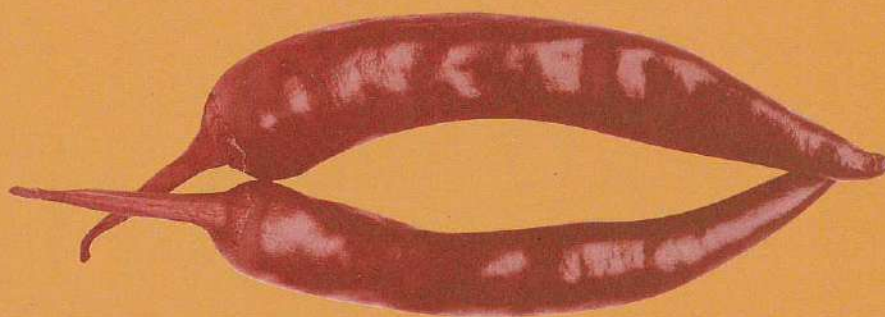




# film festival

12th singapore international film festival

16th april – 1st may '99



go online at [filmfest.org.sg](http://filmfest.org.sg)

festival design consultant Immortal Design Singapore photographer Ching, Wizards of Light







## Patron's Message



The Singapore International Film Festival celebrates the importance of the most influential of art forms, film.

Cinema going is not only one of our most popular cultural activities it is also our most popular social activity.

In what way can the film festival enhance this social and cultural experience? The challenge for the Festival is to encourage moviegoers to expand their cinematic horizons and to create an environment within which audiences can feel comfortable about engaging with screen culture.

The 12th SIFF allows us the opportunity to applaud the achievements of the Asian film industry, to reflect on the latest trends in film making style and content and to sample the impressive breadth of production from world cinema.

**PROFESSOR TOMMY KOH**

*Ambassador-at-Large  
Ministry of Foreign Affairs*

## Presenter's Message



The Singapore Film Commission celebrates its first Anniversary on 15th April, and we are very happy to begin our second year as presenters of the 12th Singapore International Film Festival.

It is by no small measure that the SIFF has promoted the appreciation of films in Singapore and the development and growth of our filmmakers through the Silver Screen Awards. Talent like Eric Khoo, Lim Suat Yen and Jack Neo cut their teeth on short films that won awards here, going on to produce full-length features and win further recognition, locally and internationally. In fact, for many years, SIFF has remained the most prominent platform for Singapore films.

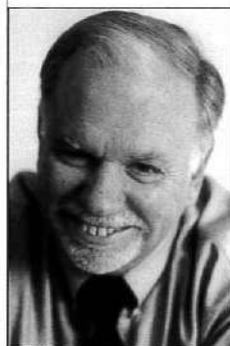
We are especially proud to launch the SFC Master Lecture series at the festival and to co-organise the Tribute to P. Ramlee, Singapore's Pioneer Filmmaker.

With 250 films this year, the film feast continues. We would like to invite you to join us in our celebrations by having a great time at the movies!

**JENNIE CHUA**

*Chairman  
Singapore Film Commission*

## Founder's Message



This year with our 12th Festival, we see the end of this century. What is the future going to be? No one knows. Once again, cinema shows us the possibilities and this year's selection particularly reflects on our pre-millennium tension.

From the apocalyptic holocaust of Hirotsugu Kawasaki's anime film, Spriggan, to a desperate faith in an even more imperfect 21st Century in Hal Hartley's The Book of Life, we end the festival with Tsai Ming Liang's The Hole, a vision of our loneliness and consequently, our real need for each other.

In a similar fashion, a sense of need created this festival. When we showed those 50 films, when we began in 1987, we felt that there was a need to bring the world's cinema to Singapore. Twelve years later, we are showing you 300 films. Our need to see what's out there is perhaps even more stronger.

Singapore film is becoming part of the world's cinema as our industry is being nurtured. For our industry to mature, our film culture must be well-grounded. We hope that this year's various retrospectives -- on Malay film legend, P. Ramlee and Indonesian veteran, Arifin C. Noer -- plus our various seminars -- Doris Dörrie on Script writing, Garin Nugroho on Writing A Business Plan -- will provide all the various aspects of cinema to you.

Finally, we would like to thank you, our sponsors and our audience. Your faith in us keeps us going.

**GEOFFREY MALONE**

*Festival Founder  
Chairman, Organising Committee*

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Classics. In fact, everything a movie lover dreams of and more. Upcoming films include: **U-Turn**, **The Godfather Part II**, **Teenage Textbook Story** and **Feeling Minnesota**. In fact, anything worth watching will soon be on Cinemax.

Exclusive to Film Fest ticket holders: Subscribe to Cinemax for 3 months and get an additional month of Cinemax plus free installation worth \$43.28. Attach your name and contact number to a ticket stub and mail it to SCV, A&P Dept (5/F), AOS Building, Ayer Rajah Crescent, Singapore 139938. Offer valid until May 31, 1999. Other terms and conditions apply. For more information, contact SCV at 873 3333.



## Opening Film

country: Hong Kong

director: Ann Hui

1999, 128 mins



### ORDINARY HEROES QIAN YAN WAN YU

Structured around the street theatre performances of the late Ng Zong Yin, the founder-editor of the socio-political commentary periodical "The Seventies", the film pays tribute to the men and women involved in the social movement in the 80s. A love triangle runs parallel to this. Theresa Teng's song Qian Yan Wan Yu (Endless Words) threads through the

film as the love ballad of Soh Feng (a superb performance by Rachel Lee Lai Zen), a young girl who got herself involved in the protest movement because of her romantic connections to their leader, Yau (played by Golden Horse Best Actor award winner Tse Kwan Ho).

The third party is Lee Kang Sheng, a staple actor in Tsai Ming-Liang's movies.



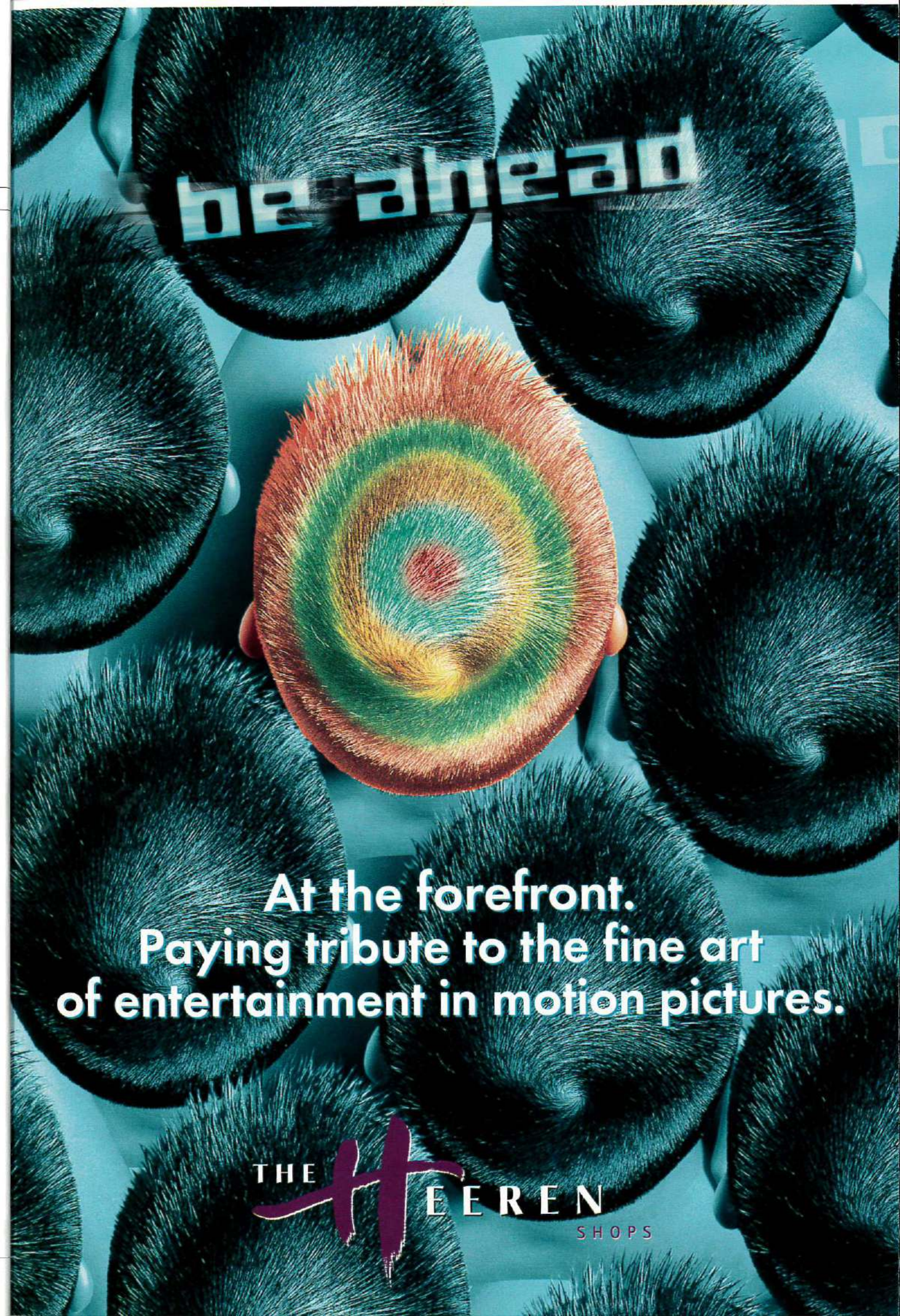
"For me, the film is both important and difficult. Important because, shortly after the events of June 4th 1989, and in the wake of the 1997 handover, I feel a great necessity to express my feelings about Hong Kong and its people: a kind of unnameable mixture of excitement, trepidation, despair, disillusionment and helplessness... The story also becomes in a way a rough history of social protest in Hong Kong. My view is that these protests have always ended in defeat and largely ignored by the public, only culminating in the events of June 4th which was also a kind of transcendent defeat." - Ann Hui



*Director: Ann Hui*  
Born in 1947. Studied English and Comparative Literature in Hong Kong before proceeding to study film in London. Returned to Hong Kong in the 70s and worked as assistant to director King Hu besides also directing serials and documentaries for television. Considered an important figure of Hong Kong's New Wave Cinema with her debut film, *The Secret* (79). Her films include: *The Spooky Bunch* (80), *The Story of Woo Viet* (81), *Boat People* (82), *Love in a Fallen City* (84), *The Romance of Book and Sword - Part I & II* (87), *Starry is the Night* (88), *Song of the Exile* (90), *Zodiac Killer* (91), *My American Grandson* (91), *Summer Snow* (95), *Eighteen Springs* (97), and *Personal Memoir of Hong Kong: As Time Goes By* (97).

*Director/Producer: Ann Hui* *Screenwriter: Chan Kin Chung* *Cinematographer: Nelson Yu* *Editor: Kwong Chi Leung* *Cast: Rachel Lee, Lee Kang Sheng, Anthony Wong, Tse Kwan Ho* *Production Company: Class Limited* 1-7 Shell Street, Room 7B, North Point, Hong Kong tel: 852-25704554 fax: 852-28873765 *World Sales Agent: Golden Movies International Ltd* 16/F, The Peninsula Office Tower, 18 Middle Road, Tsim Sha Tsui, Hong Kong tel: 852-23528222 fax: 852-23535089

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## Closing Film

country: Taiwan/France

director: Tsai Ming-Liang

1998, 95 mins

### THE HOLE DONG

Tsai Ming-Liang, one of international cinema's most important and original directors, returns to the theme of loneliness and urban isolation.

Taiwan has been infected by a virus that makes people behave like cockroaches. While drinking water is cut off and infected areas are quarantined, certain inhabitants refuse to leave their homes. A storekeeper, whose living room has a large hole left behind by a plumber, spies on his neighbour downstairs. He gradually becomes obsessed with her and avoids the plumber who wants to seal up the hole. Meanwhile, she starts to show the symptoms of the deadly virus, and the man living above her might be the only one able to save her...

Tsai Ming Liang uses the tunes of songstress Grace Chang, a major Hong Kong star 40 years ago, and recreates musical numbers amidst the slum-like conditions of Taiwan's public housing estates. The songs grow out of the character's fantasies, of their own wishes for connection and love amidst urban isolation.

Director: Tsai Ming-Liang Producers: Caroline Benjo, Carole Scotta, Peggy Chiao Screenwriters: Tsai Ming-Liang, Yang Ping-Ying  
Cinematographer: Liao Peng-Jung Editor: Hsiao Ju-Kuan Cast: Yang Kuei-mei, Lee Kang-Sheng, Miao Tien, Tong Hsiang-Chu  
Production Company: Arc Light Films / Haut et Court Productions / China Television / Central Motion Picture Corporation  
World Sales Agent: Celluloid Dreams 24 rue Lamartine, 75009 Paris, France Tel: 33-1-49700370 Fax: 33-1-49700371



Director: Tsai Ming-Liang  
Tsai Ming-Liang was born in Malaysia and went to Taiwan in 1977, where he graduated from the Drama Department of the Chinese Cultural University in 1981. He made his debut in Taipei theater, and made his feature film debut with *Rebels of the Moon God* in 1992. His next film *Vive L'amour* won Venice's Golden Lion in 1994 while *The River* (1996) won both the FIPRESCI and the Silver Bear Grand Jury Prize in Berlin.

# "A film feast!"



## TIME

is proud to be associated with the 12th Singapore International Film Festival which features more than 300 films from over 40 countries.



## Silver Screen Awards

country: Indonesia

director: Mira, Nan, Riri, Rizal

1998, 105 mins



### KULDESAK

This is a film on the lives and problems of young urbans of the 90s in Jakarta done as a mixture of comedy, drama and action. Through the dilemmas of four young people, forced by circumstances to make a choice, the film deals with how one struggles to achieve one's dream or happiness while confronting changes in values in a modern city. Taking three years to finish, the film began pre-production in 1996 during the Suharto rule and was released five months after his resignation. It went on to become the rare local film which did as well as the successful Hollywood film at the box office.

The directors comment on their vision, "Kuldesak has many meanings. It has a vague similarity with the French word cul-de-sac. The bottom of a sack, or dead end. It is also a term which is rarely used in the Indonesian language for a route that leads to nowhere. It is for the audience to decide what it means for them. For us, it represents an obsessive love towards film, a personal statement about identity and a stand against a film industry which stifles the creative spirit."

Director: Mira Lesmana  
Graduate of directing at the Jakarta Arts Institute. Bulk of her creations are commercials and music videos. Also produced *Children of a Thousand Islands*, a TV docu-drama.

Director: Nan Triveni Achmas  
Also a graduate of Jakarta Arts Institute and is now faculty head. Also involved in the production of *Children of the Thousand Islands*. Once a journalist for the Jakarta Post, her short film *Hanya Satu Hari* won The Asian Young Cinema Award in Tokyo in 1992.

Director: Riri Riza  
A cinematography graduate from Jakarta Arts Institute. Was also involved in *Children of the Thousand Islands*.

Director: Rizal Mantovani  
Known for his award winning music videos.



Director/Producers: Mira Lesmana, Nan Triveni Achmas, Riri Riza, Rizal Mantovani Screenwriter: Mira Lesmana, Nan Triveni Achmas, Riri Riza, Rizal Mantovani, Adi Nugroho Cinematographer: Nur Hidayat, Roy Lolang, Yadi Sugandhi, Yudi Dalaui Editor: Sentot Sahid, Rizal Basri, Rizal Mantovani, Holger Held Cast: Ryan Hidayat, Bianca Adinegoro, Oppie Andaresta, Arsan Syuman Production Company/World Sales Agent: Day For Night Film Jl Pelita No 18, Cipete Utara JKT 12150, Jakarta, Indonesia Tel: 62-21-7207341 Fax: 62-21-7226569

country: Indonesia

director: Garin Nugroho

1998, 82 mins



### LEAF ON A PILLOW DAUN DI ATAS BANTAL

This latest film by Garin Nugroho, which won Best Film at the 1998 Asia Pacific Film Festival, mirrors the current political and social situation in Indonesia. It is filled with a myriad of social problems tinged with sad, chaotic and masochistic moments. It stars the renowned actress Christine Hakim, who won the Best Actress Award at the 1998 APFF, for her role as a middle-aged lady who runs a stall in the city of Yogyakarta selling cheap batik and flowers. The Indonesian society is seen through her eyes in her daily encounters with the street children who work and live off the harsh and sleazy world of adults.

Leaf On a Pillow was developed from the extensive research done for a documentary on street children in Indonesia, Kancil's Tale of Freedom. Among the many interesting points raised in the film is the futility and meaninglessness of death. Death has always been a respected event in Indonesia, marked by elaborate rituals that lasts for days. But with the dawn of new economic and social reality, people die mysteriously or for no apparent reason which also refers to the political activists who go missing or are assassinated.

Director: Garin Nugroho Producer: Christine Hakim Screenwriter: Armentano, Garin Nugroho Cinematographer: Nur Hidayat Editor: Sentot Sahid Cast: Christine Hakim, Heru, Sugeng, Kancil Production Company/World Sales Agent: Christine Hakim Film Bandung Hilir 11/164 Jakarta 10210 Tel: 62-21-57007700

Director: Garin Nugroho  
Born in 1961. Graduated from the Jakarta Institute of the Arts. At the Indonesia National Film Festival in 1989, he won 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 Young Cinema Award at the Tokyo International Film Festival in 1994. His third film *And the Moon Dances* also won critical acclaim at various film festivals. His made-for-TV movie *Savanna Song* won the Television Award at the 1997 SIFF. Kancil, his documentary from which *Leaf On a Pillow* developed out of, was also shown to great acclaim at the festival the same year.



## Silver Screen Awards

country: Iran

director: Abolfazl Jalili

1998, 90 mins



### DON

The protagonist in *Don*, the young boy Farhad, has a smile that is a heartening sight. He is too young to know the meaning of despair and pain. Unlike other Iranian films which are presented from the viewpoint of young children, *Don* is an indictment on child labour, a cold hard fact in present day Iran. Approached as a documentary rather than as a narrative dramatic film, director Abolfazl Jalili shows his concern and social responsibility as a practising visual artist.

Farhad is a 9-year-old boy who has to look for a job but is hampered by the fact that he does not have an identity card. His illiterate and drug addict father did not report his birth. The film tracks his search for a job which finally lands him in an orphanage. Jalili's social consciousness is revealed in his willingness to alter the direction of his film after he found out about the plight of a young boy who had acted in his earlier film, *A True Story*. He decided to include the treatment process of the boy who had severely burnt skin.

Director/Screenwriter/Editor: Abolfazl Jalili Cinematographer: Farzad Jodai Cast: Farhad Behreman, Bakhtiyar Bahreman, Farzad Helili, Tayebbeh Soori Production Company: I.R.I.B. Channel 2 64 Hedayat St., Yekhechal Av., Tehran 19497, Iran Tel: 98-21-2548032 Fax: 98-21-2551914 World Sales Agent: CMI 64 Hedayat St., Yekhechal Av., Tehran 19497, Iran Tel: 98-21-2548032 Fax: 98-21-2551914

Director: Abolfazl Jalili  
Born in 1957. Began filmmaking as a teenager. Studied film formally at the Iranian College of Dramatic Arts. Made his first 16mm feature film *Milad* in 1983. Known as a controversial figure in Iranian cinema for his experiments in film language and aesthetics.



country: Japan

director: Hiroshi Shimizu

1998, 101 mins



### IKINAI

Mitsuki joins a three day bus tour in place of her uncle who had booked months ahead but was unable to make it at the last minute. Little does she know that this is no ordinary bus tour. The other 12 members are all heavily in debt and have cooked up a scheme with the tour leader, Aragaki, to make this suicide trip. Their plan was to collect life insurance money for their families to pay their debt. Through a series of word games, visits to tourist sites, karaoke and other structured social interactions, the 12 men, Mitsuki and the three tour operators come to know of each other's plight and debate the merits of their action.

Director Hiroshi Shimizu's first feature film is a thoughtful, complex exploration of human sadness and redemption, told with much gentle humour and compassion for his characters. According to the director's statement, "Ikinai" means "can't or won't live". It might be a play on words with Akira Kurosawa's "Ikiru", or even the marketing slogan for the blockbuster animation film *Princess Mononoke*, "Ikiru" ("You must live!").

Director: Hiroshi Shimizu Screenwriter: Dankan Producer: Masayuki Mori Cinematographer: Katsumi Yanagishima Editor: Yoshinori Ota Cast: Dankan, Nanano Okouchi, Toshinori Omi, Ippei Soda, Youichi Nukumizu Production Company: Office Kitano 5-4-14 Akasaka, Minato-ku, Tokyo 107, Japan Tel: 81-3-35888121 Fax: 81-3-35888139 World Sales Agent: Celluloid Dreams 24 rue Lamartine 75009 Paris, France Tel: 33-1-49700370 Fax: 33-1-49700371

Director: Hiroshi Shimizu  
Born in 1964. Began career in the film industry as a freelance assistant director after graduating from Yokohama Film School. He worked as chief assistant director on three Takeshi Kitano films, *Getting Any* (96), *Kids Return* (97) and *Hanabi* (97). *Ikinai* is his directorial debut.





# Silver Screen Awards

country: Japan

director: Tetsuya Nakashima

1998, 93 mins



## BEAUTIFUL SUNDAY

Tetsuya Nakashima's second film is a beautifully crafted and uplifting story, featuring the residents of an apartment building -- a young couple facing a broken relationship, a half-American, half-Japanese girl determined to earn the respect of her peers through the highest grades ever, an old lady who screams every day in order that others would know that she is alive and a landlady who never rents out her rooms.

The film follows the characters from dawn till dusk on a most unusual Sunday. By turns comic and wistful, he ends up saying much about the alienation of modern city life in a precise and entertaining fashion. Each story elegantly conveys the anxiety of modern life. Nakashima's camera, always intriguingly placed and perfectly composed, adds a kind of sparkling levity to the proceedings.

Director/Screenwriter: Tetsuya Nakashima Producer: Motohiro Hatanaka, Haruo Takarada Cinematographer: Shoichi Atoh Editor: Chiaki Toyama Cast: Masatoshi Nagase, Momoko Bitoh, Kumiko Nakamura, Noriko Nagi, Kyoko Endoh Production Company: FAT Inc. 2-17-25-201, Midorigaoka Meguro-ku, Tokyo 152-0034, Japan World Sales Agent: Gold View Company Ltd. 4-35-10 Watanabe Building #201 Honcho Nakano-ku, Tokyo 164-0012, Japan tel: 81-3-53427267 fax: 81-3-53427268

Director: Tetsuya Nakashima Born in 1959. Graduated from Meiji University in 1983. Since leaving Japan Colour Movie, he has been a free-lance director. His other film is Happy Go Lucky (95).



country: Japan

director: Shinya Tsukamoto

1998, 98 mins



## BULLET BALLET

A masterpiece of contemporary urban pain and desperation by cult director Shinya Tsukamoto of Tetsuo fame. The film seeks to explain the changes in Japanese society over the last decade. The nation's official collectivist work ethic, embodied by the ever-present salary-man, has resulted in the loneliness and alienation of its citizens. The result is a film that is violent, philosophically confrontational and deeply personal.

Shot in handheld black and white, the look of the film differs radically from Tsukamoto's Tokyo Fist and his classic cyberpunk Tetsuo films. In Bullet Ballet, the camera is even more intimately involved in the proceedings than the characters themselves. The effect is breathtaking and frightening, leaving one with the disquieting feeling that this could well be a premonition of troubled times to come everywhere.

Director: Shinya Tsukamoto Born in 1960. Studied oil painting during his high school and college years. Graduated from Nippon University in 1982. Worked as a director of TV commercials for four years. His career as a film director was launched with the cult classic Tetsuo - The Iron Man (89). His other films include: Hiruko, The Goblin (90), Tetsuo II - The Body Hammer (91) and Tokyo Fist (95).



Director/Screenwriter/Producer/Editor: Shinya Tsukamoto Cinematographer: Shinya Tsukamoto, Michiya Tenma Cast: Shinya Tsukamoto, Kirina Mano, Tatsuya Nakamura, Takahiro Murae, Kyoko Suzuki Production Company: Kaijyu Theatre Co., Ltd. Maison Igarashi, #402, 1-32-4, Nishisugamo, Toshima-ku, Tokyo 170-0001, Japan tel/fax: 81-3-39497507 World Sales Agent: Gold View Co. Ltd. 4-35-10 Watanabe Building #201, Honcho, Nakano-ku, Tokyo 164-0012, Japan tel: 81-3-53427267 fax: 81-3-53427268

# Silver Screen Awards

country: Kazakhstan

director: Ardak Amirkulov

1998, 82 mins

## 1997



Through the drawings and diary of 18-year-old Rustem, we are offered a glimpse into the lifestyle, thoughts and jargon of contemporary Kazakh youth. Like most youth living in the cities, Rustem and his friends enjoy pop music, hanging out and chasing "moths" which is street language for girls. They get into scrapes and fights and end up with the wrong company. But that's all part of growing up, of discovering who you really are and what you really want. Like last year's Moebius, 1997 was also made with a crew of students of a film direction class.

Director: Ardak Amirkulov Screenwriter: Erzhan Rustembekov, Nariman Turabayev Producer: Ardak Amirkulov, Yermek Shinarbayev Cinematographer: Renat Kosai, Alexander Rubanov Editor: Aiman Kistauova, Claude Roznik Cast: Assel Shaimukhambetova, Erzhan Rustembekov, Aruzhan Sain Production Company: ARD Film Production Company/ National Producer's Centre of Kazakhstan ARD Film Production Company 167, Al-Faraby Avenue, 480067 Almaty Kazakhstan tel/fax: 07-32-72480922 World Sales Agent: ARD Film Production Company 167, Al-Faraby Avenue, 480067 Almaty Kazakhstan tel/fax: 07-32-72480922

Director: Ardak Amirkulov Born in 1955. Graduated from Almaty University in 1977 in philology. Later studied at the Moscow Film Institute and graduated in 1988 (attended workshop of Russian film director Sergey Solov'yov). Has been the professor of the Almaty Film Institute since 1996. His films include: The Fall of Otrar (91), and Abai (95).



country: Kyrgyzstan/France

director: Aktan Abdikalikov

1998, 81 mins

## THE ADOPTED SON BESHKEMPIR

There is an ancient tradition in Kyrgyzstan where parents of a large family offer their baby to a childless couple once it is weaned. Director Aktan Abdikalikov uses this ritual as a starting point for his beautifully poignant tale of a young boy brought up as an adopted son.

Shot in black and white with occasional discreet but effective use of colour in certain scenes, The Adopted Son is as much a film about a culture as it is about a character. It exudes the rhythms, rituals and sounds of life in a remote village in Kyrgyzstan with great formal and visual beauty. The camera in Abdikalikov's hands becomes the most expressive tool and he uses it eloquently, capturing the smallest gestures and moments that inform the soul of a culture, reminding one of Mohsen Makmalbaf's Gabbah. A highly original soundtrack completes the effect of a magical film.

Director: Aktan Abdikalikov Screenwriter: Aktan Abdikalikov, Avtandil Adilov, Marat Sarulu Producer: Cedomir Kofar, Marc Bachel, Frederique Dumas Cinematographer: Hassan Kidraliev Editor: Tilek Mambetova Cast: Mirlan Abdikalikov, Albina Imasheva, Adir Abilkassimov, Bakit Dzhylykchiev, Mirlan Cinkozov Production Company: Noe Productions 10 rue Sainte Anastase, Paris 75003, France tel: 33-1-44786380 fax: 33-1-42771938 World Sales Agent: Celluloid Dreams 24 rue Lamartine, 75009 Paris, France tel: 33-1-49700370 fax: 33-1-49700371

Director: Aktan Abdikalikov Born in 1957. Worked as a set designer after graduating from the Kyrgyzstan Art Institute. Directed a short documentary A Dog Was Running which won the Grand Prize at the Bakou Film Festival. Has also acted as producer for several shorts and features. The Adopted Son marks his feature directorial debut.





## Silver Screen Awards



### THE POWER OF KANGWON PROVINCE KANGWONDO EUI HIM

Winner of the NETPAC Best Film award at last year's Pusan Film Festival in Korea as well as the Special Jury Award at the 1998 Asian Pacific Film Festival in Taipei. Hong Sang-soo's second feature is less dramatic than his debut film, *The Day a Pig Fell Into the Well*. It is nevertheless more complex in structure yet subtler in effect. It tells two separate stories, each about half of an estranged couple who apparently have not gotten over each other. As the film unfolds, we realise that the stories actually took place concurrently, in the same location, that of Kangwon Province, which is a famed vacation spot for lovers. This discovery forced us to re-edit the film in our minds, reinterpreting the events and seeing the characters in an entirely different light. Director Hong has succeeded in reminding the audience about the illusionary and elusive nature of reality and about the age-old problems of relationships from a fresh angle and a new approach.

**Director:** Hong Sang-soo  
Born in 1961. Studied film at Chung-Ang University, the California College of Art in L.A. and the Chicago Institut of Art. Worked for the Seoul Broadcasting Station upon returning to Korea. Has been teaching screenwriting at the Korean National University of Arts since 1996. Made his directorial debut *The Day a Pig Fell into the Well* the same year. It became a critical hit. *The Power of Kangwon Province* is his second feature.



**Director/Screenwriter:** Hong Sang-soo **Producer:** Ahn Byung-joo **Cinematographer:** Kim Young-Cheul **Editor:** Hahn Sung-Won  
**Cast:** Park Jong-Hak, Oh Youn-Hong, Kim Yoo-Suk, Chun Jae-Hyun, Park Hyun-Young **Production Company:** Miracin Korea Co. Ltd  
4 floor, Namkang Building, 1340-6, Seocho-dong, Seocho-gu, Seoul, Korea **tel:** 822-34152003 **fax:** 822-34152007  
**World Sales Agent:** Lighthouse Entertainment Group Fortissimo Film Sales Herenmarkt 10-2, 1013ED Amsterdam, The Netherlands **tel:** 31-20-6273215 **fax:** 31-20-6261166



### CHRISTMAS IN AUGUST PALWEOLUI CHRISTMAS

We have probably seen many films with such a storyline: a terminally ill man meets a girl whom he fancies but because of his impending death, he is wary of starting a relationship. However, director Hur Jin-Ho never allows his debut feature to degenerate into predictable soap opera. The protagonist's sorrow and regret at his short life do not dominate. Instead, the charm of small town life and the endearing characters take over, making a subtle message about the beauty of living.

This is also the last film by veteran cinematographer Yoo Young-Kil who is credited with having worked with most of the directors of the Korean New Wave. Note the meticulous efforts of shooting in natural light as well as the indoor lighting of the night scenes. The film would also not have worked without the marvelous cast including Han Suk-Kyu, who was in *Green Fish* at last year's SIFF and is also in *The Contact* in this year's programme.

**Director:** Hur Jin-Ho  
Born in 1963. Studied philosophy at Yonsei University. In 1992, he began studying film at the Korean Academy of Fine Arts. He directed his first film there, a 16mm short entitled *For Kochul* (93). Was assistant director for Park Kwang-su's *To the Starry Island* and *A Single Spark* (also co-screenwriter). *Christmas in August* is his feature film debut.



**Director:** Hur Jin-Ho **Producer:** Uno Films **Screenwriter:** Oh Seung-Wook, Shin Dong-Hwan, Hur Jin-Ho  
**Cinematographer:** Yoo Young-Kil **Editor:** Ham Sung-Won **Cast:** Han Suk-Kyu, Shim Eun-Ha, Shin Koo, Oh Ji-Hae, Lee Han-Wi  
**Production Company:** UNO Films 3 floor, Daeho Building, 494-65 Yongkang-dong, Mapo-ku, 121-070 Seoul, Korea  
**tel:** 82-2-7127234 **fax:** 82-2-7172467 **World Sales Agent:** Lighthouse Entertainment Group Fortissimo Film Sales Herenmarkt 10-11, 1013 ED Amsterdam, Netherlands **tel:** 31-20-6273215 **fax:** 31-20-6261166

## Silver Screen Awards

country: Korea/Tadzhikistan director: Min Boung-Hun/Jamsed Usmanov 1998, 90 mins

### THE FLIGHT OF THE BEE PARVAZ-E-ZANBUR/BCOL-I-NALDA

A graduation project that is a collaboration between two directors, a Korean and a Tadzhik, it won the FIPRESCI Prize at the 1998 Torino Film Festival, Italy. This black and white feature is set in a rural village in Tadzhikistan. Mixing fable and realism, it tells the tale of an elementary school teacher, Anor, who digs a hole in the courtyard of a village prosecutor who refuses to take any action against a wealthy neighbour who persists in peeping at Anor's wife while digging a toilet at the bottom of Anor's fence. Amid jeers from the villagers, Anor pushes on till he gives in to exhaustion. However, when he returns to the site once more, he discovers water in the hole, making it the first well in the village.

The high contrast rustic images and winsome characters remind one of the endearing Iranian films enjoyed by so many the world over in recent years. The tight control wielded by the two directors adds charm to an already enchanting tale. The persistence of a mild mannered school teacher against the establishment reminds one of Zhang Yi Mou's character Qiu Ju, a lone voice fighting the system for an outcome that is way beyond the expectations of the protagonist.

**Director/Editor/Producer:** Min Boung-Hun, Jamsed Usmanov **Screenwriter:** Jamsed Usmanov **Cinematographer:** Min Boung-Hun  
**Cast:** Muhamad Shodi, Mastura Orti, Pakridin Takoi, Murod Rodik **Production Company:** G/O 502, Palace Officetel #1316-4, Seocho-dong, Seocho-gu, Seoul, Korea **tel:** 822-34828798 **fax:** 822-34768758 **World Sales Agent:** 502 Palace Officetel #1316-4 Seocho-dong, Seocho-gu, Seoul, Korea **tel:** 822-34828798 **fax:** 822-34768758



**Director:** Min Boung-Hun  
Born in 1969. Received a BA and MFA at the VGIK. He worked as a cinematographer in several short films. *The Flight of the Bee* is his graduation project which also marks his debut as a director.



**Director:** Jamsed Usmanov  
Born in Tadzhikistan in 1965 but moved to Moscow in 1993 where he studied at a high school for film directors. Continues to live in Moscow where he works as a producer.

### THE LAST MALAY WOMAN PEREMPUAN MELAYU TERAKHIR (INTERNATIONAL PREMIERE)

Johan, a Westernised Malaysian playwright, frequently stages English theatrical dramas, much to the chagrin of his friends. After the death of his wife, Johan plans to search for his identity and stage a Malay theatrical drama. To research for the elements for the play, his best friend suggests that he visit the East Coast villages to get his inspiration.

During a vacation, Johan meets a Malay woman, Mustika, who is still upholding the Malay culture and tradition despite being highly educated and modern in her thinking. This is what Johan is looking for, the centre to his play and his idea of what it means to be Malay. He begins to get close to Mustika but finds out she is actually the fiancée of a radical Islamic fundamentalist.

**Director/Screenwriter:** Erma Fatima **Producer:** Tuan Haji Rahim Omar **Cinematographer:** Teoh Gay Hian **Editor:** Kamaruddin Abu  
**Cast:** Ezlan Yusul, Yanidah Imran **Production Company/World Sales Agent:** Grand Brilliance Sdn-Bhd 2nd floor, North Wing, Sri Penlas No.3, Persiaran Bandar Utama, 47800, Petaling, Malaysia **tel:** 03-7165400 **fax:** 03-7157324



**Director:** Erma Fatima  
Began her career as a continuity girl after graduating in 1986. Has since proven to be an accomplished actress. Also scripted and directed her own telemovie. Her first directing debut was for the movie *Jimé Asmara* in 1995. She has won numerous awards at the Malaysian Film Festival. Presently, she is attending a cinematography course at the Institute Kesenian Jakarta as part of her preparation for her next film.



## Silver Screen Awards



country: Sri Lanka

director: Prasanna Vithanage

1997, 74 mins

### DEATH ON A FULL MOON DAY PURA HANDA KALUWARA

For 13 years in northern Sri Lanka, the Tamils have been at war with government troops for an independent state. The blind Wannihami lives in a village with his daughter Sunanda, while his son Bandara is away fighting as a government soldier. Sunanda's boyfriend considers leaving the village to become a soldier so that he can earn enough money to marry Sunanda. Then one day Bandara arrives home in a coffin. The government informs them that they will pay compensation, a sum that is sorely needed to lift the family out of poverty. But Wannihami refuses the money on grounds that his son is still alive.

The film paints a picture of human pride and dignity and the price attached to it as it depicts the struggles of the people in a society wrecked with ethnic conflict. Quietly lyrical and leisurely paced, the serene landscapes and poetic moments stand in contrast to the long term civil war haunting the people.

Director: Prasanna Vithanage  
Born in 1962. Became involved in theatre upon graduation. In 1992, directed his first feature film, *Sisila Gini Gani*, which swept all domestic film awards. His second film, *Dark Night of the Soul*, received Special Mention at the 1996 Pusan Film Festival. His third film *Walls Within* was screened at last year's SIFF.



Director/Screenwriter: Prasanna Vithanage Producer: Ueda Makoto Cinematographer: M.D. Mahindapala Editor: A. Sreekar Prasad  
Cast: Joe Abeywickrama, Nayana Hettiarachchi, Priyanka Samarawerera Production Company: NHK (Japan Broadcasting Corp.)  
Prasanna Vithanage Productions NHK 2-2-1 Jinnan, Shibuya-ku, Tokyo 150-8001, Japan tel: 81-3-34653434  
fax: 81-3-34653438 World Sales Agent: MICO NR Building, 3rd floor, 5-5 Kamiyamacho, Shibuya-ku, 150-0047 Japan  
tel: 81-3-34689884 fax: 81-3-34669530

country: Taiwan

director: Wan Jen

1998, 108 mins

### CONNECTION BY FATE CHAO JI GONG MIN

In his characteristic style of long takes and lingering shots, Wan Jen shows his loving concern for his characters which in turn reflects his lament on the modern Taiwanese society. Haunted by his memories and an apparition from his recent past, taxi driver Cai traverse between his nondescript existence and the supernatural world where spirits dwell. The contrast between tradition and modernity is evoked in Wan's use of tribal music and western chamber music. The gulf between the generations in their attitudes and ideals as well as the cultural differences between the city folks and the aborigines still living in the hills all contribute to the tensions in the film. A coup also in terms of the casting, with two famous singers, old style veteran Cai Zheng Nan and up-and-coming rock artiste Zhang Zheng Yue, in the leads.

Wan Jen, as in his past movies, is mainly concerned with how ideals of yesterday are cast aside as the society progresses. But material advancement and technological development have not improved communication and emotional well-being of the people. Instead, they are lonelier then ever and increasingly alienated from both the system and each other. Through documentary footage of political demonstrations and events, Wan Jen successfully raise the question: is the fervent passion of the past really relevant to the younger generation any more? What do we really believe in now?

Director: Wan Jen Producer: Fan Chien-Yu, Wan Jen Screenwriter: Cheng Wun-Tung, Chen Fang Ming, Wan Jen  
Cinematographer: Shen Rai-Yuan Editor: Lin Chi Lu, Hsiao Ju Kuan Cast: Tsai Cheng Nan, Chang Chen-Yue  
Production Company/World Sales Agent: Wan Jen Films Ltd 5F, No.13, Alley 15, Lane 106, Minchuan E. Rd, Sec. 3, Taipei, Taiwan  
tel: 886-2-27169968 fax: 886-2-25140847

Director: Wan Jen  
Born in 1950, majored 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*, which is part of the famous omnibus film that launched the Taiwanese New Wave. *The Sandwich Man*. He directed his first feature *Ah Fei*, scripted by Hou Hsiao-hsien, in the same year. His other films include: *Super Citizen* (85), *Farewell to the Channel* (87), *The Story of Taipei Women* (91) and *Super Citizen Ko* (95).



## Festival Jury & Guests

The Silver Screen Awards were introduced in 1991 during the 4th Singapore International Film Festival with the aim of creating an awareness of the rich filmmaking talents throughout Asia as well as pave the way for a Singapore film industry. The Young Cinema Award was introduced at the 10th SIFF for the first time, and its aim is to encourage young new directors who have made not more than three films. This year marks the introduction of the Best Screenplay Award.

The results of the Silver Screen Awards will be announced at the Silver Screen Awards Gala on 28 April 1999 at the Westin Stamford Ballroom.

### BEST ASIAN FEATURE FILM CATEGORY

BEST FILM  
YOUNG CINEMA AWARD  
SPECIAL JURY PRIZE  
BEST DIRECTOR  
BEST ACTOR  
BEST ACTRESS  
BEST SCREENPLAY

### BEST SINGAPORE SHORT FILM CATEGORY

BEST FILM  
SPECIAL JURY PRIZE  
BEST DIRECTOR  
SPECIAL ACHIEVEMENT AWARD

### NETPAC/FIPRESCI AWARD

#### MAIN JURY

Park Ki-Yong (Korea)  
Jahnu Barua (India)  
Marilou Diaz-Abaya (Philippines)  
Eric Khoo (Singapore)  
Jane Yu Hui-Chen (Taiwan)

#### NETPAC-FIPRESCI JURY

Andreas Ungerboeck (Austria)  
Arya Gunawan (Indonesia)  
Peter Brunette (US)  
Henrik List (Denmark)  
Hanim Mohd Saleh (Singapore)




### FESTIVAL GUESTS

John Ruane (Australia)  
Nadia Tass (Australia)  
Don McKellar (Canada)  
Andrew Ooi (Canada)  
Kang Feng (China)  
Liu Xiaodian (China)  
Arto Halonen (Finland)  
Olivier Assayas (France)  
Francois Cluzet (France)  
Doris Dörrie (Germany)  
Dieter Kosslick (Germany)  
Edgar Merkel (Germany)  
Sandra Meyerhofer (Germany)  
Gabriele Röthemeyer (Germany)  
Ann Hui (Hong Kong)  
Shankar Mohan (India)  
P.K. Nair (India)  
Nan Triveni Achinas (Indonesia)  
Natacha Devillers (Indonesia)  
Christine Hakim (Indonesia)  
Shanty C. Harmayn (Indonesia)  
Mira Lesmana (Indonesia)  
Rizal Mantovani (Indonesia)  
Jajang C. Noer (Indonesia)  
Garin Nugroho (Indonesia)  
Riri Riza (Indonesia)  
Abolfazi Jalili (Iran)  
Dov Shiloah (Israel)  
Dan Wolman (Israel)  
Shoshi Wolman (Israel)  
Masato Kato (Japan)  
Kentaro Otani (Japan)  
Ardak Amirkulov (Kazakhstan)  
Igor Gonopolskiy (Kazakhstan)  
Ahn Byungjoo (Korea)  
Kim Ji-Seok (Korea)  
Brynjar Bjerkem (Norway)  
Martial Knaebel (Switzerland)  
Chen Ching-wei (Taiwan)  
Jay Chiao (Taiwan)  
Tsai Ming-liang (Taiwan)  
Karen Wu (Taiwan)  
Yang Hui-i (Taiwan)  
Elvis Guo (USA)  
Nicholas Palevsky (USA)  
Gene Taylor (USA)  
Corey Tong (USA)  
Penelope Spheeris (USA)  
Amie S. Williams (USA)





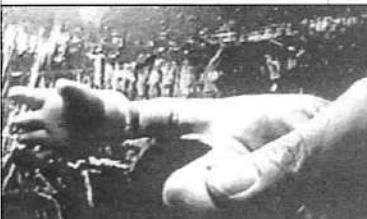


## Silver Screen Awards

### Singapore Shorts

	country: Singapore	director: Theobus Chong Teng Sheng	1999, 10 mins	
		<b>15 MINUTES OF DISTANCE</b>		
		Director: Theobus Chong Teng Sheng tel: 7697154 Screenwriter: Celeste Lim Cinematographer: Malcolm McCulloch Producer/Editor: Mark Sun	Two friends used to run towards a common goal but through time, circumstances gradually change their beliefs. Now, they are no longer running but escaping.	
	country: Singapore	director: Jason Tai	1998, 10 mins	
		<b>6.15 AM</b>		
		Director/Screenwriter: Jason Tai tel: 5653501/5577724 Producer: Shirley Lau Cinematographer: Lau Chee Meng, Sharon Lim Fan Fan Editor: Christine Ching	A guy working in a 7-11 store falls in love with a girl who loves milk and lollipops. He waits patiently everyday at 6.15 am when she comes in to shop. All is well until one day, he sees her going out with a foreigner.	
	country: Singapore	director: Abdul Mizam	1998, 18 mins	
		<b>AJNA</b>		
		Director/Screenwriter: Abdul Mizam tel: 4422237 Producer: Stephanie Tan Cinematographer: Koh Soon Sing Editor: Parminderjit Singh	This film takes a peek at the tenants, the landlord, and his mute assistant in a dilapidated hotel. Things are not always what they seem to be.	
	country: Singapore	director: Wee Li Lin	1999, 10 mins	
		<b>ANOTHER GUY</b>		
		Director/Producer/Screenwriter: Wee Li Lin tel: 6352301/95577535 Cinematographer: Ramakrishnan Editor: Hendry Keck	Guy, an immature but eager young graduate, stumbles through the choices he is faced with in life. Despite a few disappointments and failures, Guy eventually finds happiness in some unlikely decisions that he makes.	
	country: Singapore	director: Abdul Mizam	1998, 17 mins	
		<b>DATURA</b>		
		Director/Screenwriter: Abdul Mizam tel: 4422237 Producer: Rabila Jamal Cinematographer: Chew Tze Chuan Editor: Abdul Mizam, Chew Tze Chuan	A man's look into his identity within his environment. Fear, temptation and spiritual dilemma?	
	country: Singapore	director: Edwin Yeo	1999, 25 mins	
		<b>FALLEN ANGELS</b>		
		Director/Screenwriter: Edwin Yeo tel: 96873334/7305587 Producer: Vivian Wang Cinematographer: Goh Meng Hiang Editor: Christina Woo	A girl seated on a ledge of a HDB block is contemplating suicide. A guy sees her, sits down next to her and begins to talk her out of it.	
	country: Singapore	director: Tay Hui Ng	1998, 5 mins	
		<b>PARIAH'S DIARY</b>		
		Director/Producer/Screenwriter/Editor: Tay Hui Ng tel: 3646370 Cinematographer: Victor Ting Hui Leong	Pariah's Diary is an obsession with death. The brief moment between life and death. We see the thoughts that flash through her mind before she enters into her chosen destiny.	

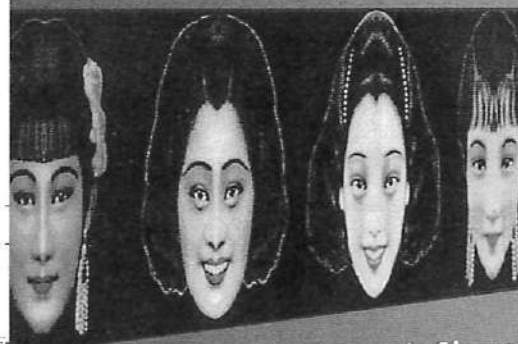
## Silver Screen Awards

### Singapore Shorts

	country: Singapore	director: Victor Ting Hui Leong	1998, 8 mins	
		<b>PLEASE USE STAIRS</b>		
		Please Use Stairs spotlight on the everyday occurrences in the lift which everyone overlooks or takes for granted. The three short stories highlight the unseen relationship between the lift and its passengers.	Director/Producer/Screenwriter/Cinematographer: Victor Ting Hui Leong tel: 7552991 Editor: Victor Ting, Tay Hui Ng	
	country: Singapore	director: Roy Lim	1999, 5 mins	
		<b>ROCKET BOY</b>		
		A toddler battles a bank robber with the help of his flying machine.	Director/Screenwriter/Editor/Cinematographer: Roy Lim tel: 7695002/ 96910996 Producer: Melissa Ee	
	country: Singapore	director: Jack Shuo	1999, 9 mins	
		<b>THE SEARCH</b>		
		While looking for a place to rest, one man inevitably reveals man's uncontented nature and selfishness.	Director/Screenwriter/Editor: Jack Shuo tel: 4459843/5728624 Producer: Lewis Teo Cinematographer: Tan Hong Han	
	country: Singapore	director: Willie Tan	1998, 15 mins	
		<b>SEED</b>		
		The protagonist is led out of his world by a fallen seed and enters into the macabre in his quest for its source.	Director/Producer/Cinematographer: Willie Tan tel: 7693817	
	country: Singapore	director: Phyllis Lam Phi Lee	1998, 11 mins	
		<b>SMALL TALK</b>		
		Story revolves around four 'small talks' between four different groups of people.	Director/Screenwriter: Phyllis Lam Phi Lee tel: 92565778 Producer: Jastyn Loh Cinematographer: Lau Hon Meng Editor: Delcie Poh	
	country: Singapore	director: Sherman Ng	1998, 13 mins	
		<b>TM!US</b>		
		A short film about a pair of twin brothers bound for their destiny.	Director/Producer/Cinematographer/Screenwriter/Editor: Sherman Ng tel: 4742928	



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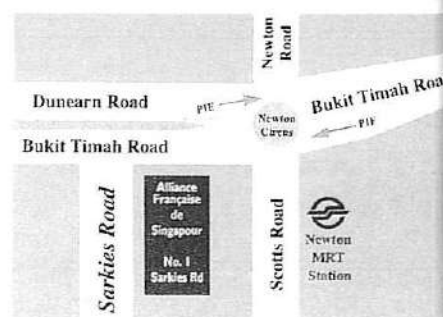
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THE FRENCH CULTURAL CENTRE  
THE FRENCH LANGUAGE SCHOOL  
THE FRENCH TOUCH  
PARIS UPON THE SINGAPORE RIVER!



country: Cambodia/France

director: Rithy Panh

1998, 108 mins

## ONE EVENING AFTER THE WAR

Cambodia. August 1992. Phnom Penh, a city undergoing reconstruction. Two young lovers meet. One lives an existence that is rapidly heading towards destruction. The other is therefore doomed to live on with the memories of a great and passionate romance. This is the story of Savannah and Srey Poenv. Savannah has just returned from fighting the Khmer Rouge in Cambodia's northern war front. He soon falls for the beautiful Srey, one of the bar girls who also occasionally serves the generous patrons in hotel rooms.

