

# FILM

# festival 96

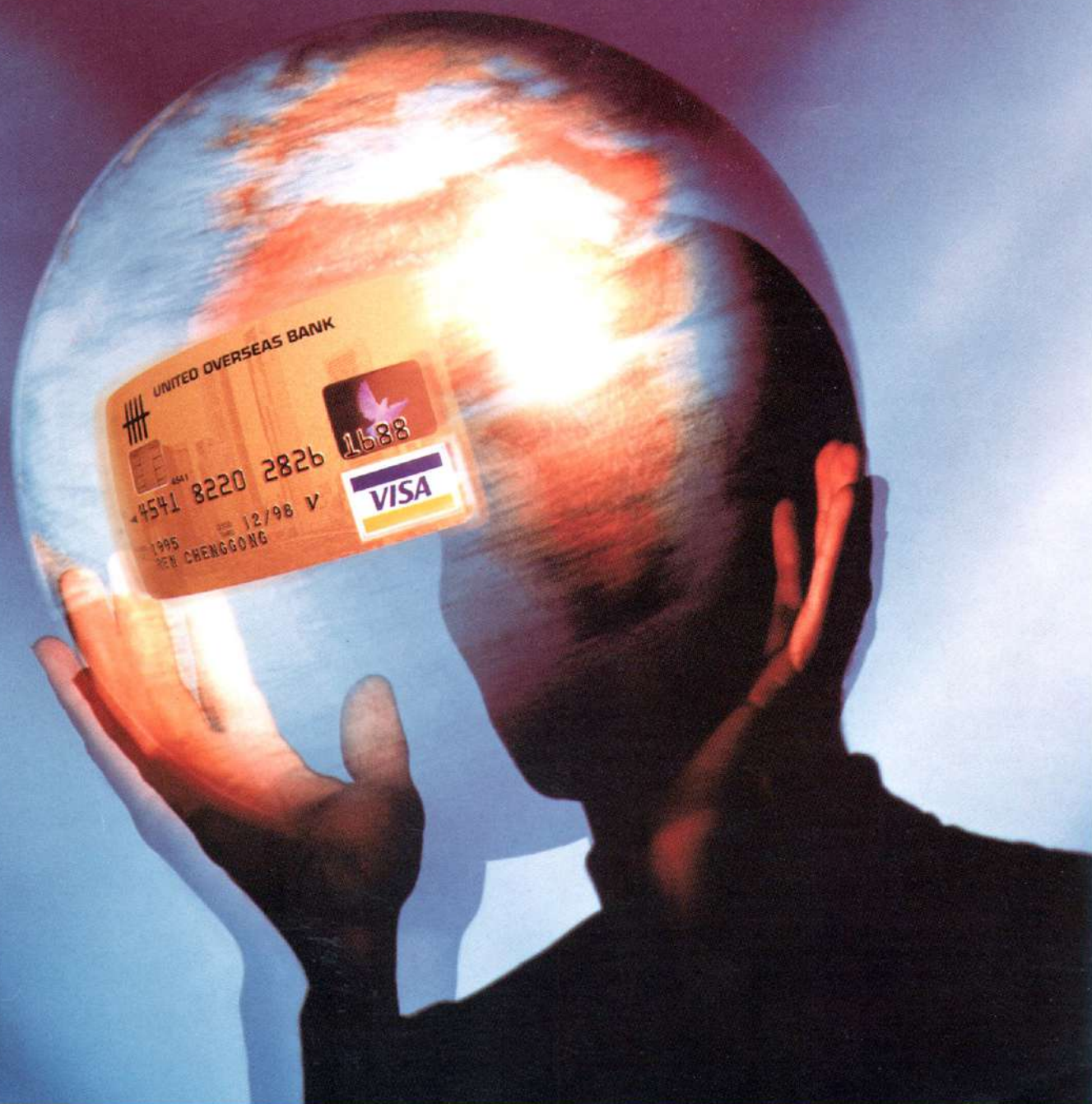
Singapore  
International

9th

April  
4th - 20th







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4~20 April

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The printing of this program is sponsored by HBO.

**AN IMMORTAL DESIGN SINGAPORE**

## *Patron's Message*

The appreciation by Singaporean cinema-goers of film, as an art form, has grown dramatically since The Singapore International Film Festival's inception in 1987.

The success and the growth of the Festival each year points to the existence of an increasingly knowledgeable and sophisticated audience.

The eagerly anticipated 9th Festival once more promises a feast of films with a menu guaranteed to satisfy the most discerning tastes.

From the 1940s "all singin' all dancin'" extravaganzas of Busby Berkeley to the eclectic selection of current independent feature films, the Festival once more lives up to its reputation of providing two weeks of thought-provoking, first rate entertainment.

PROFESSOR TOMMY KOH  
Chairman  
NATIONAL ARTS COUNCIL





## *Presenter's Message*

This year, we commemorate the second year of our participation in the Singapore International Film Festival, and reiterate our long term commitment to the Art of Film in Singapore.

Film draws on stories of old, warfare, love stories, poetry and the lives of the ordinary people to educate, entice and entertain. The Film Festival is the display of the immensely rich and diversified culture of film, from the world over. Avid film-goers are presented with the opportunity to appreciate a range of diverse styles from internationally-acclaimed films that are not screened commercially in Singapore.

As we witness the increasing maturity of this artform in the 9th Singapore International Film Festival, we are especially privileged and delighted to be part of Singapore's homegrown film movement.

The promotion of local art and talent has always been the inspiration for our participation in the Film Festival. The continuing submission of local short films for the Silver Screen Awards testifies our fruitful efforts in the nurturing of local talent. We are confident of more content and higher quality in our local works, as we look forward to the next Film Festival.

MS SIM PUAY SUANG  
Senior Vice President  
*Consumer Services Division*  
UNITED OVERSEAS BANK GROUP



# *Founder's Message*

With 8 Festivals behind us and now our 9th, we can look back and see the incredible changes that have happened in the cinema exhibition industry in Singapore. The film coverage in the daily newspapers now covers 3 or even 4 pages while Television Corporation of Singapore now features numerous programmes relating to the movies, which was unheard of when the Festival first started.

The profusion of film has affected our programming and we now strive to be at the cutting edge of international cinema.

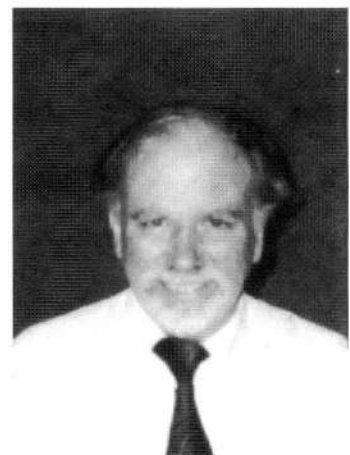
I believe that over the years the Festival has matured in its selection of films and we now offer a variety on par with other festivals in the world. We feel that this year's offerings are diverse and provocative, ranging from Japanese animation to Canadian independents.

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As always, we are deeply indebted to our many sponsors. The support given by these organisations has enable us to develop a long term strategy to continually improve and expand the Festival.

So please sit back and enjoy the best of the East and the West.

GEOFFREY MALONE  
Chairman, Organising Committee  
*Festival Founder*





# *Festival Organisers*

## **ORGANISING COMMITTEE**

<i>Founder, Chairman</i>	GEOFFREY MALONE
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<i>Sponsorship</i>	LESLEY HO
<i>MITA Representative</i>	NG YEW KANG
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## **FESTIVAL SECRETARIAT**

**5**

<i>Festival Director</i>	TEO SWEE LENG
<i>Festival Programmer</i>	PHILIP CHEAH
<i>Festival Manager</i>	LOK MENG CHUE
<i>Film Traffic</i>	MABELYN OW
<i>Publicity</i>	KONG KAM YOKE
<i>Hospitality</i>	TAN CHENG LENG
<i>Ticketing</i>	FELICIA CHAN
<i>Theatre</i>	AMANDA HENG KELVIN TAN SEBASTIAN SENG REDMUND LAW

For more information, contact The Singapore International Film Festival at  
tel: (65) 738-7567 fax: (65) 738-7578 E mail: [filmfest@pacific.net.sg](mailto:filmfest@pacific.net.sg)  
homepage: [www.pacific.net.sg/siff](http://www.pacific.net.sg/siff)

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# Fringe Schedule

## APRIL 1 (MON)

- 7.00pm Cinema Cinema  
(Iran/Australia)  
Happy Ends  
(Iran/Australia)  
Station to Station  
(Iran/Australia)  
Home  
(Iran/Australia)  
9.00pm The Other Bank  
(China)

## APRIL 2 (TUE)

- 7.00pm The Clap Trap  
(India)  
9.00pm My New Friends  
(Taiwan)

## APRIL 3 (WED)

- 7.00pm Hong Kong Shorts  
(Hong Kong)  
Jungle Mix  
(UK)  
9.00pm The Sex Warrior and  
The Samurai  
(Philippines)  
The Women Outside  
(USA)

## APRIL 4 (THUR)

- 6.00pm At Home In The World  
(China)  
9.00pm Every Odd Numbered  
Day  
(Taiwan)

## APRIL 5 (FRI)

- 7.00pm Scavengers  
(Japan)

## APRIL 6 (SAT)

### TRIBUTE TO BERLIN INTERNATIONAL FORUM OF NEW CINEMA

- 2.00pm Television Awards  
Entries  
8.00pm Launch of Tribute  
(Light refreshments  
will be served)  
9.00pm The Survivors  
(Germany)

## APRIL 7 (SUN)

### TRIBUTE TO BERLIN INTERNATIONAL FORUM OF NEW CINEMA

- 2.00pm Vom Fluss-  
River Colors  
(Germany)  
Sisom  
(Germany)  
4.00pm From The East  
(France)  
7.00pm Ganga Bruta  
(Brazil)  
9.00pm Living In Oblivion  
(USA)

## APRIL 13 (SAT)

- 7.00pm Singapore Shorts  
(Finalists)

## APRIL 14 (SUN)

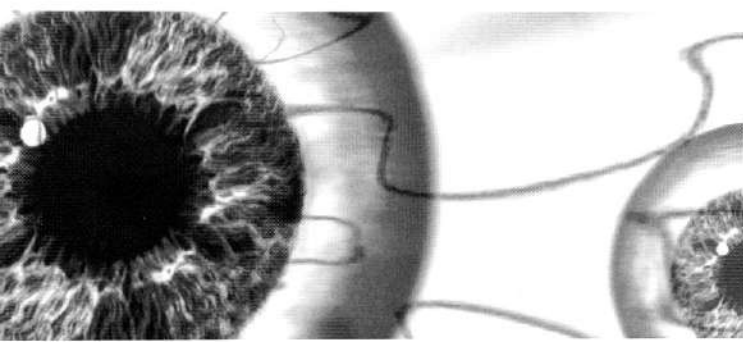
- 4.00pm Singapore Shorts  
9.00pm From Hawaii To The  
Holocaust  
(US)

## MARCH 20-APRIL 30

Film Poster Art Exhibition  
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(MRT:Raffles)

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Ticketcharge outlets.  
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Institut



	thu 4	fri 5	sat 6	sun 7	mon 8	tue 9	wed 10	thu 11	fri 12
2.00PM			Mother Dao MC Slingblade & Picture This TB4	Behind The Blue TB6 Illusion Of Juliet TB4 Welcome To The Dollhouse MC					
4.00PM			Manila After Dark MC The Breath TB6 Emigrant TB4	Condition Red MC Tale Of Three Jewels TB6 Speck In The Water TB4					
7.00PM	Safe MC The Last Wedding TB6		Crumb MC Bitter Sweet TB6 Transatlantis TB4	US Go Home MC Low Life TB6 My First Name Is Maceo TB4	Cold Water MC Me & My Gal TB4	Portrait Of A Young Girl MC Take Me Out To The Ball Game TB4	Too Much Happiness MC The Journey TB6	Travolta And Me MC Long Way to the Sea TB6	Nelly & Mr Arnaud MC Eggs TB6
9.15PM	OPENING FILM Confessional CC	Hearts Of Darkness MC The Promise TB6	Persuasion MC Iron Man of India TB6 Once Upon A Time TB4	Rude MC Eternal Empire TB6 Last Dance TB4	City Of Lost Children CC Someone Else's America MC	Cyclo CC	Good Men, Good Women MC The Last Supper TB6	Boy Made In Japan MC	On The Beat MC The Verdict TB4
MIDNIGHT		Grey Knight TB6							No Surrender No Matter What TB6

april

LEGEND

JH - Jubilee Hall

MC - Majestic Cinema



*sat* 13      *sun* 14      *mon* 15      *tue* 16      *wed* 17      *thu* 18      *fri* 19      *sat* 20

Journal Of Jean Seberg  
JH  
A Single Spark  
MC

War OfThe Buttons  
TB6  
Champagne Safari  
JH  
The Monkey Kid  
MC

White Balloon  
TB6  
Cold Fever  
TB4  
Nico-Icon  
MC

Super Citizen Ko  
MC

Sons  
MC  
Miracle  
TB6  
Dot & The Kangaroo  
JH

Flirt  
MC  
British Animation  
TB6

Hate  
MC  
Cinema Of Unease  
TB6  
Dear Salmah  
TB4

Ghost In The Shell  
MC  
Sale Gosse  
TB6  
Carlota Joaquina  
JH

The Grass Harp  
TB6  
Olympia I  
JH

Mahjong  
MC  
Zigrail  
TB6

Silent Service  
MC  
Two Crimes  
JH

Cardiogram  
MC  
God My Mother's Lover  
TB6

Tokyo Fist  
MC  
Sanctuary  
TB6

Like Grains Of Sand  
MC  
Pari  
TB6

Land & Freedom  
MC  
And The Moon Dances  
TB6

Lonely Hearts Club  
MC  
Passover Fever  
JH

Heavy  
MC  
Olympia II  
JH

In The Bleak Midwinter  
MC

Heartbreak Island  
MC  
The Converted  
JH

Nostalgia For Countryland  
MC  
The Wedding  
TB4

Run OfThe Country  
MC  
Don't Die Without...  
JH

**CLOSING FILM**  
Memories  
CC

Blood & Donuts  
TB6

Michelle Apartments  
TB6

CC – Capitol Cinema  
TB4 – Golden Village  
Tiong Bahru 4

TB6 – Golden Village  
Tiong Bahru 6

**Please note:**

The above schedule is correct at the time of printing.

Please consult the daily papers or Ticketcharge outlets or the Festival Internet Homepage: [www.pacific.net.sg/siff](http://www.pacific.net.sg/siff)

# Opening Film

## THE CONFESSIONAL LE CONFESSONNAL



### ROBERT LEPAGE

Robert Lepage is born in Quebec in 1957. He studied at the Conservatoire d'Art Dramatique de Quebec. Since 1982 he has been working as a writer, actor and is considered one of contemporary theatre's most talented directors. He has also acted in film. *The Confessional* is his first feature film.

Canada,  
1995, 100 mins

Director:  
Robert Lepage

Producer:  
Denise Robert,  
David Puttnam,  
Philippe Carcassonne

Screenwriter:  
Robert Lepage

Cinematographer:  
Alain Dostie

Editor:  
Emmanuelle Castro

Cast:  
Lothaire Bluteau,  
Patrick Goyette,  
Jean-Louis Millette

Production Company:  
Cinemaginaire/  
Enigma Film Ltd/Cinea

World Sales Agent:  
Polygram Film International  
Oxford House  
76 Oxford Street, London,  
W1N 0HQ, UK  
tel.: 44-171-307-1300  
fax: 44-171-307-1301

Robert Lepage, long considered among the most visual of stage directors, establishes himself as a major film talent on the international film circuit with this first feature. This is a very ambitious and multi-layered film that succeeds on every level-as mystery, as psychological drama and as art. Paying homage to Alfred Hitchcock, scenes from Hitchcock's film *I Confess* are included and Lepage also makes a cameo appearance.

The year is 1952 and Alfred Hitchcock is filming *I Confess* in a presbytery in Quebec City. Rachel, sixteen, unmarried, and pregnant, works in the church. Filled with shame, she unburdens her guilt to a young priest, under the confidentiality of the confessional. In the present year of 1989, Pierre Lamontagne has returned to Quebec to attend his father's funeral. He meets up with his adopted brother, Marc, who has begun questioning his identity and has embarked on a quest for his roots that would lead them to the Quebec of the 1950s and the location of *I Confess*. Past and present converge in a complex web of intrigue where the answer to the mystery lies. Told with all the suspense of a Hitchcockian thriller, *The Confessional* effortlessly draws us into Lepage's imagined world.



"I found it interesting to set the action during the making of *I Confess* in Quebec. Imagine...an insular society of French origins, and what is more, Catholic, turned inward upon itself, witnessing the arrival of the great Hollywood machine. In a symbolic manner, it can involve the transition to modernity, with all the re-questioning which that involves."-Robert Lepage.



Magnificently structured, elegantly photographed and impeccably acted, *The Confessional* offers the audience the rare pleasure of confronting fundamental questions of identity and religious faith as they watch a family tragedy and an intriguing mystery unfold. Winner of multiple awards including the 1996 Genie Award for Best Canadian Film and Best Director as well as Best Canadian Screenplay at the 1995 Vancouver International Film Festival.

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# Closing Film

## MEMORIES



### KATSUHIRO OTOMO

Creator of Japanese comics such as *Good Weather* (81), *Boogie Woogie Waltz* (82) and many others. Created and produced the acclaimed animation film *Akira* in 1988.

### KOJI MORIMOTO

Born in 1959, assistant director for animation film *Akira*. Also Director for animation film *Tobe! Kunira no Piku*.

### TENSAI OKAMURA

Born in 1960, directed animation films *Gokuu*, *Yawar!* and *Yagi-san and Cheese*.

Japan,  
1995, 113 mins

Director:  
Koji Morimoto,  
Tensai Okamura,  
Katsuhiro Otomo

Producer:  
Shigeru Watanabe

Screenwriter:  
Satoshi Kon (Ep1),  
Katsuhiro Otomo (Ep 2 & 3)

Editor:  
Takeshi Seyama

Production Company:  
Bandai Visual Co. Ltd/  
Shochiku Co. Ltd/  
Kodansha Co. Ltd

World Sales Agent:  
Bandai Visual Co. Ltd  
1-3-5 Matsugaya, Taito-ku,  
Tokyo, Japan  
tel: 81-3-5828-3061  
fax: 81-3-5828-3058

Latest animation film from the producer of the acclaimed *Akira* which won the 1995 Ofuji Reward in Japan. Katsuhiro Otomo's latest effort promises to be another exciting and imaginative visual feast for ardent anime fans. *Memories* comprises three episodes:

#### Episode 1: Magnetic Rose

The year is 2029. Miguel, Ivanov and Aoshima are junk dealers, collecting and scrapping wrecked spaceships in outer space. One day, they catch an SOS signal which appears to come from a dead zone in the space called Salgassau. They rush into the zone and discover a gigantic rose-shaped spaceship. When they enter the ship, they are stunned by the sight that confronts them: right before their eyes is a magnificent opera house. They also find various objects that belong to one of the greatest opera singers at the beginning of the 21st century. Later, they find themselves trapped in a maze where images of "happy memories" of the great singer appear, inducing them to confront their own memories.



#### Episode 2: Stink Bomb

Nobuo Tanaka, a researcher at a pharmaceutical company accidentally takes a sample of a new pill which he mistakes for cold medicine. It is in fact a bacteriological weapon that the company has secretly developed for the Japanese government. It allows a human body to emit a lethal gas which eventually puts people in a state of apparent death. When Nobuo wakes up, he finds people and animals alike lying unconscious everywhere. Unaware that he is a walking lethal weapon, Nobuo heads for Tokyo...



#### Episode 3: Cannon Fodder

A boy lives in a town where numerous cannons are mounted everywhere. His father loads shells at the cannon #17 and his mother works at a factory that manufactures shells. The people in the town have dedicated their lives to cannons as the town is in the middle of war. Even a maths class in school centers on cannons. The story relates a day in the life of the boy in which he dreams of becoming a star who fires shells unlike his father whose status is much lower.

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# Silver Screen Awards

China,  
1995, 102 mins

Director:  
Ning Ying

Producer:  
Francesco Cosentino,  
Han Sanping

Screenwriter:  
Ning Ying

Cinematographer:  
Zhi Lei, Wu Hongwei

Editor:  
Ning Ying

Cast:  
Li Zhanbo, Wang Liangui,  
Zhao Zhiming

Production Company: Eurasia  
Communications/Euskal  
Media/Beijing  
Film Studio

World Sales Agent:  
Eurasia Communications Ltd  
Towercrest Plaza, Office 824  
Mai Zi Dian West Road No. 3  
Chao Yang District-100016  
Beijing, China  
tel: 86-10-467-2098  
fax: 86-10-605-6422/  
467-1971

## ON THE BEAT MIN JING GU SHI

Black comedy of everyday life at a Beijing precinct. The overworked and underpaid gongan (local policeman) are responsible for the general security and community harmony of the people under their beat. So they are involved in catching stray rabid dogs, small-time swindlers, unpopular factory managers, etc. Their family life and personal relationships suffer as a result. Ning Ying, who directed the charming and enjoyable *For Fun* (Zhao Le), looks at another facet of Beijing society with her characteristic dry humour. The film has been awarded the FIPRESCI Prize and Special Mention By the Jury at the 1995 San Sebastian International Festival.

Shot during Beijing's dullest months, December to February, and given a deliberately rough, colourless look in hard wintry light, this comedy of errors relies on the natural performances of its non-professional cast, all real

policemen and residents. This is a sly commentary on the Chinese obsession with bureaucracy and procedure and an allegory of the growing impotence of the once-feared police force as the country moves towards individual, market-based freedoms.



NING YING

Born in Beijing in 1959. In 1978 she studied at the Beijing Film Academy. Later she was admitted into the Italy National Film School. She was assistant director on Bernardo Bertolucci's *The Last Emperor* in 1987. In 1992, she directed *For Fun* which won several awards in various international film festivals.

14

China,  
1996, 95 mins

Director:  
Zhang Yuan

Producer:  
Zhang Yuan, Wang Shize

Screenwriter:  
Ning Dai

Cinematographer:  
Zhang Jian, Sun Hongqing

Editor:  
Fen Sibai

Cast:  
Li Mao-jie, Fu De-rong, Li Ji

Production Company:  
Beijing Expression Culture  
Communication Centre

World Sales Agent: Beijing  
Expression Culture  
Communication Centre  
Rm 601, New Building 5,  
Bao Jia Jie St. 43, Western  
District, 100031, Beijing  
tel: 086-10-4946187  
fax: 086-10-4946187

## SONS ER ZI

Story of a real family in Beijing. The father's drinking problem starts it all. The mother struggles to keep the family together till she cannot take it any more. Both the sons have their own frustrations to deal with. Director Zhang Yuan "borrowed" the father from the hospital to make this film. He wanted to show that the real issue with this dysfunctional family lies with their lack of love for each other.

"I am always interested in the relation between film and the reality. My major concern for this film is the dialectical relation between the subjective consciousness and the objective reality. ...During the making of this film, it was nice to see them [the family] making new contacts with each other and coming closer to one another again."-Zhang Yuan



ZHANG YUAN

Born in 1963 in Nanking. Graduated from the Beijing Film Academy in 1989. Became an independent filmmaker in light of what happened at Tiananmen Square. His debut *Mama* (91), about a single mother and her retarded son, was shown at various festivals and brought him international recognition and acclaim. His second feature, *Beijing Bastards* (93), won the Special Jury Prize at the 7th Singapore International Film Festival. His other film include *The Square* (94), winner of the FIPRESCI Prize at the Yamagata Documentary Film Festival 1995.

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# Silver Screen Awards



## JAHNU BARUA

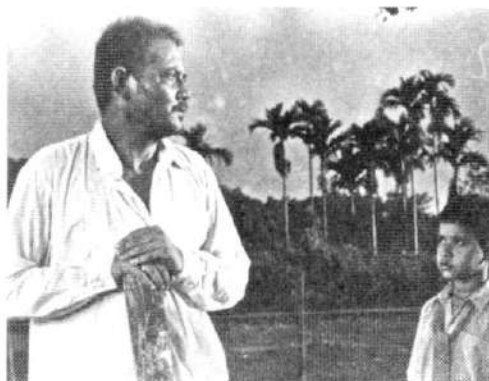
Born in 1952 and graduated in film direction from the Film and Television Institute of India. Before making his first feature, he directed education films for the Indian Space Research Organisation. He teaches cinema at the Xavier Institute of Communications in Bombay. His other films are *Aparoop* (83), *Papori* (85), *The Catastrophe* (88), *The Forest* (90), and *The Spark* (92).

## IT'S A LONG WAY TO THE SEA HKHAGOROLOI BOHU DOOR

Winner of the Prix du Public Prize and Best Music Award at the Nantes International Film Festival and also President's Gold Medal for Best Director in India, this film is about Puwal whose family has been boatmen for three generations. But Puwal does not want his sons and grandchildren to follow in his footsteps. To give his orphaned grandson, Hkhuman, a better education, Puwal strives to earn more money at his job. All goes well until one day he hears of rumours that a bridge is going to be built across the river.

The common thread in films from the Assam region is nature, and man's relationship to it, often in opposition to the city. *It's A Long Way To The Sea* is a quiet, lyrical vision of a traditional way of life being threatened but still solid and strong. Its theme is universal—that of the widening generation gap caused by materialism. The charm of the film grows not just from the details of everyday life and the poetic use of Assam's natural beauty, but from the characters' deep humanity. A moving cinematic experience in the same vein as *The Bicycle Thief*.

Barua wants to make a more "generalised" film, a deviation from his past films where he mainly dealt with individual problems. He explains, "Assam's society is in a crisis. People with roots in the rural areas are really suffering. It is difficult for them to cope with the urban society which is caught up with materialism."



India,  
1995, 106 mins

Director:  
Jahnu Barua

Producer:  
Sailadhar Barooah,  
Jahnu Barua

Screenwriter:  
Jahnu Barua

Cinematographer:  
P. Rajan

Editor:  
Hue-en Barua

Cast:  
Bishnu Kharghoria, Arun  
Nath, Kashmiri Saikia Baruah

Production Company:  
Dolphin Communications

World Sales Agent:  
Dolphin Communications  
315 Famous Cine Building  
20 East Moses Road  
Mahalaxmi, Bombay  
400-011, India  
tel: 91-22-495-4275  
fax: 91-22-493-4133



## GARIN NUGROHO

Garin Nugroho is born in 1961 in Indonesia. He graduated from the Jakarta Institute of the Arts. At the Indonesia National Film Festival in 1989, he took the Best Documentary Award. In 1991, his first feature film *Love On A Slice Of Bread* was awarded Best Picture at the Indonesian Film Festival. *Letter For An Angel* won Best Picture at the Young Cinema Competition of the Tokyo International Film Festival in 1994.

