

2000

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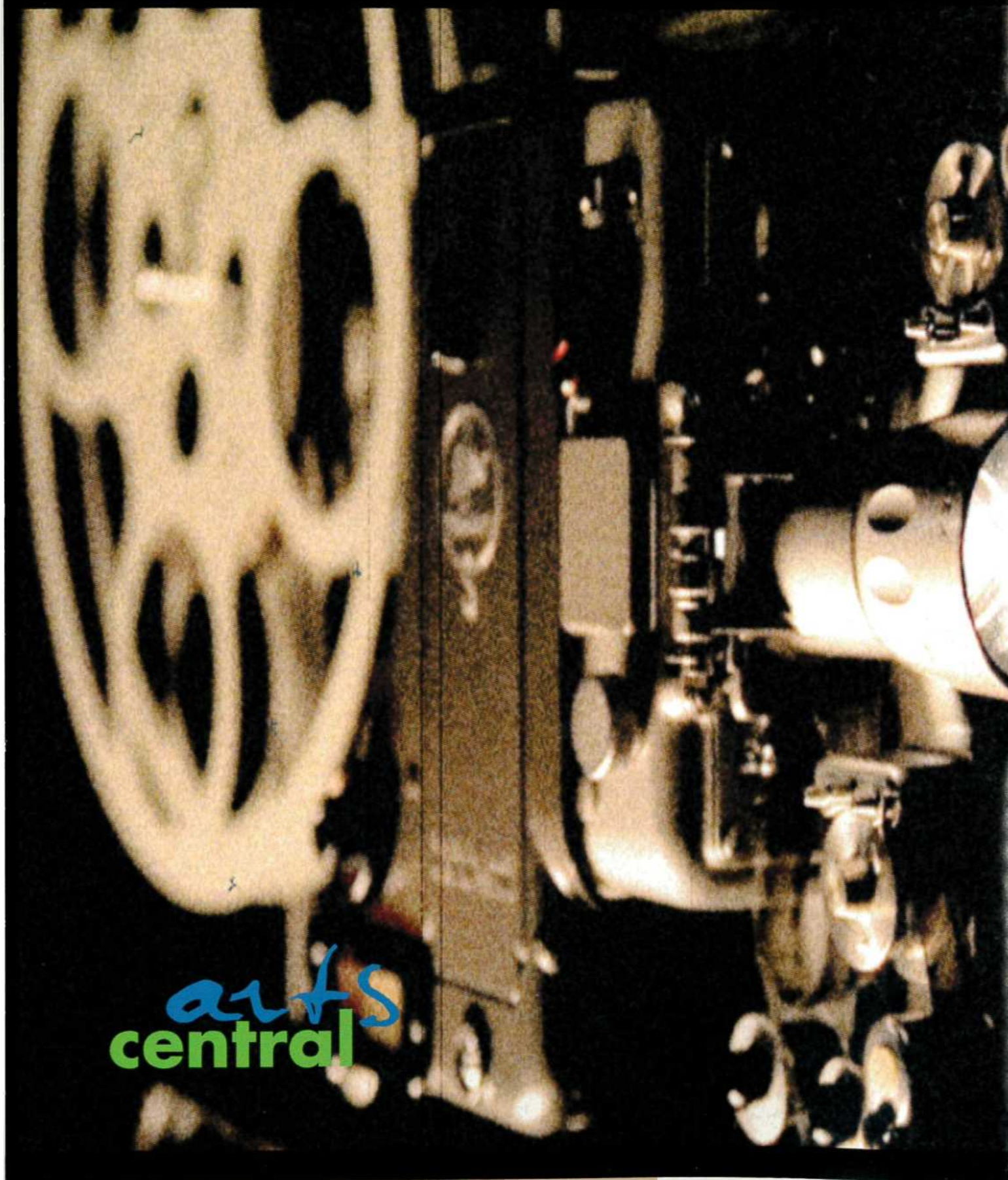


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Patron's Message



The strength of the Film Festival lies in its ability to gather people together to celebrate "a love of cinema". For the 16 days of the Festival film lovers are inspired, challenged and moved by screenings of the best films from around the world.

The Festival values the cinema in its many forms, from the documentary to fiction films, from the experimental to the traditional. It is also the aim of the Festival to represent as many cinemas from as many countries as it is possible. I am pleased to note the increasing attendance at the Festival each year. It bears witness to the fact that independent cinema is a thriving force in the world of film. Additionally, the Festival continues to gain an international reputation for showcasing the best of Asian film.

The Singapore International Film Festival is truly a celebration of international cinema at its very best.

PROFESSOR TOMMY KOH

*Ambassador-at-Large
Ministry of Foreign Affairs*

Presenter's Message



The Singapore Film Commission is once again proud to present the 13th Singapore International Film Festival (SIFF).

