHEL POULETTE

Worked mainly in television (Radio Quebec, TVA), specialising in comedy-creator of several popular television series. He has won numerous awards, including Grand Prize at Melbourne (87) for his documentary Pierre Guimond: Entre Freud et Dracula (87). His other award-winning telefilms include: Les Bottes (87) and Coeur De Nylon (89). This is his first feature.

Canadian Images

MINA SHUM

Born in Hong Kong and raised in Vancouver. After earning a diploma in film production, she went on to make 5 short films, including Me, Mom and Mona, which was honoured with a Special Jury Citation at Toronto in 1993. Double Happiness is her first feature.

DOUBLE HAPPINESS

Jade Li is a fiesty, 20something Chinese Canadian, trying to achieve that happy medium between giving in to her parent's wishes and fulfilling her own needs and desires - double happiness. Naturally, something's got to give and when love beckons in the shape of Mark, a white university student, the facade of perfect Chinese daughter begins to slip. Drawing upon her own experiences, new director Mina Shum, captures that particular heartbreak of being made to choose between family and a life of your own.

"I felt it was important to create a new type of female hero," says Shum about the character of Jade. "One who's smart, irreverent, got her shit down but is also vulnerable to her heart and ambitions. She's goofy at times and can even be downright mean. But Jade is a type of hero that has been affected by her environment, she has not come out unscathed. Yet she is just trying to get by, find love and her place in this world. *Double Happiness* is her journey towards that. And through this journey I hope that a few 18-year-old girls might not feel so alone, that if the courage is lacking to follow one's dreams, ...perhaps Jade can give them courage."



1994, 92 mins

Director/Screenwriter: Mina Shum

Producer: Stephen Hegyes, Rose Lam Waddell

Cinematographer: Peter Wunstorf

Editor: Alison Grace

Cast.

Sandra Oh, Stephen Chang, Alannah Ong, Frances You

Production Companies: First Generation Films Incl New Views Films

World Sales Agent: First Generation Films Inc, 3738 Norfolk Street, Suite 410, Burnaby, British Columbia V5G 4U4, Canada. Tel: 1-604-666 3838 Fax: 1-604-1569

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We are proud to be associated with the
Eighth Singapore International Film Festival
showcasing such outstanding Canadian films as
"Double Happiness"
and
"Louis XIX — King of the Airwaves"



Canadian High Commission, Singapore Haut Commissariat du Canada, Singapour

Charity Premiere

1994,
Director/Producer:
Robert Altman
Screemwriter:
Robert Altman, Barbara
Shulgasser
Cinematographer:
Pierre Mignot, Jean Lepine
Editor:
Geraldine Peroni
Cast:

Cast: Anouk Aimee, Marcella Mastroianni, Sophia Loren, Kim Basinger, Stephen Rea Production Company:

Miramax Films

World Sales Agent: Miramax International, 7920 Sunset Boulevard, Suite 230, Los Angeles, CA 90046, USA. Tel: 1-213-969 9802 Fax: 1-213-969 2025



READY TO WEAR PRET-A-PORTER

Hip and sassy, Robert Altman presents an acerbic, merciless slice of the haute couture fashion industry. Moving from one quick cameo to the next, Altman presents a dizzy melange of fashion eccentrics and fixtures: over-thetop fashion designs, (designer Catherine Leterrier's zany creations), poscur groupies, parading diva designers, predatory fashion editors (Lauren Bacall, Linda Hunt, Sally Kellerman, Tracey Ullman), panting, randy journalists (Julia Roberts, Tim Robbins) and of course, pouting supermodels (Naomi Campbell, Carla Bruni, Claudia Schiffer). Kim Basinger is the ditsy television reporter whose interviews, along with the mysterious death of a designer, provide the film's rather loose narrative thread. A style Altman calls, "farce merged in reality...an essay kind of story."

Turning his eye on the fashion industry, Altman sees the garments as revealers of identity, as tools of power, as a disguise and as keys to a mystery. "Everything in the film relates to what we wear, why we wear

clothes," explains Altman. "It's all about nakedness, and all the little twists and turns have to do with disguising ourselves with what we wear." With a stellar cast and celebrity cameos (Anouk Aimee, Cher, Harry Belafonte, Sophia Loren, Richard E. Grant, Rupert Everett, and Lyle Lovett, amongst others), Altman wickedly stitches up the world of high fashion in a super satirical send-up.

ROBERT ALTMAN

Born in Kansas City, Missouri in 1925, made first feature film, The Delinquents in 1957, and co-directed The James Dean Story (57). From 1957-65, worked in television programme (Alfred Hitchcock Presents, Bonanza). Returned to directing feature films in 1968 with Countdown, followed by M*A*S*H (70), which won a Palme D'Or at Cannes. His films are: Brewster McCloud (70), McCabe and Mrs. Miller (71), Thieves Like Us (74), Nasbville (75), Popeye (80), Come Back To The Five and Dime, Jimmy Dean, Jimmy Dean (82), Secret Honour (84), Streamers (83), Fool For Love (85), Vincent And Theo (90), The Player (92) and Short Cuts (93).

The charity screening will take place at the Capitol Theatre on 14 April 1994 at 9.15pm. Tickets are available to the public at \$15 and \$100. All proceeds to Action For Aids.

SPONSORED BY LANE CRAWFORD (SINGAPORE)

52

1994, 87 mins

Director: Bruce McDonald

Producers: Brian Dennis, Bruce McDonald

Screenwriters: Bruce McDonald, Don McKellar, John Frizzell

> Cinematographer: Miroslav Baszak

> > Editor: Michael Pacek

Ryan Black, Adam Beach, Jennifer Podemski, Lisa Lacroix, Michael Greyeyes

Production Companies: Yorktown/Shadow Shows

World Sales Agent: Alliance International, 920 Yonge St, Suite 500, Toronto, Ontario, Canada M4W 3C7. Tel: 1-416-967 1141 Fax: 1-416-967 5884

Canadian Images

DANCE ME OUTSIDE

"My first visit to an Indian Reservation was with playwright Tomson Highway. We arrived in Wikwemikong (a reservation in North Ontario) on a snowy Saturday night in late December. Within an hour of our arrival, I found myself on their local cable TV station wearing an enormous sombrero, "air-guitaring" an old banjo while the women danced around me to the tune belted out by a teenage Indian kid disguised as a Mexican lounge singer. Things were different here," says McDonald, one of the true mavericks of Canada's independent film scene.

Presenting an affectionate look at teen angst and kicks against a subtle backdrop of racial tension and life on a Native Reserve, McDonald has concocted an ingenious adaptation of novelist W.P. Kinsella's (best known for "Shoeless Joe" which was made for the screen as *Field Of Dreams*) novel of the same name. Told from the viewpoint of 18 year-old Silas Crow, maybe a writer someday, maybe a metalhead, the film contrasts two weekends, a year apart, and the significant events that mark them, including the rape and murder of one of their friends, leaving Silas both sadder and wiser. Providing a unique



perspective, McDonald says, "...the story of Dance Me Outside, (is) a story of growing up, the power of women and the healing circle of a community. If there was any political or social agenda to this movie, it was sure NOT to examine the complex issues around land claims and native self-government, historical injustice, the high rate of suicide, alcoholism and despair on reservations; it was simply to breath life into characters that our audience would fall in love with, 'cause once you're in love, anything is possible."



BRUCE McDonald

Co-founder of the Liaison of Independent Filmmakers of Toronto (LIFT), McDonald established his reputation in the Canadian independent scene by working on the editing of such films as Ron Mann's Comic Book Confidential, Peter Mettler's The Top Of His Head and Atom Egoyan's Family Viewing and Speaking Parts. Created 1988's controversial Outlaw Edition of Cinema Canada. Made cult hit short films: Let Me See (...) and Knock! Knock!, before making feature debut Roadkill (89), followed by Highway 61 (91).

In line with our commitment to supporting arts and charities in Singapore, Lane Crawford is proud to be associated with the 8th Singapore International Film Festival and Action for Aids.



Lane Crawford

Junction of Orchard and Laterson Roads

1993, 80 mins Director/Producer/ Screenwriter: Lodge Kerrigan

Cinematographer: Teodoro Maniaci

> Editor: Jay Rabinowitz

Cast: Peter Greene, Robert Albert, Jennifer McDonald

Production Company: DSM III Films

World Sales Agent: Good Machine, Inc., 516 West 25th Street, New York, NY 10001,

Tel: 1-212-229 1046 Fax: 1-212-255 4308 **CLEAN, SHAVEN**

"Schizophrenics are perceived in two ways in Hollywood. One: that they are outwardly violent, when a very small percentage actually are. Two, that it is not an illness and that a little bit of love will solve it all. I'm disturbed by the romanticised way Hollywood has perceived it." Winner of the Silver Hugo for Best First Feature at Chicago (93), Kerrigan's mesmerizing, claustrophobically intense portrait of schizophrenia sucks the viewer into the extreme anxieties and isolation of a mind on the edge. Distraught and tormented, Peter flees from an obscured, violent past, in search of his estranged wife and child. Desperately trying to stay in control, the longed for reunion is inevitably tragic.

Working on a low budget, it took Kerrigan two years to shoot and another year to complete production. Fractured, hallucinatory, with intensely disturbing scenes (Two women fainted at the Sundance screening), Kerrigan says, "the film is disturbing. Sometimes it is very violent. However, the violence comes solely out of an attempt to understand the brutal and destructive aspects of the illness." Explaining the graphic scenes of self-multilation, the result of Peter's paranoid delusions, Kerrigan says, "I feel it is really important to represent

violence in a responsible way. I want people to know what it is like for Peter to remove a fingernail...I ask the audience for 80 minutes to feel the anxiety this character feels for his whole life. I don't think that's too much. And in return, I offer an insight."



LODGE KERRIGAN

Born in New York City in 1964, he graduated from Columbia University in political philosophy and received his Master's in film production from New York University. Prior to making Clean, Shaven, his feature film debut, directed short films, commercials and music videos. Also works professionally as director of photography, and has worked for National Geographic amongst others. Has recently completed shooting the feature, The Search For One-Eyed Jimmy with John Turturro, Steve Buscemi and Jennifer Beals.

54

1994, 109 mins

Director/Screenwriter: Charles Burnett

> Producers: Carolyn Schroeder, Tom Byrnes

Cinematographer: Elliot Davis

> Editor: Curtiss Clayton

Cast: Michael Boatman, Lori Petty, Ice Cube, Michael Ironside, M Emmett Walsh

Production Company: Ciby 2000

World Sales Agent: Ciby Sales, 10 Stepben Mews, London W1P 1PP, UK. Tel: 44-171-333 8877 Fax: 44-171-333 8878



US Indep

THE GLASS SHIELD

Attacking the racism at the root of American society, *The Glass Shield* is a tense, powerful portrait of corruption and decay in a law enforcement system. Loosely based on "One Of Us", a screenplay by real life L.A. police officers J.J. Johnson and Ned Walsh, *The Glass Shield* charts the tenure of J.J. Johnston, an enthusiastic rookie cop assigned to the Sheriff's Office where he is the first and only black officer. Racial harassment and intimidation see him move from being part of the solution to part of the problem as Johnson decides to lie about the circumstances of a crime in which the prime suspect is black. Disturbed, Johnson then turns to Deborah, the only woman on the force, and together, they must decide if they are prepared to risk everything for justice and truth.

"This film gave me an opportunity to examine current issues involving racism and identity," says Burnett. "It dramatizes the consequences of abandoning one's principles of justice to make things work in one's favour. The idea behind this movie is to show how anyone can fall into the same trap of thinking that it doesn't hurt to fudge a bit for the greater good...Too many Afro-American movies present an image of Blacks that seems straight out of some TV news

report. They don't deal with people's humanity. Black people are faced with the reality of racism everyday, but they also have childhoods, families, careers. They have to deal with love, loss, menopause, growing old. The people I know don't only live a continual battle against injustice and exploitation, they also have simple pains that are part of being adult, that go beyond race and racism."



CHARLES BURNETT

Born in Mississippi in 1944, Burnett grew up in South Central, L.A. Graduated from UCLA in 1970 in Theatre Arts after switching from electronics, followed by an MFA in 1973. First feature, Killer Of Sheep, won Critic's Prize at Berlin (81). Noted for bold, improvisational directing style, he has won numerous awards, including the MacArthur Foundation Fellowship in 1988. His last film, To Sleep With Anger (90) was a critical success.



AMIR NADERI

Born in 1945 in Abadan, Iran, Naderi is self-educated and worked in photo studios and film sets while still a teen. Starting as a still photographer, he was assistant director for several years before making his first film at 25. Since 1970, Naderi has written and directed eleven features, his works winning many awards. Based in New York since 1986, his films are: The Winner (79), The Search (81), The Search II (82), The Runner (84) and Water, Wind, Dust (89).

MANHATTAN BY NUMBERS

George Murphy is young, well-educated and resourceful, but he can't get a job. He can't get welfare and he's already sold everything. Unless he comes up with the rent, he'll lose his home too. Desperate, he tries to contact his fellow journalist and old friend, the enigmatic Tom Ryan. But who is Tom Ryan? What's happened to him and will it happen to George? Crossing every socioeconomic path, George's quest takes him from Washington Heights via Harlem to Wall Street, from the gaudiness of Broadway and Times Square to the desolation of Tompkins Square Park, home to the homeless, where he encounters a kaleidoscope of characters from Tom's past and quite possibly, his own uncertain future.

In acclaimed Iranian writer/director, Amir Naderi hands, the search for an old friend and co-worker takes on a whole different meaning as Naderi confronts the breakdown of the American dream, turning his lens on a cold reality of glass and concrete as man struggles to survive. Shot in just 8 weeks during the winter of 1992, the tinsel-bright decorations of the Christmas season provided a surreal backdrop for the film and emphasized the contrast between the glitter

and sparkle of the city and the pain of poverty and homelessness, with many of New York's street people appearing as themselves.



1993, 90 mins

Director/Screenwriter/ Editor: Amir Naderi

Producers: Ramin Niami, Bel

Ramin Niami, Behrooz Hashemian, Bahman Maghsoudlou

Cinematographer: James Callanan

Cast:

John Woida, Branislav Tomich, Mary Chang Faulk, Frank Irwin

Production Company: Rising Star Production

World Sales Agent: Jane Balfour Films, 35 Fortress Road, London NW5 1AD, UK. Tel: 44-71-267 5392 Fax: 44-71-267 4241

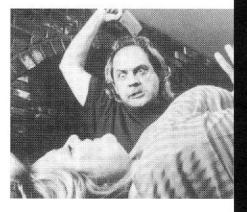
endents

DONALD REIKER

Mona Must Die marks
Reiker's feature film debut.
Past television directing
credits include, Brooklyn
Bridge, The Bronx Zoo,
Fame, which he and his
wife, Patricia Jones, co-wrote
and was executive producer.
Also Packin' It In and
Report To Murphy. They are
currently writing an
animation special for Disney
Studios.