## AND THE MOON DANCES BULAN TERTUSUK ILALANG

An intensely emotional meditation upon the relationship between the generations and the role of music in the search for recovery from a traumatic past and for identity in an uncertain present. This is the story of the relationship between a traditional song teacher named Waluyo and his two students, Ilalang and Bulan. Ilalang is a young composer haunted by a childhood filled with traumatic experiences related to his father who uses violence on his child like piercing Ilalang's finger with needles while Bulan is a young woman who is constantly trying to find guidance in life but always ended up losing it.

The film opens with the Bedoyo Pasupati dance which uses a pistol. The Bedoyo dance represents refined culture, whereas the pistol represents violence. This scene becomes the prologue to the theme of the film: violence. The portrayal of violence within the film is, however, aesthetic, such as the pricking of the finger with a sewing needle with blood spilling all over the thread. This scene represents the climax and encounter of refined and violent forces illustrated throughout the film.



Indonesia,  
1995, 125 mins

Director:  
Garin Nugroho

Producer:  
Dewan Film Nasional

Screenwriter:  
Armanto, Garin Nugroho

Cinematographer:  
Nur Hidayat

Editor:  
Arturo G Pradjawisatra

Cast:  
Paquita Widjaja,  
Ki Soetarmanto,  
Norman Wibowo

Production Company:  
Dewan Film Nasional

World Sales Agent:  
Set Production  
Jl. Danar Terusan B 11/90  
Jakarta 10210 Indonesia  
tel & fax: 62-21-5719509

# Silver Screen Awards

Iran,  
1995, 96 mins

Director:  
Alireza Raissian

Producer:  
Hamrah Filming Group

Screenwriter:  
Abbas Kiarostami

Cinematographer:  
Farhad Saba

Editor:  
Hossein Zandbaf

Cast:  
Dariush Farhang,  
Fateme Motamed Aria,  
Farokh-Lagha Hushmand

Production Company:  
Hamrah Filmmaking Group

World Sales Agent:  
Farabi Cinema Foundation  
No. 55 Sie-Tir Av. Tehran  
11358, Iran  
tel: 21-678156  
fax: 21-678155

## THE JOURNEY A JORNADA

A delicately crafted mood piece portraying the psychological effects of war and personal culpability with a lyrical obliqueness worthy of Renoir. Opening during the air raid on Tehran on a rainy night, it catches a family in search of a safe place to hide. Farhad, the father, driving aimlessly, causes the death of the passengers in another car. The following day, he realises that the scene of the accident was in fact the secure place of refuge he was looking for. But the car crash has already caused a rift to develop between Farhad and his wife.

The film offers an intriguing variation on a familiar Iranian theme: the moral obtuseness of the successful, self-satisfied urban elite. With its pervasive understatement, *The Journey* depends heavily on the cast's strong ensemble work and the confident, carefully nuanced approach of the director.



### ALIREZA RAISSIAN

Born in Tehran in 1955. He attended classes at the Iranian Free Cinema in 1977 before studying filmmaking at the College of IRIB. After working on four films as assistant director, he made his first feature *Reyhaneh* in 1990 which achieved much success at several international film festivals. He has also written four other scripts.

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Japan,  
1995, 105 mins

Director:  
Ataru Oikawa

Producer:  
Etsuko Kanno,  
Mikihiko Hirata

Screenwriter:  
Ataru Oikawa

Cinematographer:  
Hideo Yamamoto

Editor:  
Terumitsu Okada

Cast:  
Mikio Osawa, Kaori Shimada,  
Ikkou Suzuki

Production Company:  
Motor & Magic Inc.

World Sales Agent:  
M & M Films  
#201, 1-16-14 Setagaya,  
Setagaya-ku, Tokyo 154,  
Japan  
tel: 03-3425-3241  
fax: 03-3425-6250

## THE BOY MADE IN JAPAN

Making its international premiere at this Festival, this is a provocative film about a lonely boy Yamato who tried to kill his father four years ago. Kaoru is a young girl he meets who uses a pacemaker but refuses to change its battery. They meet and are drawn together possibly by their mutual despair and loneliness. They develop a strong relationship but see no future in it. Then one day, Kaoru gives Yamato a Beretta 935. Who will he shoot? The focus is on today's Japanese youth and they come across very powerfully and realistically on screen, so real that "you could almost feel their breath".

Fifty years after the end of the war, Japan has in 1995 seen the Great Hanshin Earthquake and repeated acts of terrorism by a strange religious cult. How do the youth today react to all these? The characters are youngsters with no purpose in their lives, symbolising the Japanese society today which has passed its economic peak. Like Yamato and Kaoru going down the road of destruction, sucked into the deep dark ditch of an empty and aimless society.



### ATARU OIKAWA

Born in Tokyo in 1957. After graduating from the Law Department of Seikei University, he joined the Heibon Publishing Company in 1982. A script he sent in response to an appeal for public contributions was made into a movie *Door* directed by Banmei Takahashi. He also wrote the script for the second part of *Dangerous Metropolitan Tales* and other television programmes. His debut as a director was with *Octopus Army* (90).

# Silver Screen Awards



## SHINYA TSUKAMOTO

Born in Tokyo in 1960. He began shooting Super 8 films at 14, and started acting at 17. He graduated from the fine arts department of Nihon University in 1982, and directed commercials till 1985. After a few short films, he made his feature debut with *Tetsuo: The Iron Man* in 1989. His other films are *Hiruko: The Goblin* (90), and *Tetsuo II: The Body Hammer* (91).

## TOKYO FIST

The latest offering by the director of the two *Tetsuo* films. A businessman, Tsuda, works in one of the largest insurance companies in Tokyo. He is very ambitious and is one of the best salesman in the office. However, sometimes his mind goes blank even at work for no apparent reason. He has a beautiful but somewhat eccentric girlfriend whom he is ready to marry. Then a close friend from high school, Takuji, now a boxer, turns up and a love triangle soon develops.

*Tokyo Fist* is a masterpiece of style and substance from one of Asia's most exciting young talents. Tsukamoto confirms his reputation as a visionary filmmaker who is conscious of the innate brutality of modern city life. This film is rampant with images stamped with his trademark idiosyncratic pacing and shocking violence so prominent in his previous films. He has added a new layer of sophistication, both visual and emotional, making this one of the year's most fulfilling and original screen creations.



Japan,  
1995, 87 mins

Director:  
Shinya Tsukamoto

Producer:  
Shinya Tsukamoto

Screenwriter:  
Shinya Tsukamoto

Cinematographer:  
Shinya Tsukamoto

Editor:  
Shinya Tsukamoto

Cast:  
Kaori Fujii, Shinya Tsukamoto, Kohji Tsukamoto

Production Company:  
Kaiyu Theatre

World Sales Agent:  
Kaiyu Theatre Co. Ltd  
1-32-4 Maison Igarashi  
#402 Nishisugamo Toshima-ku, Tokyo 170 Japan  
tel.: 81-3-3949-7507  
fax: 81-3-3825-8611

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## DAREZHAN OMIRBAEV

Born in Kazakhstan in 1958, Omirbaev graduated from the Film Academy of Moscow film criticism division in 1987. The next year, he directed the short film *Shurje*. In 1991, he was catapulted into international fame when his first feature film *Kairat* won the Locarno Film Festival Silver Lion and received high praise at a number of film festivals. *Cardiogram* is his second feature film.

## CARDIOGRAM CARDIOGRAMMA

Long-awaited new film from Darezhan Omirbaev, whose acclaimed debut *Kairat* brought him recognition as a distinguished young Kazakh director. A tranquil work about the 12-year-old son of a shepherd who has heart disease and needs to go away for treatment. His mother brings him to a health centre in the mountains near the capital of Kazakhstan and leaves him there for one month. The problems of the provincial boy are aggravated because he does not speak Russian which is the only language spoken by the children and grown-ups there. The boy cannot bear staying in the sanatorium and flees from it.

Omirbaev avoids descriptive dialogue and instead depicts the boy's life in a straightforward manner. Although it shares a common theme with many other films, the boy's sexual awakening inspired by a young nurse is shown in a refreshingly unique style. A masterpiece which demonstrates the enormous talent of the director.



Kazakhstan,  
1995, 75 mins

Director:  
Darezhan Omirbaev

Producer:  
National Film Company of  
Kazakhstan

Screenwriter:  
Darezhan Omirbaev

Cinematographer:  
Boris Troshev

Editor:  
Rimma Belyakova

Cast:  
Zhasulan Asauov, Saude Tohtybaeva, Altynai Tattibekova

Production Company:  
National Film Company of  
Kazakhstan

World Sales Agent:  
National Film Company  
of Kazakhstan  
480091 Kazakhstan Almaty  
Kazbek-bi 50  
tel: 69-25-52  
fax: 63-77-95



# Silver Screen Awards

Korea,  
1994, 124 mins

Director:  
Park Chong Won

Producer:  
Seo Kyung-Suk

Screenwriter:  
Park Chong Won,  
Im Sang-Soo, Park Seong-Jo

Cinematographer:  
Chon Jo-Myung

Editor:  
Lee Kyung-Ja

Cast:  
Ahn Sung-Ki, Cho Jae-Hyun,  
Kim Hye-Soo

Production Company:  
Daelim Pictures

World Sales Agent:  
Daelim Pictures  
#203 Jeongwon Building  
198-6 Nonhyun-Dong,  
Kangnam-ku, Seoul, Korea  
tel.: 82-514-9201  
fax: 82-517-7153

## ETERNAL EMPIRE

The film relates events which took place one critical day in the royal courts of the Chosun dynasty during the Korean renaissance period (at the beginning of the 18th century). The mysterious death of an archive copyist who had been preparing the king's speech using the writings of the former king triggers a series of events of court intrigue and politicking that leads to a showdown by day's end to decide the political future of the king.

This monumental historical mystery film received Korean Academy Awards in eight different categories, including the grand prize. Based on the best-selling novel by the star of Korean literature, Yi In-Hwa, the film was directed with a highly intellectual, restrained rhythm and refined visual composition by Park Chong-Won. *Eternal Empire* recreates the historical surroundings down to the smallest detail, making excellent use of characteristically vivid Korean colours.



### PARK CHONG-WON

Born in Seoul in 1958, Park Chong Won enrolled in the Korean Film Academy, an institution set up for the promotion of Korean movies, after graduating from the department of film at Kanyo University in 1984. In 1989, he made his debut film *Riki Ro Alitan*. In 1992, he gained popularity overseas with his film *Our Twisted Hero*.

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Korea,  
1995, 100 mins

Director:  
Park Kwang-Su

Producer:  
Yoo In-Taek

Screenwriter:  
Lee Chang-Dong,  
Kim Jung-Hwan, Lee Hyo-In,  
Hur Jin-Ho, Park Kwang-Su

Cinematographer:  
Yoo Young-Gil

Editor:  
Kim Yang-Il

Cast:  
Moon Sung-Keun, Hong  
Kyoung-In, Kim Sun-Jae

Production Company:  
Cine 2000

World Sales Agent:  
Fortissimo Film Sales  
Herenmarkt 10-2  
1013 Ed Amsterdam  
The Netherlands  
tel: 31-20-627-3215  
fax: 31-20-626-1155

## A SINGLE SPARK

South Korea, 1975. It was the period nicknamed "The Dark Age", the period following President Park Chung-Hee's announcement of "emergency measures" to bring Korean society under tighter political control. It was a time of oppression, despair and paranoia. Anti-government activist Kim Yong-Su is researching on a book on a young labour activist, Jeon Tae-Il, who killed himself as an extreme gesture of protest against the government.

*A Single Spark* is set in three different periods. The opening and closing scenes are set in the present day: the opening credits are seen over shots of the 1995 May Day Parade in Seoul, and the closing scene shows Kim Yong-Su at Chonggae Market as it is today. In the main body of the film, the scenes involving Kim Yong-Su as he researches and writes his book takes place in the mid-70s. And the scenes involving Kim's subject Jeon Tae-Il, shown in monochrome, takes place in the years from 1965, when Jeon began working in the sweatshops, to 1970 when he sacrificed his life for the workers' cause.



### PARK KWANG-SU

Born in 1955. Began making short films on Super-8 while still studying sculpture at the Seoul National University. Founded and led the Seoul Film Group which played an important part in the development of the Korean independent film movement. Went on to study film at the ESEC Film School in Paris. His debut feature *Chilsu and Mansu* (88) is widely regarded as the cornerstone of Korea's New Cinema. His other films include *Black Republic* (90), *Berlin Report* (91), and *To the Starry Island* (94).

# Silver Screen Awards



## MAHADI J MURAT

Holds a Masters degree in Communications, Film and Television Studies from the University of Westminster, London. Worked as film cameraman with the Government of Malaysia from 1972 to 1983 before becoming an independent filmmaker. Founder member and the first President of Film Directors Association of Malaysia (FDAM) and Secretary General to the Federation of Film Professional Societies of Malaysia (GAFIM).

## DEAR SALMAH SAYANG SALMAH

Elegantly filmed drama about the bankruptcy of traditional values and ideals in the pre-independence era. Two brothers, Salleh and Hassan, are sons of an English teacher who had high hopes for his children. However, Hassan ends up as a political prisoner while Salleh squanders away the family fortunes at the dance halls. Will their brotherly love for each other triumph in the end? Reputed to be "the most beautiful Malay film ever made", *Dear Salmah* has earned wide acclaim since its release. Lavish cinematography, art direction, and meticulous attention paid to period details of the 50s all contributed to the fine production values. This film garnered almost all of the major prizes at the 1995 Malaysian Film Festival including Best Director, Best Film and Best Screenplay.



Malaysia,  
1995, 116 mins

Director/Screenwriter:  
Mahadi J Murat

Producer:  
HJ. Muhamad HJ Ghani,  
Mahadi J Murat

Cinematographer:  
Mohd Hani Mahidin

Editor:  
Mahadi J Murat

Cast:  
Azhar Sulaiman,  
Fauziah Nawvi, Sidi Ozaa

Production Company:  
Perkasa Filem Sdn Bhd/Grand  
Brilliance Sdn bhd

World Sales Agent:  
Perkasa Filem Sdn Bhd  
27868 Jalan Changkat  
Permata, Taman Permata  
5332, Kuala Lumpur  
tel: 603-4089694  
fax: 603-4084458

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## MICHEL KHLEIFI

Born in Nazareth on 3 November 1950 where he lived till 1970. He immigrated to Brussels where he received his theatre, radio and television diploma from INSAS in 1977. The following year, he began producing television news programmes. In 1980, he directed the long documentary *Fertile Memory*. His first feature film *Wedding In Galilee* won the FIPRESCI prize at Cannes in 1987. His other films include: *Maaloul Celebrates Its Destruction* (84), *Canticle of the Stones* (90), *L'Ordre du Jour* (92),

## TALE OF THE THREE JEWELS

Directed by well-known documentary film-maker Michel Khleifi who brings a unique style of expression to this tale of a boy's growth by combining a fantastic, myth-like story set amidst a beautiful Mediterranean landscape and a realistic portrayal of the harsh situation in Palestine. The final sequence, where a kind of miracle takes place, is an expression of Khleifi's diverse feelings and his hopes for Palestine's future.

"I dreamt of making a film in Gaza with the people of Gaza, in their everyday life, and of giving my point of view to unveil the magical reality of this strip of land where so much humiliation, terror, violence, hate and passion, strength and fragility of reality and imagination have concentrated.

What can be more beautiful than telling all this through a modern tale that radiates both young love and the earth, the sun, the orange groves and the sea; all of which are magnificently essential to pay a tribute to simple people and protect them, the people and their lives, from the political and military ideologies that continue to take them hostage of the oppressions." —Michel Khleifi



Palestine,  
1994, 106 mins

Director/Screenwriter:  
Michel Khleifi

Producer:  
Michel Khleifi,  
Omar Al-Qattan

Cinematographer:  
Raymond Fromont

Editor:  
Ludo Troch, Marie Castro

Cast:  
Mohammad Nabhal, Hana  
Nemeb, Ghassan Abu Libda

Production Company:  
Sindibad/Sourat/BBC TV/  
La Sept-Arte/One World  
of Broadcasters

World Sales Agent:  
Celluloid Dreams  
24 rue Lamartine 75009  
Paris, France  
tel: 1-4970 0370  
fax: 1-4970 0371

Print Source:  
Cowboy Booking  
International  
2 Carlton Street Suite 1600  
Toronto, Ontario M5B 1J3  
Canada  
tel: 416-9677371  
fax: 416-9679477

# Silver Screen Awards

Sri Lanka,  
1995, 121 mins

Director:  
Jackson Anthony

Producer:  
Anoja Weerasinghe

Screenwriter:  
Jackson Anthony

Cinematographer:  
Andrew Jayamanne

Editor:  
Stanley de Alwis

Cast:  
Anoja Weerasinghe,  
Mahendra Perera,  
Kamai Addaraarachchi

Production Company:  
AGN Films

World Sales Agent:  
AGN Films  
140/15, Kalapura, Templers  
Road, Mount Lavinia,  
Sri Lanka  
tel: 713032  
fax: 446416

## ILLUSION OF JULIET JULIETGE BHUMIKAWA

The intensity of a love that is not meant to be, the pathos of a woman who searches for romance and fulfillment in a celluloid world, the betrayal of a man who attempts to co-exist in both the dream world and the real, the tragedy of "the other woman", the third party in this triangle who represents the sum total of feminine suffering, the chaos that erupts when illusion begins to merge with reality. This marks the world premiere of this film.

Anjali Senanayake is a well-known film actress in present day Sri Lanka. Although she leads a life of a "star" in the commercial cinema, the private life of this actress is a much more complex one. Anjali is heir to great riches that have been left to her from her forefathers. On the surface, she seems to lead a life of responsibility and care; yet, she is now conscious of approaching old age, and looks back on her past with nostalgia and regret. Her frustration regarding the unfulfilled dreams of her past make Anjali rage against herself at times. The aesthetics of Shakespearean tragedy are very close to Anjali's heart and she lives the role of Juliet in *Romeo and Juliet* through most of her waking hours. Her past has not allowed her to realize her dreams. Anjali now believes that Juliet has cast a shadow on her life.



### JACKSON ANTHONY

An actor who has won accolades for his performances on stage, television and in cinema. Anthony describes himself as an aesthetic who spends his life defining and re-defining his own aesthetic parameters as well as those of Sri Lankan society. He is also a writer, with several screenplays and a book to his credit. *Illusion of Juliet* marks his debut as a film director.

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Taiwan,  
1995, 108 mins

Director:  
Hou Hsiao-hsien

Producer:  
Katsuhiko Mizuno, Shozo  
Ichiyama, King Jieh-wen,  
Ben Hsieh

Screenwriter:  
Chu Tien-wen

Cinematographer:  
Chen Hwai-en

Editor:  
Liao Ching-song

Cast:  
Annie Shizuka Inoh,  
Lim Giong, Jack Kao

Production Company:  
3H Films

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

## GOOD MEN, GOOD WOMEN HAO NAN HAO NU

Intended as the concluding film in the trilogy on the modern history of Taiwan that began with *A City of Sadness*, Hou Hsiao-hsien reveals the story in an original way, through three levels—a film within a film as well as the past and present as linked by a young woman, Liang Ching. She is being persecuted by an anonymous man who calls her repeatedly but does not speak. He has stolen her diary and faxes her pages daily. Liang is also rehearsing for a new film that is due to go into production soon. The film, entitled *Good Men Good Women*, is about a couple Chiang Bi-yu and Chung Hao-tung who returns to China to participate in the anti-Japanese movement in China in the 1940s and are arrested as communists when they go back to Taiwan. Liang Ching will play Chiang Bi-yu.

Hou Hsiao-hsien continues his study of human nature in history in his latest film, "The essence of time is change. What I want to show in this film is what remains constant: the true colours and energies of men and women." Once again Hou creates a complex structure to reveal a shift of human ideals against the background of Taiwanese history.



### HOU HSIAO-HSIEN

Born in Guangdong Province, mainland China, in 1947, but moved to southern Taiwan the next year. Gained international attention with *The Boys From Fengkuei* (1983) *His A Time to Live and A Time To Die* (1985) and *Dust In The Wind* (1986) established his international reputation as the master of Taiwanese cinema.

# Silver Screen Awards



## HSU HSIAO-MING

Born in Kaoshiung in 1955. Hsu vowed to be a filmmaker at the age of 20 after a summer job in a studio. In the 80s, he worked with a number of directors like Lee Hsing, Chang Pei-cheng and Hou Hsiao-hsien, while also studying filmmaking at Taipei's World College of Journalism. His debut film as a director was *Dust of Angels* in 1991.

## HEARTBREAK ISLAND QU NIAN DONG TIAN

Hsu Hsiao-ming's second feature is an intense and sombre drama that knocks down one more long-standing Taiwanese taboo by showing the KMT's brutal attack on pro-democracy demonstrators in Kaoshiung in 1979. But his point is not to lament the death of old ideals. What concerns him is the way that real political questions have been made to seem irrelevant in the go-getting nineties. This is ultimately a love story, and one with a sad ending as Hsu himself commented, "Love is essentially something holy, but it can destroy people when it turns bad." Won the NETPAC Award at the 1996 Rotterdam Film Festival.

A young woman named Lin-Lang has served a long prison sentence for terrorism against the ruling KMT party but the society she returns to is very different from the one that she has left: former radicals have gone soft and become middle-class and the former political opposition has become respectable and lost its edge. Everyone has simply turned materialistic. But the greatest shock of all is to discover that her lover, the man who had taught her radical politics, the man who had got her pregnant, and the man she went to prison for, has married someone else.



Taiwan,  
1995, 118 mins

Director:  
Hsu Hsiao-ming

Producer:  
Grant Chang, Tommy Wang

Screenwriter:  
Guo Cheng, John SC Chiang

Cinematographer:  
Yang Wei-han

Editor:  
Chen Bo-wen

Cast:  
Vicky Wei, King Jieh-wen,  
Chang Ching-ju

Production Company:  
Hsu Hsiao-ming Films  
Corporation

World Sales Agent:  
Celluloid Dreams  
24 rue Lamartine, 75009,  
Paris, France  
tel: 331-49-70-03-70  
fax: 331-49-70-03-71

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## EDWARD YANG

Born in 1947 in Shanghai, China. Trained as an engineer, he went on to study filmmaking at the University of Southern California but dropped out after only one semester in 1974. Returned to Taipei to pursue a film career after working as a computer designer in the United States for seven years. His films include: *Expectations* episode in *In Our Time* (82), *That Day On The Beach* (83), *Taipei Story* (85), *The Terroriser* (86), *A Brighter Summer Day* (91), *A Confucian Confusion* (94).

## MAHJONG MA JIANG

Latest offering from the director of such cinematic delights as *A Brighter Summer Day* and *A Confucian Confusion*. Edward Yang's *Mahjong* features a host of existential characters involved in all kinds of strange and wild situations. Another study of the Taiwanese obsession with aimless materialistic and salacious pursuits.

According to Edward Yang, the film is about a childhood friend of his who became a billionaire through building an information and communication empire designed to "tell people what they want". All the characters in the film are looking for something: there is Marthe, a self-possessed 18-year-old from Paris, who turns up in Taipei to look for the Englishman she recently met and fell in love with in London. He is Markus Lindsay who is embarrassed by Marthe's visit but his friend, Ginger, is interested because she is on the lookout for new talent for her escort agency. There is also Red Fish, a streetwise kid who leads a group of friends in exploits designed to earn them money and get them laid as often as possible. As in *Confucian Confusion*, the inter-relationships between the characters and those around them converge for that ultimate twist at the end.



Taiwan,  
1996, 121 mins

Director/Screenwriter:  
Edward Yang

Producer:  
Yu Weiyan

Cinematographer:  
Li Yixu, Li Longyu

Editor:  
Chen Bowen

Cast:  
Virginie Ledoyen, Tang  
Gongsheng, Ke Yuluen

Production Company:  
Atom Films,  
Theatre & Creatives Co.

World Sales Agent:  
Atom Films,  
Theatre & Creatives Co.  
12 Lane 350, Guang Fu  
South Road, Taipei, Taiwan  
tel: 886-2-773-7552  
fax: 886-2-773-7557



# Silver Screen Awards

Taiwan,  
1995, 122 mins

Director:  
Wan Jen

Producer:  
Wan Jen, Liao Ching-Song

Screenwriter:  
Liao Ching-Song, Wan Jen

Cinematographer:  
Shen Jui-Yuan

Editor:  
Liao Ching-Song

Cast:  
Lin Yang, Su Ming-Ming,  
Kou I-Cheng

Production Company:  
Wan Jen Films

World Sales Agent:  
Wan Jen Films Ltd  
5th floor, No.13 Alley 15  
Lane 106 Minchuan E. Road  
Sec.3 Taipei, Taiwan  
tel: 2-719-2062  
fax: 2-239-6501

## SUPER CITIZEN KO CHAU JI DA GUO MIN

Long-awaited film directed by well-known Taiwanese New Wave director Wan Jen looks back at the political incident in Taiwanese history known as "White Terror". This film follows the story of an elderly man who was once imprisoned on suspicion of anti-government activities. Now living in an old folks home, he embarks on a search for the grave of his friend who was killed as a result of his confession.

The film touches on various themes such as the psychological scars left by the historical tragedy, the breakneck pace of economic development in contemporary Taiwan, and the troubled relationship between father and daughter. The confessional-style text of the lead character's diary, which appears in the course of the film, is written by Wu Nien-jen, who is famous for

his script collaboration with most of the Taiwan New Wave directors, notably Hou Hsiao-hsien.



### WAN JEN

Wan Jen is born in Fukien Province in 1950. He went to major in film at the Columbia University after graduating from Ton-Wu University in Taiwan. In 1983, he directed the third episode *The Taste of Apples* of the famous omnibus film that launched the Taiwanese New Wave, *The Sandwich Man*. He directed his first feature *Ab Fei* in the same year which was written by Hou Hsiao-hsien. His other films include *Super Citizen* (85), *Farewell To the Channel* (87), and *The Story of Taipei Women* (91).

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Thailand,  
1994, 133 mins

Director:  
Bhandit Rittakol

Producer:  
Charoen Iamphunporn

Screenwriter:  
Bhandit Rittakol,  
Chaninthorn Prasertprasart

Cinematographer:  
Wanchai Leng-Eui/  
Wichien Reungwichyakul

Editor:  
Poonsakdi Uthairaphant

Cast:  
Jintara Sukhapat,  
Santisuk Promsiri,  
Martang Jantrancee

Production Company:  
Charoen Iamphunporn  
Productions/  
Five Star Production

World Sales Agent:  
The Five Star Productions  
61/1 Rama 9 Road  
Huaykwang, Bangkok 10310  
Thailand  
tel.: 66-2-246-9025  
fax: 66-2-275-4530

## ONCE UPON A TIME

Winner of seven Thailand National Film Awards including Best Picture, Best Director and Best Screenplay, and featuring the top actress of Thailand, Jintara Sukhapat. After the parents divorces, the children are forced to live with her mother even though they have a better relationship with their father. After an argument with their mother, they decide to run away up North in search of their father. Thus begins an adventure that beats the witches and giants that they encounter in the tales that their father always told them.