In just a little over a decade, the SIFF has almost single-handedly put Singapore firmly on the international film festival map. With some 300 films on offer, the SIFF is now ranked among the top festivals in Asia. Here one can hope to see the very best of Asian films.

Secondly, the SIFF directly contributes to the Film Commission's goal of nurturing local talent by providing a platform for promising new filmmakers who enter their short films in the Festival. The SIFF remains the premier vehicle for Singaporean film students, hobbyist filmmakers and professionals to showcase their films, expand their network and discuss films with local as well as overseas experts.

Thirdly, the Festival has been helping Singaporeans appreciate film as an art form, both through screening a wide variety of critically-acclaimed films and through talks and workshops on different aspects of filmmaking. This year, the Commission's first workshop of the new century, to be conducted by award-winning Chinese director Zhang Yuan, is sure to be a big draw.

On behalf of the Commission, I congratulate the SIFF for their splendid effort and invite Singaporeans to partake the excellent fare on offer.

JENNIE CHUA

*Chairman
Singapore Film Commission*

Founder's Message



The end of cinema? Or the future of digital film?

The past always teaches us lessons for the future. And that lesson is old-fashioned discipline. No matter how cheap a new filmmaking alternative may be, it still needs budget controls. No matter how shiny the new gimmicks can be, it still lives and dies on the power of the story and the performances.

Our venture into cyberspace on the website <www.8arts.com> is a conviction that Asian filmmakers should move quickly into the internet. If you are a maker of short films, who can't gain access into the cinema or television, your platform may well be the internet. We thank our filmmaking friends for believing in this venture - Eric Khoo, U-Wei bin Haji Saari, Garin Nugroho and Tikoy Aguiluz. Their vision and entrepreneurship is an inspiration for us.

For this Festival, we have also started the SPH Young Critic Attachment Programme. Since Asian film companies rarely have budgets to fly Asian critics overseas to interview Asian filmmakers the way that Hollywood companies based in Asia do, the festival becomes the natural venue for Asian critics to meet their filmmaking neighbours. We hope that this attachment will excite, inspire and deepen an interest in Asian film amongst our young critics.

Another important event at this year's Festival is the NETPAC (Network for the Promotion of Asian Cinema) Conference, and we are all looking forward to some provocative discussion in the two seminars they will conduct.

Meanwhile, enjoy. Bringing in 300 films for you is a crazy pastime.

GEOFFREY MALONE

*Festival Founder
Chairman, Organising Committee*

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Genre: Romance/Comedy

Premieres April 09, 9 pm

THE MATCHMAKER

In this romantic comedy, Marcy is a loyal campaign staffer (Garofalo, *Mystery Men*) for a Massachusetts Senator who is having a hard time trying to obtain the votes of the Irish in his area. Nick (Leary, *Thomas Crown Affair*), the senator's slimy chief of staff suggests Marcy be sent to Ireland to dig up any important family connections to impress their Irish constituency. Marcy arrives in the rustic village of Ballingara. Since all the good hotels are booked due to the matchmaking festival, Marcy must stay in a ramshackle room where she finds Irish bartender Sean (O'Hara, *Braveheart*) soaking in her bathtub. Marcy then becomes caught in the middle of the matchmaking festival where two rivaling matchmakers bet on their abilities to pair up Sean and Marcy. Things take a turn for the worse when Nick and the Senator arrive in Ballingara and try to manufacture the relatives and heritage that Marcy couldn't trace.

Cast: Janeane Garofalo,
David O'Hara, Denis Leary



Genre: Action

Premieres April 16, 9 pm

SOLDIER

Set in the post apocalyptic future, Todd (Russell, *Executive Decision*) is a veteran soldier of many galactic campaigns and having been scarred, trained and toughened over a lifetime of fighting has become a human killing machine. But with all machines, Todd had eventually become obsolete and is replaced by a new breed of genetically engineered soldiers. Their expertise is unsurpassed and second to none. The best of these new generation soldiers is Caine 607 (Lee, *Dragon*) who in a government test to demonstrate his superiority is pitted against Todd and his squad members. All except Todd are annihilated. Severely wounded and assumed dead, Todd is dumped on a remote planet inhabited by a peaceful group of lost and forgotten pioneers. Todd is gradually nursed back to health by the settlers but now has a new mission, to defend the settlers from Caine 607 and his new squad of soldiers. Packed with state of the art special effects and action, there is never a dull moment.

Cast: Kurt Russell, Jason
Scott Lee, Gary Busey



Genre: Action

Premieres April 23, 9 pm

HITMAN'S RUN

Tony Catania (Roberts, *The Specialist*) is a Mafia triggerman who has turned state's evidence in exchange for his and his family's protection. Tony slowly begins to realize that even the FBI can do little to protect him from the Mafia as his new guardians may be just as deadly as his foes.