"The film tells a simple love story, the story about the attempt to live again, to force destiny, a moment of happiness that might be brief, but from which real hope will be born. In Cambodia, cinema's renaissance is happening via documentaries, through memory more than anything else. This memory is essential, not only for film but for ourselves. You can't live and reconstruct without knowing your past." - director Rithy Panh

Director: Rithy Panh Producer: Jacques Bidou Screenwriter: Rithy Panh, Eve Deboise Cinematographer: Christophe Pollock Editor: Marie-Christine Rougerie Cast: Chea Lyda Chan, Narith Roen, Ratha Keo, Sra N'gath Khaav, Mol Sovannak Production Company: JBA Production 37 rue de Turenne 75003 Paris, France tel: 33-1-48048460 fax: 33-1-42760967 World Sales Agent: Leonor Films 93 Avenue Niel 75017 Paris, France tel: 33-1-47630033 fax: 33-1-47630032



Director: Rithy Panh Born in 1964. Was 17 when the Khmer Rouge entered the city. He spent the next four years in the Khmer Rouge "re-education" camps, until he managed to escape in 1979. He fled to Thailand and subsequently immigrated to France where he re-commenced his education in 1980. Completed his studies at IDHEC in 1985.



country: China

director: Wang Guangli

1997, 66 mins

## MAIDEN WORK CHU NU ZUO

Jinian is a reclusive artist living in the low rent apartments in the city. After a chance meeting with two young women, living a middle class existence but probably with a shady past, he is inspired to make a film about them. An insightful piece of work that reveals the lifestyle and attitudes of present day young Chinese. We are shown both the vastly differing worlds of the affluent as well as those living on the fringe.

The ardour and ideals of the revolutionaries of the pre-independent China is juxtaposed with that of the modern youth in the present China. Through the almost surreal treatment by the debut directorial effort of Wang Guangli, he seems to be making a statement for his peers: it is infinitely easier to be an idealist, martyr and hero in the bygone era. The new affluence has changed the attitudes, sexual and material, of the new generation.

Director: Wang Guangli Producer: Ye Rong, Li Dayu Screenwriter: Wang Guangli, Man Liu Cinematographer: Ma Xiaoming Editor: Liu Qing Cast: Ye You, Lou Ming, He Xiao Pei World Sales Agent: Cory J. Vietor Beijing Int'l Post Office P.O. Box 6674 Beijing 100600, China tel: 86-139-1090508 fax: 86-10-64068193



Director: Wang Guangli First feature film directed by Wang who never had any formal filmmaking training or experience. Nor has he ever seen a film camera before this. He previously directed a documentary called I Graduated in 1992 which documents the lives of six prominent graduates of Beijing universities who were freshmen during the Tiananmen Square protests. He realises a long-standing dream with Maiden Work.







Director: Lu Yue  
Born in 1957. He studied film at the Beijing Film Academy, and began his career as a director of photography. He has worked with many directors both in Asia and in Europe, and he was chief cameraman for Zhang Yimou in several of his films. Mr Zhao is his first feature film as a director.



country: China

director: Lu Yue

1998, 89 mins

### MR ZHAO ZHAO XIAN SHENG

Winner of the Grand Prix at the 1998 Locarno International Film Festival. It tells the story of Zhao, whose affair with a younger woman is discovered by his wife. Subsequently, his girlfriend finds out she is pregnant and demands that he leaves his wife. This is an intimate study of a philandering man and the power play between the characters involved. Shot with a handheld camera most of the time in a semi-documentary style, we are made to feel as if we are at our neighbours and listening in to their pillow talk.

The best part of the film is at the end. Zhao is involved in an accident, becomes paralysed and dependent on his women. As he lies there in bed, the director shows Zhao with another woman. Is she the love of his life or another dalliance? It is not clear whether it is a flashback or plain hallucination of a sick man. How we choose to interpret this vision says as much about ourselves as it does about our perception of the character of Zhao. Exactly what truly good cinema should do.

Director: Lu Yue Screenwriter: Shu Ping Producer: Yang Hongguang, Liu Xiaodan Cinematographer: Wang Tianlin Editor: Zhai Ru  
Cast: Shi Jingming, Zhang Zhihua, Chen Yinan, Jiang Wenli Production Company/World Sales Agent: Nam Kwang Develop Inc. (HK)/  
Beijing Zheng Tian Media Centre Beijing Zheng Tian Media Centre tel: 86-10-68457610 fax: 86-10-68422388



Director: Kang Feng  
Born in 1970. Worked in a factory for five years after graduating from high school. Studied at the Directing Department of China Central Academy of Drama. Who Has Ever Seen the Wild Animals Day is his first feature film.



country: China

director: Kang Feng

1997, 84 mins

### WHO HAS EVER SEEN THE WILD ANIMAL'S DAY? SHEI JIAN GUO YE SHENG DONG WU DE JIE RI?

The story takes place in a modern metropolis. Jiang Zi, a young man, is molested in a public toilet. He turns to his friends for support but they pay him no attention. His family is incapable of understanding what he has gone through, and Jiang Zi becomes depressed. Only a teenager, he is not mature enough to deal with such an ordeal. Feeling abandoned, he suffers alone in his shame and embarrassment. The only solace that he can find comes from watching a television programme called Animal World.

The director talks about the motive behind making the film, "Growing up means getting ready to face up to life's cruelties. And it happens so quickly, that before you know it, it's already over. So, if you are not psychologically prepared, growing up can be very dangerous. But it does not mean that life after youth is all smooth-sailing. Life is a risky business. After watching this film, you may consider yourself as lucky as the young chap in the story."

Director: Kang Feng Screenwriter: Gao Da Yong, Yan Gang, Kang Feng Producer: Wu Jie Cinematographer: Cao Yu  
Editor: Kang Feng, Feng Zhen, Jiang Yang Cast: Wang Xin World Sales Agent: Connoisseurs Production and Marketing  
Flat 2/F, Pak Tak Court, 167 Tin Hau Temple Road, North Point, Hong Kong tel: 852-27858595

country: Hong Kong

director: Casey L.Y. Chan

1998, 112 mins

### THE POET GU CHENG BIE LIAN

The Poet moves from Shanghai and other areas of China to New Zealand and Germany, and in time, from the 60s through to the present day. It touches on the freedom of expression and the imprisonment of people during the Cultural Revolution, the movement of the Chinese people and culture throughout the world, and the problems of a new generation losing their original language and being adrift between cultures.

The film focuses on Gu Cheng, the poet, and the two women who loved and hated him and is based on actual events. Gu Cheng was a famous poet, often called the "The Chinese John Lennon" because of the popularity of his 'misty poems' with the young population. The film traces his ascent in the literary world, his eventual mental deterioration and growing rages which culminates in tragedy.

Director/Producer: Casey Chan Lai Ying Screenwriter: Lau Tin-Chi Cinematographer: Poon Hang-Sang Editor: Mak Chi-Sin  
Cast: Stephen Fung, Teresa Lee, Ayako Morino, Cheung Tung-Jo, Yeung Jing Production Company: Gold Harbour International  
Films Ltd Unit 60, 8/F, Sino Industrial Plaza 9 Kai Cheung Road, Kowloon Bay, Hong Kong tel: 852-23020208  
fax: 852-23020313 World Sales Agent: Golden Harvest Entertainment Co. Ltd 16/F, The Peninsula Office Tower, 18  
Middle Road, Tsim Tse Tsui, Kowloon, Hong Kong tel: 852-23528222 fax: 852-23511683



Director: Casey L.Y. Chan  
Born in 1954. Graduated from Hong Kong's Sir Robert Black College of Education with a major in art and design, and from the College of Art in Nihon University, Japan with a degree in cinema. In 1991, she founded Gold Harbour International Films Ltd. Films include: The Black Morning Glory (93) and The Poet (98).



country: Hong Kong

director: Fruit Chan

1998, 128 mins

### THE LONGEST SUMMER QU NIAN YAN HUA TE BIE DUO

Cited by the Hong Kong Film Critics Society as one of the year's ten best films, Fruit Chan follows his cult feature film debut, Made In Hong Kong, with The Longest Summer, which garnered nominations in seven categories in the forthcoming 1999 Hong Kong Film Awards, including for Best Film and Best Director. The 1997 handover resulted in the disbanding of the Hong Kong Military Service Corps which is a division of the British Garrison made up of local Chinese. How will these middle-age soldiers who are released into a fast-paced, money-driven society without any support or prospects survive?

"After the handover, the people of Hong Kong seems to have lost something. We are starting over in everything. The Longest Summer is the story of Hong Kong and of the people around us. It is a subject that is rarely touched upon in Hong Kong cinema. Unemployment rates in Hong Kong have soared in the last year. The characters in The Longest Summer face similar predicaments and psychological challenges as everyday Hong Kong people do. They come from different walks of life united in their love of Hong Kong. Together, they must face this very familiar environment with a new set of circumstances." - director Fruit Chan

Director/Screenwriter: Chan Kuo (Fruit Chan) Producer: Daniel Yu Cinematographer: Lam Wah Chuen Editor: Tin Sam Fai, Fruit Chan  
Cast: Tony Ho, Sam Lee, Jo Kuk, Chan Sang, Pang Yick Wai Production Company: Team Work Production House Ltd  
Room 904, 9th Floor, Block 2, Tienchu Centre, 1E Mok Cheong Street, Tse Kwan, Kowloon, Hong Kong  
tel: 852-27552323 fax: 852-27966733 World Sales Agent: Golden Network Ltd Unit 4-5, 26/F, Mega Trade Centre, 1 Mei Wan  
Street, Tsuen Wan, N.T. Hong Kong tel: 852-27511886 fax: 852-27504862



Director: Fruit Chan  
Born in 1959. Graduated from college in 1979. Attended a series of film courses at the Hong Kong Film Culture Centre. In 1982, Chan joined an independent film company, Century Film Production Co., and became assistant director to such New Wave filmmakers as Kirk Wong and Alfred Cheung. He joined Golden Harvest Co. in 1984 and quickly became one of the most sought-after assistant directors in the industry. Chan got his chance to direct his first movie after Tony Au's movie fell through in 1991. The result was the critically acclaimed Finale in Blood. He started writing the script and preparing for his next film Made in Hong Kong since 1994. It went on to win many awards in Hong Kong as well as at overseas film festivals. The Longest Summer is the second in the trilogy of Chan's films that revolves around the historical 1997 handover.





## Asian Cinema

country India

director Saroj Satyanarayan

1996, 69 mins

### BOAT SONG NAUKA CARITRAMU

This is the winner of national film awards in 1997 for Best Arts/Cultural Film and Best Editing. The 18th Century Telugu poet-composer Tyagaraj's opera, Nauka Caritramu, forms the outer frame for an insight into three women musicians for the early 20th Century South India, in whose lives a sense of achievement co-exists with a complete surrender to an art form. The narrative continuity is provided by the journey undertaken by a young traveller whose encounters with the three otherwise disparate worlds of Madurai Shanmukhavadiya Subbulakshmi, Damal Krishnaswami Pattammal and Tanjore Brinda invest her search with the coherence, if not the comprehension that she is looking for.

"I have treated the film as an impressionistic rather than a chronological journey into their personalities. What began as an archival project involving three living legends changed in intention, form and outcome over a series of moving personal encounters with them, the simplicity and devotion which characterises their lives providing me with an answer to my own quest for meaning: 'Surrender, and you will no longer wander in exile.'" - Saroj Satyanarayan

Director Saroj Satyanarayan  
Active in the theatre scene.  
Professional background of 12  
years in advertising and  
filming.  
Worked with post production  
facilities in London on advertising  
shorts, including scripting and  
in-house productions. Worked  
with Zalfar Hai on his award-  
winning documentaries and  
commercial shorts, shot in India  
and abroad.

Director/Screenwriter Saroj Satyanarayan Producer Ministry of External Affairs Cinematographer Madhu Ambai  
Editor A. Sreekar Prasad Cast M.S. Subbalakshmi, D.K. Pahalmani, T. Brinda  
Production Company/World Sales Agent XP Division,  
A Wing, Shastri Bharam New Delhi 110001 Tel: 3383316 Fax: 3782391

country India

director Jayaraaj

1997, 130 mins

### THE PLAY OF GOD KALIYATTAM

Theyyam, a ritual dance of the Kerala region of South India, is a popular living cult which expresses the traditions, history and culture of the region, incorporating local myths and legends in a mystical art form in which the Gods speak through the Theyyam artists when they are in mask and crest. The Play of God transposes the timeless story of Shakespeare's Othello onto a Theyyam backdrop, with Othello becoming Kannan Perumalayan, a distinguished Theyyam artist, disfigured by a childhood encounter with smallpox. Ironically, even though Theyyam is an integral part of Kerala society and caste structure, the artists themselves are of low-caste origin and virtually immobile in society. The unfolding tragedy assumes an added spiritual dimension given the Theyyam setting, as well as being a powerful human story on jealousy, obsession, paranoia and murder.

Language Malayalam Director Jayaraaj Screenwriter Balaram Producer K. Radhakrishnan Cinematographer M.J. Radhakrishnan  
Editor B. Lenin, V.T. Vijayan Cast Jatin Bora, Ashish Vidyarthi, Debashree Roy, Nipon Gowami, Mridhula Barua  
Production Company/World Sales Agent New Generation Films Sanstosh Villa, Kollayam 686004, Kerala Tel: 481-562006

Director Jayaraaj  
A graduate in electronics and  
telecommunication engineering.  
Jayaraaj made his feature film  
directorial debut with  
Kudumbasametham which  
received five Kerala State Film  
awards in 1992. His Desadanam  
(96) won many awards including  
three National Film awards and six  
awards in Kerala State, including  
Best Director. His other films  
include: Sopanam and Kaliyattam.

## Asian Cinema

country India

director Jahnu Barua

1999, 116 mins

### THE PRICE OF FREEDOM KUKKHAL (WORLD PREMIERE)

Veteran director Jahnu Barua's film style is understated and restrained as evidenced in his award-winning It's a Long Way To the Sea. His trademark style works extremely well particularly when dealing with such issues such as guilt and responsibility, history and memory. The Price of Freedom is set in 1942, a time when the Indian continent is fighting for independence. The British knows they are fighting a losing battle and this affects the way they handle a railway sabotage trial. A scapegoat has to be found and punished to demonstrate the authority of the British rulers.

Barua chose the fight for freedom as the backdrop for his film to set it at a time when the nationalistic fervour is raging in the country. But at the same time, he shows the ignorance of the people to the history and heritage of their birthplace, an irony considering it is the reason for their fighting for freedom from the foreign rulers. Barua also subtly points out the responsibility of leaders for the actions of their men which is also reflected in the role of the British in the Indian's lack of grounding in their own history.

Director/Producer/Screenwriter Jahnu Barua Cinematographer P. Rajan Editor Hue-en Barua Cast Sanjib Sabhapendil,  
Gary Richardson, Bina Potongia, Dinesh Das Producer Company Dolphin Communication Rajgarh Road,  
Guwahati 781 003, Assam, India Tel: 91-361-548591 Fax: 91-361-548591 World Sales Agent National Film Development  
Corporation Ltd Nehru Centre, Worli, Mumbai 400 018, India Tel: 91-22-4973364 Fax: 91-22-4973364



Director Jahnu Barua  
Born in 1952. 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 Aparopna (83),  
Pagori (85), The Catastrophe  
(88), The Forest (90), The Spark  
(92), and It's a Long Way To the  
Sea (95) (winner for Best Actor  
and FIPRESCI Special Mention at  
the 1996 SIFF Silver Screen  
Awards).



country Israel

director Dan Wolman

1998, 56 mins

### THE MOSSAD'S FIRST

A documentary about the life of the man who planned and founded the Israeli intelligence community and became the first head of the "Mossad". The film outlines and recreates the stormy life and complex and unique personality of Reuven Shiloah. He was one of the most mysterious and fascinating personalities in the modern history of the state of Israel, who on several issues preceded his time. Major intelligence and political events come to light when reviewing Reuven Shiloah's widespread and diverse activities during the pre-state years beginning in the 1920s and up to his death in 1959 at the age of 49.

The film is based on a long list of interviews with key personalities from among the founders of the Israeli intelligence community and diplomatic corps. Among them are the late Prime Minister Itzhak Rabin and Chaim Herzog, Teddy Kolleck, Abba Eban and Shimon Peres, as well as European and American personalities. The film includes archive material, parts of newsreels and interviews with close family members.

Director/Producer Dan Wolman Screenwriter Reuven Miran Cinematographer Amnon Solomon Editor Shoshi Wolman  
Production Company/World Sales Agent Dan Wolman Film Productions Ltd 15 Jdo St., Ramat Gan 52233 Israel  
Tel: 972-3-5742683



Director Dan Wolman  
Israeli filmmaker who has written,  
directed, produced and edited  
many features, documentaries and  
television programmes, some of  
which have won awards. Selected  
filmography: The Dreamer (70),  
Flech (72), My Michael (75),  
Hide and Seek (80), Soldier of  
the Night (84), The Distance (94).





country: Iran

director: Dariush Mehrjui

1992, 113 mins



**THE LADY  
BANOO**  
(INTERNATIONAL PREMIERE)

Banned in Iran for seven years, *The Lady* explores the passage of women, from one level of unconsciousness to another, her realization that in order to come into her own, she must be annihilated like a seed which is buried under the ground in order to be reborn out of sheer inner strength. The main idea of the screenplay was adapted from a real story and takes on shades of Luis Bunuel's *Viridiana*: a few people had come to a garden in the neighbourhood, stolen some fruits and also tried to throw the gardener and his wife out.

"Since *The Cow*, I've faced this approach to my work which is really corny and not only weakening. The approach is based on this story that the house is meant to be a bigger place (the country) and the people of the story are members of the different classes of society. Such an approach weakens the work's common poetry. I wanted to forget the classical differences between people in their positions ... The positive point in artistic works is its ultra-historic property and its rule-breaking which goes for particular social/historical properties, too ... anyway, the film has a mystical mood to it." - director Dariush Mehrjui

Director: Dariush Mehrjui  
Born in 1939. Graduated in philosophy and filmmaking from UCLA in 1964. Started his film career in 1967 by writing and directing *Diamond 33*. Subsequent films include: *The Cow* (70), *Mr Simpleton* (71), *Postman* (73), *The Cycle* (76-78), *The School We Went* (81), *Journey To the Land of Rimbaud* (84), *Lodgers* (87), *Shirak* (89), *Hamoon* (90), *Banoo* (92), *Sara* (93), *Pari* (95) and *Leila* (97). His films have won numerous awards in national and international film festivals.



Director/Screenwriter: Dariush Mehrjui Producer: Majid Modarresi, Mohammad Mehdi Dadgou Cinematographer: Touraj Mansouri  
Editor: Hassan Hassandoust Cast: Ezzatollah Entezami, Bita Farahi, Gohar Kheirandish, Fardos Kaviani, Hamideh Kheirabadi  
Production Company: No. 39 Niloufar Street, Apadana Avenue Tel: 98-21-8766110 Fax: 8760488 World Sales Agent: Mohammad Alebbai No. 39 Niloufar Street, Apadana Avenue Tel: 98-21-6709373 Fax: 98-21-2271157

country: Iran

director: Dariush Mehrjui

1998, 100 mins



**THE PEAR TREE  
DERAKHT E GALAABI**

A famous poet with writer's block. A pear tree that bears no fruit. Like most Iranian films, the voice of conscience comes from the hearts of the simple and innocent. But unlike most films which focus on children, the director chose two persistent old men. They insist that their master, the poet, goes into the orchard to chide the disobedient tree to set an example for the other trees. This rekindles a lost passion and beautiful memories in him.

The film takes on the passage of one from childhood to adulthood as a lost of innocence demonstrated by the abandoning of one's cherished love, for deception, lies and hypocrisy in the world where success and contacts matter more. Before one can move on, one has, therefore, to resolve one's smeared past. Childhood is seen as the period of truth, peace and much beauty, signified by young love. The poet's students, who keep appearing throughout his reminiscence, act as his conscience -- only the idealistic and innocent can question. But adulthood would strip us of all these, leaving us choked and barren, like the pear tree.

Director: Dariush Mehrjui Producer: Dariush Mehrjui, Faramarz Farazmand, Farabi Cinema Foundation  
Screenwriter: Dariush Mehrjui, Goli Taragi Cinematographer: Mahmood Kalari  
Editor: M. Kherqeh Poosh Cast: Homayoun Ershadi, Golshifteh Farahani, Mohammad R. Shahnabi Nouri  
Production Company/World Sales Agent: Farabi Cinema Foundation 55, Sie-Tir Ave., Tehran 11358, Iran Tel: 98-21-6708156 Fax: 98-21-6708155

country: Iran

director: Mahmood Kalari

1998, 90 mins

**CLOUD AND THE RISING SUN  
ABRO AFTAB**

Like many films before it such as *Night For Day*, *The State of Things* and *81/2*, the film production crew is the centre of *Cloud and the Rising Sun*. We are shown the struggles of the producer and the director who want to finish their film, most of which had been 'filmed in the shadows', with a warm death scene planned. However, the vagaries of the weather delays shooting by a week and everyone including cast and crew begins to lose their patience. Then the protagonist, an old man, receives news of a sick wife and demands in tears to be released to see her for one last time.

*Cloud and the Rising Sun* raises the issue about art and life and the debate over which is more important. Through a comical yet moving 'car chase scene', we come to understand where the characters stand on this issue. We are also shown that even those who are not directly involved in the creative process will nonetheless be touched by it. That is the power of art and the effect of this film.

Director/Screenwriter/Cinematographer: Mahmood Kalari Producer: Morteza Shayesteh Editor: Zhiha Ipekchi Cast: Amir Payvar, M Reza Sharifinia, S Agha Rajabi, P. Teimori World Sales Agent: Farabi Cinema Foundation 55, Sie-Tir Ave., Tehran 11358, Iran Tel: 98-21-6708156 Fax: 98-21-678155



Director: Mahmood Kalari  
Born in 1951. After a specialised training course in still photography, Kalari began work as a professional photojournalist. Began his career in the film industry as a director of photography on the film *The Frosty Roads* which won him the Crystal Simorgh award for best photography at the Fajr Festival. He subsequently worked on many other films. *The Cloud and the Rising Sun* marks his feature film directorial debut.



country: Iran

director: Abolfazl Jalili

1998, 73 mins

**DANCE OF DUST  
RAGHSE-KHAK**

Winner of the Silver Leopard at the Locarno Film Festival 1998. *Dance of Dust* is cinema in its purest form, a truly visual piece that is at times reminiscent of Werner Herzog's *Heart of Glass*, and even bears a strange kinship to the otherworldly sight and soundscape of David Lynch's *Eraserhead*. Dark, claustrophobic interiors provide a sharp contrast to the arid and expansive exteriors. Director Abolfazl Jalili infuses the images - a face looking down a well or a figure at a window - with a mysterious aura that is hauntingly beautiful.

Life in this isolated enclave is harsh; the inhabitants toil on the barren and dry land, at times weeping, for reasons unknown even to themselves. When they meet, they pulse with laughter and song in a frenzied bliss that borders on madness. They listen to the thunder and track the movement of the clouds and sun with absolute reverence. Jalili has created a portrait of a culture and a place that seems truly alien, one which has to be experienced in order to be believed.

Director/Screenwriter/Editor: Abolfazl Jalili Producer: Mohammad Mehdi Dadgou Cinematographer: Ata Hayati Cast: Mahmood Khosravi, Liliya Rahi Production Company: Resaneh Ama 46 Hedayat St., Yakhchal Avenue, Tehran 19497, Iran Tel: 98-21-2551914 Fax: 98-21-2551914 World Sales Agent: Cima Media International 64 Hedayat St., Yakhchal Avenue, Tehran 19497, Iran Tel: 98-21-2540032 Fax: 98-21-2551914

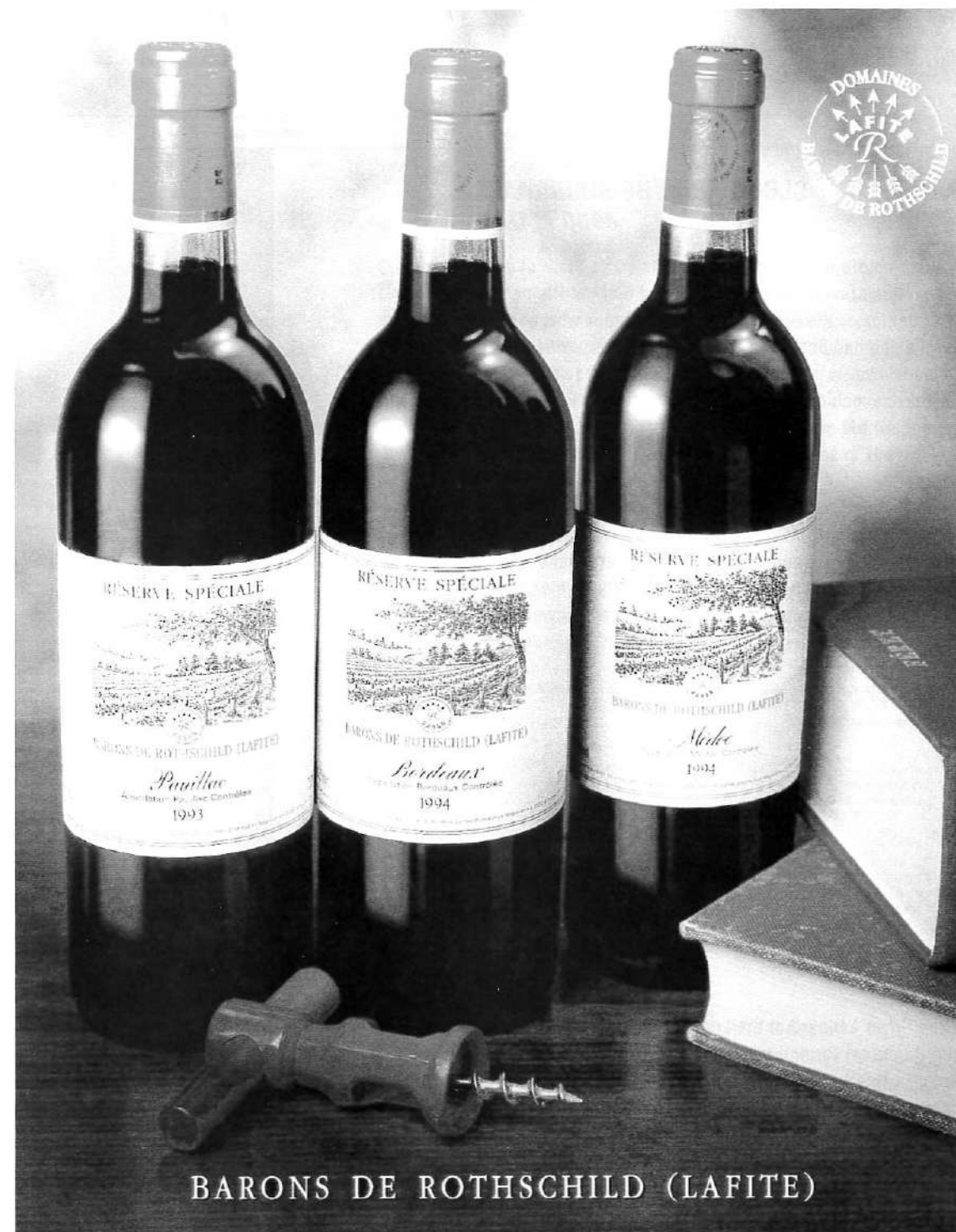


Director: Abolfazl Jalili  
Born in 1957. Studied cinema at the Iranian College of Dramatic Arts. Worked in Iranian TV making children's films. His film *La Gale* won the award for best direction at the International Festival of Films for Children and Young Adults. Selected filmography: *Mifed* (83), *The Spring* (86), *Scabies* (87), *La Gale* (87), *Dorna* (90), *Def Means Girl* (94), and *A True Story* (96).





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## Asian Cinema

country: Japan

director: Hirokazu Kore-Eda

1998, 118 mins

### AFTER LIFE

The fundamental theme of the awesome potency of memory that is equally capable of destruction and redemption forms the central theme of After Life just as it had in director Hirokazu Kore-Eda's directorial debut film, Maboroshi. Only this time the context is entirely different. Kore-Eda uses the idea of memory to craft an epic portrait of post-war Japanese society and to debate the true nature of happiness, set in a kind of limbo, between life and death.

The dead arrive in Purgatory, are registered by uniformed staff and are given a week to decide on the ultimate moment of joy from their lifetime of memory. At subsequent one-on-one sessions with the staff, the dead begin discussing their past, some with urgency, some with confusion.

Kore-Eda's background as a documentary filmmaker shines through in these sequences: the juggling of many different life stories, including the enigmatic histories of the staff interviewers, is handled with confident cross-cutting and naturalistic style. Perhaps to Kore-Eda, cinema is a form of memory, with strong powers for redemption and transcendence too.

Director/Screenwriter/Editor: Hirokazu Kore-Eda   Producer: Shiho Sato, Masayuki Akieda   Cinematographer: Yutaka Yamazaki  
Cast: Erika Oda, Susumu Terajima, Sadeo Abe, Natsuo Ishidou, Kazuko Shirakawa   Production Company: TV Man Union Inc.  
30-13 Motoyoyogi-cho Shibuya-ku, Tokyo 151-0062, Japan   tel: 81-3-54781611   fax: 81-3-54788141  
World Sales Agent: Celluloid Dreams   24 rue Lamartine   75009 Paris, France   tel: 33-1-49700370   fax: 33-1-49700371



Director: Hirokazu Kore-Eda  
Born in 1962. Started making television documentaries after graduating from Waseda University with a degree in creative writing. His narrative feature debut Maboroshi (95) won him international acclaim. After Life is his second feature.

country: Japan

director: Kentaro Otani

1998, 95 mins

### WITH MY HUSBAND AVEC MON MARI

A Japanese take on Eric Rohmer films where the young and attractive protagonists take extended walks and ramble on about art, life and romance. Avec Mon Mari means "with my husband" in French. This directorial debut by multiple Pia Film Festival award winner, Kentaro Otani, is a vivid depiction of present day relationships in Japan. Four men and women are involved with each other and their relationships are unexpectedly tangled and become more and more complicated in funny but succinct ways. With his quirky debut, Otani proposes "a new couple movie" presenting what relationships of married couples and lovers from now on should be, as well as presenting ironic and stereotyped ones. It is a departure from the quiet, introspective Japanese classics, film buffs are familiar with, and shows the younger generation more open about discussing their feelings than their predecessors were.

Director/Screenwriter/Editor: Kentaro Otani   Producer: Muto Kiyochi   Cinematographer: Kazuhiro Suzuki   Cast: Hirofumi Kobayashi, Yuka Itoya, Kaori Tsuji, Kentaro Otani, Mayumi Terashima   Production Company: Muto Kiyochi Office  
68-2A, Waseda-cho, Wshikawa Toru Building 2A   Shinjuku-ku, Tokyo 162-0042, Japan   tel: 81-3-52918345  
fax: 81-3-52918346



Director: Kentaro Otani  
Born in 1965. Graduated from Art Department at Tama University of Fine Arts. During college, he made many 8mm films with one of them, Blue Green, receiving the Pia Film Festival Award in 1988. In 1991, his Watashi to Tanin ni natta Kare wa won three awards at PFF. Avec Mon Mari is his feature film debut.





## Asian Cinema

country: Japan

director: Sabu

1997, 106 mins



### UNLUCKY MONKEY

In the first five minutes of the film, a bank gets robbed, a chase ensues in narrow streets, a young hairdresser gets stabbed to death accidentally and as she dies, the culprit realises that this is the first time he has fallen in love. Young Japanese filmmakers' contradictory nostalgia for and impatience with traditional narrative forms is embodied in director Sabu's works. An accomplished actor, he has created in the last few years a series of films which strip the action elements of the one-man-against-the-yakuza genre down to its bare bones.

The quirky juxtapositioning of scenes and the quick cuts and sharp editing style are mesmerizing. While his earlier work played out more like a tantalizing formal experiment, Unlucky Monkey shows Sabu's promise as a filmmaker. His constantly surprising and riotously funny shifts has in fact made him an irresistible and hip international sensation. His ambivalent but intelligent view of his country and the quietly tumultuous changes it has experienced of late serves to make his dark humour all the more rich and biting.

**Director: Sabu**  
Born in 1964. Sabu began his professional career as a musician and singer before switching to acting. He starred in *Apartment Horror* and won the Best New Actor of the Year at the Yokohama Festival. One of Japan's hottest young filmmakers, his second feature, *Postman Blues* (97), was successful both at home and internationally. Selected filmography: *D.A.N.G.A.N. Runner* (96).

**Director/Screenwriter: Sabu** **Producer: Hidemi Satani** **Cinematographer: Shuji Kuriyama** **Cast: Shinichi Tsutsumi, Hiroshi Shimizu, Akira Yamamoto, Ikko Suzuki** **Production Company: Shochiku Dai-Ichi Kogyo Co. Ltd** 3-15-15 Shinjuku, Shinjuku-ku, Tokyo 160, Japan **tel:** 81-3-33542411 **World Sales Agent: Shochiku Co. Ltd** 1-13-5 Tsukiji, 16 floor, Togeiki Building, Chuo-ku, Tokyo 104-8422, Japan **tel:** 81-3-55501623 **fax:** 81-3-55501654

country: Japan

director: Koki Mitani

1997, 103 mins



### WELCOME BACK MR McDONALD RADIO NO JIKAN

Five minutes before a live radio play, a melodrama written by a retiring housewife Miyako about a fisherman's wife in a small village, the lead actress demands that it be re-written so that she will play a career woman based in New York City! With her clout, she gets what she wants but as the play progresses, other cast members make equally if not more outrageous demands. Eventually, the battles in the studio outdo the drama on air.

This madcap comedy is an unabashed appropriation of classic American screwball farce, rendered with a fascinating Japanese sociological spin. With its zany humour and hysterical leaps into the absurd, this film exposes the fissures in Japanese society, in particular the much touted collective decision-making process and the appropriation of Western pop culture elements by much of Japanese urban culture.

**Director/Screenwriter: Koki Mitani** **Producer: Koichi Murakami, Hideyuki Takai** **Cinematographer: Kenji Takama, Junichi Tozawa** **Editor: Hirohide Abe** **Cast: Toshiaki Karasawa, Kyoka Suzuki, Masahiko Nishimura, Jun Inoue** **Production Company: Fuji Television Network Inc.** 2-4-8 Daiba, Minato-ku, Tokyo, Japan **tel:** 81-3-55008294 **fax:** 81-3-55008052 **World Sales Agent: Lighthouse Entertainment Group/Forissimo Film Sales** Herenmarkt 10-2, 1013 ED Amsterdam, The Netherlands **tel:** 31-20-6273215 **fax:** 31-20-6261155

**Director: Koki Mitani**  
Born in 1961. Graduated from the Theatre Division of the Fine Arts Department at Nihon University. In 1983, Mitani founded the alternative theatrical troupe Tokyo Sunshine Boys, which won high critical praise and an enthusiastic popular following. *Welcome Back Mr McDonald* is his debut feature.



## Asian Cinema

country: Japan/France

director: Shohei Imamura

1997, 130 mins

### DR. AKAGI KANZO SENSEI

On the eve of Japanese surrender in 1945, in a tense war-torn climate, Dr Akagi, the local doctor in a seaside island village, takes a stand to save his professional integrity. He bands together with his old buddies, a dissolute monk and a nihilistic morphine-addicted surgeon to act in the interest of the growing numbers of people coming down with hepatitis, the main cause of death in an undernourished country. A good cross-section of the down-trodden including a prostitute and a prisoner-of-war escapee join them in their rescue operation and they are willing to go to all lengths to achieve their aim.

Imamura made *Dr Akagi* in homage to his father, a doctor who devoted his life to his profession. It is adapted from the novel of the late Japanese writer Ango Sakaguchi. Imamura has always been fascinated by the body and its desires, "I am interested in the relationship of the lower part of the human body and the lower part of the social structure" is his oft-quoted description of his films.

**Director: Shohei Imamura** **Producer: Hisa Ino, Koji Matsuda** **Screenwriter: Shohei Imamura, Daisuke Tengan** **Cinematographer: Shigeru Komatsubara** **Editor: Hajime Okayasu** **Cast: Akira Emoto, Kumiko Aso, Jyuro Kara, Jacques Gamblin** **Production Company: Imamura Productions** 3-8-5 Nishihara, Shibuya-ku, Tokyo 151, Japan **tel:** 81-3-54541250 **fax:** 81-3-54541260 **World Sales Agent: Le Studio Canal + 17 rue Dumont d'Urville, 75116 Paris, France** **tel:** 33-1-44439900 **fax:** 33-1-47202967



**Director: Shohei Imamura**  
Born in 1926. Worked at Shochiku Studios from 1951 to 1953 and was assistant director to Yasujiro Ozu on three films including *Tokyo Story* (53). Directed his first film, *Stolen Desire* in 1958. In 1965, started his own production company which established him as a pioneer of independent filmmaking. He is the winner of two Palme d'Or awards at Cannes Film Festival for *The Ballad of Narayama* (83) and *The Eel* (97).



### FISHES IN AUGUST MIZU NO NAKA HACHIGATSU

Fishes in August, based on a short novel by Natsuo Sekikawa, depicts the summer experiences of a group of big city high school students, all members of their school's swimming club. A new transfer student, Reiko, wants to get pregnant by the best swimmer on the team, Arai, who is of Korean descent. His best friend Kenji, on the other hand, holds a torch for Reiko.

But it is more than just a film about teenage puppy love. It is also not just the usual coming-of-age tale. The cinematography and pacing pulls you into the ruminations and confusions of the young protagonists whose excellent performances certainly help to drive the story forward. We learn through the film that all of us long to be free, to be fishes as in the film, but ultimately we discover one way or another, that life is definitely no spectator sport. Only through involvement (synonymous with all forms of competition in the film) can we fight boredom, routine and that great sense of loss.

**Director: Takahashi Yoichiro** **Screenwriter: Kato Masato** **Producer: Yoshikawa Koji** **Cinematographer: Kodaka Fumio** **Editor: Mizushima Kiyoko** **Cast: Mizuhashi Kenji, Ito Ayumi, Sekino Yoshiki, Hayashi Ryuzo, Yu Eri** **Production Company: NHK Japan Broadcasting Corporation** 2-2-1 Jinnan, Shibuya-ku, Tokyo, Japan **tel:** 81-3-54785873 **fax:** 81-3-34611453 **World Sales Agent: MICO-Media Corporation International** NR Building, 3 floor, 5-5 Kamiyama-cho, Shibuya-ku, Tokyo 150-0047, Japan **tel:** 81-3-34686984 **fax:** 81-3-34669530



**Director: Takahashi Yoichiro**  
Born in 1963. Joined NHK after graduation from university. Moved into drama after doing a spate of documentaries including *Violent Teacher* (96) for which he was awarded the Broadcasting Culture Fund Award. *Fishes in August* is his first feature.





## Asian Cinema

country: Japan

director: Hisashi Saito

1996, 86 mins

### SUNDAY DRIVE

Okamura is a manager of a video shop. Yui is his helper. One day, an insignificant misunderstanding leads him to kill Yui's boyfriend and confess his love for her. They then steal a van and hit the road, adopting a young girl on the way and generally behaving like a typical family. At least until Okamura's cellphone rings ...

Director Hisashi Saito's clearly defined style uses long takes and banal banter to implicate us in the actions of his characters, even if they are of the enigmatic, vaguely menacing sort. As a result, the plot-heavy film transpires with almost none of the significant narrative scenes taking place on screen; those that happen in a dreamy slowness of real time. Nostalgia, prevalent in many works by young Japanese filmmakers, is given an interesting spin here. Saito's take on the couple-on-the-run feature is also intriguing.

Director/Screenwriter: Hisashi Saito Producer: Shinya Tsukamoto Cinematographer: Isao Ishii Editor: Kumi Okuda  
Cast: Shinya Tsukamoto, Miako Tadano, Takumi Tanji, Makiko Ono, Takuji Suzuki Production Company: Kairyu Theatre Co., Ltd  
Maison Igarashi #402, 1-32-4 Nishisugamo, Toshima-ku, Tokyo 170-0001, Japan tel: 81-3-39497507  
World Sales Agent: Gold View Company Ltd 4-35-10 Watanabe Building #201 Honcho Nakano-ku, Tokyo 164-0012, Japan  
tel: 81-3-53427267 fax: 81-3-53427268

Director: Hisashi Saito  
Born in 1959. Started making 8mm films during his high school days. He enrolled in Osaka Art University, and left after two years of study. Feature films include: *The First Summer* (93), *Memories of the Summer* (95), and *French Dressing* (97).



country: Japan

director: Jun Ichikawa

1997, 87 mins

### TOKYO LULLABY TOKYO YAKYOKU

Don't go to this film tired or distracted. Give it your full attention and you will be duely rewarded. The pace of Tokyo Lullaby ambles along like the lives of the inhabitants of the sleepy village the film is set. However, the apparent uneventfulness belie the deep emotions and personal struggles of the characters. But the masterly way which director Jun Ichikawa unfolds his story lifts it from the humdrum melodrama into a celebration of the generosity of the human spirit. The characters are so endearing that by the end of the film, you probably wish that they have longer screen time. At the beginning of the film, we see the characters through the eyes of other people which paints an unsympathetic portrait. But as they eventually emerge from their repressed state of mind and existence to seek the life they want, we learn the truth behind the humble facade. Winner of Best Director Award at the 1997 Montreal Film Festival.

Director: Jun Ichikawa Producer: Hisao Nabeshima Screenwriter: Shinsuke Sato Cinematographer: Tatsuhiko Kobayashi  
Cast: Kyoze Nagatsuka, Kaori Momoi, Mitsuko Baisho, Takaya Kamikawa, Koba Hayashi, Reiko Nanao  
Production Company: Elsel Gekijo Co. Ltd/Kindai Eiga Co. Ltd 4-1-1 Tsukiji, Chuo-ku, Tokyo World Sales Agent: Shochiku Co. Ltd  
4-1-1 Tsukiji, Chuo-ku, Tokyo 104-8422, Japan tel: 81-3-55501623 fax: 81-3-55501654

Director: Jun Ichikawa  
Born in 1948. Worked for Cap, a CF production company and established his own office in 1983. His films include: *Bu Su* (87), *The Story of a Company* (88), *No Life King* (89), *Tsugumi* (90), *Dying At a Hospital* (93), *Tokyo Kyodai* (94) and *Tokuwa - The Manga Apartment* (95).



## Asian Cinema

country: Japan

director: Koji Hagiuda

1996, 90 mins

### PARADISE SEA RAKUEN

Koji Hagiuda was assistant director for Naomi Kawase's *Suzaku*, screened at the SIFF in 1997 and which went on to win the Camera d'Or at the Cannes Film Festival. Their films place emphasis on the past and the power of memory, and all boast slow, deliberate rhythms and elegant cinematography. Like Kawase and Hirokazu Kore-Eda (of *Maboroshi* fame and whose *After Life* is screening in SIFF this year), Hagiuda is also grounded in documentaries and this is reflected in *Paradise Sea*.

This richly textured film is enormously touching and thought-provoking. Set on a small island in the southern district of Kyushu, an old man lives his entire life there as a master craftsman in making boats. His granddaughter has come to stay indefinitely and the two live a quiet life till one day, the leader of a dance troupe drops by and soon becomes mesmerized with the old man's craft. Each character is engaged in a search - for lost traditions, for a sense of self and a sense of purpose.

Director/Screenwriter: Koji Hagiuda Producer: Takenori Sento Cinematographer: Masaki Tamura Editor: Shuichi Kakasu  
Cast: Reiko Matsuo, Shinji Arano, Nobuyoshi Tanigawa, Fukuo Sudo, Miwako Kawai  
Production Company/World Sales Agent: Suncent Cinemaworks Inc. 1-12-9, Hiratsuka, Shinagawa-ku, Tokyo 142-0051 Japan  
tel: 81-3-57492461 fax: 81-3-57492448



Director: Koji Hagiuda  
Born in 1967. Started making 8mm films in high school. Eventually embarked on a career as assistant director of Hayashi Keizo, working on numerous TV dramas, made-for-video features and feature films. Continues to work on films while also directing TV documentaries. *Paradise Sea* is his first feature film directorial debut.

country: Korea

director: Lee Kwang-mo

1996, 121 mins

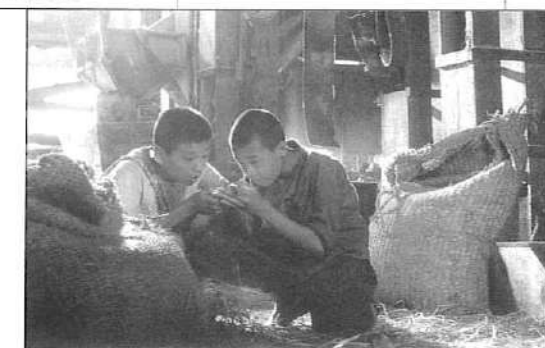
### SPRING IN MY HOMETOWN

The film spans the years of 1952-53 in a tiny backwater village far from the battleground of the Korean War. However, the conflict impinges on the daily routines of the people. The film is seen from the viewpoint of a young boy, Sung-Min, who spends his spare time hanging out with his pal, Chang-Hee. Endlessly inquisitive, they enjoy spying on the American soldiers who dally with women in an abandoned mill. But one afternoon they get a rude shock when they find that the woman having sex with the soldier is actually Chang-Hee's mother.

The subject matter, pacing and mood is all too familiar. Perhaps we see shades of Wang Tung's *Red Persimmon* or Hou Hsiao-hsien's *A Time To Live and a Time To Die*. By revisiting the past, the film attempts to raise fundamental questions about the Korean War. Long takes and long shots, as well as intervals of time marked by intertitles, serve to provide critical distance, necessary in expressing the pains of a war-torn era, and the tracks of hidden stories left untold.

Director/Screenwriter: Lee Kwang-mo Producer: Jeong Tae-Sung, Kang Sung-Kyu Cinematographer: Kim Hyung-Koo  
Editor: Ham Sung-Won Cast: Ahn Sung-Ki, Song Ok-Sook, Bae Yu-Chung Production Company: Korean Film Art Centre  
tel: 82-2-7477782 fax: 82-2-7477785 World Sales Agent: Celloid Dreams 24 rue Lamartine 75009 Paris, France  
tel: 33-1-49700370 fax: 33-1-49700371

Director: Lee Kwang-mo  
Born in 1961. Majored in English at the Korean University and obtained an MFA from UCLA. He has written many shorts and feature screenplays. *Spring In My Hometown* won the Hatley Merrill Prize for best screenplay in 1995. He is currently a professor of film at Chung-Ang University.