Created by the "Bhandit Group" comprising director Bhandit Rittakol and actor Santisuk Promsiri, another top Thai star. Rittakol, a prominent director of Thailand, challenges the concept of genres with each new film and is very skilful at blending social issues into entertainment. The film portrays the realities of homeless street children who are being taken advantage of by the crime syndicates, with the collapse and reconstruction of families as the backdrop. The art of shadow puppetry, which appears several times, serves as the symbol of affection between the children and the father, thus creating many beautiful and heartwarming scenes.



### BHANDIT RITTAKOL

Born in Ayudthaya Province in 1951. After graduating from Assumchan Phandit School, he worked as a copywriter, TV commercial producer, reporter and film critic. He started writing scripts in 1974. In 1983, he made his film debut as a film director with *Khaadchuak*. He has won all the major film awards in Thailand, both as director and writer. Since then, he has been active as a box-office hit filmmaker directing *Duai Klao* (87), *Classmate* (90), and *Miss You* (92).

## Silver Screen Awards



### DANG NHAT MINH

One of the leading Vietnamese directors. Born in 1938 and studied in Russia from 1955-56.

After returning to Vietnam, he worked as a translator of movie scripts and then did research work at the Vietnam School of Cinema. Made documentary films in the 70s. Wrote and directed his first feature *The Town Within Reach* in 1982. Other films include *How I Long For October* (84), *The Girl On The River* (87), and *The Return* (94).

### NOSTALGIA FOR COUNTRYLAND THUONG NHO DONG QUE

The ties that bind one to one's homeland as seen through the eyes of 17-year-old poetry-lover Nham who lives in the countryside in Northern Vietnam. His sister-in-law Ngu is attached to him because of loneliness. Soon Nham finds himself torn between Ngu and Quyen, who has just returned from the city. Directed by acclaimed director Dang Nhat Minh with lyrical sensitivity. Won the NETPAC Award at the 1996 Rotterdam Film Festival.

Dang Nhat Minh talks about his film, "The roots of the Vietnamese people are traced back to farm villages. Even if one is living in the city, his original roots lie in the villages. For developing countries, farm villages must go through the most difficult hardships. ...I am always grateful to farmers, and I would like to share this film with the farmers who are faced with a severe destiny."



Vietnam,  
1995, 116 mins

Director:  
Dang Nhat Minh

Producer:  
Tat Binh, Tokuchi Ogawa

Screenwriter:  
Dang Nhat Minh

Cinematographer:  
Nguyen Huu Tuan

Editor:  
Tran Anh Hoa

Cast:  
Thuy Huong, Le Van,  
Taa Ngoc Bao

Production Company:  
The Vietnam Cinema  
Association

World Sales Agent:  
MICO  
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# Singapore Short Film Competition

## CHUM CHANGE

10 mins

Director/Cinematographer/Editor:  
Galen Yeo/Christopher Khong  
Producer/Screenwriter:  
Galen Yeo

## DROPLETS

13 mins

Director/Screenwriter/Editor:  
Jacky Shuo Fong Meng  
Producer:  
Swee Poh  
Cinematographer:  
Calvin Tan

## THE ELEPHANT IN THE ROOM

7 mins

Director/Screenwriter:  
Dick Su  
Producer:  
Joey Chan  
Cinematographer:  
Kevin Wayne Yeo  
Editor:  
Faye Tay

## THE EXISTENTIAL BANKER

19 mins

Director/Producer/Screenwriter/  
Cinematographer/Editor:  
Dominic C. Pereira

## THE GLARE

12 mins

Director/Producer/Screenwriter:  
K. Rajagopal  
Cinematographer:  
Catherine Ng  
Editor:  
Ann Foenander

## LULLABY

7 mins

Director/Screenwriter/Editor:  
Otto Fong  
Producer:  
Shao Yuan/Otto Fong  
Cinematographer:  
Chao Yu

## MOVEABLE FEAST

14 mins

Director:  
Sandi Tan  
Producer/Editor:  
Jasmine Ng  
Screenwriter:  
Kelvin Tong  
Cinematographer:  
Lucas Jodogne, Mary Van Kets

## MY SONS

2.5 mins

Director/Producer/Screenwriter:  
Ding Lit Shin  
Cinematographer/Editor:  
Ding Lit Shin, Ding Lit Song

## SENSE OF HOME

12 mins

Director/Screenwriter/Editor:  
Lim Suat Yen  
Producer:  
Jason Lai  
Cinematographer:  
Jasfer Foo, Jason Lai

## 'TIL THE FAT LADY SINGS

9 mins

Director:  
Sze Wei Lek  
Producer/Screenwriter:  
Katherine Walker  
Cinematographer:  
Nithi Nattananaraj  
Editor:  
Irmin Kereck

## WASTELAND: A PRELUDE TO DEATH

30 mins

Director:  
Jonathan Foo, Peggy Lim  
Producer:  
Peggy Lim, Michael Lim,  
Chew Tze Chuan  
Screenwriter:  
Sebastian Lau, Jonathan Foo  
Cinematographer:  
Danny Chan  
Editor:  
Karen Cai

## CHUM CHANGE

A conversation between friends on sexuality, frankness and friendship.

## DROPLETS

A boy tries to figure out the purpose of life through his encounters with his mother, sister, classmate and a wanderer.

## THE ELEPHANT IN THE ROOM

An everyday squabble turns awry as resignation elevates to intolerance.

## THE EXISTENTIAL BANKER

A practical man tragically seeks absolute truth.

## THE GLARE

About a road sweeper's obsessions with television and her dreams of owning one someday.



Left: The Glare

Below: Lullaby

Right: The Existential Banker



## LULLABY

How a lonely old man uses simple technology to preserve what he cannot hold back.

## MOVEABLE FEAST

About eating, holding memories in a plastic bag and taking it wherever one goes.

## MY SONS

A couple has to decide the fate of their son, who is different.

## SENSE OF HOME

A girl who has left home three years ago feels lost upon her return.

## 'TIL THE FAT LADY SINGS

Sometimes, dreams can be more trouble than they are worth.

## WASTELAND: A PRELUDE TO DEATH

Caught between his beliefs and sense of personal loss, a commander takes the only path he can.

Wasteland: A Prelude to Death



Above: Chum Change

Left: Droplets



Above: Moveable Feast

Left: My Son



# Festival Jury

## SILVER SCREEN AWARDS

The Silver Screen Awards were introduced during the 4th Singapore International Film Festival in 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.

## 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

## TELEVISION AWARDS

BEST MADE FOR TELEVISION MOVIE  
BEST TELEVISION COMEDY/ DRAMA SERIES

## MAIN JURY

Jeannette Paulson  
(Hawaii)  
Founding Director of the Hawaii International Film Festival, which she started in 1981. She is President of VIEWS, a film consulting business which specialises in the programming and promotion of Asian films. Ms Paulson is also the President of NETPAC/USA.

Gotot Prakosa  
(Indonesia)  
Studied painting at the Academy of Arts in Jogjakarta. Graduated in film directing from IKJ (Jakarta Institute of the Arts) and subsequently stays on as lecturer and head of the

Film Department. He began making his own films in the 70s. Till now, he has directed and produced more than 40 films including shorts, animation, documentaries and features.

Ishmael Bernal  
(Philippines)

One of the major forces behind the 70s film movement. He became an active member and secretary of the Film Society of Philippines in the 60s after graduating from the university. Bernal went into filmmaking in the 70s and became a commercially successful as well as critically acclaimed director. Many of his films like *The Affair*, *Snatched From Heaven* and *Manila After Dark* won several Filipino and international film awards.

Mark Shaw  
(Singapore)  
Film distribution executive at Shaw Organisation.

Pierre Rissient  
(France)  
When, as a young man, Pierre met Fritz Lang, he was told by the elderly master that he felt like a dinosaur. Although much younger than Fritz Lang at the time, Pierre feels already like a dinosaur after his long, multiple and complex involvement with films since the age of fifteen. Today, Pierre follows the selection of many film festivals, first of them Cannes, some special programmes for film museums, along with serving as an artistic adviser at Ciby 2000 on such films as *The Piano* and *Under The Olive Tree*.

## FIPRESCI JURY

Peggy Chiao  
(Taiwan)  
Director of the Taiwan Film Center, Associate Professor at the National Institute of the Arts and founder of the Taiwan Film Awards.

She wrote the script for Stanley Kwan's film *Actress*, which won the Prize to the Best Actress at the 1992 Berlin Festival. She was director of the National Film Year 1993 organised by the Taiwan Government Information Office.

Klaus Eder  
(Germany)  
He has been in the mainstream of German film politics since the 70s. He has written books on Luis Bunuel, Andrzej Wajda and Peter Lilienthal and is editor of a German film magazine. Since 1985, he has been in charge of programming for the Munich International Film Festival and is also the General-Secretary of FIPRESCI.

John Powers  
(USA)  
Film critic for American Vogue and contributes frequently to The Washington Post, for which he writes the "L.A. Extra" column. Between 1985 and 1993, he was film critic for L.A. Weekly. He is currently working on a book about being a Hollywood film critic.

Sudhir Bose  
(India)  
Sudhir Bose won the Indian national award for the best film critic of 1992. He is a Contributing Editor of Cinemaya and was a member of the FIPRESCI jury at the Istanbul Film Festival in 1995. He is Reader in English at the University of Delhi and writes on cinema for major Indian newspapers and film periodicals.

Jackie Liu  
(Singapore)  
Was an entertainment reporter for RTV Times and Lianhe Zaobao before joining Radio Corporation of Singapore as Producer/Presenter in 1994. Host of a regular talk show on new film releases and reviews.



# Japanese Animation

Japanimation, or anime, the Japanese term, is a world which is strange and new. Outside of Japan, animated movies for grown-ups have been few and far between, and there has seldom been more than a commercial connection between the movie and the comic book or strip that was its source. Japanese animation, though, springs directly from Japanese comic books, or manga. By the 1980s, the market for anime had become so large that Japanese publishers and distributors felt secure enough to make movies that were directly for video. This circumvented the television censors, and has allowed for work that was racier and more extreme. A handful of truly compelling anime like *Akira* has advanced the form and helped to break anime to a wide non-Japanese audience. Other excellent compilations like *Robot Carnival* and *Silent Mobius* have attracted a group of hardcore fans. With *Akira* and *Legend of the Overfiend*, as with most of this genre of anime, the audience soon became aware of the fact that animation had powers not enjoyed by live action movies, regardless of the money spent on special effects. An animator can take you inside an atom, control a flame, and analyse destruction. In other words, he can recreate and exert psychological control over some of the world's worst nightmares.

1995, 80 mins

Director:  
Mamoru Oshii

Producer:  
Miyahara Teruo

Screenwriter:  
Itoh Kazunori

Cinematographer:  
Shirai Hisao

Editor:  
Kakesu Shuichi

Animation director:  
Toshihiko Nishikubo

Production Company:  
Kodansha

World Sales Agent:  
Manga Entertainment  
40 St. Peter's Road,  
London W69BP, UK  
tel: 81-748-9000  
fax: 81-748-0841

## GHOST IN THE SHELL

From the producers of *Akira* and showcasing some of the best Japanese animators including Mamoru Oshii, the director of *Patlabor 1 and 2*, *Ghost In the Shell* is set in 2029 AD. The world has become intensively information oriented and humans are well-connected to the network. Crime has developed into a sophisticated stage by hacking into the interactive network. To prevent this, Section 9 is formed. These are cyborgs with incredible strengths and abilities that can access any network on Earth. It contains highly detailed and realistic images filled with stunning action. Adapted from the comic by Masamune Shirow, *Ghost In The Shell* is a dark look at cyberfuture. Coupled with advanced computer graphics and traditional cel animation, it promises to be an out of the world experience.



### MAMORU OSHII

Born in Tokyo in 1951. Captured the industry's attention with his first feature *Only You* (83) and its sequel *Beautiful Dreamer* (84). He made several original animation videos including *Kurenai Megane* (86) and *Patlabor* (88). Other areas which Oshii is involved in are original video animation, stories for comic books and the family computer game, *Sansara Naga*.

1995, 97 mins

Director:  
Ryosuke Takahashi

Producer:  
Masuo Ueda

Screenwriter:  
Sooji Yoshikawa

Animation director:  
Shigeru Kato

Production Company:  
Kaiji Kawaguchi, Kodansha

World Sales Agent:  
Sunrise Co Ltd  
2-35-11  
Kamitogusa Sugimami-ku  
Tokyo Japan  
Tel: 81-3-33970211  
Fax: 81-3-33967373

## THE SILENT SERVICE

Adapted from the best selling comic book which sold over 28 million copies in Japan. The story reflects many of the undercurrents of Japanese political thought. In the words of a right-wing political leader, "This is a dangerous manga." This animation film is a well-researched one on a serious theme done in a very entertaining and spell-binding fashion.

A tragic accident has occurred. A Japanese submarine, commanded by Captain Shiro Kaieda, sank after colliding with a Russian nuclear submarine. All of the crew are reported dead. Kaieda's colleague, Captain Hiroshi Fukamachi is puzzled by the death of Kaieda who was considered a man of genius in the field of submarine navigational skills. His investigations uncovers a conspiracy between the Japanese Self-defence Force and the US military to build a top-secret nuclear-powered submarine.



### RYOSUKE TAKAHASHI

Born in 1943. Began working for the Mushi Production Company in 1964 and became a freelancer in 1969. He directed *Zerotester*, *Fang of Sun*, *Dagrum*, *Armoured Cavalry Soldiers*, *Bottoms*. Also written many scripts including *The Legend of Hero Demon Deity*, *Wataru 2*, and *Little Red Riding Hood*, *Chacha*.

USA,  
1995, 8 mins

Director:  
Mark Gustafson

World Sales Agent:  
Will Vinton Studios  
1400 N.W. 22nd Ave.,  
Portland, Oregon 97210,  
USA  
tel: 503-225-1130  
fax: 503-226-3746

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## MR RESISTOR

Award-winning animation created by scrabbling bits and pieces of electronic parts, capacitors and watch pieces. Mr Resistor is basically garbage but he has a will to live and accomplish something.





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# Asian Cinema



## KETAN MEHTA

Graduate student at the Film and Television Institute of India. He has won many film awards both at the national and international level. His films are *Bhavni Bhawai* (80), *Holi* (84), *Mirch Masala* (85), *Hero Hiralal* (88), *Maya Memsaab* (92), *Kartoos* (93), *Oh Darling Ye Hai India* (94), and *Aar Ya Paar* (95).

## THE IRON MAN OF INDIA SARDAR

Communal enmity and rioting between Hindus and Muslims in India today frame this story of Vallabhai Patel's role in the struggle for freedom against British rule. He rose to become one of Gandhi's right-hand men and a behind-the-scenes power working for the Indian National Congress. Patel was called "Sadar"-leader-because of his skills in organising villagers to join the independence movement. This historical drama reveals the differences between Patel and Nehru in their competition for the favour of Mahatma Gandhi. It also portrays the increasing religious tensions and demand for a separate nation by the Muslim League (through a rather unflattering portrayal of their leader, Jinnah) that culminates in the creation of two nations, India and Pakistan, in 1947. Mounted on a magnificent scale, *The Iron Man of India* deals with all the myriad and debilitating problems that challenged India in the years immediately before and after it attained independence. In bringing the best out of the man, this period can be said to be Sardar Patel's finest hour. The film is a tribute to the Sardar's inestimable contribution to the making of a Free India.



India,  
1993, 180 mins

Director:  
Ketan Mehta

Producer:  
Hira Films Pte Ltd

Screenwriter:  
Vijay Tendulkar

Cinematographer:  
Jehangir Chowdhury

Editor:  
Renu Saluja

Cast:  
Pareesh Rawal, Annu Kapoor,  
Benjamin Gilani

Production Company:  
Hira Films Pte Ltd

World Sales Agent:  
Hira Films Pte Ltd  
4-H, Naaz Building,  
Lamington Road,  
Bombay 400004  
tel: 022-382-8106  
fax: 022-386-3314

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## SANJEEV HAZORIKA

Ventured into filmmaking in 1983 as assistant director to Pulak Gogoi. He entertained more serious ideas on film after working for the award-winning filmmaker Dr. Bhabendra Nath Saikia. He made his debut film *Haladbar* in 1991 and won the National Indira Gandhi Award for Best First Film for A Director.

## THE VERDICT MEEMANXA

Tragedy strikes in the happy family of Sushila when her husband is killed while on his way to work for Harekrishna Barua, a rich villager. She then starts working for Harekrishna who tries to seduce her. She rejects his overtures and is ruthlessly beaten up. When the local police refuses to take any action on Sushila's complaint, her mother-in-law goads her into going into town to seek justice in the lower courts. The complexities of the legal system squash Sushila's energy, time and money but she ultimately succeeds in having a warrant of arrest issued against Harekrishna. In revenge, the evil man burns the place of worship in his own house and implicates the poor woman in a case of arson. A war of survival, and of morality, then flares up in the village.



India,  
1994, 122 mins

Director:  
Sanjeev Hazorika

Producer:  
Jayanta Hazarika

Screenwriter:  
Ranjeet Sharma

Cinematographer:  
Mrinal Kanti Das

Editor:  
A. Sreekar Prasad

Cast:  
Monami Bezbarua,  
Alok Nath, Indra Bania

Production Company:  
Nirmali Arts

World Sales Agent:  
Nirmali Arts  
c/o Sanjay Hazarika,  
Bashisthapur, Dispur,  
Guwahati 781006, Assam  
tel: 11-4617226  
fax: 11-4623430



# Asian Cinema

India,  
1994, 125 mins

Director:  
Hariharan

Producer:  
G.P. Vijaykumar

Screenwriter:  
M.T. Vasudevan Nair

Cinematographer:  
S. Kumar

Editor:  
M.S. Money

Cast:  
Mohini, Manoj K. Kayan,  
Vineeth

Production Company:  
Seven Arts International Ltd

World Sales Agent:  
Seven Arts International Ltd  
B-9, Brownstone Apartments,  
Mahalingapuram,  
Madras 600034  
tel: 11-4617226  
fax: 11-4623430

## THE WEDDING PARINAYAM

Another film that makes its world premiere at the Singapore International Film Festival. Unnimaya, a 17 year-old girl is coerced to become the fourth wife of a 65 year-old man. Three months after her marriage and even before she has had a chance to enjoy conjugal happiness, Unnimaya becomes a widow. In a moment of weakness, she succumbs to the advances of a young and ambitious Kathakali dancer. They have an affair and she becomes pregnant. The young dancer, trying to protect his own future, then abandons Unnimaya. The pregnant widow then has to stand on trial before a panel of judges in accordance with custom. However, she is rescued and given shelter by a progressive activist. After snubbing the dancer when he finally turns up to seek pardon, Unnimaya can at last find salvation in spinning the traditional wheel, from which she picks up the threads of a new life.



### HARIHARAN

A prolific award-winning director, writer and film producer with more than 65 films to his credit. He started his film career as a film critic and started filmmaking in 1965. Some of his more prominent prize-winning films are *Valarthumrigangal* (82), *Panchagni* (87), *Nakkakshathangal* (87), *Oru Vadakkan Veeragatha* (89), and *Sargam* (93).

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Indonesia,  
1995,

Director:  
N. Riantiarno

Producer:  
The National Film Council  
of Indonesia

Screenwriter:  
N. Riantiarno

Cinematographer:  
Tantra Suryadi

Editor:  
Sentot Sahid

Cast:  
Didi Petet, Ratna Riantiarno,  
Alex Komang

## THE LAST DANCE

Through the depiction of the rise and fall of a street-theatre group Cemeng Nur Kelana in West Java, *The Last Dance* examines the problems of the inheritance of civilisation and art in Indonesia. The film becomes a symbol of folk theatre whose fate is fading away. This is reflected through the tragic life of Nurkatolah who is the group's young, ambitious prima donna.

*The Last Dance* is not just a story about the diminishing fortunes of Cemeng Nur Kelana. It is intended more as a "warning" that if people do not change their attitudes and perceptions towards traditional art and culture, these will vanish eventually. And all that is left will be merely memories.



### N. RIANTIARNO

N. Riantiarno is born in 1949. He studied at the ATNI-Indonesia National Theatre Academy. One of the co-founders of Teater Popular in 1968 and in 1977, founded Teater Koma. He also worked in MATRA Magazine as the Chief Editor. His screenplay *Jakarta, Jakarta*, received a Citra Cup Award at the Indonesian Film Festival in 1987. Directed and produced more than 80 stage and TV plays. *The Last Dance* is his first feature film.

# Asian Cinema



## DARIUSH MEHRJUI

Born in Tehran in 1939. A graduate of philosophy from UCLA, Mehrjui gained recognition as a film director after his second feature *The Cow* won many national and international awards. It also signalled the emergence of the New Iranian cinema. His other films include *Diamond 33* (68), *Mr Naive* (70), *The Postman* (72), *The Cycle* (74), *The School We Went To* (77), *The Lodgers* (86), *Shirak* (87), *Hamoon* (90), *Banoo* (92), and *Sara* (93).

## PARI

Pari, a successful student in literature and theatre, is undergoing a spiritual crisis as a result of reading a mystical book called *The Quest* which tells the story of an unknown 12th century pilgrim who lost his relatives and everything in a fire. The book belonged to Assad, her eldest brother, who is the spiritual guide of the family. He had earlier on burned himself to death. Pari, who has numerous visions of the pilgrim with whom she is infatuated, is so dissatisfied with her surroundings that she is about to follow in her brother's footsteps and commit suicide.

Iran,  
1995, 115 mins

Director/Screenwriter:  
Dariussh Mehrjui

Producer:  
Dariussh Mehrjui, Hashem Sayfi

Cinematographer:  
Alireza Zarrindast

Editor:  
Hassan Hassandoost

Cast:  
Niki Karimi,  
Khosro Shakibai, Ali Mosaffa

Production Company:  
Farabi Cinema Foundation

World Sales Agent:  
Farabi Cinema Foundation  
No.55 Sie-Tir Av. 11358  
Tehran, Iran  
tel : 98-21-671010  
fax: 98-21-678155



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## KAIZO HAYASHI

Born in Kyoto in 1957, Hayashi left university to be a filmmaker in Tokyo. He made his directorial debut in 1986 with *To Sleep As To Dream* which gained recognition both in Japan and internationally. In 1991, Hayashi produced the ambitious Asian Beat Project, a film series comprising of six feature films shot in various Asian countries with local directors and all starring the same Japanese actor. His films include *Circus Boys* (89), *Zipangu* (89), *Figaro Story-Man of Moon* (90), *The Most Terrible Time In My Life* (93), and *The Stairway To The Distant Past* (95).

## THE BREATH

The famous playwright Juro Kara and the exciting young award-winning film director Kaizo Hayashi join forces in this film which is based on a true incident involving a student who went missing in Taiwan several years ago. Shot in pseudo-documentary style and using only natural lighting, the powerful film succeeds in capturing the unique ambience of Taiwan which fits in with the unusual plot.

Haida, once a famous private detective, is now down and out and running out of reasons to live. One day, while engaging in a group volunteer project to clean up one of Tokyo's rivers, he loses what's left of his will to live and lets the water carry him away. He ends up rescuing a drowning man who alters his view of life totally. Soon he gets a job investigating the mysterious disappearance of a student who sent her mother a cryptic letter, "Wait a bit, Mother. I'm sending my breath. It will arrive soon."

Japan/Taiwan,  
1995, 138 mins

Director:  
Kaizo Hayashi

Producer:  
Shunsuke Koga, Akio Nanjo

Screenwriter:  
Juro Kara

Cinematographer:  
Yuichi Nagata

Editor:  
Nobuko Tomita

Cast:  
Juro Kara, Yoshio Harada,  
Tang Na, Ni Shujun

Production Company:  
For Life Records, Pony Canyon, Film Detective Office, Atom Office

World Sales Agent:  
For Life Records Inc  
3-28-8 Ikejiri  
Setagaya-ku, Tokyo 154,  
Japan  
tel: 81-3-5430-3105  
fax: 81-3-5430-9584



## Asian Cinema

Japan,  
1995, 129 mins

Director:  
Ryosuke Hashiguchi

Producer:  
Kiyomi Kanazawa,  
Yuuka Nakazawa

Screenwriter:  
Ryosuke Hashiguchi

Cinematographer:  
Shogo Ueno

Editor:  
Miho Yoneda

Cast:  
Yoshinori Okada,  
Kouta Kusano, Kouji  
Yamaguchi

Production Company:  
Toho Co. Ltd

World Sales Agent:  
Toho Co. Ltd  
1-8-1 Yurakucho, Chiyoda-ku,  
Tokyo 100 Japan  
tel: 81-3-3213-6821  
fax: 81-3-3213-6825

### LIKE GRAINS OF SAND

A sensitive psychological drama about the perils of puberty. A seventeen-year-old high school student, Ito, harbours secret feelings towards Yoshida, an honour roll student who is on the other hand attracted to Aihara, someone with a history of rape experience. Yoshida, unaware of Ito's feelings towards him, treats the latter as his close friend. Soon, an unusual friendship develops between the two.

The film is the first work of the new film label YES (Young Entertainment Square) whose mission is to offer opportunity to young talented visual artists to present their works in Japanese cinema. It sensitively depicts the naive psychology of young individuals just as Hashiguchi did in his debut feature *A Touch of Fever*.



**RYOSUKE  
HASHIGUCHI**

Born in 1962 in Nagasaki, he has been directing 8mm films since high school. While studying film at Osaka Arts University, he gained reputation for his sensitive, documentary-like style. In 1989, his 8mm piece *A Secret Evening* won the grand prize at the PIA Film Festival. He dropped out of university and worked as a director of TV programmes and videos. In 1992, he produced his first feature film *A Touch of Fever*.

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Korea,  
1995, 110 mins

Director:  
Lee Myung Sae

Producer:  
Park Sang In

Screenwriter:  
Lee Myung Sae

Cinematographer:  
Yoo Young Kil

Editor:  
Kim Hyun

Cast:  
Ahn Sung Ki, Park Sang Min,  
Kim Hey Soo

Production Company:  
IK Young Films Co. Ltd

World Sales Agent:  
IK Young Films Co. Ltd  
139, Don Eui Dong  
Chong-Ro Ku, Seoul, Korea  
tel: 8272-745-8417  
fax: 8272-743-0144

### BITTER AND SWEET

A comedy about six men and a woman depicting the daily struggles of workers who may have to spend their whole life toiling in the office. There is the section manager who has not come up with any new ideas for five years since his promotion; a newcomer who is so much a mother's boy that he has to seek her permission for a date; and there is the smart and beautiful lady colleague to provide the romantic interest, the suspicious husband who is too busy tailing his wife than bother about work, a busy man who could still find time for clandestine affairs, a sexually-frustrated manager and a sadistic section chief complete the picture.