Cast: Eric Roberts



Genre: Adventure/Drama

Premieres April 30, 9 pm

GLORY & HONOR

Two men conquered the North Pole: Robert E Peary (Czerny, *Mission Impossible*) and Matthew Henson (Lindo, *Get Shorty*). One came home to a hero's welcome; the other slipped into anonymity. This adventure-drama, is the film biography of Matthew Henson the first Afro-American man to conquer the Arctic. 'Glory and Honor' is the story of two men and two worlds: the one they were the first to see, where they were equal and the one they came home to where, it seems nothing ever changes.

Cast: Delroy Lindo,
Henry Czerny



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Opening Film

country: Japan

director: Sabu

1999, 100 mins

MONDAY

(Asian Premiere)

You never quite know what to expect from Sabu, the director who gave us the highly entertaining and yet breakthrough film, *Unlucky Monkey*, screened at last year's SIFF. The same could be said about *Monday*, which unfolds little by little to reveal an increasingly macabre and violent indictment against modern gun culture. A man wakes up in a posh hotel room, totally clueless about how he got there. Told in episodic flashbacks of the events a day before, the quirky film leads the man and the audience to discover how attending a simple funeral did to turn his world topsy turvy.

The inept and bungling yakuza in Sabu's films has won him acclaim and recognition as a subversive director. Unlike the other Japanese director, Takeshi Kitano, who is also known for his yakuza films, Sabu imbues his films with a touch of comic relief. His films often end on a note of anticipation. Nothing is resolved. He offers no ready solutions to the issues he raises, issues which confront everyone living in Japan.



Director: Sabu
Born in 1964. He began his professional career as a musician and singer before switching to acting. He starred in *World Apartment Horror* and won the best New Actor of the Year Award 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), and *Unlucky Monkey* (97).

Director/Screenwriter: Sabu
Producer: Lee Bong-Du
Cinematographer: Kazuhito Sato
Editor: Kumio Onaga
Cast: Shinichi Tsutsumi, Yasuko Matsuyuki
Production Company: Cine Qua Non
Fontis Building 3/F, 2-23-12, Dogenzaka, Shibuya-ku, Tokyo 150-0043, Japan
tel: 81-3-54586571
fax: 81-3-54586572
World Sales Agent: Fortissimo Film Sales, Herenmarkt 10-2, 1013 ED Amsterdam, The Netherlands
tel: 31-20-627 3215
fax: 31-20-626 1155



Closing Film

country: Iran/France

director: Abbas Kiarostami

1999, 115 mins

THE WIND WILL CARRY US

Revolves around the lives of four strangers who arrive from Tehran for a short stay at Siah Dareh, a village in Iranian Kurdistan. They are actually reporters here to cover the impending death of an old villager. But as in all Abbas Kiarostami's work, the resolution to their quest lies as much with the viewer as it does with the film. Another masterful piece of creation from this original filmmaker, *The Wind Will Carry Us* is an evocative film constructed with his trademark soulful serenity and refreshingly minimalist approach.

Kiarostami's films employ a rare simplicity of structure and method that belies the depth of his vision. He consistently creates moving and diverse cinematic works that both stretches the boundaries of cinematic convention and challenges audience preconceptions about narrative and pacing. He relishes in placing his characters in surroundings alien to them. Through their subsequent search for answers, their experience of the exotic becomes an intimate canvas of universal truths.



Director: Abbas Kiarostami
Born in 1940. Designed credit titles for fiction films from 1960 to 1968 after graduating from the College of Fine Arts. In 1969, he co-founded the Cinema Department of the Institute for the Intellectual Development of Children and Young Adults. His films include: *The Traveller* (74), *The Report* (77), *First Graders* (84), *Where Is the Friend's Home?* (87), *Homework* (90), *Close Up* (90), *Life and Nothing More* (92), *Through the Olive Trees* (94), and *Taste of Cherry* (97).

Director/Screenwriter/Editor: Abbas Kiarostami
Producer: Marin Karmitz, Abbas Kiarostami
Cinematographer: Mahmoud Kalari
Cast: Behzad Dourani and the inhabitants of the Siah Dareh village
Production Company: MK2 Productions
55 rue Traversiere, 75012 Paris, France
tel: 33-1-44673000
fax: 33-1-43413230
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55 rue Traversiere, 75012 Paris, France
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Silver Screen Awards

country: Hong Kong/China

director: Yu Lik Wai

1999, 109 mins

LOVE WILL TEAR US APART TIAN SHANG REN JIAN



The cinematographer of Ann Hui's award winning film, Ordinary Heroes, makes his feature film debut that gets under the skin of a very marginalised group: recent immigrants to Hong Kong from Mainland China. Belying the expectation that they will belong in a territory now returned to China's sovereignty, they find themselves lonely, frustrated, poor and employable only in the most menial jobs from elevator service staff to prostitution. Its smart, acutely observed images emanate with the warmth of its engagement with damaged souls and by shafts of unexpected humour. Stars Tony Leung Kar Fai and Lu Li Ping of The Blue Kite fame.