## Asian Cinema

country: Korea

director: Chang Yoon-Hyun

1997, 104 mins

### THE CONTACT CHEOB SOK

Another film with alienation as its central theme and how technology is supposed to make the world smaller but in fact may actually widen the abyss. Radio producer Dong-Hyun, and home shopping assistant Su-Hyun both carry painful memories of failed relationships. Dong-Hyun is obsessed with an old flame and Su-Hyun is secretly in love with her best friend's boyfriend. They met over the Internet's online chat and became drawn to each other via their mutual love of the Velvet Underground (the song Pale Blue Eyes is central to their relationship). Their paths cross on several occasions but they have no inkling of each other's identity. Is there hope for true love to blossom?

One of the more successful Korean films in 1997, The Contact stars two of that country's young popular screen idols. Through intimate online divulsions and the characters' narration, the director manages to convey the message that spiritual contact is more important and enduring than physical contact.

Director: Chang Yoon-Hyun Screenwriter: Cho Myung-Joo Producer: Lee Eun, Shim Bo-Kyung Cinematographer: Kim Sung-Bok  
Editor: Park Gok-Ji Cast: Han Suk-Kyu, Geon Do-Yeon Production Company: Myung Film & Korea Image Investment and Development Ltd. Myung Film 36-5 Myungryun-dong, 1-Ga, Chongro-ku, Seoul, Korea Tel: 822-37667406  
Fax: 822-36733286 World Sales Agent: Golden Network Ltd Unit 4-5, 26F, Mega Trade Centre, No. 1 Mei Wan Street, Tsuen Wan, N.T., Hong Kong Tel: 852-27511886 Fax: 852-27504862

Director: Chang Yoon-Hyun  
Born in 1967. Graduated with degree in electronics at the Hanyang University. Studied at the National Film Academy in Hungary. The Contact is his debut feature.



country: Korea

director: Hong Sang-soo

1996, 115 mins

### THE DAY A PIG FELL INTO THE WELL

Imagine how people react when they see a pig falling into a well? Naturally they will gather around to witness this peculiar accident. After a while, the pig disappears into the water, and all that is left is just the reflection of people's faces on the surface of the water. Feeling embarrassed and awkward, they quickly return to the routine of their daily lives. The movie is a portrait of people gathering around the well. Director Hong Sang-soo feels the well in which the pig drowns is a metaphor for the city of Seoul in 1996. The characters of the film represent a sampling of several types of individuals seeking fulfillment in the mid-90s after undergoing the tumultuous period of the 80s.

Hong got four screenwriters to write a day in the life of the four major characters in the film. Acting as detective, each writer imagined following a character through Seoul. Hong then brought together the separate stories and wove them into a cohesive narrative structure. The film intermingles the episodes revolving around the four major characters: novelist Hyo-sup, housewife Bo-kyung, salesman Dong-woo and box office ticketing staff Min-jae. - Pusan International Film Festival Daily 1996

Director: Hong Sang-soo Producer: Lee Woo-seok Screenwriter: Hong Sang-soo, Chung Dea-sung, Yeo Hae-young, Kim Alah, Seo Shin-hae Cinematographer: Cho Tong-kwan Editor: Park Gok-Ji Cast: Kim Ui-sung, Lee Eung-kyung, Park Jin-sung, Cho Eun-sook Production Company/World Sales Agent: Dong-A Export Co. Ltd 814-6, Dong-A Building, Yeoksam-dong, Kangnam-ku, Seoul, 135-080 South Korea Tel: 82-2-34514735 Fax: 82-2-2730131

Director: Hong Sang-soo  
Born in 1961. Studied film at Chung-Ang University, the California College of Art in L.A. and the Chicago Institute of Art. Worked for the Seoul Broadcasting Station upon returning to Korea. Has been teaching screenwriting at the Korean National University of Arts since 1996. Made his directorial debut The Day a Pig Fell Into the Well the same year. It became a critical hit. The Power of Kangwon Province is his second feature.



## Asian Cinema

country: Kazakhstan/France

director: Darezhan Omirbaev

1998, 80 mins

### KILLER

Marat works as a personal driver in Almaty, the capital of Kazakhstan. When the young man hits a rich local's Mercedes, his nightmare begins. The loan he accepts, to pay for the damages, puts him at the mercy of a mafia boss. Marat becomes the victim of violence, daily humiliation and events out of his control. He is forced to consider a "contract" as a means out of his debt. The assignment is to murder a bothersome journalist.

Life in the states of the former Soviet Union have meant displacement for the residents since its dissolution. The breaking up of the social order meant that the private freedom and personal space of the people are constantly encroached upon by unwelcomed outside forces. They have to learn to live or adjust to these new influences, but the going is tough. Like Marat, they are tittering on the edge, barely surviving.

Director/Screenwriter: Darezhan Omirbaev Producer: Joel Farges, Elise Jalladeau Cinematographer: Boris Troshev Editor: R. Bellakova  
Cast: Talgat Assetov, Roksana Abouova Production Company: Artcam International 10, rue Sainte Anaslase, 75010 Paris, France Tel: 33-1-42711675 Fax: 33-1-42711403 World Sales Agent: Celluloid Dreams 24 rue Lamarline, 75009 Paris, France Tel: 33-1-49700370 Fax: 33-1-49700371

Director: Darezhan Omirbaev  
Born in 1958. Received a degree in applied mathematics from the University of Kazakhstan in 1980. Graduated from the Film Academy of Moscow film criticism division in 1987. He directed the short film Shilda the following year. 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. His second feature Cardigram won the Best Film and Best Actress awards at the 9th SIFF. Killer is his third feature.



country: Sri Lanka

director: Linton Semage

1999, 70 mins

### THE OUTCAST PADADAYA

In the dry zone of Sri Lanka, water is a very precious commodity. The central character in the film is a man who holds the position of Keeper of the Sluice Gate, the gates which let the water into the paddy fields from which the village derives its livelihood. He is a widower with a young son, a reticent but thoughtful man who carries out his obligations with a deep reverence for the water whose flow he controls.

He becomes involved in a relationship with a young woman of the village, whose husband serves in the security forces and is often away from home. Rumours of their relationship leaks out. The Keeper reacts violently to the gossip and refuses to open the sluice gates. Deprived of water, the villagers become desperate.

Director/Screenwriter: Linton Semage Producer: Tamara Semage Cinematographer: Jayanath Gunawardena Editor: Elmo Halliday  
Cast: Linton Semage, Shamalie Warusavithana Production Company: Hiru Films 117/2, G.H. Perera Mawatha Tel: 94-1-517213  
Fax: 94-1-821020 World Sales Agent: Asian Film Centre 142 Abeyratne Mawatha, Boralesgamuwa, Sri Lanka

Director: Linton Semage  
Has worked on stage as an actor, dancer and mime artist since the late 70s. In 1991, he produced and directed an original play Five Weapons (Panchayudaya) which won him awards for Best Actor and Best Play for the year. Began work in the 90s as an actor. Won Best Actor awards for The Buffalo (95) and Ayoma (96). He has also produced two tele-series and produced one feature film entitled Indrakelaya. The Outcast is his feature film directorial debut.





## Asian Cinema

country: Philippines

director: Marilou Diaz-Abaya

1998, 178 mins

### JOSE RIZAL

The film Jose Rizal is made in conjunction with the Philippines Centennial celebration of its independence. Rizal was a Filipino artist, patriot and national hero. He was the author of two novels which were believed to have inspired the Philippines revolution of 1896 - 1898 and for which he was accused of heresy and treason. His unjust trial and execution signaled the downfall of nearly 400 years of Spanish Colonisation in the Philippines islands.

The film is a narration of the important lessons found in the life of Jose Rizal. It opens with Rizal awaiting trial for treason and meeting his appointed defender, Luis Taviel de Andrade. While Rizal and Taviel build the case and arguments in favour of Rizal, these become the basis for flashbacks to significant events in Rizal's life which are chronicled in the film.

Director: Marilou Diaz-Abaya Producer: Butch Jimenez, Jimmy Duavit, Marilou Diaz-Abaya Screenwriter: Ricky Lee, Jun Lana, Peter Ong Lim Cinematographer: Rody Lacap Editor: Jess Navarro, Manel Dayrit Cast: Cesar Montano, Jaime Fabregas, Joel Torre, Gardo Versoza, Monique Wilson Production Company: GMA Network Films Inc., 2685 Honduras Street, San Isidro, Makati City, Philippines tel: 652-3449560 fax: 652-3449744 World Sales Agent: C/o GMA Films International Division Penthouse #605, Providence Building, 55 Annapolis Street, Greenhills, San Juan, Metro Manila, Philippines tel: 632-7211197 fax: 632-7225609

Director: Marilou Diaz-Abaya Born in 1955. Majored in communications arts at the Assumption College in Manila. Also obtained a Master of Arts in Film and Television from Loyola Marymount University and attended a film course at the London International Film School. Selected filmography: Brutal (80), Moral (83), Karmal (84), The Eleventh Commandment (94), Redeem Her Honour (95), Madonna and Child (96), Milagros (97) and In the Navel of the Sea (97).



country: Philippines

director: Peque Gallaga, Lore Reyes

1998, 110 mins

### GANGLAND

Co-directed by Peque Gallaga, the "Peckinpah of Philippines", Gangland is a gritty and harsh portrayal of Filipino street kids. Life is seldom kind to the likes of Kano, Orson, Tinto and Dodge. Young as they are, fate has already dealt them difficult hands and while other kids their age indulge in fun and dream of what they will do when they grow up, they must instead fight battles. Amidst all these and the squalor of the city around them, the boys find solace in their friendship.

"The world of the film is hard and gritty, and so are the images Gallaga and Reyes use to evoke it... Yet the careful craftsmanship in the creation of a world through the smallest details in place and character, the intelligent composition of each image to maintain a sense of absolute reality belie such meticulous care. The deep humanity and understanding which inform and nourish the entire film, as well as the absolute ability to move the emotions and entertain are all constants in every film of Gallaga and Reyes, working together or alone." - David Overbey, the late Toronto Film Festival programmer

Director: Peque Gallaga, Lore Reyes Producer: Vicente G. Del Rosario, Jr. Screenwriter: Erik Matti, Lore Reyes Cinematographer: Richard Padernal Editor: Danny Gloria Cast: Lara Fabregas, Gabby Eigenmann, Tess Dumpit, Mario Taguiwalo, Madie Gallaga, Jomari Uy Production Company/World Sales Agent: Viva Entertainment Centre 334 E. Rodriguez St. Avenue, New Manila, D.C., Philippines tel: 632-4141635 fax: 632-4157176

Director: Peque Gallaga Started out in advertising after graduating from La Salle College in Bacolod. Films include: Oro, Plata, Mata (81), Bad Bananas On the Silver Screen (83), Scorpio Nights (85), and Unfaithful Wife (86).

Director: Lore Reyes Was a graphic designer and print production artist for seven years before he switched to filmmaking. As co-directors, their filmography includes: Once Upon a Time (86), Don't Give Up Kid (97), Tiyasak: The Changeling (88), The Mystery of Balele Drive (88), Abandoned (89), Trese (90), The Blacksmith Legacy (93), Darna: The Return (94), Baby Love (95), Magic Temple (96), and Diliryo (97).



## Asian Cinema

country: Taiwan

director: Wang Shaudí

1998, 80 mins

### GRANDMA AND HER GHOSTS MO FA AH MA

The fear of young children who are left with their grandparents, while their parents sort out their personal lives or occupy themselves with their careers is manifested in this Taiwanese animation through villainous ghosts of all shapes and sizes, right out of our childhood nightmares.

In Grandma and Her Ghosts though, the ghosts are real too as Grandma has the power of controlling these supernatural beings. Thus begin the adventures of little Dou Dou, her grandson, who grew from a resentful brat to pure adoration for his doting grandmother. We see the wandering ghouls congregate at feasts offerings in the month of the hungry ghosts. We are moved by images of them travelling towards reincarnation. The evil forces even cook up a scheme to get rid of their arch rival, Grandma. At the end of the day, everyone's lives - adults, kids and ghosts alike - are turned around because of a little kindness and courage shown by a nosy Dou Dou.

Director: Wang Shaudí Producer: Rice Film International Co. Ltd. Screenwriter: Huang Liming Editor: Ho Bock-Dong Cast: Zhuang Bowen, Wen Ying, Jeffrey Xu Production Company/World Sales Agent: Rice Film International Co. Ltd. 39 Lane 46 Section 2 Hoping E. Road, Taipei, Taiwan tel: 886-2-23774228 fax: 886-2-22335018

SHOWING WITH ASHPUTTLE OR THE MOTHER'S GHOST (pg 115).



Director: Wang Shaudí Born in 1953, earned an MFA in theatre at Trinity University in Texas, and studied film at San Francisco University before returning to Taiwan to direct stage plays. Worked as a screenwriter and assistant director while teaching and producing television programmes. A mentor to many young and aspiring Taiwanese directors and writers. Films include: The Game They Call Love (87), Accidental Legend (96) and Yours and Mine (97).



country: Taiwan/Japan

director: Chen Yiwen

1998, 102 mins

### JAM GUO JIANG

Jam weaves the lives of three sets of characters orbiting in three vastly different universes intricately together. The film begins and ends with a bungling young couple who endear themselves to the audience from the outset with their highly inept and hilarious car heist in the film's opening. The car had in fact been stolen by the mob as a getaway car in an earlier murder at a park.

Through the naive duo, we are introduced into the world of filmmaking. The compromises and betrayals inherent in an industry, more concerned with deal making than artistic creation are played out by a director and his lover, who also happens to be a mistress of the company boss investing in his film. The stolen car had been a gift from the boss to his unfaithful mistress. Finally, ideals and innocence win the day and with the help of the mob, the director realises his dream of making his film.

Director/Screenwriter: Chen Yiwen Producer: Yu Wei-Fen Cinematographer: Li Yishu, Zhu Peiji, Zhou Yiwen Editor: Chen Bowen Cast: Cai Xingzhong, June Cai, Li Shangjun, Gao Mingjun, Yina Xu Production Company: United Soda Films/Chen Yi-wen Film Productions/Little More Co. Ltd. c/o Taiwan Film Centre 4th, No. 19, Lane 2, Wan Li Street, Taipei 116, Taiwan tel: 886-2-22396026 fax: 886-2-22396501 World Sales Agent: Taiwan Film Centre 4th, No. 19, Lane 2, Wan Li Street, Taipei 116, Taiwan tel: 886-2-22396026 fax: 886-2-22396501

Director: Chen Yiwen Active in Taiwan's theatre, television and film scene. Graduate of the National Institute of the Arts. Played the lead role in the film The Man From West Island by Huang Ming-chuan in 1989. Also worked on Edward Yang's A Brighter Summer Day. A Confucian Confusion and Mahjong. His short films, Scenes of Violence and Lessons, have won awards in Taiwan and Yamagata. Jam is his feature directorial debut.





## Asian Cinema

country: Taiwan

director: Chen Kuo-Fu

1998, 104 mins

### THE PERSONALS ZHENG HUN QI SHI

Eye doctor Tu Jia Juan quit her job at the hospital to engage in full-time rendezvous with the men who had responded to her ad in the personals column. In the meetings held in a teahouse, which were comical at times, embarrassing at others, she meets all sorts, from actors in disguise to men with shoe fetishes, old men who came with their sons, deperadoes, men looking for a one-night stand, pimps, literally a representational cross-section of the male population. However, Tu has a secret of her own, which unfolds eventually through her phone messages left on the answering machine of her ex-lover.

Through her meetings, the director reveals with sensitivity the loneliness of men and women thriving in any large metropolis. The city is a slick amalgamation of superficial glamour and niceties as embodied in the physical attractiveness of Tu and her suitors. Hidden beneath the glitter, however, is the squalor and lethargy of spent and tortured spirits.

Director: Chen Kuo-Fu Producer: Hsu Li-Kong Screenwriter: Chen Kuo-Fu, Chen Shih-Che Cinematographer: Ho Nan-Hong  
Editor: Chang Dai-Lung Cast: Rene Liu, Production Company: Zoom Hunt International Productions Co., Ltd./Central Motion Picture Corporation 8F, No. 116, Han-Chung Street, Taipei, Taiwan  
Tel: 886-2-23715191 Fax: 886-2-23310681 World Sales Agent: Zoom Hunt International Productions Co., Ltd. 10F, No. 37, Kuang Fu North Road, Taipei, Taiwan Tel: 886-2-27617879 Fax: 886-2-27616876

Director: Chen Kuo-Fu  
Born in 1958. Noted film critic, author, film festival programmer and magazine editor before directing his feature film in 1989 with the critically acclaimed *School Girl*. He also directed television documentaries, music videos and stage plays. His other films include *Treasure Island* (93), and *The Peony Pavilion* (95).



### STRIKING BACK JUE DI FAN JI

Despite the director Fu Shan-fong's immense experience in the industry, he has not directed a film before *Striking Back*. This fact becomes fodder for his directorial debut, *Striking Back*, which aptly depicts the harsh reality of filmmaking in Taiwan and, for that matter, in any part of the world. The filmmakers' ideals and visions usually run counter to the commercial considerations of the producers and financiers. As the characters argue about compromising and selling out, we realise this may be the only way to make a break, for the other choice would be to commit suicide like the director in the film.

We see two vastly varied visions in the film -- that of the filmmaker and his equally dedicated crew members and that of the investor. The former's repressed ideals are realised in the ads they produce, which are filled with images from Bergman's films, while the investor clearly has Hollywood in mind. Made in slick gleaming monochrome, a reflection of Fu's background, *Striking Back* is a diehard film buff's ode to the movies and its creators, who have to battle their way to make memorable art.

Director: Fu Shan-fong Producer: Fu Shan-fong, Olivia Liu Screenwriter: Chi Wei-Jan Cinematographer: Shen Jui-Yuan  
Editor: Fu Shan-fong, Chen Jen-yi Cast: Neil Feng, Ku Jung-Kao, Tsan Cheng-Chun, Huang Shin-Wei  
Production Company: October Films and Music c/o Taiwan Film Centre 4th floor, No. 19, Lane 2, Wan Li Street, Taipei 116, Taiwan  
Tel: 886-2-22396026 Fax: 886-2-22396501 World Sales Agent: Taiwan Film Centre 4th floor, No. 19, Lane 2, Wan Li Street, Taipei 116, Taiwan Tel: 886-2-22396026 Fax: 886-2-22396501

Director: Fu Shan-fong  
Graduate of the Art Institute of Chicago. Started making TV commercials in 1988 and has to date a portfolio totalling 300 works. Has also done odd jobs for the film industry like designing Ho Ping's 18. *Striking Back* is his directorial debut.



## Asian Cinema

country: Taiwan

director: Lin Cheng-sheng

1997, 118 mins

### SWEET DEGENERATION FANG LANG

Director Lin Cheng-sheng delves into another taboo subject in Asian society, that of incest, after his exploration of homosexual love in *Murmur of Youth*. Chuen-sheng has been drifting since leaving home, with dreams of becoming a great saxophonist. His sister's marriage has ended for reasons beyond her own comprehension and all she longs for is for her brother to return. Meanwhile he drifts from one prostitute to the next, stealing and running from the darkest and most painful truth which he shares with his sister.

We follow Chuen-sheng as he sinks into increasingly depressing situations. Lin reveals with each gesture and detail the isolated landscape of the protagonists' universe through flashbacks and jump in narrative flow where a complete canvas of the relationships and secrets lying behind the desolation of the characters gradually unfolds, drawing us inevitably into their world.

Director/Screenwriter: Lin Cheng-sheng Producer: Hsu Li-kong Cinematographer: Tsai Cheng-hui Editor: Chen Po-wen  
Cast: Chen Shiang-chyi, Lee Kang-sheng, Chen Shih-huang, Chang Pei-yu Production Company: Zoom Hunt International Productions Co., Ltd./NHK (Japan Broadcasting Corporation) Zoom Hunt International Productions Co., Ltd. 10F, No. 37, Kuang-fu, North Road, Taipei, Taiwan Tel: 886-2-27617879 Fax: 886-2-27616876 World Sales Agent: Zoom Hunt International Productions Co., Ltd. 10F, No. 37, Kuang-fu, North Road, Taipei, Taiwan Tel: 886-2-27617879 Fax: 886-2-27616876



Director: Lin Cheng-sheng  
Born in 1959. Fell in love with film while working as a baker. Produced and directed his first film, a documentary called *Chow Wong, Ah Hai and His Four Workers* in 1990. His feature films include: *A Drifting Life* (96), *Murmur of Youth* (97) and *Sweet Degeneration* (97).



country: Turkey

director: Nuri Bilge Ceylan

1997, 90 mins

### THE SMALL TOWN KASABA

The film depicts the life of a three generational extended family living in a typical Turkish town, as perceived by the children of the family. The film is made up of four parts. The first part is set in winter, in a primary school where the family's 11-year-old daughter is a student. We are shown the difficulties she encounters in adapting to the new environment. The second part is set in spring. The girl and her brother travel through a corn field where they encounter the mysteries of nature. In the third part, the children witness the complexities and dark side of the adult world through a series of fireside conversations between the adults in the family. We are shown the recrimination and understanding, conflicts and tenderness. The fourth part takes place in their family home. This is a tranquil scene where dreams are interwoven with reality. Cultural socialisation causes the child to sublimate its amoral natural instincts to become a compassionate creature.

Director/Screenwriter/Producer/Cinematographer: Nuri Bilge Ceylan Editor: Ayhan Ergurset Cast: Mehmet Emin Toprak, Havva Saglam, Fatma Ceylan, M. Emin Ceylan Production Company: NBC Film Baskurt Sok 43/4, Urgup Pallas Apt., Cihangir, 80090, Istanbul, Turkey Tel: 90-212-2496962 Fax: 90-212-2931008 World Sales Agent: Mme Keriman Ulas Ulusoy 4 Rue du Verbois 75003 Paris, France Tel: 33-1-48873626 Fax: 33-1-48873587



Director: Nuri Bilge Ceylan  
Born in 1959. After graduating from the Faculty of Electrical Engineering at the Bogazici University, he studied filmmaking at Mimar Sinan University for two years. His first short film *Cocoon (Kozu)* was screened at the Cannes Film Festival 1995. *The Small Town* marks his feature film directorial debut.





country: Thailand

director: Tanit Jitnukul

1998, 123 mins



## CRIME KINGS

Adapted from a controversial novel which sent jitters down the spines of the police force in the 40s on whom it was based on. In 1946, Thailand was in chaos. Bandits overrun the nation and the people try to make a living in the ensuing turmoil. The Asian Pacific Film Festival best actor award winner (for his role in the film Num Pu), Anphon Lumpoon is Sua Bai, a legendary bandit from that era. He stole from the rich who got their wealth through taking advantage of the villagers. Sua Bai then gave his loot to the poor. He is branded as an outlaw and pursued by the police.

Captain Ying, Silver Shield Knight of the federal police department, was assigned to the case since he is the only policeman capable of bringing Sua Bai to justice. The hunt begins, filled with excitement, wit and action akin to the best moments from the genre.

Director: Tanit Jitnukul Producer: Chareon Jamphungporn Screenwriter: Saeree Pongnithi, Sommai Lert-auran Cinematographer: Wichien Reungwichayakul Editor: Mahasak Tassanapayak Cast: Anphon Lumpoon, Dom Hatrakul, Supakorn Kijsuwan, Sanantinee Panchuchit, Sirilux Takeungsuk Production Company/World Sales Agent: Five Star Productions Co. Ltd 61/1 Soi Taweemir 2, Rama 9 Road, Haukwang, Bangkok 10310, Thailand tel: 662-2469025-9 fax: 662-2462105

Director: Tanit Jitnukul  
Directed his first film *Less Inactive...* More Cunning after being given the opportunity by Visut Poolvaraluck. He later joined Five Star Production Co. as the general manager. His other films include: *Levin*, *Yabog Wa Ter Bab*, *Tunk Duang Jai hai Mod Leay*, *Sayuemkeul*, *Kaui Two and Love Affair*.



country: Thailand

director: Oxide Pang

1997, 105 mins

WHO IS RUNNING?  
TA FA LIKIT?

This film is a take from the Back to the Future films fused with concepts of Buddhist reincarnation. It is about overcoming irreversibility of time for the love of your life. Yeap and Waan are engaged to be married. When Waan collapses mysteriously, Yeap is told by a monk that he needs to save the lives of five people in order to rescue his fiancée. He finds out from the media that five people are to die soon and races against time to pluck them from the claws of death. These people serve to reflect Thai society and its problems. There is the police officer who embezzles official funds because of a gambling problem; a young man contemplates suicide because he cannot cope with parental pressure; there is also a young girl who seeks suicide after a failed relationship; school boys who get knocked down by speeding cars and a policeman in danger of being killed in a shootout with bank robbers.

Director/Producer/Screenwriter: Oxide Pang Cinematographer: Sintop Soporn Editor: Danny Pang Cast: Sanya Kunakorn, Nattarika Thumpridarnum Production Company/World Sales Agent: Kantana Group Co. Ltd 333/3 Banchadanvej Soi 19, Pracha-U-Thit Rd, Huay-Kwang, Bangkok 10320, Thailand tel: 66-2-2750046 fax: 66-2-2754530

Director: Oxide Pang  
The 32-year old Oxide Pang started work as a VTR Operator at Caradio TV in Hong Kong. From 1982, he worked as senior colorist at the Kantana Group in Thailand. He is presently post production manager. *Who Is Running?* is his first feature film.



country: Vietnam

director: Vu Xuan Hung

1996, 90 mins

MISFORTUNE'S END  
GIAI HAN

Trieu, like all traditional women, rely on their men and the gods as their provider. Then, one day, her simple world comes crashing down when her husband returns from his city sojourn to demand for a divorce. To top it all, the village fortune teller says that she will be blessed with ill luck for the rest of the year. There seems nothing to live for, but like the protagonist in Zhang Yimou's *Qiu Ju*, Trieu decides to fight her way to independence and prosperity. Despite her family's reservations, she rides into the city looking for business opportunities and meets her fair share of villains.

Asian women like Qiu Ju and Trieu are often portrayed as submissive and docile in films by both Asian and foreign directors. When these women do break from their traditional mould, they have to fight more than just their own insecurity and meekness. Those around them are ever ready to act as wet blankets or plain obstacles. As a result, their ultimate victory is generally one that is bittersweet, for every step they have managed to advance, they would have lost something in the process. Winner of the Silver Prize at the 11th Vietnam National Film Festival in 1996.

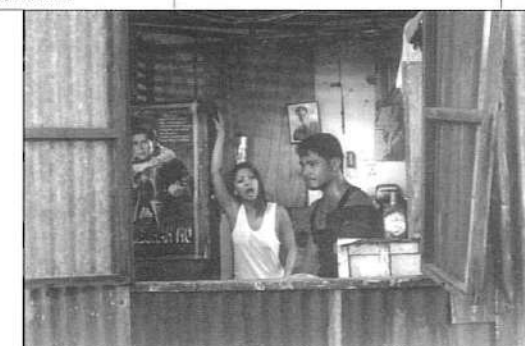
Director: Vu Xuan Hung Screenwriter: Trinh Thanh Nha Producer: Nguyen Kim Cuong Cinematographer: Ly Thai Dung Editor: Hoang Dinh Cast: Le Vi, Trong Hieu, Ngoc Thoa, Tran Luc, Trung Anh Production Company/World Sales Agent: Feature Film Company 4 Thuy Khue St. Hanoi, Vietnam Post Source: Vietnam Cinema Department 147 Hoang Hoa Tham St. Hanoi, Vietnam tel: 84-4-8457498 fax: 84-4-8234997

Director: Vu Xuan Hung  
Born in 1953. Graduated from the Vietnam Cinema School as a war cameraman in 1972. He shot a few documentaries about the Vietnam War during this period. He entered the Moscow Cinema School (VGIK) in 1978 and graduated from the director's class. His project film *The Eve* won the prize at the Festival of Short Film, Tashkent International Film Festival in 1987. His other films include: *Looking For the Lover* (90), and *The Sunken Boat* (94).

country: Philippines

director: Mario O'Hara

1999, 110 mins

WOMAN ON A TIN ROOF  
BABAE SA BUBUNGANG LATA

On first viewing the film is a chop suey mix of stories. A young wife sells her body; a stuntman struggles for fame and fortune; an aging actress lives mainly in her memories; and a gay man holds desperately to the man he loves. But Mario O'Hara, who wrote the script for two of Lino Brocka's best works--*Insiang*, and *Tinimbang Ka Ngunit Kulang* (You Were Judged and Found Wanting)--and is himself a not inconsiderable director, finds a unifying theme in these stories. Woven together, they produce a tapestry depicting filmmaking (and especially Filipino filmmaking) as it is, and as it once was. It's a subject dealt with in films as diverse as Federico Fellini's *8 1/2* and Francois Truffaut's *Day for Night*, with the marked difference that while those were about the stars and directors, *Woman on a Tin Roof* is about the little people--the stuntmen, the would-be writers, the character actors, the billboard painters--that exist on the margins of the filmmaking industry.

Made for less than US\$60,000.00 and shot in ten days (it shows in some scenes), *Woman on a Tin Roof* is O'Hara's richly ambivalent eulogy for the Filipino film industry. Ironically, it may also be one of the finest Filipino films ever made since 1986.

Director: Mario O'Hara Screenwriter: Mario O'Hara, based on the play *Bubungang Lata* by Agapito Joaquin Cinematographer: Rey De Leon Editor: Edmund Jartego Cast: Mike Magat, Aya Medel, Anita Linda, Frank Rivera Production Company: Regal Films World Sales Agent: Nino Vera email: noel@ai-next.net

Director: Mario O'Hara  
Mario O'Hara was born in 1946 to an Irish-American father. He started his career in radio, then theater and television. He acted in early Lino Brocka movies then wrote scripts of some of Brocka's Early Great Films, including *You Have Been Weighed in the Balance But Found Wanting* (74), *Insiang* (76). His film feature debut was *Mortal* (75), followed by now classic *Three Godless Years* (76) about marriage of a Japanese Soldier to a Filipino girl during World War II. He has directed roughly 20 pictures, and his latest film is *Sisa* based on Jose Rizal's novel. In 1998 he won the first prize at the drama category for the Philippines Centennial Literary Competition. He is currently directing three films simultaneously.





Coming Soon At Golden Cinema

即将在黄金戏院上映



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Days Of Miandi

# Focus on Indonesia NEW GENERATION OF INDONESIAN CINEMA

After the golden era of Indonesian Cinema, which produced 100 films per year in the 80s, the 90s began with a 50 per cent decrease in production. In 1998, production reached an all-time low of 10 films. Of these 10 films, eight of them were vulgar sex films, shown only in run-down theaters.

After more than 25 years, Indonesia had only one television station, which belonged to the government (TURI: Television of the Republic of Indonesia) and existed to promote propaganda. But suddenly, beginning in the 90s, six private television stations emerged. The Indonesian television generation was finally born, aided by increasing multi-media alternatives such as the Laser Disc and the VCD.

But while these alternatives opened, avenues in the film world closed with the distribution monopoly of foreign films. This also meant that the domestic film suffered in terms of exposure.

But in the middle of this Indonesian Cinema Crisis, while the country's administration was riddled by collusion, corruption, nepotism and a dictatorship which destroyed the integrity of Indonesian culture, a new Indonesian cinema emerged, small but with character and quality.

This new generation was pioneered by Garin Nugroho and his young group of film talents. Nugroho graduated from two prestigious schools, i.e. Law Faculty of University of Indonesia and Jakarta Art Institute in the Film and TV department. Nugroho (born on 6th June 1961), during the crisis years of 1990-99, made films of resistance, evident through his use of cinematic language, narrative style and his depiction of national character (in terms of a multi-cultural identity and pluralism).

He recruited new talent through young film school graduates under 30 years old. He ignored the Union's intervention by continuing to film even when he could not get a permit from them. He incessantly criticised the film censors for repressing creative expression. He wrote the "Cikini" declaration together with some cultural activists, which demanded Suharto's resignation. He became the motivator of the new Indonesian film generation, the generation born mostly from the film school.

All of his four films, Love of a Slice of Bread (1991), A Letter for an Angel (1994), And the Moon Dances (1996) and his latest, Leaf on a Pillow (1998) have received harsh criticism. He even received threats. He was accused by certain groups, in letters to the press, to have communist links (In Indonesia, such accusations can end an individual's career). As a result, he became isolated in the Indonesian film circle. However, he was fortunate to receive support from many cultural and social organisations. For instance, many international film festivals selected his films. Letter For An Angel won Best Young Film at the Tokyo International Film Festival, And the Moon Dances won the FIPRESCI prize at the Berlin Int'l Film Festival and also took the Special Jury Prize at the Singapore Int'l Film Festival. Ironically, both of these films were restricted from being released in Indonesia. But that support at festivals indirectly helped his latest film, Leaf on A Pillow, to become a big box-office hit in Indonesia, the first success in this current era of reformation.

In addition, his TV series, Children of A Thousand Islands, which was simultaneously broadcast by six stations, was a hit. Recently, his public service series on civic education, which encouraged people to refuse money and power politics in the General Elections, showed his belief in democracy.

Through Nugroho, other new directors emerged who made feature films, documentaries and TV programmes. This is Indonesia's new multi-media generation of the 90s. For example, the directors of Kuldesak - Nan Achnas, Mira Lesmana, Riri Riza and Rizal Mantovani - best exemplifies this new wave. They broke the norm by raising their funds independently plus all of the film crew worked for free, in order that they could realise a low-budget feature.

During this period, many new directors won prizes for their documentaries and short films at International film festivals. These directors included Hani Saputro, Nanang Istiabudi (whose film Revolution of Hope is showing at this year's SIFF), and others.

This new generation of Indonesian cinema, grew out from the film school of Jakarta Art Institute. This generation had a greater exposure to international film works, classical as well as modern. The existence of many international film workshops made the film school both a library as well as a laboratory. Interestingly, the school's lecturers and department heads were also part of this new generation. Many of the Indonesian new wave films were, in fact, collaborations between lecturers and students.

The new generation also expressed themselves as well as fund their own films through commercials and music videos. While they embrace global technology and global values, they, on the other hand, also strive to express the new world of pluralism and paradox; where the MTV generation overlaps with the street kids, where tradition meets post-modernism, where rural villagers receive satellite transmissions, where the fusion becomes a universal attitude.

But this is now also the generation who will face the heaviest challenge: that of a severe economic and political crisis in Indonesia.

by Toni Trimarsanto, TV and FILM critic



## Focus on Indonesia

### ARIFIN C. NOER (1941-1995): A FLAG OF OUR OWN



Since Indonesia began making movies in 1926, there are now over 3,000 feature-films that have been made. Of the hundreds of film-directors, only a few are easily remembered, distinguished by the quality of their works. Arifin C. Noer is among them.

Although Arifin only made 11 feature-films during his career as a director (not including movies-made-for-television and dozens of scripts), his works would never be passed by in any serious and comprehensive discussion on Indonesian cinema. His works are equally important for the high standards they achieved and for the controversy they generated.

Arifin was one of a few directors who gave Indonesian cinema its identity, by expressing the real Indonesian problems, characters and atmosphere. He not only transplanted Western idioms, problems or frame of thought, like almost all Indonesian movies from the beginning till today.

The first movie produced in Indonesia was Loetoeng Kasaroeng in 1926, while the "founding father" of Indonesian cinema was Usmar Ismail, who since his first film, Long March (1950) always strived to portray genuine Indonesian characters. Some critics acknowledge Arifin as the director who sustained and perfected what Usmar Ismail pioneered. If Usmar can be considered as the right foot of Indonesian cinema, then Arifin was the left foot.

To have a comprehensive overview on Arifin's position in Indonesian cinema properly, one cannot ignore Arifin's career in theatre, which he worked in for many years before his career in film. He was born on 10 March 1941 to a satay-vendor family in Cirebon. When he was young, Arifin was actively involved in various senior high school theatre performances. Cirebon is a small coastal town in West Java that is also rich in culture, a factor that would be influential in Arifin's future career in theatre and cinema. At the age of 19, he moved east from Cirebon to Yogyakarta to enter a university. Yogyakarta was the second most important city at the time, after the capital Jakarta, in terms of its role in giving birth to many cultural concepts and theories for a nation still struggling desperately for its identity in the midst of the so-called cultural imperialism of the western world. In Yogyakarta, Arifin joined several famous theatre groups.

After graduating in socio-political science, Arifin went to Jakarta, and established his own theatre group in 1968. He named the group, Teater Ketjil (Little Theatre). As he once said of the group's name: "This new group really relies on experimentation, with new things that may have never been seen before by theatre audiences in Indonesia. We know, therefore, that the audience will be very limited, only a small number of people."

But on the contrary, Teater Ketjil was welcomed enthusiastically, not only by ordinary audiences but also by critics. The group's first performance of Arifin's play called Mega-Mega in 1969, was shocking and is now considered a new genre in Indonesian theatre. Arifin was acclaimed for fusing the richness of Indonesian traditions in a modern context. In Mega-Mega one can trace various important elements of Indonesian traditional arts, such as lenong, gambang kromong and topeng Betawi.

Arifin surprised critics with Mega-Mega by totally reformulating the understanding of tradition. As Putu Wijaya, a prominent art critic and theatre artist, said: "Tradition in Arifin's works suddenly change into a continuously-moving conclusion and allowing its re-creation in a modern form."

Mega-Mega became one of the most important milestones in Indonesian theatre. Before that, Indonesian theatre only dealt with physical realism. Arifin introduced a kind of realism that was liberated by imagination. After Mega-Mega, his next play, Kapai-Kapai (1970) established him as one of the pioneers of Indonesia's modern theatre. The others were WS Rendra with his group Bengkel Teater in Yogyakarta (which then moved to Jakarta), Suyatna Anirun in Bandung with his group Studiklub Teater Bandung and Teguh Karya with his group Teater Populer in Jakarta.

While Arifin used works by Shakespeare, Ionesco, Beckett, Tennessee Williams to Arthur Miller, he drew mainly from Indonesian forms such as the wayang, lenong, arja, topeng, kecak, and others. And unlike many other groups who prefer to perform adaptations from Western theatre works, Arifin introduced and promoted Indonesian theatre to the world, especially through his first two plays, Mega-Mega and Kapai-Kapai, that later toured overseas and also performed by many international theatre groups.

Arifin began his career with cinema not as a director, but as a screenwriter. He wrote his first script, Pemberang (The Angry Man, 1971), and continued writing for many other directors. Similar to his plays, Arifin's scripts are very fluidly written, reflecting his expertise in dramatisation and the use of language.

He finally made his debut film at the age of 36, with Suci Sang Primadona (Suci the Primadona), in 1977. This was more than 15 years after he wrote his first play, Bulan Pada Suatu Malam (Moon in One Night) in 1961. Suci Sang Primadona received good reviews, for its originality and also because of Arifin's ability to put tradition in a new form. The movie tells of Suci, a traditional theatre primadona who dreams of becoming rich. Then she meets Eros (played by Rano Karno, a prominent Indonesian actor), who inspires new dreams for Suci. In the end, she realises that these dreams are just as futile. The movie was a modest success and was also awarded the Piala Citra at Indonesian Film Festival in 1978 for Best Actress (Joyce Erna, who played Suci).

As in his plays, Arifin's films reflected on existence, relationships, dreams and death. Arifin sometimes presented his reflections in a very transparent and straight-forward way, like a drunk expressionist painter throwing oil-paint onto the canvas. This can be seen, for example, in Korupsi-Koruptor (The Corruptors, 1978), his second movie. The movie blatantly portrays a big company that is being eroded by rampant corruption from within, a miniature version of Indonesia. The Indonesian authorities responded with an absurd action at the time: the Censor Board suspended the movie's release for more than six years. When it was released after 319 metres had been cut, the title had also been changed to Petualang-Petualang (The Adventurers).

Sometimes, Arifin expressed his nation's problems in a less-explosive way, as can be seen in Matahari-Matahari (The Sun, 1985). With a bitter feeling, Arifin portrays Warga (played by Wawan Wanisar), who is tempted by the glamorous life in the capital, and by Kokom (Rima Melati), a dangdut singer from Warga's village who lives in Jakarta. But in Jakarta, Warga finds a very different life. His family becomes separated. Warga becomes a killer and is hired by a crime boss who treats him well, including fulfilling Warga's dream to live with Kokom. But when he finds out that his boss is a villain, Warga kills him. Just before he goes to prison, Warga meets his family again. In the movie, Arifin touches on how dreams can become illusions. Although Matahari-Matahari was not as blatantly critical as Korupsi-Koruptor, the censors suspended its release for seven months.

Another example of Arifin's subtle criticism of human problems can be found in Serangan Fajar (The Dawn Attack, 1981). Awarded with several Piala Citras at the 1982 Indonesian Film Festival (including Best Film and Best Director), the movie covers Indonesia independence struggle in 1949. Indonesian fighters recaptured the city of Yogyakarta (the capital at the time) from Dutch control. Although the movie can be seen as propaganda, with regards to the portrayal of Suharto (who took power as Indonesian president 17 years later), Arifin was still able to speak his criticism through a fictitious character called Temon, a young boy, trapped in the war with his grandmother. Temon has been longing for his dead father and questions the war that surrounds him. Temon's questions actually echo those of Arifin's.

Great artists are surrounded by controversy. For Arifin, the controversy was the propagandist nature of the movie. Like Serangan Fajar, there are two other movies by Arifin that were made under "an order" from the Pusat Produksi Film Negara (PPFN - State-funded Center of Film Production), an organ created under Suharto's authoritarian regime which actively promoted government messages. The two films were Pengkhianatan G-30 S/PKI, detailing the official version of the rise of the Suharto's regime after an aborted coup d'état designed by PKI (the Indonesian Communist Party) to topple the founding president, Sukarno, in September 1965. In the film, Suharto played an important role in defending the country and rose as the new president. The second "ordered" film was Djakarta 1966, again based on the history of student demonstrations in 1966, who demanded the total ban of the PKI and the resignation of President Sukarno.

Many are still wondering why Arifin was willing to accept "orders" to make propaganda films in favour of Suharto's regime, whereas in fact, many also remember how critical Arifin had been in his other films, towards injustice in the socio-political system implemented by the regime. Other critics argue that this was a compromise that Arifin had to take.

He had already experienced bitterness when two of his movies were not allowed to be released by the Censor Board. Hence the compromise could be his way of placating the establishment to safeguard his future films. Ironically, his second made-by-order movie, Djakarta 1966, was even banned after being released very shortly. It was rumoured that Suharto was not happy with the

movie as Arifin gave more prominence to the student movements than to Suharto. Originally about three hours long, the censors cut it down to two hours, creating an intensely disjointed narrative. Arifin was so unhappy with this and a top military official stopped the release of the film after a few days of public screenings.

In the later part of his career, Arifin attempted another kind of compromise, that of making a commercial yet artistic film. In Taksi (1990), Arifin proved that a commercial movie can also be a very good one. Containing philosophical messages about the search of identity and existence, the movie shows Giyon (Rano Karno), a graduate from philosophy, who works as a taxi driver, who meets Desi (Meriam Bellina) by chance, when she leaves her baby in Giyon's cab. Taksi won many prestigious awards at the 1990 Indonesian Film Festival, including best movie, best actor and actress and best director amongst others. Taksi was also voted as the most commercially successful movie in 1990-1991.

During his 18 years of participating in the Indonesian Film Festival, from 1978 with his debut, Suci Sang Primadona, until 1992, the year when the festival was held for the last time, due to a dramatic drop in movie production in Indonesia, Arifin had won seven awards - four for screenwriting, one for original story, and two for directing (Serangan Fajar and Taksi). He made a total of 11 films.

Art critic Putu Wijaya said that Arifin had created a flag of identity, which though small, was waved bravely in front of all giant flags from the West.

And I myself have been very lucky to know personally the humble and bespectacled director, who had a husky voice and left his head bald since 1987. I have considered Arifin as an "informal" tutor of mine in cinema. As an autodidact film critic working for the biggest daily newspaper in Jakarta during the early 1990s, Arifin taught me a lot. He was always patient and was a careful listener when we argued about film. In 1992, in the middle of the production of his last movie, Bibir Mer, I was even asked to have a role, as an extra. During the production, Arifin told me that he was ready to do his next project, a movie called Malin, based on a well-known character in Indonesian legend, Malin Kundang, who was rebellious to his mother. Arifin said that the movie would be a kind of dedicated work for his own mother who passed away when Arifin was young.

But the project never materialised. Arifin passed away from liver failure in Jakarta on 28 May 1995. On that day, the telephone rang at my London home. A friend informed me about the news. Then I called Arifin's home in Jakarta immediately. His wife, Jajang, was sobbing when she answered my call: "Mas Arifin has gone, Arya. Please forgive him if he made any unintentional wrongdoings to you." I was sobbing too. I have lost a tutor with a rich knowledge, a very warm friend for discussions. Indonesian theatre and cinema, of course, felt a great loss, the loss of a good thinker and dedicated worker. But his small flag of identity is still waving. The flag of our own.

By Arya Gunawan, film critic, BBC World Service producer



## Retrospective of Arifin C. Noer

country: Indonesia

director: Arifin C. Noer

1981, 178 mins



### ATTACK AT DAWN SERANGAN FAJAR

The Japanese departure after WWII left the Dutch in charge. Outside Yogyakarta, seat of the free Indonesian government, a little boy Temon lives with his mother, uncle and grandmother. Temon witnesses four of the battles waged by the Indonesian nationalist army to retake Yogyakarta - the four different episodes in the history of the Indonesian revolution which were later written in golden verse in the history of independent Indonesia: the flag-raising incident at the Agung Building, the Battle of Kota Baru, the invasion of the Maguwo Airfield and the dawn attack on Dutch-held cities. Awarded all the major prizes at the 1982 Indonesian Film Festival, including Best Film and Best Director.

Wayang concepts are invoked to establish associations with an audience who are familiar with the traditional art form. Serangan Fajar opens with the vision of a rumbling mountain covering the expanse of the wide cinemascope screen evoking the opening of a traditional wayang. This would establish the co-relations among the audience between the freedom fighters and the satraps, and Suharto, as the bravest and calmest among the soldiers. Noer also takes the "goro-goro" (of deliberate unrest and conflict) scene of the wayang kulit and wayang orang theatres and incorporates it into the film.

Director/Screenwriter: Arifin C. Noer Producer: G. Dwipayana Cinematographer: M. Soleh Rustani Editor: Supandi  
Cast: Dani Marsuni, Nunuk Chaeul Umam, Antonius Yacobus Production Company: Pusat Produksi Film Negara  
Jl. Otista Raya No. 125-127, Jakarta Timur, Indonesia tel: 819-2508021 fax: 819-0339021

country: Indonesia

director: Arifin C. Noer

1977, 116 mins



### SUCI THE PRIMADONNA SUCI SANG PRIMADONA

Eros, a young man running from the pressures of home and the city, finds solace in Suci, a popular but small time stage performer. Suci is surrounded by admirers and Eros must compete with several of them for her attention. When she does give Eros the comfort and affection he needs, he falls in love but she, much older and wiser, knows that she can never choose from among her men. Eros too, finally realises that Suci can be no man's possession.

Arifin's debut has a sense of freedom and experimentation that is both striking and remarkable. Eros also symbolises the restlessness of youth, marked by Arifin's unconventional camerawork and sense of pace.

Director/Screenwriter: Arifin C. Noer Producer: J. Adisubrata Cinematographer: Suryo Susanto Editor: S.K. Syamsuri  
Cast: Rano Karno, Joice Erna Production Company: PT Gramedia Film Jl. Palmerah Selatan 26-28, Jakarta 10270, Indonesia tel: 21-5347710 fax: 21-5486085

## Retrospective of Arifin C. Noer

country: Indonesia

director: Arifin C. Noer

1985, 128 mins

### THE SUN MATAHARI-MATAHARI

Warga is a landless farmer and lives a simple life with Iyom, his mute wife, and their son Ipin. As a farmer, Warga wakes up with the sun, toils beneath it and does not rest until the sun sets. A visit by Sarkim makes Warga aware of the poverty he lives in and, at Sarkim's suggestion, moves to Jakarta to seek a better life.