MONA MUST DIE

Disillusioned, Eddie (Uwe Ochsenknecht - Kaspar Hauser, Schtonk) is a longsuffering husband who finds passion and happiness with his neighbour, Rachel (Sheila Kelley - Passion Fish, L.A. Law), a struggling estate agent. Only one thing stands in their way - Mona (Marianne Sagebrecht - Bagdad Cafe, Rosalie Goes Shopping), Eddie's tyrannical wife who helped Eddie when he was still a recent immigrant, then trapped him in a loveless marriage. As the relationship deepens, the two lovers devise a plan where Rachel is brought into the house as Mona's live-in attendant for Mona must die. Except she doesn't. They try rat poison in her egg rolls, sleeping pills in her drink, a hairdryer in her bath, but nothing works. And even when things start to go right and they've tossed her body into the sea, the hapless lovers soon find that there's no escaping Mona. Groceries arrive at the house, ordered by Mona, the garbage collection service is cancelled, upon Mona's instructions. Eddie and Rachel are haunted by visions of Mona everywhere. Finally, they decide to die together in the garage and leave the car running. But just as they begin to lose consciousness, their nemesis appears yet again. A delicious, dark and evil comedy of love and murder.



1994, 91 mins Director: Donald Reiker

Producer: Robert Caplain

Screenwriter: Patricia Jones, Donald Reiker

Cinematographer: Russ Alsobrook

Editor: Nate Smidt

Cast:

Marianne Sagebrecht, Uwe Ochsenknecht, Sheila Kelley

Production Companies: Mona Must Die Productions, Inc./VCL Carolco Communications GMBH

World Sales Agent: Harris Tulchin & Associates, 11377 West Olympic Blvd., 2nd Floor, Los Angeles, CA 90064, USA. Tel: 1-310-914 7979 Fax: 1-310-914 7927

55

US Independents

1993, 110 mins Director: Robert M Young Producers: Susan Block-Reiner, Norman I Cohen, Kevin Reidy

Screenwriter: Milcha Sanches-Scott Cinematographer:

Reynaldo Villabos

Editor: Arthur Coburn

Cast: Edward James Olmos, Sonia Braga, Maria Conchita Alonso, Danny Nucci

Production Companies: American Playhouse/KCET/ WMG/Olmos Production

World Sales Agent: J & M Entertainment, 2 Dorset Square, London NW1 6PU, UK. Tel: 44-171-723 6544 Fax: 44-171-724 7541

ROOSTERS

An intense and bitter battle ensues between father and son for a prize-winning fighting cock, in this powerful and absorbing portrait of a family fighting for their individual lives. Gallo Morales (Edward James Olmos - Stand And Deliver) is the proud patriarch returning home after a seven-year stint for manslaughter. Seeking to re-establish his legendary status as a champion breeder, he comes back for the rooster bred by his father. But it is Hector, his son who inherits the prize-winning bird and neither are about to give in. The fall-out from their conflict has consequences for the whole family, especially for Angela, the sensitive 14-year-old daughter unable to cope with the brutal world that surrounds her and her own emerging womanhood, despite the best efforts of Juana, her strong but long-suffering mother (Sonia Braga - Kiss Of The Spider Woman).

Invoking the potent symbol of the rooster, the proud cock that lives to fight, *Roosters* is a story of power, dreams and delusions, told through the inner struggles of the children, of a Latino family fighting to break free. Adapted from the stage play of the same name, playwright/screenwriter Milcha Sanchez-Scott

explains, "The rooster has always been a symbol of virility and war likeness and machismo. This symbol needs to be viewed from the differing viewpoint of each character and eventually to be transcended."



ROBERT M YOUNG

Born 1924, New York City, Made many award-winning television documentaries including: Angola: Journey To A War (61) and Eskimo: Fight For Life (70). In 1978, won the Camera d'Or at Cannes and Best Feature at San Sebastian for Alambrista! His other films are: Dominick And Eugene (88), Triumph Of The Spirit (89), A Talent For The Game (91) and Children Of Fate (92).



56

1994, 127 mins

Director: Ion Avnet

Producer: Jon Avnet, Jordan Kerner

> Screenwriter: Kathy McWorter

Cinematographer: Geoffrey Simpson

> Editor: Debra Neil

Cast: Elijah Wood, Kevin Costner, Mare Winningham, Lexi Randall

THE WAR

What happened to Stephen Simmons (Kevin Costner) in the war in Vietnam, was something he couldn't explain to his children, Stu (Elijah Wood) and Lidia, who must stand alone against a hostile world. Set in the early 1970s, life is hard for the Simmons family as Stephen struggles to conquer the nightmares of the war, and find a real home, a house of their own for his family. In the meantime, Stu and Lidia have problems of their own, unsympathetic teachers, hostile neighbours and especially, the dreaded Lipnickis brood. "The War is really two stories," says Avnet. "Part of it is told through the eyes of the two children who learn the hard way how quickly a conflict can get out of control. Their parents, Stephen and Lois (Mare Winningham), are also confronting some tough questions: How do you communicate what you've experienced to your children? How do you make growing up easier for them then it was for you?"

For *The War*, Avnet returns to the rural South he so vividly captured in *Fried Green Tomatoes*. Born in South Brooklyn, he is charmed by the region. "There's something about the southern setting that makes this story especially resonant. The South was on the losing end of our country's bloodiest war and that sense of

loss still runs very deep in their culture. The feeling of rootlessness, the search for a home...these are threads woven through all of southern literature." Seeking the right film to follow the success of his debut, Avnet was attracted by the balance of humour and drama in the tale. "Most of us know what it's like living in fear of kids like the Lipnickis. We've all felt let down when our parents wouldn't fight our battles for us. These moments are funny because of the way Kathy (McWorter) makes us remeber them so well; we feel the pathos underlying the laughter."



JON AVNET

Born in 1949, New York, Avnet has been a television director and producer for nearly 20 years. His feature film directing debut, Fried Green Tomatoes, was a boxoffice success and won 3 Academy Award nominations. His telefilms include: Risky Business, The Burning Bed (nominated for 8 Emmys) and the critically acclaimed series, Call To Glory. His next project will be Up Close & Personal, starring Robert Redford and Michelle Pfeiffer.

US Independents

WAYNE WANG

Graduated from the California College of Arts and Crafts in Oakland with a BFA in Painting and a Masters in Film before returning to Hong Kong where he worked in film and television. Upon his return to the US, Wang settled in San Francisco. Co-wrote, produced and directed Chan Is Missing (82), which was well received. Followed by Dim Sum which premiered in the Director's Fortnight at Cannes (94). But it was with The Joy Luck Club [93), a box office and critical success, that established his reputation. His other films are: Slamdance (87), Eat A Bowl Of Tea (89) and Life Is Cheap... But Tollet Paper Is Expensive (90).

SMOKE

Harvey Keitel is Auggie Wren, the cigar store manager who takes photographs in front of his store at the same hour everyday for 14 years. Through his store passes various characters, making their way through the lonely urban landscape. William Hurt, a blocked novelist, Forest Whitaker, a man escaping a tragic past, Ashley Judd is just a girl in trouble and Stockard Channing is a woman come back to confront an ex-boyfriend. FIPRESCI Prize and Silver Bear (Special Jury Prize) winner at Berlin (95), Smoke is a gritty, touching story of redemption and friendship, as the lives of a diverse group of colourful characters with little in common, intersect at a small cigar shop in Brooklyn. A revealing portrait of one small corner in a very large world. "The heart of the film," says acclaimed Asian American director, Wayne Wang, "is the scene where Harvey Keitel's character, Auggie Wren, shows his photo project to Paul Benjamin (William Hurt). Paul is flipping through the photos, when Augie says, 'You'll never get it if you don't slow down.' Paul thinks the pictures are all the same, but Auggie makes him realize that each one is different, that if a person stays in the same place and looks closely at what's around him, he will see a lot. Enough to tell a good story at least."

Avoiding the usual formula of action and violence, Wayne says, "I like movies that move you emotionally and yet you can't pinpoint exactly why it moved you. As an image, smoke is something that you can't hold onto - it's mysterious, it dissipates into air. I think the movie *Smoke* works a little like that, it will touch people in a way that is so deep that they won't be able to say why."

Wayne hat move yet you why it hage, hat you hat so be able to

1994, 110 mins

Director: Wayne Wang

Producers: Greg Johnson, Peter Newman, Hisami Kuroiwa, Kenzo Horikoshi

Screenwriter: Paul Auster

Cinematographer: Adam Holender

Editor: Maysie Hoy

Cast:

Harvey Keitel, William Hurt, Forest Whitaker, Ashley Judd, Stockard Channing

Production Companies: Nippon Film Development & Finance/Miramax International

World Sales Agent: Miramax International, 7920 Sunset Boulevard, Suite 230, Los Angeles, CA 90046, USA. Tel: 1-213-969 9802 Fax: 1-213-969 2025

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US Independents

1994, 120 mins

Director: Alan Parker

Producers: Alan Parker, Armyan Berstein, Robert Colesberry

Screenwriter:

Cinematographer: Peter Biziou

Editor: Gerry Hambling

Anthony Hopkins, Bridget Fonda,Matthew Broderick, John Cusack

> Production Company: Per Fo Pictures

World Sales Agent: J & M Entertainment, 2 Dorset Square, London NW1 6PU, UK. Tel: 44-171-723 6544 Fax: 44-171-724 7541

THE ROAD TO WELLVILLE

"I was first sent the manuscript of T.C. Boyle's novel, "The Road To Wellville", in July of 1992," says Parker. "I was immediately drawn to the three interwoven stories and the outrageous, eccentric world that T.C. had parachuted us into with all his usual anarchic and irreverent wickedness. And so by August, with the rights secured, I began the first steps on the road that led to *The Road To Wellville*." Starring Antony Hopkins as the eccentric doctor, Hopkins notes that although the film is set at the turn of the century, it reflects contemporary concerns. "Humans are the only species aware of the inevitability of their own deaths," says Hopkins. "And these health and fitness obsessions, then and now are ways we try to cheat it or outrun it."

So welcome then, to the world-famous Battle Creek Sanitarium, brainchild of Dr John Harvey Kellogg, surgeon, inventor, author and crusader for "biological living" - no meat, alcohol, smoking and especially, no sex. Adhere to the rules and good health is assured. That is, if one survives the good doctor's treatments. Based loosely on the real story of Dr. Kellogg, elder brother to the world famous breakfast food mogul, W.K. Kellogg, Parker's latest cinematic offering is

a wry black comedy with a star-studded cast: Anthony Hopkins (*The Remains Of The Day*), Bridget Fonda (*Singles*), Matthew Broderick (*Ferris Buller's Day Off*), John Cusack (*The Grifters*) and Dana Carvey (*Wayne's World*).



ALAN PARKER

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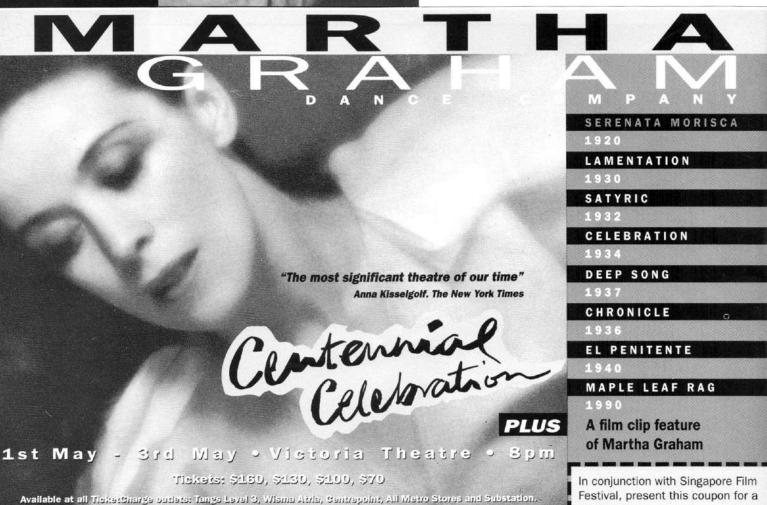
A prolific and respected filmmaker, Parker was born in 1944, in London. He wrote his first screenplay, Melody, for his friend David Puttnam and made his debut with the highly successful Bugsy Malone (76). This was followed by Midnight Express (77). His films include: Fame (79), Pink Floyd - The Wall (81), Birdy (84), Angel Heart (86) and Mississippi Burning (88). He was awarded Best Director at Tokyo (91) for his last film, The Commitments (90).



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World Cinema

Argentina, 1993, 125 mins

Director: Marcelo Pineyro

Producers: Claudio Pustelnik, Katrina Bayonas

Screenwriters: Aida Bortnik, Marcelo Pineyro

Cinematographer: Alfredo Mayo

Editor: Miguel Perez

Cast: Fernan Miras, Imanol Arias, Hector Alterio, Cecilia Dopazo

Production Companies: Mandala Films/Kuranda Films

World Sales Agent: Capitol Films, 15 Portland Place, London W1N 3AA, UK. Tel: 44-171-872 0154 Fax: 44-171-636 6691

TANGO FEROZ

Set in Buenos Aires in the late 60s, a time when an entire post-war generation of youths were being inspired by the passion and power of rock and roll, as the military regime of the time conducted its secret "dirty war". Jose Alberto Cruz, nicknamed Tango, is a young rock musician who sees his music as a medium for personal and political expression. Arrested by the police during a student demonstration, Tango meets Mariana, a beautiful philosophy student. Instantly attracted to each other, they fall in love, despite their class differences. Tango is a child of the slums, with no family and seemingly no past and Mariana is the daughter of a powerful colonel. Drawn by the sincerity and power of his music, Tango is surrounded by friends, fellow artists and students as he quickly becomes a rallying figure for the underground. His success attracts the attentions of the large record companies and the police. Idealistically committed to his music, Tango refuses to compromise his lyrics for the record company. Just as steadfastly, but with more serious consequences, he refuses to compromise or collaborate with the powers that be. Sent to prison on false charges, it takes all his strength and hope for a life with Mariana, not to cave in

as the brutal beatings begin.