The film is unique in that it has an unusual narrative structure consisting of several episodes arranged in the order of days. Under the competent hands of Lee Myung Sae, the actors break away from their stereotypes and provides the audience a fresh new outlook. *Bitter and Sweet* may be about the sad reality of the working man but Lee's ability to substitute laughter for sorrow results in a tragic comedy that is just like life, bitter and sweet.



**LEE MYUNG SAE**

Lee Myung Sae is one of the leading filmmakers of the Korean New Wave. Born in 1957, he graduated from the Seoul Junior College of the Arts in 1980. After working as assistant director and co-writer for six films for director Chang Ho Bae, he directed his first film, *Gagman*, in 1988. His second film *My Love, My Bride* (91) won the New Director's Award at the Asia-Pacific Film Festival. His third film, *First Love* (92), won numerous other awards including the Special Jury Prize at the Asia Pacific Film Festival.

# Asian Cinema



## YEE CHIH-YEN

Yee Chih-Yen received a degree in film studies from the University of California at Los Angeles in 1988. His student film won major awards in Belgium, the United States and Taiwan. He has made many commercials and written a number of television dramas, two of which he also directed. He is a well-known film critic in Taipei. *Lonely Hearts Club* is his first feature.

## LONELY HEARTS CLUB JI MO FANG XIN JU LE BU

Yee Chih-Yen's assured and highly enjoyable debut feature may not offer anything new in its vision of modern city life but through half a dozen well-drawn and superbly acted characters, all of them in Yee's words "are people in search of self-importance in a time of equal unimportance", the film traces an intricately linked network of romantic dreams, delusions and desires.

Yee Chih-Yen says the story for this film came to him when he was sitting next to a couple on a bus. The woman was shaking her head violently and the man held it in his hands to get her to stop. The woman protested, "I just wanted to see if my earrings would fall off." Yee made this the opening scene of his movie but had to edit it out for narrative purposes. Still, he maintains that it sets the tone of the film even without being there.



Taiwan,  
1995, 110 mins

Director:  
Yee Chih-Yen

Producer:  
Hsu Li-Kong

Screenwriter:  
Yee Chih-Yen

Cinematographer:  
Yang Wei-Han

Editor:  
Chen Shen-Chang

Cast:  
Pai Yueh-O, Yang Kuei-Mei,  
Dennis Hsieh

Production Company:  
Central Motion Picture  
Corporation

World Sales Agent:  
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Corporation  
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Taiwan  
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## NO SURRENDER NO MATTER WHAT

A beautiful woman, descendent of an evil blood-sucking vampire, suffers from identity crisis as she cannot bear to follow in the hideous practice of her brothers and father but instead falls in love with a young, struggling actor temping as a stuntman on a movie set. Film has its own take on the traditional vampire movie and follows the young couple as their affection for each other grows. Comic relief is provided by the movie director and the actor's make-up artiste friend who provides them with hilariously misleading tips on relationships.



Thailand,  
1995, 100 mins

Director:  
Udom Udomroj

Producer:  
Visute Poolvorllux

Screenwriter:  
Pruth Prabobheng-Bam,  
Pawanrat Nakouriya,  
Kookiat Pornpakae

Cinematographer:  
Panya Nimchardenponb

Editor:  
Sunit Aussavinikul

Cast:  
Sabarat Sungkhpreecha,  
Kullaya Lertkademab

Production Company:  
Tai Entertainment

World Sales Agent:  
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# Mobil

## Asian Cinema



### TRAN ANH HUNG

Born in Vietnam in 1962. He left Vietnam at 12 to study in France. Attended the Ecole Louis Lumiere from 1985 to 1987. After graduating, he wrote and directed two short films. His feature debut, *The Scent of Green Papayas* (93), won the Camera d'Or at the Cannes Film Festival and was nominated for an Academy Award for Best Foreign Language Film.

### CYCLO XICH LO

Director Tran Anh Hung, who brought rural 50s Vietnam to vibrant, poetic life in his debut film *The Scent of Green Papayas*, looks at the bustle and brutality of modern urban life in his latest film. This winner of the Golden Lion at the 1995 Venice International Film Festival shows the city of Saigon as it is today, running over with crime, violence, weird sex and madness. Brimming with lost innocence and corruption, *Cyclo* mixes violence with tenderness. Tran Anh Hung is completely in sync with the frenetic rhythm of modern, urban Vietnam, and the exhaustion it leaves on those who strive daily to get ahead.

Tran Anh Hung talks about his film, "Coming back to Vietnam after many years away brought home to me how little I know about the country's history and culture, but I find I don't want to know those things.

What's important to me is to be touched by the place and the people. I want my eyes to be opened to Vietnam's poetry."



Vietnam/France,  
1995, 120 mins

Director:  
Tran Anh Hung

Producer:  
Christophe Rossignon

Screenwriter:  
Tran Anh Hung

Cinematographer:  
Benoit Delhomme

Editor:  
Nicole Dedieu,  
Claude Ronzeau

Cast:  
Tony Leung Chiu-Wai, Tran  
Nu Yen Khe, Le Van Loc

Production Company:  
Les Productions Lazennec

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# British Cinema

1995, 109 mins

Director:  
Ken Loach

Producer:  
Rebecca O'Brien

Screenwriter:  
Jim Allen

Cinematographer:  
Barry Ackroyd

Editor:  
Jonathan Morris

Cast:  
Ian Hart, Rosana Pastor,  
Iciar Bollain

Production Company:  
Parallax Pictures/Messidor  
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Produktionen

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fax: 44-171-494-3293

## LAND AND FREEDOM

This rich and complex film, the first major international feature about the Spanish Civil War since *For Whom The Bell Tolls*, opens in Liverpool in 1994. An old man dies of stroke on his way to the hospital. His granddaughter Kim sorts through his things and comes across an old battered suitcase. She finds old letters, newspaper clippings about the Spanish Civil War, old photographs of her grandfather and other youths in combat gear, all dated "Barcelona 1936". There is also a red knotted handkerchief containing some dried earth, and a leaflet advertising a meeting to defend the Spanish Republic.

Directed by Ken Loach, who is the most political and most censored British filmmaker, the historical saga is leavened with a sense of humour and a distinctive affection for the characters. The enormously talented Ian Hart brings life to the part of Dave, the protagonist, as an everyday hero in an extraordinary situation. The film is about more than the Spanish Civil War, it is an impassioned study of political idealism confronting ruthless reality. The film has won the FIPRESCI International Critics Prize at Cannes as well as the 1995 Felix European Film of the Year Award.



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## KEN LOACH

Born in 1936. After studying law at Oxford, he worked in the theatre as an actor and assistant director, then as a director for the BBC. A pioneer of the British neo-realist school, he continued to work in television while pursuing a career in film. His other film works are *Poor Cow* (68), *Kes* (70), *Family Life* (72), *Black Jack* (79), *Looks and Smiles* (81), *Fatherland* (86), *Hidden Agenda* (90), *Riff-Raff* (91), *Raining Stones* (93), and *Ladybird* (94).

36

1995, 98 mins

Director:  
Kenneth Branagh

Producer:  
David Barron

Screenwriter:  
Kenneth Branagh

Cinematographer:  
Roger Lanser

Editor:  
Neil Farrell

Cast:  
Richard Briers,  
Hetta Charnley, Joan Collins,  
Ann Davies

Production Company:  
Midwinter Films/Castle Rock  
Entertainment

World Sales Agent:  
Castle Rock International  
8 Queen Street,  
London W1X 7PH, UK  
tel: 44-171-409-3532  
fax: 44-171-499-9885

## IN THE BLEAK MIDWINTER

Kenneth Branagh made his name with breathtaking Shakespearean adaptations; now he takes the greatest of the Bard's tragedies and nearly throttles the life out of it, but all in good fun. *In the Bleak Midwinter* presents the most ludicrous and hilarious rendition of *Hamlet* ever produced.

In a last ditch effort to save his career riddled with the strings and arrows of outrageous fortune, struggling actor Joe Harper pins his last hopes on a Christmas production of *Hamlet*. Unfortunately, there are 24 roles in the play and only six actors make it through the auditions. As a result, Rosencrantz and Guildenstern are not only dead, they are also the same person. And Gertrude is a drag queen.

It takes a good actor to play a bad actor, and Branagh has assembled some of the best in the cast of oddballs for his play-within-a-film. Filled with farcical scenes that could only come from a director so intimately familiar with Shakespeare, and featuring boisterous cameos from Jennifer Saunders and Joan Collins, *In the Bleak Midwinter* would have left the Bard himself breathless with laughter.



## KENNETH BRANAGH

Born in 1960. He studied at the Royal Academy of Dramatic Art. Active as an actor on both stage and screen, he made his film directing debut with the critically acclaimed *Henry V* (89). His other features are: *Dead Again* (91), *Peter's Friends* (92), *Much Ado About Nothing* (93), and *Mary Shelley's Frankenstein* (94).

# British Cinema



## ROGER MICHELL

Born in South Africa in 1957. After leaving Cambridge University in 1977, where he was awarded the Goodbody Award for best student direction, he spent two years at the Royal Court Theatre. He then joined the Royal Shakespeare Company in 1985 where he was resident director for six years. Following completion of the BBC Drama Directors Course, he directed serials and documentaries before filming *Persuasion*, his first feature.

## PERSUASION

This is the first film version of Jane Austen's exquisite tale of the enduring power of love. It has been considered daunting work for filmmakers to adapt this novel because of its languid pace and the wealth of repressed emotions. Translating such a meditative plot is a difficult task but the director and screenwriter of *Persuasion* managed with style and class by emphasising the web of sub-plots among the supporting characters. Thus, a predominantly two-person story has developed into a full ensemble piece.

The year is 1814 and the place is England. Several years before, Anne Elliot was engaged to a young naval officer, Frederick Wentworth, but she allows herself to be persuaded by her trusted friend Lady Russell to break off the engagement. Wentworth, now a rich and successful captain, returns to find Anne's family on the brink of financial ruin and his own family tenants in her home. Their reunion soon brings back long-buried emotions which will change their lives forever.



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1995, 103 mins

Director:  
Roger Michell

Producer:  
Fiona Finlay

Screenwriter:  
Nick Dear

Cinematographer:  
John Daly

Editor:  
Kate Evans

Cast:  
Amanda Root, Ciaran Hinds,  
Susan Fleetwood

Production Company:  
BBC films/WGBH/Mobil  
Masterpiece Theatre/Millesime  
Productions/France 2

World Sales Agent:  
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## PETER YATES

Born in Surrey. After graduating from the Royal Academy of Dramatic Art, he spent several years working in the theatre. Starting in film as a dubbing editor, he quickly moved up to assistant director. He made his directorial debut with the escapist musical *Summer Holiday* (63), following with films spanning all genres. He has received two Academy Award nominations for Best Director, for *Breaking Away* (79) and *The Dresser* (83).

## THE RUN OF THE COUNTRY

This stirring new work from the versatile Peter Yates captures love in its many forms: that between a boy and a girl, love of one's country and the love of a father for his son. "The run of the country" is the Irish expression for freedom. It follows the adventures of Danny, an 18-year-old who runs away from his strict father (played by Albert Finney) and falls in love along the way, only to realise that there is more to life than freedom.

Yates has assembled a superb cast for this intimate story, particularly the masterful Finney, who delivers a poignant performance rivalling his act in his previous collaboration with Yates in *The Dresser*. The Irish countryside though is as much a star in this film as anything else. Yates and cinematographer Mike Southon capture the terrain in all its rolling green majesty, making it obvious that they too love the land.



1995, 110 mins

Director:  
Peter Yates

Producer:  
Peter Yates, Ruth Boswell

Screenwriter:  
Shane Connaughton

Cinematographer:  
Mike Southon

Editor:  
Paul Hodgson

Cast:  
Albert Finney, Matt Keeslar,  
Victoria Smurfit

Production Company:  
One Two Nine Productions

World Sales Agent:  
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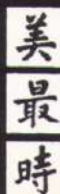


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# Tribute To Gene Kelly

Born Eugene Curran Kelly in 1912. Dancing since childhood, he supported himself as a dance instructor, gas station attendant, and ditch digger before making it to Broadway in the chorus of *Leave It To Me* (38). Made his screen debut in *For Me and My Gal* as Judy Garland's co-star. Combining a pleasant, casual personality with a husky, caressing singing voice and a spontaneous, masculine dancing style, he became increasingly popular in the 40s as a MGM star in musicals and occasional dramas.

Kelly's free-flowing, imaginative dance routines revolutionized the Hollywood musical, infusing it with freshness and vitality. He was nominated for a Best Actor Oscar for *Anchors Aweigh* (45). Following the success of *On The Town*, the first of a series of three sparkling musicals that Kelly co-directed with Stanley Donen, he succeeded Fred Astaire as Hollywood's number one dancing master. In 1951, he was awarded a Special Academy Award "in appreciation of his versatility as actor, singer, director and dancer and especially for his achievements in the art of choreography on film." His first effort as a solo director, *Invitation To The Dance*, a musical with no dialogue, won the Grand Prize at the West Berlin Film Festival in 1957.



*Singing In The Rain*

## FOR ME AND MY GAL

This story of vaudeville troupers before and during the First World War is sentimental, lively and affectionate. Film's title is taken from one of the song numbers, the oldie 'For Me and My Gal', the tune that brings Judy Garland and Gene Kelly together. The couple started first as a vaudeville team and ultimately as a romantic twosome. The film's early scenes where the vaudevillians tour the city and dream of playing the Palace are colourful and convincing. Interspersed throughout the film are various old favourites like Beautiful Doll, You Wore A Tulip and Over There and many others.

USA,  
1942, 104 mins

Director:  
Busby Berkeley

Producer:  
Arther Freed

Screenwriter:  
Richard Sherman,  
Fred Finklehoffe, Sid Silvers

Cinematographer:  
William Daniels

Editor:  
Ben Lewis

Cast:  
Gene Kelly, Judy Garland,  
George Murphy

## TAKE ME OUT TO THE BALL GAME

Esther Williams is at her most attractive on screen while Frank Sinatra cavorts pleasantly as shortstop Kelly's second baseman. Jules Munshin and Betty Garret are the comedy relief, and the overall combination of talents, amusing moments and Gene Kelly make this a film well-worth watching despite the weak story.

The film is about a couple of singing-dancing major league ball-players and the complications in which they become involved in when they meet some gamblers in the club. Williams plays the owner of the club. There is no pretense that *Take Me Out To The Ball Game* is anything more than a romp for Kelly's virtuosity. Kelly and Stanley Donen both staged the musical numbers.

USA,  
1949, 83 mins

Director:  
Busby Berkeley

Producer:  
Arther Freed

Screenwriter:  
Harry Tugend, George Wells

Cinematographer:  
George Folsey

Editor:  
Blanche Sewell

Cast:  
Gene Kelly, Frank Sinatra,  
Esther Williams

*Singing In The Rain*



# Youth In Film

Australia,  
1977, 80 mins

Director/Producer:  
Yoram Gross

Screenwriter:  
John Palmer

Character Design:  
Laurie Sharpe

Production Company:  
Yoram Gross Film Studio/  
Australian Film Commission

World Sales Agent:  
Yoram Gross Film Studio  
36 Alfred St., Milsons Point,  
Sydney, Australia. 2061  
tel: 929 7399

Australia,  
1994, 6 mins

Director:  
Michelle Warner

World Sales Agent:  
96 Whiteside Road,  
Whiteside, QLD,  
4503 Australia  
tel: 3214-1054  
fax: 3214-1006

## DOT AND THE KANGAROO

The story opens on an isolated property in the country when our heroine Dot, the little daughter of a settler in the Australian outback, chases a wild hare into the bush and gets lost. After hours of aimless wandering around in the dark shadows filled with strange unfamiliar sounds, the exhausted and terrified Dot meets a kindly red kangaroo. She travels in the kangaroo's pouch on an adventure-packed journey. She is offered some coloured roots to eat.



These roots have a magical effect and Dot is able to understand the speech of the bush animals. She meets many bush animals and birds-koala, platypus, kookaburra and other indigenous Australian creatures. She runs into danger as she and the kangaroo are chased by angry dingoes. There is tension and excitement until, with the help of the bush animals, Dot finally finds her home and the kangaroo returns to her natural environment.

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## THOSE PRECIOUS MINTS

A cool tale of mint addiction which explores memories of childhood through the eyes of a child.



### YORAM GROSS

Born in Poland, Gross became one of the students of the Polish Film Institut founded by Jerzy Toeplitz. In 1950, he moved to Israel and commenced working as an independent film producer and director. From 1977, he has made animated features including *Dot and The Kangaroo*, *The Little Convict*, *Sarah*, *The Magic Riddle* and *Blinky Bill* as well as a series of Dot films. Recently, Gross was awarded the Order of Australia for his services to the Australian film industry.

## British Animation

### A CLOSE SHAVE

Trade is booming for Wallace and Gromit's Wash 'N' Go window-cleaning service, and Wallace falls in love.

### WAT'S PIG

Two brothers, cruelly separated at birth, live as neighbours, one as a powerful and wealthy Earl and the other scraping a living in his humble hovel.

### GOGS OGOF

The Gogs are facing the elements again. What will the family do when faced with the near death situation of an earthquake and a volcano?

### HIS COMEDY

The poet Dante is taken by Virgil through the gates of the city of desolation and into the centre of hell.

### AH POOK IS HERE

In the scattered remains of a burnt out universe, sits Ah Pook the Destroyer.

### BACH IN EURO-DEUTSCHLAND

An irrelevant, funny, and at times downright bizarre look at German history.

### JUMPING JOAN

Inspired by the nursery rhyme of the same name, "Here I am, little Jumping Joan, when nobody's with me, I'm all alone."

### KNOW YOUR EUROPEANS

A humorous history of the UK set to the music of Sir Arthur Sullivan.

### BEASTLY BEHAVIOUR

It is about the bizarre (but true) world of animal sexual behaviour.

### THE WRONG BROTHERS

A charming but wry look at the lifelong attempts of twin brothers Orville and Wilbur Wrong to become pioneers of aviation.

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A CLOSE SHAVE  
1995, 30 mins

Director:  
Nick Park

Producer:  
Carla Shelley, Michael Rose

WAT'S PIG  
1995, 11 mins

Director:  
Peter Lord

Producer:  
Jo Allen

GOGS OGOF  
1995, 11 mins

Director/Producer:  
Deiniol Morris, Michael Mort

HIS COMEDY  
1995, 8 mins

Director:  
Paul Bush

AH POOK IS HERE  
1995, 6 mins

Director:  
Philip Hunt

BACH IN EURO-DEUTSCHLAND  
1995, 6 mins

Director:  
Christoph Simon

JUMPING JOAN  
1995, 8 mins

Director:  
Petra Freeman

KNOW YOUR EUROPEANS  
1995, 6 mins

Director:  
Bob Godfrey

BEASTLY BEHAVIOUR  
1995, 5 mins

Director:  
Andy Wyatt

THE WRONG BROTHERS  
1995, 5 mins

Director:  
Stephen Weston

A Close Shave



Above: Wat's Pig  
Right: Gogs Ogof



Above: His Comedy  
Right: Bach in Euro-Deutschland



## Youth In Film



### ROBERT MENARD

Robert Menard is born in Montreal, Quebec, and began his career with the CBC. A prolific producer of feature films in the 70s, including *Eclair au chocolat* (78), he directed his first feature film, *Une journée en taxi*, in 1980. He has also directed films and serials for television. Other feature films include *Exit* (86), *Cruising Bar* (89), and *Amoureux fou* (91).

### BEHIND THE BLUE

One of the big winners at the 1995 Montreal Film Festival, *Behind The Blue* is a gripping, evocative drama that insightfully explores the indomitability of the human spirit. Emile, a severely retarded man in his 20s, and Cendrine, a precocious 12-year old, are the sole survivors of an air crash. Marooned on a deserted island, the vulnerable pair looks to the other for what he lacks—Cendrine to Emile for his strength and gentleness; Emile to Cendrine for her protective instincts and determination. The chemistry of their interdependence binds them together in an unconventional love story.

With dramatic precedents from *The Tempest* to *Lord of the Flies*, Menard's film opened new vistas on the castaway theme. He turns his acute perception to a more serious theme of sexual relationships unconstrained by society's moral conventions. Menard treats this controversial subject with the utmost respect and dignity. *Behind The Blue* confronts society's censure of young love with the innocence and purity of love beyond conventional morality.



Canada,  
1995, 107 mins

Director:  
Robert Menard

Producer:  
Robert Menard,  
Roger Frappier

Screenwriter:  
Claire Wojas

Cinematographer:  
Michel Caron

Editor:  
Michel Arcand

Cast:  
David LaHaye,  
Marie-France Monette

Production Company:  
Videofilms/Max Films

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## Youth In Film



### JAFAR PANAHİ

Born in 1960 in Iran. After graduating from the College of Cinema and TV in Tehran, he directed several short documentaries and features for Iranian television, and served as assistant director for Kambuzia Partovi and Abbas Kiarostami. *The White Balloon* (95) is his first feature.

### THE WHITE BALLOON BADKONAKE SEFID

As with the best of recent Iranian cinema, this simple tale frames a compassionate, charmingly humorous portrait of humanity. One of the more fascinating aspects of post-revolution Iranian cinema is its continuing focus on children. This is because children's films are a relatively safe genre, comparatively free of thorny religious and political issues. Whereas the majority of Western filmmakers develop a terminal case of cuteness whenever they put kids on the screen, Iranian directors look at children as young human beings, an integral part of the problems and joys of their society.

A modest but enthralling miniature of Iranian life. Jafar Panahi has succeeded in capturing Tehran as a bustling city full of people both ordinary and unusual. This film won the Camera d'Or for best first feature at the 1995 Cannes Film Festival. Panahi's commitment to realism allows events to unfold in real time with a seeming minimum of directorial intervention. The little girl Razieh's mini-odyssey is filled with the fascinating details of everyday life, from the aged snake-charmers to the avuncular shopkeeper.



*Iran,  
1995, 85 mins*

*Director:  
Jafar Panahi*

*Producer:  
IRIB Channel Two*

*Screenwriter:  
Abbas Kiarostami*

*Cinematographer:  
Farzad Jowdat*

*Editor:  
Jafar Panahi*

*Cast:  
Aida Mohammadkhani,  
Mohsen Kafil,  
Fereshteh Sadr Orfai*

*Production Company:  
Ferdos Films/IRIB TV  
Channel Two*

*World Sales Agent:  
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## German Focus

1995, 85 mins

Director/Screenwriter:  
Markus Gruber

Producer:  
Markus Gruber

Cinematographer:  
Robert Berghoff

Editor:  
Wolf Ingo Römer

Production company:  
Rhythm'n Pictures

World Sales Agent:  
Karelia Films  
Dorotheenstr 90 10117 Berlin  
tel: 49-30-2292888  
fax: 49-60-93503

### MY FIRST NAME IS MACEO

Since "Roots Revisited", Maceo Parker, Pee Wee Ellis, and Fred Wesley have become well-known international funk jazz stars. Parker's LPs were number one on the US charts. This music film shows their most important songs acted out on stage in a three-day concert which includes guest stars like George Clinton and Kym Mazelle. Shot in the US, Portugal, Germany and the UK, the film visits the roots of funk jazz and that of Maceo Parker by talking to the most important people in his life.

The film's real strength lies in the vitality and immediacy of the music, imparting the raw power and presence of Parker's saxophone playing. The crisp sound, of incredible fidelity, was recorded in an intimate Parisian venue possessed of near perfect acoustics. Streets ahead of pedestrian music documentaries, *My First Name Is Maceo* captures the impact, excitement and thrill of the best seats in the house with the funkier players around.



#### MARKUS GRUBER

Born in 1962. Studied photography and film at the University of Dortmund from 1984 to 1989. Worked as cameraman and director for a German television serial *Die Sendung mit der Maus* from 1989 to 1992. *My First Name Is Maceo* is his first feature.

44

1995, 72 mins

Director:  
Susanne Ofteringer

Producer:  
Annette Pisacanne,  
Thomas Mertens

Screenwriter:  
Susanne Ofteringer

Cinematographer:  
Judith Kaufmann, Katarzyna  
Remin, Martin Baer,  
Sibylle Stürmer

Editor:  
Elfe Brandenburger,  
Guido Krajewski

Production Company:  
Ciak Filmproduktion

World Sales Agent:  
Media Luna-International  
Film Sales  
Friesenwall 83,  
50672 Cologne, Germany  
tel: 49-221-139-2222  
fax: 49-221-139-2224

Australia,  
1995, 20 mins

Director:  
Shane McNeil

World Sales Agent:  
Soluble Fish Films  
18 Formby Street, Hilton,  
S.A. 5033 Australia  
tel: 61-8-352-3183  
fax: 61-8-201-2556

### NICO-ICON

An astounding biographical document of an unusual individual who became the idol of despair for a legion of fans. Nico was Andy Warhol's moon goddess. Her drawled vocals characterised the sound of the band Velvet Underground. Her beauty and reticence has fascinated Lou Reed, Jackson Browne, Jim Morrison, Iggy Pop, and many others. The name which appears on her birth certificate is Christa Paffgen. She became the gamine model and cover-girl with a fringe who appeared on the pages of Twen and briefly in Fellini's *La Dolce Vita*. When she died in 1988 in a freak bicycle accident, her body was already scarred from the years of abuse.



This film follows the various stages in her restless life from Berlin to Paris, New York and Manchester. TV ads, feature and music-promo clips, experimental shorts, Warhol movies and concert footage attest to the subject's lasting beauty. With inventive use of editing and special effects and yet precisely analytical, *Nico-Icon* tells a resonant tale of the contemporary death wish.

Shown with

### THE UNFORGIVING WEIGHT OF ANATOMY

A short film about philosophy, philately and the end of the world.



#### SUSANNE OFTERINGER

Born in 1961. She studied theatre, film and television in Cologne, then pursued postgraduate studies at the University for Media Art. Her other film works include a documentary, a short film and an episode film. Her documentary short *Die Entscheider* (92) was in competition at the 1993 International Short Film Festival in Oberhausen. *Nico-Icon* is her first feature.

# German Focus



## LENI RIEFENSTAHL

Born in 1902. Film director, actress, dancer (ballet and modern), painter and photographer.