The Jakarta sun proves to be even hotter than it was in the village. Iyom struggles to fulfill the couple's dream of owning their own plot of land but fate turns Warga into a hired killer. In the end, Warga is sent to prison. Iyom and Ipin returns to the village to wait for the day when Warga will regain his freedom. Not just a melodrama, Arifin injects a surreal atmosphere that suggests the absorbing and powerlessness that ordinary people were subjected to.

Director/Screenwriter: Arifin C. Noer Producer: Th. A. Budi Susilo - J. Adisubrata Cinematographer: Harry Susanto Editor: S.K. Syamsuri  
Cast: Wawan Wanisar, Marissa Haque Production Company: PT Gramedia Film Jl. Palmerah Selatan 26-28, Jakarta 10270, Indonesia  
tel: 534-7710021 fax: 548-6085021



country: Indonesia

director: Arifin C. Noer

1990, 85 mins

### TAXI TAKSI

A philosophy graduate, Giyon, who refuses to compromise becomes a taxi driver after being jobless for two years. He picks up an unwed mother on one of his fares and she trusts him enough to leave her baby in the taxi while she auditions for a singing contract. As a result, they strike up a friendship. She makes it big but is naturally sucked into the web of lies and posturing of the entertainment business.



Arifin injects humour into a film that is a social commentary about fighting the establishment. The role of journalists is examined. It is a knife that cuts both ways. There are also interesting and comical characters in the slums where Giyon lives, the neighbours and friends who articulate the dreams and aspirations of a downtrodden albeit vivacious class. Taxi swept the major awards at the 1990 Citra award for best film, best screenplay, best director, best editing as well as best actor and actress.

Director/Screenwriter: Arifin C. Noer Producer: Manu Sukmajaya Cinematographer: George Kamarulhadi Editor: Karsono Hadi  
Cast: Rano Karno, Meriam Bellina Production Company: PT Raviman Film Jl. Tanjung No. 18, Tomang, Tjo. 5673238 - Jakarta Barat tel: 5673238



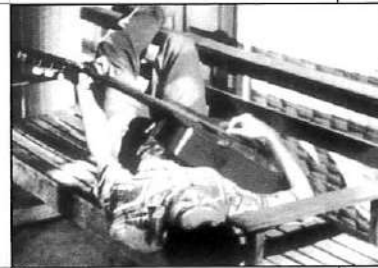


Focus on Indonesia  
Indonesian Shorts

	country: Indonesia	director: Garin Nugroho	1998, 30 mins	
	<p><b>MY FAMILY, MY FILMS AND MY NATION</b></p> <p>Award-winning director Garin Nugroho discusses his films and documentaries, as well as the direction his nation is taking.</p> <p>World Sales Agent: Christine Hakim Film Bendungan Hilir III/164 Jakarta Indonesia tel: 62-21-5700-770 fax: 62-21-5700-770 email: chf@cbn.net.id</p>			
	country: Indonesia	director: Garin Nugroho	1995, 55 mins	
	<p><b>KANCIL'S TALE OF FREEDOM</b></p> <p>The startling documentary that was the genesis of Leaf on a Pillow. Indonesian filmmaker Garin Nugroho's documentary is a real life story that focuses on four young boys who will do anything they can just to survive in Jogjakarta.</p> <p>World Sales Agent: Christine Hakim Film Bendungan Hilir III/164 Jakarta Indonesia tel: 62-21-5700-770 fax: 62-21-5700-770 email: chf@cbn.net.id</p>			
	country: Japan/Indonesia	director: Shindo Asako	1997, 47 mins	
	<p><b>STREET CHILDREN AS FILM STARS</b> <b>THE MAKING OF LEAF ON A PILLOW</b></p> <p>Heru, Sugeng and Kanchil are street children who live in Yogyakarta in Indonesia. With torn jeans and safety pin earrings as their uniform, they are kids who drink alcohol and smoke cigarettes, and sometimes even do drugs and women. This documentary follows Indonesian director Garin Nugroho as he makes a film about the youths.</p> <p>World Sales Agent: Group Gendai Films Co. Ltd F14, 1-11-13 Shinjuku Shinjuku-ku Tokyo 160 Japan tel: 81-3-3341-2863 fax: 81-3-3341-2874</p>			
	country: Indonesia	director: Gang of Four	1999, 32 mins	
	<p><b>THE MAKING OF KULDESAK</b></p> <p>The young filmmakers of the film Kuldesak (part of the Indonesia programme) discuss the experiences making the film.</p> <p>Director: Gang of Four (Mira Lesmana, Nen Triveni Achmas, Riri Reza, Rizal Mantovani)</p> <p>World Sales Agent: Day For Night Film Ji Pelita No. 18 Cipete Utara Jkt 127750 Indonesia tel: 62-21-7207341 fax: 62-21-7226569</p>			
	country: Indonesia	director: Lono Abdul Hamid	1998, 15 mins	
	<p><b>UP WHERE YOU FLY</b> <b>BAWA AKU TERBANG</b></p> <p>Amien, an 11-year-old boy, lives with his parents. He has a relationship problem with his father, a pedicab driver with a coarse and authoritarian manner. For him, home is not a peaceful place. He only feels in his own world when he takes care of his loving birds. His father does not approve however, and the result is a clash between the two.</p> <p>World Sales Agent: Jakarta Institut Of The Arts 76 Cikini Raya No 73 Jakarta Indonesia tel: 62-21-323603 fax: 62-21-323603</p>			
	country: Japan	director: Shindo Asako	1997, 28 mins	
	<p><b>GRACE ON MY MIND</b></p> <p>A young man spies a woman being beaten up from the balcony of his apartment and tries to help her.</p> <p>World Sales Agent: Morning Films 3-23-23-305 Suwa Takatsu Kawasaki, Kanagawa 213-004 Japan tel: 81-44-811-9148 fax: 81-44-811-9148 email: asa-ko@gb3.so-net.ne.jp</p>			

Focus on Indonesia  
Indonesian Shorts

	country: Indonesia	director: Nanang Isiatudi	1998, 31 mins	
	<p><b>THE REVOLUTION OF HOPE</b></p> <p>People who are critical towards the social conditions are murdered in vain. They could be critics, artists, labour or student activists, or any who are outspoken and vocal. Nobody knows when and why they have been murdered. Moreover, nobody cares about the murder.</p> <p>World Sales Agent: Jakarta Institut Of The Arts 76 Cikini Raya No 73 Jakarta Indonesia tel: 62-21-323603 fax: 62-21-323603</p>			
	country: Indonesia	director: Eric Gunawan	1986, 16 mins	
	<p><b>A SONG</b> <b>SEBUAH LAGU</b></p> <p>Surya experiences great stress while trying to take care of his grandfather. He channels his stress by playing classical tarling music, finding a means to express his feelings through it.</p> <p>World Sales Agent: Eric Gunawan Jl. Prof Dr Hamka No. 11 Larangan Selatan Cilendang 15154 Indonesia tel: 62-21-7311739 fax: 62-21-323603</p>			
	country: Indonesia	director: Ari Ibnuhajar	1998, 15 mins	
	<p><b>JAKARTA 468</b></p> <p>A man comments on the modern metropolis that is Jakarta, trying to maintain his sense of self in the city that would seek to strip him of his individuality.</p> <p>World Sales Agent: Jakarta Institut Of The Arts 76 Cikini Raya No 73 Jakarta Indonesia tel: 62-21-323603 fax: 62-21-323603</p>			
	country: Indonesia	director: Asep Kudinar	1998, 25 mins	
	<p><b>NOVI</b></p> <p>This film talks about a father who finds out that his son indulges in transvestism. The father tries to accept his son's ways but is unable to stop him from being the victim of prejudice.</p> <p>World Sales Agent: Jakarta Institut Of The Arts 76 Cikini Raya No 73 Jakarta Indonesia tel: 62-21-323603 fax: 62-21-323603</p>			





## Focus on Indonesia

country: Australia

director: Peter Weir

1983, 115 mins



### THE YEAR OF LIVING DANGEROUSLY

Jakarta, 1965, the year when Indonesia ran wild. Amidst the deposition of Sukarno a small group of newsmen report from the center of the storm. Guy Hamilton (Mel Gibson), a radio reporter from Australia, plunges into the chaos headfirst. His mentor is the dwarfish cameraman, Billy Kwan (Linda Hunt). Billy introduces Guy to British attaché Jill Bryant (Sigourney Weaver), and as the revolution gets closer, the stories grow bigger.

The Year of Living Dangerously is a powerful recreation of a historically chaotic time, where Weir thrusts the audience headlong into the middle of the action. His attention to detail creates a fascinating film, spearheaded by excellent performances particularly by Linda Hunt, a New York stage actress who won the Academy Award for her role as Billy Kwan, the conscience and narrator of events.

This film was a landmark in the Australian movie industry as it is the first Australian film to be fully financed and distributed worldwide by a major Hollywood studio.

Director: Peter Weir  
Peter Weir's first major film "The Cars That Ate Paris" achieved cult status in several countries but he first received worldwide attention for his highly successful 1975 feature "Picnic at Hanging Rock". He cemented his reputation with "Gallipoli", which brought him international acclaim. His other films include Witness, Green Card, Dead Poets Society and The Truman Show (98).



Director: Peter Weir Producers: Jim McElroy Screenwriters: David Williamson, Peter Weir, C.J. Koch, Alan Sharp Cinematographer: Russell Boyd Editor: Bill Anderson Cast: Mel Gibson, Linda Phipps Hunt, Sigourney Weaver, Michael Murphy, Noel Ferrier, Bill Kerr, Bambol Roco Production Company: McElroy and McElroy Productions Print Source: Australian Film and Sound Archives

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## CALENDAR OF MAJOR ARTS EVENTS 1999

EVENT	DATE	VENUE
CHANG & ENG	7 JAN - 27 FEB 99	VICTORIA THEATRE
ETERNAL EGYPT - Treasures from the British Museum	10 FEB - 30 MAY 99	ASIAN CIVILISATIONS MUSEUM
NOKIA SINGAPORE ART 1999	MAR 99 - JAN 2000	VARIOUS VENUES
BONHAMS GLERUM AUCTION: Southeast Asian Paintings	27 MAR 99	CALDWELL HOUSE GALLERY
SOTHEBY'S AUCTION: Southeast Asian Paintings	27 MAR 99	REGENT HOTEL
CHRISTIE'S SINGAPORE AUCTION: Southeast Asian Paintings & Jewellery	28 MAR 99	THE GRAND HYATT
AH KONG'S BIRTHDAY PARTY	APR 99	IN ITS VERY OWN RESTAURANT
INTERNATIONAL COMEDY FESTIVAL	1 - 20 APR 99	VARIOUS VENUES
SINGAPORE INTERNATIONAL FILM FESTIVAL	16 APR - 1 MAY 99	VARIOUS CINEMAS
VOLUME & FORM - SINGAPORE 1999: An Environment & Urban Sculpture Exhibition	21 MAY - 5 SEP 99	VARIOUS LOCATIONS
SINGAPORE ARTS FESTIVAL	28 MAY - 20 JUN 99	VARIOUS THEATRES
SOTHEBY'S AUCTION: Southeast Asian Paintings	25 SEP 99	REGENT HOTEL
CHRISTIE'S SINGAPORE AUCTION: Southeast Asian Paintings	3 OCT 99	THE GRAND HYATT
CIRQUE DU SOLEIL: "SALTIMBANCO", ASIA PACIFIC TOUR	NOV 99 - JAN 2000	PADANG

For more information, contact the Singapore Tourism Board: Tourism Court, 1 Orchard Spring Lane, Singapore 247729. Tel: (65) 736 6622 Fax: (65) 736 9423 or the STB Tourist Information Centre. Tel: (1-800) 334 1335/6 (toll free in Singapore only). Also visit our website at [www.newasia-singapore.com](http://www.newasia-singapore.com) \* When translated from the Malay language, it literally means "wet rice"



## Japanese Anime

### JAPANESE ANIME

For those seeking refuge in a fantasy world, manga and anime are the most accessible and exciting, offering endless choices and possibilities. These have also become a frame of reference for nearly the entire Japanese population. In other cultures, people might allude to movies or novels or folklore to illustrate a point; scholars and religious people might blame the excesses of youth on the evil and corrupting influences of television, films or rock n' roll. In Japan, it is increasingly manga and anime which are conveniently blamed for the ills of the whole society.

Financially and artistically, Japan's once-golden film industry has been in the doldrums for the last few decades, except for animation, which has prospered on the back of the manga boom. Witness last year's smash hit, Princess Mononoke and the fact that up to 100 new anime are produced monthly. The output of the animation industry in Japan now dwarfs that of the United States and Europe, and it is increasingly respected abroad. Japanese animation films were first made around 1914. The genre's most famous director was Osamu Tezuka, who began as a cartoonist but moved into anime in the late 40s. Tezuka revolutionised anime by introducing film-like techniques into the art and he also introduced dramatic themes into the cartoons. Today, manga artists have always felt a close connection to film. Nearly all are film buffs, watching favourite movies over and over again for inspiration about ways to create stories and depict actions. Japanese manga, in fact, have deliberately incorporated nearly every camera technique ever invented, from wide angles to close-ups and montages. Many artists also create their stories as if they were film directors, treating their characters as actors and constructing carefully followed scenarios. Both manga and anime have become one of the most successful exports from Japan. It perhaps signifies an ever shrinking world where although people share similar lifestyles and philosophy, they remain curious about other cultures.



**Director: Satoshi Kon**  
Born in 1963, Made his debut as a comic writer while he was a student at the Musashino College of Fine Arts. As one of the leading staff of Katsuhiko Otomo, he was in charge of the screenplay and background design for Magnetic Rose, the first segment of Memories. His talent received great praise from Lucas Film. Perfect Blue represents his debut as a director.



### PERFECT BLUE

The world of the teeny bopper pop idol in Japan is big business. In the land of manufactured saccharine innocence, there is little room for these sweet young things to dictate personal career advancement in directions they desire. They have images to upkeep and their hungry fans to satisfy. So when Mima, the popular lead singer of a pop group, decides to go solo to cultivate a serious acting career, her move prompts a series of murders all aimed at protecting her wholesome image.

The colourful and exciting world of entertainment is carved out in this animation. This is juxtaposed with the quiet sanctuary of Mima, the tiny room in the city that she calls home. But this peace is shattered by the omnipresent internet. As the claws of the murderer closes in on Mima, she can no longer differentiate between reality and the make believe world of movies and idol-worshipping. Who is Mima? Could she be as innocent as we are made to believe or is she the vamp as portrayed in her new found image in the movies? And is she capable of murder?

**Director: Satoshi Kon** **Producer: Takeshi Washitani** **Cinematographer: Hisao Shirai** **Screenwriter: Sadyuki Murai**  
**Editor: Harutoshi Ogata** **Cast: Junko Iwao, Aiko Matsumoto** **Production Company/Domestic Sales Agent: Rex Entertainment Co. Ltd**  
**Toho building 6 floor, 1-1-13 Nishishinbashi, Chuo-ku, Osaka 5420085, Japan** **tel: 81-6-62532911**  
**fax: 81-6-62532913**

country: Japan

director: Satoshi Kon

1997, 81 mins

## Japanese Anime

### THE WOLF BRIGADE JIN-ROH

A new thriller from the creators of Ghost In the Shell, the critically-received anime three years ago, about political intrigue within rival factions of the government, while it battles the resistance from an underground organisation called The Sect. The story is set in an imaginary Japan as it could have been, ten years after the war. In the ensuing civil unrest, a young girl in a red coat kills herself with a suicide bomb in front of a counter-terrorist corps member, Fuse. Guilt-ridden, he visits her grave and meets her sister. But their love is doomed as Fuse is caught in a web of political cross-fire when a rival faction plans to disband his whole division. The enemy will stop at nothing and will resort to deception, blackmail and even murder. Soon Fuse finds himself used as a pawn in their political game.

**Director: Hiroyuki Okiura** **Producer: Shigeru Watanabe** **Screenwriter: Mamoru Oshii** **Cinematographer: Hisao Shirai**  
**Editor: Shuichi Kakesu** **Production Company/Domestic Sales Agent: Bandai Visual Co., Ltd** **1-3-5 SEF Building, Matsugaya,**  
**Taito-ku, Tokyo 111-8558, Japan** **tel: 81-3-58283026** **fax: 81-3-58283050**



**Director: Hiroyuki Okiura**  
Born in 1956. He worked on numerous TV series and other animation projects as animator and key animator before taking on his first feature film assignment, Akira. Subsequent projects include: Mobile Police Paltabor 2: The Movie, Ghost In the Shell for which he also served as character designer and also Katsuhiko Otomo's Memories (in the first episode Magnetic Rose). He made his directorial debut with Jin-Roh upon the recommendation of Mamoru Oshii, who wrote the script.



country: Japan

director: Osamu Dezaki

1995, 93 mins

### BLACK JACK

Adapted from one of Osamu Tezuka's most beloved manga, Black Jack stars an unlicensed surgeon who is a genius with a scalpel. It was first serialised in a Japanese manga magazine in 1973. It soon became highly popular outside Japan as well, inspiring a Hong Kong movie, Dr Mack, in 1995 starring Tony Leung in the title role. Black Jack faces his greatest challenge this time. A phenomenon, triggering an extraordinary number of intellectual and athletic genius, has the world in awe and excitement. Little does everyone know that a hideous conspiracy lurks behind these events.

Tezuka, revered as the God of comics and animation in Japan, was a trained physician himself. Tezuka was a talented storyteller who generated ideas and plots easily. He was also a gifted artist who helped pioneer the 'story comic' - the long intricate novelistic format that is the mainstay of Japanese manga today and that relies heavily on cinematic techniques.

**Director: Osamu Dezaki** **Screenwriter: Eto Mori, Osamu Dezaki** **Cinematographer: Hiroko Takahashi, Hajime Noguchi**  
**Editor: Seiji Morita** **Production Company: Tezuka** **Domestic Sales Agent: Shochiku Co. Ltd** **International Business Division**  
**1-13-5, Tsukiji, Chuo-ku, Tokyo 104, Japan** **tel: 81-3-55501623** **fax: 81-3-55501634**



**Director: Osamu Dezaki**  
Started writing manga but met with little success. However, after he was overwhelmed with the television series Astro Boy, Dezaki joined Osamu Tezuka's animation production company and gradually began directing Tezuka's animation series for television. Has established himself as one of the most stylish and respected animators in Japanese history, best known worldwide for his deformation of character designs, contrast of light and shadow, and tight editing. Major credits include: Space Adventure Cobra, Lady Oscar, The Adventures of Gamba and Aim For the Best.



## Japanese Anime



### SPRIGGAN

Katsuhiro Otomo, of Akira and Memories fame, is general supervisor of Spriggan which developed out of a story of his. A warning from an ancient civilisation, which perished because of its excessive progress, - a message plate reading: "Protect our legacy from the evil." Arcam, an organisation which takes the warning seriously, is activated to seal the remains of the ancient civilisation scattered in the world. The members of Arcam are called "Spriggan".

Deep in the mountains of Ararat, Turkey, where Noah's Ark reportedly landed, an Arcam investigation party loses contact. At the same time, powerful magnetism appears on the mountain causing three American military satellites to vanish. Six months later in Japan, Spriggan #1 receives an anonymous message with a plastic bomb which says: "Noah will be your grave." The investigators have in fact discovered Noah's Ark and are trying to solve its mystery. This will soon result in a final war which will determine the survival of mankind.

**Director:** Hirotugu Kawasaki  
Born in 1958. Joined OH Productions in 1981 after graduating from Tokyo University of Fine Arts and Music. Became freelance animator in 1980. In charge of key animation for Laputa, Akira and Ghost in the Shell winning great praise. Worked on Slink Bomb, an episode in Memories as character designer and animation director. Spriggan is his directorial debut.



**Director:** Hirotugu Kawasaki **Producer:** Akito Yamashita, Shigeru Watanabe, Hiroo Takimoto, Masamichi Fujiwara **Screenwriter:** Hirotugu Kawasaki, Yasuaki Ito **Character Designer:** Hisao Shirai **Editor:** Takeshi Seyama **Cast:** Shotaro Morikubo, Ryuji Aigase **Production Company:** Toho Co. Ltd 1-2-1 Yurakucho, Chiyoda-ku, Tokyo 100-8415, Japan **tel:** 81-3-35915044 **fax:** 81-3-35910713 **World Sales Agent:** Tono International Co. Ltd 1-8-1 Yurakucho, Chiyoda-ku, Tokyo 100-0006, Japan **tel:** 81-3-32136821 **fax:** 81-3-32136825

country: Japan

director: Tamura Shigeru

1998, 25 mins

### GLASSY OCEAN

**Director:** Tamura Shigeru  
Born in 1959. Graduated from Kuwazawa Design Institute. Began publishing children's books in 1976 and in 1977 published his first work in manga style. In 1993, made his animation directorial debut with Ursa Minor Blue. In 1995, directed his second animation film Phantasmagoria. His works can be seen frequently in television commercials.



This animation short is filled with Salvador Dali inspired surrealistic images of barren landscapes, clocks and shapeless figures. That is the interesting aspect of animation, to empower the audience to view everything, nature in this instance, with renewed eyes and a true sense of wonder and magic. Like a magician, an old man stops time, and freezes the ocean in mid-motion so that he can pluck fishes as if off trees.

SCREENED PRECEDING PERFECT BLUE

**Director/Screenwriter:** Tamura Shigeru **Producer:** Shionaga Mitsuo **Production Company/World Sales Agent:** Bandai Visual Co. Ltd 1-3-5 SEF Building, Matsugaya, Taisho-ku, Tokyo 111-8558, Japan **tel:** 81-3-58267390 **fax:** 81-3-58263050

country: Japan

director: Morimoto Koji

1997, 16 mins

### NOISEMAN SOUND INSECT ONKYO SEIMEITAI NOISEMAN

**Director:** Morimoto Koji  
Born in 1959. Graduated from Osaka Institute of Design. He joined Madhouse in 1980 where he worked on TV animation series. Made his anime directorial debut with Franken's Wheel. In 1989, he was assistant animator on Katsuhiro Otomo's Akira. In 1991, he wrote the script and directed the animated film, Free - Whale Peak. In 1992, he directed Magnetic Rose, one of three episodes comprising Katsuhiro Otomo's animation epic Memories.



After working as an assistant on Otomo Katsuhiro's Akira, Morimoto Koji was invited to direct the episode Magnetic Rose for the animated feature, Memories. Noiseman Sound Insect is set in the distant future in a city called Cahmon. A scientist creates a synthetic life-form called Noiseman, which erases music from the airwaves by turning it into crystals. A group of street biker kids rebel against this tyranny after their encounter with the Music Tree.

SCREENED PRECEDING SPRIGGAN

**Director:** Morimoto Koji **Producer:** Ikeguchi Kazuhiko, Tanaka Eiko **Screenwriter:** Morinaka Hideo **Production Company:** Beyond C/Bandai Visual, Bandai Visual Co. Ltd 1-3-5 SEF Building, Matsugaya, Taisho-ku, Tokyo 111-8558, Japan **tel:** 81-3-58267390 **fax:** 81-3-58263050

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## Tribute to P. Ramlee

Celebrating Singapore's Pioneer Filmmaker



The Singapore Film Commission and Shaw Organisation proudly present a P. Ramlee Tribute in conjunction with the 12th Singapore International Film Festival. It will be held from 14-20 April at the Black Box, Fort Canning Centre.

This Tribute seeks to acknowledge the contributions made by this versatile and brilliant artist, to the Malay film industry back in the 50s to the 70s. Tenku Zakaria bin Tenku Nyak Putih, or better known as P. Ramlee, was born in 1929. He made his historic train journey to Singapore from his hometown Penang in 1948 after being discovered by B.S. Rajhans (then a Shaw director) in a stage show. He worked in the Studio Malay Film Productions and received his first acting break in Cinta in the same year. The studio soon realised what a gem they had in P. Ramlee and started giving him meatier roles. His singing talents did not go unnoticed either as he sang or composed many songs for his movies. P. Ramlee was the first successful Malay director to win prestigious awards at the Asean Film Festival, among them were Best Composer (55), Best Actor (56), and Best Comedy (58). He was acknowledged as the Most Versatile Talent at the Tokyo Film Festival in 1963.

It has often been said that the success of the Malay film industry mirrored the success of P. Ramlee. The Malay film industry saw its decline in the 60s and the situation became worse in 1965, when the Malay Film Productions Studio situated at Jalan Ampas was closed down. By then, P. Ramlee was already settled in Kuala Lumpur where he joined the Merdeka Studio and directed 18 films between 1964 and until his death on 29 May 1973.

P. Ramlee became a household name for his immense versatility and talents as a composer, singer, actor, director, writer, and comedian. Within 25 years of his involvement in the film industry, he has acted in about 200 films and directed about 50. Of about 1000 songs that he sang, 600 were composed by him, of which many are evergreens. It is rare to find such an original artist in the world of films. His impact on Malay youth was tremendous in the 50s. For a while, he symbolised the Malay pop culture. He has become a legend admired by both young and old even till this day.

country: Singapore

director: S. Ramanathan

1953, 122 mins

### MOTHER IBU

Set in a kampong within the Sungai Besi area of Kuala Lumpur, a poor blind mother lives with her son Raimy who loves music. He vows to become a famous trumpeter one day after hearing renowned musician Zulkifli play on his trumpet. As luck would have it, Raimy meets Zulkifli accidentally and learns of the boy's ambition and becomes his mentor. With years of training under Zulkifli, Raimy soon realises his dream. However, with fame and fortune getting to his head, Raimy soon alienates himself from those who really care for him and marries a scheming woman, Ratna. His mother leaves him in disappointment to die in the hospital. A heartbroken Raimy plays tribute to his mother with the only way he knows...

Director: S. Ramanathan  
Cast: Neng Yativah, P. Ramlee, Haji Mahadi, Alni Hayati, Rosenani

country: Singapore

director: P. Ramlee

1955, 106 mins

### A TRISHAW PEDDLER PENAREK BECHA

P. Ramlee stars as a trishaw peddler, Amran, who earns his living to support his ageing and sick mother. He is however contented to mind his own business and make ends meet. However, he gets himself in trouble when he interferes one night when his fare, a rich, pretty girl called Azizah, is teased by a group of gangsters headed by Gazali. In gratitude, Azizah convinces her father to charter Amran's trishaw to take her to her tailoring classes. The two soon fall in love. The evil Gazali plots to win the hand of Azizah by badmouthing Amran to Azizah's father. Things take a turn for the worse when in a tussle, Amran's mother gets hurt.

Director: P. Ramlee  
Cast: P. Ramlee, Sa'adiah, Salleh Kamil, Udo Umar, Habsah, Saamah

country: Singapore

director: Phani Majumdar

1956, 137 mins

### MY SON, SAZALI ANAKKU SAZALI

An acclaimed film which won P. Ramlee a Best Actor Award in the Asian Film Festival for his dual role as a caring father and a rebellious son. Hassan is a poor orphaned servant boy who is thrown out by his master who thinks he is a bad influence on his kids. Hassan soon falls in love with the master's daughter, Mahani, and elopes with her to Singapore. They get married and Mahani gives birth to a son but unfortunately she dies in childbirth. Hassan vows that he will not allow his son, Sazali, to wallow in poverty, showering him with love and material goods. Sazali in turn becomes a spoilt kid and notorious gangster. Wanted by the police, he seeks refuge with his father.

Director/Screenwriter: Phani Majumdar  
Producer: Run Run Shaw  
Cinematographer: C. Ramchandran  
Editor: H.R. Narayana  
Cast: Rahman, P. Ramlee, Tony Suraini, Idrus, Nordin Ahmad



## Tribute to P. Ramlee

Celebrating Singapore's Pioneer Filmmaker

country: Singapore

director: P. Ramlee

1960, 129 mins

### ANTARA DUA DARJAT

P. Ramlee stars as a pianist who falls in love with Zaleha, the daughter of rich and class-conscious landlord, Karim. The angry father resorts to violence to end the budding romance. At the same time, he takes Zaleha back to Singapore. Her mother, however, argues that the children should be allowed to make their own marriage plans. A heated and violent argument breaks out and someone gets killed. Zaleha is forced to marry her cousin, Mukri, after her uncle produces a forged letter, claiming that it is her now insane father's wishes. A chance meeting with Gazali clears up all the misunderstandings. But Mukri still stands in the way of their union.

Director: P. Ramlee  
Cinematographer: A. Bakar Ali  
Editor: H.R. Narayana  
Cast: P. Ramlee, Saadiah, S. Kadarisman, S. Samsuddin, Rahimah Alias, Yusof Latiff

country: Singapore

director: P. Ramlee

1961, 100 mins

### SEMERAH PADI

An outstanding achievement for Singapore's film industry, P. Ramlee, in addition to directing, scripting and acting, also scored the music for the film. Also starring are Sa'adiah, Nordin Ahmad and Daeng Idris, well-known artistes of that period. Semerah Padi depicts the life of the Malays, in the early days of the Muhammad doctrine, with all the wealth of tradition of this period. A district headman or Penghulu is entrusted by the Sultan to govern Semerah Padi. A staunch devotee of Islam, he rules justly, ably abetted by his two loyal assistants, Aduka (Ramlee) and Taruna (Ahmad). Imaginatively filmed and brilliantly directed, the haunting soundtrack provides an authentic yet bizarre background to this unforgettable film.

Director/Screenwriter: P. Ramlee  
Producer: Run Run Shaw  
Cinematographer: C. Ramchandran  
Cast: P. Ramlee, Nordin Ahmad, Daeng Idris, Sa'adiah, Salleh Kamil, Normadiah



country: Singapore

director: P. Ramlee

1961, 126 mins

### THE NITWIT MOVIE STARS SENIMAN BUJANG LAPOK

The film tells the story of the happy-go-crazy trio Ramlee, Aziz and Sudin, and their daily problems living in a crowded boarding house. Jobless and penniless, they decide to try their luck as movie stars. They are told by the studio manager that they will be given a break if they can prove their talent at a screen test. Sudin performs his antics and creates a comic scene in the middle of shooting, much to the chagrin of the director. But the studio manager loves their funny acting and they are engaged in a production. Will show biz fame change them in any way?

Director: P. Ramlee  
Cinematographer: A. Bakar Ali  
Editor: H.R. Narayana  
Cast: P. Ramlee, Aziz Sattar, S. Shamsuddin, Saloma, Kamal Hassan

country: Singapore

director: P. Ramlee

1962, 103 mins

### LABU AND LABI LABU DAN LABI

A rich old man named Bakhil, is a well-known miser in the town. Bakhil is a fortunate man who has a wife who does not demand a single cent from him. Their only daughter, Manisah, also works to earn her own keep. The family employs two servants, Labu and Labi, whose attempts to win over the heart of Manisah fails miserably. Labu strikes it rich accidentally when he digs out the loot of a couple of robbers and leaves the household. Labi is hysterically sad at losing his companion and cries day and night. Manisah, out of pity, consoles him. But a tussle for her affections breaks out between the two men which soon turns ugly.

Director: P. Ramlee  
Cinematographer: A. Bakar Ali  
Editor: H.R. Narayana  
Cast: P. Ramlee, Mohd. Zain, Mariani, Udo Umar, Rahimah Alias



country: Singapore

director: P. Ramlee

1964, 120 mins

### THREE ABDULS TIGA ABDUL

Ismet Udamraja, a wealthy man, is the father of three charming girls. Ismet has only one ambition in his life -- to acquire wealth by unconventional means. He sees an opportunity to advance his fortunes with the death of rich man Sadiq. He schemes to get his three daughters married off to the three sons of the dead man, who now inherit the wealth. However, the unconventional marriage agreement dictates that should any of them show the slightest sign of anger, their wealth would be confiscated and they will be sold in the marketplace.

Director/Screenwriter: P. Ramlee  
Producer: V.M. Shaw  
Cinematographer: A. Bakar Ali  
Editor: H.R. Narayana  
Cast: P. Ramlee, Sarimah, Haji Mahadi, Mariani, S. Kadarisman, Dayang Sofia, Salleh Kamil





## Tribute to Sergei Eisenstein (1898-1938)



1998 marked the 100th anniversary of Sergei Eisenstein's birth - and the 50th anniversary of his death. The greatest of Russian film pioneers grew up amidst the pre-Revolutionary luxuries of Russia's bourgeoisie. His family had envisioned a career in architecture for Eisenstein, but he quickly abandoned his studies in favour of the theater. During the Russian Revolution, he helped organise defence and provided entertainment for the troops. After the Revolution, he pursued his artistic dreams, becoming the assistant decorator at the Theater of the People. Soon he was chief decorator and then co-director. His first film, *Strike!*, was released in 1924. In this and his other movies, he proposed a new way of filming-- what he called the 'montage of attractions' -- a sequence of pictures whose total effect is greater than the sum of its parts.

The Russian government commissioned him to direct *The Battleship Potemkin* in 1925, and its subsequent success aroused the attention of Hollywood. He travelled to America expecting to continue his filmmaking career, but all his proposals were rejected. He did attempt to make a film about Mexico that never saw completion. Returning to Stalin's Russia in 1932, he directed his greatest films: *Alexander Nevsky* and *Ivan the Terrible*, but he frequently battled the Stalinist regime which tried to suppress his works. He died in 1948, working feverishly till the end.

country: Kazakhstan

director: Igor Gonopolsky

1998, 72 mins

### EISENSTEIN IN ALMA-ATY: 1941-1944

Sergei Eisenstein worked at Alma-Ata for various films, in particular the second series of *Ivan the Terrible*. Instructed by Stalin to work on the film, Eisenstein constantly found the director 'breathing down his neck'.

This picture is based on Eisenstein's diaries, letters, drawings and unique photos. Also in this film various people share their impressions of the great director. The result is a comprehensive, detailed recount of a genius under siege, where Eisenstein found himself trying to maintain his artistic integrity while fending off the constant political forces that threatened to overwhelm and control his work.

Director: Igor Gonopolsky. Screenwriter: Leonid Gurevich. Editor: Sergei Filippov, Alexander Cherk Massing. Producer: Janna Balakreva. Co-producers: Gennadiy Popov, Ernek Mambetov. Narrators: Sergei Yousky, Mikhail Glouzsky. Production Company: IG Company, Rozibekiev Street, H70, Room 14, 480009 Almaty Kazakhstan. Tel: 7-3272-428429 fax: 7-3272-428429. National Producer Center of Kazakhstan. Al-Farabi St, 176, 480067 Almaty, Kazakhstan. Tel: 7-3272-482323 fax: 7-3272-481700. World Sales Agent: IG Company, Rozibekiev Street, H70, Room 14, 480009 Almaty Kazakhstan. Tel: 7-3272-428429 fax: 7-3272-428429.

Director: Igor Gonopolsky. Born 1949, Igor Gonopolsky graduated from the Journalist faculty of KazGU (71) and film directors faculty of LGTMK (76). He has made over 30 documentary films. Selected filmography: *Scenes by Fountain* (85), *Epilogue* (96), *It Is Me Who Goes into the Street* (90), *Selavi* (97).



## Tribute to Sergei Eisenstein (1898-1938)

country: Germany/Russia

director: Naum Klejman, Marianna Kirejeva, Alexander Iskin

1998, 105 mins

### EISENSTEIN: THE MASTER'S HOUSE EISENSTEIN: DAS HAUS DES MEISTERS

This film is an attempt to portray Eisenstein's visual and intellectual world chronologically and to investigate the sources of his inspiration. By adapting Eisenstein's techniques, using rare documentary footage and photographs, this tribute to the director is both insightful and moving.

The film deals with Eisenstein's life and is structured into ten chapters called 'houses'. Naum Klejman and his two directors Marianna Kirejeva and Alexander Iskin link images in seemingly free association to make us aware of Eisenstein's intellectual universe, his education, his art, and the pressures in his creative life. The chains of association are put together with sequences from Eisenstein's films, film sequences from directors he admired, historical documentary footage, photographs and newly filmed footage. The film thus imitates Eisenstein's way of thinking. His creativity was based on making surprising and unusual connections between different cultures and epochs.

Directors: Naum Klejman, Marianna Kirejeva, Alexander Iskin. Producer: Karl Laabs. Screenwriter: Naum Klejman. Editors: Alexej Rebrov, Uli Peschka. Cinematographers: A. Demtschenko, L. Wasiliev, J. Lissin, A. Simonow, G. Pahl. Production Company: Cine-Impulse Film and Video, mommsenstraasse 31, 10629 Berlin Germany. Tel: 49-30-324-1408 fax: 49-30-327-8050 / Marina Trusch c/o Profil Film Moscow. World Sales Agent: Films Transit International, 402 est., rue Notre-Dame, Montreal, Quebec, Canada H2Y 1C8. Tel: (514)-844-3358 fax: (514)-844-7298.



Director: Naum Klejman was born in 1937. He was educated in Siberia, then studied film criticism and film history at the film institute VGIK in Moscow. He worked for the film archive at Byelye Stolby. Through many lectures, articles, publications and exhibitions he distinguished himself as one of the leading experts on the work of Eisenstein.

Marianna Kirejeva was born on May 31, 1964 in Magnitogorsk (Russia, Southern Ural). In 1987 she graduated from the State Cinema Institute (Moscow) as a historian of early Russian cinema. Since 1992 she has worked at the State Russian TV.

Alexander Iskin was born on March 28, 1956 in Vladivostok. On 1979 he graduated from the Polytechnical Institute and worked according to his technical specialty. Since 1987 he has worked on TV. In 1990 he graduated from the Superior Courses of Film Directors (Moscow) and now works on the Russian TV as a producer in the Association 'Republic'. He is the producer of more than 40 television programs and documentary video films devoted to the problems of history, culture and art.

country: Russia

director: Oleg Kowalow

1998, 100 mins

### SERGEI EISENSTEIN: MEXICAN FANTASY

In 1930, Eisenstein arrived in Mexico to make a film about the past and present of the country. Pre-Columbian Mexico with its ancient death rituals; the traditional villages; the Mexico after the Spanish Conquest, and the cultural vestiges left by the Spanish; Mexico under Diaz's dictatorship and a Mexico of the 20th century. The film, however, was interrupted and Eisenstein returned to Russia without even having seen the shot footage which would remain in America for many years. Eisenstein: Mexican Fantasy brings the footage together, but it does not propose to reconstruct the film which existed only in Eisenstein's mind.

Director Kowalow has managed to put together some of the stories within the footage; a shootout in the desert, a bullfight, for example. The strength of the imagery alone is beguiling, recalling the works of photographers such as Sebastio Salgado or Henri Cartier Bresson in capturing humanity at its most telling. But even as one is entranced by the footage, there can only be a sense of loss not knowing what the story Eisenstein wanted to tell. As such, we are left with an almost documentary-like sojourn into a Mexico caught between history and change.

Director/Screenwriter/Editor: Oleg Kowalow. Producer: Sergei Selianov. Production Company: CTB Film Company, Kamennostrovsky 10 St Petersburg. Tel: 812-326-8330 fax: 812-326-8331. World Sales Agent: Intecinema-Aci Agency, Druzhina, Kouska 1S, 123242. Tel: (025) 255-90-52 fax: (095) 255-9082.



Director: Oleg Kowalow. In 1950, Kowalow was born in Leningrad where he later studied philosophy at the University. From 1977 until 1983, he studied at VGIK film school in Moscow. After graduating from film school, he worked as a producer at the Lenfilm-Studio. Later on, he began to work for the cinematographic archives of Leningrad. He also writes for many newspapers.





## British Cinema



**Director: Ken Loach**  
Ken Loach was born in 1936 in Nuneaton, England. He studied law at Oxford and worked in theatre as an actor and assistant director, before becoming a director at BBC. He continues to work in both television and film, winning accolades for both. Feature films include: *Poor Cow* (69), *Kes* (70), *Family Life* (72), *Black Jack* (79), *Looks and Smiles* (81), *Fatherland* (86), *Hidden Agenda* (90), *Riff-Raff* (91), *Raining Stones* (93), *Ladybird*, *Ladybird* (94), *Land and Freedom* (95) and *Carla's Song* (96).



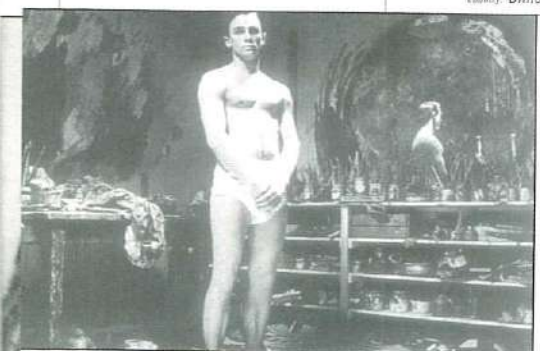
### MY NAME IS JOE

Set in a low income neighbourhood in Glasgow, Scotland, *My Name is Joe* once again finds Ken Loach exploring the life of a group of working class characters in Britain. Joe Kavanagh, who has sworn off drink for ten months, acts as a coach to the worst football team in Glasgow. Unemployed, he ekes out a living whenever he can doing odd jobs. During one of his moonlighting jobs he meets Sarah, a health worker, who covers for Joe when the police come calling. She is intrigued by his roguish but gentle nature, and the bond between them strengthens as they both try to help a young couple, Liam and Sabine, in their own way. However, each finds that their good intentions may not suffice, and the romance between Joe and Sarah comes under constant siege as Liam and Sabine find themselves unable to escape the underworld of drugs and prostitution.

While other filmmakers will veer away from realism, Ken Loach always confronts it head-on. What matters is "the lives and emotions of ordinary people coping with an impossible situation, who, when given a voice, show unsuspected talents, spiritual energy and superhuman strength."

**Director: Ken Loach** Screenwriter: Paul Laverty Editor: Jonathan Morris Producers: Rebecca O'Brien Cinematographer: Barry Ackroyd  
Cast: Peter Mullan, Louise Goodall, David McKay, AnneMarie Kennedy, Gary Lewis, Lorraine McIntosh and David Hayman.  
Production Company: Parallax Pictures, 7 Denmark Street, London WC2H 8LS, United Kingdom. Tel: 44-171-497-8062 World Sales Agent: The Sales Co., 62 Shaftesbury Avenue, London W1V 7DE, United Kingdom. Tel: 44-171-434-9061 Fax: 44-171-494-3293

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**Director: John Maybury**  
John Maybury started making Super 8 shorts and features while at art school during the late 1970s before going on to work with the late Derek Jarman as a costume and set designer on films. During the 80s Maybury exhibited paintings, films and videos at the ICA London and collaborated with the Michael Clark dance company and performance artist Leigh Bowery. His interpretation of Manfred Karge's stag play *Man to Man* won the International Critics Prize at the Edinburgh Film Festival in 1992. In 1993 he wrote and directed *Remembrance of Things Past* which won a host of awards including the Los Angeles Critics Circle Award for Best Independent/Experimental Film.



### LOVE IS THE DEVIL

John Maybury was sorely challenged to present the work of Francis Bacon in *Love is the Devil* without overwhelming the film itself. Rather than using early paintings of Bacon's lover and model George Dyer as he originally intended, Maybury decided to look at other ways to interpret the work on film, looking to "the paintings for inspiration; the general claustrophobia of places, the lighting and the colour palette throughout."

The result is a visually arresting and original work that captures Bacon's unique approach to light and figure, as well as forming the love story between the two characters whose relationship was doomed from the start.

Sir Derek Jacobi plays Francis Bacon, who is hailed as the world's "greatest living painter". While inaugurating a retrospective of his work at the Grand Palais in Paris in 1971, his lover George Dyer swallows a fatal cocktail of drugs and alcohol back in their hotel room.

As he slips into unconsciousness, Dyer recalls how he literally fell into Bacon's life; through a skylight and into the painter's studio. The painter, upon meeting the would-be burglar, invited him into his bed, and thus their relationship began. Their relationship developed on the painter's terms; Bacon was a masochist in bed and a sadist outside of it. Dyer became a model for some of Bacon's most celebrated and disturbing paintings, but he could never penetrate into Bacon's bohemian coterie of artists. As Bacon's stature grows, Dyer sinks into an increasingly morass of drugs and alcohol, becoming more pathetic and helpless.

**Director: John Maybury** Producer: Chitra Menage Screenwriter: John Maybury Editor: Daniel Goddard Cinematographer: John Mathieson  
Cast: Derek Jacobi, Daniel Craig  
Production Company: State/6FI Productions/Partners in Crime, 21 Stephen Street, London W1P 2LN, UK Tel: 44-171-957-8982 Fax: 44-171-580-5830 Email: sales.films@bfi.org.uk  
World Sales Agent: Andrea Klein, 21 Stephen Street, London W1P 2LN, UK Tel: 44-171-957-8982 Fax: 44-171-580-5830 Email: sales.films@bfi.org.uk

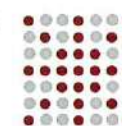
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## British Cinema

country Ireland

director Kirk Jones

1998, 95 mins

### WAKING NED DEVINE

When Jackie O'Shea discovers that someone from his tiny coastal village of Tullymore has won the Irish Lottery, he suggests to his life-long friend Michael O'Sullivan that they should track down the winner, befriend them and share the jackpot. After some false leads they manage to locate Ned Devine who is dead in his bed with the winning ticket in hand and a fixed smile on his face. Ned has no family and the ticket will go unclaimed, unless Jackie and Michael do something about it. But they'll have to involve the whole village in the scam...

Reminiscent of other British productions such as Local Hero and The Full Monty, this charming, whimsical film is high-spirited fun with a healthy dosage of humour. The key to the whole film is the natural rapport between Ian Bannen and David Kelly, whose economical acting styles blend together perfectly and cheerfully imbibe this movie with a free, gentle spirit. It's a perfect showcase for these glorious Irish actors to show their versatility, and makes the whole film an irresistible winner.

Director/Screenwriter: Kirk Jones. Producers: Glynis Murray, Richard Holmes. Editor: Alan Sirachan. Cinematographer: Henry Braham. Cast: Ian Bannen, David Kelly, Fionnula Flanagan, Susan Lynch, James Nesbitt, Maura O'Malley, Robert Hickey, Paddy Ward, Brendan F. Dempsey, Larry Randall. Production Company: Tomboy Films, 41-42 Foley Street, London W1P 7TD, United Kingdom. Tel: (44-171) 436-3324 fax: (44-171) 436-3364. World Sales Agent: Overseas Film Group, 8800 Sunset Boulevard, Los Angeles, California 90069 USA. Tel: (310)-855-1199 fax: (310)-855-0719 email: info@ofg.com

Director: Kirk Jones  
Kirk Jones graduated from film school in 1986 and began his career in the cutting room. In 1989 Jones moved into directing commercials, winning a Silver Creative Circle Award in 1990. Following this award, he joined producer Glynis Murray in 1991 to form Tomboy Films. Jones has directed a host of commercials for major London advertising agencies, winning dozens of awards including a Silver Lion at Cannes. Waking Ned Devine is Jones' first feature film.

country United Kingdom

director Nick Broomfield

1997, 99 mins

### KURT AND COURTNEY

You won't be hearing any of Nirvana's music in Kurt and Courtney. That's because Courtney Love holds the rights to the material and there was no way she would let veteran documentary filmmaker Nick Broomfield use it. After all, Broomfield has stirred up a hornet's nest, investigating Kurt Cobain's death and finding out what Love's involvement was in it. Broomfield interviews several characters whose connection to the rock star seems highly dubious, such as El Duce, a rock star turned thug, and Courtney's ex-boyfriend. But the creepiest figure of all is Courtney's dad, Hank Harrison, who mentions with glee that he used to sic pit bulls on her when she misbehaved as a child.

There are more quiet moments where Broomfield interviews Cobain's aunt, who tells how Cobain was a loving child, and the picture that emerges is that while Courtney did not directly cause his death, she did drive the sensitive and fragile rock star closer to his personal abyss, which eventually led to his suicide.

Director/Producer: Nick Broomfield. Cinematographers: Joan Churchill, Alex Vedder. Editor: Mark Atlans. Production Company: Strength Film. World Sales Agent: Capitol Films, 23 Queensdale Place, W11 4SQ. Tel: 0771-471-6000 fax: 0771-471-6615

Director: Nick Broomfield  
Nick Broomfield's previous body of work include Soldier Girls (80), Chicken Ranch (82), Driving Me Crazy (88), Aileen Wuornos: The Selling of a Serial Killer (92), Tracking Down Maggie (94) and Heidi Fleiss: Hollywood Madam (96).