Based on the true story of Tango, a rock and counterculture icon in South America (not unlike folk hero Jim Morrison), Tango Feroz is a compelling tale of passion and youth in conflict with the harsh political realities of the time.



MARCELO PINEYRO

Born in Buenos Aires, Pineyro has been associated with the major Argentinian film successes, including the Oscar-winning *The Official Story*, for which he was executive producer. He has worked for many years with Luis Puenzo, distributing films throughout Argentina. *Tango Feroz* is his first feature.

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World Cinema



BILL BENNETT

Made his directorial debut in 1984 with Shipwrecked, a docudrama which won Best Documentary at the Sydney Film Festival. This was followed by A Street To Die (85) and Backlash (86). His docudrama Malpractice (88), was nominated for 6 Australian Film Institute awards. His other films are: Dear Cardholder and Jilted.

SPIDER AND ROSE

It's the clash of the generations as young punk Spider and the widow Rose, headstrong septuagenarian with a heart condition, discover true friendship on a journey through the Australian bushland. He's 22, it is his last day as an ambulance driver and he's got a monster farewell party planned. She's his final delivery, going to her son's home - 6 long hours away and she's certainly not going to put up with being jostled in the back seat like the crate of stolen vodka he's stashed in the back. Even if it means hitching a ride from a kindly beekeeper. Acerbic humour and sharp performances make for a refreshing and genuinely moving twist on the familiar road movie.

The idea for the film came from Bennett's observation of his own grandmother. "She was a woman of great mental agility whose body was breaking down. I

watched how we all treated her and how her life changed," says Bennett. "I saw her energy fade. Her husband died in a crash and she had to cope alone. It struck me when I talked to her about her youth that she'd led a wilder life than me! Yet I always thought of her as a conservative old lady. Then it struck me that I was getting old too. But on a deeper level, the film is about intolerance generally and making the foolish, false assumptions about people. They are both intolerant of each other at first."



THE GAP

From dawn one morning until dawn the next, a man in deep despair, tries to end his life by jumping off The Gap, a cliff at the mouth of Sydney harbour. This majestic entrance to the city is yet a place of unutterable sadness where people go to die. Two cops are sent to talk him down. The man outdoes them in his dignity and his courage.

KEVIN DOWLING

Founding member and Artistic Director of the Actors' Ensemble for 6 years, during which he directed more than 20 plays. Received the Outer Critics Circle Award for Best Off-Broadway Production in 1991 for The Sum of Us (94). This is his first feature film.

GEOFF BURTON

Has worked for 32 years in Australian film and television. Director of Photography on such films as Sirens, Sunday Too Far Away, The Picture Show Man, The Year My Voice Broke, Flirting, Wide Sargasso Sea and Nostradamus Kid, among others. The Sum of Us (94) is his first feature film.

THE SUM OF US

Harry and Jeff are the perfect Father and Son team. Jeff is a plumber in Sydney, he shares a house and his life with his widowed dad, Harry. A man of the people, Harry likes female company, beer, the pub and meddling in his son's life. Jeff is gay but its never been a problem, for as Harry says, "Our children are only the sum of us: our parents and their parents... all the generations."

Focusing on the tolerance, rather than the intolerance, of a father-son relationship, *The Sum Of Us* is a warm comedy based on a successful Australian play of the same name, which ran for over a year. Retaining its theatrical origins while widening its view to capture Sydney's inner-west neighbourhoods and the gaiety and colour of the annual gay Mardi Gras. Jack

Thompson subtly conveys the loneliness that lies below his character's energy and optimism, and Russell Crowe, last seen as the sadistic, charismatic skinhead leader in *Romper Stomper*, impresses with his eloquent portrayal of the easygoing, warm-hearted Jeff, a regular guy who faces tragedy with strength and selflessness. A heart-warming tale of tolerance, family support and the love between a father and son.



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EXCURSION TO THE BRIDGE OF FRIENDSHIP

A Silent Musical. Nadezhda Ivanova, famous Bulgarian folksinger, writes to a stranger, Maria, in Sydney. Nadezhda wants to bring her art to the West but Maria does not want the "Singing Slav".

Australia, 1994, 94 mins Director/Screenwriter: Bill Bennett Producers: Lyn McCarthy, Graeme Tubbenhauer Cinematographer: Andrew Lesnie Editor: Henry Dangar Cast: Ruth Cracknell, Simon Bossell, Max Cullen, Lewis Fitz-Gerald, Jennifer Cluff Production Company: Dendy Films World Sales Agent: Southern Star Film Sales, 8 West Street. North Sydney, NSW 2060, Australia. Tel: 61-2-957 2788 Fax: 61-2-956 6918

Australia, 1994, 18 mins Director: Christina Andreef World Sales Agent: Jane Balfour Films, Burghley House, 35 Fortress Road, London NW5 1AD, UK. Tel: 44-171-267 5392 Fax: 44-171-267 4241

61

Australia, 1994, 100 mins Directors: Kevin Dowling, Geoff Burton Producer: Hal McElroy Screenwriter: David Stevens Cinematographer: Geoff Burton Editor: Frans Vandenburg Cast: Jack Thompson, Russell Crowe, John Polson, Deborah Kelly Production Company: Southern Star World Sales Agent: Southern Star Film Sales, 8 West Street, North Sydney, NSW 2060, Australia. Tel: 61-2-957 2788 Fax: 61-2-956 6918

Australia, 1993, 12 mins Director: Christina Andreef World Sales Agent: Jane Balfour Films, Burghley House, 35 Fortress Road, London NW5 1AD, UK. Tel: 44-171-267 5392 Fax: 44-171-267 4241 Czech Republic, 1994, 97 mins

Director/Screenwriter: Ian Svankmajer

> Producer: Jaromir Kallista

Cinematographer: Svatopluk Maly

Editor: Marie Zemanova

Cast: Peter Cepek, Jan Kraus

Production Companies: Heart of Europe/Lumen Films/BBC/Koninck International/Pandora

> World Sales Agent: Celluloid Dreams, 24 rue Lamartine, 75009 Paris, France. Tel: 33-1-4970 0370 Fax: 33-1-4970 0371

FAUST LECKE FAUST

"The Faustian myth is one of the key myths of our civilisation. In fact, it is analogous to the myth of Adam and Eve. My Faust is not Goethe's romantic titan. He is an ordinary man off the streets, just one of many, manipulated into the role of a Faustian rebel. Paradoxically, however, he fails to put up a fight. Is our Age so decadent that all we can manage is a genuflectory protest? But it is quite possible that you will find other interpretations for my film. This film was not created a la the'se and like any creative oeuvre is open to your mind's eye" - Jan Svankmajer

Witty, macabre, surreal and perverse, Svankmajer's retelling of the Faust myth draws not only on the philosophical sources of Goethe and Marlowe, but also popular 'folk' adaptations of the tale. He interprets the myth through contemporary Prague, though feels the myth is more universally pertinent. "Each human being has at one time or other a dilemma to face," Svankmajer believes. "Either endure his life in conformity with a vague promise of institutionalised 'happiness', or revolt and march against civilisation regardless



of the consequences. The second alternative culminates inevitably with individual defeat; the first in the defeat of humankind as a whole." A free-flowing, visual delight that took two years to make, Svankmajer integrates live action shot on location in Prague with animation, live-size marionettes, theatre, opera and magic.

JAN SVANKMAJER

Born in 1934 in Prague, Svankmajer trained at the Institute of Applied Arts from 1950-54, than at the Prague Academy of Performing Arts (Department of Pupperty). Became involved in pupper theatre companies such as the Black Theatre of Prague. Using 3-dimensional animation, he has since 1964, made 15 shorts, including Possibilities Of A Dialogue (82) which won the Golden Bear at the Berlin. Also made documentaries, video clips and first feature Alice in 1987. This is his second feature film.

62

Czech Republic, 1994, 100 mins

Director/Screenwriter/ Editor: Drahomira Vibanova

> Producer: Ales Hudsky

Cinematographer: Jiri Macak

Cast: Gyorgy Cserhalmi, Miroslav Donutil, Josef Kemr, Zuzana Kocurikova

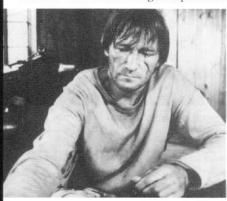
Production Companies: Synergia Film KF a.s./ Margo Films

World Sales Agent: Synergia Film KF a.s., Krizeneckeho nam. 322, 152 53 Praha 5, Czech Republic. Tel: 42-2-628 0052 Fax: 42-2-670 91490

THE FORTRESS PEVNOST

Set in a Kafkarian landscape of mysterious power-holders, loneliness and guarded watch towers, Ewald, a 40-year-old intellectual, is sent to measure water levels near a fortress. Taking pleasure in the simple rural life, he makes friends in the village and even eventually meets the commander of the terrifying, heavily-guarded fortress. A strange friendship develops as the two very different men, are drawn together by loneliness, the need for honesty and trust, even mutual respect as each understands the other. Through their friendship, Ewald learns the secret of the fortress, that there is nothing to guard. Tragedy awaits as Ewald decides he simply cannot accept the absurdity of the situation and become one of those who know but keep silent. Based on a novel by Alexandr Kliment, Vihanova had to wait 24 years before she could make *The Fortress*, as she was only allowed to make documentaries after her first feature *Wasted Sunday* (69), put her on the black list. Committed to the project, Vihanova persisted.

"Ewald's fate is for me," says Vihanova, "an existentialist issue, a question of existence of a human being. Is it possible to live or survive or only to vegetate? And



why and how? The efforts to maintain one's identity, an internal moral value and freedom of thought...the defencelessness which is not capable of withstanding the machinations of power and complicatedly construed lies, the senselessness of death which achieves nothing and solves nothing, the fact that those who bear the burden of blame are, paradoxically and without knowing it, are at the same time, victims too. A model situation up to certain measure. I am presenting it to all who are willing and able to complete it with their own personal life experience."

World



Drahomira Vihanova

Born in 1930, Vihanova first studied music, then filmmaking at the Film Academy (FAMU) in Prague. Her graduation piece Fugue On Black Keys (65) won prizes at Marseillle, Dakar, Tours and Brussels. The ban on her first feature Wasted Sunday (69) was only lifted in 1989. It won the Special Jury Prize at the San Remo 89) and Best First Film at Bratislava in 1990. When she was not allowed to make feature films in the 70s and 80s, she made many crticially acclaimed and prize winning documentaries instead. This is her second



AKI KAURISMAKI

Born in 1957 in Finland, younger brother of filmmaker Mika Kaurismaki. Co-directed The Saimaa Gesture (81) with him. Made first feature, Crime And Punishment in 1983. His films are: Leningrad Cowboys Go America (89), 1 Hired A Contract Killer (90), Bohemian Life (92), Take Care Of Your Scarf, Tatjana (94) and Total Balalaika Show (94).

TAKE CARE OF YOUR SCARF, TATJANA PIDA HUIVISTA KIINNI, TATJANA

With a cast of familiar regulars, Aki, popular cult figure of the European screen returns with an absurd comedy of manners. "Take Care Of Your Scarf, Tatjana is my farewell to Finland, in the sense that the Finland I used to love does not exist anymore," says Aki. "Modern life has brought progress, but at the expense of culture and human feelings, and nobody seems to care. At the same time, the film investigates the political relationship between Finland, Estonia and Russia."

Cigar-chomping, caffeine fiend Valto works at home for his mum, until she runs out of coffee and he takes to the road with Reino, a greasy, self-styled rocker. And so begins their absurd adventures as they drive through Southern Finland in a black Volga station wagon, sometime in the 60s. Along the way, they run into Tatjana and

Klaudia, two obviously available women from Estonia and Russia. But things just don't go as expected with our strong, silent macho duo. A casual, quietly funny observation on the difficulty of forming meaningful relationships when you're just not very articulate. Aki says about his style of movie-making, "everything was carefully prepared for my first feature and I didn't like it. Now, when making one scene, I think of the next, but not for long because there is all this shouting. 'Where do you want the lamps?' 'Over there, of course', I say, only to sound professional - which, really, I am not."



Shown with

THE PHARMACY STORE LA PHARMACIE

A girl introduces her boyfriend to her pharmacist father who had earlier sold him some condoms.

Cinema



MIKA KAURISMAKI Born in 1955, Mika Kaurismaki graduated from the Hochschule fur

the Hochschule fur Fernsehen und Film in Munich. His films are: Rosso (86), Helsinki Napoli All Night Long (87), Amazon (90), Zombie and The Ghost Train (91) and The Last Border (93)

TIGRERO: A FILM THAT WAS NEVER MADE

Some of the best films begin with small, cryptic ideas. And that's exactly the genesis for *Tigrero*. "In March 1992, I met Samuel Fuller with his wife, Christa Lang, in a restaurant in Paris," explains Mika, "I had recently completed and released my own adventure film, *Amazon*, so this was a topic of our conversation. He began to tell about his own experiences in the jungle. "A few weeks after our meeting, I received by mail, a package containing the material he had shot in Brazil 40 years back and a short note saying - Do something about it!"

Tigrero is a celebration of moviemaking, in particular, independent filmmaking and it's mavericks. Legendary director, Sam Fuller, who represents the 50s – the golden age of Hollywood, is one such maverick. In 1954, he was asked by 20th Century Fox to scout for locations for a jungle adventure film to star John Wayne, Ava Gardner and Tyrone Power. Fuller picked the Amazons, but the film had to be shelved as no insurance company would insure the big, expensive stars in such a risky location. American independent director, Jim Jarmusch, is the other maverick. Known for his quirky, cult classics (Stranger in Paradise and Mystery Train), Jarmusch serves as onscreen narrator. Fuller and him travel back to the Amazon and the Karaja Indian

village which Fuller shot on film 40 years ago. "It is not difficult to ask adult Indians what they think of their tragedy," says Fuller, "that's always been done in documentaries. But we have on film, those adults as boys and we see them with far more emotion." And of course, the third maverick is Mika himself, who picked up on a small idea and made a big incredible roadmovie cum documentary that blurs the line between fact and fiction. Funny, moving and fascinating, *Tigrero* is about how great movies are made, by the restless personalities behind them.