## OLYMPIA

Part 1: Festival of Nations (Fest der Völker)

Part 2: Festival of Beauty (Fest der Schönheit)

When the Nazis came to power, Leni Riefenstahl won Hitler's favour and was entrusted with the filming of the Nuremberg Party Convention in 1934. The result was a remarkable documentary *Triumph of the Will*, the most powerful propaganda film ever made. She followed it with the equally impressive masterpiece of rhythmic editing, *Olympia*, ostensibly a filmic record of the 1936 Olympic Games but in essence an idealized hymn to the human body and the glory of physical victory. Once again, the scope and mood of the film are monumental.

The resources for *Olympia* were vast and the action which constituted the film's basic material was hardly controllable. In consequence, Leni Riefenstahl was left with miles of film, covering just about everything from every possible angle, at every possible speed. The film which eventually emerged is a masterpiece, first of all, of creative editing; but also, miraculously, considering the unpredictable circumstances in which the film had to be shot, Leni Riefenstahl managed to impose a personal angle of vision, an unmistakable look, on the whole film.

WITH THE SUPPORT OF THE  
GOETHE INSTITUT



1936 - 1938,  
Part 1 118 mins  
Part 2 107 mins

Director/Editor:  
Leni Riefenstahl

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## MARGARETHE VON TROTTA

Born in 1942 in Berlin, Germany. She studied literature and philology in Munich and Paris before devoting herself to theatre and film as an actress, screenwriter and director. Her other films include *The Lost Honour of Katharina Blum* (75), *The Second Awakening of Christa Klages* (77), *Sisters, or the Balance of Happiness* (79), *Marianne and Julianne* (81), *Sheer Madness* (83), *Rosa Luxembourg* (86), *Paura e Amore* (88), *The African Woman* (90), and *The Long Silence* (93).

## THE PROMISE DAS VERSPRECHEN

Using nothing less than the rise and fall of the Berlin Wall as her backdrop, Margarethe von Trotta has created a romantic epic that will likely be remembered for a long time to come. In *The Promise*, two lovers, separated in 1961 during a botched escape from the East to the West, are kept apart by the vagaries of politics and fear until 1989 when Berlin is suddenly made one. Yet the couple, Sophie and Konrad, are not just star-crossed lovers or victims caught up in the tide of history. At each turning point, they make conscious, rational and often unfortunately tragic choices.

As in her 1993 film, von Trotta views history and politics through the eyes of the people they affect. Her acute sensitivity and cinematic rhythm are put to effective use in this moving love story.

"When Peter [screenwriter] suggested the love story, I immediately thought it was interesting. Because in the love between the man and the woman, the central element was a longing for emotional and physical unification. If I was to do a film about Germany, apart and unified, then that was the solution: to tell the story emotionally and undidactically and yet symbolically."

— Margarethe von Trotta



1994, 115 mins

Director:  
Margarethe von Trotta

Producer:  
Eberhard Junkersdorf

Screenwriter:  
Peter Schneider, Margarethe von Trotta

Cinematographer:  
Franz Rath

Editor:  
Suzanne Baron

Cast:  
Corinna Harfouch, Meret Becker, August Zimer

Production Company:  
Bioskop-Film, München/  
Odessa-Film, Paris/JMH  
Productions, Lausanne/WDR

World Sales Agent:  
Cinepool  
Sonnenstrasse 21,  
D-80331 München  
tel: 49-89-558760  
fax: 55876188

## German Focus

1995, 96 mins

Director:  
Goran Paskaljevic

Producer:  
Antoine de Clermont-Tonnerre,  
David Rose, Helga Bahr,  
Gabrielle Tana,  
Johanna Baldwin

Screenwriter:  
Gordon Mihic

Cinematographer:  
Yorgos Arvanitis

Editor:  
William Diver

Cast:  
Tom Conti, Miki Manojlovic,  
Maria Casares

Production Company:  
Mact Productions/Intrinsica  
Films/Lichblick  
Filmproduktion/Stefi 2

World Sales Agent:  
Pandora  
7 rue Keppler,  
75016 Paris, France  
tel.: 33-1-4070-9090  
fax: 33-1-4070-9091

Germany,  
1995, 8 mins

Director:  
Kirsten Winter

World Sales Agent:  
Bodekerstr. 92 30161  
Hannover  
tel.: 49-511-66-0165  
fax: 49-511-66-7327

1994, 116 mins

Director:  
Christian Wagner

Producer:  
Christian Wagner

Screenwriter:  
Christian Wagner

Cinematographer:  
Thomas Mauch

Editor:  
Peter Przygodda

Cast:  
Birgit Aurell,  
Daniel Olbrychski

Production Company:  
Christian Wagner  
Filproduktion

World Sales Agent:  
Cine International  
Leopoldstr 18,  
D-80802 Munich  
tel.: 089-391025  
fax: 089-331089

### SOMEONE ELSE'S AMERICA

Gordon Mihic's screenplay and Paskaljevic's direction focus on the human foibles and values of each well-rounded character. The humour and warmth grow directly from Paskaljevic's compassionate but not uncritical eye on his subjects. Fantastic sets, a fine cast, comedy and warmth offer instant voyage into a Brooklyn full of wonder.

Goran Paskaljevic talks about his film, "I carried in my luggage the script of *Someone Else's America*. The heart of this film started beating during my many stays in New York, where I discovered another world, the world of emigres. A world that kept giving me new sensations every day, far from those that emanate from most American films. Many people I've met are like the

characters of my film. They have lived on American ground for some years, but their thoughts are always more or less directed towards their native country, their former lives, creating a blend in their mind, a blend of dreams and reality. With *Someone Else's America*, I simply wish to give the audience an intimate point of view of one of the most crucial sociological topics of today: immigration."



Shown with

### CLOCKS

Animated short film which offers an impression of the working life of 37-year-old composer and pianist Elena Kats-Chernin.

### TRANSATLANTIS

A beautiful film of one man's quest into nature to unearth a mystery that has entranced mankind for a long time. Director Christian Wagner trained the camera on the mountain terrain and plateau engulfed in mist which appropriately conveys the theme of the movie as well as bring out the reason why man is perpetually enthralled by the rich possibilities and unusual truths harboured by nature.

"The film involves reality and mythical knowledge, dreams and visions. All the dream sequences in the film have clearly defined functions. For example, the sequence with the raft floating against the current towards the source of the river is central to the film and corresponds to the process that Neuffer himself undergoes. I would not have wanted to make *Transatlantis* without this element of surreality, without the dreams." – Christian Wagner



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### GORAN PASKALJEVIC

Born in Belgrade in 1947. His stepfather was head of the Belgrade Cinematheque, where Paskaljevic fell in love with cinema classics. He studied at the FAMU film school in Prague and became part of the "Prague School". He has directed more than 40 documentaries and shorts. He began directing features in 1976 with *The Beach Guard in Winter*. His other films include *The Dog Who Loved Trains* (77), *And The Days Passed* (79), *Special Treatment* (80), *Guardian Angel* (87), and *Tango Argentino* (92).



### CHRISTIAN WAGNER

Born in 1959. After being rejected three times by various film schools, he decided to make films without any formal training. His first long super-8 film was made when he was still in school. His 16mm film *Born To Be Free In Cativity* (84) was widely acclaimed and won many awards. Wagner's breakthrough came with his feature film debut *Waller's Last Trip* (88) which won many European film awards. His other film is *Train* (90).



## French Panorama



### JEAN-PIERRE JEUNET AND MARC CARO

Both of them worked on short films, music videos and commercials before collaborating on the quirky film *Delicatessen* (92).

### CITY OF LOST CHILDREN *LA CITE DES ENFANTS PERDUS*

On a mist shrouded rig in the sea, beyond a mine-field, Krank ages prematurely because he lacks one vital function: the ability to dream. So he kidnaps children from the harbour town to steal their dreams from them. Jeunet and Caro's extraordinarily imaginative extravaganza may not be as funny as *Delicatessen*, their first feature collaboration, but it more than compensates with dazzling visual and technical expertise, the sheer fertility of the images and ideas, and the audacious way the fragmented story takes so long to clarify the relationship between the various characters and events.

Entirely created in a studio, and set in a world plunged into endless twilight-cum-night, the film posits a kind of neo-Victorian, industrial society where David Lynch will feel at home. Post-production took five months and this film is reputed to be the one with the greatest number of digital special effects for a French film. Bad-boy designer Jean-Paul Gaultier's costumes run the gamut from kid's street clothes to Victorian garb. Angelo Badalamenti's music contributes broad, evocative scoring that hints at the simple, fairy-tale elements that lie beneath the film's elaborate exterior.



1995, 111 mins

Director:  
Jean-Pierre Jeunet,  
Marc Caro

Producer:  
Claudie Ossard

Screenwriter:  
Jean-Pierre Jeunet, Marc  
Caro, Gilles Adrien

Cinematographer:  
Darius Khondji

Editor:  
Herve Schneid

Cast:  
Ron Perlman,  
Daniel Emilfork,  
Judith Vittet

Production Company:  
Claudie Ossard Productions/  
Constellation Productions/  
Lumiere/  
Studio Canal Plus/  
France 3 Cinema/  
Elias Querejeta/  
Tele Muenchen

World Sales Agent:  
Lumiere Pictures Ltd  
167-9 Wardour Street  
London W1V 3TA  
tel: 171-413-0838  
fax: 171-287-3642

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### ALINE ISSERMANN

Aline Issermann worked as a designer from 1972 to 1976, and founded and wrote for the publication "Liberation" between 1972 and 1973. She directed a series of short films from 1977 to 1983, when she made her first feature, *Le Destin de Juliette* (83). Other films include *L'amant Magnifique* (86), *La Valee des Anges* (89), and *L'ombre du Doute* (93).

### GOD, MY MOTHER'S LOVER AND THE BUTCHER'S SON

#### *DIEU, L'AMANT DE MA MERE ET LE FILS DU CHARCUTIER*

Summer in provincial France. The people of a small village eagerly prepares for an outdoor performance of Moliere's *Don Juan*. Three children are particularly anxious because their mother will be playing the role of Elvira. They witness how she throws herself passionately into rehearsals, enjoying the company of the actor playing Don Juan. Finding their father disinterested in what was going on under his nose, they decide to take matters into their own hands.

Issermann shows a great affinity for the world of children, setting her camera at their eye level as she traverse their world. They are at war with the adults, but this film, unlike that in *L'ombre du doute* which looks at the issue of incest, pokes gentle fun at the gap between the generations.



1995, 90 mins

Director:  
Aline Issermann

Producer:  
Eric Langlois

Screenwriter:  
Laurence Weisbrot,  
Aline Issermann

Cinematographer:  
Philippe Pavans de Ceccatty

Editor:  
Marie-Jo Audiard

Cast:  
Richard Bohringer,  
Lio, Francis Huster

Production Company:  
CiBy 2000

World Sales Agent:  
CiBy Sales  
10 Stephen Mews,  
London W1P 1PP,  
UK  
tel: 44-171-333-8877  
fax: 44-171-333-8878

## French Panorama

1995, 95 mins

Director:  
Mathieu Kassovitz

Producer:  
Christophe Rossignon

Screenwriter:  
Mathieu Kassovitz

Cinematographer:  
Pierre Aim

Editor:  
Mathieu Kassovitz,  
Scott Stevenson

Cast:  
Vincent Cassel, Hubert  
Kounde, Said Taghmaoui

Production Company:  
Les Productions Lazemec

World Sales Agent:  
Le Studio Canal +  
6 boulevard de la Republique,  
92514 Boulogne, France  
tel: 33-1-4610-1200  
fax: 33-1-4610-1220

### HATE LA HAINE

"I wanted to make a provocative picture. *Hate* is against the cops, and I wanted people to see it that way."-Mathieu Kassovitz

This winner at Cannes for best mise-en-scene deals with the restless youth in France who are drowning in unemployment and racial strife. Three youths from the Paris suburbs cannot accept the fact that one of their buddies has been badly injured by the police. For 24 hours, the film follows them as they wander in a daze of hate. Brutally direct in its analysis of the mechanics of exclusion, *Hate* could also have been an interesting documentary. Shot in breathtaking black and white deeply hewn with light and shadow, this film exudes an edgy, restless style highly suited to its subject. While the location is desolate, director Mathieu Kassovitz's style gives it an epic quality. The grit is

all in the characters and tough, profanity-filled dialogue.

Kassovitz explores the implications of the cycle of hatred between Paris' disgruntled youth and the police with great intelligence, driving the audience towards the film's harrowing conclusion with remorseless logic. Kinetic, powerful, and engrossing.

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### MATHIEU KASSOVITZ

Born in 1967. At 28, he has already made his mark as both director and actor. He won a Cesar for most promising Young Actor for his role in *Regarde les Hommes Tomber*. In 1993, he drew critical acclaim for his first feature, *Cafe au Lait*, which he wrote, directed and starred in. *Hate* is his second feature.

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1995, 106 mins

Director:  
Claude Sautet

Producer:  
Alain Sarde

Screenwriter:  
Claude Sautet

Cinematographer:  
Jean-Francois Robin

Editor:  
Jacqueline Thiedot

Cast:  
Emmanuelle Beart,  
Michel Serrault,  
Jean-hugues Anglade

Production Company:  
Les Films Alain Sarde

World Sales Agent:  
Le Studio Canal+  
6 Boulevard de la Republique,  
92514 Boulogne and  
10 Avenue George V,  
75008 Paris,  
France  
tel: 33-1-5367-3100  
fax: 33-1-4723-7988

### NELLY AND MR ARNAUD NELLY ET MONSIEUR ARNAUD

*Nelly and Mr Arnaud* is a bitter-sweet tale of romance, exquisitely directed by Claude Sautet, one of France's most skilful and renowned filmmakers. Its touching story follows 25-year-old Nelly who is stuck in a bad marriage. Her dreary existence receives a life-affirming new charge when she meets the elegant Mr Arnaud.

Unrequited love is always the most romantic, and *Nelly and Mr Arnaud* seethes with it. Nelly's true passion is for Mr Arnaud's publisher, Vincent. The agonizing hope in Arnaud's eyes as he tries to woo her is heart-rending. The relationship between the characters moves from friendship and infatuation to desire, until someone must make a decision, and someone's heart must break. Sautet, always a critical observer of people, treats the fated affair with just the right mix of ardour, sorrow and humour, crafting a film of considerable power and emotional impact.



### CLAUDE SAUTET

Born in 1924. Studied to become a painter. In 1946, enrolled at IDHEC, the Paris film school, and became an assistant director, screenwriter, and ultimately, director. His films include *The Big Risk* (60), *Guns for The Dictator* (65), *The Things Of Life* (69), *Max et les ferrailleurs* (71), *Cesar et Rosalie* (72), *Vincent, Francois, Paul et les autres* (73), *Mado* (76), *Une histoire simple* (78), *Un mauvais fils* (80), *Garcon* (83), *A Few Days With Me* (87), and *Heart of Stone* (91).

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# French Panorama



## CLAUDE MOURIERAS

Claude Mourieras started his career as a photographer, then worked as a documentary cameraman. He directed his first documentary film *Jacques Monory: Peintures, Fictions*, in 1986, and has also made films about dance. His other films include *Conversations* (88), *Nuit de Chine* (89), and *Le Peintre et Le Funambule* (90).

## SALE GOSSE

Claude Mourieras has made a magical film about children, in the same vein as Truffaut's *400 Blows*. It is a film about a young boy and his mother. The mother, Nina, has raised the boy, Martin, single-handedly. The two act more like a pair of quarrelling but devoted friends. There are, however, the mother's boyfriends to contend with, which always send Martin into jealous fits.

*Sale Gosse* is a gutsy film, where characters let their emotions hang out, where people are hurt and react by lashing out, but who are ultimately prepared to live with one another. As Martin comes closer to the truth about his absent father, the film traverses a scarred emotional landscape that all single parents will recognise. Martin's unhappiness at home leads him into a series of misadventures, intriguingly captured and described.

Mourieras contrasts *Sale Gosse's* frequently dark story with the sunny surroundings of Lyon in the summertime. This film captures the loss of childhood, for both Nina and Martin, but keeps alive the chance for new dreams, loves and adventures.

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UNIFRANCE FILM INTERNATIONAL



1995, 90 mins

Director:  
Claude Mourieras

Producer:  
Alain Sarde

Screenwriter:  
Claude Mourieras

Cinematographer:  
Walther Vanden Ende

Editor:  
Monique Dartonne

Cast:  
Anouk Grinberg,  
Axel Lingee,  
Alberto Gimignani

Production Company:  
Les Films Alain Sarde/  
TF1 Film Productions/  
Le Studio Canal+

World Sales Agent:  
Le Studio Canal +  
6 boulevard de la Republique,  
92514 Boulogne,  
France  
tel: 33-1-4610-1200  
fax: 33-1-4610-1220



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# French Panorama

## ALL THE BOYS AND GIRLS OF THEIR AGE

Ten filmmakers were asked to capture the era of their own adolescence with the criteria that they use music from the times and included a party scene. The scripts were written to show the dilemmas and juvenile behaviour of the 60s, 70s, 80s, and 90s. Love, music, drugs and trespassing are the basic points of each plot. There is no direct association between the films. They were made separately without any characters in common. Music has a fundamental role in these films, a trip through history on how rock and roll was experienced in France. Magnificently well-made, all the Boys and Girls of Their Age is one of the most impressive series of films made in recent years. We are pleased to present five films from this series with the support of Unifrance Film International and the French Embassy.

1994, 93 mins

Director:  
Olivier Assayas

Producer:  
Georges Benayoun,  
Paul Rozenberg

Screenwriter:  
Olivier Assayas

Cinematographer:  
Denis Lenoir

Editor:  
Luc Barnier

Cast:  
Virginie Ledoyen,  
Cyprien Fouquet, Lazlo Szabo

Production Company:  
Elma Productions

World Sales Agent:  
Elma Productions  
11, rue Christiani 75018  
Paris  
tel: 42-23-0101  
fax: 42-62-5707

## COLD WATER L'EAU FROIDE

Award-winning filmmaker Olivier Assayas was called upon to portray the early 70s. The result is *Cold Water* which is a tough and unsentimental look at teenage alienation using a vigorous verité style and soliciting incredibly true-to-life performances from the young cast. Almost half of the film is dominated by a party scene flooded with the music of Joplin, Nico, Leonard Cohen, Dylan and Alice Cooper. But *Cold Water* is far from being a self-conscious nostalgia piece.

The film may be set in 1972, but little has changed: recently, French youths staged massive protests about the lack of opportunities after school. *Cold Water* is a courageous film which chronicles unflinchingly the reality of both the director's own generation and the desolation of contemporary suburban youth culture. The moving, often hand-held camera imparts a good deal of the emotional instability of the protagonists.



### OLIVIER ASSAYAS

Born in 1955. He wrote screenplays for five films and in 1990 published "Conversations avec Bergman". Films include *Desordre* (86), *L'enfant de l'hiver* (89), *Paris S'éveille* (91), and *Une Nouvelle Vie* (93).

1993, 60 mins

Director:  
Chantal Akerman

Producer:  
Georges Benayoun,  
Marilyn Watelet

Screenwriter:  
Chantal Akerman

Cinematographer:  
Raymond Fromont

Editor:  
Martine Lebon

Cast:  
Circe, Julien Rassam,  
Joelle Marlier,  
Cynthia Rodberg

Production Company:  
La Sept/ARTE/Elma  
Productions/SEF Productions

World Sales Agent:  
Elma Productions  
11, rue Christiani 75018  
Paris  
tel: 42-23-0101  
fax: 42-62-5707

## PORTRAIT OF A YOUNG GIRL AT THE END OF THE 60S, IN BRUSSELS PORTRAIT D'UNE JEUNE FILLE DE LA FIN DES ANNEES 60, A BRUXELLES

Belgium's arbiter of minimalist chic, Chantal Akerman, takes a leisurely stroll through the capital, casting a casual but revealing glance at adolescent anxiety and unspoken love along the way.

Akerman's light, almost playful tone contrasts with the sadness of the title character, 15-year-old Michelle. Having decided to quit school, the girl sits at a train station, idly forging absentee notes, with excuses ranging from an illness in the family to her own death. She goes to the movies and succumbs with no qualms to the amorous advances of a Parisian army deserter. They wander the streets while the camera ambles along with them, mimicking their pleausurably unhurried gait.



### CHANTAL AKERMAN

Born in 1950. Chantal Akerman studied at the Cinema Academy of Buenos Aires and is well-known in Europe as one of the most important experimental directors. Her other works include *Les Anées 80* (83), *J'ai Faim J'ai Froid* (84), *Histoires D'Amérique* (88), and *Nuit et Jour* (91).



## French Panorama

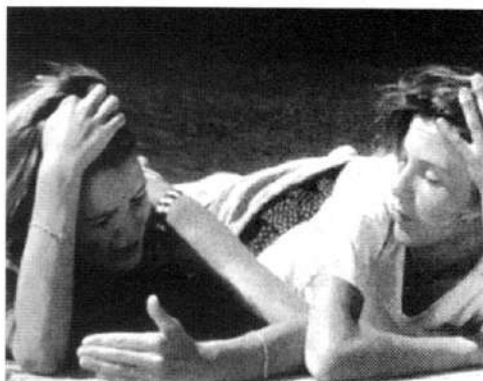


### CEDRIC KAHN

In 1990, Cedric made his first short film *Les Dernières Heures du Millénaire*. The next year, he directed *Bar des Rails* which was acclaimed by international critics. *Too Much Happiness* is his second feature film.

### TOO MUCH HAPPINESS TROP DE BONHEUR

Winner of the 1994 Prix Jean Vigo, *Too Much Happiness* lays bare the tenuous, frustrated desires of four teenage friends beneath an endless sky on an aimless summer's day. Almost documentary in its naturalistic directorial style, Cedric Kahn's raw portrait of disenfranchised small-town youth during the mid-1980s dances around issues of racism, integration and sexual initiation to the music of Rai, Bob Marley and the Rolling Stones. The negotiations of sexual desire across racial lines between indigeneous French and the French children of Algerian immigrants is detailed with subtle, yet telling understatement. Shot with obvious affinity to its subject and candid performances from its young non-professional cast, *Too Much Happiness* is sharp and knowing, a slow simmering film of unforeseen surprises. This remarkably fresh and original film oddly affirms the empowerment and wisdom which comes with wounds meted out in youth.



1994, 85 mins

Director:  
Cedric Kahn

Producer:  
Georges Benayoun,  
Paul Rozenberg

Screenwriter:  
Ismael Ferroukhi,  
Cedric Kahn

Cinematographer:  
Antoine Roch

Editor:  
Yann Dedet, Nathalie Hubert

Cast:  
Estelle Perron, Caroline  
Trousselard, Malek Bechar

Production Company:  
Elma Productions

World Sales Agent:  
Elma Productions  
11, rue Christiani 75018  
Paris  
tel: 42-23-0101  
fax: 42-62-5707

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### PATRICIA MAZUY

Born in 1960. Patricia Mazuy wrote and directed her first film *Peaux de Vaches*, a drama of guilt and sacrifice in 1989. She has also made several episodes of documentaries for American TV. *Travolta and Me* is her third feature film.

### TRAVOLTA AND ME TRAVOLTA ET MOI

On a bus, 17-year-old Nicolas, a long-haired boy who reads Rimbaud and Nietzsche, makes a bet that he can have any girl he wants. His choice falls on the intense Christine. Mistaking Nicolas' interest for a great romance, Christine falls hard for him and they make a date for the next day. Young Leslie Azzoulai communicates a frightening willpower behind her vulnerable girl-in-love exterior and Julien Gerin makes a dangerously attractive Nicolas, whose self-destructive streak rubs off everybody.

*Travolta and Me* captures that rare sense of being a teenager, frustrated by the adult world and slave to new emotions. Patricia Mazuy's second feature is full of incisive observation and flabbergasting twists. Set in the Champagne district of France in the 70s, when *Saturday Night Fever*, the Bee Gees and The Clash made teens dream.

Amusing naturalistic dialogue and rapidfire pace hold the attention and the film's climax is totally unexpected.



1993, 69 mins

Director:  
Patricia Mazuy

Producer:  
Charles Tibe

Screenwriter:  
Yves Thomas, Patricia Mazuy

Cinematographer:  
Eric Gautier

Editor:  
Benedicte Brunet

Cast:  
Leslie Azzoulai, Julien  
Gerin, Helene Eichers

Production Company:  
Elma Productions

World Sales Agent:  
Elma Productions  
11, rue Christiani 75018 Paris  
tel: 42-23-0101  
fax: 42-62-5707

## French Panorama

1994, 68 mins

Director:  
Claire Denis

Producer:  
Georges Benayoun,  
Paul Rozenberg

Screenwriter:  
Claire Denis,  
Anne Wiazemsky

Cinematographer:  
Agnes Godard

Editor:  
Dominique Auvray

Cast:  
Alice Houri, Jessica Tharaud,  
Gregoire Colin

Production Company:  
Elma Productions

World Sales Agent:  
Elma Productions  
11, rue Christiani 75018  
Paris  
tel: 42-23-0101  
fax: 42-62-5707

### US GO HOME

Claire Denis' contribution to the series is an affectionate if painful stroll down the path of adolescence, covering 24 hours in the lives of three teens in suburban Paris, circa 1965. Rarely has the spirit of a place and time been so accurately and convincingly captured as this account of the growing French infatuation with American culture and the simultaneous rejection of US imperialism. This is the setting for a lost weekend, during which Martine and Marlene attend a party, chaperoned by the former's older brother Alain. Martine has pledged to lose her virginity before the night is out, and Alain and Marlene become wrapped in an abortive foray of their own. On the way home, Martine accepts a ride from a Yankee soldier, a ride which will change all of their lives. Affectionate observation and believable characters bring the adventure alive, which is splendidly shot by Agnes Godard.



#### CLAIRE DENIS

Born in Paris but left for Africa at a very young age. Claire went back to study film in France in 1971. She worked as assistant on several films including Dusan Makavejev's *Sweet Movie* and Wim Wenders' *Paris, Texas*. Her other films include *Chocolat* (86), *S'en Fout la Mort* (90), and *J'ai Pas Sommeil* (93).



Unifrance  
Unifrance Film International

in association with

## The French Embassy

had the pleasure of presenting the French Panorama:

**Nelly And Mr Arnaud** (Claude Sautet), **Hate** (Mathieu Kassovitz)

**Sale Gosse** (Claude Mourieras), **Cold Water** (Olivier Assayas)

**Portrait of a Young Girl** (Chantal Akerman)

**US Go Home** (Claire Denis), **Too Much Happiness** (Cédric Kahn)

**Travolta and Me** (Patricia Mazuy)

to Cinema lovers in Singapore

# Canadian Images

## Tribute To The Feature Film Project



AN INITIATIVE OF THE CANADIAN FILM CENTRE/  
L'INITIATIVE DU CENTRE CANADIEN DU FILM

The Canadian Film Centre began The Feature Film Project in 1992 as an innovative and unique approach to feature filmmaking. The objectives are to provide the necessary financing, and the administrative and producing experience required to ensure the successful development, production and marketing of independently produced feature films by talented, first-time filmmakers.