## French Panorama

country France

director Erick Zonca

1998, 113 mins

### THE DREAMLIFE OF ANGELS LA VIE REVEE DES ANGES

Isa (Elodie Bouchez, Cesar winning actress from Les Roseaux Sauvages) arrives in Lille with her rucksack. While trying to sell cards made from magazine cuttings, she meets the owner of a sewing factory who offers her a job. She chances upon another twenty-year old, the introverted Marie (Natacha Regnier). Marie offers Isa a place for the night, and the two end up becoming good friends. However, the two girls' characters gradually drive them apart.

Brilliantly acted, this debut piece by Erick Zonca is wrenchingly authentic and fresh. Shot in realist fashion with rugged production values, it succeeds in capturing the gritty intimacy between the two girls. The streetwise and optimistic Isa is a contrast to the sullen and introspective Marie, and their relationship is thoroughly convincing. Bouchez and Regnier's performances won them the Best Actresses Award at the Cannes Film Festival 1998 and this film won the European Discovery Award at the European Film Awards 1998.

Director: Erick Zonca. Producer: Francois Marguis. Screenplay: Erick Zonca, Roger Bohbot. Cinematographer: Virginie Wagon. Editor: Yannick Kergoat. Cast: Elodie Bouchez, Natacha Regnier, Gregoire Colin. Production Company: Bagheera Productions, 10 rue de Chery, 75017 Paris, France. Tel: (33-1) 4283-6094 fax: (33-1) 4293-3777. World Sales Agent: Marcure Distribution, 27 rue de la Butte aux Cailles, 75013 Paris, France. Tel: (33-1) 4416-8844 fax: (33-1) 4565-0747

Director: Erick Zonca  
Erick Zonca was born in Orleans in 1956. At the age of 16 he moved to Paris and enrolled in an acting class and after living in New York for three years, returned to Paris to study philosophy at university. He directed his first short film, Rives, in 1992. The Dreamlife of Angels is his first feature film.

country France

director Olivier Ducastel/Jacques Martineau

1998, 105 mins

### JEANNE AND THE PERFECT GUY JEANNE ET LE GARCON FORMIDABLE

Jeanne and the Perfect Guy may be a musical, but it eschews the easy romantic framework of the genre. The movie follows Jeanne, a beautiful young woman with a profusion of boyfriends, who always seems to be in a hurry.

She meets the HIV-Positive Olivier, who turns out to be the true love she's been searching for. When Olivier learns he has little time left to live, he vanishes, leaving a troubled Jeanne alone. She desperately searches for some sign of him, while he has gone to his parents' home to die. One day, she happens to run into one of Olivier's friends at the metro, who tells her that Olivier has just died the night before.

Despite the gravity of the subject matter, Jeanne is not a sad film. The end is somber, with the overall tone joyful without being flippant. Though Ducastel and Martineau might be making their directorial debuts, their sincerity and skill manage to make a weighty subject come across as sincere and uplifting.

"We wanted to make a film that was at once sad and joyful... a film about life's pleasures... which revels in life's beauty and the horror of AIDS... a film which murmurs insistently: life is worth living, so be careful with this precious gift."  
- Jacques Martineau

Director: Olivier Ducastel and Jacques Martineau. Producer: Cyriac Auriol, Pauline Duhaill. Screenplay: Jacques Martineau. Cast: Sabine Mamou. Cinematographer: Mathieu Poirat-Delpach. Cast: Virginie Ledoyen, Mathieu Demy, Jacques Bonnotte, Valerie Bonneton, Frederic Gorny, Laurent Arcaro, Denis Podalydes. Production Company: Les Films du Requiem, 7 rue Ganneron, 75018 Paris, France. Tel: (33-1) 4387-0007 fax: (33-1) 4387-3472. Le Studio Canal+, France 2 Cinema, M6 Films, Orsons Productions, Pyramide. World Sales Agent: Le Studio Canal+, 17 rue Dumont d'Urville, 75016 Paris, France. Tel: (33-1) 4443-9800 fax: (33-1) 4720-2067

Director: Olivier Ducastel  
Olivier Ducastel was born in Lyon, France, in 1962. He is a film editor and a playwright. Jeanne and the Perfect Guy is his first film.

Director: Jacques Martineau  
Jacques Martineau was born in Montpellier, France, in 1963. He studied singing at the Boulange-Billancourt Conservatory, as well as literature and sociology. He is also a lecturer at Paris University. Jeanne and the Perfect Guy is his first film.



## French Panorama

country France

director Olivier Assayas

1998, 112 mins



### LATE AUGUST, EARLY SEPTEMBER FIN AOUT, DEBUT SEPTEMBRE

Assayas returns to familiar territory; exploring the gaps between people, and what is to be done to bridge them. The film centers around two men: the writer Adrien and his friend Gabriel, two young men grappling with their relationship with each other and ultimately with the women in their lives. Gabriel admires Adrien, the shy but uncompromising writer, and feels inadequate in his presence. Both are also trying to rebuild their lives after splitting from women whom they have spent a substantial part of their lives with. Adrien is involved with a very young girl while Gabriel with the beautiful young designer. What brings them together is the reappearance of a fatal illness to Adrien.

Director Assayas says of his movie and its storytelling approach, "Ellipsis is at the very heart of the subject. Through it, time passes and inscribes itself: not so much the events themselves as the impact that they have on the characters. I don't think that this is a particularly new or original narrative principle. But it's true that it results from an approach that, in its inspiration, is similar to that of Jacques Chardonne whose work has always been important for me and that I was involved with even more closely last year for a screen adaptation that was subsequently canceled. I'm thinking of Claire or Eva, I'm thinking of his later, increasingly oblique works whose audacity and narrative intelligence have left a lasting mark on me."

**Director:** Olivier Assayas  
Born in 1955 in Paris, he obtained a Master of Literature at the Ecole of the Beaux-Arts. He was a member of the Editorial Board at Les Cahiers du Cinéma from 1980 to 1985. His works include *Désordre* (86), *L'Enfant de l'hiver* (89), *Paris s'éveille* (91), *Une Nouvelle Vie* (93), *L'Eau Froide* (94), *Uma Voz* (96), *HHH. Portrait of Hou Hsiao-hsien* (97).

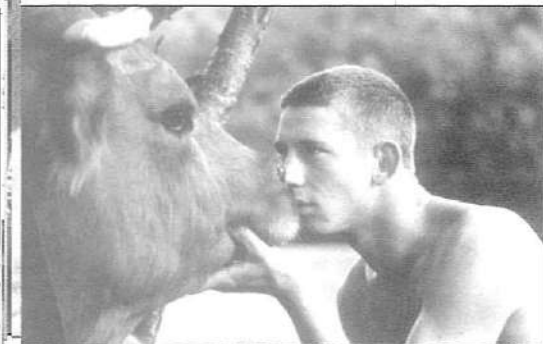


**Director/Screenwriter:** Olivier Assayas **Producers:** Georges Benayoun, Philippe Carlassonne **Cinematographer:** Denis Lenoir  
**Editor:** Luc Barmier **Cast:** Mathieu Amalric, Virginie Ledoyen, François Cluzet, Jeanne Balibar, Alex Descas  
**Production Company:** Dacia Films, 3 rue de Liège, 75009 Paris, France. tel: (33-1) 4023-4810 fax: (33-1) 3082-9701  
**World Sales Agent:** UGC International, 2 rue des Quatre Fils, 75003 Paris, France. tel: (33-1) 4029-8900 fax: (33-1) 4029-8910

country France

director Claude Mourieras

1998, 100 mins



### MOONCALF DIS-MOI QUE JE REVE

For 19 years now, Julien has been getting on the nerves of everyone around - including Julienna, his cow - but it's mostly his family that has taken the strain. To an outsider, the whole setup seems almost comical. The therapist who works with Julien says he's psychologically fragile. Yannick, his brother, thinks he's just a moron.

Each member of this hillbilly family has adopted some quirky strategy or eccentricity to preserve themselves from Julien. Until, one day, the lid blows off.

"I wanted to make a fiction film about difference and began by creating the parts of Julien and his mother with the question in mind: how far can you accept a child who doesn't fit in? What does it feel like to live with this difference?" - director Claude Mourieras

**Director:** 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), *Le Peintre et Le Fumambule* (90) and *Sole Grosse* (95).



**Director:** Claude Mourieras **Producers:** Brigitte Faure, Philippe Jacquier **Screenwriter:** Claude Mourieras **Editor:** Monique Dantonie  
**Cinematographer:** William Lubtchansky **Cast:** Muriel Mayelle, Frédéric Pierrot, Vincent Dénériaz, Cédric Vieira, Julien Charpy, Stéphanie Frey, Suzanne Gradel  
**Production Company:** CANEA, 87 rue Teitbout 75009 Paris, France  
tel: 01-401-91-94-14 fax: 01-401-61-911 **World Sales Agent:** Artbox Productions - 18 rue Marignan 75008 Paris  
tel: 33 1 53 53 07 55 fax: 33 1 45 61 27 97 email: claudia@artboxprod.com

## French Panorama

country France

director Benoît Jacquot

1998, 101 mins



### THE SCHOOL OF FLESH L'ECOLE DE LA CHAIR

Based on the novel by the Japanese writer, Yukio Mishima, Jacquot and his screenwriter Fieschi have transplanted the story of an older woman falling for a younger man to Paris. Dominique is a well-to-do professional who works for a Japanese designer who spies the roguishly handsome Quentin one evening at a bar. They meet up and fall in love, and their wills clash as the fiercely independent Quentin refuses to be tied down, while Dominique finds herself unable to control her desire. Eventually, she discovers that she is her own undoing, and they emerge from their relationship very different people from when they started.

The elegant Isabelle Huppert is absolutely mesmerizing as Dominique, the older woman who despite herself is irresistibly attracted to the younger Quentin. Her performance is perfect, reflecting the strong yet fragile character caught between reason and desire.

Jacquot lets the characters intersect, clash, fall in love but never judges them or their actions. In this sexual inversion where the woman becomes the older person in the relationship, Jacquot frames the quality of desire and need, and of how only love could unearth the darkest parts of ourselves.

**Director:** Benoît Jacquot **Producer:** Fabienne Vanier **Screenwriter:** Jacques Fieschi **Editor:** Luc Barnier  
**Cinematographer:** Caroline Champetier (ASC) **Cast:** Isabelle Huppert, Vincent Martinez, Vincent Lindon, Marthe Keller  
**Production Company:** Orsans Production, Flach Pyramide International, 5 rue Richempanse, 75008 Paris. tel: 01-42 96 02 20  
fax: 01 40 20 05 51 **World Sales Agent:** Flach Pyramide International, 5 rue Richempanse, 75008 Paris.  
tel: 01-42 96 02 20 fax: 01 40 20 05 51

**Director:** Benoît Jacquot  
Benoît Jacquot was born in Paris, France, in 1947. After completing his studies, he worked as an assistant director to Marguerite Duras and Bernard Borderic. He collaborated with the INA between 1970 and 1976, producing a number of programmes on Maurice Blanchot, theatre, music and Jacques Lacan. Filmography: *L'Assassin Musicien* (75), *Les Enfants du Placard* (77), *Les Mendiants* (87), *Marianne* (94), *La Fille Seule* (95) and *Le Septième Ciel* (97).



country France

director Claude Chabrol

1999, 108 mins



### THE COLOUR OF LIES AU COEUR DU MENSONGE

In a small Breton town, a ten-year-old girl is found murdered. Frédérique Lesage, a young police officer who has just been appointed inspector, leads the investigations. René, the girl's art teacher and a professional painter, is the last person to have seen her alive. He and his wife Viviane are not really considered to be a part of the village because they have moved here from somewhere else. While Viviane does her best to be as sociable as possible within the community, René, who limps as a result of an accident, lacks his wife's self-confidence. Moreover, his paintings aren't selling and he is obliged to teach to earn a living.

Meanwhile, Germain Desmot, a successful writer and media personality enchants Viviane, and René can only tolerate her infatuation in silence. The rumours about René grow and before long he loses all his pupils.

Then, a second murder is committed, leaving the whole community paralysed with fear.

**Director:** Claude Chabrol **Screenwriter:** Odile Barski, Claude Chabrol **Cinematographer:** Eduardo Serra **Editor:** Monique Fardoulis  
**Cast:** Sandrine Bonnaire, Jacques Gamblin, Valeria Bruni Tedeschi, Bernard Verley, Bulle Ogier, Pierre Martot

**Director:** Claude Chabrol  
Claude Chabrol is the director of more than 50 films. (See Retrospective of Claude Chabrol on pages 69 to 71.)



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## Retrospective of Claude Chabrol

Claude Chabrol was born in Paris, France, in 1930. As a child he was attracted towards both cinema and detective stories. The product of a typical Paris bourgeois family and the son of a chemist, he enrolled for a pharmacy degree at University of Paris. During his studies, however, he spent more time in movie houses than classrooms, and instead of studying, he met up with Godard, Truffaut, Bazin and Rohmer. After finishing his military service, he worked as a film publicist before becoming a writer and film critic, and was a regular contributor to Cahiers du Cinéma. In 1958, a small inheritance from his first wife, Agnes, enabled him to finance his first film, *La Beau Serge*, which is generally regarded to signal the beginning of the French Nouvelle Vague. He followed it with *Les Cousins* in 1959, which won the Golden Bear Award at the Berlin Film Festival.

However, even though his films were critically acclaimed, they were commercial failures. It forced him to take on more commercial projects, such as a series of spy-film parodies.

Eventually the French market grew to accept the new wave of cinema, and Chabrol returned to making more personal and independent work, such as *Les Bouchers* and *Les noces rouges*, regarded as some of his best films.

Ever-versatile, Chabrol's films span a wide range. Even his most fervent supporters do not deny that his work varies widely in quality, but Chabrol at his best spins a thrilling morality tale, of innocents driven to crime, and the price exacted upon those who would threaten the social status quo. With his consistency of theme and confident, expressive style, he is certainly one of the most important directors to have emerged from the Nouvelle Vague.

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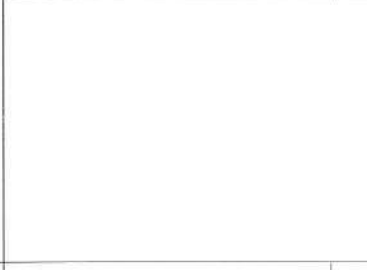




country: France	director: Claude Chabrol	1958, 93 mins	
<b>BITTER REUNION</b> <b>LA BEAU SERGE</b> <p>François (Brialy), suffering from TB, returns to his native village. He meets up with his talented childhood friend Serge, who has sunk into an alcoholic depression after the death of his child and the breakup of his marriage. François takes it upon himself to save Serge, but only manages to create misunderstanding and tension. François does eventually redeem himself when he drags the drunken Serge to witness the birth of his son. This film augured the start of the French Nouvelle Vague.</p>			
<p>Screenwriter: Claude Chabrol            Cinematographer: Henri Decès            Cast: Gérard Blain, Jean-Claude Brialy, Bernadette Lalont, Michèle Meritz</p>			
country: France	director: Claude Chabrol	1959, 115 mins	
<b>THE COUSINS</b> <b>LES COUSINS</b> <p>Simple, good-hearted Charles (Blain) moves into the apartment of his cousin, the cynical and decadent Paul (Brialy), in order to prepare for his Law School entrance exams. The two get along famously, until Charles falls in love with Florence (Maynil) whom Paul proceeds to seduce. Paul sails through the exams without effort while Charles fails despite his hard work. The desperate Charles conceives a plan to murder Paul, but it doesn't quite happen as he had wished.</p>			
<p>Screenwriter: Claude Chabrol            Cinematographer: Henri Decès            Cast: Jean-Claude Brialy, Gérard Blain, Juliette Mayniel, Claude Corva</p>			



## Retrospective of Claude Chabrol

	country: France	director: Claude Chabrol	1959, 93 mins	<p><b>WEB OF PASSION</b> <i>A DOUBLE TOUR</i></p> <p>Upper middle-class Henri is caught between his wife, Therese, and his mistress, Leda. Laszlo, who is engaged to Henri's daughter, encourages Henri to leave his wife for Leda. After a heated argument between Henri and his wife, Leda is soon discovered dead in the house next door. But nothing is quite what it seems in this thriller.</p> <p>Chabrol, who uses colour for the first time in this film, seems dazzled by its decorative possibilities, particularly in the Japanese style of the mistress' home. A gimmicky second-rate thriller, it is told in a rather banal flashback form with a Hollywood ending.</p> <p><i>Screensaver: Paul Gégauff</i> <i>Cinematographer: Henri Decaë</i> <i>Cast: Jacques Dacqmine, Madeleine Robinson, Jean-Paul Belmondo, Bernadette Lafont, Antonella Lualdi, André Joselyn</i></p>
	country: France	director: Claude Chabrol	1960, 105 mins	<p><b>THE GOOD GIRLS</b> <i>LES BONNES FEMMES</i></p> <p>Four girls are assistants in a shop selling electrical goods. Each of the girls awaits rescue from this prison, and dreams of escape for herself. Jane, though engaged to a soldier, is going out with an insipid young man who flirts with her outside the shop. Ginette pretends to be an Italian singer in a variety show, while Rita is engaged to the son of a grocer. Jacqueline, the most shy and innocent, believes that she has found love with a motorcyclist who follows her around, but her only date with him ends tragically. Regarded as one of Chabrol's finer films, it is a compassionate and affecting work.</p> <p><i>Screensaver: Paul Gégauff, based on an idea by Claude Chabrol</i> <i>Cinematographer: Henri Decaë</i> <i>Editor: Jacques Gaillard</i></p>
	country: France	director: Claude Chabrol	1968, 95 mins	<p><b>THE UNFAITHFUL WIFE</b> <i>LA FEMME INFIDELE</i></p> <p>Charles, a successful insurance salesman, suspects that his wife Hélène is cheating on him. He visits the lover, Pegala, intent on preserving his marriage. To his own surprise, and in the middle of a polite conversation about his wife, he abruptly and brutally strikes Pegala dead. He takes meticulous effort in disposing of the body and cleaning up the flat. Hélène, once she has recovered from the loss of her lover, is perversely proud of Charles' defence of their marriage and supports him loyally against the police investigations.</p> <p>Celebrating his return to form in Les Biches, The Unfaithful Wife is the first in his superior 'Hélène Cycle' -- films in which his wife, Audran, played Hélène in variations of the theme of marital infidelity that leads to murder. Here, in his first and best, Chabrol's scalpel-like style is applied brilliantly to the bourgeois marriage.</p> <p><i>Screensaver: Claude Chabrol</i> <i>Cinematographer: Jean Rabier</i> <i>Editor: Jacques Gaillard</i> <i>Cast: Stéphane Audran, Michel Bouquet, Maurice Ronet, Stephen Di Napoli, Michel Duchaussoy</i></p>
	country: France	director: Claude Chabrol	1969, 95 mins	<p><b>THE BUTCHER</b> <i>LE BOUCHER</i></p> <p>One of Chabrol's masterworks, exquisitely atmospheric with an understated current of violence. Hélène, a school teacher, becomes friends with Popaul, a former soldier turned butcher. She resists his sexual advances, although she does like him. In a surreal moment, he brandishes her a fresh joint of lamb like a bouquet of flowers. When Hélène discovers the corpse of a young girl on a school trip, she begins to suspect Popaul, and the unease grows...</p> <p>While on the surface the film might come across as a Hitchcockian thriller, the film is more of a subtle and compassionate psychological study of sexual frustration. The two leads are superb, and are supported by a local cast who play themselves.</p> <p><i>Screensaver: Claude Chabrol</i> <i>Cinematographer: Jean Rabier</i> <i>Editor: Jacques Gaillard</i> <i>Cast: Stéphane Audran, Jean Yanne, Antonio Passalia, Mario Baccaria</i></p>
	country: France	director: Claude Chabrol	1969, 113 mins	<p><b>THE BEAST MUST DIE</b> <i>QUE LA BÊTE MEURE</i></p> <p>Charles' son is killed in a road accident, and Charles swears to hunt down the killer at all cost. His investigation leads him to Paul, a tyrannical garage-owner. Charles has an opportunity to kill Paul once but lets it go. But Paul discovers Charles' intentions, and Charles search for revenge becomes increasingly dangerous.</p> <p><i>Screensaver: Claude Chabrol, Paul Gégauff, based on the novel by Nicolas Blake</i> <i>Cinematographer: Jean Rabier</i> <i>Editor: Jacques Gaillard</i> <i>Cast: Michel Duchaussoy, Jean Yanne, Caroline Cellier, Anouk Ferjac, Marc di Napoli, Maurice Pialat, Guy Marty, Lorraine Rainer</i></p>
	country: France	director: Claude Chabrol	1973, 90 mins	<p><b>WEDDING IN BLOOD</b> <i>LA NOCES ROUGES</i></p> <p>The wife of a member of parliament, Lucienne, is having a clandestine affair with Pierre, a town councillor. Pierre murders his invalid wife, and then, with the help of Lucienne, also kills her husband. No one suspects a thing until Lucienne's daughter sends the police an anonymous letter.</p> <p>Another variation on Chabrol's favourite theme of infidelity leading to murder is elegant and darkly humorous, as one expects from a director secure in his subject.</p> <p><i>Screensaver: Claude Chabrol</i> <i>Cinematographer: Jean Rabier</i> <i>Editor: Jacques Gaillard</i> <i>Cast: Stéphane Audran, Michel Piccoli, Claude Piépu</i></p>

## Retrospective of Claude Chabrol

	country: France	director: Claude Chabrol	1984, 110 mins	<p><b>COQ AU VIN</b> <i>POULET AU VINAIGRE</i></p> <p>Morasseau the doctor, Lavoisier the notary and Filliol the butcher are trying to evict the invalid Mrs Cuno and her son, Louis, from their home so that they can take advantage of her plot of land. But the arrival of a good inspector puts a spanner in the works of the trio.</p> <p>The mordant view of the nastiness of the provincial bourgeoisie, in Chabrol's commercial thriller, only really comes alive some way into the film with the arrival of the sardonic cop of the title.</p> <p><i>Screensaver: Claude Chabrol, Dominique Roulet</i> <i>Cinematographer: Jean Rabier</i> <i>Editor: Monique Fardoulis</i> <i>Cast: Jean-Pierre Poiré, Stéphane Audran, Michel Bouquet, Lucas Belvaux, Jean Lopart, Josephine Chaplin, Pauline Lafont</i></p>
	country: France	director: Claude Chabrol	1986, 103 mins	<p><b>INSPECTOR LAVARDIN</b> <i>L'INSPECTEUR LAVARDIN</i></p> <p>The sequel to Coq Au Vin. Inspector Lavardin (Poiré) is induced to investigate the murder of a province's notable who considers himself as the moral guardian of his village. The perspective of the inquiry changes when the inspector finds out the widow (Lafont) is one of his youthful loves.</p> <p>Another neatly-scripted Chabrol detective tale after Coq au Vin, it is full of surprises and an array of strange characters. Jean-Claude Briely, who appeared almost 30 years earlier in Chabrol's first feature, plays a gay uncle who paints glass eyes as a hobby.</p> <p><i>Screensaver: Claude Chabrol, Dominique Roulet</i> <i>Cinematographer: Jean Rabier</i> <i>Editor: Monique Fardoulis</i> <i>Cast: Jean-Pierre Poiré, Jean-Claude Briely, Bernadette Lafont, Jacques Dacqmine, Hermine Claire, Jean-Luc Bideau</i></p>
	country: France	director: Claude Chabrol	1991, 124 mins	<p><b>MADAME BOVARY</b></p> <p>Emma Bovary, daughter of a prosperous landowner, marries a dull country doctor. Discontented with her lot, she has an affair with the dashing Rodolphe Boulanger. He promises to elope with her though he does not really mean to. But Emma believes him and places an order for a travelling costume she cannot afford. Eventually it all leads to her undoing, as her dream of a different life leads to her death.</p> <p><i>Screensaver: Claude Chabrol</i> <i>Cinematographer: Jean Rabier</i> <i>Editor: Monique Fardoulis</i> <i>Cast: Isabelle Huppert, Jean-François Balmer, Christophe Malavoy, Jean Yanne, Lucas Belvaux</i></p>
	country: France	director: Claude Chabrol	1992, 103 mins	<p><b>BETTY</b></p> <p>Betty is a young woman lost in a big city, desperately lonely and constantly drunk. She enters a bar to meet a casual acquaintance, but faints. Laure, a widow who is also an alcoholic, rescues Betty and the two become friends. But even as Laure extends greater kindness, Betty becomes more predatory.</p> <p>Betty is a slightly deconstructed portrait of a free spirit boxed into the tedious, passionless confines of a bourgeois marriage. Under Chabrol's hands, he transform the story into a little gem about the lack of tenderness in contemporary life. She is a young woman lost in a big city, whose only love is alcohol. She detaches herself away from feelings of love or happiness, and makes her own way in life. Chabrol fashions a terrific woman's portrait with his usual wit and black humour.</p> <p><i>Screensaver: Claude Chabrol, adapted from a novel by Georges Simenon</i> <i>Cinematographer: Bernard Zitzmann</i> <i>Editor: Monique Fardoulis</i> <i>Cast: Marie Trintignant, Stéphane Audran, Jean-François Garreault, Yves Lambert, Christiane Minazzoli</i></p>
	country: France/Germany	director: Claude Chabrol	1995, 111 mins	<p><b>THE CEREMONY</b> <i>LA CEREMONIE</i></p> <p>Sophie is hired as a maid for the Lefevre family. She does not know how to read or write, and tries to keep it a secret. After a dispute with her employer, she is fired and humiliated. She teams up with her friend, the outspoken and feisty post-office clerk Jeanne to get her revenge on the family. On a night where the family has gathered around the TV to watch a production of Don Giovanni, the duo exact their revenge. Based on a story by Ruth Rendell, this is Chabrol as his subversive best.</p> <p>"I amused myself by saying to Isabelle Huppert that this was the last Marxist film - even though I'm not a Marxist myself - but it's amusing to make the last Marxist film when one isn't." - Claude Chabrol</p> <p><i>Screensaver: Claude Chabrol, Caroline Elschelt, based on the novel by Ruth Rendell</i> <i>Cinematographer: Bernard Zitzmann</i> <i>Editor: Monique Fardoulis</i> <i>Cast: Isabelle Huppert, Sandrine Bonnaire, Jacqueline Bisset, Jean-Pierre Cesset, Virginie Ledoyen, Valentin Merlet</i> <i>Production Company: MK2 Productions/Prokino Filmproduktion</i></p>
	country: France	director: Claude Chabrol	1997, 105 mins	<p><b>THE SWINDLE</b> <i>RIEN NE VA PLUS</i></p> <p>Betty (Huppert) announces to her partner-in-crime Victor (Serrault) that she is tired of low-key schemes and snatches. She plans a much larger sting on the young and handsome Maurice (Cluzet), who is ripping off the mob of five million Swiss Francs. But the duo find themselves in deeper waters than they can negotiate.</p> <p>Chabrol's 50th film is in no way the epic that one would expect of him but instead a delightful, leathery comedy. Featuring the first-ever pairing between Huppert and Serrault, the two mesh luminously.</p> <p><i>Screensaver: Claude Chabrol</i> <i>Cinematographer: Eduardo Serra</i> <i>Editor: Monique Fardoulis</i> <i>Cast: Isabelle Huppert, Michel Serrault, François Cluzet, Jean-François Balmer</i></p>



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## The End of The World As We Know It

Films on the Year 2000

Conceived by French TV Station Haut et Court in association with leading directors, 2000 seen by... is a collection of entertaining and dramatic new films made by emerging and visionary young filmmakers from different countries and cultures. The only constraint placed was that each film would have to include the moment of December 31st, 1999 at midnight. The result is an ensemble of films that offer provocative, controversial and insightful journeys, navigating from very different paths and points of view, to present a multitude of opinions on where the world and its citizens are going in the new millennium.

country USA / France

director Hal Hartley

1998, 63 mins

### THE BOOK OF LIFE

On the last day of the century, Jesus (Martin Donovan) returns to Earth along with his assistant, Magdalena (PJ Harvey). Sent down to perform the Final Judgement, Jesus is having second thoughts while Satan, too, barhops around gathering souls while hoping to persuade Jesus not to open The Book of Life, which would start the Apocalypse.

Hal Hartley's film is a funny, irreverent look at the Second Coming, filled with his ironic wit and philosophical questioning where even the Son of God wonders at the direction of Man in the new age and Satan is just another hustler in a bad suit. The film was shot on digital video and transferred to 35mm, where Hartley made full use of the medium resulting in a jagged but technically fresh look.

Director/Screenwriter: Hal Hartley Producers: Pierre Chevalier, Carole Scotta, Caroline Benjo, Simon Arnat, Thierry Capiant, Matthew Ayers Cinematographer: Jim Denault Editor: Steve Hamilton Cost: Martin Donovan, Thomas Jay Ryan, Miho Nikaido, PJ Harvey, David Simonds Production Company: Haut et Court / La Sept ARTE / True Fiction Pictures World Sales Agent: Celluloid Dreams, 24 rue Lamarline, 75009 Paris, France tel: (33-1) 4970-0370 fax: (33-1) 4970-0371



Director: Hal Hartley  
Hal Hartley was born in 1959 in Litchfield, New York. He studied painting at the Massachusetts College of Art, Boston and filmmaking at the State University of New York. His feature films include *The Unbelievable Truth* (89), *Trust* (90), *Simple Men* (92), *Amateur* (94), *Flirt* (95), *Henry Fool* (97) and *The Book of Life* (98).

country Brazil/France

director Walter Salles and Daniela Thomas

1998, 75 mins

### MIDNIGHT

A young man who refuses to spend the end of the century locked away in prison, has to murder his best friend to earn his freedom. A young woman suddenly left alone by the man she loves, wants to commit suicide. They find one another at midnight on the roof of a building overlooking the Copacabana beach. Between heaven and hell, construction and ruin, our characters refuse to submit to a pre-established order. They attempt, on 31 December 1999, to invent a new life.

"In the process of writing the script and making the film, I have come to think of the year 2000 as the year in which we could look at each other, see each other, and not be afraid to share the space, the food, and the riches with each other. Hopes of a young soul." - Walter Salles

Directors: Walter Salles and Daniela Thomas Screenwriters: Walter Salles, Daniela Thomas, Joao Emmanuel Carneiro Cinematographer: Walter Carvalho Editor: Felipe Lacerda Cost: Fernando Torres, Luis Carlos Vasconellos, Mateus Nachtergaele, Nerilson Sargento, Carlos Vereza Production Company: Haut et Court, 38 rue des martyrs 75009 Paris, France tel: (33-1) 5531-2727 fax: (33-1) 5531-2728 World Sales Agent: Celluloid Dreams, 24 rue Lamarline, 75009 Paris, France tel: (33-1) 4970-0370 fax: (33-1) 4970-0371



Director: Walter Salles and Daniela Thomas  
Documentary and feature filmmaker Walter Salles and Daniela Thomas have collaborated on a film *Foreign Land* (95), which won seven international prizes and is emblematic of the renaissance of Brazilian cinema. Walter Salles' documentary *Socorro Nobre* took home the Fipa d'Or in 1995, and *Central Station*, his most recent film, won the Golden Bear at the Berlin Film Festival.





## The End of The World As We Know It

Films on the Year 2000

country: Belgium / France

director: Alain Berliner

1998, 67 mins



### THE WALL

Albert runs a chip shop that straddles the North and South borders of Belgium. When he hands his clients their chips he is in Flanders, but when he plunges his potatoes into boiling oil, Albert is on the francophone side of Brussels. The ghost of his father haunts the chip shop, paying him visits as well as giving him advice on how he should handle his affair. On the morning of December 31st 1999, Albert returns from a party to find his shop, situated so precisely on the linguistic border, has been cut in two by an enormous wall that now marks the border between the Flemish and the francophones.

A funny film that combines surrealism and magic realism, this film is a scathing political attack on the linguistic divide already present in Belgium. By the director of the highly acclaimed *Ma Vie en Rose*, this second effort by Berliner continues to establish him as a director to watch in the next millennium.

Director/Screenwriter: Alain Berliner Cinematographer: Yves Cape Editor: Sandrine Deegen Cast: Daniel Hanssens, Pascale Bail, Miki Seghers, Michael Pes, Peter Michel, Damien Gillard World Sales Agent: Celluloid Dreams, 24 rue Lamartine, 75009 Paris, France tel: (33-1) 4970-0370 fax: (33-1) 4970-0371

Director: Alain Berliner  
Alain Berliner's first feature, *Ma Vie en Rose*, was selected in 1997 for the prestigious Cannes Director's Fortnight. It sold in more than 30 countries and was awarded the 1998 Golden Globe for Best Foreign Film.



country: Mali/France

director: Abderrahmane Sissako

1998, 61 mins



### LIFE ON EARTH LA VIE SUR TERRE

Even as the rest of the world prepares to celebrate the new millennium, the inhabitants of Sokolo, Mali, pass the day as if it were nothing special. The antiquated radio station brings news of celebrations around the world, but the streets of Sokolo are as quiet and docile as always. A phone call outside requires great patience and a good ear, while the barber and photographer provide their services to the people of Sokolo and exchange wondrous stories of automation and technology, even if a scooter represents the highest form of life on the roadways.

Sissako presents a poetic and incisive meditation on the question of how, at the end of this century, can the age of technological advancement have passed by entire sections of the world? Sissako, in this beautifully filmed work, explores this question as he returns to his native land, Sokolo, Mali, to visit his family and make a film. He is guided in his journey by the word of the Martiniquan writer Aime 'Cesaire', whose poetry on the colonial experience grounds the film.

The most visually stunning of the films in the 'Collection 2000' series, Cinematographer Jacques Besse has created a beautiful visual portrait made up of African colours, shapes and textures. Complementing the images is a fine music track, performed by various African artists, including Salif Keita.

Director: Abderrahmane Sissako Screenwriter: Abderrahmane Sissako Editor: Nadia Ben Rachid Producers: Caroline Benjo Carole Scotta Director of Photography: Jacques Besse Cast: Abderrahmane Sissako, Nana Baby, Mohammed Sissako, Bourama Coulibaly Production Company: Haut et Court, 38 rue des Martyrs, 75009 Paris, France tel: (33-1) 5531-2727 fax: (33-1) 5531-2728 World Sales Agent: Celluloid Dreams, 24 rue Lamartine, 75009 Paris, France tel: (33-1) 4970-0370 fax: (33-1) 4970-0371

Director: Abderrahmane Sissako  
Born in Mauritania, trained at the Moscow Film Institute and working in France, Abderrahmane Sissako has always put Africa at the centre of his work, even though the real subject of his films is exile. His most famous film is *October*, and has since directed *Sabrya* and the documentary *Rostov-Luanda*.



## The End of The World As We Know It

Films on the Year 2000

country: Hungary / France

director: Ildiko Enyedi

1998, 60 mins



### TAMAS AND JULI

This film tells the story of Tamás, a young miner, and Juli, a kindergarten teacher in the village. On the 31st of December 1999, Juli makes up her mind to write to Tamás: she will wait for him at 10 pm, at the Bar du Rocher. Tamás reads and re-reads the love letter, while the foreman of the mine is announcing to the miners which of them will be on shift that evening. His name is among the five miners. Juli will be waiting at the Bar, but he has no way of informing her about it. They met a few months earlier, during the summer, but Tamás, too young and awkward, has been dallying with their budding relationship. Weeks have passed, made up of coming and going and small first steps. One season has followed the next, punctuating their story. Both of them have been too proud to confess their love. But on the last day of the century, perhaps it's not too late.

Director/Screenwriter: Ildiko Enyedi Cinematographer: Tamas Sas Editor: Mario Rigo Cast: Marta Angyal, David Janosi, Gyorgy Barko, Ferenc Elek, Andras Toth-Gaspar, Csaba Czene, Jozsef Pongracz Production Company: Haut & Court, 38 rue des Martyrs 75009 Paris, France tel: (33-1) 5531-2727 fax: (33-1) 5531-2728 World Sales Agent: Celluloid Dreams, 24 rue Lamartine, 75009 Paris, France tel: (33-1) 4970-0370 fax: (33-1) 4970-0371

STORY BY ILLIKO ENYEDI (1998)

Director: Ildiko Enyedi  
Ildiko Enyedi's first film *My 20th Century* won a Camera d'Or in Cannes. Her second, *Magic Hunter*, won best screenplay at Sundance. She is a visionary who moves audaciously and freely between reality and dream, exploring and reflecting on time and space with an exquisite sense of history.





## Canadian Images



*Director: François Girard*  
François Girard was born in Luc Saint-Jean, Quebec in 1963. He has established himself as one of the most prominent young Canadian directors. His films and art videos have garnered more than thirty international awards. He started out by making music videos, and it was his strong interest in music that eventually led to his first collaboration with Don McKellar, directing McKellar's script for *Thirty-Two Short Films About Glenn Gould* (93). His films include *Das Brunch* (83), *Human Scope* (84), *Le train* (85), *Tango, Tango* (86), *Montreal Dense* (88), *Cargo* (90), *Le Dortoir* (91), *Le Jardin des ombres* (93) and *Thirty-Two Short Films About Glenn Gould* (93).



### THE RED VIOLIN

The combination of director François Girard and scriptwriter Don McKellar has worked cinematic wonders before in the brilliant *Thirty-Two Short Films About Glenn Gould* (93), which gave a compelling portrait of the powerful but enigmatic pianist. Girard and McKellar once again return to the subject of music in their newest film, where they chronicle the journey of a legendary instrument.

The story of the Red Violin begins in Cremona, Italy, where a demanding artisan struggles to make a perfect violin, an instrument with just the right pitch and tone. We are then brought forward in time to the present, where the now famous "red violin" is being auctioned off in Montreal. Between these two moments - the birth of an extraordinary instrument and its sale in the marketplace, Girard and McKellar relate the wonderful and strange journey through time.

We discover how the violin gets its red hue, and the joy and pain it brings to a young prodigy in Vienna. It soon makes its way into the hands of a virtuoso in London and then Shanghai, where it escapes destruction during the Cultural Revolution. Finally, it lands in Montreal, where a musicologist finds the long-lost violin and wonders if it is the fabled instrument that has gone through the hands of so many other geniuses and prodigies.

Magnificently photographed and powerfully imagined, Girard and McKellar have managed to once more create a work where music and humanity intersect, collaborate and clash. The result is, again, a work of cinematic brilliance.

*Director: François Girard* *Producer: Niv Fichman* *Screenwriter: Don McKellar, François Girard* *Cinematographer: Alain Desile*  
*Editor: Gaëtan Huot* *Cast: Samuel Jackson, Greta Scacchi, Sylvia Chang, Colm Feore, Don McKellar, Jason Flemyng, Carlo Cecchi, Jean-Luc Bideau* *Production Company: Rhombus Media, 489 King Street West, Suite 102, Toronto, ON M5V 1L3, Canada* *tel: (416)-971-7856 fax: (416)-971-9647 email: rhombus@media.net* *World Sales Agent: New Line International, 116 North Robertson Boulevard, Los Angeles CA 90048, USA* *tel: (310)-854-5811 fax: (310)-657-4156*



*Director: Sturla Gunnarsson*  
Sturla Gunnarsson was born in Iceland and raised in Canada where he read English Literature at the University of British Columbia. He has directed a number of ground-breaking documentaries. He released his first feature, *Diplomatic Immunity*, in 1991 and has since won awards of international prestige, including an International Emmy for his documentary *Gerrie & Louise*. Selected filmography: *Final Offer* (85), *Diplomatic Immunity* (91), *The Diary of Evelyn Lau* (94), *Diana Kimury: Teamster* (96), *Gerrie & Louise* (97) and *Such a Long Journey* (98).



### SUCH A LONG JOURNEY

Richly layered and wryly humorous, *Such a Long Journey* is a captivating tale about a compassionate soul forced to confront a turbulent world of change. Based on the Booker-nominated novel of the same name by Canadian writer Rohinton Mistry, the story is set in Bombay, 1971, the year India went to war with Pakistan. Gustad Noble (Roshan Seth) is a hard-working bank clerk and a dedicated family man whose tame, domestic existence is about to unravel. His son is unwilling to continue his studies and his young daughter is taken ill with a possibly-fatal fever. His old friend, Jimmy, enlists his help for what appears to be a daring mission for the country, which he takes part in despite his doubts. Gustad soon finds himself over his head as he is drawn deeper into a dangerous web of deception.

Roshan Seth gives a sterling performance as Gustad, the man seeking order and permanence in the world only to find that nothing can be taken for granted. Gustad's journey is marvelously rendered by Gunnarsson's eye for details for character and place. Compassionate, broad in its vision and rich in details of character and place, this is a mature and rewarding saga that charts the journey of a moral person in times of great turmoil.

*Director: Sturla Gunnarsson* *Producer: Paul Stephens, Simon MacCorkindale* *Screenwriter: Sooni Taraporevala, based on the novel by Rohinton Mistry* *Cinematographer: Jan Klesner ASC* *Editor: Jeff Warren* *Cast: Roshan Seth, Om Puri, Ranjit Chowdhry, Naseeruddin Shah, Pearl Padamsee, Ranjit Chowdhry* *Production Company: The Film Works, 77 Mowat Avenue, Suite 114, Toronto, ON M6K 3E3, Canada* *tel: (416) 538-2666 fax: (416) 538-0169 email: film\_works@compuserve.com* *Foreign Sales Agent: The Sales Co., 62 Shaftesbury Avenue, London W1V 7DE, United Kingdom* *tel: (44-171) 343-9061 fax: (44-171) 494-3293*

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Such A Long Journey  
(Canada-Britain)



The Red Violin  
(Canada-Italy)



Last Night  
(Canada-France)



### Canadians at the Festival

- Chile, Obdurate Memories
- Such A Long Journey
- Extraordinary Visitor
- The Red Violin
- Summer of the Monkeys
- Last Night

Canada and Singapore signed an Audio Visual  
Co-Production Treaty in November 1998

# SO WATCH THIS SPACE!



## Canadian Images



### LAST NIGHT

The world is about to end. Sandra (Sandra Oh) ventures into an abandoned supermarket to pick up some supplies but finds her car overturned by a mob when she returns. Meanwhile, Patrick (Don McKellar) tries to extricate himself from his family, who are doing their best to relieve their happiest times. Patrick's buddy Craig, meanwhile, is busy fulfilling every last one of his sexual fantasies.

Patrick and Sandra stumble upon one another and he helps her in her bid to get back home, even when he finds out she only wants to go back to fulfil her suicide pact with her husband...

Don McKellar's directorial debut is subtle, humorous and poignant look at the last hours of the world. The characters are quirky yet familiar, responding to the inevitable with courage, fear or all-out abandonment.

Director/Screenwriter: Don McKellar. Producers: Niv Fichman, Daniel Iron. Cinematographer: Douglas Koch. Editor: Reginald Harkema. Cast: Don McKellar, Sandra Oh, Callum Keith Rennie, Sarah Polley, David Cronenberg, Tracy Wright, Genevieve Bujold. Production Company: Rhombus Media, 489 King Street West, Suite 102, Toronto, ON M5V 1L3, Canada. Tel: (416) 971-7856. Fax: (416) 971-9647. Email: rhombus@total.net. World Sales Agent: Rhombus International - Sheena McDonald (President), 489 King Street West, Suite 102, Toronto, ON M5V 1L3, Canada. Tel: (416) 971-7856. Fax: (416) 971-9647. Email: rhombus@total.net.



Director: Don McKellar. As a resident of the Canadian film Centre from 1991 to 1992, Don McKellar wrote and directed *Blue* (92) and *The Bloody Nose* (92). McKellar also wrote the script for the critically acclaimed *Thirty-Two Short Films About Glenn Gould* (92). He has received Genie awards for Best Supporting Actor in Atom Egoyan's *Exotica*, Best Actor in *Highway 61* and Best Short Film for Peter Lynch's *Arrowhead*. He also co-wrote the script for *The Red Violin* with François Girard. *Last Night* is his feature directing debut.



### CHILE, OBSTINATE MEMORY

Having only the official version, a generation of young Chileans has grown up with no knowledge of the historical facts surrounding the events of September 11, 1973. On that day, Salvador Allende's democratically elected socialist government was overthrown in a bloody coup.

Guzmán returns to Chile with a copy of *The Battle of Chile* so his friends and comrades can finally see it and he can show this film to a new generation of students. The result is stunning, as the students finally confront the truth behind the events on that fateful day. Twenty-five years of censorship and self-censorship, buried memories and contained grief is laid bare. The intensity of their reaction reveals the unquenchable thirst for truth, and how, by finally knowing their past, they can shape their future.

Director: Patricio Guzmán. Producer: Yves Jeannet, Eric Michel. Cinematographer: Eric Pittard. Editor: Hélène Girard. Production Company: Les Films d'Ici, 12 rue Clavel, 75019 Paris France/ National Film Board of Canada, 3155 Côte de Liesse, St-Laurent, Québec H4N 2N4. Tel: (514)-263-9805/05. Fax: (514)-496-1895. World Sales Agent: National Film Board of Canada, PO Box 6100, Station Centre Ville, Montreal, Québec H3C 3H5 Canada. Tel: (514)-283-9439. Fax: (514)-496-1895. Email: j.leduc@nfb.ca.

SHOWN WITH DEATH IN THE LABYRINTH (pg 119)

Director: Patricio Guzmán. Born in Santiago, Chile in 1941, Guzmán studied philosophy, theatre and cinema at the University of Chile before earning a directing degree in 1970. He chronicled the Allende regime in his documentary trilogy *The Battle of Chile*. Although he was thrown into prison following the military coup led by General Pinochet, his film was shown in 35 countries and picked up six top awards. In 1982, Guzmán directed his only fiction film, *The Rose of the Winds*, which was invited to the Directors' Fortnight at Cannes. He has since worked on other documentaries, such as *In the Name of God* (87), *The Southern Cross* (92) and *Barriers of Solitude* (96).

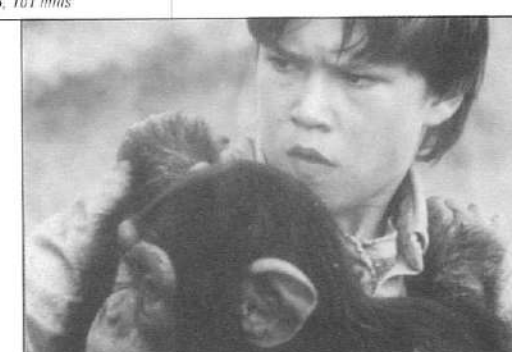
## Youth in Film

### SUMMER OF THE MONKEYS

It is the summer of 1910, and 14-year-old Jay Berry Lee has his all planned out. He's going to work at his Grandpa's general store in the village and hopefully save up enough money to buy a pony. But times are hard, and his parents are just trying to get by. They long to save up enough to get Jay's sister Daisy an operation for her bad leg.

One day while walking past a creepy area of overgrown, gnarly trees, Jay hears a strange sound. Jay decides to investigate, despite warnings about the local recluse, known as the "ogre of the woods". He doesn't run into him, but instead comes upon a quartet of monkeys that have escaped from a travelling circus. Jay tries to trap the monkeys and get a reward for their capture, but learns a few other things along the way. The result is a coming of age for Jay, when he realises that miracles are really the simplest things.

Director: Michael Anderson. Producer: David Doerksen. Screenwriters: Greg Taylor, Jim Strain, based on the book by Wilson Rawls. Cinematographer: Michael Storey. Editor: Lenka Svab. Cast: Michael Onkean, Leslie Hope, Wilford Brimley, Corey Sevier, Katie Stuart, Don Francis. Production Company: Edge Entertainment, 307 - 103rd Street, Saskatoon, SK S7N 1Y9, Canada. Tel: (306) 374-1207. Fax: (306) 374-0783. Email: edge.ent@sympatico.ca. World Sales Agent: Bonneville Worldwide Entertainment, 16255 Ventura Boulevard, Suite 1100, Encino CA 91436 USA. Tel: (818) 379-4900. Fax: (818) 379-8501.



Director: Michael Anderson. Michael Anderson has directed some of the world's most famous stars in some of its most famous films. A Canadian citizen, Michael has directed over 40 feature films and TV projects. Selected filmography: *Around the World in 80 days* (56), *Shake Hands with the Devil* (59), *Doc Savage* (75), *Logan's Run* (76), *Orca* (77), *Millennium* (89), *Young Catherine* (91), *The Sea Wolf* (93) and *Summer of the Monkeys* (98).