Finland, 1994, 65 mins

Director/Producer/Editor: Aki Kaurismaki

Screenwriters: Aki Kaurismaki, Sakke Jarvenpaa

Cinematographer: Timo Salminen

Cast:

Kati Outinen, Matti Pellonpaa, Kirsi Tykkylainen, Mato Valtonen

Production Companies: Sputnik Oy/ Pandora Film/ Finnish Film Foundation/ YLE/TV-1

World Sales Agent: World Sales Christa Saredi, Ottilienstrasse 19, CH-8003 Zurich, Switzerland. Tel: 41-1-463 7020 Fax: 41-1-463 7180

France, 1994, 1 min 35 sec

Dirctor: Gerard Jugnot

World Sales Agent: 3000 Scenarios Contre Un Virus, 192 rue Lecourbe, 75015 Paris, France. Tel: 33-1-5368 8889 Fax: 33-1-5368 8889

Finland/Germany/Brazil, 1994, 75 mins

Director/Producer/ Screenwriter/Editor: Mika Kaurismaki

Cinematographer: Jacques Cheuiche

Cast: Samuel Fuller, Karaja, Jim Jarmusch

Production Companies: Marianna Films/Premiere/ YLE/TV1/Sky light Cinema/ Mira Set/Lichtblick

World Sales Agent: The Finnish Film Foundation, K 13, Kanavakatu 12, 00160 Helsinki, Finland. Tel: 358-0-6220 3026 Fax: 358-0-6220 3060

World Cinema

France/Italy/Belgium,

Director: Gerard Corbiau

> Producer: Vera Belmont

Screemwriters: Marcel Beaulieu, Andree Corbiau, Gerard Corbiau

> Cinematographer: Walther Vanden Ende

> > Joelle Hache

Stefano Dionisi, Enrico Lo Verso, Caroline Cellier, Jeroen Krabbe

Production Companies: Stephan Films/Alinea Films/ UGC Images/ Le Studio Canal +/France 2 Cinemal Studio Images/K2 Productions/RTL TV1

> World Sales Agent: UGC DA International, 24 av Charles de gaulle, 92200 Neuilly, France. Tel: 33-1-4640 4430 Fax: 33-1-4624 3728

FARINELLI FARINELLI IL CASTRATO

With a budget of 60 million French francs, gorgeous period costumes by Olga Berlutti (responsible for the costumes of Room With A View) and filmed in the grand opera houses of Spain and Germany, Farinelli is a visual extravaganza on the life of Renaissance castrato superstar, Farinelli (1705-82). Told in a series of flashbacks, it traces Farinelli's career and intense, ambiguous relationship with his brother Riccardo, whose career as a composer was dependent on Farinelli's great sacrifice. And whose seduction of the great beauties of Europe was aided by his brother's mesmerising voice and sweet charm.

Explains Belmont, "Riccardo was a composer and Carlo quickly rose to fame as Farinelli, the greatest castrato of all time. He was as famous as Malibran in the 19th century, or Maria Callas, though the appeal of the castrati was more comparable to that of Mick Jagger and Michael Jackson." The practice of castrating boys to preserve the quality of their treble voices was common practice from the early 1600s, although only one in a hundred were good enough to have a real career, the rest were discarded and left to die in abject poverty. No one knows precisely what the voices of the castrati

were like. The only recordings, made in 1902-03 by the last known castrato in the Sistine Choir, is murky and poor. Instead, Corbiau used computer technology to blend the voices of the great male and female counter-tenors, Derek Lee Ragin and Ewa Godlewska to achieve the voice of the castrato, a sound likened to the voice of angels. Winner of the Golden Globe Award for Best Foreign Language Film.

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GERARD CORBIAU

Born in Belgium, Corbiau is best known for his feature The Music Teacher, which was nominated for an Oscar for Best Foreign Film in 1988. Farinelli, too, has been nominated for an Academy Award for the Best Foreign Language Film for 1995.

Guinea-Bissaul The Netherlands, 1994, 96 mins

Director: Sana Na N'Hada

Producers: Hillie Molenaar, Maria Cecilia Fonseca

> Screenwriters: Sana Na N'Hada, Joop van Wijk

Cinematographer: Melle van Essen

Editor: Anita Fernandez

Justino Lopes, Jose Tamba, Etelvina Gomes, Juan Carlos, Tajes, Daniel Smith

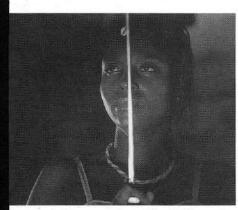
Production Companies: Molenwiek Film BV/Arco Iris/Les Matins Films/ Cap Vert/NOS TV

World Sales Agent: Jane Balfour Films, Burghley House, 35 Fortress Road, London NW5 1AD, UK. Tel: 44-171-267 5392 Fax: 44-171-267 4241

XIME

"I lived through lots of things when the war started in our country," says N'Hada, who at 44 is making his feature film debut. "I was forced into this, rather than choosing to do it. And I always had the idea in my head that this (the war) might have been prevented if both the Portugese and the Guineans would have really been prepared to talk instead of fight." Working as a medical aid during Guinea-Bissau's 12-year revolutionary War of Independence with Portugal, N'Hada turned to filmmaking after a scholarship to study medicine did not work out. "A friend advised me to go to Cuba and study cinema in order to educate people. I actually saw my first movie on the boat to Cuba. It was a documentary.

Xime tells the tale of Iala, whose authority over his two sons, Raul and Bedan, is shaken. Raul has left to study in a seminary in the big city, where unknown to anyone, he has joined the liberation movement. Meanwhile, younger son, Bedan is rebelling against every possible tradition, even eyeing his father's young bride-to-be.



Xime took N'Hada 6 years to make, rehearsals for which were conducted for 2 years before shooting began. "I've spent 18 months listening to old people in small villages, people from both sides. It took me so long because, except for a bike, I didn't have any means of transport,' explains N'hada. "We don't have professional actors in our country, so I chose people with whom my friend Flora Gomes had worked with. In addition, I also selected a few people from the villages I visited." A charged and visionary film that vividly captures the last days of

colonialism, as reflected in the lives of a small village, Xime shows how people survive their situation and are still living today.



Sana Na N'Hada

Born in 1950, Guinea-Bissau, he studied from 1967 to 1972 at the Cuban Film Institute (ICAIC), under Santiago Alvarez. He made several documentaries about African countries and also filmed the war of liberation in his own country. In 1979, he became director of the National Film Institute of Guinea-Bissau. He has made several films with his fellowcountryman Flora Gomes.



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World Cinema

France, 1993, 93 mins Director: Gerard Mordillat Producer: Denis Freyd Screenwriters: Gerard Mordillat, Jerome Prieur Cinematographer: Francois Catonne Editor: Sophie Rouffio Cast: Sami Frey, Marc Barbe, Julie Jezequel, Valerie Jeannet

World Sales Agent: Archipel 33, 52, rue Charlot, 75003 Paris, France. Tel: 33-1-4272 1070 Fax: 33-1-4272 4112

France 2

Production Companies:

Archipel 33/La Sept-Artel

France, 1994, 3 mins 19 sec Director: Patrice Cazes World Sales Agent: 3000 Scenarios Contre Un Virus, 192 rue Lecourbe, 75015 Paris, France. Tel: 33-1-5368 8888 Fax: 33-1-5368 8889

Hungary, 1994, 80 mins Director: Peter Reich Producer: Judit Kopper Screenwriters: Attila Hazai, Peter Reich Cinematographer: Tibor Klopfler Editor: Katalin Meszaros Cast: Miklos Deri, Erika Marozsan Production Company: Hunnia Film Studio World Sales Agent: Cinemagyar, 1054 Budapest, Bathori Utca 10, Hungary. Tel/Fax: 36-1-153 1317

Australia. 1993. 9 mins Director: James Mairata World Sales Agent: Next Tuesday Productions, 3/76 McKimmie Road, Palmyra, WA 6157,

Australia. Tel: 61-9-339 2156 Fax: 61-9-310 6285

MY LIFE AND TIMES WITH ANTONIN ARTAUD EN COMPAGNIE D'ANTONIN ARTAUD

Fictionalized account of the last feverish years of Antonin Artaud: poet, intellectual, man of theatre, whose Theatre of Cruelty influenced a generation of theatre greats -Brook, Berkoff, Barbe, Marowitz and Grotowski. Focusing on the obsessive relationship between Artaud and Jacques Prevel, an ambitious young poet . Prevel is disciple, constant companion and supplier of drugs to the cancer-tortured dark genius. The film begins in May 1946 with Artaud's return to Paris after 9 years in an asylum at Rodez, and chronicles their time together as they wander between the nursing home at Ivry and Saint Germain-des-Pres. It ends with Artaud's death two years later. Shot in black and white, Mordillat's film captures not only the creative persona of Artaud for whom "words were bombs", but also the artistic milieu that surrounds him in

the 1940s.

Conceived while Mordillat worked on a documentary of Artaud's life, the film derives its power from Frey's masterful portrayal of the tormented cultural titan. "I wasn't sure I was the right person," says Frey whose first instinct was to turn down the role. "Artuad's image was powerful, but I didn't want to be part of his world, to speak his language. Mordillat worked on me; he convinced me that he didn't want an imitation but something else...Actually I am very far away from Artaud, so the idea in doing the movie wasn't to do a hagiography or a revival, but to

see how the poet's words have travelled down to an actor today - me." Mordillat and cast spent 8 months in preparation before filming. The result is a powerful portrait of the genius and madness of the artist, ravaged for most of his life by the agony of cancer and the effects of drugs.





GERARD MORDILLAT Born 1949 in Paris, has since 1978, made 16 short and feature films, mostly for television and written 5 books. Films include: Vive La Sociale! (83), Billy-se-kick (85), Fucking Fernand (87), Cher Frangin (89), Toujours Seuls (81) and the documentary, La Vertible Historie d'Artaud le

THE GREAT PARTY LA TEUF D'ENFER

It is party time: new encounters and a new use for the humble banana.

NO GIRL EVER HAD THIS EFFECT ON ME RAM CSAI MEG NEM VOLT ILYEN HATASSAL

East European slackers? No Girl Ever Had This Effect On Me has the lowbudget feel, grainy black and white and a cast of non-professionals whose characters constantly wander around dazed and confused. Peter Reich's debut film has the coolness and street-level hipness that smacks you nonchalantly in the face. Miklos, a magazine photographer, has a hard time finding the girl of his dreams. He has two previous failed relationships but feels no bitterness at their failure. But in the summer of 1992 in Budapest, he meets Dora at a club and feels a strange attraction to her.

But like the slacker that he is, he feels no compulsion in pursuing the relationship. They meet more by chance than by design. When they go to bed,

it's out of fatigue, not desire. And when they break up, he doesn't quite know how to feel. As Reich comments: "Every generation has its disaffected people." And Reich knows where to find them. Most of the scenes are shot in clubs featuring underground Hungarian avantrock bands, playing spiky, quirky music. Like Miklos, everyone is doing something out of distraction rather than purpose. No Girl Ever Had This Effect On Me isn't demonstrative in its emotion but there is a tragic quality that seeps deeply into our unconscious. And stays there.



PETER REICH Born 1963, and studied Philosophy, Ethics and Aesthetics. This is his first feature film. Other films:

Winged Headhundte (90), I Come From America, Heat, Steam.... and New French Culture.

THE HERO

Max just wants to hold up the local deli. It's late, few people are around - an easy target. He enters the deli and the shopkeeper asks him to mind the store while she attends to a family crisis, Max can't believe his luck.

World Cinema



MAURICE O'CALLAGHAN

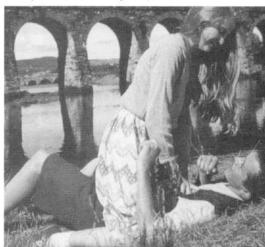
Been involved directly in such Irish productions as Excalibur and Angel, he began writing scripts some ten years ago and has produced a number of short films and rock videos. Worked in Hollywood for a number of years. Broken Harvest is his first feature

BROKEN HARVEST

When Jimmy O'Leary, wealthy New York businessman, learns of the death of his mother, he is immediately brought back to his childhood. Idyllic summer days spent on the family farm in Ireland in the 1950s, and memories of his proud father, Arthur O'Leary who found the country he fought for twice, once in the Irish War of Independence and again during the Civil War, run by big farmers and bank managers. When the young Jimmy buys a new comic with the money intended for Josie McCarthy's parish dues, he unwittingly rekindles a vicious feud between the two men, sworn enemies since the Civil War when they found themselves on different sides, fighting for the same country and woman, Jimmy's mother. The re-opening of old wounds tears the community apart, with tragic consequences as Arthur finds himself unable to cope with the new age. Told through the eyes of Arthur's son, O'Callaghan merges past, present and hypothesised future to create compelling rural drama. Solicitor turned filmmaker, O'Callaghan worked on the film for ten years. A

labour of love, he actually shot some of the black and white footage for the film back in 1984. Having worked in Hollywood for some years, he was motivated

by a sense of wanting to do something for Ireland and to portray Irish characters in an authentic way. Drafting in his family to help, he raised the funds for the project with his brother Jerry, without backing from a studio or television company, and co-wrote the screenplay with his sister, Kate. As well as the local resources and voluntary support of friends, family and neighbours from their native Castletown Kenneigh in West Cork.



Ireland, 1994, 98 mins

Director/Screenwriter: Maurice O'Callaghan

Producer: Jerry O'Callaghan

Cinematographer: Jack Conroy

Editor: J Patrick Duffner

Cast:

Colin Lane, Marian Quinn, Niall O'Brian, Darren McHugh, Joe Jeffers

Production Company: Destiny Films Ltd

World Sales Agent: Pilgrim Entertainment, Rowan House, 9-31 Victoria Street, London NW10 6PD, UK. Tel: 44-181-961 1717 Fax: 44-181-961 6454



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World Cinema



LEE TAMAHORI

Born in 1950. Beginning as a commercial artist and photographer, Tamahori joined the New Zealand film industry in the late 70s as a boom operator. He became an assistant director a decade later. Making international award-winning commercials for 10 years, he has also directed several television series. Once Were Warriors is his first feature film.

ONCE WERE WARRIORS

After Peter Jackson's Braindead and Heavenly Creatures, film fans have a totally new take on New Zealand. And Once Were Warriors confirms that New Zealand films have gone a long way from polite stories. Once Were Warriors is a violent love story set in a poor suburb where Maori punks rule. Based on Alan Duff's book of the same title, it won the PEN First Book Award. In the process, it made Duff a controversial figure for portraying his countrymen as violent and hard-drinking. The film remains faithful to the book's social realism but gives the drama an action sensibility, with many well-staged fight scenes. Beth and Jake have been married for 18 years but the relationship is filled with violence. Jake's bar-room lifestyle and his willingness to pick fights with anyone who challenges his manhood, makes him an absent father figure. His two elder sons begin drifting to gangs and his daughter is raped by one of his drinking buddies without him knowing. When Beth tries to confront Jake about the family's disintegration, she is beaten. The wife-battering scenes are particularly brutal and many audiences in other festivals have shouted out during screenings. Interestingly, the tattoos, which are part of traditional Maori

culture, is seen as being appropriated by the punks. A subtext of the film is the search for the Maori heritage when Jake's son reclaims his culture by wearing the tattoos again for its

traditional symbolism.