With the advice and encouragement of some of the brightest talents in Canada's film industry, as well as the co-operation and support of Toronto's

unions, guilds and equipment houses, The Feature Film Project offers filmmakers the artistic freedom to realize their visions and produce feature films with commercial appeal and critical impact.

*Blood and Donuts*, *House*, and *Rude* are among the first to be made under the auspice of The Feature Film Project. These three films received much attention and acclaim when they premiered at the Cannes and Toronto International Film Festivals. Based on this success, The Feature Film Project was renewed for another two years and another three films.

We are pleased to present *Rude* and *Blood and Donuts* as our tribute to the Feature Film Project.



### CLEMENT VIRGO

Clement Virgo came to Canada from Jamaica at the age of 11. A past board member of LIFT and the Black Film and Video Network in Toronto. He has made three short films: *A Small Dick Fleshy Ass Thang* (91), *Split Second Pullout Technique* (92) and *Save My Lost Nigga' Soul* (93), which won the prize for Best Short Film at the Toronto Film Festival. *Rude* is his first feature film.

### RUDE

Clement Virgo's masterful grasp of visual style and storytelling creates a compelling feature debut in *Rude*, one of the first features to come out of the Canadian Feature Film Project. The plot is multi-textured and layered, and Virgo deftly peels back each narrative, allowing the lives of the protagonist to cinematically intersect at strategic points. The world of *Rude* is the night and indoors, the images saturated with primary colours or bruised violet shades.

A surreal, vivid portrait of three characters struggling for redemption on an Easter weekend in a stylised inner-city. Maxine, a successful window display artist, battles with depression that has plagued her since she ended her pregnancy and lost her lover. Jordan, a promising boxer, fights with inner demons after he reluctantly took part in a gay-bashing session. The General, a talented painter and a former drug dealer, tries to fend off old temptations as he makes a break from his past.



53

1995, 88 mins

Director:  
Clement Virgo

Producer:  
Damon D'Oliveira, Karen A. King

Screenwriter:  
Clement Virgo

Cinematographer:  
Barry Stone

Editor:  
Susan Maggi

Cast:  
Maurice Dean Wint, Rachael Crawford, Clark Johnson

Production Company:  
Conquering Lion

World Sales Agent:  
Alliance International  
920 Yonge Street Suite 500  
Toronto, Ontario M4W 3C7  
Canada  
tel: 416-967-1174  
fax: 416-967-4358

# Canadian Images

1995, 95 mins

Director:  
Holly Dale

Producer:  
Steve Hoban

Screenwriter:  
Andrew Rai Berzins

Cinematographer:  
Paul Sarossy

Editor:  
Stephan Fanfara,  
Brett C. Sullivan

Cast:  
Gordon Currie, Justin Louis,  
Helene Clarkson

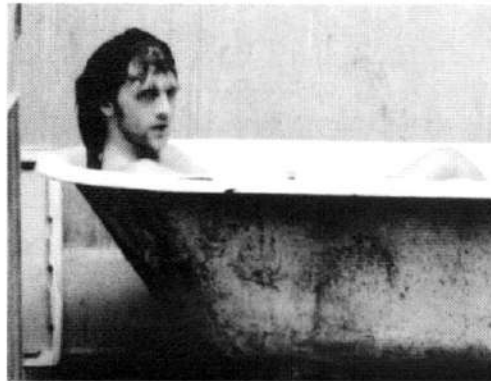
Production Company:  
Daban Films

World Sales Agent:  
Malofilm Distribution  
2221 Yonge Street  
Suite 400 Toronto, Ontario  
M4S 2B4 Canada  
tel.: 416-480-0453  
fax: 416-480-0501

## BLOOD AND DONUTS

The film, which offers a totally different approach from the recent trend of vampire movies, is a dark comedy about a thirst for life, friendship and blood set in the decaying back lanes of Toronto. A century-old vampire who went into hibernation the night man first walked on the moon in 1969, wakes up feeling extremely thirsty. Unlike the vampires in *Dracula* or *Interview With The Vampire*, he is embarrassed with his vampire needs. His awkwardness proves to be both endearing and comic. His discomfort about his role in modern society inevitably leads him to a bunch of misfits. He then finds himself valiantly striving to be human in a world where humans seem equally determined to be monsters.

After a series of adventures, the vampire becomes the unlikely saviour of a cab driver who dangerously annoys a local crime-lord (played by David Cronenberg), and a donut shop waitress who has given up hope on humanity.



## HOLLY DALE

This is a first dramatic feature for Holly Dale, who has earned a place in the annals of Canadian film for her documentaries like *Cream Soda* (76), *P4W* (*Prison For Women*), (81), *Hookers On Dave* (83), and *Calling the Shots* (89) which have all become landmark Canadian films. She is a graduate of the Canadian Film Centre, where she directed the short *Dead Meat* (89). *Blood and Donuts* (95) is her first feature.

54

1995, 78 mins

Director:  
Andre Turpin

Producer:  
Andrew Noble, Anne-Marie  
Gelinas, Salvatore V. Barrera

Screenwriter:  
Andre Turpin, Sophie  
Leblond, Sylvain Bellemare

Cinematographer:  
Andre Turpin

Editor:  
Sophie Leblond

Cast:  
Andre Charlebois, Dorothee  
Berryman, Arianne Cordeau

Production Company:  
Les Productions Jeux  
d'Ombres

World Sales Agent:  
Alliance International  
920 Yonge Street Suite 400  
Toronto, Ontario M4W  
3C7Canada  
tel: 416-967-1141  
fax: 416-967-4358

## ZIGRAIL

Directed by Andre Turpin who is reputed in Canada for his original cinematography. Andre, a character in the film, is a nomad at heart but as he reaches the age of 27, he begins to think that it is time to settle down. With his brother Armand, he is preparing to launch his first business venture, a bungee tower. Suddenly, his girlfriend calls him from Istanbul with the news that she is pregnant and that she has decided to have an abortion. Andre promptly decides that this is a sign for him to finally start a family and he sets out to meet Kim in Istanbul to try to change her mind. As he travels through Italy and the Eastern bloc, Andre's encounters bring him on a journey of self-discovery.

The journey, with all the cinematic richness of a road movie, acts as a metaphor for Andre's own psychological progression as he is forced to face up to what his life has become. This low budget, black and white work of imagination is fired through with a cinematographer's unique ability to

capture a story and a character's moods predominantly through the power of images. The combination of jump cuts, slow motion and speed sequences reinforces Turpin's reputation as a director with a strong visual sense.



## ANDRE TURPIN

A graduate of Concordia University's cinema department. He won the 1989 Claude Jutra/QFQJ prize, awarded to the most promising young filmmaker at the Rendez-vous de Cinema Quebecois. As well as directing and writing five shorts, Turpin has worked as a director of photography on three feature films. He has also directed several music videos. *Zigraïl* is his first feature.



# Canadian Images



## JOHN POZER

Born in 1956 in a small town in British Columbia. His first feature, *The Grocer's Wife*, played to great acclaim at international festivals in 1991. *The Michelle Apartments* is his second feature.

## THE MICHELLE APARTMENTS

Alex, a government tax inspector, arrives in a strange one-industry town to conduct an audit. Finding his hotel reservation inexplicably cancelled, Alex is forced to take a room at the seedy Michelle Apartments, scene of a recent murder. As Alex uncovers Turnbull Chemicals' financial improprieties, he begins a spiral descent into a sticky web of deceit and sexual intrigue that inevitably leads to murder. As the intrigue multiplies, and the blood stains get bigger and bigger, it appears that everyone wants something and is hiding something, and Alex becomes the dupe who unwittingly sees that everyone gets what they want.

Pozer has reunited the key creative people from *The Grocer's Wife* to realise his strange imagery in *The Michelle Apartments*—Lynne Stopkewich's art direction is campishly stylish, Peter Wunstorf's cinematography reeks of film noir, and composer Mark Korven has created a superb jazzy score ranging in tone from metallic to Bond-like, always in ironic counterpoint to the story.



1995, 91 mins

Director:  
John Pozer

Producer:  
Stavros C. Stavrides

Screenwriter:  
Ross Weber

Cinematographer:  
Peter Wunstorf

Editor:  
David Ostry

Cast:  
Henry Czerny, Mary Elizabeth  
Rubens,  
Daniel Kash

Production Company:  
Arto-Pelli Motion Pictures Inc.

World Sales Agent:  
Alliance International  
Suite 400 Toronto, Ontario  
tel.: 416-967-1174  
fax: 416-967-4358

55



## GEORGE UNGAR

Born in Hungary, Ungar is trained as a visual artist and has worked extensively as an animator, painter and illustrator. He has worked as an animator on a number of films, including Ishu Patel's Academy Award nominated *Paradise* (85). His short animation film *The Wanderer* (88) won numerous awards at film festivals around the world. *The Champagne Safari* (95) is his first documentary, and his first feature film.

## THE CHAMPAGNE SAFARI

Hailed by *Variety* magazine to be "riveting from start to finish", this feature-length documentary is about the controversial French-born entrepreneur Charles Bedaux, a *Citizen Kane*-type figure who was the inventor of industrial efficiency programs in the 1920s.

First-time feature director George Ungar, a Canadian animator and illustrator, spent 16 years making this ambitious film. He was initially drawn to the project after reading an article about Bedaux's bizarre, ill-fated expedition through the wilderness of the Canadian north in 1934. Bedaux had made the 1200-mile trip with tons of gourmet food, kegs of French champagne, thousands of books and a support crew that included cameraman Floyd Crosby, who had won an Oscar three years before the trip for "Tabu".

Crosby's footage, lost for decades, was uncovered by Ungar in a Paris basement in 1984. The film is built around the haunting, strange black and white footages of the almost surreal trip which the director employed as a visual metaphor for the rampant megalomania that defined Bedaux's life, photographs, original location shooting and present day interviews with authors, historians and relatives of Bedaux.



1995, 100 mins

Director:  
George Ungar

Producer:  
George Ungar

Screenwriter:  
Steve Lucas, John  
Kramer, Harold Crooks

Cinematographer:  
Floyd Crosby, Kirk  
Tougas, Doug Kiefer

Editor:  
John Kramer

Production Company:  
Field Seven Films Inc

World Sales Agent:  
Field Seven Films Inc  
335 Lonsdale Road, Suite  
401, Toronto, Ontario  
M5P 1R4, Canada  
tel.: 416-489-2263  
fax: 416-489-8875

# US Independents

1994, 119 mins

**Director:**  
Terry Zwigoff

**Producer:**  
Lynn O'Donnell,  
Terry Zwigoff

**Cinematographer:**  
Maryse Alberti

**Editor:**  
Victor Livingston

**Cast:**  
Robert Crumb, Charles  
Crumb, Maxon Crumb,  
Robert Hughes

**Production Company:**  
Superior Pictures

**World Sales Agent:**  
Film Transit International Inc.  
402 East Notre Dame Street  
Montreal, Quebec H2T 1C8  
Canada  
tel.: 514 844 3358  
fax: 514 844 7298

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Cowboy Booking  
International  
2 Carlton Street, Suite 1600,  
Toronto, Ontario M5B 1J3  
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fax: 416-9679477

## CRUMB

Crumb's notoriety in the US stems from three pieces of work from the hippie era: his drawing for "Keep on Truckin"; his cover art for the historic first Janis Joplin record, "Cheap Thrills"; and the adaptation of his randy character, Fritz the Cat, into an animated feature by Ralph Bakshi. Called "the Breughel of the Twentieth Century" by art critic Robert Hughes, Crumb, a known recluse, surprisingly gave director Zwigoff permission to film him intimately over a six-year period.

Director Terry Zwigoff talks about his film, "What made Crumb interesting to me was ultimately what made Milos Forman's *Amadeus* interesting – a dramatic story that was not about the music (or art, as in Robert Crumb's case) or the career, but the relationships and the particular story that they told about the artistic experience. While *Amadeus* had this great rivalry between

Salieri and Mozart, I had Charles and Robert and Maxon. Following this relationships was the interesting story to me – how one brother succeeded and the other two didn't, yet how all had this great talent. And how not fitting in (or being different) can have great risks and rewards in both your life and your art."



## TERRY ZWIGOFF

Known for his documentary films, *Louie Bluie* (1985), a portrait of the obscure and eccentric blues musician and artist, Howard Armstrong, and *A Family Named Moe*, on the history of Hawaiian music. He has known Robert Crumb for more than 25 years, published several of his comics in the 70s and played in Crumb's band. Currently working on a documentary on Woody Allen.

56

1995, 85 mins

**Director:**  
Hal Hartley

**Producer:**  
Ted Hope

**Screenwriter:**  
Hal Hartley

**Cinematographer:**  
Michael Spiller

**Editor:**  
Steve Hamilton

**Cast:**  
Bill Sage, Dwight Ewell,  
Mibo Nikaidoh

**Production Company:**  
True Fiction Pictures/Pandora  
Films/NDF

**World Sales Agent:**  
Christa Saredi  
19 Ottlienstrasse, 8003  
Zurich, Switzerland  
tel: 47-1-463-7020  
fax: 41-1-463-7180

## FLIRT

*Flirt*, originally a 23-minute short, becomes a melodic statement in Hal Hartley's new feature film, a playful experiment in narrative structure featuring three variations on a theme. Hartley's signature offbeat oppositions and odd character detailing not only produce their usual cinematic delights but also pose questions about the elasticity of narrative and the musical possibilities of film structure. Juggling degrees of stylization and realism, Hartley creates another work of deft and original entertainment.

Hartley cites a French dictionary definition of a "flirt", as a chaste amorous relationship generally devoid of deep feeling and applies it to the film *Flirt* as well, the peculiar format of which gave him an opportunity to, in his words, "screw around". "I always feel more playful with the shorter film," says Hartley. "It makes me feel that one can be serious without being deep. One can be intelligent without being heavy."



## HAL HARTLEY

Born in New York in 1959. He studied painting at the Massachusetts College of Art, and filmmaking at the Purchase Film School. He has directed many short films as well as music videos. His other feature films are *The Unbelievable Truth* (90), *Trust* (91), *Simple Men* (92), and *Amateur* (95).

## US Independents



### TODD SOLONDZ

Studied film at the University of New York. After graduating, he made a short film, *How I Became a Leading Artistic Figure in New York City's East Village Cultural Landscape* (86) for Saturday Night Live. His other feature is *Fear, Anxiety, and Depression* (89).

### WELCOME TO THE DOLLHOUSE

This deliciously vicious suburban comedy takes us through the most hideous moments of young adolescence. Dawn is 11 years old and in Grade 7. Homely, slump-shouldered, wearing thick glasses and ugly clothes, she is obviously not the most popular student in school. From the first scenes, when Dawn is desperately casting about the lunchroom to see who will tolerate her sitting next to them, we are plunged into the pain of a grim life that promises to get only grimmer.

Every creepy little detail is rendered with stark accuracy, from the contents of the suburban fridge to the nightmarish school auditorium. Although the film is a black comedy, director Todd Solondz knows better than to play it for laughs. A lesser director might have lingered on reactions and cut to close-ups on details. But Solondz clearly has a directorial vision based on a deep knowledge of the material, allowing a visual style emphasising wide shots, sharp cutting and a narrative that finds an uncanny grace in its confident lack of exposition. This film has won the Grand Jury Prize at the 1996 Sundance International Film Festival.



1995, 87 mins

Director/Producer:  
Todd Solondz

Screenwriter:  
Todd Solondz

Cinematographer:  
Randy Drummond

Editor:  
Alan Oxman

Cast:  
Heather Matarazzo, Brendan Sexton Jr., Daria Kalinina

Production Company:  
Suburban Pictures

World Sales Agent:  
Alliance International  
220 Yonge Street Suite 500,  
Toronto Ontario M4W3C7  
Canada  
tel: 416-9671141  
fax: 416-9675884



### TODD HAYNES

Born in 1961 in California, USA. He made his first short film, *The Suicide*, in 1978 when he was still in high school. He co-founded the Aparatus Productions, a non-profit organisation financing production and distribution for young independent filmmakers. In 1991, his first feature, *Poison*, won the Grand Prize at the Sundance Film Festival. *Safe* is his second feature.

### SAFE

*Safe* tells the story of Carol White, a rich, bored suburban housewife, who wakes up one day to find herself allergic to almost everything in her world. Triggered by the move into a newly decorated mini-mansion, Carol suffers from multiple chemical sensitivities, an illness which causes violent reactions to everyday substances from car fumes, dry cleaners and even the new couch. She does not know what is wrong. Neither does her doctor. Desperate for help, she lands in a creepy New Age Healing Centre.

*Safe* is a film about the fragility of identity and the ways in which disease can destroy the sense we make of ourselves. A film that resists simple answers to incurable diseases, it is a story that expresses the inner history of a woman whose life does not seem to be her own. She is either totally involved with external things or so absorbed internally that she is almost totally out of touch with the rest of the world. Julianne Moore is simply outstanding as the protagonist, repressed to the point of self-destruction and desperately seeking answers to her plight.



1994, 118 mins

Director:  
Todd Haynes

Producer:  
Christine Vachon, Lauren Zalaznick

Screenwriter:  
Todd Haynes

Cinematographer:  
Alex Nepomniashchy

Editor:  
James Lyons

Cast:  
Julianne Moore, Peter Friedman, Xander Berkeley

Production Company:  
Chemical Films

World Sales Agent:  
The Sales Company  
62 Shaftesbury Av. London  
W1V 7AA  
tel: 171-434-9061  
fax: 171-287-2112



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# US Independents



## MARK RAPPAPORT

Born in New York. He has written, directed, produced and edited experimental feature films and videos since the mid-70s.

Filmography: *Casual Relations* (73), *Mozart In Love* (75), *Local Colour* (77), *The Scenic Route* (78), *Impostors* (80), *Chain Letters* (85), *Rock Hudson's Home Movies* (92), and *Exterior Nights* (94).

## FROM THE JOURNALS OF JEAN SEBERG

This pseudo docu-autobiography tells the story of Jean Seberg, from her Cinderella-like rise to celebrity in Otto Preminger's *Saint Joan* in 1957 to her equally precipitous fall after the movie was released. It traces her resurrection as a star in Jean Luc Godard's film *Breathless* in 1960 to her death which was officially labelled as a suicide. Through clips from a whole range of her movies and other movies of that time, the documentary has Mary Beth Hurt in the role as Seberg, assessing her place and that of some of the people she had worked with then in what she herself referred to as a "very, very long gossip column".

The film approaches the life of Seberg, a political and emotional casualty of the 60s, as a repository of cultural meaning, appropriating her films as social artifacts, placing them in the context of the history of cinema and 20th century popular culture. Scripted by Rappaport and performed by Mary Beth Hurt, *From the Journals of Jean Seberg* is fuelled by the director's delicious wit and rare intelligence, providing an accessible study into the artifice and conventions of film.

Shown with



## HAPPY ENDINGS

The story is about two youths from different cultural backgrounds but who are both deeply obsessed with everything with violent themes ranging from action movies, graphic comic books, video games and even the traditional Javanese theatre.

## THE GRASS HARP

The place is a small town in the deep South in the 1940s, where 11-year-old Collin goes to live in "a household of women" following the death of his mother. Here he meets a group of eccentric characters that will leave an indelible impression on the young mind. Verena Talbo (Sissy Spacek) is a prim, shrewd businesswoman who rules the roost and the town with tight lips and an even tighter purse. Dolly (Piper Laurie), Verena's exasperatingly romantic and impractical sister, holds out in the kitchen with their outspoken black maid, Catherine. The rest of the gang includes a freethinking evangelist (Mary Steenburgen), a gossipy barber (Roddy McDowall), a pompous reverend (Charles Durning) and Jack Lemmon in a bit part as a shifty salesman from Chicago.

In his second feature film, Charles Matthau has successfully captured the hothouse atmosphere of summer in the South, where nothing, not even the air moves. One of the most endearing and charming scenes in the film are those between the director's father Walter Matthau and Piper Laurie who together aptly portray the respect and love between two people in their twilight years.



1995, 97 mins

Director:  
Mark Rappaport

Producer:  
Mark Rappaport

Screenwriter:  
Mark Rappaport

Cinematographer:  
Mark Daniels

Editor:  
Mark Rappaport

Cast:  
Mary Beth Hurt

Production Company:  
Couch Potato Productions

World Sales Agent:  
Couch Potato Inc.  
16 Crosby Street  
New York, New York 10013,  
USA  
tel/fax: 212-966-7636

Indonesia,  
1995, 12 mins

Director: Harry Suharyadi

World Sales Agent:  
Jakarta Institute of the Arts  
Faculty Film & Television  
Jl. Cikini Raya, 73 Jakarta,  
Indonesia  
tel/fax: 02-323-603

1995, 107 mins

Director:  
Charles Matthau

Producer:  
Charles Matthau, Jerry  
Tokofsky

Screenwriter:  
Stirling Silliphant, Kirk Ellis

Cinematographer:  
John A. Alonzo

Editor:  
Sidney Levin

Cast:  
Walter Matthau, Jack  
Lemmon, Sissy Spacek

Production Company:  
Fine Line Features

World Sales Agent:  
Mayfair Entertainment  
110 St. Martins Lane  
London WC2N 4AD UK  
tel: 44-171-304-7911  
fax: 44-171-867-1184



## CHARLES MATTHAU

Born in New York City in 1964. He studied filmmaking at the University of Southern California where he made several short films. After graduating, he made his first feature *Doin' Time On Planet Earth* (88), which was selected as one of the 10 Best Films of 1988 by the Council of Film Organisations. In 1991 he produced and directed the television movie, *Mrs Lambert Remembers Love*, starring his father.

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# US Independents

1994, 115 mins

Director:  
James Mangold

Producer:  
Richard Miller

Screenwriter:  
James Mangold

Cinematographer:  
Michael Barrow

Editor:  
Meg Reticker

Cast:  
Pruitt Taylor Vince, Shelley  
Winters, Deborah Harry

Production Company:  
Available Light

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

## HEAVY

Set in upstate New York, seemingly off the beaten track in a roadside tavern "Pete and Dolly's", Victor, an introverted, over-weight pizza chef leads a passive, out-of-the-mainstream existence with his dominant mother, Dolly. Victor cooks her an elaborate breakfast every morning and does whatever else she wants. Into his quiet little world comes Callie, a beautiful but directionless college dropout whom Victor immediately develops a crush on.

In *Heavy*, James Mangold has created a tale as quiet and reserved as Victor himself. Mangold talks about the film, "My fascination with characters like Victor is what they allow you to do with film, precisely because they are not articulate." Yet the story, based on people Mangold knew when he was growing up, and originally written for Milos Forman's advanced directing workshop at Columbia University, is also earthy, tender and gently

humorous, with insightful performances all round. Mangold has written and directed the film with great restraint, keeping dialogue to a minimum, and the performances delicate, telling the story with nuance and facial expression while avoiding melodrama.



## JAMES MANGOLD

Born in New York in 1964. He received an undergraduate degree in film studies from the California Institute of the Arts. One of his student films, *Future View* (82) was a Student Academy Award finalist, and *Victor* (91), the short film he wrote and directed for his Masters at Columbia University, won the Silver Award at the Chicago International Film Festival. While at Columbia, he wrote *The Claymation Easter Special* which won the 1992 Emmy for Best Animated Special. *Heavy* (94) is his first feature.

60

1995, 94 mins

Director:  
Stacy Title

Producer:  
Matt Cooper, Larry Weinberg

Screenwriter:  
Dan Rosen

Cinematographer:  
Paul Cameron

Editor:  
Luis Colina

Cast:  
Cameron Diaz, Ron Eldard,  
Annabeth Gish

Production Company:  
The Vault Inc.

World Sales Agent:  
Sony Releasing  
1000 West Washington  
Boulevard  
Culver City,  
California 90232, USA  
tel.: 310-280-7770  
fax: 310-280-2037

## THE LAST SUPPER

A modern variation of *Arsenic and Old Lace* made on a budget of \$400 000. The producers intended to replicate *Heathers*, so *The Last Supper* could be seen as a look at what the *Heathers* of today are up to.

Directed by Academy Award-nominated director, Stacy Title, the film is a comic look at political correctness and is laced with darkly delicious humour and biting social satire. It all begins at a group of grad students' regular Sunday dinner which always includes a guest. This time it's Zack, a good-natured farm boy, who turns out less cordial than they had thought. It all comes to a head when Zack remarks that "Hitler had the right idea". An argument breaks out which ends when Zack is stabbed in the back. The horrified group buries Zack in the yard and decide the following day to adopt a new Sunday dinner ritual of inviting a loon every week and including a bottle of poisoned wine. Sunday dinners will never be the same again.



## STACY TITLE

Stacy Title graduated from Brown University and began her career as a journalist and editor, helping to found New York Women magazine. She now works as a screenwriter and has sold scripts to Warner Brothers, Columbia, Touchstone and Sony Pictures. Her directorial debut, *Down On The Waterfront*, was nominated for an Academy Award. The 27 minute short was shot in two days. *The Last Supper* marks her debut as a feature director.

Festival Design Consultant

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# Focus On George Hickenlooper

"I consider myself kind of – I don't want to sound pretentious – a mise-en-scene director. I like shooting things wide; I like William Wyler, I like John Ford, I like Kubrick and Welles."

—GEORGE HICKENLOOPER

The offspring of a successful off-Broadway playwright, George Hickenlooper spent his adolescence in St. Louis and college at Yale. After he moved to Los Angeles to try breaking into the film industry, he began freelance writing for the film journal *Cineaste* and took a job with Criterion Video working in their laserdisc division. It was there that he successfully pitched the idea of an interview with director Dennis Hopper for the laser release of *Colours*. This was to become Hickenlooper's first short documentary, *Art, Acting and the Suicide Chair*. This led to interviews with David Lynch and others, collected in a 1991 book called *Reel Conversations*.

Hickenlooper then began working for Roger Corman where he met the actor Timothy Bottoms who was just being courted by Peter Bogdanovich to reprise his *Last Picture Show* role for the sequel *Texasville*. At Hickenlooper's encouragement, he made a condition of his participation that Hickenlooper be granted unlimited set access for a documentary on the making of the film. The result is *Picture This: The Times of Peter Bogdanovich in Archer City, Texas*. This was shown to Eleanor Coppola who liked it. This led directly to Hickenlooper's participation in *Hearts of Darkness*, for which he eventually won an Emmy.

He then decided to stay off documentaries whereupon he agreed to direct a \$1 million horror film *Grey Knight*. Following this, character actor Billy Bob Thornton, who plays a vampire in *Grey Knight*, invited Hickenlooper to direct an actor's monologue he had written, titled *Some Folks Call It A Slingblade*, as a short film that Thornton would star in. Not about to forsake his profile documentary career, Hickenlooper is currently considering a piece on Roman Polanski.