### THE REAL MACAW

In 1870, a Macaw parrot watches as a wounded pirate buries stolen temple treasure on a deserted isle, then dies beside it. 120 years later, the parrot Mac is now 149 years old and still raising hell! He lives with the lovable Grandpa, a collector of exotic birds. His 15-year old grandson, Sam, also dotes on Grandpa, but their world shatters when Sam's father discovers Grandpa is in serious debt, and could be moved to a 'pet-free' retirement center. The prospect of being separated from Grandpa is too much for Mac, who starts to talk. What's more, he knows where a heap of treasure is buried, and thus Sam and Mac begin their treasure hunt. They arrive to the island only to find the treasure is now buried beneath a five-star hotel. They also find they are being followed by Dr Hagen, a viciously ambitious academic, who has realised their secret. In a roller coaster climax, they finally outwit Dr Hagen and the exasperated hotel staff...

Director: Mario Andreacchio. Producer: Margot McDonald. Screenwriter: Bruce Hancock, Matthew Perry. Cinematographer: David Foreman, ACS. Editor: Edward McQueen-Mason. Cast: Jamie Croft, Jason Richards, Deborah-Lee Furness, Joe Petrucci, John Waters. Production Company: Becker Entertainment, Level 2 486 Pacific Highway St Leonards 2065 Australia. Tel: 02-9438-3377. Fax: 02-9439-1827. World Sales Agent: REP Distribution Pty Limited AUC 060 544 587. 2nd Floor 486 Pacific Highway, St Leonards, NSW 2065 Australia. Tel: 02 9438 3377. Fax: 02-9439 1827.



Director: Mario Andreacchio. Mario Andreacchio graduated with a degree in psychology before going on to study in the directing programme at the Australian Film & Television school. He is one of the few Australians to have won an Emmy Award, in 1968 for Best Children's Foreign Film (*Captain Johnno*). He also directed *Napoleon*, *Fair Game* and *The Dreaming*.





## Youth in Film



**Director:** Søren Kragh-Jacobsen  
Søren Kragh-Jacobsen attended the Czech Film School from 1970-71. He worked for the Danish Broadcasting Corporation in 1972 and was Chief Editor of the Children's Radio Programmes from 1973 to 1974. His released his feature film, *Wanna See My Beautiful Navel*, in 1977 which was very well-received, winning the Golden Linse in Lubeck. *Rubber Tarzan* followed in 1981 which won a slew of awards, including the UNICEF prize at the Berlin Film Festival in 1981. Other films include *Isulge* (83), *Guldregn* (87), *Emma's Shadow* (88), *The Boys From St Petri* (91) and *Island on Bird Street* (97). He is also the director of the third film in the *Dagma* series, *Mifunes Sidste Sang* (99), which won the Silver Bear Prize at the 1999 Berlin Film Festival.



### RUBBER TARZAN GUMMI TARZAN

Eight-year-old Ivan doesn't do very well at school. He is a tiny dreamer and easy prey to a group of five bullies. His father isn't very sympathetic, and dubs him Rubber Tarzan in the hope that Ivan will become strong and brave. Unable to find comfort at home or in school, Ivan escapes by running off to a neighbouring container harbour where he meets Ole, a crane driver who doesn't treat him condescendingly and talks to him as an equal. With Ole's friendship Ivan finds that he isn't the only person who has difficulties in life, and he discovers that there is always something that one is good at - you just have to find out what it is.

This warm, funny film gives a true examination of the world from the perspective of a child. Søren Kragh-Jacobsen has infused the film with warmth and humour, picturing the world as a child would.

**Director:** Søren Kragh-Jacobsen **Producer:** Bent Fabricius-Bjerre **Screenwriter:** Søren Kragh-Jacobsen  
**Cinematographer:** Dens Laustsen **Editor:** Anders Refn **Cast:** Alex Svambjerg, Otto Brandenburg, Peter Schröder, Susanne Heinrich, Jens Økling, Kjeld Lølling **Production Company:** Meltonome Productions A/S  
**World Sales Agent:** The Danish Film Institute, St Søndervoldstraede, DK-1419 Copenhagen K **tel:** 01-57-65-00

country: Iran

director: Kambozia Partovi

1997, 76 mins

### NANEH LALA AND HER CHILDREN NANEH LALA VA BACHEHAYASH

Naneh Lala is an elderly woman waiting to hear from her son, Ali, in Japan. Her house will soon be demolished and she needs someone to take her to city hall to fight the demolition. One day, a 12-year-old boy, Amir, receives a call from Ali saying he will call an hour later so that he can talk to Naneh Lala. However, Amir is locked in his house and all the adults are away attending a funeral, and thus begins a quest involving all the neighbouring children to bring Naneh Lala to the phone. Some of the schemes are harrowing and dangerous, some are pure fun. And if Naneh Lala cannot come to the phone then they will bring the phone to Naneh Lala. Either way, the children do their very best to let the elderly woman finally hear the voice of her son.

**Director/Screenwriter:** Kambozia Partovi **Producer:** Vahid Mirkhah Azad **Cinematographer:** Bahman Zonouzi **Editor:** Varouzh Karimim  
**Mashti** **Production Company:** Film Rooz, 64 Hedayat St, Yakhchal Ave, Tehran 19497 Iran **tel:** 98-21-255-1914 **fax:** 98-21-255-1914 **World Sales Agent:** CMI (Cima Media Int'l), 64 Hedayat St, Yakhchal Ave, Tehran 19497 Iran **tel:** 98-21-254-8032 **fax:** 98-21-255-1914

**Director:** Kambozia Partovi  
Kambozia Partovi began his career making children's shorts films for television. He has written several feature length film scripts which went on to be produced by popular Iranian directors, including *The Lion Cub* by Dariush Mehrjui. Previous films include *The Fish* (88), *Gotnar* (89), *The Singing Cat* (91), *The Adult's Game* (92), and *The Tale of Two Sisters* (95).



## Youth in Film

country: Sweden

director: Christer Engberg

1997, 96 mins

### WILD ANGEL VILDANGEL

Conny is the teacher of a bunch of youngsters written off as never-do-wells. Particularly worrisome is Jim, a highly destructive adolescent. Conny brings the kids together to stage a play, and the members experience love, sorrow, humour and joy during the staging process of the play.

Wild Angel is based on the director's own experience of setting up a stage production together with some young people in Northern Sweden.

"Wild Angel is a film about young people as individuals. It gives them a chance to show how they feel about their own relationships, where they are going, what they want to do with their lives." - Director Christer Engberg

**Director/Screenwriter:** Christer Engberg **Producer:** John O Ohlsson **Cinematographer:** John O Ohlsson **Editor:** Hakan Karlsson  
**Cast:** Matthias Berthelsson, Fredrik Gunnarsson, Lotia Hogberg, Patrik Johansson, Ann-Sofie Rase  
**Production Company/World Sales Agent:** Giraff Film AB c/o AB Svensk Filmindustri **Dialoggatan 6 SE-127-83 Stockholm**  
**tel:** 46-8-690-35-00 **fax:** 46-8-710-44-22



**Director:** Christer Engberg has worked for eighteen years at a special school in the north of Sweden, engaged in the sort of project which is also the subject of the film.

country: USA

director: Timothy Hutton

1998, 99 mins

### DIGGING TO CHINA

Smalltown, rural Pennsylvania in the late 1960's. Harriet Frankovitz, in the twilight between childhood and adolescence, dreams of escape from her colourless existence at the family-run motel where she lives with her alcoholic mother and promiscuous older sister.

Harriet's world, peopled by not-so-genteel motel residents and classmates who label her weird, makes her long to be spirited away by UFO's or dig all the way to China -- to a place where someone understands the person she really is. But Fate arrives for Harriet in the form of Ricky, a 30-year-old mentally retarded young man, passing through town with his mother when their car breaks down outside the motel. Harriet and Ricky are uncannily drawn to one another, becoming soulmates bonded by a common sense of being misfits. The two jointly weave a plan to alter their destinies.

Heartwarming without being overly bogged down by sentimentality, *Digging to China* has been awarded the First Prize at the 15th Chicago International Children's Film Festival and Kevin Bacon was awarded the Bronze Gryphon for the Best Actor at the 27th Giffoni Film Festival.

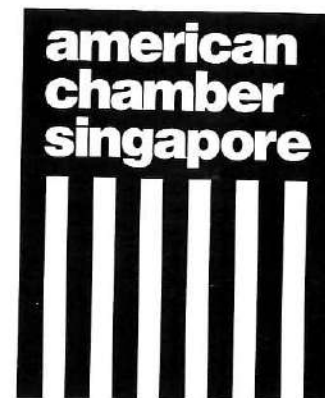
**Director:** Timothy Hutton **Producers:** Marilyn Vance, Alan Mruka, John Davis, J. Todd Harris **Screenwriter:** Karen Janszen  
**Cast:** Dana Congdon, Alain Jakubowicz **Cinematographer:** Jürgen Persson **Cast:** Kevin Bacon, Marty Stuart Masterson, Cathy Moriarty, Evan Rachel Wood **Production Company:** Digging to China Productions, LLC / The Ministry of Film  
5320 Laurel Canyon Blvd, Valley Village, CA 91607 USA **tel:** (310) 271-5400 **fax:** (310) 271-3479  
**World Sales Agent:** Moonstone Entertainment 335 N. Maple Drive, Ste. 222, Beverly Hills, CA 90210  
**tel:** (310) 247-6060 **fax:** (310) 247-6061

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**Director:** Timothy Hutton  
Timothy Hutton was born in Malibu, California, the son of the late actor Jim Hutton and Marlene Hutton Adams. After leaving high school, he made his formal acting debut in the telefilm *Zuma Beach*. Hutton has acted in such films as *Daniel, O&A*, *Everybody's All American*, *The Falcon* and *The Snowman*. Hutton received an Academy Award, a Golden Globe and the Los Angeles Film Critics Award for his performance in Robert Redford's *Ordinary People*. *Digging to China* is his directing debut.





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**German Focus**

country Germany

director Doris Dörrie

1998, 116 mins

**AM I BEAUTIFUL?  
BIN ICH SCHON?**

An intricately woven film by one of Germany's most notable filmmakers, *Am I Beautiful?* is a complex, moving portrait of characters in transition set in both Spain and Germany. The film opens on a Spain highway where a German businessman picks up a deaf and dumb girl. He brings her to a hotel, where in the next room a young man calls his former lover in Munich urging her to leave her freezing shop and take the next plane in.

Chance encounters, long-distance connections and fate all serve to bring these disparate characters together, as old loves are rediscovered and new ones are found. The movie follows the characters as they come to critical junctions in their lives, discovering their own natures, and those around them.

Director Doris Dörrie, one of the Germany's most notable filmmakers, manages to spin a complex narrative web that ties together these stories seamlessly. When she finally brings everything into focus, it is with emotional sensitivity and insight, as the characters realise the truth about themselves and those they love.

Director: Doris Dörrie. Producers: Bernd Eichinger, Martin Moszkowicz. Screenwriters: Doris Dörrie, Rolf Basedow, Ruth Stadler. Cinematographer: Theo Bierkens. Editor: Ines Reigner. Cast: Franko Polenta, Otto Sander, Senja Berger, Maria Schrader, Gottfried John, Joachim Krol, Iris Berben, Anica Dobra, Steffen Wink. Production Company: Constantin Film Produktion, Kaiserstrasse, 39, 80801 Munich, Germany. Tel: (49-89) 386-090 Fax: (49-89) 3860-9242. World Sales Agent: Allstart International Film GmbH, Rumlord-strasse, 29-31, D-80469 Munich, Germany. Tel: (49-89) 22 75 Fax: (49-89) 22 43 32. Email: mail@allstartfilm.com

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Director: Doris Dörrie. Doris Dörrie was born in 1955 in Hanover. She studied two semesters of acting at the "University of the Pacific" in Stockton, California before moving on to New York to study Philosophy, Semantics and Psychology.

In 1975 she returned to Munich and started her studies at the University for Film and Television. During her studies, she made the 30-minute documentary "OR'S STURMT ODER SCHNEIT". Selected filmography: Straight Through The Heart (1983), Inside the Whale (84), Men (85), Paradise (86), Me and Him (87), Money (88), Happy Birthday Turkel (90) and Nobody Loves Me (95).



country Germany

director Hans-Christian Schmid

1998, 99 mins

**23**

Enthralled by Robert Anton Wilson's cult novel 'Illuminatus!', 19-year-old Karl Koch (August Diehl) believes that a secret society formed by freemasons in the eighteenth century is running the world. He finds evidence of their work by the omnipresent number '23', and considers Wilson's far-fetched theories to be very real. Karl teams up with David, a fellow computer geek he meets at a hacker's convention, and together they start stealing information from computer systems, intending to equalize the power balance of the world. They team up with the sleazy Pepe to sell what they acquire to the Soviets in East Berlin. Pleased with what they see, the KGB demand more from the two hackers, but Karl's drug habits makes him increasingly paranoid, threatening both himself and those he works with.

Based on actual events, sophomore director Schmid keeps a tight rein on this clever and sophisticated thriller. The material might seem of only interest to the computer inclined, but Schmid always keeps the human element in view, making 23 approachable to everyone. The crisp directing and assured editing gives an immediacy to the film that makes it intensely watchable, as like in all good conspiracy theories, hypnotically fascinating.

Director: Hans-Christian Schmid. Producers: Jakob Claussen, Thomas Wöbke. Screenwriter: Hans-Christian Schmid, Michael Gutmann. Editor: Hans-Joerg Weissbrich. Cinematographer: Klaus Eichhammer. Cast: August Diehl, Fabian Busch, Dieter Landuris, Jan-Gregor Kemp. Production Company: Claussen and Wöbke Filmproduktion, Herzog-Weilhelm-Str. 27, 80331 München, Germany. Tel: 0049-89-231-1010 Fax: 0049-89-263-385. World Sales Agent: Bavaria Film International, Bavariaplatz 7, D-82031 Gelseigsteig Germany. Tel: 49-089-6499-2686 Fax: 49-089-6499-3720. Email: Michael.Weber@bavaria-film.de



Director: Hans-Christian Schmid. Hans-Christian Schmid was born in Altötting in 1965. After graduating from the Munich Academy of Television and Film (HFF) he received a grant to attend the Drehbuchwerkstatt Munich and was an exchange student at the University of Southern California. His previous film was Nach Funt Im Urwald (96).





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## Retrospective of Werner Herzog

For the extraordinary documentary *La Soufrière*, Werner Herzog and his two cameramen stayed behind to film a documentary on the island of Guadeloupe despite warnings that a volcanic eruption with the force of "five or six atomic bombs" was certain to occur. Along with their subject, an elderly peasant, they were the only ones to remain while all the other 75,000 inhabitants fled. Such obsessiveness is hardly new to Herzog. For *Fitzcarraldo*, Herzog imitated his protagonist's folly; he dragged a steamship over a mountaintop in the Amazonian jungle. While making *Heart of Glass*, he attempted to hypnotise the whole crew and for his masterwork *Aguirre, Wrath of God*, he was alleged to have pulled a gun on his collaborator Klaus Kinski.

Born in 1942 and growing up in a post-war Germany, Herzog never attended film school of any sort. The self-taught and self-made filmmaker wrote a screenplay that became his first feature film, *Signs of Life* (67). It went on to win the Bundesfilmpreis for best feature film.

Since then, he has gone on to direct numerous works: powerful, exotic dramas that form part of the New German Cinema, and a number of important and moving documentaries. The recurring themes within his films are those of the Outsider and the Promethean clash between man and nature.

To Herzog, filmmaking itself is an adventure, requiring an almost heroic spirit and an uncompromising boundless energy. Despite the exotic grandeur and poetic vision of his films, beneath the ecstasy, visions and dreams of Werner Herzog are insights into the human psyche and metaphysical concerns that involve us all.



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### NOSFERATU - THE VAMPIRE NOSFERATU - PHANTOM DER NACHT

A remake of Murnau's silent horror classic, Herzog shapes Dracula as the classic outsider, bored with the monotony of immortality. Dracula becomes enamored by Lucy, the wife of Jonathan Harker, the property agent attempting to finalize a deal with the mysterious count.

"In Murnau's film the vampire is without a soul, he is like an insect, a crab. My vampire plays against his appendages -- his long claws, his pointed fangs. He is so suffering, so human, so human, so sad, so desperately longing for love that you don't see the claws and fangs any more... Bram Stoker was writing in the machine age, we are in the computerized age. In both cases, there is an uneasiness. Vampire films and literature always accumulate in times when there is a certain pressure on society. Murnau's film was probably the only visionary film of the '20s that sensed what was going to happen; it has an undefined form of fear and danger." - Herzog

Screenplay: Werner Herzog, based on the film "Nosferatu - A Symphony of Horror" (21) by Friedrich Wilhelm Murnau and the novel *Dracula* by Bram Stoker. Cinematographer: Jörg Schmidt-Reitwein. Editor: Beate Mainka-Jellinghaus. Cast: Klaus Kinski, Isabelle Adjani, Bruno Ganz, Jacques Dufilho, Roland Topor, Walter Ladengast, Martje Grohmann



### WHERE THE GREEN ANTS DREAM

Shot in the Australian outback, this film depicts the confrontation between the representatives of an uranium mining company and a group of aborigines intent on stopping them. It presents one of Herzog's characteristic themes: the clash of two civilizations.

Praised as a work of comic transcendence, this film won Herzog West Germany's highest film award in 1984.

Screenplay: Werner Herzog. Cinematographer: Jörg Schmidt-Reitwein. Editor: Beate Mainka-Jellinghaus. Cast: Bruce Spence, Wandjuk Marika, Roy Marika, Ray Barrett



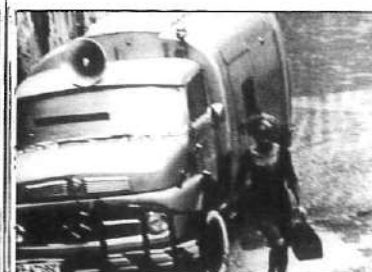
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## Retrospective of Werner Herzog



country: Germany

director: Werner Herzog

1971, 79 mins

### FATA MORGANA

A stunning, visionary three-part documentary of a journey through the Sahara desert, described as Herzog's 2001. Evocative and almost hallucinatory in content, it is a paean to an Africa that never was.

The film is divided into three sections. The Creation, Paradise and The Golden Age. The first of these is principally made up of gloriously photographed shots of bare desert and sky. The narrated text is supposedly taken from a Guatemalan myth about the world's beginnings. In the succeeding sections more litter appears on the landscape and more human beings tone down the grandeur. Herzog is clearly making a point about the relationship between man and nature, but this film is neither a documentary nor a parable.

Screenwriter: Werner Herzog  
Cinematographer: Jörg Schmidt-Reitwein  
Editor: Beate Mainka-Jellinghaus



country: Germany

director: Werner Herzog

1971, 85 mins

### LAND OF SILENCE AND DARKNESS LAND DER STILLE UND DER FINSTERNIS

An extraordinary documentary about the impenetrable world of the deaf-and-blind. The film's subject is 56-year-old Fini Straubinger, blind-and-deaf since adolescence, who becomes an activist seeking to liberate others similarly affected. Neither sentimental nor voyeuristic, Herzog's treatment is sensuous and moving.

"... Land of Silence and Darkness is particularly close to my heart, because it is so pure. It is one of the purest films that I have ever made in the sense that it is one in which things are allowed to come across in the most direct way. The fact that it was made with a minimum of machinery and expense by just myself and one cinematographer, Schmidt-Reitwein, made possible this real difference in the directness of its approach." - Herzog

Screenwriter: Werner Herzog  
Cinematographer: Jörg Schmidt-Reitwein  
Editor: Beate Mainka-Jellinghaus  
Cast: Fini Straubinger, Heinrich Fleischmann, Vladimir Kokol, M. Baaske, Resi Mittermeier



country: Germany

director: Werner Herzog

1972, 93 mins

### AGUIRRE, THE WRATH OF GOD AGUIRRE, DER ZORN GOTTES

Aguirre is considered to be Herzog's dramatic masterpiece, a Conradian journey into the Heart of Darkness which is said to have heavily influenced Coppola's Apocalypse Now. In 1560, a small Spanish reconnaissance party is sent off to search for El Dorado, the legendary city of Gold. The fanatical Aguirre stages a mutiny, makes himself leader of the expedition, goes down the Amazon river, arrives at the Atlantic Ocean semi-starved and finally raids the Spanish garrison on Trinidad, all in the name of conquering the whole of Latin America.

"Actually, none of my films show reality, but rather the reality of dreams. I see such a lot of people who complain that this or that film had really nothing to do with reality at all. A very simple example: Why do the women in Aguirre, right at the end, when all is rotten and decomposed, still have such beautiful dresses? People start thinking about it and get excited. I believe that the real strength of films lies in the fact that they work with the reality of dreams." - Herzog

Screenwriter: Werner Herzog  
Cinematographer: Thomas Mauch  
Francisco Joan, Orlando Maschivello  
Editor: Beate Mainka-Jellinghaus  
Cast: Klaus Kinski, Helena Rojo, Del Negro, Ruy Guerra, Peter Berling, Cecilia Rivera



country: Germany

director: Werner Herzog

1974, 110 mins

### THE ENIGMA OF KASPAR HAUSER JEDER FÜR SICH UND GOTT GEGEN ALLE

A grown man is found standing catatonically in the town square in early 19th century Nuremberg. He is identified as Kaspar Hauser, the ultimate Herzogian outsider: without speech, reason, memory and human contact since childhood. Attempts to civilize him only manage to drive him to despair. Winner of the Special Jury prize and the International Critics Award at the 1975 Cannes Film Festival.

"People say that a figure such as Kaspar Hauser was something odd, or something marginal, or something bizarre, or something extreme. But when you take a look at the film, you will find out very soon that Kaspar is the only one who makes sense, the only one who is dignified, who has a radical human dignity -- and all the rest are insane and bizarre and eccentric. I think that figures such as Kaspar Hauser are not so much marginal figures. They are just very pure figures that have somehow been able to survive in a more or less pure form. Of course, they are under heavy pressure. But under this sort of pressure, people reveal their various natures to us. This is what happens in almost all my films." - Herzog

Screenwriter: Werner Herzog  
Cinematographer: Jörg Schmidt-Reitwein  
Editor: Beate Mainka-Jellinghaus  
Cast: Bruno S., Walter Ladengast, Brigitte Mira, Hans Musulas, Willy Semmelrogge



country: Germany

director: Werner Herzog

1976, 74 mins

### HEART OF GLASS HERZ AUS GLAS

The secret formula for the glass on which a Bavarian village's economy depends is lost with the death of the town's aged glassblower. The townsfolk try all means, even murder, to recreate the magic formula.

"All the actors in the film are in a state of hypnosis. This occurs for stylistic reasons, and not for reasons of total 'tractability.' It is not a matter of having performance puppets. The fascination for us is to see people as they have never been seen before in cinema, and in the final analysis, it could make possible an insight into our own inner state, from an entirely new perspective. One should not play down the fact that the situation during filming was a large experimental one, even where the precaution was taken of rehearsing beforehand. The film is intended to have an atmosphere of hallucination, prophecy, visionary and collective delirium that intensifies towards the end." - Herzog

Screenwriter: Herbert Achternbusch, Werner Herzog  
Cinematographer: Jörg Schmidt-Reitwein  
Editor: Beate Mainka-Jellinghaus  
Cast: Josef Bierichler, Stefan Götzler, Clemens Schütz, Volker Precht

## Retrospective of Werner Herzog

country: Germany

director: Werner Herzog

1976, 108 mins

### STROSZEK

Probably Herzog's funniest movie, though certainly as intelligent as his other works. Three misfits from Berlin - an ex-con, a prostitute and their elderly neighbour - set off for the United States and find Railroad Flats, Wisconsin, nowhere near their American Dream.

"Stroszek goes vitally into what I'm concerned with, because in Western Europe there is such a strong domination of American culture and American films! And all of us who are working in film-making have to cope with this sort of domination. For me, it was particularly important to define my position about this country and its culture." - Herzog

Screenwriter: Werner Herzog  
Cinematographer: Thomas Mauch  
Editor: Beate Mainka-Jellinghaus  
Cast: Bruno S., Eva Mattes, Clemens Schütz, Wilhelm von Homburg, Burkhard Driest, Piti Bedewitz



country: Germany

director: Werner Herzog

1979, 81 mins

### WOYZECK

This film is based on Georg Büchner's 1836 play which has been called the first modern play, the first to place the ordinary man at the centre of the action. Based on the celebrated real-life murder case of a soldier who killed the woman with whom he was living in Saxony in the eighteen twenties. There were doubts about his sanity, and he was examined at great length by a court physician who finally found him sane. He was publicly beheaded in 1824.

Klaus Kinski, making his third film with Herzog, is sensational as the well-meaning Private Woyzeck who gradually slips into gradual destruction.

Screenwriter: Werner Herzog, based on German playwright Georg Büchner's fragmentary play  
Cinematographer: Thomas Mauch  
Editor: Beate Mainka-Jellinghaus  
Cast: Klaus Kinski, Eva Mattes, Wolfgang Reichmann, Willy Semmelrogge, Josef Bierichler



country: Germany

director: Werner Herzog

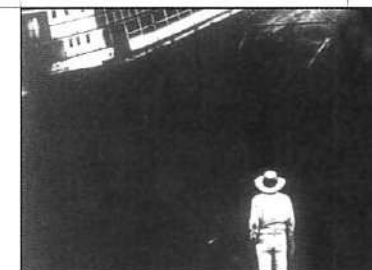
1982, 158 mins

### FITZCARRALDO

An Irish rubber baron, with the help of hostile Indians, attempts to drag a steamship over a mountain to help achieve his dream of building an opera house in the Amazon. In choosing to depict his hero's folly, Herzog chose to emulate his very action - he actually dragged a steamship over a mountaintop, with the help of hostile Jivaro Indians.

The arduousness and frustrations of the production are well-documented in Les Blank's documentary Burden of Dreams, and earned Herzog Best Director honours at Cannes in 1982 despite heavily mixed reviews of the film.

Screenwriter: Werner Herzog  
Cinematographer: Thomas Mauch  
Editor: Beate Mainka-Jellinghaus  
Cast: Klaus Kinski, Claudia Cardinale, Jos Lengoy



country: Germany

director: Werner Herzog

1988, 111 mins

### COBRA VERDE

Based on Bruce Chatwin's The Viceroy of Ouidah, this anti-colonialist epic recounts the adventures of the notorious slave trader Francisco Manoel da Silva. A rancher turned bandit in 19th-century Brazil, he is exiled to Africa to revive a slave network broken by the mad King of Dahomey, and enters into an uneasy alliance with the king's brother.

Cast: Klaus Kinski, King Ampaw, Josu Lengoy, Peter Berling





## Sound and Vision

### Popular Music in the Movies

country: USA

director: Todd Haynes

1998, 95 mins

### VELVET GOLDMINE

1971: Glam Rock explodes on the world with sequins, goldust glitter, sexual ambiguity and leopard prints. Rock star Brian Slade stages his own assassination at a concert but his publicity stunt backfires. His fans abandon him and he fades into oblivion.

1984: Arthur, an imported Brit who works for a New York daily, is dispatched by his editors to England to write an article on Brian Slades staged assassination. As a boy growing up in Manchester, Arthur had been more than a fan of Slades. Reluctantly, he takes up the assignment and begins to investigate his lipsticked idol...

Velvet Goldmine is set mainly in London in the early 1970's during the emergence of the glam rock scene, when to be part of the 'in crowd' you had to be wild, reckless and self-absorbed. Hedonism was the order of the day, and the whole question of gender and sexuality was a blur. Todd Haynes dives right into the era to tell a Faustian tale of success, glamour and fame, getting some help from the music of Bryan Ferry, Brian Eno and Gary Glitter.

"It's a musical in a big way. Music drives the film and is often the way the narrative gets progressed. It's also about music and music history. It's inspired by films of the late '60s and early '70s that came out of youth culture like Performance and Kubrick's A Clockwork Orange which were exciting, trippy voyages into images and sounds and different worlds. I remember the thrill of going to the cinema when I was a kid. You had no idea what you were going to see. I hope this film has something of that feeling, of going on an unknown trip somewhere. It's also many different love stories rolled into one, not only between the characters but also between London and New York." - Todd Haynes

Director: Todd Haynes Producer: Christine Vachon Cinematographer: Alaryse Albaril Editor: James Lyons Cast: Jonathan Rhys Meyers, Ewan McGregor, Christian Bale, Toni Collette Production Company: Killer Films, 360 Lafayette Street, No 302, New York, NY 10003 USA Tel: 212-473-3850 Fax: 212-474-6152 / Zenith, 43-45 Dorset Street, London, England W1H 4AB UK Tel: 0171-224-2440 Fax: 0171-224-3194 World Sales Agent: G2 Films, 10 Stephen News, London England W1P 1PP Tel: 0171-333-8877 Fax: 0171-333-8878

country: USA

director: Jim Jarmusch

1997, 107 mins

### YEAR OF THE HORSE

As the title credits roll, the movie requests that you CRANK IT UP! That's the only way to listen to Neil Young and Crazy Horse, the bunch of rockers who have been credited and blamed for grunge and all other kinds of rock movements. 52-year-old Neil Young might look a bit old-in-the-tooth, but he knows how to carry a tune and rock a stadium. When Jarmusch catches Young arguing with his fellow bandmembers, it's just all part of a special chemistry that has taken thirty years to develop.

Jarmusch uses a Super 8mm camera to shoot most of the footage, resulting in a grainy, low-tech look that suits the music just fine. The band's rambunctious energy powers through, and in between the concert shots, is old footage which shows a younger Crazy Horse. It's all a grand tribute to one of the most important rock bands of all time that still knows how to blow its audience away.

Director: Jim Jarmusch Producer: LA Johnson Cinematographer: LA Johnson, Jim Jarmusch Editor: Jay Ribinowitz Cast: Ralph Molina, Frank Sampedro, Billy Talbot, Neil Young World Sales Agent: Cowboy Booking International, 27 West 24th Street, Suite 303 New York, NY 10010 USA Tel: (212)-292-4200 Fax: (212)-292-1508 Email: info@cowboybi.com

Director: Jim Jarmusch  
Jim Jarmusch was born in Akron, Ohio. His feature film career began with Permanent Vacation (80) followed by Stranger Than Paradise (84), Down by Law (86), Mystery Train (89), Night on Earth (91) and Dead Man (95). Jarmusch is also directing a continuing series of shorts all entitled Coffee and Cigarettes: the first, simply Coffee and Cigarettes (86), the second Memphis Version (89) and the third, Somewhere in California (93).

## Sound and Vision

### Popular Music in the Movies

country: USA

director: Penelope Spheeris

1998, 87 mins

### THE DECLINE OF WESTERN CIVILIZATION: PART III

While the first two films of Penelope Spheeris' Decline of Western Civilization series focused on the bands, this third film fixes its eye on the fans, the 'gutterpunks', a subculture among Los Angeles street kids who dress outlandishly, squat in abandoned Hollywood homes, live on beer and have monikers like Squid, Why-Me and Hamburger. While Spheeris exhibits a fascination with their habits and bizarre appearance at first, she eventually pierces through the mohawks and tattoos, revealing the voices within. Most of the kids have suffered abuse at home, and when asked where they will be in five years, the typical answer is 'dead'.

It's a frank, compassionate look at these discarded youths, and what was once abhorrence for them gives way to understanding. Spheeris has done a wonderful job, showing that as mean-looking as these youths are, they don't mean harm. She doesn't make them lovable, but she does us able to understand them better. Spheeris says that of all her films Decline III "is the closest to my heart, the one that I feel, if I die tomorrow, I'd done something." She certainly has.

Director: Penelope Spheeris Producer: Scott Wilder Cinematographer: Jamie Thompson Editor: Ann Trulove Production Company: World Sales Agent: Spheeris Film Inc. PO Box 1128 Studio City CA 91604 Tel: 818-505-1300 Fax: 818-505-0090 Email: penelopex@earthlink.net

Director: Penelope Spheeris  
Penelope Spheeris directed The Decline of Western Civilization in 1979, which won great critical acclaim. She went on to direct the Roger Corman produced, low-budget drama Suburbia, which won first prize at the Chicago Film Festival. Since then, she has directed a series of successful movies, such as Dudes, Wayne's World, The Beverly Hills Nuts, The Little Rascals, Black Sheep and Senseless, as well as The Decline of Western Civilization II: The Metal Years.

country: USA

director: Timothy Greenfield-Sanders

1997, 76 mins

### LOU REED: ROCK AND ROLL HEART

Musician, poet and composer Lou Reed bought rock and roll into the avant-garde, and his music influenced generation and generation of other musicians, including David Bowie, U2, REM, Patti Smith, Sonic Youth, Talking Heads, to name a few. As Brian Eno once said about Reed's seminal '60s band, "The Velvet Underground didn't sell a lot of records, but everyone who bought one started a band."

This film highlights Lou Reed's creative achievements both musically and lyrically and concentrates on some of his most challenging songs and albums, from the Velvet Underground recordings to his 25-year solo career, including Transformer, Metal Machine Music, New York and Magic and Loss. Though interviews with Joe Dallesandro, David Bowie, Suzanne Vega, Vaclav Havel, Patti Smith, David Byrne, Philip Glass and many others, we follow Reed's progression from his Syracuse days, through the Andy Warhol/Factory years, to his most recent collaboration with Robert Wilson. Along with archival footage, vintage Warhol and contemporary screen tests, still photographs, interviews and original footage the production follows Lou Reed at concerts and readings around the world, giving a rare behind-the-scenes view of Lou Reed, the musical legend.

Director: Timothy Greenfield-Sanders Producer: Karen Bernstein Cinematographer: Timothy Greenfield-Sanders Editor: Jed Parker Cast: Lou Reed, John Cale, David Bowie, Suzanne Vega, Penn Jillette, Patti Smith, Philip Glass, David Byrne, Holly Woodlawn, Joe Dallesandro Production Company: American Masters, Thirteen/WNET, 356 West 58th Street, New York, NY 10019 USA Tel: 212-560-4972 Fax: 212-560-4935 World Sales Agent: Films Transit International, 402 East Notre Dame #100, Montreal Canada H2Y 1C8 Tel: (514) 844-3358 Fax: (514) 844-7298

Director: Timothy Greenfield-Sanders  
Timothy Greenfield-Sanders was born in Florida in 1952. He received his B.A. degree in art history from Columbia University and in 1975 he entered the American Film Institute Masters degree program, studying with Jan Kadar and Slavko Vorkapich. In 1977, he returned to NYC to pursue a career as a portrait photographer. Lou Reed: Rock and Roll Heart is his first film.



## Sound and Vision

Popular Music in the Movies



country: USA

director: Don McGlynn

1997, 78 mins

### CHARLES MINGUS: TRIUMPH OF THE UNDERDOG

Charles Mingus lived a tumultuous life. Coming from a mixed race heritage, he was not light enough to be considered white and not dark enough to fit into the black community. While Mingus was an outcast in American society, he charted his own musical path and became an artist of unparalleled talent. He was an inspiring bandleader, a master bassist and an important 20th Century composer, whose skills reached far beyond jazz idioms.

This piercing documentary, which took nine years to make, presents the many faces of this important and often overlooked artist. A huge variety of exhaustively researched and newly-found material -- from old film, unpublished photographs, rare radio broadcasts, private interviews and composition tapes, were used to make Charles Mingus the primary presence in the documentary.

Incorporating such rare and diverse material, this exciting documentary is an illuminating portrait, revealing much about the paradoxical nature of this musical genius, while also providing a compelling, detailed chronology of the musician and his music.

"Absolutely do not miss." - Blues and Soul, Dec 2-5 '97

Director: Don McGlynn. Producers: Don McGlynn, Sue Mingus. Cinematographer: Mike Spiller. Editors: Don McGlynn, Christian Moltke-Leth. Production Company/World Sales Agent: Don McGlynn, Absalonsgade 21 A 3th, DK 1658 Copenhagen V Denmark. Tel/Fax: (45)-33-31-96-40

Director: Don McGlynn. Producer/Director Don McGlynn has made numerous documentaries, many of them musical biographies that draw from a wide array of different idioms. His first film Art Pepper: Notes from a Jazz Survivor (1982) was a multiple award winner at many festivals, including the 1982 London Film Festival. His other work includes the Montreux Golden Rose winner the Mills Brothers Story (1986), The Soundies (1986), The Spikes Jones Story (1988), Glenn Miller: America's Musical Hero (1992) and Dexter Gordon: More Than You Know (1996).

country: UK

director: Dave Stewart

1998, 50 mins

### OMNIBUS: THE MAN WHO DISCOVERED OASIS

Alan McGee, as Malcolm McLaren tells in this documentary, "started out as a punk rocker, and ended up as a friend of Tony Blair." This documentary focuses on the founder of Creation Records, a Glasgow working class kid who grew up listening to The Sex Pistols, and who went on to discover Jesus and Mary Chain, Primal Scream, and then, while hanging around in a dimly lit Glasgow bar, Oasis. Serious business about music.

Director/Producer/Screenwriter: Dave Stewart. Cinematographer: John Johnson. Editor: Warren Meneally. World Sales Agent: BBC TV, RM Emzi, East Tower, IVC, Wood Lane, London W12. Tel: 0181-576-5476. Fax: 0181-8956-333. Email: david.stewart@bbc.co.uk

### KURT AND COURTNEY

-See British Cinema, Pg 64

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ENTERTAINMENT WEEKLY

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-New York Daily News  
-The Village Voice

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BEST SUPPORTING ACTOR  
-National Society of Film Critics  
-Los Angeles Film Critics Association  
-New York Film Critics Circle



JASON SCHWARTZMAN OLIVIA WILLIAMS BILL MURRAY

# RUSHMORE

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www.Rushmore-the-movie.com

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Opens Islandwide May 13



## US Independents

country: USA

director: Wes Anderson

1998, 93 mins

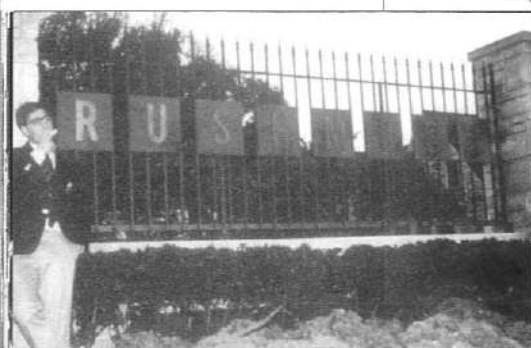
### RUSHMORE

Following on the success of *Bottle Rocket*, Wes Anderson makes another surprising and hilarious movie. His subject this time around is a fascinating, but problematic, young man. Max Fischer is an all-out extrovert at the prestigious Rushmore Academy. He is editor of the school newspaper and yearbook, runs the fencing club, the beekeeping club, the karate team, the French club, the Chess club and pretty much everything else. Unfortunately Max is also a terrible student. He's placed on academic probation.

The arrival of Miss Cross, a first grade teacher, further complicates Max's life. He devises a plan to attract her attention by running a campaign to build a school aquarium. Max seeks advice from a steel tycoon, Mason Blume (Bill Murray), who has kids studying at Rushmore. Unfortunately, Mason falls in love with the beautiful Miss Cross, and thus begins a duel between Max and Mason as they jostle for the affection of their infatuation.

Offbeat and yet honest, *Rushmore* manages to produce an award-winning performance from Bill Murray, who plays the awkward, immature and self-centered Mason with perfect conviction. Wes Anderson shows that he is a talent to contend with, and Max Fischer is one of the year's most original characters.

Director: Wes Anderson Producers: Barry Mendel, Paul Schiff Screenwriter: Wes Anderson, Owen Wilson Cinematographer: Robert Yeoman Editor: David Moritz Cast: Jason Schwartzman, Bill Murray, Olivia Williams, Brian Cox, Seymour Cassel, Mason Gamble Production Company: Touchstone Pictures, 500 S Buena Vista Street, Burbank, CA 91521 USA tel: (818) 560-2785 World Sales Agent: Buena Vista International, 500 S Buena Vista Street, Burbank, CA 91521 USA tel: (818) 560-1000



Director: Wes Anderson  
Wes Anderson received his Bachelor's degree in philosophy from the University of Texas. He started to make Super 8 films in his spare time, airing them on a local cable access station in Houston. He found his big break at Sundance and directed his first feature, *Bottle Rocket*, in 1996.



country: USA

director: Lance Mungia

1998, 81 mins

### SIX-STRING SAMURAI

In *Six-String Samurai*'s alternate universe, the Russians dropped the bomb in 1957 and amid the devastation (and probably confusion) Elvis was crowned king. Now it's 1997 and Elvis has left the building-- for good. There's going to be a showdown in Las Vegas between warrior-musicians to find one worthy to succeed the King. Buddy, wearing a rotting tux with horn-rim glasses and wielding a samurai sword and a six-string, is on his way to challenge for the title. En route there'll be bounty-hunting bowlers, a cannibalistic family, a windmill God and even the remnants of the Russian Army. But the biggest threat of all is Death and his bunch of archers (who resemble rejects from *Guns 'N' Roses*), while Buddy finds himself the unwilling guardian of a crybaby orphan. It'll all come down to a duel on the outskirts of Las Vegas, where Buddy finds that Death isn't going to play fair.

Total all-out fun and filled with a zany kinetic energy, this film is destined for cult status. The filmmakers have sliced together different elements from a bunch of different genres and tossed in sheer energy, tongue-in-cheek humour and plain pizzazz. Jeffrey Falcon who plays the title role of Buddy does a marvelous job, conveying both stone-faced hero and skilled swordsman with ease. It's a cusinart of film genres that's greater than the sum of its parts, and includes a foot-thumping soundtrack by The Red Elvises, the world's one-and-only proponent of Siberian Surf Rock.

Director: Lance Mungia Producers: Michael Burns, Leanna Creel Screenwriter: Lance Mungia, Jeffrey Falcon Cinematographer: Krishan Berriter Editor: James Frisa Cast: Jeffrey Falcon, Justin McGuire, Stephanie Gauger, John Sakisian, Gabrielle Pimentier, Zuma Jay Production Company: Palm Pictures, 727 North Hudson Street, Suite 100, Chicago IL 60610 USA tel: (312)-751-0020 fax: (312)-855-0719 email: info@palm.com World Sales Agent: Overseas Filmgroup / First Look Pictures, 8800 Sunset Boulevard, Los Angeles, CA 90069 tel: (310) 855-1199 fax: (310) 855-0719



Director: Lance Mungia  
Lance Mungia graduated from Loyola Marymount University and has written several screenplays. His short film, *A Garden for Rio*, won numerous awards and played at the 1997 Sundance Film Festival. *Six-String Samurai* is his first full length feature.



## US Independents

country: USA

director: Bill Plympton

1997, 78 mins

### I MARRIED A STRANGE PERSON

A pair of fornicating ducks crash into the satellite dish of Grant Boyer, giving him the power to turn his most bizarre fantasies into reality. Before long he's making full use of his new found ability: He changes his wife to another person during sex, he makes bugs stream out of his mother-in-law's orifices and he makes the lawnmower chase his neighbour.

This doesn't go unnoticed. Larson Giles, the CEO of Smile Corp, wants the lobe to take control of the world. He sends a whole army to get hold of it from Grant, but the colonel he employs has plans of his own for the lobe. However, Boyer isn't going to give in without a fight. He'll turn armies into lizards, tanks into sex-crazed hunks of metal and missiles into hamburger. His wife thinks her husband has totally lost it, while he will have to keep using his warped sense of imagination to stay ahead of Smile Corps army.

This loud, extravagant, nasty animation piece sees Bill Plympton letting his warped imagination loose and pushes all confines of taste. Wild, wacky, totally bizarre, it succeeds mightily in having something to offend just about everyone.

Director/Screenwriter: Bill Plympton Producers: Bill Plympton, John Holderried Cinematographer: John Donnelly Editor: Anthony Arcidi Cast of Voices: Charles Michelsen, Tom Larson, Richard Spore, Toni Rossi, J.B. Adams Production Company: Bill Plympton, 107 West 25th Street, #48, New York, NY 10001 USA tel: 212-675-6021 fax: 212-675-0233 email: plympton@aol.com World Sales Agent: Italoons, 32 West 40th Street, New York, NY 10018 USA tel: 212-730-0280 fax: 212-730-0313



Director: Bill Plympton  
Bill Plympton's distinctive style of cartooning is frequently on display on MTV. After building up a strong following for his nationally syndicated political cartoon strip, Plympton, he tried his hand at animation. His first animated film, *Drawing Lesson #2*, garnered an Oscar nomination in 1998. After a series of successful short films, he completed *The Tune*. He has also directed two live-action features, *J. Lyle and Guns on the Clackamas*.



country: USA/France

director: Lodge Kerrigan

1998, 95 mins

### CLAIRE DOLAN

Claire Dolan, an immigrant, works as a prostitute in New York City in order to pay off an ever-escalating debt to her pimp. When her mother dies in a local nursing home, Claire attempts to extricate herself from her life as a call girl. She starts a relationship with a man who agrees to have a child with her and help her end her debt. In the end, however, Claire realises she has only herself to rely on.

Lodge Kerrigan has created an honest work about a woman struggling to change her life. He came up with the idea for the script when he saw some of the pregnant prostitutes at Times Square in New York City. It drew a visceral response from him, and he immediately started to question his reaction. The result of that moment is a convincing portrayal of a woman searching for dignity, with a measured, controlled performance by Katrin Cartlidge in the lead role.

"I wanted to make a film about a woman who overcomes a set of difficult circumstances and attempts to change her life, on her own terms. It is her attempt and, ultimately, self-reliance that interests me. By the end of the film, she faces a new set of perhaps even more difficult obstacles that are a direct result of her acting upon and realizing her desires, and I do not know how she would deal with them, or if she would be able to overcome them." - Lodge Kerrigan

Director: Lodge Kerrigan Producer: Ann Ruark Screenwriter: Lodge Kerrigan Editor: Kristina Boden Cinematographer: Teodoro Maniaci Cast: Katrin Cartlidge, Vincent D'Onofrio, Colin Meeney, John Doman, Miranda Stuart-Rhine, Maryanne Plunkett Production Company and World Sales Agent: MK2 Diffusion, 55 rue Traversière, 75012 Paris, France tel: (33-1) 4467-3108 fax: (33-1) 4341-3230



Director: Lodge Kerrigan  
Lodge Kerrigan was born in New York City in 1964. He received a B.A. in political philosophy from Columbia University and an MFA in film production from New York University. After completing his MFA he worked as an assistant cameraman, cinematographer and director on various low budget projects ranging from short and feature length narratives and documentaries to music videos and commercials. In 1993, he wrote, directed and produced his first film *Clean, Shaven*.





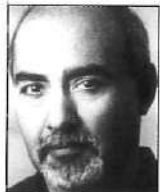
## US Independents

## World Cinema



Director: Harish Saluja  
Harish was Associate Producer of Tony Buba's *No Pets*, a feature film that was shown in the London film festival. He acted in the Walt Disney film, *Money for Nothing*. He was Executive Producer of the feature film *Dog Eat Dog*. He was selected to attend the 'Directing the Actor' Workshop at the 1995 Sundance Institute.

In addition to his extensive stage experience, Saluja is also a world-renowned artist, having shown his paintings in Paris, Frankfurt and New York.



### THE JOURNEY

A retired school teacher from India flies to the United States to visit his son, who is a successful doctor married to an American writer, but soon discovers an alien world where unscrupulous crooks lurk in street corners. Women are also more aggressively independent and do not necessarily wait on their men, something he cannot really accept. He begins to miss his wife who, like an apparition, begins appearing around him. This indicates his loneliness and alienation from the strange world he has arrived at. His son, on the other hand, like all young busy professionals, does not have any time for him while his wife does not take to the old man too well because of their different lifestyles. Like the protagonists in Lee Ang's *Pushing Hands*, who have to deal with a visiting father-in-law from another culture, everyone ends up with a better understanding of each other as well as of themselves.

Harish Saluja says of his film, "Nobody is lying awake at night, worrying about trying to tell the stories of our people. Why should the Jews or the Italians or other people in Hollywood say 'Let's do stories about India?' This is our job: we are the generation that has been here for 15 or 20 years -- we have beautiful stories which are unique to our culture. It's up to us to tell entertaining stories of our people and not propagate the clichés, for there is a huge spectrum of beautiful realities in-between."