Tamahori's first film, he cites Sam Peckinpah, Francis Coppola, Sergio Leone and Martin Scorsese as influences. As he says of Once Were Warriors: "It was a huge challenge because it was about a subject that nobody wanted us to make a film about.'



New Zealand, 1994, 99 mins

Director: Lee Tamahori

Producer: Robin Scholes

Screenwriter: Riwia Brown

Cinematographer: Stuart Dryburgh

Editor: Michael Horton

Cast:

Rena Owen, Temuera Morrison, Mamaengaroa Kerr-Bell, Julian Arahanga

Production Companies: Communicado/New Zealand Film Commission/ Avalon Studios/ New Zealand On Air

World Sales Agent: New Zealand Film Commission, P O Box 11-546, Wellington, New Zealand. Tel: 64-4-385 9754 Fax: 64-4-384 9719

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DOROTA KEDZIERZAWSKA

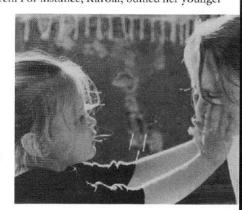
Kedzierzawska was born in 1957 in Lodz, Poland. She studied film directing at the VGIK in Moscow (78-80) and Film and TV directing at the famous Lodz Film School (80-85). She has made many short documentaries and films including *The End Of The World* (88) which won
the Golden Ducat and
FIPRESCI awards in Mannheim in 1989. Her first feature was the highly acclaimed Devils, Devils (91). Crows is her second feature.

CROWS WRONY

Vibrant, natural and free of mawkish sentimentality, Crows is a simple story of a child's great need to be loved and made safe. Nine-year-old Wrona (Crow) is mischeivous, intelligent and brave. Ignored by her single mum who doesn't care, she runs away to create her own world after an incident at school. She kidnaps Malezstwo (Little One), a three-year-old girl, and tries to be the mother she always wanted as they go on a journey to "the end of the world".

Without the budget, Kedzierzawska waited two years to make the film, by which time her daughter for whom the script was primarily written for, refused to do the role. Auditioning more than two thousand children for both roles, Kedzierzawska says, "our 'real' beloved little Crow was finally found at eight in the evening on Torun's town square, where she was playing double dutch with her friends and swearing like a truck driver. We soon discovered that little Karola is a real life version of the girl from our film." Working on a tight budget, with only 35 days to shoot the whole film, problems were compounded by Kedzierzawska having to work with not just one but two inexperienced and very young children. For instance, Karola, bullied her younger

co-star Kathy mercilessly. Conversely, Kathy would become temperamental during rainy days and shooting was impossible. "It's hard to describe exactly how I work with kids," says Kedzierzawska. "I like to be their partner. Often during rehearsal or even during the shoot, I like suggesting certain reactions...To someone that didn't know what was going on I probably looked ridiculous, but that never bothers me. I always enjoy it, even if it means immitating a dog to which Kathy is talking...I don't know why I make the films I make. That's just the way I am, that's the way I think and



feel, and the stories I tell are not told for the purpose of expressing my individuality, but just my normal way of seeing things. Maybe if I change I'll start making different films. But I'm not thinking about that now."

Poland. 1994, 66 mins

Director/Screenwriter: Dorota Kedzierzawska

Executive Producers: Tadeusz Chmielewski, Jan Włodarczyk, Carmen Szwec

Cinematographer: Arthur Reinhart

Editors: Dorota Kedzierzawska, Arthur Reinhart

Karolina Ostrozna, Kasia Szczepanik, Anna Prucnal, Malgorzata Hajewska

Production Companies: OKO Film Studio/Polish Television

World Sales Agent: Seawell Films, 45 rue Pierre Charron, 75008 Paris, France. Tel: 33-1-4720 1873 Fax: 33-1-4720 1543



















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World Cinema



JOAO BOTELHO

One of the leading lights of the new Portuguese cinema, Botelho was born in Lemego, Portugal in 1949. Has worked as graphic artist, book illustrator and film critic. Made first short in 1976. His feature films include: Alexandre E Rosa (78), Conversa Acabada (80), A Portuguese Farewell (85), Hard Times (88), The Air: On My Birthday (92) and Here On Earth (93).

THREE PALM TREES TRES PALMEIRAS

Three Palm Trees is an elegant portrait of life in the city of Lisbon between six in the morning and two in the afternoon, on a winter's day in 1994. In a house opposite the palm trees, a young man invents stories to comfort his anxious older lover in the final hours before the birth of her first child. Each tale relates to the hour in which it is told and the emotional state of his lover as her time comes. Quirky, comic, and terrible tales that flow together, sometimes sharing the same characters, making them laugh and cry. Describing his inspiration for the film, Botelho says, "outside my house stand three 100-year-old palms. They stand oblivious to the hubbub of the street, oblivious to the

domestic dramas behind the walls. Providing the backdrop to the tales, they also regulate the tone of the movie. As Botelho says, "In the early morning light they produce a sensation of tranquility in the onlooker,...When a storm wind tears at the clouds above, twists the fronds and makes the long trunks creak, then staring at palms inspire torment and a fearful sense of destiny."

Football superfan, Bernie cheers his team to victory



GRAN'S BIG ADVENTURE

Whilst trying to keep out of everyone's way, Gran is swallowed by the folding couch.

MIDDAY CRISIS

in his own special way.

Allen Newman wants to be a private investigator, but can there really be danger on the quiet streets of surburbia?

ENVIRONMENTAL

It was only a tiny piece of litter...but then, you never know who's watching.

PRICKLY HEAT

Ed the Pizza delivery man has a bad day. A very, very bad day...



SERGEI LIVNEV

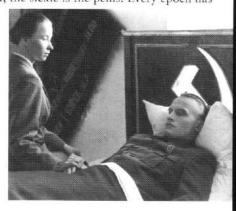
Livnev was born in 1964. Graduated from VGIK (State Film Institute) in 1987 after 5 years in the cinematography department and 2 years in the scriptwriting department. Written many scripts including ASSA (88) and Body (90). First film, Kiks, was made in 1991.

HAMMER AND SICKLE SERP I MOLOT

Its the 30's and Stalin is in power. Mother Russia needs soldiers so, Yevdokia Kuznetsova, loyal female citizen is transformed through a sex-change operation into Yevdokim Kumetsov, "ordinary man". He becomes an exemplary Soviet citizen: model Soviet worker, model student of party doctrine, then member of the Supreme Soviet. He marries the perfect peasant woman and adopts the ideal Communist child. Then love raises its ambiguous head. Based on a truly bizarre secret from Communism's past, *Hammer And Sickle* is a tale of politics, gender-bending and love in the absolutely abnormal conditions of the Stalinist regime.

Part of the New Russian Cinema which seeks to break new ground both technically and stylistically, tackling previously forbidden subjects and events; Livnev talks about the themes in his film. "The hammer and sickle was a symbol of my country for many years. Few people also recognized that this...(was) one more incarnation of an eternal theme: relations between man and woman. The hammer is the vagina; the sickle is the penis. Every epoch has

its own forms in which the same eternal emotions exist. I wanted to show how normal human emotions are born, live and die in the absolutely abnormal conditions of the Stalinist regime. That's why this story, which started as a political adventure turns into a tragic love story."



Portugal, 1994, 68 mins Director/Screenwriter: Joao Botelho Producer: Paulo Branco Cinematographer: Olivier Gueneau Editor: Carla Bogalheiro Cast: Teresa Roby, Pedro Hestnes, Rita Lopes Alves Production Company: Madragoa Filmes Print Source/World Sales Agent: Madrogoa Filmes, Av. D. Manuel 1, 3, 2890 Alcobete, Portugal. Tel: 351-1-234 2185/234 2233 Fax: 351-1-234 2202

World Sales Agent: Jo Bell, 2 Addison St, Elwood, Victoria Australia 3184. Tel: 61-3-531 8770 Fax: 61-3-3531 6129

Australia, 1994, 6 mins Director/Screenwriter: Mark Hanlin

Australia, 1994, 6 mins Director/Screenwriter/Producer: Io Bell

Australia, 1994, 6 mins Director/Screenwriter: Garry Richards

Australia, 1994, 6 mins Director/Screemoriter: Clayton Jacobson

Australia, 1994, 6 mins Director/Screemwriter: Ray Boseley

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Russia, 1994, 93 mins

Director/Producer: Sergei Livnev

Screenwriters: Vladimir Valutsky, Sergei Livnev

Cinematographer: Sergei Matchilski

Editor: Alla Strelnikova

Cast.

Alexi Serebryakov, Evdokija Germanova, Alla Klyuka, Avangard Leontjev

Production Company:

World Sales Agent: L Film, ap.18, 28/2 Bolshaya Poljanka, Moscow 109180, Russia. Tel: 7-095-238 6090 Fax: 7-095-238 1928

World Cinema

France,
1993, 100 mins
Director:
Krzysztof Kieslowski
Producer:
Marin Karmitz
Screenwriter:
Krzysztof Piesiewicz,
Krzysztof Kieslowski
Cinematographer:
Slawomir Idziak
Editor:

Jacques Witta
Cast:
Juliette Binoche,
Benoit Regent, Florence
Pernel, Charlotte Very
Production Company:
MK2 Productions SA
World Sales Agent:
Miramax International,
7920 Sunset Boulevard,

Suite 230, Los Angeles,

CA 90046, USA.

Tel: 1-213-969 9802

Fax: 1-213-969 2025

France, 1994, 3 mins 8 sec Director: Cedric Klapisch World Sales Agent: 3000 Scenarios Contre Un Virus, 192 rue Lecourbe, 75015 Paris, France. Tel: 33-1-5368 8888 Fax: 33-1-5368 8889

France/ Poland, 1994, 91 mins Director: Krzysztof Kieslowski Producer: Marin Karmitz Screemvriter: Krzysztof Piesiewicz, Krzysztof Kieslowski Cinematographer: Edward Klosinski Editor: Urszula Lesiak Cast: Zbigniew Zamachowski, Julie Delpy, Janusz Gajos, Jerzy Stuhr Production Company: MK2 Productions SA/ France 3 Cinema/CAB Productions SA/TOR Production World Sales Agent: Miramax International, 7920 Sunset Boulevard, Suite 230, Los Angeles, CA 90046, USA. Tel: 1-213-969 9802 Fax: 1-213-969 2025

France, 1994, 3 mins 19 sec Director: Xavier Durringer World Sales Agent: 3000 Scenarios Contre Un Virus, 192 rue Lecourbe, 75015 Paris, France, Tel: 33-1-5368 8888 Fax: 33-1-5368 8889

THREE COLOURS: BLUE TROIS COULEURS: BLEU

Like his famous *Dekalog* series (based on the 10 Commandments), the *Three Colours* trilogy, (based on the colours of the French flag - blue, white and red, signifying liberty, equality and fraternity respectively) explores traditional values in a contemporary setting. "Today, all European countries are searching for a new type of freedom," explains Piesiewicz, who co-wrote the screenplay. "I think that Julie (Juliette Binoche) resembles these countries. After the death of her husband, the composer, she just wants to forget the past, and above all, to find herself." Thus, Julie avoids the advances of Olivier (Benoit Regent), her husband's assistant who loves her. To draw her out, he decides to complete her husband's unfinished work - "Concerto for Europe."



Shot continuously from 1992 to 1993, the trilogy used three different cinematographers: Slawomir Idziak for Blue, Edward Kojinski for White and Piotr Sobocinski (Red); in three different countries. As with the Dekalog series, the sound, set design and music were done by the same crew, as Kieslowski edited the film continuously as soon as shooting began. Says Kieslowski, "we looked very closely at the three ideas, how they functioned in everyday life, but from an individual's point of view. These ideas are

contradictory with human nature. When you deal with them practically, you do not know how to live with them. Do people want liberty, equality and fraternity?"

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THE GOLDEN FISH LE POISSON ROUGE

A girl saves the life of her goldfish, thanks to a condom.



Krzysztof Kieslowski

One of the major filmmakers of this period, Kieslowski was born in 1941. Graduated from the famous Lodz Film School in 1969. Inspired by fellow countrymen - Roman Polanski, Andrzej Wajda and Jerzy Skolimowski, he was drawn to artistic and contemporary issues. In 1970, began making acclaimed documentaries. Made first major feature, The Scar in 1976, followed by Camera Buff (79) and Blind Chance (82), which was banned by the Polish authorities. No End (84) continued his commentary on the country's politics. Dekalog (88), a series of ten short television films earned much critical acclaim. Films include: A Short Film About Killing (88), A Short Film About Love (88), The Double Life Of Veronique (91) and Three Colours: Red (94).

THREE COLOURS: WHITE TROIS COULEURS: BLANC

Winner of the Silver Bear for Best Director, *White* follows Karol (Zbigniew Zamachowski) as he struggles to regain his dignity after his divorce from his beautiful wife, Dominique (Julie Delpy) which causes him to lose everything - her love, his car, money, business and above all, his dignity. Returning to Warsaw, at a time when his fellow countrymen are fleeing to the West, he vows never to be inferior again. He succeeds in winning everything back. Except its at a higher price than Karol expected, especially when he wants even more than before.

Kieslowski says, "White is more about inequality than equality. In Poland, we say 'Everyone wants to be more equal than everyone else'. It's practically a proverb.



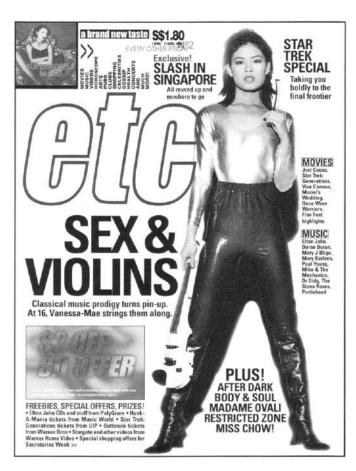
And it shows that equality is impossible, its contradictory to human nature. Hence, the failure of Communism. But it's a pretty word and every effort must be made to help bring equality about...keeping in mind that we won't achieve it...fortunately. Because genuine equality leads to set-ups like concentration camps." In many ways a social comedy in the style of Capra and Lubitsch, it is in Kieslowski's view, the most optimistic film of the series, even though typically, he also sees it as a black comedy. "For White, I named the hero Karol (Charlie in Polish) as a tribute to Chaplin,"

says Kieslowski. "This little man, who is both naive and shrewd, has a 'Chaplinesque' side to him."