1995, 95 mins

Producer: Donald  
Zuckerman,  
Tobin Heminway

Screenwriter: John  
Enbom, George  
Hickenlooper

Cinematographer:  
Richard Crudo

Editor:  
Yaffa Leren,  
Jim Makiej

Cast:  
Sean Astin, Rory  
Cochrane, Ron  
Livingston

## THE LOW LIFE

This is a hip, sharp-edged comical drama that follows the story of a down and out, pill-popping, pot-smoking Ivy League graduate who moves to Los Angeles' decaying underbelly. Smart as a whip, and with his James Dean good looks, he arrives in cruel, unfriendly tinseltown hoping to become a writer armed with only his uncle's advice "Don't feel anything for anyone." Through



brilliant, funny dialogue, extraordinary performances and sensitive direction, *The Low Life* creates a dark, satiric world of languid discomfort, suffocation, and the ultimate impossibility of becoming an artist without facing one's own passions. As the film takes an unexpected emotional turn at the end, Hickenlooper proves that there is the right way to survive in a world of Generation X losers.

1994, 29 mins

Producer:  
Adam Lindemann,  
George Hickenlooper,  
Kevin Hudnell

Screenwriter:  
Billy Bob Thornton

Cinematographer:  
Kent Wakeford

Editor:  
Henni Boumeester,  
George Hickenlooper

Cast:  
J.T. Walsh,  
Molly Ringwald,  
Billy Bob Thornton

## SOME FOLKS CALL IT A SLINGBLADE

A short film about a young, inexperienced reporter (played by Molly Ringwald) who comes to a Northern California asylum for the criminally insane to interview a murderer who had, at the age of 13, killed his mother and her lover. After 25 years of imprisonment, he is due to be released that



day. Confronting a neurotic bureaucrat who is over-protective of the inmates he administers to, the reporter manages to cut through the red tape and comes face to face with a man who laments having killed his own family in cold blood.



## GREY KNIGHT (THE KILLING BOX)

The horrors of war have always been evident, and the American Civil War may have been the most terrifying of all. Families were torn apart, friends became enemies and a large segment of the American population was lost. Battle lines were clearly drawn between the Union and the Confederates—there was no in-between. That is until 25 May 1863 when bizarre, mysterious forces began stalking and killing both Union and Confederate soldiers indiscriminately. In this off-beat, supernatural thriller intended as a spoof of *Apocalypse Now*, Union Captain John Harling is forced to investigate these gruesome murders. As he and his fellow comrades journey into the heart of the war and into the heart of what has brought them there, the battle lines become increasingly blurred between Blue and Gray, black and white, sanity and madness.



1992, 92 mins

Producer:  
Brad Krevoy, Steve Stabler,  
Fred Kuehnert

Screenwriter:  
Matt Greenberg

Cinematographer:  
Kent Wakeford

Editor:  
Monte Hellman

Cast:  
Adrian Pasdar,  
Corbin Bernsen, Ray Wise,  
Martin Sheen

## PICTURE THIS: THE TIMES OF PETER BOGDANOVICH IN ARCHER CITY, TEXAS

Not since John Huston marched his cast and crew into the Belgian Congo to shoot *The African Queen* or Francis Ford Coppola led his production into the jungles of the Philippines for *Apocalypse Now* has the making of a motion picture drawn so much attention as did Peter Bogdanovich's *The Last Picture Show*. *Picture This* is a remarkable behind-the-scenes chronicle of the making of that film and all the elements that went into creating an American classic which ultimately turned the lives of those involved upside down. *Picture This* follows legendary director Peter Bogdanovich back to Archer City, Texas, twenty years after the making of *The Last Picture Show* for the making of its disastrous sequel *Texasville*. It humorously and provocatively uncovers the layers of fiction and reality that went into making a motion picture acclaimed as "the greatest film by an American director since *Citizen Kane*."

1991, 58 mins

Producer:  
Timothy Bottoms,  
Barry Spikings

Screenwriter:  
George Hickenlooper

Cinematographer:  
Kevin Burget

Editor:  
Howard Lavick

## HEARTS OF DARKNESS: A FILMMAKER'S APOCALYPSE

In 1979, Francis Ford Coppola shook the film world with *Apocalypse Now*, a harrowing odyssey through the ravaged landscape of the Vietnam War. More than 10 years later, the journey resumes with *Hearts of Darkness*, a riveting chronicle of the turbulent making of *Apocalypse Now*. Through on-the-set footage filmed by Coppola's wife Eleanor, and recent interviews with the film's cast and crew, *Hearts of Darkness* is the fantastic history of a movie beset by physical and personal upheavals: the complete destruction of the film sets by hurricane; the heart attack of leading man Martin Sheen; the director's own admission that he has no idea of how the movie will end. It bears out Coppola's summation, "We had access to too much money, too much equipment, and little by little we went insane."



1991, 96 mins

Documentary footage  
directed by Eleanor Coppola

Producer:  
George Zaloom,  
Les Mayfield

Screenwriter:  
George Hickenlooper

Editor:  
Michael Greer, Jay Miracle

## World Cinema

Argentina,  
1995, 130 mins

Director:  
Eliseo Subiela

Producer:  
Jorge Rocca

Screenwriter:  
Eliseo Subiela

Cinematographer:  
Hugo Colace

Editor:  
Marcela Saenz

Cast:  
Dario Grandinetti,  
Oscar Martinez, Mariana Arias

Production Company:  
Artear SA/Instituto Nacional  
de Cine y Artes Audiovisuales

World Sales Agent:  
Artear, Lima 1261  
1101 Buenos Aires, Argentina  
tel/fax: 54-1-383-9091

### DON'T DIE WITHOUT TELLING ME WHERE YOU'RE GOING

#### NOTE MUERAS SIN DECIRME A DONDE VAS

Director Eliseo Subiela, whose films fascinate because of the spiritual surrealism that surrounds them, produces an enigmatic, romantic tale with his latest film. The story is a film within a "futuristic" fantasy.

Eliseo Subiela tells us why he was moved to making this film, "This is the story of an endless love. *Don't Die Without Telling Me Where You're Going* shows the present reunion of two souls in two different dimensions. One, incarnated in a new being. The other not yet incarnated. But from that other dimension in reality, the soul not yet incarnated will be the conveyer of the light that will spiritually develop the eternally loved one, now with another body, with another name. There are just millions of things that we still cannot

understand, but the simple fact that we do not comprehend them, does not mean that they are not real. And it is the cinematography, the 'collective dream collector', the eye that can help us illuminate those dark and feared areas. Death is not the ending. It is the 'moving'. What makes us immortal is love."

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#### ELISEO SUBIELA

Born in 1944. He studied film at the Film School of La Plata and subsequently served as assistant to a number of Argentinean directors. He directed two short films on his own in the 60s and co-produced a number of others. His feature films are *La conquista del paraíso* (80), *Man Facing Southeast* (86), *Last Images of a Shipwreck* (89), and *Dark Side of the Heart* (92).



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# World Cinema



## ROBIN DE CRESPIGNY

Began her career in film while living in New York where she joined a group of intensely committed independent filmmakers. In 1986, Robin returned to Australia to attend the Swinburne Film & Television School where she made the short film *Letting Go*. In 1987, she set up Honky Tonk Angel Productions and since then has written, produced and directed over 20 productions. *Sanctuary* is her first feature film.

## SANCTUARY

*Sanctuary* is a compelling drama written by Australia's best known playwright, David Williamson. It relates the confrontation between a young idealist and an old cynic in which the two men discover more about each other and themselves than they had bargained for. Essentially a two-man show, it is about Robert Bob King, a veteran cynic who would privately express respect for truth and declares that he is subversive of authority but yet in his professional life as a journalist, he would assume the role of a dutiful and loyal follower to all forms of conservative authority. Then enters the man that was the antithesis to him and both of their lives would be changed forever. The determined young academic has spent years researching on Robert and knows the truth. He wants to publish a book on it and Robert would risk death to stop him.



*Shown with*

## THE BEAT MANIFESTO

An Australian poet tries to follow in the foot steps of the beat poets of the 50s.

## THE THIRD STROKE

A beautifully designed little film that shows the clock is not running on the smart little one joke film.

Australia,  
1995, 98 mins

Director:  
Robin de Crespigny

Screenwriter:  
David Williamson

Producer:  
Andrew Steuart

Cinematographer:  
Ray Henman ACS

Editor:  
Neil Thumpston

Cast:  
Steve Bisley,  
Arky Michael

Production Company:  
Spandau Films

World Sales Agent:  
Robin de Crespigny  
HTA Productions  
13 Nelson Street,  
Rozelle, 2039,  
Australia  
tel: 61-2-810-6128  
fax: 61-2-5559157

Australia,  
1995, 18 mins

Director:  
Daniel Nettheim

World Sales Agent:  
AFTRS Balaclava &  
Epping Roads  
North Ryde 2113  
Australia  
tel: 02-805-6455  
fax: 02-805-6563



## CARLA CAMURATI

Born in Rio de Janeiro where she is a famous actress and has appeared in numerous films, television programs and stage plays. In 1988, she made her directorial debut with the award winning short *A Fatal Woman Finds An Ideal Man*. She is also a screenwriter with several features to her credit. Her other short film is *Bastidores* (90).

## CARLOTA JOAQUINA, PRINCESS OF BRAZIL

Carlota Joaquina is a Spanish princess whose charm and talent at singing and dancing made her the centre of attraction at court. She is betrothed to Prince Joao of Portugal when she is 10 and falls in love with the portrait of her future husband presented to her by her grandfather. But the prince in person is cold and cowardly, denying her the love and affection she so yearns. So Carlota turns elsewhere for the attention that is lacking in her life.

This is Carla Camurati's first feature but it exudes the stylistic confidence of a seasoned director. Using an array of hilarious moments, she paints a delightfully satirical picture, and as an added twist, the story is narrated by a Scotsman to his bored niece. By placing the context outside Brazilian folklore, Camurati turns her country's history into a fable transcending culture.



Brazil,  
1994, 100 mins

Director:  
Carla Camurati

Producer:  
Carla Camurati,  
Bianca De Felippes

Screenwriter:  
Carla Camurati, Melanie  
Dimantas, Angus Mitchell

Cinematographer:  
Breno Silveira

Editor:  
Cesar Migliorin, Marta Luz

Cast:  
Marieta Severo, Marco  
Nanini, Ludmila Dayer

Production Company:  
Elimar Producoes Artisticas

World Sales Agent:  
Elimar Producoes Artisticas  
R. Nina Rodrigues 49/102,  
Rio de Janeiro, Brazil.  
tel.: 55-21 537 0330  
fax: 55-21 286 3572

# World Cinema

Finland,  
1995, 88 mins

Director:  
Mika Kaurismäki

Producer:  
Mika Kaurismäki

Screenwriter:  
Andre Degass

Cinematographer:  
Ken Kelsch

Editor:  
Mika Kaurismäki,  
Suzanne Pillsbury

Cast:  
James Russo, Cynda Williams,  
Paul Calderon

Production Company:  
Oak Island Films Inc./  
Marianne Films Oy

World Sales Agent:  
Overseas Filmgroup  
8800 Sunset Boulevard, Los  
Angeles CA 90069  
tel: 310-855-1199  
fax: 310-855-0719

USA,  
1995, 14 mins

Director: Paul Rachman

World Sales Agent:  
8564 Franklin Ave., Los  
Angeles, California 90069,  
USA  
tel: 213-650-1613  
fax: 213-650-2853

Finland,  
1995, 90 mins

Director:  
Markku Polonen

Producer:  
Kari Sara

Screenwriter:  
Markku Polonen

Cinematographer:  
Kari Sobelberg

Editor:  
Jukka Nykanen

Cast:  
Martti Suosalo, Jarmo  
Mäkinen, Matti Varjo

Production Company:  
Kari Sara/Dada-filmi Oy

World Sales Agent:  
Brussels Ave  
Rue des Vissandines 1 /48  
B 1000-Bruxelles  
tel: 32-2-511-91-56  
fax: 32-2-511-81-39

## CONDITION RED

Dan, a prison guard, is placed in charge of the women's prison. He meets Gidell, an inmate, who is a tough but charming and attractive young woman. Against his better judgement, Dan allows himself to be seduced and begins a love affair with his prisoner. When Gidell discovers she is pregnant, she persuades Dan to help her escape so that they can start a family together. Later, however, Dan finds out that the pregnancy was a lie, thus paving the way for a final showdown with Gidell and her ex-lover which comes to a surprising and suspenseful conclusion.

Director Mika Kaurismäki notes that *Condition Red* is first and foremost a story about trust inside a love relationship. It is also about the risk that the hero takes when he allows himself to enter into a convict's life. The emphasis is on the tough situation that the characters find themselves in, while the danger lurks in the shadow of betrayal. *Condition Red* is a compelling film enhanced by extremely strong use of realistic and contemporary language.



Shown with

## DRIVE BABY DRIVE

Two couples out for a drive find themselves increasingly trapped by one man's nihilistic obsession.

## THE LAST WEDDING KIVENPYÖRITTAJAN KYLA

*The Last Wedding* is based on a novel by Heikki Turunen published almost 20 years ago when the writer was a young man and the flight from the villages had barely started. The film is held together by the wedding itself. The celebration brings the people together, the last villagers, the summer guests, the past lovers, the passers-by. It is also the cause for how things look. Nature is at its most ornate but the people are at their worst, vulgar and bad-mannered in their frenzy to be at their best.

Markku Polonen talks about his film, "Man has an inbuilt dislike of wasted efforts. Prisoners are spiritually devastated when forced to carry sand from one pile to another for no particular purpose. What is useless work? If work is useless, then what is important? What's left when death annuls everything concrete? These are the questions this film asks. And the answer is: the stories remain, the stories about people. Stories tragic and comical."



### MIKA KAURISMAKI

Born in 1955. He began making films while studying filmmaking in Munich in the late 70s. In 1981, Kaurismäki formed Villealfa Filmproductions with his younger brother, Aki. Through Villealfa, he has produced several films including *Arvottomat* and *Jackpot 2*, and directed many others. His films include *The Liar* (80), *The Clan Tale of the Frogs* (84), *Cha Cha Cha* (89), *Amazon* (90), *The Last Border* (93), and *Tigero: A Film That Was Never Made* (94).



### MARKKU POLONEN

An award winning director whose works include *Yon Yli* (84), *Taiwaan Lahja* (86), *Onnen Maa/Land And Happiness* (93), and *Vuorisäärna/The Sermon On the Mount* (94). This is his first feature.



# World Cinema



## FRIDRIK THOR FRIDRIKSSON

Born in Iceland in 1954. While attending the University of Reykjavik, he ran the school's film club and began making 16mm films. He made several documentaries before his first feature, *White Whales* (87). He then directed several films for Icelandic television before making *Children of Nature* (91), which was nominated for an Academy Award for Best Foreign Language Film. Other films include: *Movie Days* (94).

## COLD FEVER

Atsushi Hirata, a young employee in a Tokyo fish company, is forced to give up his vacation in Hawaii to perform a memorial service for his parents. The ceremony can only be held at the place where they died—a river in a remote corner of Iceland. This urbane young man, steeped in the conformist Japanese culture, has to endure quite a number of bizarre adventures in "this very strange country" in order to realise his mystical quest.

"When I told people I wanted to produce a road movie about a Japanese businessman who travels across Iceland, they invariably laughed. Since the movie was intended to be a comedy, I took this as a good sign."—Jim Stark

By showing through an outsider's eyes, Fridriksson hilariously shows that Iceland is profoundly odd while demonstrating the similarity of Icelandic and Japanese views on individuality. In many ways a companion piece to

Fridriksson's Academy Award-nominated *Children of Nature*, *Cold Fever* is a gently humorous look at a truly unique country.



Iceland,  
1994, 85 mins

Director:  
Fridrik Thor Fridriksson

Producer:  
Jim Stark

Screenwriter:  
Fridrik Thor Fridriksson,  
Jim Stark

Cinematographer:  
Ari Kristinnsson

Editor:  
Steingrímur Karlsson

Cast:  
Masatoshi Nagase,  
Lili Taylor, Fisher Stevens

Production Company:  
Icelandic Film Corporation/  
Iciclefilm/Pandora Film/  
Sunrise Inc./  
Zentropa Entertainments

World Sales Agent:  
Christa Saredi  
Ottilienstrasse 19, 8003  
Zurich, Switzerland  
tel: 41-1-463-7020  
fax: 41-1-463-7180

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## SHEMI ZARHIN

Born in 1961. A graduate (honours) of the Film & Television School-Tel-Aviv University in 1987. Teaches filmmaking and scriptwriting at the film school in Jerusalem and the Tel-Aviv University. Has written several scripts including that for the successful feature *Tel-Aviv Stories*. His short film *The Last of Grandpa's Magic* won several local prizes and The German Television Prize in Munchen in 1986. *Passover Fever* is his first feature film as director/writer.

## PASSOVER FEVER

Winner of the Best Screenplay Award in the Montreal Film Festival, the film is a sad comedy about a big warm, merry and musical family, two days under one roof during the Passover holiday—a legendary tradition that has been going on for three thousand years. Yona and Michael have invited their children and grandchildren to celebrate the holidays with them, thus bringing together an interesting, eccentric group of people for that eventual confrontation that will test their bonds as a family. For two days, the stories of the different characters mix and mingle, creating a merry-go-round of love, betrayal, longings, anger, laughter, tears and songs accompanied by a great deal of food.

*Passover Fever* is a sad comedy whose plot twists and turns within a colourful world—a dream house amid greenery and flowers. The glowing, dynamic photography and the moments of fantasy make Shemi Zarhin's feature debut seem like a magic fairy tale, in fascinating contrast to the frustrated lives of the characters involved.



Israel,  
1995, 100 mins

Director:  
Shemi Zarhin

Producer:  
M. Sharfstein, A. Manelzon

Screenwriter:  
Shemi Zarhin

Cinematographer:  
Amnon Zalait

Editor:  
Elinat Glaser-Zarhin

Cast:  
Gila Almagor, Yossef Shiloah,  
Miki Kam

Production Company:  
Movit Ltd

World Sales Agent:  
Movit Ltd  
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Israel  
tel: 972-3-5252765  
fax: 972-3-6201842

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## World Cinema

Egypt/France,  
1994, 129 mins

Director:  
Youssef Chahine

Producer:  
Gabriel Khoury,  
Humbert Balsan

Screenplay:  
Youssef Chahine

Cinematographer:  
Ramses Marzouk

Editor:  
Rashida Abdel Salam

Cast:  
Khaled el Nabaoui, Yousra,  
Mahmoud Hemida,  
Michel Piccoli, Hanan al  
Torki

Production Company:  
MISR International Film/  
Ognon Pictures/  
France 2 Cinema

World Sales Agent:  
Flach Pyramide International  
5 Suo Richepomae 75008  
Paris  
tel: 331-1296-0220  
fax: 331-4020-0351

### THE EMIGRANT

Legendary Egyptian director Youssef Chahine has fashioned a piece of classical film-making reminiscent of Hollywood epics of the 1950s in its treatment and scope. Chahine's heightened visual style is resplendent with brilliant vistas, energetic montage, crane shots and tracking shots. He uses Ram's picaresque travails to comment on more down-to-earth matters: the religious intolerance that's tearing at the fabric of contemporary Egypt. Taking the biblical story of Joseph as his framework, the film was originally banned under pressure from Muslim extremists ostensibly because it blasphemed Islam by portraying "Joseph", whom Muslims consider a prophet, in human terms. The ban has since been lifted—a fitting victory for a director who has spent his life fighting for truth and justice.

Technically superb with good cinematography, attractive locations amidst Egyptian ruins, a rhapsodic score by Mohamed Nouh, and Chahine's stress on characters rather than spectacle.



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### YOUSSEF CHAHINE

Selected filmography include *Baba Amin* (1950), *Cairo Station* (1958), *The Sacred Oil* (1967), *Alexandria Why* (1978), *The Sixth Day* (1982), and *Cairo ... as by Chahine* (1991).

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Poland,  
1994, 79 mins

Director:  
Kazimierz Kutz

Producer:  
Andrzej Stempowski

Screenwriter:  
Kazimierz Kutz

Cinematographer:  
Wieslaw Zdort

Editor:  
Zygmunt Dus

Cast:  
Zbigniew Zamachowski,  
Anna Waszczyk,  
Zofia Rysiowina

Production Company:  
Ikam Ltd

World Sales Agent:  
Poltel International  
JP Woronicza 17, 00999  
Warsaw, Poland  
tel: 2-647-6139  
fax: 2-244-0206

### THE CONVERTED

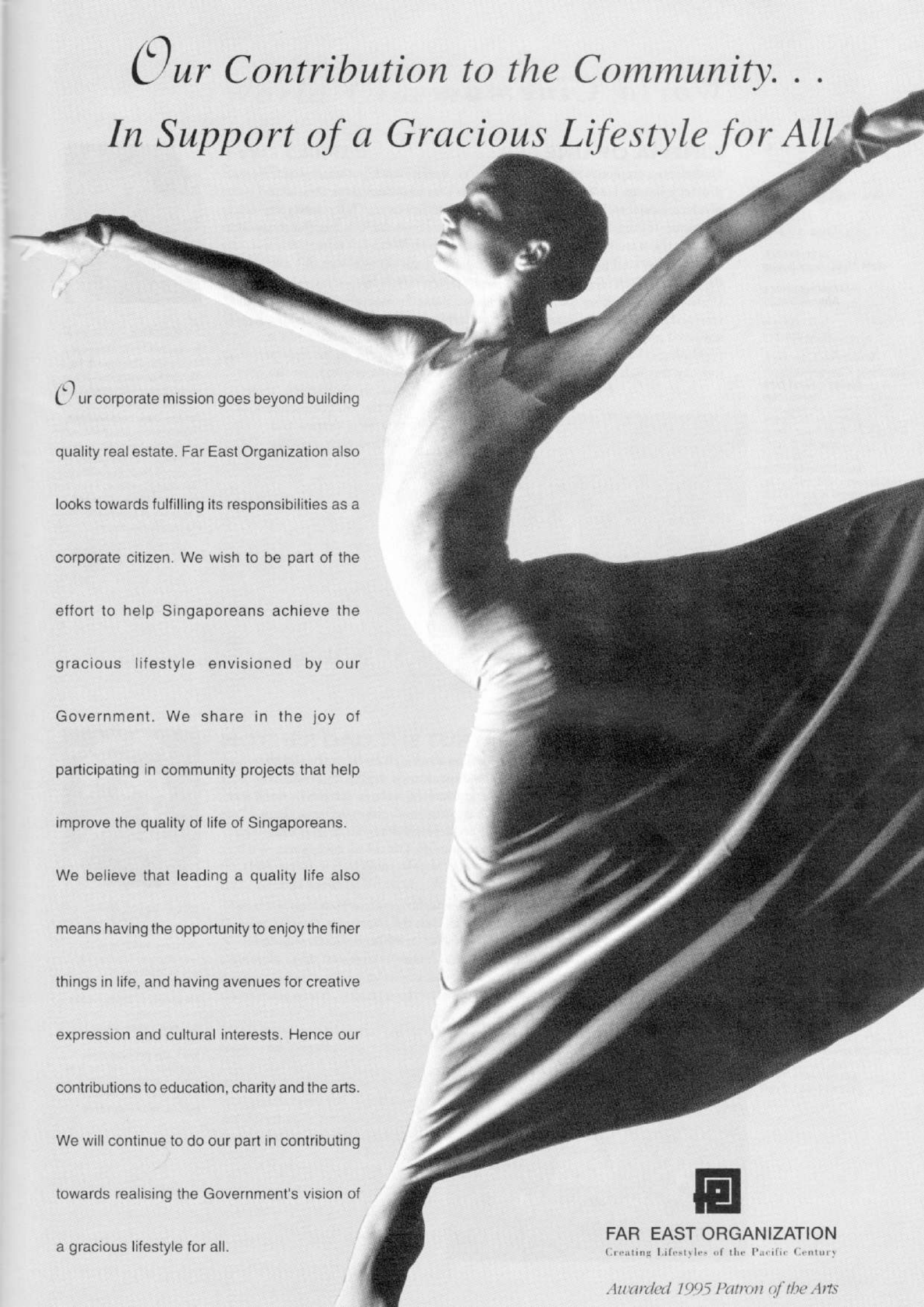
A political comedy by one of Polish cinema's classic directors, *The Converted* is set in an industrial mining town in the fall of 1981. Awarded the Grand Prix at the 1995 Polish Film Festival, the film is about a young man (played excellently by Zbigniew Zamachowski, one of Poland's emerging talents, who also starred in Krzysztof Kieslowski's *White*) without political conscience who ends up realising the state has sold him a lie. A parable of the whole of Polish society which is left disoriented after abandoning Communism.

"The entire Silesian local colour is present in *The Converted*; this story could have happened only there. My hero was among those deadbeats who came to Silesia as to Eldorado and, in order to settle in, they agreed to all the concessions the party dictated. But in this tangle of human fates, the great things are reflected. This is a film about how the soul is awakened in a man."—Kazimierz Kutz



### KAZIMIERZ KUTZ

Born in 1929. After graduating from the Lodz Film school in 1954, he made his directorial debut *The Cross of Valour* (58) which won the Polish Film Critics Prize for Best Film. In 1972, he became the artistic director at the Silesia Film Studio. His films include *No One Cries Out* (60), *Panic On A Train* (61), *Wild Horses* (62), *Whoever May Know* (66), *The Taste of the Black Earth* (69), *The Pearl in the Crown* (72), *Beads of One Rosary* (79), and *I Will Stand Upon My Watch* (83).



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# World Cinema

New Zealand/UK,  
1995, 52 mins

Director:  
Sam Neill, Judy Rymer

Producer:  
Vincent Burke

Screenwriter:  
Sam Neill, Judy Rymer

Cinematographer:  
Alun Bollinger

Editor:  
Mike Horton

Production Company:  
Top Shelf Productions/BFI/  
New Zealand Film  
Commission

World Sales Agent:  
BFI TV 29 Rathbone Street  
London W1P 1AG  
tel: 171-436-0370  
fax: 171-636-3289

## CINEMA OF UNEASE

One of the completed films in the BFI TV's ambitious The Century of Cinema project whereby leading directors from various countries were invited to produce a celebration of their national cinema heritage. "What intrigues people about the New Zealand cinema is that it's so dark. It has that brooding quality; there is always the potential for violence. What has emerged is a brand of storytelling that examines the psychological landscape of a culture still in development, still isolated, still fragile."—Sam Neill

Underpinning Neill's exploration of New Zealand's modern film culture is a series of perceptions of what sets the country apart: its relatively small and scattered population, its surviving indigenous people—the Maori, and the psychological sense of isolation from the rest of the world. In his very personal journey through the real and cinematic landscape of the country, we discover that, in Neill's view, these are the vital characteristics that have shaped and defined New Zealand cinema.