Director: Harish Saluja Screenwriter: Harish Saluja, Lisa Kirk Puchner Editor: Tom Dubensky Producers: Harish Saluja  
Cinematographer: John Rice Cast: Roshan Seth, Saeed Jaffrey, Carrie Presto, Antony Zaki, Betsy Zajko, Michael Emerson, Nora Bates  
Production Company and World Sales Agent: New Ray Films, PO Box 79086 Pittsburgh PA 15216 tel: (412)-343-6515  
fax: (412)-344-6950 email: Newray1@aol.com



Director: Todd Solondz  
Todd Solondz was born in Newark, New Jersey. He studied film at New York University, making a series of short films. His first film, *Welcome to the Dollhouse* (90), won the Grand Jury Award at the Sundance Film Festival.



### HAPPINESS

Todd Solondz made the most auspicious of debuts with his skewed examination of suburban adolescence in *Welcome to The Dollhouse*. In his sophomore effort, he fixes his gaze on a dozen characters in New Jersey, as they seek life's most elusive goal. Joy, one of three sisters, is unmarried at 30 and still has no promise of a career. Helen is a fabulously successful author who manipulates boy-toys and her family alike, while Trish seems to have the perfect suburban dream; a psychiatrist husband and two perfect children. But her husband harbours sadistic sexual fantasies.

Solondz never shies away from probing the depths of his characters, breaching the most taboo of subjects in his quest to find what drives people. Tackling his subjects with the blackest of humour but yet with unpatronizing understanding of human weaknesses, he succeeds in presenting a film that is both intelligent and compassionate.

"Some people may find it amusing to make fun of New Jersey. I don't, and I grew up there. As a child in the suburbs, I did think it was the ugliest place on the planet, the embodiment of banality, an aesthetic void. But I lived in a very circumscribed world. When I got older and drove across America for the first time I discovered places far more hideous. Nonetheless, I do believe that if you grow up loving and feeling loved, even a sludge farm can have its charms." - Todd Solondz

Director/Screenwriter: Todd Solondz Producer: Ted Hope, Christine Vachon Cinematographer: Maryse Alberti Editor: Alan Oxman  
Cast: Jane Adams, Dylan Baker, Lara Flynn Boyle, Ben Gazzara, Jared Harris, Cynthia Stevenson, Phillip Seymour Hoffman  
Production Company: Ted Hope & Christine Vachon, Good Machine/Killer Films, 417 Canal Street, 4th Floor, New York, NY 10013 USA tel: (212) 343-9230 fax: (212) 343-9645  
World Sales Agent: Good Machine International, 417 Canal Street, 4th Floor, New York, NY 10013 USA tel: (212) 343-9230 fax: (212) 343-9645

country: Australia

director: Nadia Tass

1998, 98 mins

### AMY

Tanya (played by Rachel Griffiths) is a young mother whose idealistic life is shattered by a traumatic event. Her daughter, Amy, has cut herself off from the world, refusing to speak at all. Two welfare officers arrive at the outback farm they reside in and threaten to take Amy away. After Tanya manages to drive them off with some pitchfork diplomacy, she grabs Amy and flees to Melbourne to start a new life. Amy's contact with the neighbours despite the attempts of her mother to keep her inside slowly make Amy come out her shell, but the welfare offices are hot on Tanya's trail and she might not be able to stop them from taking Amy away.

There's a wonderful moment when two policemen get on their knees to sing to Amy, hoping to entice her into admitting she can comprehend. Director Tass and screenwriter Parker, who have collaborated on successful movies before, bring their deft touch to this entertaining venture. They have carefully honed the story to "be a study of grief within the framework of a highly entertaining yet powerful narrative."

Director: Nadia Tass Producers: David Parker, Nadia Tass Screenwriter: David Parker Editor: Bill Murphy Cinematographer: David Parker  
Cast: Rachel Griffiths, Ben Mendelsohn, Nick Barker, Alana de Roma Production Company: Cascade Films Pty Ltd  
World Sales Agent: Roadshow Entertainment

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Director: Nadia Tass  
Nadia Tass is one of Australia's most respected and unique filmmakers. After pursuing an academic career in Arts and Psychology, she began acting and later directing theatre in Melbourne. She directed her first feature film, *Malcolm*, in 1986. Since then, she has directed *Ricky and Pete*, *The Big Sleep* (89) and *Pure Luck* (91).



### DANCE ME TO MY SONG

Julia is stuck in a wheelchair and suffers continual mental abuse from Madelaine, her carer. She can only communicate using a keyboard, and Madelaine who performs her duty with reluctance delights in confiscating the keyboard from her, as well as heaping insults on the defenseless Julia. When Madelaine tries to steal the nice man Julia fancies it's the last straw, and Julia concocts a plan to steal him back.

Written by Heather Rose, who, like the central character in the film, has cerebral palsy and is unable to speak nor care for herself, this film would probably have sank into easy sentimentalism in less skilful hands. But Rolf De Heer turns up a few surprises, pushing the script and story further than one would expect, and extracting out of Heather Rose "a performance, not a recording." The acting is excellent all around, from the carer Madelaine (Joey Kennedy) who thinks that sex makes for a meaningful relationship, to Rix (Rena Owens who was also in 'Once Were Warriors'), a friend of Julia's. The ending is bittersweet, and de Heer's skilfully assured direction delivers a compelling, moving film.

Director: Rolf de Heer Screenwriter: Heather Rose, Frederick Stahl, Rolf de Heer Producers: Rolf de Heer, Giuseppe Pedersoli, Domenico Procacci Cinematographer: Tony Clark Editor: Tania Nehme Art Director: Beverley Freeman  
Cast: Heather Rose, Joey Kennedy, John Brumpton, Rena Owens Production Company: Vertigo Productions Pty Ltd, 3 Butler Drive - Hendon SA, 5014, Australia tel: (81)-8348-9382 fax: (81)-8348-9347  
World Sales Agent: INTRA FILMS 00197 Rome Via E. Manfredi, 15 Italy tel: 39-6-807-7252 fax: 39-6-807-6155  
email: intra@volare.it



Director: Rolf de Heer  
Rolf de Heer is one of Australia's foremost film makers. A graduate of the Australian Film and Television School, de Heer's first film was the children's feature *Tail of a Tiger* (84), followed by *Incident at Raven's Gate* (87). He then went on to direct *Dringo* (90), the award-winning *Bad Boy* *Bubby* (93), *Epsilon* (95) and *The Quiet Room* (96).





## World Cinema

country: Australia

director: John Ruane

1998, 95 mins

### DEAD LETTER OFFICE

In the Dead Letter Office sit thousands of fading correspondence dislocated from their destination. It is here that Alice, vulnerable and impetuous, begins a search for her long-absent father. But first she meets Frank, who is hiding from his past, as well as a pigeon who can't find his way home. Frank tries his best to help Alice trace her father, and finds himself doing the salsa with her.

A sweet and charming film, Dead Letter Office is a romantic comedy that never loses sight of its characters. Human foibles are tolerated, and the wounds and mistakes of the past are allowed to heal. As director Ruane says, "This film is the story of two characters who are on a journey. They need each other to trigger their respective journeys and discoveries, and slowly this strange love story emerges."

Director: John Ruane Screenwriter: Deb Cox Editor: Denise Haraldis Producers: Denise Palianca, Deb Cox  
Cinematographer: Elly Ryan ACS Cast: Miranda Otto, George DelHoyo, Syd Brisbane, Georgina Naidu, Nicholas Bell  
Production Company: Artist Services c/o Southern Star World Sales Agent: Southern Star Film Sales 8 West Street, North Sydney NSW 2060 Australia tel: (612) 9202 8555 fax: (612) 9956 6918 email: rthwaite@sstar.com.au

Director John Ruane co-wrote and directed Queensland, which won the 1976 Australian Film Institute Best Short Fiction Award. He followed this with Blood Money and Feathers, both widely-acclaimed shorts. In 1991 he co-wrote and directed Death in Brunswick, and followed that with That Eye the Sky in 1994, which was awarded a Special Jury Prize at the Venice Film Festival.



country: Australia

director: Ana Kokkinos

1998, 104 mins

### HEAD ON

A bold low-budget debut from Greek-Australian director Ana Kokkinos, this street-smart feature casts Alex Dimitriades as 19-year-old Ari, a malcontent cracking under the weight of his Greek heritage and his family's scrutiny. After bailing out of a wedding, he heads for a gay bar, hoping to catch up with Sean, one of the guests at the wedding. Trying to kill time until his rendezvous, he hangs out with cross-dresser, Johnny, and his mate, Joe. Ari's homosexuality drives him apart from his traditional father, and through the next 24 hours Ari unleashes his internal anger.

Alex Dimitriades smoulders as the sexy, simmering Ari, the self-destructive youngster caught between two worlds. With Kokkinos' assured execution, this film has lots of surprises, and is definitely not for the weak of heart. Adapted from Christos Tsiolkas's novel Loaded, the film provides insight into the complications of being born into an immigrant heritage.

Director: Ana Kokkinos Producer: Jane Scott Screenwriters: Ana Kokkinos, Andrew Bovell, Mira Robertson  
Cinematographer: James Grant ACS Editor: Jill Billock Cast: Alex Dimitriades, Paul Capsis, Julian Garner, Tony Nikolopoulos, Elena Mandalis  
Production Company: Great Scott Productions c/o Southern Star World Sales Agent: Southern Star Film Sales 8 West Street, North Sydney NSW 2060 Australia tel: (612) 9202 8555 fax: (612) 9956 6918 email: rkelly@sstar.com.au

Director Ana Kokkinos Ana Kokkinos is best known as Director and Co-writer, with Mira Robertson, of her short drama Only the Brave, produced in 1993-94. Only the Brave won a huge number of awards, including Australian Film Institute Awards for Best Short Fiction and Best Screenplay in 1994 and Best Film - Fiction Category at the 1994 Sydney Film Festival.



## World Cinema

country: Australia

director: James Bogle

1998, 95 mins

### IN THE WINTER DARK

Maurice and Ida eke out an existence on their farm. Their nearest neighbour, Jacob, is a lonely outcast who spends his days listening to Jim Reeves records, and Ronnie, who also resides nearby, is a former hippie-type, recently pregnant and abandoned by her lover.

One morning Ronnie discovers that his ducks have been slaughtered, the quartet begins to form an uneasy alliance. The rash of livestock killings continue, and their attempts at hunting the creature down prove useless. Jacob and Ronnie start to develop an attraction towards each other, while Maurice hypothesises that the creature is a "feral cat" of some sort. Whatever it is, it continues to kill more animals and elude the four.

A noirish psychological thriller, director Bogle uses the eerie setting of the Australian outback to full effect. The landscape is both stunningly beautiful and mysterious, almost a character in itself. In the Winter Dark is a tragic story that delves into the power of fear and the history of loss overtake everything else, as the four come to grips with their personal demons and find that sometimes, one cannot escape them.

Director: James Bogle Producer: Rosemary Blight Screenwriters: James Bogle, Peter Rasmussen, based on the book by Tim Winton  
Cinematographer: Martin McGrath Editor: Suresh Ayyar Cast: Brenda Blethyn, Ray Barrett, Richard Roxburgh, Miranda Otto  
Production Company: RB Films c/o Southern Star World Sales Agent: Southern Star Film Sales 8 West Street, North Sydney NSW 2060 Australia tel: (612) 9202-8555 fax: (612) 9956-6918 email: rkelly@sstar.com.au

Director: James Bogle James Bogle was named the 1981 Western Australia filmmaker of the year, and directed numerous short films including the award-winning Colours of Life, The Tower, The Third Wave, Ghunk and Dreamrider. His 1992 video feature, Mad Bomber In Love, won the Best of the Festival award at the Melbourne Film Festival in 1993.



country: Australia

director: Rachel Perkins

1998, 83 mins

### RADIANCE

Three sisters gather to bury their mother and dig up their past in this polished debut feature, the first commercial feature directed by an aboriginal woman. Adapted from a play by Louis Nowra, the film skillfully hides its theatrical origins. Youngest sister Nona is an easy lay who thinks her father was a black prince, Mae has remained behind in their mother's house to care for her senile mother, while Cressy has a successful career as an opera diva. Sparks fly as the sisters go over the past, building up to a powerful liberation as buried truths are finally revealed.

Documentary filmmaker Perkins' is deft in handling her actresses. All three have been involved in productions of the stage play, and Perkins enables each of them to shine in their roles. It's a well-conceived debut that strikes the right notes, true to its source material but able to emerge with a film that is a distinctive, separate entity.

Director: Rachel Perkins Screenwriter: Louis Nowra Editor: James Bradley Producers: Ned Lander and Andrew Myer  
Cinematographer: Warwick Thornton Cast: Deborah Mailman, Trishar Morton-Thomas  
Production Company: World Sales Agent: Beyond Films Limited, 53-55 Brisbane St, Surry Hills NSW 2010 Australia tel: (612) 2 9281 1266 fax: (612) 2 9281 9220

Director: Rachel Perkins Rachel Perkins is currently Executive Producer at the Indigenous Programme Unit at ABC Television. Radiance is her debut feature film. Her credits as director include episode one of the ABC's Songlines; episode one of the ABC's Black Out Back, a comedy series featuring Ningali Lawford; the ABC documentary Crim TV; Emily Kingwaraye, a short documentary for the UK's Channel 4 Television, amongst others.





## World Cinema



### 15 AMORE

Voted the most popular film at the Aspen Film Festival, 15 Amore is a frequently surprising and unorthodox film. In the last year of World War II, Dorothy, the beautiful and independent mother of Brendan, Denis and Mercia, live on a homestead in Australia. Her husband has been away fighting for five years. Living with the family are two Italian prisoners-of-war, Alfredo and Joseph, who have been interred there by the Government, to assist with the property's upkeep. Dorothy and Alfredo have fallen in love, but are unable to reveal their emotions. Meanwhile, Joseph has an affair with a beautiful Jewish German refugee, Rachel, who has also come to live at the homestead.

On VE day, in May 1945, the Australian soldiers arrive at the property for the last routine inspection of the two Italians. But the end of the war may not have arrived for the family.

Based on Maurice Murphy's own family history, this film is a nostalgic and sweet reminiscence of his own experiences, growing up in World War II Australia. As the director says "This is sort of a light comedy, with touches of pathos and sadness."

Director: Maurice Murphy Screenwriter: Maurice Murphy Editor: Dana Hughes Producer: Maurice Murphy  
Cinematographer: John Brock, ACS Cast: Lisa Hensley, Steve Bastoni, Domenic Galati, Tara Jakszewicz, Gertraud Ingeborg  
Production Company: MXTM Movie, 113 Jersey Road Woolahra NSW 2025 Australia tel: 012-9363-3138 fax: 012-9363-0251  
email: mmurphy@nsw.bigpond.net.au

Director: Maurice Murphy  
Maurice Murphy was trained as a  
live TV director and has been a  
director in television, films, radio  
and theatre since 1967. He was a  
director of comedy shows at  
London Weekend Television on  
and off between 1968 and 1981  
and Head of Comedy and  
Entertainment at the ABC in  
Australia from 1973 to 1977. Over  
the last three years he has worked  
with Beyond Productions as an  
Executive Producer



### LITTLE MIRACLES PEQUEÑOS MILAGROS

Rosalia is a cashier at a supermarket who loves reading fairy tales and thinks she really is a fairy. At the bus stop where she waits, a scientist spies on her via a web-cam, but doesn't dare to approach her. Rosalia later finds that she does have psychic powers and thinks three young women she knows are fairies. She also sets out to find her father, whom she has not seen since she was eight.

Lovely, lyrical and wise, Subiela has crafted yet another poetic movie most reminiscent of Man Facing Southeast. Little Miracles is a fairy tale that unfolds magically, with wonderfully poetic images, and a compassionate protagonist that will pull the viewer right into this tale of a lost fairy seeking love, her father and most of all, herself.

Director: Eliseo Subiela Producer: Omar Romay, Eliseo Subiela Screenwriter: Eliseo Subiela Cinematographer: Daniel Rodríguez Editor: Marcela Sáenz  
Cast: Julieta Ortega, Antonio Birabent, Paco Rabal, Hector Alterio Production Company: Promisa SA, Asunción 949, Martínez-Pucía,  
Buenos Aires 1640 (Argentina) tel: (54-1) 717 12 11 World Sales Agent: Spanish Television Services Inc. 8655 S.W. 74th Terrace Miami FL  
33143 USA tel: 305-596-3140 fax: 305-596-3198

Director: Eliseo Subiela  
Eliseo Subiela was born in Buenos Aires  
in 1944. Eliseo Subiela made his first  
short in 1963 but worked for many  
years in commercials before making his  
debut feature La Conquista Del Paraíso  
(81). Since then he has directed Man  
Facing Southeast (86), Last Images of  
the Shipwreck (89), The Dark Side of  
the Heart (92), Don't Die Without Telling  
Me Where You're Going (95) and Wake  
up Love (96).



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## World Cinema

country: Austria

director: Stefan Ruzowitzky

1998, 95 mins

### THE INHERITORS DIE SIEBELBAUREN

This fluid mini-epic won the Tiger Award at the Rotterdam Film Festival, 1998. A landowner is found murdered one morning and seven peasants who have worked on his farm find themselves the surprise inheritors of all his property. The other farmers in town, however, harbour ill-will to the peasants, and led by the bullying Denniger, use all possible means to get them to leave the land.

"Westerns and Heimat (paeans to homelands) films are about land that has to be defended and fought for. The Heimat film, in which the land is already divided up, shows a static world in which the people rebel against a fate that overcomes them. In a western there are heroes who show initiative, courage and determination to conquer their land - often with violence. Seen in this light The Inheritors is a Western - an Alpine Western." - Stefan Ruzowitzky

Director: Stefan Ruzowitzky Screenwriter: Stefan Ruzowitzky Editor: Britta Burkert-Nahler Producers: Danny Krausz, Kurt Stocker  
Cinematographer: Peter von Haller Cast: Simon Schwarz, Sophie Rois, Lars Rudolph, Julia Geschlitz, Ulrich Wildgruber,  
Elisabeth Orth, Susanne Silverio Production Company: DOR Film, Neulerchenfelderstrasse 12, A-1160 Vienna Austria  
tel: 43-1-402-2139 fax: 43-1-402-2139 email: dorfilm@magnet.at World Sales Agent: Fortissimo Film Sales, Herenmarkt 10-2  
1013 ED Amsterdam The Netherlands tel: 31-20-627-3215 fax: 31-20-626-1155 email: ffsales@globalix.nl

Director: Stefan Ruzowitzky  
Stefan Ruzowitzky (born 1961,  
Vienna) studied theatre and  
history in Vienna. He made  
several theater projects and radio  
plays. Since 1987 he has been a  
director and scriptwriter with TV,  
where he has been responsible for  
countless documentaries, reports,  
short films, editorial content and  
live broadcasts. His feature debut  
was Tempo (1996).



country: Bolivia

director: Paolo Agazzi

1998, 108 mins

### THE DAY SILENCE DIED EL DIA QUE MURIO EL SILENCIO

Infused with magical realism, the story of The Day Silence Died is a funny, warm film, filled with likable characters and an endearing story. The story takes place in the sleepy town of Villaserena. The strangely attractive Abelardo arrives in town and sets up a radio station, with speakers placed strategically around town. Abelardo starts to broadcast musical numbers and messages from the residents. The villagers become enamored of this new technology, publicly expressing what they couldn't say before. Small secrets and old quarrels are revealed, and the town's harmony is torn to shreds.

Meanwhile, Abelardo and José, a young farmer, discover Celeste, who is kept enslaved within four walls by her father. The ensuing love triangle gets more complicated day by day. All this is narrated from the point of view of Oscar, a writer who had enjoyed the quiet of the town before the arrival of Abelardo. Soon, the inhabitants of Villaserena will put an end to the source of their problems.

An original and enchanting tale that has the texture of a folk tale, The Day Silence Died might not be revolutionary, but it is a wonderful and romantic story crafted by a master storyteller.

Director: Paolo Agazzi Producer: Martin Proctor Screenwriters: Guillermo Aguirre, Paolo Agazzi Editor: Nelson Rodriguez  
Cinematographers: Livio Delgado, Guillermo Medrano Cast: Dario Grandinetti, Elias Serrano, Guillermo Granda, Maria Laura  
Garcia, Blanca Morisson Production Company: Pegaso, Calle Armaza 2934 Sopocachi, Bolivia tel: 0059-12-418-351  
World Sales Agent: Media Luna International Film Sales Alter Markt 36-42 D-50667 Cologne Germany  
tel: 49 221 139 2222 fax: 49 221 139 2224 email: idamartins@compuserve.com

Director: Paolo Agazzi  
Paolo Agazzi studied Political  
Science and Economics at the  
Statale University of Milan and  
Script and Direction in  
Cinematography at the Milan  
Higher Institute of Cinematography.  
He worked as a journalist and as a  
film director and producer. His  
works include Mi Socia (83) and  
Los hermanos Cartagena (85).



## World Cinema

country: Czech Republic

director: Petr Zelenka

1997, 100 mins

### BUTTONERS KNOFILIKARI

An absurdist Czech film that interweaves a host of eccentric characters and bizarre situations. The opening sequence, entitled 'Kokura Lucky', takes place on August 6 1945 in Kokura, Japan. Four Japanese men swear at the terrible weather using a variety of English expletives. They are unaware that the Enola Gay is flying above them, preparing to drop the atom bomb. But poor visibility makes the pilot change its target to Hiroshima.

The remaining segments take place in Prague, exactly fifty years later, where unexpected situations and unpredictable twists abound. A wife and her dim-witted husband watch a news special about frozen sperm being blasted off into the Andromeda constellation for procreation purposes in outer space. Two couples plan their children's wedding and reveal their strange sexual fetishes, one of which is called "buttoning", where dentures are used to remove upholstery buttons. Off-the-wall, the film's black humour runs through all the diverse stories, and the end ties it all together, achieving a remarkable sense of closure in this ingenious look at the oddities and originality of human experience. Winner of the Silver Alexander award at the Thessaloniki Film Festival and the Tiger award at the Rotterdam Film Festival.

Director/Screenwriter: Petr Zelenka Producer: Alekaj Guha Cinematographer: Miro Gabor Editor: David Charap  
Principal Cast: Jiri Kodet, Borivoj Navratil, Rudolf Hrusínský, Eva Holubová, Vladimír Dlouhý, David Charap, Richard Toth  
Production Company/World Sales Agent: Czech Television, Telexport, Kavci hory, 140 70 Prague 4, Czech Republic.  
tel: 420 2 61 21 29 45 fax: 420 2 61 21 13 54 email: telexport@czech-tv.cz



Director: Petr Zelenka  
Petr Zelenka studied  
scriptwriting at the Prague Film  
School FAMU from 1984 to  
1991. Between 1990 and 1991 he  
worked as a script editor and  
also during that period he  
worked for BBC-London on the  
programme, Czech-Mate. His  
first film was Mnaga-Happy End.  
Buttoners is his second film.



country: Estonia

director: Sulev Keedus

1998, 109 mins

### GEORGICA

With dreamlike, lyrical imagery, Georgica is an acutely poetic work, laden with dreamlike, surreal images and insight. Multi-layered in execution, it places past and present together as thought and memory are interwoven and mapped out to create a piece of vivid storytelling.

In the days before the First World War, Jakub spread the word of God on the African continent. Now he lives a hermetic existence on a deserted island used as target practise for fighter planes. Jakub plans to translate Virgil's "Georgica" from Latin into Swahili, and dispatch the finished work to Africa. But the arrival of a mute boy on the island suddenly complicates his life. Jakub brings the boy to an old church tower where they spy on the explosions through a periscope. Together they gradually recall their past, and the connection between them alters both their lives.

Director/Producer: Sulev Keedus Screenwriter: Madis Kõiv, Sulev Keedus Cinematographer: Rein Kotov Editor: Käte-Enn Raak  
Cast: Evald Aarik, Mait Merskulski, Uffe Tørring Production Company: O Film, Mae talu, Noeme, Thasalu s.j.  
74203 Harju maakond, Estonia tel: 372-2 723-742 fax: 372-2 421-803 World Sales Agent: F-Seitse, Nalva mnt 63,  
Tallinn EE10152, Estonia tel: (372-2) 421-808 fax: (372-2) 421-803 email: fseitse@online.ee



Director: Sulev Keedus  
Sulev Keedus was born in  
Tallinn, Estonia in 1957 and  
attended VGIK, the Moscow Film  
School. He has written and  
directed numerous  
documentaries, and made his  
first feature, The Only Sunday, in  
1990. Georgica (98) is his  
second feature film.





## World Cinema

country: Finland

director: Arto Halonen

1998, 58 mins

### KARMAPA: TWO WAYS OF DIVINITY

A film about two Karmapas - two worshipped boys, living Buddhas. The issue of these two Karmapas has set off a big religious and political upheaval, and made China change its policy in Tibet. Director Arto Halonen interviews various figures important to the issue; the Dalai Lama and the Chinese director of the ministry in charge of minority issues. He paints a picture of a Tibet gradually being manipulated and taken over by the Chinese government, which plans to appoint all Tibetan religious leaders singlehandedly, thus installing its own puppet leaders.

Halonen balances both sides in this carefully-constructed film. At the heart is the exploration of two innocents caught in a political chess game, as China tries to disrupt age-old customs and traditions for its own purpose.

Director/Producer: Arto Halonen Screenwriters: Arto Halonen, Viliam Pottikovic Cinematographer: Timo Heinonen, Jari Pollari  
With: Dalai Lama, Zhu Xiaoming, Shamar Rinpoche, Narrated by Peter Coyote  
Production Company: Art Films, Finland  
World Sales Agent: Media Luna, Alter Markt 36-42, D-50667 Cologne, Germany tel: 49-221-139-22-22 fax: 49-221-139-22-24  
email: idamarins@compuserve.com

Director: Arto Halonen  
Arto Halonen was the director and screenwriter of *Ringside*, a documentary that won the Golden Shot of Portoroz in 1992. He has since directed and wrote *The Happy Wedding Day* (93), *Something in the Blood* (94) and *Home* (95).



country: Finland

director: Markku Pölönen

1998, 85 mins

### A SUMMER BY THE RIVER KUNINGASJATKA

A colourful and robust drama from Finland. Tenho, a widower with a ten-year-old son, takes a summer job as a log floater. The work is a big challenge for Tenho, who is more accustomed to softer work. He struggles for his place amongst the rugged bunch of men and tries to measure up to his son's expectations. Eventually he gets a chance to redeem himself, and at the same time win the heart of a new love.

Based on the director's own experiences working as a log floater in the 70s, this film passionately embraces the world of tree floaters without pandering towards exoticism. The floaters are just a bunch of guys making a living; working hard, cracking off-colour jokes and trying their best to help one another get by. Director Pölönen keeps a fine balance between humour and drama, and succeeds wonderfully in this charming film depicting both a boy's coming of age and his father's redemption.

Director/Screenwriter: Markku Pölönen Producer: Kari Sara Cinematographer: Kari Sara Editor: Jukka Nykanen Cast: Pertti Koivula, Simo Kontio, Esko Nikkari, Anu Paavola, Peter Franzen, Sulevi Peltola, Vesa Mäkelä, Heikki Kuhanpää, Hannu Virolainen  
Production Company: Fennada Films Kolmas linja 5 Fin 00530 Helsinki, Finland tel: +358-9-737788  
fax: +358-9-730-734

Director: Markku Pölönen  
Markku Pölönen was born in Finland in 1957. He has made several films, including *Land of Happiness* (1993) and *The Last Wedding* (1995).



## World Cinema

country: Finland/France/UK

director: Mika Kaurismäki

1998, 107 mins

### LA WITHOUT A MAP

Richard, the sensitive young undertaker who is about to marry his local sweetheart, sees a vision of loveliness; Barbara, a young, aspiring actress from Los Angeles. The lovely Barbara takes Richard's heart with him back to the US, and Richard decides to follow her, throwing away everything to fly to America and turning up at the restaurant where Barbara works as a waitress. From then on, nothing quite turns out as the couple wishes, as Richard tries to negotiate his way around LA without so much as a driver's license. There's wicked satire wrapped around this delightful romantic comedy, which is full of love and invention for its principal characters. In their quest to find love amongst the glitzy and seedy streets of LA, they encounter some of the city's wacky characters: religious swimming pool cleaners; fast-talking agents and a Finnish rock and roll band (The Leningrad Cowboys, who play themselves). At the film's core is a winning love story of a man risking it all to win the heart of the woman he loves.

Director: Mika Kaurismäki Producers: Julie Baines, Sarah Daniel, Pierre Assouline Screenwriters: Richard Rayner, Mika Kaurismäki, based on the novel "Los Angeles Without a Map" by Richard Rayner Cinematographer: Michel Amathieu  
Editor: Ewa J Lind Cast: David Tennant, Vinessa Shaw, Julie Delpy, Vincent Gallo, James Le Gross, Cameron Bancroft  
Production Company: Dan Films, 32 Maple Street, London W1P 5GD tel: 0171-916-4771 fax: 0171-916-4773  
World Sales Agent: The Sales Company, 62 Shaftesbury Ave, London W1V 7DE tel: 0171-434-8061 fax: 0171-494-3293



Director: Mika Kaurismäki  
Mika Kaurismäki was born in 1955. In 1981 he formed Villela Filmproductions with his brother, Aki. Previous films include *The Liar* (80), *The Glan-Tale of the Frogs* (84), *Cha Cha Cha* (89), *Amazon* (90), *The Last Border* (93), *Tigriero: A Film That Was Never Made* (94) and *Condition Red* (95).



country: Portugal

director: Teresa Villaverde

1997, 114 mins

### THE MUTANTS OS MUTANTES

The "mutants" are the inmates of juvenile institutions, unwanted young misfits. They "won't accept the way they are, don't fit anywhere and are always searching for something." In this astutely-observed film revolving around a bunch of such "mutants", Villaverde has created a compelling drama revolving around a trio of youths.

Ana Moreira, a newcomer, brings across the character of an adolescent mother with persuasive force, garnering awards and acclaim as a young person frightened at her own pregnancy, giving birth in a toilet.

Says director Villaverde, "I wanted to make a film that had something to do with the differences in the development of people, the differences provoked by the place where people were born, and lived for their first years."

Thoroughly believable and a visceral, powerful work, *The Mutants* once again displays Teresa Villaverde's powerful filmmaking ability.

Director/Screenwriter: Teresa Villaverde Producer: Jacques Bidou Cinematographer: Acacio De Almeida Editor: Andree Davanture  
Cast: Ana Moreira, Alexandra Pinto, Nelson Varela, Helder Tavares, Paulo Pereira, Jorge Bruno Gomes  
Production Company: JBA Produção, Jacques Bidou, 37, rue de l'Europe 75003 Paris tel: 01-48-04-84-60 fax: 01-42-76-09-67  
World Sales Agent: Leonor Films Claude Nouchi 93, Avenue Niel 75017 PARIS tel: 01-47-63-00-33 fax: 01-47-63-00-32



Director: Teresa Villaverde  
Teresa Villaverde was born in 1966 in Lisbon, Portugal. She was an actress and co-director of the Grupo de Teatro de Escola Superior de Belas Artes in Lisbon. She acted in *João César Monteiro A Flor do Mar* (88). She has previously directed *Alex* (91) and *Two Brothers, My Sister* (94).





## World Cinema

country France/Serbia/Croatia

director Goran Paskaljevic

1998, 100 mins

### THE POWDER KEG BURE BARUTA

A skilfully woven cache of stories taking place in Belgrade over 24 hours, the day before the Dayton Peace Agreement. A car crash sets into motion a series of events. Misunderstandings, arguments, betrayals, feuds all take their toll, exacting violence and tragedy amongst the inhabitants of the city.

Paskaljevic is not into painting pictures of despair. His is still a compassionate eye. Despite the chaos around them, the inhabitants are capable of tenderness, ordinary citizens striving to live beyond the nightmare that surrounds them. The stories flow seamlessly, but with each story the tension tightens, and the threat of violence builds up to be unleashed explosively in the final sequence.

"As a Yugoslav of Serbian descent, I've long felt the need to use the lives of 'ordinary people' to dramatize the state of mind of my own nation, which, lest we forget, still lives daily under the yoke of a long embargo, an embargo which was supposed to weaken the regime but in fact only hurt mainly the poor. That is why (characters in the film), who think they have their lives in hand, are in fact all caught up in a spiral of Balkan madness. Which doesn't mean they've lost their sense of humour and which doesn't stop them from demonstrating their humanity. It is in that humanity that I place my hopes." - Goran Paskaljevic

Director: Goran Paskaljevic Producer: Antoine de Clermont-Tonnerre Screenwriter: Goran Paskaljevic Cinematographer: Milan Spasic Editor: Peter Putnikovic Cast: Lazar Ristovski, Miki Manojlovic, Mirjana Jokovic, Bata Stojkovic, Sergei Trifunovic, Mira Karanovic Production Company: MACT, 27 rue de Fleurus, 75006 Paris, France, tel: (33-1) 4549-1010 Fax: (33-1) 4549-3060 World Sales Agent: UGC International, 2 rue des Quatre-Fils, 75003 Paris, France, tel: (33-1) 4029-8900 Fax: (33-1) 4029-8910

country Iceland

director Ágúst Guðmundsson

1998, 87 mins

### THE DANCE

The Dance, from Icelandic director Ágúst Guðmundsson, is an astonishingly rich and varied film, a rich celebration of life, love and truth. In the year 1913, on a remote island in the middle of the Atlantic, the beautiful Sirsa marries the rich Harald, abandoning her true love, the wild and romantic Ivar. A sudden shipwreck, however, casts a shadow on the proceedings, and is the beginning of a series of unexpected events that might change the whole outcome of the marriage. Ivar rescues the ship's captain, and the festivities resume, but the death of one of the ship's crew casts a pall, as the local priest asks that all merrymaking be stopped.

The fiery Sirsa argues with her husband, asking that the dancing and celebration continue. Meanwhile, premonitions seem to augur doom for the union, while Ivar hovers, hoping to entice Sirsa for a last fling, winning her for his own and effectively trumping Harald on his wedding night. Carefully woven, this movie is enjoyable and thoroughly satisfying.

Director/Producer: Ágúst Guðmundsson Screenwriters: Ágúst Guðmundsson, Kristín Atladóttir Cinematographer: Ernie Vincze Editors: Elísabet Rónaldsdóttir, Valdis Rónaldsdóttir Cast: Pálína Jónsdóttir, Dóttir Hermannsson, Baldur T. Hreinsson, Gunnar Helgason Production Company: ISFilm, Vesturgata 10, 101 Reykjavík, Iceland tel: 354-552-3395 fax: 354-552-3395 and Oxford Film Company, Lerskine Rd, Primrose Hill, London NW3 3AJ, UK tel: 44-171-483-3637 fax: 44-171-483-3567 World Sales Agent: The Sales Company, 61 Shaftesbury Avenue, London W1V 7DE tel: 0171-434-9061 fax: 0171-494-3293

Director: Ágúst Guðmundsson Ágúst Guðmundsson was born in Reykjavík, Iceland. He earned a degree in Icelandic and French at the University of Iceland. He went on to complete a diploma in acting at The National Theatre Acting School and then enrolled at The National Film School in London, graduating in 1977. Before and after his graduation from the National Film School Ágúst wrote and directed films for The National State Broadcasting Service and Danish TV. His feature films include Land and Sons (80), Outlaw (81), On Top (82) and Golden Sands (84).

## World Cinema

country Ireland

director Stephen Bradley

1998, 92 mins

### SWEETIE BARRETT

Sweetie Barrett loses his job at a travelling circus and arrives in the port of Dockery, looking for work. Sweetie's naive and simple nature makes him easy prey in this corrupt town of smugglers, dominated by the vicious detective Bone. Made use of by the local riffraff, Sweetie finds friendship with a six-year-old boy Conor, but Conor's father Leo is released from prison, and he resumes his role as father to Conor, shutting out Sweetie. Bone, who had framed Leo, now tries to once again send him back to prison and exacts a tremendous price in the process. But in a surprising turn of events, it is Sweetie who eventually claims a spectacular revenge, transforming him into a hero for the whole town.

Gently affecting and beautifully directed, this first film by newcomer Stephen Bradley turns what might seem a conventional drama into an powerful tale of moral redemption, justice and revenge.

"I was interested in writing a story about an unlikely, unexpected hero. So Sweetie Barrett found his way into my head. I wrote six drafts of the script and the narrative changed considerably... The dramatic tension of the film works because the audience can't see a way in which Sweetie can become such a saviour because he doesn't seem to have any of the conventional talents or weapons of a hero." - Director Stephen Bradley

Director/Screenwriter: Stephen Bradley Producer: Ed Guiney Cinematographer: Thomas Mauch Editor: Dermot Diskin Cast: Brendan Gleeson, Liam Cunningham, Lynda Steadman, Andy Serkis, Dylan Murphy, Production Company: Temple Films, 1-2 Eustace Street, Dublin 2, Ireland, tel: 353-1-671-9313 fax: 353-1-671-9323 World Sales Agent: Icon Entertainment International, 37 Soho Square, London W1V 5DG, England, tel: 44-171-543-4343 fax: 44-171-543-4301

country Latvia/Germany/France

director Laila Pakalina

1998, 83 mins

### THE SHOE KURPE

In the late 1950's, at the height of the Cold War, the white sandy beaches of Latvia were part of the Soviet Union's frontier. Every night, tractors would comb Latvia's coast and leave fine grooves in the sand. Any trespassers (spies, defectors or invaders) who might cross the beach would leave telltale tracks and lead Soviet patrols to investigate.

One morning, patrolmen discover a woman's shoe in the sand, along with footsteps leading to the local village. Alarms sound and flares are fired. Troops are dispatched and an official inquiry begins. To whom does the shoe belong? What suspicious activities might the shoe's owner be up to? A three man investigative team, along with their well-trained dog, are given the mission of finding the shoe's owner. But the local residents aren't helpful or receptive, and the soldiers who cajole and order woman after woman to try on the shoe, can't find one foot that fits it. Will they return back to their superiors with nothing to report?

Wonderfully shot in black and white, this film uses imagery to stunning effect in this reversal of the Cinderella story. The three soldiers enter the village as three shadows falling over the occupants and their buildings. Long tracking shots are employed to give quiet observations on the ordinary life of the villagers. But the film is also humorous and humane, as the Soviet troops fumble along in their quest for the foot that would fit the shoe and gradually lose interest in their mission and, like the audience, are gradually seduced by the villagers' way of life.

Director/Screenwriter: Laila Pakalina Producer: Christoph Meyer-Wiel Cinematographer: Gints Berzins Editor: Sandra Aikona Cast: Igors Buraks, Vadims Grossmans, Janna Taitte Production Company: Schlemmer Film GmbH, Hansaring 80, 50670 Cologne, Germany tel: 49-221-912-7510 fax: 49-221-912-7512 email: schlemmer.film@netcologne.de World Sales Agent: Media Luna, Ida Martins, Alter Markt 36-42 D-50667 Cologne/Germany tel: 49-221-139-2222 fax: 49-221-139-2224 email: idamartins@compuserve.com

Director: Stephen Bradley Stephen Bradley makes his feature debut with Sweetie Barrett and is currently developing another of his own screenplays called Oyster for Temple Films. He previously worked as Assistant Line Producer on the Academy award-winning feature film, My Left Foot, before spending two years as Head of Development for Windmill Lane Productions, London.

Director: Laila Pakalina Laila Pakalina graduated from the Moscow University as a TV-journalist in 1986, and from VGIK in Moscow as a film director. Filmography: And (88), The Choice (90), The Dome (91), The Linn (91), The Pilgrimage (91), Anna's Christmas (92), The Church (93), The Ferry (94), The Mail (95), Ubans (95), The Oak (97), The Shoe (98).



## World Cinema

country: Netherlands

director: Alex van Warmerdam

1998, 95 mins

### LITTLE TONY KLEINE TEUN

Alex van Warmerdam once again ventures into a black comedy, and proves himself an adept observer of human behaviour. In *Little Tony* he follows the building up and the breaking down of an odd and uneasy menage a trois. Keet is sick of tending to her husband the illiterate farmer Brand (played by van Warmerdam himself). She hires Lena, a pretty tutor, for him. Lena flirts with Brand and the two fall in love, though Keet is hardly an unsuspecting observer. She seems to be manipulating the two for her own means. When Lena gives birth to a baby, Keet puts into motion her own plans for the family.

Van Warmerdam is at his best handling the farcical nature of the situation, and milks the humour out of the situation. Cinematographer Marc Felperlaan is meticulous in his camerawork, composing images down to the last detail. The three leads give great performances, particularly the sly but deadpan Keet played by Annet Malherbe, who leads the story to its dramatic, bittersweet conclusion.

Director/Producer/Screenwriter: Alex van Warmerdam. Editor: Stefan Kamp. Cinematographer: Marc Felperlaan. Cost: Annet Malherbe, Ariane Schluter, Alex van Warmerdam. Production Company: Graniel Film, PB 57121, 1040 BA Amsterdam, Netherlands. Tel: 31 20 60 60 633 fax: 31 20 60 60 616 email: graniel@orkater.nl. World Sales Agent: Fortissimo Film Sales. Herenmarkt 10-2, 1013 ED Amsterdam, the Netherlands. Tel: 31 20 627-3215 fax: 31 20 626 1155 email: ffsales@globalix.nl

Director: Alex van Warmerdam. Alex van Warmerdam was born on 14th of August in 1952 in Haarlem, the Netherlands. He was co-founder of the music-theater group *Huuser Orkater*. In 1980 he set up the *Mexican Hound* theater group. He was introduced to filmmaking through his collaboration with film maker Frans Weisz. After his short film *De Stedeling*, he went on to make the highly successful *Abel* in 1986. In February 1992, his second film *The Northerners* was premiered. In 1996 he released *The Dress*, which won the Best Film at the Potsdam Film Festival.



country: Netherlands

director: Peter Delpeut

1998, 99 mins

### FELICE... FELICE...

Inspired by 19th-century hand-tinted pictures, this tragic love story follows the Dutch explorer and photographer Felice Beato as he returns to Japan to track down his former wife O-kiku. He finds the house they shared empty, and continues on to other Japanese cities, conversing with those who had known him before. He finally finds O-kiku in Tokyo, where he finally comes to understand that she has taken a different path.

Filed totally within a studio in Amsterdam, Delpeut elicits highly focused performances from Johann Leysen, who plays Felice in the film, and Yoshi Oida ("The Pillow Book"), O-kiku's troubled father. It's subtly crafted, carefully evoking the flavour of a Japan that is opening itself to the world, yet unable to shake off its xenophobia and mistrust of foreigners. But most of all it's Felice who is the most tragic character in the film, unable to adapt to his native land, he returns to Japan expecting nothing to have changed, only to find that everything has.

Director/Screenwriter: Peter Delpeut. Producers: Pieter van Huystee, Suzanne van Voorst. Editor: Menno Boerema. Cinematographer: Walther Vanden Ende. Cost: Johan Leysen, Toshie Ogura, Rina Yasima, Noriko Sasaki, Kumi Nakamura, Yoshi Oda, Noriko Proett. Production Company: Ariel Films. Pieter van Huystee. World Sales Agent: Fortissimo Film Sales, Herenmarkt 10-2, 1013 ED Amsterdam, The Netherlands. Tel: +31-20-627-3215 fax: +31-20-626-1155 email: ffsales@globalix.nl

Director: Peter Delpeut. Peter Delpeut was born in 1956 and studied philosophy before graduating from the Dutch Film Academy in 1984. He was programmer and deputy director of the Netherlands Film Museum. He directed *The Forbidden Quest* in 1993. *Felice... Felice...* is his second feature.



## World Cinema

country: Lebanon/France

director: Ziad Doueiri

1998, 105 mins

### WEST BEIRUT WEST BEYROUTH

"Despite the sheer horror of it, war informs and educates; the individual, child or adult, is forced to consider his own existence and the respect of the most fundamental human values." - Ziad Doueiri

Tarek and Omar, Muslim teenagers, find their school closed after the outbreak of the Lebanese civil war. The fighting splits the city of Beirut into two; the Muslims control West Beirut and the Christians the East. However, the two youths are determined to make the most of their youth to have fun. Together with May, a young Christian girl who lives in the same apartment block as Tarek, they scour the city and its streets seeking adventure, turning the battlefield into a playground. While fooling around in a street demonstration, the two boys get separated and Tarek finds himself in the most notorious brothel in Beirut, the only place where both Muslim and Christians are equally welcome.

First-time director Doueiri has managed to craft a romantic, humorous and captivating movie in the midst of a terrifying time of ethnic and religious strife. He shows teenagers as they are; precocious and adventurous, no matter how terrible the circumstances around them, searching for good fun and wanting to enjoy life to its fullest.

Director: Ziad Doueiri. Screenwriter: Ziad Doueiri. Editor: Dominique Marcombe. Producers: Rachid Bouchareb, Jean Brehat. Cinematographer: Ricardo Jacques Gaf. Cost: Rami Doueiri, Mohammad Chamas, Rola Al Amin, Carmen Lebbos. Production Company: 3 B Productions, 70 rue d'Assas, 75006 Paris, France. Tel: 33-1 4548-4475 fax: 33-1 4549-1785. World Sales Agent: Flach Pyramide International, 5 rue Richemont, 75009 Paris France. Tel: 33-1 4296-0220 fax: 33-1 4020-0551



Director: Ziad Doueiri. Ziad Doueiri was born in 1963 and lived in Lebanon until 1983. At the age of 20, he went to study film at the University of San Diego in California and UCLA. He has worked on films for Quentin Tarantino and Roberto Rodriguez.



country: New Zealand

director: Anthony McCarten

1998, 99 mins

### VIA SATELLITE

Via Satellite is a funny and affectionate look at the Dunn household as they turn a triumphant Olympic moment into a suburban family nightmare. Twenty-year old Carol Dunn is on the verge of winning a medal for New Zealand in the Olympic Pool. Back home, along with the rest of the nation, her family is caught in the euphoria and nervously awaits the arrival of a news crew who will film them watching Carol's finest hour.

But Chrissy, Carol's drop-out identical twin, refuses to take part in the broadcast until the issue of her parentage is cleared up. Meanwhile, thirty-five year old Jen, whose biological clock is ticking fast, is hot on the trail: just who is the father of the baby that middle sister Lyn is on the verge of having? And why is Ken, her mild but errant electrician husband, acting so strangely? No one is prepared for the riot of recrimination and revelation that erupts during the build up to the fateful broadcast.

Together with the rest of the country, the Dunns celebrate the awful, awesome triumph that is family life.

Director: Anthony McCarten. Screenwriters: Anthony McCarten, Greg McGee. Producer: Philippa Campbell. Cinematographer: Simon Riera. Editor: John Gilbert. Production Company: Satellite Films, PO Box 6757 Wellington, New Zealand. Tel: 644-602-5738. World Sales Agent: Portman Entertainment, 167 Wardour Street, London W1V 3TA England. Tel: 44-171-468-3434 fax: 44-171-468-3469

WITH THE SUPPORT OF THE NEW ZEALAND HIGH COMMISSION AND THE NZ UNIVERSITY ALUMNI.



Director: Anthony McCarten. Anthony McCarten is one of a select number of high profile dramatists working professionally in New Zealand. He has written, produced and directed several stage productions that have earned him numerous awards. Via Satellite is his first feature film, and based on his original stage production of the same name.



country: Norway

director: Bent Hamer

1998, 95 mins

## WATER EASY REACH

A young Norwegian sailor, Almar, takes his watch into a small Spanish port town to be repaired. The watchmakers tell him that it will take a while to get it fixed. Effectively stranded, Almar sets out exploring the town, meeting the strange locals as well as Windy, a marooned Australian seaman with many stories to tell, and Felicite, who almost runs Almar over with her scooter.

Full of understated humour, *Water Easy Reach* is wonderfully crafted, full of absurdist and surreal moments. The townsfolk move at their own languid pace, and the only excitement is an imminent eclipse.