THE COP

LE FLIC

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Fernando Colomo

Colomo is an award winning director, scriptwriter and producer. His debut film Paper Tigers (1977) won much acclaim. His other films are: What's A Nice Girl Like You Doing In A Place Like This (1978), The Black Hand (1980), I'm Having A Crisis (1982), Skyline (1983), The Knight Of The Dragon (1985), Life's A Lark (1986), Miss Caribbean (1988), Having It Off (1988), Rosa Rosae (1993) and Alegre Ma Non Troppo (1994).

ALEGRE MA NONTROPPO

Moving Pictures called this, "Perhaps the most charming Spanish film of 1994". Pablo wants what anyone in his 20's wants: To be a virtuoso, win his father's approval and acceptance of his gay lifestyle, be liked by his mother even if he isn't gay, and find a tender, steady and attentive partner - any gender, to share his life. Pablo suffers a tremendous crisis when his long-term lover, fed up with being controlled, walks out. He decides to take the entrance exam to be horn player with the Spanish National Youth Orchestra, but it doesn't help that the examiner is his disapproving father, Pablo Senior, who is certain his son's sexual orientation is a deliberate ploy on the part of his ex-wife to needle him. He finds comfort with Vicente, a Valancian horn player with nowhere to stay. Except into the picture comes Salome, an 18-year-old talent who has been

totally devoted to music ever since her father first put a concert horn mouthpiece to her lips. She packs Pablo off to the psychologist who suggests Pablo should keep an open mind and not be adverse to bisexuality. There's only one stumbling block, Pablo's mother who is delighted with his homosexuality. As she says, "Could there be anything better than a cross between male talent and female sensitivity?" Even so, thanks to Salome, new feelings stir within Pablo's heart. A delightful twist on the old Boy-meets-Boy-meets Girl story.



Shown with

DEATH OF A COUPLE MORT D'UN COUPLE

In a hospital room, a woman and a man are dying one after the other.

Spain, 1994, 100 mins Director: Fernando Colomo Producer: Beatriz de la Gandara Screemoriters: Fernando Colomo, Joaquin Oristrell Cinematographer: Javier Salmones Editor: Miguel A Santamaria Pere Ponce, Penelope Cruz, Oscar Ladoire, Rosa Maria Sarda Production Company: Fernando Colomo P.C. World Sales Agent: Mainstream, 34 rue Poncelet, 75017 Paris, France. Tel: 33-1-4440 0555 Fax: 33-1-4763 0762

France, 1994, 3 mins 5 sec Director: Laurent Heynemann World Sales Agent: 3000 Scenarios Contre Un Virus, 192 rue Lecourbe, 75015 Paris, France. Tel: 33-1-5368 8889 Fax: 33-1-5368 8889

World Cinema

Sweden, 1993, 114 mins

Director/Screenwriter: Colin Nutley

> Producer: Katinka Farago

Cinematographer: Jens Fischer

> Editor: Perry Schaffer

Cast:

Helena Bergstrom, Reine Brynolfsson, Ewa Froling, Peter Anderson

Production Company: Sandrew Film & Teater/ Sveriges Television/TV2 Goteborg/Metronome Danmark/Schibsted Film/ Swedish Film Institute/ Nordic Film and TV Fund/ Eurimages

> World Sales Agent: Swedish Film Institute, Box 27126, S-102 52 Stockholm, Sweden. Tel: 46-8-665 1100 Fax: 46-8-662 2684

THE LAST DANCE SISTA DANSEN

He wants his best friend's wife! The Last Dance is Nutley's eagerly awaited feature after his enormous success with House of Angels. One of Sweden's most popular directors, he does it again with this black and witty urban saga about a roller-coaster friendship between two Swedish couples whose obsession for ballroom-dancing takes them from tears to laughter, the exhilaration of victory to the disappointment of defeat, love to jealousy and pure hatred.

"My story starts at the Mecca of ballroom dancing, Blackpool, moves over to Stockholm, swings out to the Caribbean, comes back again to Stockholm and ends in Blackpool." Nutley got the idea for the film when he read about a tragicomic jealousy drama in an English newspaper. Nutley explains why he prefers focusing on the seemingly ordinary. "One talks about 'important decisions' in life. I don't really know what these can be. What is an important decision? A decision that seems to be a minor one may have a significant effect on one's life. Shall I go left or right? Films often portray colossal events. I prefer small stories that are 'colossal' in a different way." The two married couples spend most of

the time on competition dancing, but Nutley is quick to point out that this is not central to the story. "It is not the dance itself which fascinates me. It is more the idea of obsession, the dream of leaving everyday life and stepping into a fairy tale world. Of being someone else for a short time."



COLIN NUTLEY

In his 40s, Nutley is originally from the UK. His biggest success was the 1992 Swedish box-office hit, House Of Angels. The Last Dance also did very well. His Swedish films include: The Ninth Company (87) and Blackjack (90).

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Tunisia/France, 1994, 127 mins

Director/Screenwriter/ Editor: Moufida Tlatli

> Producers: Ahmad Attia, Richard Magnien,

Cinematographer: Youssef Ben Yousse

Cast: Amel Hedbili, Hend Sabri, Najia Ouergbi, Ghalia Lacroix

Production Companies: Cinetelefilm/Magfilm/ Mat Films

World Sales Agent: Fortissimo Film Sales, Herenmarkt 10-2, 1013 Ed, Amsterdam, The Netherlands. Tel: 31-20-627 3215 Fax: 31-20-626 1155

THE SILENCES OF THE PALACE LES SILENCES DU PALAIS

Selected for the prestigious Cannes Directors Fortnight, this remarkably confident first feature is an exquisitely beautiful drama about the subjugated life of women in Islamic Tunisia, women whom Tlatli calls "the colonized women of the colonized men". Told in a series of flashbacks, Alia is an independent, wary 25-year old singer in patriarchal Tunisia in the early 1960s. Recalling her childhood as the illegitimate daughter of a servant to the royal family, she attempts to establish her own identity and break free from the confines and imposed silences of the palace walls. Her determination to discover her father's identity is met only with stubborn silence as her mother accepts her enforced servitude, content with the solace found in the solidarity of the other women servants, and in the occasional attention of the princes. Alia is left only with her music and her hopes to escape the past and change her destiny.

While clearly critical of the imperial past, the film is imbued with a lingering melancholic nostalgia for a way of life long gone. Luscious visual imagery sensitively portrays the contradictory meanings of life in the palace: luxury and



sensuous delight, unending servitude and confinement, cultural and artistic riches, decay and decline, silent gilded cage. As Tlatli explains, "I have tried to show a child's eyeview of the world of Oriental princes, of refinement and injustice which mixes the splendours of thousands of years of culture with decadence."



Moufida Tlatli

Born in Sidi Bou-Said, Tunisia, Tlatli graduated from the Paris film school IDHEC in 1968, From 1968 to 1972, she worked as a script supervisor and then production manager at ORTF French Television. Since 1972, she has edited many feature films including Omar Gatlato by Merzek Alouache, Nahla by Farouk Beloufa, La Memoire Fertile by Michel Khleifi, L'ombre de la Terre by Taieb Louhichi, Traversee by Mahmoud Ben Mahmoud, Les Baliseurs du Desert by Naceur Khemir and Halfaouine-L'enfant des terrasses by Ferid Boughedir. The Silences Of The Palace is her first film as a director.

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Midnight Madness

Japan, 1993, 110 mins

Director/Screenwriter: Takashi Ishii

> Producers: Munetaka Inami, Yutaka Okada

Cinematographer: Yasushi Sasakibara

Editor: Akimasa Kawashima

Cast:

Naoto Takenaka, Kimiko Yo, Keppei Shiina, Jimpachi Nezu

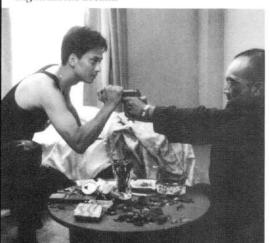
Production Companies: New Century Producers Co, Ltd/Suntory Ltd

> World Sales Agent: Argo Pictures. Tel: 03-3584-6237, Fax: 03-3584-6238

A NIGHT IN NUDE

With wide eyes, a balding pate and an anguished comic air, Naoto Takenaka as the film's protagonist, perfectly embodies the noir parody of A Night in Nude. Director Takashi Ishii casts fellow director Takenaka (seen in this Festival with Quiet Days of Firemen) as a bumbling jack-of-all-trades, who gets conned into being a murder suspect by setting up a gangster's moll (Kimiko Yo) in a hotel, not knowing that she is planning to kill her lover.

The murder is done in the proverbial shower with more blood spurting out than what drained off in Hitchcock's *Psycho*. Takenaka returns the next day and discovers the body but Yo is missing. Whilst having to dispose of the body and find Yo, Takenaka is threatened by the gangster's partner. The film races with comic incongruity as Takenaka lugs the body around town in search of Yo. In another paranoid scene, Takenaka dreams of being beseiged by the gangster's henchmen and having a gun bored into his skull. The climax crunches into a complex whodunnit with an unshakeable feeling that everything has been a nightmarish dream.



TAKASHI ISHII
Born in 1946, studied as artist, began making short films from 1970. Has made three feature films to date. A Night In Nude is his fourth feature.

Sin (which starred Masatoshi Nagase) was a retread of The Postman Always Rings Twice, complete with desire and lust. But A Night in Nude is a triumph of style, wit and verve.

Ishii's previous film, Original

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- The Telegraph, India

What better way is there to keep track of Asian film industry's growth than a magazine that covers the countries in this region?

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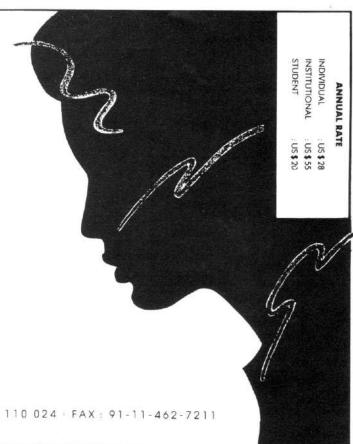
- Continuum, Australia

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- Sight and Sound, England

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Mohsen Makhmal

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"Assuming that cinema is art, trade and industry, while the European cinema offers sex and violence, the Indian cinema sells dreams, Iranian cinema tries to sell poetry."

MAKHMALBAF

In its 70-year-old history, contemporary Iranian cinema has blossomed into one of the most promising and acclaimed cinematic movements worldwide. International recognition began in the 70's with the New Wave of award-winning Iranian directors, such as Parviz Syyad, Kimiai-i, Dariush Mehrjui and Amir Naderi. After the Revolution, Iran's contributions to cinema continue with a New Generation of outstanding filmmakers - Kianoush Ayyari, Bahram Baizai, Abbas Kiarostami and, of course, Mohsen Makhmalbaf. Iran's foremost filmmaker, his visually poetic films portray a vibrant people and culture. As Makhmalbaf once observed in a forum with Werner Herzog, "Westerners have scientific, dogmatic world views, whereas the Easterners are of a more poetic, mystic and philosophical temperament and tend to adopt more comprehensive world views. In the East, if you were to ask a porter or peddlar about philosophical, poetic or mystic subjects, he wouldn't hesitate to expound his own views, but he may know nothing about the scientific principles governing his work tools...They write scripts, direct, design the sets, edit and occasionally act and compose music. In short, they are Jack of all trades...In Iran, people change 50 professions in their lives...That is why I think in the West, people lead perfect lives, while in the East, people have comprehensive lives."

1993, 88 mins
Producer:
Abbas Ranjbar
Screenwriter/Editor:
Mohsen Makhmalbaf
Cinematographer:
Aziz Sa'ati
Cast:
Akbar Abdi, Fatemeh Motamed
Aria, Mahaya Petrosian
Production Company:
Green Film House



THE ACTOR HONARPISHEH

Akbar Abdi has always wanted to act in serious art films only, but circumstances, mainly financial, have meant having to act in commercial films. Determined to make the change from popular film celebrity to serious actor, his resolve is shaken when his wife finds a way for them to have a child.

"The main idea of this film has been a long lasting preoccupation of mine: the responsibility of artists towards their social

surroundings. Many critics believe Vittorio de Sica's *Bicycle Thief* presents a brilliant portrayal of the postwar setting. His protagonist, Antonio Ricci received applause for having to steal another person's bicycle at the end of the film. Social conditions compelled him to break the law and he was named a 'social martyr'. The same critics violently lash out at de Sica as a filmmaker who directed ordinary films. They neglect the social setting that forced de Sica to make those films. The contradictions begins right here. My protagonist in *The Actor* cannot choose the films he acts in. The film is looking for an answer to the question: to what extent the artist is to be blamed for this inability to choose?" - Makhmalbaf

1992, 98 mins
Producer:
Masud Jafari Jozani, Mohammad
Mehdi Dadgou
Screemuriter:
Mohsen Makhmalbaf
Cinematographer:
Nemat Haghhighi, Faraj Heidari
Editor: Mohsen Makhmalbaf
Cast:
Ezatollah Entezami, Mohammad
Ali Keshavarz, Akbar Abdi
Production Company:
Farabi Cinema Foundation



ONCE UPON A TIME, CINEMA NASSEREDDIN SHAH ACTORE CINEMA

The Shah, with his harem of 84 wives and 200 children falls in love with the heroine of the movie when she walks off the screen and into his palace. A love letter to Persian cinema as characters travel back and forth in time through reel and real life.

"Once Upon A Time, Cinema which is a

kind of abridged history of Iranian cinema took shape in my mind and was finally created. And now that I watch the film, I realise that I am no longer against Iranian cinema but have actually become part of it. My evaluation of the situation is that to reach the present heights, it was perhaps necessary to pass through the lowlands. So it would seem that I too have become reconciled to the cinema."