### SAM NEILL

Born in 1947 in Northern Ireland. Neill is known for his performances in front of the camera although *Cinema of Unease* is not the first time he is working behind the scenes. After graduating from the University of Canterbury, he joined New Zealand's National Film Unit, as an actor, but he also directed a number of shorts and documentaries there.



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Norway,  
1995, 86 mins

Director:  
Bent Hamer

Producer:  
Finn Guerdum

Screenwriter:  
Bent Hamer

Cinematographer:  
Erik Poppe

Editor:  
Skafti Gudmundsson

Cast:  
Sverre Hansen, Kjell Stormoen,  
Leif Andree, Juni Dahr

Production Company:  
Bulbulfilm

World Sales Agent:  
Christa Saredi World Sales  
Ottlen Strasse 19 CH-8003  
Zurich, Switzerland  
tel: 411-463-7020  
fax: 411-463-7180

## EGGS

"From a distance everybody conforms. The close-up can be scary and the differences form the richness in relationships, for the young and old alike. I strongly believe in the importance of communication between generations and I hope that I have made a film for both a young and older audience. I am often asked about the title *Eggs*. Quite apart from Konrad's collection of bird's eggs, there are many religious and symbolic meanings. For me, it evokes a relationship between people, lives passing and past – it is both a funny and concrete title that I hope creates a curiosity about the film."—Bent Hamer

Hamer's comic sense is ironic and shrewd, and his gentle warmth underscores the humour. Marked by camera angles as odd as the characters themselves, and by refreshingly low-key performances, Hamer's film is a rich, detailed depiction of human nature, full of quiet wit. An impressive and original debut.



### BENT HAMER

Born in 1957. He studied literature and film at the University of Stockholm and at Stockholm Filmskola. Since finishing his studies in 1989, he has made a number of shorts and documentaries and teaches film at college level. His previous film, *Applause*, received the Best Short Award at the 1994 Norwegian Film Festival. *Eggs* is his debut feature.





## World Cinema



### ROBERTO SNEIDER

Born in 1962 in Mexico City. He studied communication science, and has made several short films and documentaries. He then worked as assistant director and producer on various features. *Two Crimes* is his first feature film.

### TWO CRIMES

Robert Sneider's debut, *Two Crimes*, is an elegant tale of deception in small town Mexico. Accused of a crime he did not commit, Marcos Gonzalez decides to go into hiding until things blow over. He ends up at the estate of his rich and ailing uncle which triggers off a series of events leading to another crime. Brace yourself for the final twist at the end.

Sneider has injected his film with a sly playfulness, supported by a drily humorous script and plenty of splendid performances, especially from Marcos' cunning, wily nest of relatives who think he is a gold-digger. *Two Crimes* take traditional family rivalries and turns them into outrageously good fun.



Mexico,  
1994, 105 mins

Director:  
Roberto Sneider

Producer:  
Roberto Sneider

Screenwriter:  
Roberto Sneider

Cinematographer:  
Carlos Marcovich

Editor:  
Oscar Figueroa Jara

Cast:  
Damian Alcazar, Jose Carlos Ruiz, Pedro Armendariz

Production Company:  
Cuevano Films/Imcine/Fondo de Fomento a la Calidad Cinematografica

World Sales Agent:  
Malofilm Distribution Inc.,  
2221 Yonge Street  
Suite 100 Toronto, Ontario  
M4S2B4, Canada  
tel: 416-480-0453  
fax: 416-480-0501

### VINCENT MONNIKENDAM

Born in 1936. Documentary filmmaker, director, producer, editor, and executive director for NOS-TV. Independent documentary filmmaker since 1995. His documentary works include *District 69* (81), *The Number 6 Tram* (83), *The Ten Token* (85), *Palette Series* (88-90), and *The Illegals* (91).

### MOTHER DAO THE TURTLELIKE

According to a legend of the inhabitants of the island of Nias, which lies to the west of Sumatra, the earth was created by Mother Dao. She collected dirt from her body which she kneaded into a ball on her knee. That was the world. She then became pregnant without a man and gave birth to a girl and boy. They were the first people. Vincent Monnikendam chose this tale of creation as the starting point of his documentary which will lead the viewer through the former Dutch East Indies from 1912 to 1933 using extensive archival footage from the Dutch film archives.

Touted as "the most beautiful film to be premiered at the International Film Festival Rotterdam 1995", *Mother Dao the Turtlelike* aims to show how the Netherlands administered the colony at that time, how it viewed its colony as a colonial enterprise and what the relations were like at that time. Luminous nitrate footages are set against a simple soundtrack of birdcalls, bells and murmuring voices, punctuated occasionally by native songs and poems. The documentary is Vincent Monnikendam's personal choice from, and his personal interpretation of the documentary films of the Dutch East Indies from the olden days. An informative time capsule and a moving tribute to a lost world.



Netherlands,  
1995, 90 mins

Director:  
Vincent Monnikendam

Producer:  
Rade Milicevic

Cinematographer:  
Hans van der Marck

Editor:  
Licky Zydower

Production Company:  
NPS-TV

World Sales Agent:  
IAF/NFM  
ONDELPARK 3  
1071 AA Amsterdam  
The Netherlands  
tel.: 31-20-5891423  
fax: 31-20 6833401

# **Businesses in Asia rush to meet express company deadlines. Shouldn't it be the other way around?**

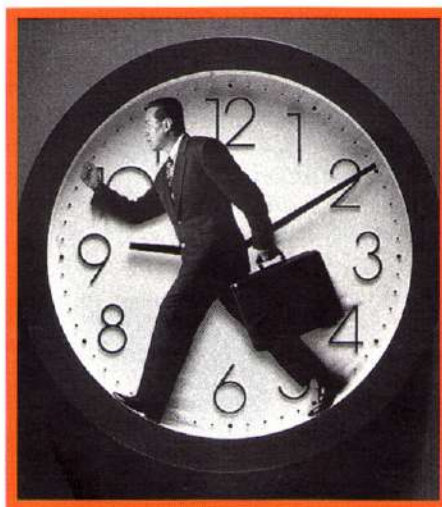
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# NETPAC Asian Discovery Selection 1996

## Asian Documentaries

To provide more information on high quality Asian films and how to access them, NETPAC curates an Asian Discovery Selection of new and recent Asian films around a particular topic or genre every year. This year, the programme is made up of mainly documentaries.

### AT HOME IN THE WORLD SI HAI WEI JIA

This sequel to *Bumming In Beijing* follows up on the five artists. They have now settled in different parts of the world. The documentary gives an account of the changes in their lives, their artistic experiences and also their anxieties and expectations.



China,  
1995, 170 mins

Director:  
Wu Wenguang

World Sales Agent:  
Wu Wenguang Workshop  
No.4-50  
Bingjiaokou Hutong 79#,  
Xinwaidajie, Beijing 100088,  
China  
tel/fax: 86-10-201-4341

### SCAVENGERS

Smoky Mountain is the name given to Manila's main garbage dump. Established in 1954, it became home by the 1980s to over 21 000 squatters who survived by picking through the garbage. Shinomiya Hiroshi befriends a group of teenagers and tries to understand life on a rubbish heap.



Japan,  
1994, 100 mins

Director:  
Shinomiya Hiroshi

World Sales Agent:  
F For Film  
16 Rue de L'ancienne Forge  
27120 Fontaine Sous Jouy  
France  
tel: 33-32-262539  
fax: 33-32-368649

### THE SEX WARRIORS AND THE SAMURAI

Jo-an performs drag acts at nightclubs and prostitutes himself whenever he can. He also puts all his energy into passing his ballet examinations and other strange requirements for a work permit in Japan. Deocampo takes us behind the scenes at bars and into Jo-an's family, showing how Jo-an's world symbolises the neo-colonial imbalances that make Manila a major source of migrant labour today.



Philippines,  
1995, 26 mins

Director:  
Nick Deocampo

World Sales Agent:  
Formation Films Ltd  
P.O. Box 3635 Harlesden,  
London NW10 4ZD  
tel: 44-181-961-4200  
fax: 44-181-961-2722

### EVERY ODD NUMBERED DAY

#### DAN DA SHUANG BU DA

Since 1949, the People's Republic of China bombed the islands of Kinmen on every odd numbered day for 20 years in its dispute with Taiwan till martial law was finally lifted in 1992.



Taiwan,  
1995, 78 mins

Director:  
Dong Cheng-Liang

World Sales Agent:  
Firefly Image Company  
No. 3-3, Lane 232, Sec.2,  
Chung Shagh Rd,  
Chung-Ho City, Taipei,  
Taiwan  
tel: 886-2-2460286  
fax: 886-2-2491411

# Tribute To Ishmael Bernal

## Beginnings

After the first golden period of Filipino cinema in the 50s, the industry became awashed with commercial entertainment films. It was not till the 70s that a new breed of film-makers emerged to change all that. One of the major forces behind this movement is Ishmael Bernal. He became an active member and secretary of the Film Society of Philippines in the 60s after graduating from the university. Subsequently, he was sent to study film directing as a Colombo Plan scholar at the Film Institute of India.

## The Second New Wave

Upon his return, Bernal started writing reviews in 1970 for the Manila Chronicle. At that time, many Filipino movies were no different from the Hindi movies we see nowadays—there is always a handsome boy, a very beautiful leading lady, a comedian and a villain with a moustache and they will end up singing round a tree. Bernal went into film in the 70s and became a commercially successful as well as critically acclaimed director along with other accomplished directors at that time like Lino Brocka, Elwood Perez, Joey Gosiengfiao, Mike De Leon and others. The group of directors reacted against the standard film fare of the times and were the first to introduce social realism and psychological insight into film characters. This Filipino Second New Wave was followed by the organisation of film critics which Behn Cervantes, another well-known director, and Bernal started.

## Change

Appalled by the vapid films that existed on the market in the 80s, Bernal and his contemporaries broke away from the Film Academy of the Philippines because of their disappointment with the Academy's inability or reluctance to improve the quality of Filipino films. They then established their own Directors' Guild of the Philippines with streamlined membership which included only the active and good directors. Went into semi-retirement in 1989 because "the situation was hopeless. The movies were very bad, and the offers were very bad." Made a comeback with *Streetsmart* in 1994. Many of his earlier films like *The Affair*, *Snatched From Heaven* and *Manila After Dark* won several Filipino and international film awards.



1976, 120 mins

Producer:  
Jesse Ejercito

Screenwriter:  
Jorge Arago

Cinematographer:

Editor:

Cast:  
Elizabeth Oropesa, Daria  
Ramirez, George Estregan

Production Company:  
Crown-Seven Film Productions

Print Source:  
Cultural Center of  
the Philippines  
Roxas Blvd, Metro Manila  
P. O. Box 310, Philippines  
tel: 63-2-8321125  
fax: 63-2-8323682

## SPECK IN THE WATER NUNAL SA TUBIG

The film highlights traditional values and customs through the inter-relationships among the inhabitants of a remote fishing island. Despite the distance from modernisation, it reveals itself in a distorted fashion in Bernal's depiction of a love triangle. *Speck In The Water* has an unusual atmosphere of

surrealism and mysticism that seeps through the surface tranquility. We are constantly reminded of the motif of life and death through such images as a birth in the middle of a storm, circumcision and dead fish. Also, the sound of a motor boat that resembles that of a helicopter is heard throughout the film, giving the viewer a vague sense of discomfort.



1980, 160 mins

Screenwriter:  
Ishmael Bernal

Cast:  
Charito Solis,  
William Martinez, Rio Locsin

Production Company:  
Regal Films

Print Source:  
Cultural Center of  
the Philippines  
Roxas Blvd, Metro Manila  
P. O. Box 310, Philippines  
tel: 63-2-8321125  
fax: 63-2-8323682

## MANILA AFTER DARK

This is a typical example of the films of Bernal which depicts the lives of the young people who live at night in Manila. The film begins with the hero singing in a nightclub and ends with him walking through the streets just before dawn. Thus, the real star of the film is the night world of Manila. Biting social criticism pervades throughout the film. The poor young people who have no homes are forced to seek their hopes and dreams in Manila's night life. They then get involved in prostitution, narcotics, violence, homosexuality and lesbianism in an underworld that is entirely different from that in the day-time.





## **MIRACLE HIMALA**

Internationally known and acclaimed film featuring the Filipino superstar Nora Aunor. *Miracle* shows a small town who discovers a faith healer among them. She may have seen the blessed Virgin Mary. Like *Speck In The Water*, this film deals with life in the midst of indigenous Filipino culture. Bernal uses the countryside location to seek the answers to the fundamental question of the reasons for man's existence.



1982, 120 mins

Cast:  
Nora Aunor,  
Spanky Manikan,  
Laura Centeno

Print Source:  
Cultural Center Of  
The Philippine  
Roxas Blvd,  
Metro Manila  
P. O. Box 310  
Philippines  
tel: 63-2-83211  
Fax: 63-2-8321125  
Fax: 63-2-8323682

*Shown with*

## **NENE**

How can a young girl protect her virginity? How can a young girl preserve her dignity? How can a young girl restore her sanity? The film is about one girl's courage to fight her oppressive culture.

## **LAHO**

Set in the lavar-ravaged land of Central Luzon, a 6-year-old girl embarks on a visual and emotional trip in search of a lost home and a symbol of hope. The film mirrors the people's longing for what cannot be brought back but like a strong mahogany tree, the people's hope will not die but will grow back in time.

## **ANAK MAYNILA**

An animated film using cel animation with the use of a series of photographs as the background. A brief, tragic story about a poverty-stricken mother's desperate attempt to dispose of her baby. Symbolically set against the city's decadence but gives a ray of hope for the child's future as it boards the bus heading for the unpolluted environment in the province.

## **ISAAC**

Based on a painting by Rembrandt, *The Sacrifice of Isaac*, the film is a meditation on the complex relations between father and son. It is a personal reflection on patriarchy, that system of social relations that breeds violence domination and death. Metaphorical and magical, this film is a modern day parable creating a strange mixture of reality and fantasy.

Philippines,  
1993, 12 mins

Director:  
Grace Amibangsa

Philippines,  
1993, 6 mins

Director:  
Fruto Corre

Philippines,  
1993, 6 mins

Director:  
Emmanuel Dadiwas

Philippines,  
1993, 10 mins

Director:  
Nick Deocampo

## **NETPAC-FIPRESCI Film Critics Conference**

The First NETPAC (Network for the Promotion of Asian Cinema) and FIPRESCI (International Federation of Film Critics) Conference will be held in Singapore from April 17 - 19 to address various issues.

With the emergence of Asian cinema in recent years, it is of great importance that Asian and Western critics come together to develop strategies to make Asian cinema better known and understood in Europe and European cinema better known in Asia. The threat to both from the commercial Hollywood film fare also needs to be addressed. Governments also need to be encouraged to protect their own film cultures from American domination.

Film critics attending the Conference include Derek Malcolm (UK), Aruna Vasudev (India), Klaus Eder (Germany), Peggy Chiao (Taiwan), Nakorn Veerapavati (Thailand), Wong Ain Ling (Hong Kong), Ashley Ratnavibhushana (Sri Lanka), Sudhir Bose (India), Jeannette Paulson (Hawaii) and John Powers (US).

# APB Foundation Asian Film Appreciation Workshop

April 8-10, 9.30 am to 6.00 pm. The Guinness Theatre, The Substation.

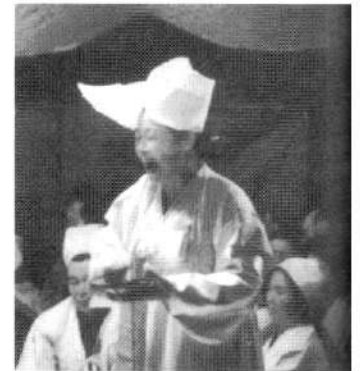
Supported by The Substation and sponsored by the Asia Pacific Breweries Foundation, the APB Foundation Asian Film Appreciation Workshop aims to continue in its efforts to provide young viewers a historical context in viewing classic cinema.

The focus this year will be on China's 6th Generation filmmakers, Korean cinema and Singapore's homegrown independent film movement.

Chinese documentary filmmaker Wu Wenguang will discuss the conditions that Chinese independent filmmakers work in. The new special edit of his documentary *Bumming In Beijing* and its sequel *At Home In The World* will also be screened. *Bumming In Beijing* is the story of five young artists from the country who lived as hobos while struggling to gain reputation in Beijing. Their lives and how their ideals have changed after they settled in Europe and the USA are looked at in *At Home In The World*. Another documentary of Wu, *My Time In The Red Guards* which deals with the memories of people who were members of Mao's Red Guards during the Cultural Revolution will also be screened.

Korea's Park Ki Yong will offer rare insights on being on both sides of the production fence, that of director and producer. There will be screenings of *Cinema On The Road*, Korea's Centenary of Cinema Documentary produced by Park Ki Yong and directed by Jang Sun-Woo, as well as the Korean classic, *Ticket*, which is directed by veteran Im Kwon Taek.

*The Making of Mee Pok Man*, the behind-the-scenes look at the filming of Mee Pok Man directed by Nazir Husain, will provide on an understanding of independent filmmaking in Singapore. Director Eric Khoo's previous short films will also be screened to give a perspective of Khoo's themes and film style.



## Asia Pacific Breweries Foundation

The Asia Pacific Breweries Foundation is a \$10 million trust fund established in June 1994 by Asia Pacific Breweries Limited (APB). It is aimed at promoting activities that are in line with the company's good corporate citizenship programme.

The Foundation is the result of an earlier commitment made in 1990 by Dr Michael Fam, Chairman of APB, at the opening of the Tiger Brewery in Tuas. With its emphasis on creativity development, humanitarian causes, achievements in excellence and human resource development, the Foundation aims to support the Singapore Government in realising its vision for the nation in "The Next Lap".

Among its beneficiaries will be organisations involved in community projects and charity work, people in the field of arts, sports, medicine and technology, as well as outstanding but financially needy individuals.



# **ASIA PACIFIC BREWERIES FOUNDATION**

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GOOD CAUSES IN OUR COMMUNITY**

At Asia Pacific Breweries Limited, we'd like to help the community that helped make our company a success. So we are pleased to announce the establishment of the Asia Pacific Breweries Foundation. This \$10 million fund will assist many deserving groups and individuals, in Singapore and overseas. The Foundation will support human resource development, humanitarian causes and the Arts, amongst others. To the community that helped us get where we are today, we offer a small token of our appreciation: the Asia Pacific Breweries Foundation, the foundation for a better future.

# Tribute To Berlin International Forum of New Cinema

The Berlin International Forum of New Cinema aims to highlight films which enlarge the aesthetic possibilities of the medium, demonstrate new social functions of cinema as well as encourage the spectator to reflect and depict new aspects of reality. Special emphasis is placed on films from Africa, Asia and Latin America.

Germany,  
1995, 90 mins

Director: Andres Veiel

World Sales Agent:  
Journal Film Postdamer  
Street 18, 12205 Berlin  
tel: 49-30-8330151

## THE SURVIVORS DIE UBERLEBENDEN

It is reunion time for the class of '79 but three of them have committed suicide in the intervening years. This film traces the lives and aspirations of these three classmates by talking to the survivors-classmates, friends, parents and siblings.



Germany,  
1994, 62 mins + 31 mins

Director:  
Christoph Janetzko

World Sales Agent:  
Christoph Janetzko  
Neues Ufer 11, 10553 Berlin  
tel/fax: 49-30-344 1922

## VOM FLUSS-RIVER COLOURS AND SISOM

Christoph Janetzko has spent much time since 1988 teaching and filming in Thailand. Two films have resulted from his experiences there. *Vom Fluss-River Colors* shows the everyday life in the remote riverside villages in the swamp regions of Nonthaburi. *Sisom*, the Thai word for the colour orange, shows the everyday activities of monks.



France,  
1993, 115 mins

Director:  
Chantal Akerman

World Sales Agent:  
Paradise Films  
29 Rue de la Sablonniere,  
1000 Bruxelles/Belgian  
tel: 3102-2186044  
fax: 3102-2194826

## FROM THE EAST D'EST

This is a long journey that lasts from the summer to the winter, that goes from the countryside to the city, from the suburbs to the sea, and from Poland to Russia.



Brazil,  
1993, 78 mins

Director:  
Humberto Mauro

## GANGA BRUTA

Most important film of the most highly regarded Brazilian director that is filled with absolute simplicity, and a sharp sensitivity for people and landscapes.



USA,  
1994, 90 mins

Director:  
Tom DiCillo

World Sales Agent:  
Lemon Sky Productions  
357 West 55th St.,  
Suite 3K New York,  
NY 10019, USA  
tel: 1-212-9579642  
fax: 1-212-9578022

## LIVING IN OBLIVION

Hilarious behind-the-scenes nightmarish adventure into independent filmmaking. An average day on the set of a low-budget film demonstrates that what goes on behind the camera is very often more interesting than what goes on in front.



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### *Fringe*

#### **HOME**

Started off as a home video, it is a recorded memory of a home through editing and subjective use of sound and music.

HOME  
Iran/Australia,  
1994, 7 mins  
Director:  
Maani Petgar

#### **HAPPY ENDS**

Edited interviews of a current affairs programme about disasters.

HAPPY ENDS  
Iran/Australia,  
1995, 4 mins  
Director:  
Maani Petgar

*Station to Station*

#### **STATION TO STATION**

A day in the life of a train driver.

STATION TO STATION  
Iran/Australia,  
1995, 11 mins  
Director:  
Maani Petgar

#### **CINEMA, CINEMA**

A film about Mohsen Makhmalbaf making *Salaam Cinema*. Through the behind-the-scenes approach, we discover how he works with his crew and how he is able to manipulate and effect each performance. The documentary offers a portrait of contemporary youth culture in Iran and Iranian attitude towards individualism, competition, love, male chauvinism and women's rights.

CINEMA, CINEMA  
Iran/Australia,  
1995, 71 mins  
Director:  
Maani Petgar  
World Sales Agent:  
Reverse Angle  
Suite 4/28A Imperial Ave. Bondi  
Beach 2026 N.S.W Australia  
tel: 61-2-365-0605  
fax: 61-2-365-4140

*Cinema Cinema*



# Fringe

## THE OTHER BANK

China,  
1994, 140 mins

Director:  
Jiang Yue

World Sales Agent:  
Jiang Yue

Rm 531 Ximantou No. 203  
Chaoneidajie,  
Beijing, 100010  
tel: 010-404-213445  
fax: 010-404-2014341

## YUAN PING

Hong Kong,  
1995, 12 mins

Director:  
Yu Lik Wai

## I HAVE A DREAM ...

Hong Kong,  
1995, 30 mins

Director:  
Fung Bing Fai

## JUNGLE MIX

Germany,  
1995, 25 mins

Director:  
Alrick Riley

World Sales Agent:  
Formation Films Ltd  
P.O. Box 3635 Harlesden,  
London NW10 4ZD  
tel: 44-181-961-4200  
fax: 44-181-961-2722

## MY NEW FRIENDS

Taiwan,  
1995, 60 mins

Director:  
Tsai Ming Liang

World Sales Agent:  
Nancy's S.H.E. Shop  
4th Flr, NR129, sec3  
Jen-Ai-Rd, Taipei, Taiwan  
tel: 02-7783573  
fax: 02-772-9454

## THE CLAP TRAP

UK,  
1995, 52 mins

Director:  
Jill Misquitta

## FROM HAWAII TO THE HOLOCAUST

USA,  
1993, 53 mins

Director:  
Judy Weightman, Ryan Sexton

World Sales Agent:  
Direct Cinema Limited  
Post Office Box 10003  
Santa Monica, CA 90410  
tel: 800-525-0000  
fax: 310-396-3233

## THE WOMEN OUTSIDE

USA,  
1995, 60 mins

Director:  
JT Takagi and Hye Jung Park

World Sales Agent:  
Third World Newsreel  
335 W 38 St., New York,  
NY 10018 USA  
tel: 212-947-9277  
fax: 212-594-6417

## THE OTHER BANK

A two-year record of the rehearsals and performances of the experimental play entitled *The Other Bank* directed by Mou Sen as well as the lives afterwards of those involved.

## YUAN PING

The director's impressions of Yuan Ping whose smile seems both optimistic and pessimistic at the same time.

## I HAVE A DREAM ABOUT A SHORT VIDEO ON THE MAKING OF A SHORT FILM FOR COMPETITION

A friend who gives the same answer to different questions; another friend who gives different answers to the same question. Which is which? Who is who?

## JUNGLE MIX

About attitudes to friendship, parents, race, drugs and sex and what it is like to be young and alive in London through the experiences of three friends of Greek, African and English backgrounds.

## MY NEW FRIENDS

Tsai Ming Liang interviews two new friends of his who were tested HIV-positive.

## THE CLAP TRAP

Documentary on the lives and tribulations of the extras on a film set in Bombay.

## FROM HAWAII TO THE HOLOCAUST

Moving and powerful story of the 522nd Field Artillery Battalion, a fighting force comprising of Asian-American soldiers that helped liberate the Dachau concentration camps and was the most highly decorated unit of its size in US military history.

## THE WOMEN OUTSIDE

Documents the lives of women who work in the brothels, bars and nightclubs around the US military bases in South Korea.

*Jungle Mix*



*The Other Bank*



*The Clap Trap*



*From Hawaii To The Holocaust*



*The Women Outside*





ON

FILM

"I am not an extrovert, so it is difficult for me to express what I think and feel. Shooting a new film is like beginning a long journey on a ship with an unknown destination. You don't know where it will take you, but you look forward to the journey. When I was shooting *In the Heat of the Sun*, (director) Jiang Wen wanted the audience to feel like they were inside the movie... to feel empathy for the characters. We wanted the audience to share in the experience of being a young person in China during the Cultural Revolution. We wanted to touch their hearts... make them think about what they were seeing, and feel emotions that made them want to laugh or cry. The new film technology is important, because it gives me more freedom to express myself. With each new development, I have more space to work in. A simple thing like a ray of sunlight coming through a window into a dark room can reveal a great deal about a character. I believe you must be born with a talent for cinematography. The rest you can learn through experiences in your life, at school and your work. I studied fine art. I wanted to be a painter, but I also wrote scripts and poetry. Many classmates wanted to become directors. I knew from the beginning that cinematography was the only possible choice for me."

顾长卫  
一九九七年七月十二日

# GU Changwei

Gu Changwei's credits include *In the Heat of the Sun*, *Red Sorghum*, *Ju Dou*, *King of the Children*, *Life on a String*, *The Trail* and *Farewell My Concubine*, which earned a 1993 Oscar® nomination. His current film, *Warrior Lanling*, is based on a 5,000 year old story adapted for the screen by director Sherwood Xuehua Hu.



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