Director/Screenwriter: Bent Hamer Cinematographer: Philip Øsgaard Editor: Skatti Gudmundsson Cast: Erik Magnuson, Ingrid Rubio, Nicholas Hope, Paco Rabal Production Company: BuBui Film AS Helgerodveien 171, 3233 Sanderjord, Norway. Tel/Fax: (47) 3345-4895 email: odysse@online.no Foreign Sales Agent: BV International Pictures, Box 17, Kvalagsveien 156, N-4262 Avaldsnes, Norway tel: (47) 5284-2210 fax: (47) 5284-0119

Director: Bent Hamer  
Bent Hamer was born in 1956, and studied literature and film at the University of Stockholm and at the Stockholm Film School. He has written and directed several shorts, a documentary and the feature film *Eggs* (1995), which won the FIPRESCI prize at the Toronto International Film Festival in 1995. *Water Easy Reach* (98) is his second feature.



country: Russia

director: Alexander Rogozhkin

1998, 95 mins

## THE CHECKPOINT

As punishment for the shooting of some villagers, a platoon of Russian soldiers is sent to guard a checkpoint for thirty days. An unseen sniper is hiding in the forests, ready to pick out the bunch of greenhorn schoolboys-turned soldiers. But the legacy of hate left by the death of a young boy can only result in tragedy.

An allegory of the present situation in Russia, the area in which the soldiers patrol is unnamed. What is obvious is the chaos and the resentment heaped onto them by the locals. There's no hint of glory in the work the soldiers do, and their days are dull and the only excitement they can get out of it is a prank. Rogozhkin's level-headed depiction of a soldier's life is gritty without any hint, or need, of sensationalism. The line between ally and enemy grows increasingly blurred as their tour of duty commences, and the idle games of the troops to arrest their boredom gradually become more violent.

Director: Alexander Rogozhkin Producer: Konstantin Ernst Screenwriter: Alexander Rogozhkin Cinematographer: Andrey Zhegalov Editor: Yulia Rumjanceva, Sergei Gusinsky Cast: Roman Romanov, Alexandre Ivanov, Ivan Kuz'min, Yuri Grigorov, Denis Kirillov, Pavel Goblubev Production Company: ORI, 12 Academic Kokolev St., 127000 Moscow Russia tel: 217-8471 fax: 215-1130 World Sales Agent: CTB, Kamennostrovsky 10, St Petersburg 197101 tel: 812-237-03-22 fax: 812-237-03-17

Director: Alexander Rogozhkin  
Alexander Rogozhkin gained attention with his feature film *Karaoul*, which received the FIPRESCI prize at the 1990 Berlin Film Festival. He has since gone on to direct a number of both commercially successful and critically acclaimed feature films, such as *Chekhov*, *Peculiarities of Russian National Hunt* and *Operation New Year*.



country: Russia

director: Karen Shakhnazarov

1998, 93 mins

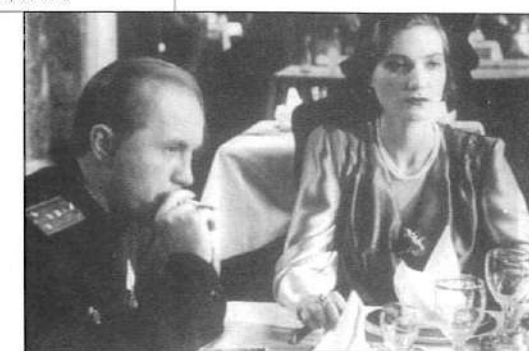
THE DAY OF FULL MOON  
DEN POLNILUNIYA

The Day of Full Moon is a film with magic charm that delights in blurring the line between present and the past, dream and reality. A supporting character of one sequence becomes the focus of the next scene, and the destinies of the more than 80 characters are connected in ways that one would never imagine. The Day of Full Moon is permeated with ambiguity and enigma, creating a beguiling film.

The wild and colourful array of characters that populate Full Moon include a killer, a popular disc jockey, a dead fairy princess, the descendant of a medieval khan, a mysterious monk and the celebrated Russian poet, Alexander Pushkin. Interpersed with the diverse characters are two recurring visions of female beauty: a dazzling enchantress in violet and a former fairy princess, who is reincarnated as a prostitute bearing a distinct resemblance to Madonna.

The flow of events, characters and their memories creates an exquisitely beautiful trip through a surreal reality in this wondrous film.

Director: Karen Shakhnazarov Producer: Vladimir Dostal Screenwriter: Alexander Borodiansky, Karen Shakhnazarov Cinematographer: Gennady Karjuk Editor: Lidiya Miliutina Cast: Anna Garm, Andrei Panin, Elena Koronova, Vladimir Ilijin, Valery Priemykhov, Valery Storozhik, Filipp Yanovsky Production Company: Mosfilm, 1 Mosfilmovskaya Street, 119858 Moscow Russia tel: (7-095) 147-5577 fax: (7-095) 938-2083



Director: Karen Shakhnazarov  
Karen Shakhnazarov was born in Krasnodar, Russia, in 1952. He graduated from the Film Directors Faculty of VGIK. He is now the president of Mosfilm Cinema. Previous films include *The Kind-hearted Ones* (79), *The Jazzmen* (83), *A Winter Night in Gagra* (85), *Courier* (86), *The Town of Zero* (88), *Assassin of the Tzar* (91), *Dreams* (93) and *American Daughter* (95).



country: Russia

director: Alexei Balabanov

1998, 93 mins

OF FREAKS AND MEN  
PRO OURODOV I LUODIEI

Two St Petersburg families, one belonging to the upper classes and the other middle-class, come into contact with the dour pornographer Johann. His malevolent middle man, Victor, boldly goes between households peddling the photos, which depict the floggings of bare-bottomed women. The diabolic and stunningly handsome Johann has many admirers, amongst them a maid in the household of a physician with a blind and beautiful wife, while another maid-and-mistress in the household of a well-to-do engineer is his accomplice. However, Johann only has eyes for Lina, the engineer's beautiful daughter. She gradually becomes corrupted in her relationship with Johann, and a pair of Siamese twins as well as also turned to pawns for Johann's nefarious purposes.

A bizarre black comedy of hidden passions and sadomasochistic urges, *Of Freaks and Men*, shot in tinted sepia re-creations of daguerreotypes, is an intriguing and totally original work.

Director: Alexei Balabanov Producer: Sergei Selyanov, Oleg Bologov Screenwriter: Alexei Balabanov Cinematographer: Sergei Astakhov Editor: Marina Lipartia Cast: Sergei Maketsky, Dinara Drukarova, Victor Sukhorukov, Lika Nevolina, Alyesha De Production Company: CTB, Kamennostrovsky 10, St Petersburg 197101 tel: 812-237-03-22 fax: 812-237-03-17 World Sales Agent: Celluloid Dreams 24 rue lamartine, 75009 Paris, France tel: 33-1-49-70-03-70 fax: 33-1-49-70-03-71 email: info@celluloid-dreams.com



Director: Alexei Balabanov  
Alexei Balabanov was a latecomer to filmmaking, enrolling in the Higher Courses for Directors in Moscow at the age of 28. He gained world-wide attention with his first film, *Brother* (97), which won the Special Jury and FIPRESCI prizes at the Turin Film Festival.





## World Cinema

country: Serbia

director: Emir Kusturica

1998, 127 mins

### BLACK CAT, WHITE CAT CRNA MACKA BELI MACOR

After *Underground* won the Palme d'Or in Cannes in 1995, the attacks by the press discouraged Kusturica so profoundly he declared publicly that he would never make another film. His production team was shocked, and they started to lay the foundations of a small project that would make Kusturica return to filmmaking.

The small project grew and soon Kusturica had a full-scale film. Gordan Mihic had extrapolated ideas from Kusturica and come up with a script of grandfathers, fathers and sons, a dance of the generations. Like all of Kusturica's films, it had tragedy and comedy, as well as a boisterous madcap vitality rarely seen in his films.

The result is a fun, feisty film set on the banks of the Danube River. Matko, a good for nothing layabout goes to gypsy gangleader Grga to borrow money for a black market deal. However, things go wrong when Matko asks Dadan, a drug crazed gypsy godfather, to help out. But Dadan double-crosses Matko and Dadan demands that Matko's son, Zare, marry Dadan's sister. Loud brass music, dancing, and a boisterously busy plot feature in this tale of love, friendship, murder and plenty of livestock. Thankfully Kusturica has decided to grant us once again a movie worthy of a celebration.

Director: Emir Kusturica Producer: Karl Baumgartner Screenwriters: Gordan Mihic, Emir Kusturica  
Cinematographer: Thierry Arbogast Editor: Sveljotik-Mica Zajc Cast: Branka Katic, Srdjan Todorovic, Severdzan Bajrami,  
Zabil Memedovski, Florijan Aridini, Ljubica Adzovic, Sabir Sulejman Production Company: CIBY 2000, 49 Avenue D'Iena,  
Paris 75116 France tel: 331-4421-6400 fax: 331-4076-0275 Pandora Film, Egenolff Strasse 13H 60316 Frankfurt, Germany  
tel: 49-69-943-428-0 fax: 49-69-943-428-99 World Sales Agent: G2 Films Ltd, 10 Stephen Mews, London W1P 1PP  
tel: 0171-333-8777 fax: 0171-333-8878

Director: Emir Kusturica  
Emir Kusturica was born in 1954 in Sarajevo, Bosnia. During college his early films won numerous awards and gave him the experience needed to eventually gain a place at the FAMU film Academy in Prague. His first feature film, *Do You Remember Dolly Bell?*, won the Golden Lion at the 1981 Venice Film Festival. His second feature *When Father Was Away on Business* won the Palme d'Or at Cannes, and in 1999 he followed this with *Time of the Gypsies*, which secured him the best director award at Cannes. In 1995 the movie *Underground* won the Palme d'Or at Cannes.



country: Spain

director: Julio Medem

1998, 114 mins

### THE LOVERS OF THE ARCTIC CIRCLE LOS AMANTES DEL CIRCULO POLAR

Julio Medem's films have never threaded a straight path. His films have unexpected, surprising twists in narrative, and constantly unpredictable. For *The Lovers of the Arctic Circle*, he has used the circle as a multilayered allegorical tool, creating a circular love story that spans almost two decades.

Ana and Otto are two school children. Ana has just lost her father and Otto's parents are separating. Otto is full of love for Ana, but he is unable to communicate it. Alvaro, Otto's father, and Olga, Ana's mother, move in together. Otto decides to live with his father in order to be near Ana. They undergo a sexual awakening, but the death of Otto's mother disrupts their love. Otto runs away to find himself.

Ana is heartbroken by Otto's departure and finds solace in Javier, Otto's former schoolteacher. Olga falls for another Alvaro, a Finnish television producer. Otto achieves his lifelong dream when he obtains a job as a pilot for a courier company. Ana eventually breaks up with Javier, and journeys to Lapland, on the Arctic Circle, where she waits to be reunited with Otto, but fate may have other plans.

Thoroughly enchanting, Medem examines the nature of destiny, delicately building up the dramatic tension in stages and smoothly shifting from one character's perspective to another before arriving at the unsettling climax. Wonderfully shot and realised, *The Lovers of the Arctic Circle* is a haunting movie that stays with viewers long after its end.

Director/Screenwriter: Julio Medem Producers: Fernando Bovaira, Enrique López Lavigne Cinematographer: Kalo F. Berridi Editor: Iván Alfedo Cast: Najwa Nimri, Fele Martínez, Nancho Novo, Maru Valdivielso Production Company: Sogetel, Gran Via 32, 4 planta, 38013 Madrid, Spain tel: 34-91 524-1751 fax: 34-91 522-2297 email: elopez@sogetel.es World Sales Agent: Le Studio Canal+, 17 rue Dumont D'Urville, 75116 Paris, France tel: (33-1) 4443-9800 fax: (33-1) 4720-2967

Director: Julio Medem  
Julio Medem was born in San Sebastian. He started making short films using a Super 8 camera when he was 17 years old. He graduated with a medical degree, but worked as a film critic for a newspaper. After receiving numerous awards for his short films, he directed his first full-length film, *Cows* (92). He followed his success with *The Red Squirrel* (93) and *Tierra* (96). *The Lovers of the Arctic Circle* is his fourth film.



## World Cinema

country: Sweden

director: Ingmar Bergman

1997, 120 mins

### IN THE PRESENCE OF A CLOWN LARMAR OCH GÖR SIG TILL

Inventor Carl Akerblom is 54, as rosy-cheeked as a child, an admirer of Schubert and a patient in the psychiatric ward of Akademiska Hospital in Uppsala. He has attempted to beat his fiancée Pauline Thibault to death. Another patient there is Professor Osvald Vogler. Together they start a joint film project: the living talkie. Before long, they set off on a frantic tour with their film drama *The Joy of the Joyous Girl*.

Sharply-observed and well-acted, Bergman reveals his directing skill and wry commentary as only he can. Clown recalls familiar Bergman themes; spirituality, personal freedom, the constraints of marriage, creative inspiration and death. It all merges into a solid piece of work for the veteran director.

Director: Ingmar Bergman Producer: Pia Ehrnvall Screenwriter: Ingmar Bergman Editor: Sylvia Ingmarsson Cast: Börje Ahlstedt, Marie Richardson, Erland Josephson, Pernilla August, Peter Stormare Production Company: SVT Drama S-105 10 Stockholm Sweden tel: 468-784-0000 fax: 468-661-1231 World Sales Agent: Boel Rosenlund tel: 468-784-6663 fax: 468-664-5723 email: boel.rosenlund@svt.se



Director: Ingmar Bergman  
Ingmar Bergman began his career in the 1940s as a scriptwriter (*Frenzy*, 1944). He is still incredibly prolific; his fantastic film oeuvre alone comprising some 40-odd titles, including such classics as *Sawdust and Tinsel*, *The Naked Night*, *Smiles of a Summer Night*, *The Seventh Seal*, *Wild Strawberries*, *The Silence, Cries and Whispers*, *The Magic Flute* and *Autumn Sonata*.

He has received three Oscars for Best Foreign Film: *The Virgin Spring*, *Through a Glass Darkly* and *Fanny and Alexander*. In recent years, Bergman has devoted himself chiefly to his writing and directing for Sweden's national stage *The Royal Dramatic Theatre*.



country: USA/Sweden

director: Stig Björkman

1998, 52 mins

### TRANCEFORMER: A PORTRAIT OF LARS VON TRIER

*Tranceformer* is a meeting on a private level with the provocative Danish filmmaker Lars von Trier. Filmed over two years while von Trier was working on *Breaking The Waves*, it is an intimate and enlightening portrait of the gifted Dane.

Lars von Trier himself talks with a mix of humour and seriousness about his phobias, fears and self-hate but also his ideals and beliefs, and gives us an insight to his odd film universe, where he considers evil to be fascinating and good to be tremendously boring.

Director: Stig Björkman Cinematographer: Jan Roed, Anthony Dod Mantle, Björn Blixt Editor: Neon Flamholtz Production Company / World Sales Agent: Zentropa Entertainments ApS, Upplandsgatan 35, S-11328 Stockholm Sweden tel: 468-335-576 fax: 468-309-934



Director: Stig Björkman  
Stig Björkman was born in 1938 in Stockholm. He has been a film critic since 1960. Between 1964 and 1972 he was the editor-in-chief of the journal, *Chaplin*. He acted as consultant to the Danish Film Institute from 1975 to 1977, lectured at the Swedish Film School and has written three books: *Bergman on Bergman* (79), *Conversations with Bergman* (90) and *Woddy on Allen* (93).



## World Cinema



### LITTLE THIEVES BIG THIEVES CIEN AÑOS DE PERDON

While looking at American action genre films for inspiration, *Little Thieves, Big Thieves* is definitely its own film and certainly possesses a more wicked sense of satire than "Dog Day Afternoon", one of its inspirations. The story begins on Christmas Eve where in the midst of a nationwide financial scandal, a desperate adman Horacio puts into action a plan to rob the Pan-American Bank with his childhood buddies Valmore, Rogelio and Vicente. They manage to break in only to discover that the bank has already been looted by its president. In the morning, a media circus ensues, while Horacio breaks into the computer system and enlists hostages in his scheme.

Well-written and humorous, the film spoofs a country in the midst of the financial crisis, where the man in the street finds that it is the larger fish who are getting away scot-free while he is left to bear the burden of their crimes. A confidently dark satire, Saderman ties all the various elements together skillfully to create a vibrant piece of filmmaking.

Director/Producer: Alejandro Saderman. Screenwriters: Carlos González, Luis Zelkowitz, Henry Herrera, Alejandro Saderman. Cinematographer: Hernán Toro. Editor: Giuliano Ferrioli. Cast: Orlando Urdaneta, Daniel Lugo, Aroldo Belancourt, Mariano Alvarez, Elton Peraza, Flavio Caballero. Production Company: World Sales Agent: Alejandro Saderman Producciones, Av. Veracruz, Edif. La Hacienda, Piso 5, Office 15-D, Las Mercedes, Caracas 1060, Venezuela. Tel: (58-2) 993-74-09 / 993 75 58. Fax: (58-2) 993-7558. Email: saderman@lusnet.net

Director: Alejandro Saderman. Alejandro Saderman was born in Buenos Aires, Argentina. He studied architecture at the University of Buenos Aires, and began his career in cinema as a director of short films, both documentary and fiction. His previous features include *Knocks at My Door* (93).



### LAKE

A young boy, Zura's father is brutally murdered in front of him, and he is forever haunted by the bitter memory of it. His father's death becomes the beginning of his own tragedy. His mother takes him away from the village where they live, to the city. But his days in the new school are filled with angst and repressed rage. Zura becomes the leader of his schoolmates and controls them to carry out acts of victimisation and absurdity. But away from his schoolmates, loneliness sinks in. Zura changes the game. He decides to become a slave and the new game is friendship. But it is not the same. Soon, Zura finds his former slaves turning against him. Kikabidze's film is subtly evocative as he brings you closer to the psyche of a tyrant. *Lake* was in competition at the first Eurasia Film Festival in Kazakhstan last year.

Director / Screenwriter: Kakhaber Kikabidze. Cinematographer: Jony Kurashvili. Cast: Dimitri Shvelidze, Guram Pirizkhalava, Zurab Begalishvili, Nino Lezhava, Nino Kobalidze. Production Company and World Sales Agent: Joint Stock Company, Georgia - Film, 24 Petriashvili Street, Tbilisi 38009 Georgia. Tel: (99532)-221350. Fax: (99532)-922264

Director: Kakhaber Kikabidze. Born in Tbilisi in 1961. Finished his studies at the philological faculty of the Tbilisi State University. In 1989, he was in the Advanced Directors' Course in Moscow, in particular Vladimir Moly's master class. Currently, he is a film director at the Joint Stock Company, Georgian Film in Tbilisi. *Lake* is his feature film debut.



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## Festival Fringe

country: Australia

director: Carla Drago

1998, 52 mins

### ISLAND STYLE

World Sales Agent:  
Porchlight Films  
Suite 166 2A Bayswater Road  
King Cross 2011 Australia  
tel: 61-2-93269916  
fax: 61-2-9357-1479  
email: porchlight@poko.net.au

Island Style is a documentary exploring hip-hop music and the unique lives of Samoan and Polynesian young adults in urban Sydney and their heritages in Fiji, Samoa as well as Auckland, New Zealand. Island Style follows the lives of four young Pacific Islanders, friends linked by their passion for hip hop music and culture.

country: China

director: Jiang Yue

1999, 65 mins

### A RIVER STILLED JING ZHI DE HE

World Sales Agent:  
J 1304 Hui Yuan Apartment,  
Ya Yun Cun, Beijing, China  
tel: 86-10-64934322  
fax: 86-10-64992214

The Yangtze River has been closed up for large scale damming work two years ago. The project has been a source of much controversy and unhappiness to the Chinese particularly those whose traditional livelihood and family residence are affected by the closing of the river. Underground documentary filmmaker Jiang Yue brings us along on his trip of discovery as he zooms in on the project now feverishly in progress. He also talks to the staff members, letting us in onto their aspirations and disappointments amidst the desolate and dusty worksite.

country: China

director: Duan JinChuan

1999, 57 mins

### SUNKEN NATIONAL TREASURES CHEN CHUAN-JIU NIAN DE GU SHI

World Sales Agent:  
J 1304 Hui Yuan Apartment,  
Ya Yun Cun, Beijing, China  
tel: 86-10-64934322  
fax: 86-10-64992214

Another unusual documentary entry from Duan Jinchuan who mesmerized local audiences in 1997 with his documentaries on Tibet. This time he turns his focus on the rounds of meetings, negotiations and power broking that went on behind the fanfare of the official salvage of sunken objects from a historical vessel supposedly detected off the coast of Northeast China. However, despite all the official hype, the whole affair turns out to be a hoax.

country: Finland

director: Kai Nordberg

1996, 47 mins

### KATHMANDU ROCK'N' ROLL

World Sales Agent:  
Making Movies Oy  
Linnankatu 7 00160 Helsinki  
Finland  
tel: 358-9-621-3028  
fax: 358-9-622-5613 email:  
making.movies@megaband.fi

A documentary movie about young Nepalese men forming a rock group in Kathmandu. The point of view in the movie is of the 21-year-old leader of the rock band called Newaz. He has come to a turning point in his life. His Australian girlfriend would like to take him with her to Australia, but he has an obligation to take care of his parents. Is this a folly of globalisation or a desperate need for Asian youth culture?



## Festival Fringe

country: Hong Kong/USA

director: Ruby Yang

1999, 90 mins

### CITIZEN HONG KONG

Citizen Hong Kong captures the lives and intimate stories of five young Hong Kong residents. With the filmmaker's personal stories and reflections as a framing narrative, director Ruby Yang seamlessly weaves together the rare and unheard voices of Hong Kong past, present and future.

World Sales Agent:  
K. Bik Films  
348 Ninth St. Suite B San  
Francisco CA 94103 USA  
tel: 1-415-552-0368  
fax: 1-415-431-3788  
email: kbikfilms@yahoo.com



country: HK/USA

director: Evans Chan

1998, 115 mins

### JOURNEY TO BEIJING BEI ZHEN

More than two hundred Hong Kong citizens joined the "Walk to Beijing", a campaign held from February to June 1997. Walking from Hong Kong to Beijing, they tried to raise funds for the Hope Project, whose aim was to collect financial aid to people in the underdeveloped areas of China. The filmmakers follow the journey to Beijing, while interviewing people in the campaign on their take of the handover. In revealing Hong Kong citizens' and Chinese citizens' attitudes towards each other, the film raises the important issue of cultural differences between these two Chinese communities.

World Sales Agent:  
Taiwan Film Centre  
4/F No. 19 Lane 2 Wen Li Street  
116 Taipei Taiwan  
tel: 886-2-22396026  
fax: 886-2-22396501  
email: tlc@transend.com.tw



country: Iran

director: Bahman Giarostami

1998, 45 mins

### THE PROJECT

Anyone who missed Abbas Kiarostami's The Taste of Cherry last year can get almost the full picture from watching this documentary on the making of it. In fact, what really fascinates is how Kiarostami works with his lead actor. We see him acting out the scenes for his actor, which is then juxtaposed with actual footage from the movie. Like the movie, watching this is a bit relentless, almost like the protagonist's quest for his own death.

World Sales Agent:  
International Film Cross Cultural  
Review  
12 Sam Street Hafez Avenue,  
Tehran 11389 Iran  
tel: 98-21-679373  
fax: 98-21-6459971  
email: filmmag@apadana.com



country: Iran

director: Hanna Makhmalbaf

1998, 26 mins

### THE DAY THE AUNT WAS III

Celebrated Iranian director, Mohsen Makhmalbaf, has a veritable family of budding filmmakers. Recently, his teenage daughter, Samira Makhmalbaf, directed the award-winning Apple. Here, his younger daughter, Hanna directs this touching tale of what children do to keep their ill relative entertained. Immensely moving and wondrously innocent.

World Sales Agent:  
International Film Cross Cultural  
Review  
12 Sam Street  
Hafez Avenue, Tehran 11389  
Iran  
tel: 98-21-679373  
fax: 98-21-6459971  
email: filmmag@apadana.com



## Festival Fringe

country: France/Italy

director: Marco Amenla

1997, 55 mins

### A GIRL AGAINST THE MAFIA

In 1991, 17-year-old Sicilian Rita Atria went to see the anti-Mafia judge, to seek vengeance for the murders of her father and brother, both of whom had been 'Men of Honour' in the Mafia. It was the first time that such a young woman from a family linked to the Mafia had broken the code of silence. She had only nine months to live. Rita immortalised her exceptional story in her diary, and chronicled it in this remarkable documentary.

World Sales Agent:  
No Man's Land, France  
tel: 33-1-42-72-07-36  
fax: 33-1-42-76-09-47  
email: nmland@hotmail.com  
Eurofilm, Italy  
tel: 39-091-611-41-92  
fax: 39-091-612-04-84  
email: eurofilm@neomedia.it

country: Singapore

director: Peter Lamb

1999, 95 mins

### KACHANG PUTEH TO POPCORN: A HISTORY OF SINGAPORE FILM

From its Hindustani roots to its new independent cinema, Singapore filmmaking has undergone a fascinating and poignant evolution. Kachang Puteh to Popcorn traces its rise, fall and current resurgence through rare footage and interviews with the industry's pioneers. Featuring milestones from the Golden Age of Malay cinema to the Lost Films of the 70s, Kachang Puteh to Popcorn depicts the passion and struggle of Singapore filmmaking, and the special magic which touched the lives of both its makers and audience.

World Sales Agent:  
Singapore Television Twelve Pte Ltd.  
Paul Bedi, Business Development  
Manager  
12 Prince Edward Road,  
#05-00 Bestway Building  
Singapore 079212  
tel: (65)4208660 fax: (65)2257380

country: South Korea

director: Hong Hyung-Sook

1998, 70 mins

### RECLAIMING OUR NAMES

There are people who have their real names and also another name by which they are known. This is the reality of Koreans who live in Japan. Many hidden stories exist, however, of people who give up the Japanese name they have been using to reclaim their Korean name. There are also those who revert to their Japanese names after discovering that their real names provoke prejudice and injustice.

World Sales Agent:  
Seoul Visual Collective  
5F, 140-57, Kye-dong,  
Chongro-gu, Seoul, Korea  
tel: 822-7454641  
fax: 822-36724970

country: Taiwan

director: Yang Jia Yun

1998, 89 mins

### A SECRET BURIED FOR FIFTY YEARS - THE STORY OF TAIWAN COMFORT WOMEN A MA DE MI MI-TAI-JI WEI AN FU DE GU SHI

Buried in the depths of Grandma's soul is the painful secret past of a previous generation of women. This is a secret that has been kept for fifty years, a tragedy caused by the war. The blood and tear-filled reality of these deceived women has been hidden for half a century. Now, thirteen Taiwanese former 'comfort women' of World War II reveal the truth and the past.

World Sales Agent:  
Taiwan Film Center  
4F No 19 Lane 2  
Wan Li Street, Taipei 116 Taiwan  
tel: 886-2-2239-6026  
fax: 886-2-2239-6501  
email: tlc@transend.com.tw

## Festival Fringe

country: Taiwan

director: Hsiao Chu-Chen

1998, 50 mins

### BLOOD STAINED YOUTH XUE RAN DE FENG CAI

Taiwan was put under the control of the post-war Chinese government after being colonised by the Japanese for 50 years. Young Taiwanese intellectuals harbour the hope of building a nation that would no longer suffer under the oppression and control of other nations. Their ideals and hopes were shattered when the Kuomintang retreated to Taiwan after being defeated by the Chinese Communists. The KMT, frightened by "communism" and "socialism", embarked upon a reign of terror to round up all the dissidents.

World Sales Agent:  
Hsiao Chu-Chen  
No. 2, Lane 114, Chiao-Hsin Road,  
Hsin-Tien, Taipei, Taiwan  
tel: 886-2-22145192

country: USA

director: Susan Stern

1998, 53 mins

### BARBIE NATION: AN UNAUTHORIZED TOUR

Asian Sweatshop Barbie? S&M dress up? Barbie painted gold and nailed to a cross? Barbie Nation: An Unauthorized Tour blows the roof off Barbie's "Dreamhouse" to reveal generations of people obsessed with the world's most popular toy. Investigative journalist-turned-filmmaker Susan Stern takes the viewer deep into the Barbie doll cult -- from Barbie conventions to anti-Barbie demonstrations; from San Francisco's gay parade to Croatia's bunkers. Barbie fans, foes, fetishists -- and the woman who created Barbie -- reveal the history and fantasy behind this 20th century icon.

World Sales Agent:  
Films Transit Inc.  
402 Notre-Dame East #100  
Montreal, Quebec H2Y1C8  
tel: 1-514-844-3358  
fax: 1-514-844-7278  
email: filmtransit@odyssee.net

country: USA

director: Amie S. Williams

1998, 62 mins

### STRIPPED AND TEASED: TALES FROM LAS VEGAS WOMEN

In a town where Hollywood stereotypes and the commodification of women's bodies and images reigns supreme, Williams presents a striking, honest documentary that follows the lives of nine real Las Vegas women. From casino executive to culinary union strikers, the film reveals that women's work is the backbone of the Las Vegas spectacle.

World Sales Agent:  
Bal-Maiden Films  
1247 Bernard Drive  
Las Vegas Nevada 89102 USA  
tel: 1-702-878-4786  
fax: 1-702-259-5586  
email: BalMaiden@aol.com

country: USA

director: Ellen Bruno

1998, 50 mins




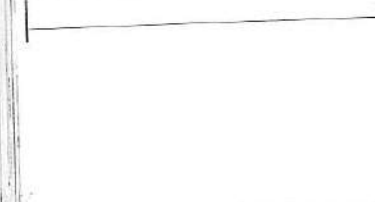
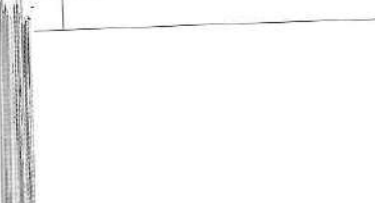



### SACRIFICE: THE STORY OF CHILD PROSTITUTES FROM BURMA

Sacrifice examines the social, cultural and economic forces at work in the trafficking of Burmese girls into prostitution. It is the story of the valuation and sale of human beings, and the efforts of teenage girls to survive a crisis born of economic and political repression.

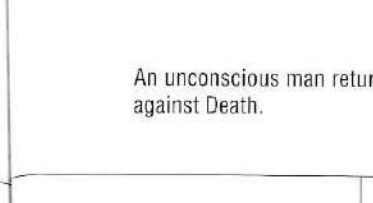
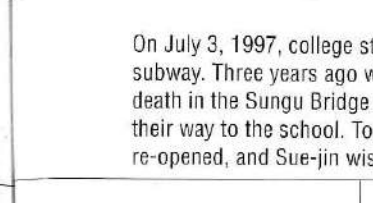
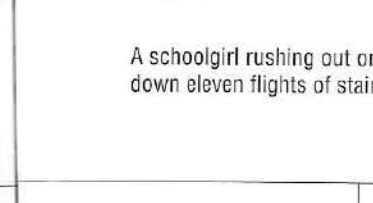
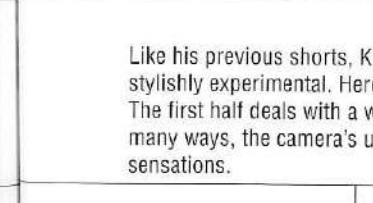
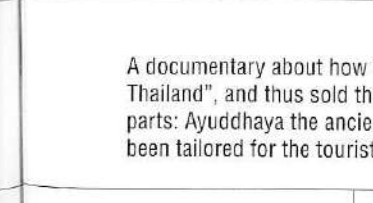
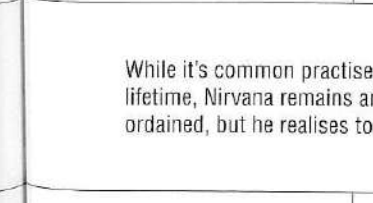
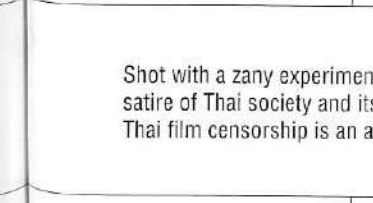
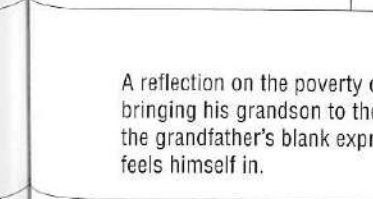
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tel: 1-415-641-4491  
fax: 1-415-641-9401  
email: elbruno@compuserve.com



## Festival Shorts

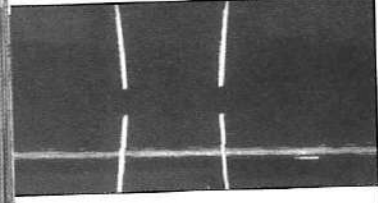
	country: Australia	director: Susi Affender, Nag Vliedermersky	1998, 11 mins	<b>ASHPUTTLE OF THE MOTHER'S GHOST</b> A pragmatic and magical fairytale about the lengths a mum has to go to help her child grow up, even if it means coming back from the dead.
	country: Australia	director: Lynn-Maree Danzey	1998, 7 mins	<b>FETCH</b> Some people are destined not to be together. A man arrives at a woman's apartment to take her out on their first date. But events conspire to make him wonder - should he have ever left home?
	country: Australia	director: Gergory Quail	1998, 7 mins	<b>I WANT YOU</b> A young woman is obsessed with a stranger. She breaks into his house, seduces the cat, sniffs his sheets... and then the girlfriend shows up.
	country: France	director: Claus Drexl	1998, 9 mins	<b>MAX AU BLOC</b> When a mad surgeon, a reluctant patient and a parisian dame are put together in an operation room, odd things can happen...
	country: Hong Kong	director: Fruit Chan	1998, 20 mins	<b>MAKING OF LONGEST SUMMER</b> This documentary looks at Fruit Chan's third film, The Longest Summer, including an interview with Andy Lau, the producer of the film.
	country: Malaysia	director: Ho Yuhang	1998, 27 mins	<b>CAMERA DEGREE ZERO</b> Using numerous splicing shots linking newsreels by unknown cameramen and scenes from some European black and white films, Ho Yuhang makes a montage of the frustrations and complexities of change in his life since his travels overseas.
	country: Malaysia/Indonesia	director: Melissa Saile	1998, 9 mins	<b>PUTAUW VS BAKPAU</b> Melissa Saile's short is a funny-sad anti-drug paean, the kind that you won't find health ministries making. Filled with a melange of styles from music video, silent film to fake documentary, it also contains two songs that government health warnings won't include - the Velvet Underground's Heroin and Waiting for My Man.
	country: Malaysia	director: Loh Shih Chiu	1998, 3 mins	<b>DESIFINALDO</b> Shot in Kuala Trengganu, this is a nice mood piece of a woman walking through a neighbourhood store. It's shot in slo-mo to the music of Antonio Carlos Jobim's Desifinaldo fully bringing out the music's lovely, languid tone.

## Festival Shorts

	country: Poland	director: Fernando Gonzalez Ose	1997, 10 mins	<b>DEATH IN THE LABYRINTH</b> <b>SMIERC W LABIRYNCIE</b> An unconscious man returns to the world of his infancy to try to win the battle against Death.
	country: Korea	director: Jung Yoonchoi	1997, 13 mins	<b>MEMORIAL PHOTOGRAPHING</b> On July 3, 1997, college student Sue-jin encounters a memory from the past in the subway. Three years ago when she was still in high school Sue-jin was saved from death in the Sungu Bridge Collapse. But eight of her schoolmates died in a bus on their way to the school. Today is the very day that the new Sungsu Bridge is being re-opened, and Sue-jin wishes to do one last thing for her friends to remember.
	country: Korea	director: Daniel Son	1997, 12 mins	<b>PEN-CASE FREE-FALL TEST</b> A schoolgirl rushing out on her way to a day of exams drops her metal pen-case down eleven flights of stairs.
	country: Korea	director: Kim Yun Tae	1997, 12 mins	<b>VIDEO RITUAL</b> Like his previous shorts, Kim Yun Tae's new film is again wonderfully textured and stylishly experimental. Here, the film seems to be a meditation on birth and death. The first half deals with a woman's sensual awareness of her unborn fetus. In many ways, the camera's unusual shots of her body identifies us with her physical sensations.
	country: Thailand	director: Soraya Nakasawan, Panutta Yookitsawai	1998, 17 mins	<b>AMAZING THAILAND</b> A documentary about how Thailand proposed 1998 to 1999 as a year for "Amazing Thailand", and thus sold the country out to tourists. The film divides itself into three parts: Ayudhaya the ancient city, Bangkok the capital and Pattaya, which have all been tailored for the tourist industry.
	country: Thailand	director: Porpol Hamprab	1998, 10 mins	<b>COMMON NIRVANA</b> While it's common practise for most Thais to enter monkhood at least once in their lifetime, Nirvana remains an elusive goal. Dum, a yuppie, prepares himself to be ordained, but he realises too many conflicting feelings in himself.
	country: Thailand	director: Surachai Pattanakijpaibool	1998, 15 mins	<b>EVERLASTING THAI HERO</b> Shot with a zany experimentalism, The Everlasting Hero is really a tongue-in-cheek satire of Thai society and its film industry. The references to the student riots and to Thai film censorship is an aching reminder to just what went wrong.
	country: Thailand	director: Boonsong Nakphoo	1998, 10 mins	<b>GRANDPA AND GRANDSON</b> A reflection on the poverty of Thailand's rural populace, the film shows a grandfather bringing his grandson to the train station. With hopes of a better life in the big city, the grandfather's blank expression with each passing train, reveals the dead-end he feels himself in.



## Festival Shorts

	<p>country: UK</p>	<p>director: Simon Ellis</p>	<p>1998, 5 mins</p>	
	<p>World Sales Agent: Simon Ellis 46 Waldeck Road Nottingham NG5 2AF, England tel: 44-115-955540</p>	<p><b>THOUSAND</b></p> <p>Using drum 'n' bass music, this experimental video visualises for us the music's staccato rhythms, dips and accents.</p>		
	<p>country: USA</p>	<p>director: David Chartier, Avi Zev Weider</p>	<p>1998, 17 mins</p>	
	<p>World Sales Agent: David Chartier 624 President St. #2 Brooklyn NY 11215 USA tel: 1-718-622-0210 fax: 1-718-623-1963 email: drc@ninch.com</p>	<p><b>I REMEMBER</b></p> <p>I Remember is a dynamic adaptation of parts of Joe Brainard's modest but completely unique book, "I Remember". Using Joe Brainard's words as a springboard, the creators of I Remember have fashioned a film that shines a new light on the autobiographical and associative nature of memory.</p>		
	<p>country: Japan</p>	<p>director: Tenshi Arai</p>	<p>1996, 32 mins</p>	
	<p>World Sales Agent: Gold View Co., Ltd. Watanabe Bldg. #201, Honcho, Nakano-ku, Tokyo, 162-0012 Japan tel: 81-3-5342-7267 fax: 81-3-5342-7268 email: goldview@vni.com</p>	<p><b>THE MACHINE OF CELIBATE</b></p> <p>Twin sisters: Sowana and Hadari. However, Hadari is an android created by Edison to look like Sowana. In order for Hadari to become a fully living human, she must go through a ritual performed by the Machine of Celibate.</p>		



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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.



## Seminars and Workshops

*5th APB Foundation Asian Film Appreciation Workshop*  
Sponsored by Asia Pacific Breweries Foundation

April 19 - April 21, 1999  
Ngee Ann Polytechnic

This is the 5th year running that the Asia Pacific Breweries Foundation has sponsored the Asian Film Appreciation Workshop. This year, the Workshop focuses on Indonesian film, in particular the works of one of the bastions of Indonesian cinema, Arifin C. Noer, and the films of contemporary Indonesian directors that reflect a rapidly changing Indonesia.

Ngee Ann Polytechnic  
LT26, Department of Film & Media Studies  
535 Clementi Road  
Singapore 599489

\$15.00 per day or \$40.00 for 3 days  
\$10.00 per day or \$25.00 for 3 days\*

\* student concession

Monday, 19 April	9.30am	Screening of Kancil Present: Garin Nugroho Christine Hakim
	10.30am	Screening of Street Children as Film Stars (The Making of Leaf On A Pillow)
	2.00pm	Screening of Suci Sang Primadona Present: Jajang C. Noer Arya Gunawan
Tuesday, 20 April	10.30am	Screening of My Family, My Films, My Nation Screening of Revolution of Hope Screening of Novi Present: Garin Nugroho Riri Reza
	1.30pm	Screening of Serangan Fajar Present: Jajang C. Noer
Wednesday, 21 April	10.30am	Screening of Making of Kuldesak Screening of Sebuah Lagu Screening of Jakarta 468 Present: Riri Reza, Nan Achnas, Rizal M., Mira Lesmana
	2.00pm	Screening of Taxi Present: Jajang C. Noer

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## Seminars and Workshops

*Sponsored by Kodak (Singapore) Pte Ltd - Professional Motion Imaging*

### **Advance Production and Post-Production Techniques in Film**

A 3 part seminar targeted at upgrading the knowledge and skills of the local film production community.

#### **Steadicam Operation**

Monday 19th April 1999 9am - 12.30 pm

Ngee Ann Polytechnic Sound Stage (next to Electrical Engineering Bk 83)

This seminar will be presented by Mr Gene Taylor, a consultant to Cinema Products on Steadicam, often serving as an instructor, conducting workshops worldwide and private sessions for network television, as well as serving as an occasional lecturer at film schools. This seminar will include introduction to the steadicam, its benefits and applications in film. Discussion and presentation of various feature films which have famous steadicam shots such as Brian DePalma's *Carlito's Way*, Stanley Kubrick's *The Shining* and Martin Scorsese's *GoodFellas*.

#### **Motion-Control**

Monday 19th April 1999 2pm - 5.30 pm

Ngee Ann Polytechnic Sound Stage (next to Electrical Engineering Bk 83)

Featured here is the Academy-award winning Milo motion-control system, presented by anyMOTION. Besides an introduction and presentation on the benefits of its usage, there will also be a discussion on some of the moves and effects on feature films such as *Dantes Peak*, *Dr Dollittle*, *Lost In Space* and *The Lost World*. The seminar will also feature an exercise on execution of the motion-control system in chroma-key (blue-screen) for digital effects on films.

#### **Digital Effects on Film**

Tuesday 20th April 1999 9am - 12.30 pm

Ngee Ann Polytechnic Digital Effects Studio, Bk 53, Level 3

This session showcases the basic process of achieving high quality special effects on film via scanning segments of film on the Kodak Genesis Plus film scanner and recording of the 'manipulated' digital images using leading SFX software back to film via the Solitaire Film recorder. Examples from certain Hollywood blockbusters will also be featured and discussed. A live exercise from footages shot the day before using the motion-control system will also be presented.

*Special Thanks for support  
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## Seminars and Workshops

### *Public Film Funding - German's Approach and Experiences*

Saturday, 24 April 1999, 2 pm

The Goethe Institut  
163 Penang Road #05-01 Winsland House II

The Goethe Institut plays host to a public forum on film funding which discusses Germany's approach and experience. Keynote speakers are Dieter Kosslick, Executive Director of the Filmstiftung North-Rhine Westphalia and Gabriele Röthemeyer, Executive Director, Media and Film Society of Baden Württemberg.

Mr Kosslick took over the management of the Filmstiftung NRW in 1991. After several years as managing director of the self-administering, cultural Film Office in Hamburg, he was then head of the city's Film Fonds before moving to the Filmstiftung NRW in Düsseldorf. In addition to his many European activities, he is also a member in the presidium and administrative council of the German Film Board (FFA). Gabriele Röthemeyer is chief executive of the Medien-und Filmgesellschaft Baden-Württemberg (MFG). She began her professional life as a freelance documentary filmmaker and was then a commissioning editor in television for a wide range of subjects. Later she worked with production companies in Hamburg which produced television programmes as well as feature films.

Panelists include Eric Khoo, Director; Daniel Yun, CEO of Raintree Pictures Pte Ltd; Dr Ismail Sudderuddin, Director of the Singapore Film Commission and Jack Neo, Director/Actor. Moderator is Ms Kong Kam Yoke, Festival Programmer for the Singapore International Film Festival.

### *Script Writing Workshop conducted by Doris Dörrie*

Saturday, 17 April 1999, 2-5 pm

The Goethe Institut  
163 Penang Road #05-01 Winsland House II

German director Doris Dörrie will conduct a scriptwriting workshop at the Goethe Institut Auditorium. Doris Dörrie, director of such films as *Men* (85) and *Me and Him* (87), has won much acclaim. *Men*, a low budget production she made at the age of 31, was a sensational success. It was awarded with prizes at important festivals. Her film *Nobody Loves Me* was one of the highest grossing films in Germany in 1995, and *Am I Beautiful?* was selected as the closing film of the Venice Film Festival 1998. Dörrie has also been successful as an author. 11 screenplays of her 19 films were written by her. Recently she received Munich's Ernst Hoferichter Prize for the book *Bin ich schön?* (*Am I Beautiful?*)

### *Photographs on Klaus Kinski and Werner Herzog by Beat Presser*

Gallery, The Goethe Institut  
April 9 - May 1 9.00 am - 6.00 pm except Sundays and Public Holidays

Having known Klaus Kinski for more than twenty years, photographer Beat Presser worked very closely with both Werner Herzog and Kinski on several film productions. On display are 60 photographs - 30 on Kinski and 30 on Herzog - taken during the years of their collaboration.

### *Film Festival Poster Exhibition at Pictura*

April 16 - May 1  
Pictura Pte Ltd  
#04-09 The Heeren  
260 Orchard Road

Presenting film posters from this year's selection of films.

## SFC Workshops and Seminars

### *SFC Master Lecture Series*

Tuesday, 27 April 1999

#### *The Fight for Artistic Integrity in a Commercially-Driven Industry by Peter Weir*

Oscar nominated Australian director, Peter Weir, will present the inaugural lecture of the Singapore Film Commission's Master Lecture Series. Weir will speak about his personal experience in maintaining artistic integrity while managing to establish a highly successful career in the competitive and volatile Hollywood industry. As part of the lecture, Weir will refer to his numerous works including *Witness* and *The Truman Show*. He will also present his critically acclaimed 1983 film on Indonesia, *The Year of Living Dangerously*. Previously banned, it will be the first time this film is shown in Singapore.

#### *P. Ramlee's Singapore - A Talk by Dr Tim White*

Saturday, 17 April 1999, 2-4 pm

The Black Box  
Fort Canning  
Cox Terrace, Fort Canning Park

Dr Timothy White will give a lecture on Malay film star P. Ramlee, as part of Singapore Film Commission - Shaw Brothers Tribute to P. Ramlee. There will also be a panel discussion after the lecture with students of P. Ramlee regarding his work.

Dr Timothy White is a senior lecturer at NUS. He received his PhD from the University of Wisconsin - Madison. He has hosted many panel discussions with regard to both Asian and World Cinema and has penned numerous articles on film.

### *Writing a Business Plan For Your First Film*

Thursday, April 22, 1999 10am- 5 pm  
The Heeren Shops  
260 Orchard Road  
#06-00 The Heeren Business Centre

This seminar is conducted by Garin Nugroho, director of *Leaf on A Pillow* and Tan Ing How, first assistant director for *A Borrowed Life*. The aim of this workshop is to help first-time filmmakers in writing an effective and readable business plan which they can present to prospective sponsors. The workshop will limit attendance to between 20-30 participants in order that presentations can also be rehearsed.



## Acknowledgements

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### WORKSHOP

#### Examination of various feature film post production methods

This workshop will review the advantages and disadvantages of the feature film post production methods of today. You will gain a clear understanding of the differences between traditional film editing, video-based (linear) editing, and digital nonlinear editing. You will also learn how to select the method that suits your needs and budget best.

#### Understanding digital feature film post production process

For those of you who are choosing to pursue a digital nonlinear post production solution for your feature film, this workshop will provide an in-depth explanation of how to use an integrated set of digital tools to enhance the process. You will learn how digital tools can allow you to increase your creativity, and watch how easy it is to create different versions and insure the best story results from the edit. It also explores how these tools can result in cost-savings. The Avid Film Composer® system will be demonstrated in detail.

#### Transitioning from an Avid Media Composer® to an Avid Film Composer® system (Hands-on Workshop in Singapore only, US\$300)

Focusing on understanding the differences between video and film-based projects, this hands-on workshop, with tutorial will also describe how to successfully integrate the Film Composer® editing system into the feature film post production process. Attendees must be proficient on the Avid Media Composer® system.

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### BEIJING, CHINA

Workshop: May 10, 99 • 9am (US\$150)  
Shangri-La Hotel Beijing  
Grand Ballroom I  
29 Zizhuyuan Road,  
Beijing 100089, China

Seminar: May 11, 99 • 10am (FOC)  
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