- Makhmalbaf.

baf Retrospective

If the Iranian films of the 70's are seen as projecting a nation's aspirations, the New Generation of filmmakers draw their inspiration from the challenges and events of the Revolution. As Makhmalbaf has pointed out, the total elimination of sex and violence from Iranian cinema has drawn filmmakers toward visual poetry and formal research. "In my childhood," says Makhmalbaf, "I did not go to the movies with my mother. I was against the movies...Cinema in Iran meant at best selling dreams to a people who lived in misery, and at worst, it amounted to nothing more than the spread of dissipation in a society that longed for an ideal. I finally went to the movies at the age of 23 after the revolution... I made 9 films and revised my

view of cinema. Uncompromising and dedicated to his art, Makhmalbaf, like his contempories, has concentrated on the problems of everyday life, exposing the dark side of human behaviour and making a plea for the deprived. Probing and challenging, Makhmalbaf manages to tell moving, poignant tales with gentle humour and masterful skill. Born in Tehran, Iran in 1957, Makhmalbaf was imprisoned by the Shah for 5 years for disarming a policeman and only began making films in the early 80s. Yet he has won innumerable international awards (15 at last count) and critical acclaim. A multitalented artist, he has made 11 features, 3 documentaries, edited 13 films, acted as art director for 2 films and written numerous short stories, essays, plays, film scripts and a novel.



MARRIAGE OF THE BLESSED

ARUSI-E KHUBAN

Haji is severely traumatized by the war with Iraq. Back from the front, he's unable to adapt to civilian life. Despite family opposition, his fiancee stands by him as together they challenge both the authority of family and state to lead their own lives.

"I think Marriage Of The Blessed is my best film. I was not after symbolism and I did not intend to tell a political or philosophical story. Many of my friends have been afflicted by the impact of explosions (during the Iran-Iraq war). Their sacrifice made them dear to me. In this film, I try to acquaint the audience to the photographer in the film, to make them understand his ideals, the things that make him happy and the things that make him mad." - Makhmalbaf



1989, 95 mins Producer: Institute for the Cinematographic Affairs of Mostazafan Foundation Screenwriter/Editor: Mobsen Makhmalbaf Cinematographer: Ali Reza Zarrindast Mahmud Bigham, Roya Nonahali, Mohsen Zaehtah Production Company: Open City Entertainment

THE CYCLIST DOCHARKHEH SAVAR

Nasim, an Afghani refugee, needs money for his wife's medical treatment. In desperation, he takes on a seemingly impossible wager: To remain on a bicycle for one week, with no breaks or stops.



1989, 75 mins Producer: Institute for The Cinematographic Affairs of Janhazan Foundation Cast: Moharram Zeinalzadeh, Esmail Soltanian, Mohammad Reza Maleki, Mahshid Afsharzadeh

THE PEDDLER DASTFOROUSH

Consisting of three separate stories, Makhmalbaf explores "Man" as a theme: birth, life and death, to present a sometimes comic, sometimes tragic portrait of life at the bottom of the socio-economic pile.



1987, 95 mins Producer: Art Bureau of the Organisation for the Propaganda of Islamic Screemvriter: Mohsen Makhmalhaf Cinematographer: Homayon Pievar, Mehrdad Fakhimi, Ali Reza Zarrindast Editor: Mohsen Makhmalbaj Cast: Zohreh Sarmadi, Esmail Sarmadian, Behzad Behzadpour, Farid Kushanfallah

Usmar Ismail 1921

BEGINNINGS

Usmar Ismail was born on March 20, 1921, in West Sumatra region, Indonesia, into an aristocratic Muslim family. His father was an elementary school teacher and Usmar had the rare chance of getting a higher education. From a Dutch high school in Padang, to college in Jogjakarta, where he was exposed to classical Western literature and drama.

Though educated in Dutch, Usmar preferred to express himself in Malay, the language of the nationalist movement since 1928. During the Japanese occupation of Indonesia during World War II, Usmar, then 23 years old, innovated modern Indonesia theatre. As Dutch was forbidden by the Japanese, Usmar took the opportunity to write nationalist poems and plays. He founded an amateur theatre group - Maya, in Jakarta, which aimed to modernise the performing arts with three ideals: national sentiment, humanism and belief in God. At the same time, he saw the potential of film as an extension of the performing arts. As he said, "During the Japanese period, it came for the first time to my mind that cinema can actually be used as a tool of social communication."

THE FILM DIRECTOR

When Japan surrendered in 1945, Indonesia immediately proclaimed its independence, but the Dutch were still eager to retain their colony. The War of Independence raged from 1945 - 1949. During that period, Usmar was a major in the army and chief editor of a newspaper. In 1946, he joined a film study group to discuss the future of Indonesian films, rejecting the pre-war concept of film as escapist entertainment, but as a medium of art, intellectual expression, and national identity. When the struggle for independence ended in 1949, Usmar decided to become a film director and was strongly influenced by the "new realism", as seen by his first film, *Darah dan Doa (Blood and Prayer, 1950)*, which did not feature any film stars. His second film, *Enam Djam di Djogja (Six hours in Jogja, 1951)*, continued that concept. Both films are about the revolution and focussed on the human values of the struggle.

1950, 127 mins
Producer/Screenwriters
Usmar Ismail
Cinematographers
Max Tera
Editors
Max Tera
Cast:
Del Juzar, Farida, Aedy Moward
Production Company:
PERFINI

BLOOD AND PRAYER (THE LONG MARCH) DARAH DAN DOA

Selected for the famous archives of the Cinematheque Francaise, it tells the story of an Indonesian revolutionary who falls in love with one of his Dutch prisoners. A poignant look at the reasons behind the revolution, *Blood And Prayer* and *Six Hours in Jogja* are Usmar Ismail's two best films about the struggle for independence.



SIX HOURS IN JOGJA ENAM DJAM DI DJOGJA

AFTER THE CURFEW

interesting moral issues about the revolution.

LEWAI DIAM MALAM

Depicting the celebrated recapture of the town of Yogyakarta from Dutch forces in March 1949, by Indonesian youth of the resistance and members of the Indonesian army. Although it was held only for a few hours, it resulted in a UN resolution calling on the Dutch to leave. Reminiscent of Rossellini's *War Trilogy*, but with its own subtle Indonesian perspective.

A hero of the revolution returns to civilian life to find the new society very different from the ideals he fought for. One of his most important films, it raises



After The Curfew

1953, 102 mins
Producer:
Djamaludin Malik
Sereenwriter:
Asrul Sani
Cinematographer:
Max Tera
Editor:
Soemard Jono
Cast:
A.N. Alcaff, Dhalia, Bambang
Hermanto, Aedy Moward
Production Company:
ERFINI

1955, 103 mins
Producer/Screemwriter:
Surjo Sumento
Cinematographer:
Max Tera
Editor:
Soemard Jono
Gast:
M.Pandii Anom. Tine Melinda

p Anom. Production Company: PERFINI EXALTED GUEST TAMU AGUNG

An impending visit from a VIP causes chaos and confusion in the small, isolated village of Sukaslamet. Things take a hilarious turn when the "tukang obat" (herbal medicine seller) is mistaken for the exalted guest and is accorded a ceremonial welcome in the most elaborate Javanese style.



Exalted Guest

Retrospective - 1971

Recognised as a promising national artist, in 1952, Usmar received a scholarship to study in UCLA for a year. Back from the U.S. the influence of Hollywood was discernible, especially in *Kafedo (1953)*. However, this influence showed itself in his technical expertise only and was not a stylistic one. His next film, *Krisis (1953)*, returns to his concerns with society, in this case, the housing problems in Jakarta. Told with humour, the film was a box-office hit. Usmar used situation comedy to show problems that occurred in society which suddenly underwent changes after the revolution.

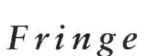
In Lewat Djam Malam (After The Curfew, 1953), Usmar returned to concerns thrown up by the revolution, this time, showing the disillusionment of an ex-revolutionary as the values and spirit of the revolution is forgotten. The dynamic camerawork, interesting sets and lighting also assured it an award for Best Film in the first Indonesia Film Festival in 1955.

During the troubled political situation of the mid-50s, Usmar Ismail adapted Nicolai Gogol's play "The Revisor" for his daring political satire of the times, *Tamu Agung (The Exalted Guest, 1955)*. At the 1956 Asia Film Festival in Hong Kong, the film won special prize for Best Comedy. But in Indonesia, the film did not get much response and attention and not many people understood the political satire of the film.



Usmar Ismail was ahead of his time. During his time, his films were not considered important and only a few critics were enthusiastic. Now, since his death in 1971, Usmar's films have began to become the national topic of discussion, and his work invited to various international film festivals. His first film, Darah dan Doa (Blood and Prayer, 1950) is acknowledged as a classic and has been included in the collection of Cinematheque Française. One cannot escape from discussing the panorama of Indonesian film, without mentioning his name. In recognition of Usmar Ismail's role in Indonesian cinema, the date of the first shooting day of his film Darah dan Doa, 30th of March, is "Hari Film Nasional" - National Film Day.

by H. Misbach Yusa Biran, Sinematek Indonesia, Jakarta.



INDONESIAN SHORTS

The Jakarta Institute of the Arts is the only Indonesian organisation which provides an education in the visual arts, a four-year course in video production and filmmaking. The following selection are award-winning short films from the graduating class.

SMALL STEPS

LANGKAH-LANGKAH KECHIL

Ujan hopes for a better life. But only through perseverance, can the future be brought about. Best Short at Indonesian Film Festival (91) and Best Film at Festival Henry Langlois - Poitier, France (91).

TWO TONES

DUA NADA

Two men, a father and son. Father wants Son to play the cello perfectly, but he has other plans.

THE OLD MAN

LELAKITUA

Living modestly and peacefully with his wife, life loses meaning for the old man when she dies.

THE FIRST TRAIN KERETA PERTAMA

A young boy takes his father's place when illness prevents the dedicated railway worker from doing his duty.

MERRY-GO-ROUND SONATA KAMPUNG BATA

A servant boy can only watch the fun, until an invitation comes for the merry-go-round. Award-winner: 3rd Prize International Children Cinema Competition at Oberhausen International Short Film Festival (94), and Film Festival For International Cinema Students, Tokyo (94).

81

1990, 8mins Director: Yulianto Krisbiantoro

1990, 8mins Director: Ravi L Bharwani

1990, 12mins Director: Hendrata R Saputra

1992, 10mins Director: Dicky Irawan

1993, 13mins Director: M Rivai Riza

World Sales Agent (For all films): Faculty Of Film & Television, Jakarta Institute Of The Arts, Jalan Cikini 73. Jakarta 10330, Indonesia. TellFax: 62-21-323 603

German Documentaries

THE SERVILE MUSE

- a series of three documentaries about the life and work of three artists from the different fields of film, music and scuplture, from the Federal Republic of Germany made between 1990 and 1993, soon after the re-unification of Germany. Three different cinematic approaches to reconstructing the past. Dealing with the responsibility of the artist during the Third Reich, all three artists worked in Nazi Germany and enjoyed great privileges, receiving the homage of high-ranking Party members, even the Fuhrer himself. The films offer answers, two of the three artists are interviewed before the camera, to the direct questions as to whether and how these artists collaborated with the Nazis, or even if they were dedicated Nazis themselves, and examine the extent to which this art can be called National Socialist or fascist, and whether it promoted and glorified the regime.

1993, 181 mins
Director/Screenwriter:
Ray Muller
Cinematographers:
Walter A Franke,
Michel Baudour,
Jurgen Martin
Editors:
Ulrich Bassenge,
Wolfgang Neumann



THE WONDERFUL AND HORRIBLE LIFE OF LENI RIEFENSTAHL

DIE MACHT DER BILDER: LENI RIEFENSTAHL

The name Riefenstahl is immediately and explosively controversial. This documentary, which was itself subjected to much scrutiny and controversy, has Nazi

documentarist Leni Riefenstahl looking back on her career under the Third Reich. She talks about her films, *The Blue Light* (32), *Festival Of Nations* and *Festival Of Beauty*, her two-part work on the 1936 Olympic Games held in Berlin; and especially, *Triumph of the Will* (34), which mythified Hitler and established her reputation in every way. Muller presents both sides of the "film goddess of the Third Reich", her eventful life and wide range of creative activity, but the controversy continues: does Riefenstahl genuinely regret her involvement and how much does Muller, sympathise with this legendary figure, now 90 years old.

RAY MULLER

Born in 1948, he studied English, Romance languages, literature and film at the universities of Munich, London and Montpellier. Since 1974, he has been primarily making films for television: commercials, documentaries and industrial films, working through Asia, South America and Africa. The Wonderful and Horrible Life Of Leni Riefenstahl has won innumerable international awards, including an Emmy award.





AGE OF THE GODS ZEIT DER GOTTER

Arno Breker was one of the great hopes of the German sculptors in the 1920s, but he felt himself called to do greater things than private commissions and historical studies. Breker became Hitler's personal sculptor, providing gigantic sculptures for Speer's monumental buildings like the Reich chancellery. Dammbeck could

not interview the sculptor who died in 1991. Instead, he reconstructs the story which led Breker to succumb to power and ideology, as reflected in his work, the early frail sensitivity giving way to figures that have lost all trace of individuality, that highlight inhuman strength and domination instead of humanity. Dammbeck asks, "At what point did Breker's figures lose their sense of human proportion and begin to run martially rampant? When does a genuine talent succumb to dependence on power and ideology?"



Born in Leipzig in 1948. From 1967 to 1972, studied at the College of Graphics and Book Art in Leipzig; in 1974, worked as freelance graphic artist and painter. Since the mid-70s, has been making animated and experimental films.





YOU KISSED THE DEVIL'S REAR

DENTEUFEL AM HINTERN GEKUBT

"I never wanted to be a composer", begins Norbert Schultze, whose successful career as a music composer would have been quite different, if not for the Hitler regime. One of the artists who definitely enjoyed the good

life under the regime; he did not have to serve in the military and was extremely wellpaid. As Schultze admits, he "hardly ever felt the war."

Earning the Nazis' attention with his work at the Hamburg State Opera in 1936, Schultze went on to compose such Nazi propaganda tunes as "Bomben auf Engeland" (Bombs Over England) and "Fuhrer befiehl" (Fuhrer, Command), sang by the Wehrmacht from Calais to Stalingrad. Schultze also wrote the music for all the most important Nazi propaganda films, from Feuertaufe (Baptism Of Fire) made to celebrate the invasion of Poland, to Kolberg, a 1944 production to rally the spirits of a faltering nation, a work for which his salary was tripled even though he had already reached the highest possible pay-scale. Talking candidly, Schultze tells about his life, his music and his current career. The film's title quotes Schultze's uncle who refused to testify in favour of the composer after the war, telling his nephew, "You kissed the devil's rear, Now nobody's going to wipe your face."

ARPAD BONDY

Born in Goslar in 1947, studied at the College of Television and Film in Munich from 1967-70. Has since worked as film composer, producer and documentary film director and active in television productions.

MARGIT KNAPP

Born in 1960 in Schwaz, Austria. Studied German, Romance languages and literature, and theatre science in Vienna, taking her doctrate in 1986. Since 1989, working as scriptwriter also has a teaching position at the University of Turin. Bondy and Knapp have worked together on 3 films before You Kissed The Devil's Rear (93). They are: Herr Boss, Herr Hans And Other Herrs (90), The Janitor And His Palace (91) and The Usher And His Castle (92).

WITH THE SUPPORT OF THE GOETHE-INSTITUT, SINGAPORE AND LUFTHANSA GERMAN AIRLINES

IN PERSON: ARPAD BONDY AND MARGIT KNAPP

MOSCOW INTERNATIONAL FILM FESTIVAL

INTERFEST General Management of

International Film Festivals

109028 Moscow, Khokhlovsky Per., 10 Phone: (095) 917 2486, 917 8628

(095) 916 0107

1995 Moscow International Film Festival Looks Forward to Receiving You.

The 19th Moscow International Film Festival is scheduled for July 17-28, 1995.

The Chairman on Filmmakers' Union of Russia Mr. Sergey Soloviov is appointed as the head of the Presidential Council of the Moscow International Film Festival.

The board of the Festival consists of the famous filmmakers and the high ranking officials: the Mayor of Moscow, Russian Minister of Culture, Mr. Nikita Mihalkov, Mr. Andron Konchalovsky and others.

This year the best five-star hotels as "Savoy", "Metropol", and the best movie theatres will be at the festival disposal.

The ceremony will be held in the Bolshoy Theatre.

Sovexportfilm traditionally runs the film market.

Grand Prize the sculpture of Saint George will be shared between the best film director and producer - \$50,000

The best film directing - \$20,000 The best actress - \$20,000 The best actor - \$20,000

WE HAVE THE PLEASURE TO INVITE YOU AND YOUR FILMS TO 19th MOSCOW INTERNATIONAL FILM FESTIVAL (July 17-28)

Address Subject matter Country	Yes! I Would like to come to for	your festival fromdays.
Position Feature Company Length Subject matter	My name	Film
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Country		
7:n anda	Country	
Zip code	Zip code	
	Fax:	

We'll contact you soon.

Best Regard,

Alexander Atanessian Chairman & CEO INTERFEST (General Management of MIFF) 10 Khokhlovsky Per., Moscow 109028 Tel: (7 095) 917 8628 Fax: (7 095) 916 0107

Seminars And Workshops

ASIAN FILM APPRECIATION WORKSHOP

Monday April 17, Tuesday April 18 and Wednesday April 19, 10am-10pm, The Guiness Theatre, The Substation

A workshop that brings together the filmmakers and film critics of Asia to discuss cinema history and how Asian films are creating waves both regionally and internationally. The speakers will share their personal experiences on the sets and discuss the influences drawn from Eastern and Western film styles. The speakers include Aruna Vasudev, Tsai Ming-Liang and Chris Berry.

THE ROLE OF MUSIC IN FILMS

Wednesday April 19, 7pm, British Council Auditorium

A talk by Anthony Fabian

DIGITAL TECHNOLOGY - THE CINEMATOGRAPHER'S NEW POWER

Saturday April 22, 10am-12pm, 2pm-4pm, Goethe-Institut Auditorium

Three talks by engineers and users about the new technology. They will define the scope of these new toolsets, the equipment required and their application. They will also discuss the changes brought about in the production environment and what implications this holds for the future of visual imaging.

ARE FILM FESTIVALS REALLY NECESSARY?

Tuesday April 25, 7pm, British Council Auditorium

A seminar chaired by Kenneth Tan, Chairman of the Singapore Film Society, with Derek Malcolm as the keynote speaker.

KODAK CINEMATOGRAPHY SEMINAR

Saturday April 29, 9.30am, Goethe-Institut Auditorium

A seminar by David Eggby on the role of cinematographers in various film productions. David Eggby was director of photography for such films as Mad Max, Warlock, Fortress, Dragon - The Life of Bruce Lee and Lightning Jack. Sharing his personal experiences and film clips of his work, he will touch on tips and techniques involved in the projects. The seminar will also cover creation of moods and appreciation for lighting in film.

SPONSORED BY KODAK SINGAPORE PTE LTD.

Free admission to seminars except The Asian Film Appreciation Workshop.

CITY OF THE STEPPES Belgium/Mongolia, 1994, 52 mins Directors: Peter Brosens, Odo Halflants World Sales Agent: Jane Balfour Films, Burgbley House, 35 Fortress Road, London NW5 1AD, UK. Tel: 44-171-267 5392 Fax: 44-171-267 4241

TRUTH UNDER SIEGE Belgium, 1994, 68 mins Directors: Leshe Asako Gladsjo, Nathalie Borgers World Sales Agent: Leshe Asako Gladsjo, P.O. Box 411144, San Francisco, CA 94141, USA. Tellfax: 1-415-647 3681

A FILM IS STOPPED China, 1994, 60 mins Director: Ning Dai World Sales Agent: Dong Bing, No. 1 Xing Long Street, Xidan 100031, Beijing, China. Tel: 86-1-602 4853

I HAVE GRADUATED!
China, 1992, 64 mins
Production Team: SWYC
(The Structure, Wave, Youth,
Cinema Experimental Group)
World Sales Agent: Shu Kei's
Creative Workshop, Ltd, Flat F,
18th Floor, Tonnochy Tower A,
272 Jaffe Road,
Wanchai, Hong Kong,
Tel: 852-2519 7729/2519 0263
Fax: 852-2519 9206

Fringe

CITY OF THE STEPPES STAD DER STEPPEN

After 70 years of communism, Mongolia appears as an anachronism on the Steppes. Almost without words, City Of The Steppes depicts through haunting images, the clash between past and present, the memories, desires and conflicts. Winner of the Joris Ivens Prize at the Cinema Du Reel 1994.

TRUTH UNDER SIEGE

Truth Under Siege explores the political situation in each republic, Serbia, Croatia and Bosnia-Herzegovina, through the personal experiences and professional endeavours of the journalists struggling to provide a voice of sanity amidst the nationalist propaganda and hysteria of war; Mladen Kristic of Bosnian monthly Dani, Milos Vasic of the Belgrade independent weekly Vreme (Serbia), Adil Kulenovic of Sarajevo's Radio 99 (Bosnia), Croatian freelance journalist Vesna Roller and others.



Intending to document the making of maverick director Zhang Yuan's (Beijing Bastards) latest feature, Ning Dai (Zhang's wife) records instead how authorities stepped in to prevent the making of the film in A Film Is Stopped.

I HAVE GRADUATED! WO BIYE LE

Interviewing dozens of students from more than ten universities, SWYC endured much to bring this personal look at student life and hopes in China, after the experiences of the June Fourth incident.



Truth Under Siege



A Film 1s Stopped

In 1889 George Eastman gave us the first

motion picture film. In 1995 the company

which still proudly bears

his name is honoured to



join in the celebrations of 100 Years of the

Motion Picture. We've all come a long way.



SARAJEVO: THE LIVING AND THE DEAD France, 1993, 75 mins Director: Radovan Tadic World Sales Agent: Archipel 33, 52 rue Charlot, 75003 Paris, France, Tel: 33-1-4272 1070 Fax: 33-1-4272 4112

RETURN FROM THE MOON
Japan, 1994, 84 mins
Director/Screemwriter/
Cinematographer: Hiroaki Jimo
Producer: Noriyoshi Enomoto
Editor: Terumitsu Okada
Cast: Koichirou Manda,
Yuko Takahashi, Tsutom
Sugawara, Hideki Ishikawa
Production Company:
Cine Qua Non
World Sales Ageut. Cine Qua
Non, #108, 1-33-3, Edisunishi,
Shibuya-ku, Tokyo 150, Japan.
Tel: 81-3-5458 6572
Fax: 81-3-5458 6572

CHILD'S PLAY

Malaysia, 1995, 20 mins Director: Bernice Chauly, Faronk Aljoffery World Sales Agent: Axis Films, No. 1, Lorong Datuk Sulaiman 7, Taman Tun Dr Ismail, 60000 Kuala Lumpur, Malaysia. Tel: 6-03-718 8330 Fax: 6-03-719 1079

SAKULIU
Taiwan, 1994, 79 mins
Director: Daw-Ming Lee
World Sales Agent: Dimensions
Communications, Ltd., 3/F,
No. 163-1, Sec. 2, Chang-An East
Road, Taipet, An East
Tel: 886-2-740 5820
Fax: 886-2-740 0362

CASINO CAMBODIA Thailand, 1994, 104 mins Director: Ing K World Sales Agent: Ing K/Brian Bennett Films, 11 Sukhumvit Soi 30, Bangkok 10110, Thailand. Tel: 66-2-258 4840 Fax: 66-2-259 8177

BACH & VARIATIONS UK, 1994, 31 mins Director: Authony Fabian World Sales Agent: Elysian Films, 28A Maida Ave, London W2 1ST, UK, Tel: 44-171-262 7749 Fax: 44-171-706 4778

ASIAN STUDS NIGHTMARE USA, 1994, 6 mins Director: Kip Fulbeck World Sales Agent: Kip Fulbeck, 1625 Santa Rosa Ave, Santa Barbara, CA 93109, USA. Tel/Fax: 1-805-963 3231

BANANA SPLIT USA, 1991, 37 mins Director: Kip Fulbeck, Korld Sales Agent: Kip Fulbeck, 1625 Santa Rosa Ave, Santa Barbara, CA 93109, USA, Tel/Fax: 1-805-963 3231

MUSIC FOR THE MOVIES: TORU TAKEMITSU USA, 1994, 60 mins Director: Charlotte Zwerin World Sales Agent: Alternate Current Inc International, 34 East 30th Street, 3rd Floor, New York, NY 10016, USA. Tel: 1-212-684 2266 Fax: 1-212-684 2277

> NOTES ON A SCÂLE USA, 1994, 10 mins Director: Kenn Kashima World Sales Agent: E O 9066 Film/Video Works, 11071 Ironwood Road, San Diego, CA 92131, USA. Tel: 1-619-271 7257

Fringe







Left to Right: Sakuliu, Sarajevo: The Living And The Dead, Child's Play

SARAJEVO: THE LIVING AND THE DEAD LES VIVANTS ET LES MORTS DE SARAJEVO

Filmed by Radovan Tadic, a Yugoslav filmmaker, in Sarajevo between 1992-93, it shows the shell-shocked, daily life of people with little options left, where going out for bread or firewood means drawing sniper fire. Winner of Colobe D'or at the 1993 Leipzig Documentary Film Festival, the Golden Gate Award for documentary at the 1994 San Francisco International Film Festival.

RETURN FROM THE MOON TSUKI YORI KAERU

Welcome to Ranjuku, City of the Future. Still as snow, nothing ever happens in this town, until the return of a man from the moon who's come back to do some business. Jinno subverts commercial science fiction fantasies and schematic plots to create a visual poem, an ode to the end of an era.

CHILD'S PLAY

Shot on low budget with strong performances from a cast of newcomers, Chauly's script attacks the issue of child abuse with mystery and unspoken anguish.

SAKULIU

Informal, personal style of documentary that brings us close to Sakuliu, a tribal artist, and his dilemma about where his culture is going. At the heart of the documentary is the concern that as cultures are obliterated, we lose the opportunity to learn from them.

CASINO CAMBODIA

Ing K, a Thai writer, worked as a UN volunteer in a Cambodian refugee camp from 1979-80. Outraged at what war and the media have done to a once-untouched country, she interviews refugee-camp co-worker and Oscar-winner Haing S Ngor (*The Killing Pields*), refugees, old soldiers and civil servants about the country's recovery. The interview with Haing is particularly revealing.

BACH & VARIATIONS

Using Bach's Goldberg Variations as the soundtrack as well as the narrative pivot, it juxtaposes two couples engaging in a debate about culture, love and of course, Bach.

ASIAN STUDS NIGHTMARE

A satire exposing the racial politics behind "Studs", a television dating show. Fulbeck narrates semi-fictional nightmares of interracial dating and Asian male identity that's both hilarious and revealing.

BANANA SPLIT

A lyrical and personal account of the confusion and anxieties of being Harpa (of mixed parentage) and growing up in America. Fulbeck reveals the hidden racism in the media, in personal relationships and within his own family.

MUSIC FOR THE MOVIES: TORU TAKEMITSU

Takemitsu's evocative film soundtracks have sent chills down our spines since he started scoring for the Japanese new wave directors of the 60s, including Akira Kurosawa, Masaki Kobayashi and Nagisa Oshima. Filled with scenes from films he worked on, it gives a rare insight into Takemitsu's working methods and style.

NOTES ON A SCALE

Kashima uses poetry and jazz, as Joy Luck Club's Tamlyn Tomita addresses the camera to talk about being Japanese-American, the culture, their assimilation and their identity.



Casino Cambodia







Notes On A Scale

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Roosters

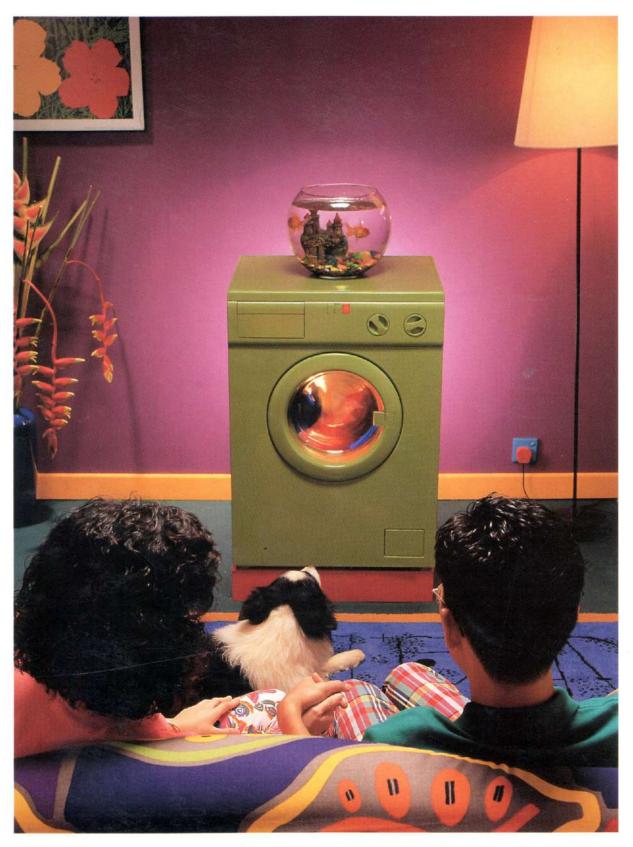
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