"This is a film about 'Post Chinese' Hong Kong. 'Post Chinese' in the sense that in this Special Administrative Region of the People's Republic of China, the Chineseness has become brittle and emptied of its substance. Migrants by nature, the people here are perpetual victims of a nostalgia for 'somewhere else'. The film sets out to construct a kind of pathology of what it means to 'be Chinese' in my native city." - Yu Lik Wai

Director: **Yu Lik Wai**
Born in 1966. Graduated from Belgium's INSAS in 1994 as a cinematography major. Made his directorial debut in 1996 with a documentary, Neon Goddesses. Also worked as cinematographer on award-winning films such as Ann Hui's Ordinary Heroes and Jia Zhangke's Xiao Wu. This is his feature film directorial debut.



Director/Screenwriter: Yu Lik Wai • Producer: Stanley Kwan, Tony Leung • Cinematographer: Lai Yiu Fai • Editor: Chow Keung • Cast: Tony Leung, Wong Ning, Lu Li Ping, Rolf Chow • Production Company: Hu Tong Company Suite D, 3/F, 503 Lockhart Road, Causeway Bay, Hong Kong • tel: 852-28381544 • fax: 852-28381244 • email: hutcom@rocketmail.com • World Sales Agent: Celluloid Dreams • 24 rue Lamartine, 75009 Paris, France • tel: 33-1-49700370 • fax: 33-1-49700371 • email: info@celluloid-dreams.com

country: India

director: Dev Benegal

1999, 104 mins

SPLIT WIDE OPEN



A sexy, fast-paced comedy of class conflict and capitalism, Split Wide Open pits the new India of mobile phones, fancy cars and a growing middle class against the better known India of impoverished and exploited street urchins and caste structures. The title refers to an American style talk show in which people, in darkness, confess to their secret sexual lives. While the film deals with some pretty heavy issues, it retains a resolutely light and graceful pace. Rahul Bose, the star of English, August which brought director Dev Benegal to international fame, brings a sweet, cheeky sexuality to Split Wide Open that celebrates life, love and the characters that make life worth living.

The life of metropolitan Bombay - where English, Evian water, and broadcasting are the symbols of power and wealth, and where there is no difference between good intentions and breaches of justice - are all exposed under the penetrating lenses of the camera. The two protagonists - KP, the good-for-nothing hustler, and Nanrita, the talk show host, point the camera at themselves and their lives as they ride the scooter on the streets of Bombay.

Director: **Dev Benegal**
After making several award-winning documentaries, he made his first feature, English, August (94) which won the Special Jury Award at the Torino Film Festival. Split Wide Open is his second feature.



Part of "Sex in Asian Cinema" programme.

Director: Dev Benegal • Producer: Anuradha Parikh • Screenwriter: Farrukh Dhondy • Cinematographer: Sukumar Jantania • Editor: Renu Saluja • Cast: Rahul Bose, Laila Rouass, Shivaji Satham, Ayesha Dharker, Kiran Nagarkar • Production Company: Tropicfilm • #10-28/29 Janki Kutir, Juhu Road, Juhu, Bombay 400 049, India • tel: 91-22-6100284 • fax: 91-22-6104840 • email: mail@tropicfilm.com • World Sales Agent: World Sales Christa Saredi • Staffelfstrasse 8, 8045 Zurich, Switzerland • tel: 41-1-2011151 • fax: 41-1-2011152 • email: saredifilm@compuserve.com



Silver Screen Awards

country: Iran/Japan

director: Mohammad Ali Talebi

1999, 77 mins



WILLOW AND WIND

DID-O BAD

(Asian Premiere)

In the calculative world of adults, children often become the unwitting victims as demonstrated by the tale told in Willow and Wind. A boy breaks the classroom window during a football match. In the rainy north of Iran, the broken window becomes a major problem when it rains during class. The boy is pressured by his classmates to have the window glazed but the boy has no money and his father insists that everyone on the team is equally responsible. So begins the boy's adventures as he races against time to get the glass fixed before the next stormy downpour ...

Director Mohammad Ali Talebi is adept at holding attention and building tension. As we follow the boy around while he dashes about in the village, across rough terrain amidst a brewing storm, we are made to root for him. But the odds seem to be stacked up against him as the director puts obstacle upon obstacle in his way. Finally when the glass shatters, our hearts break with it too. The charm of the honesty and earnestness of the characters has already won over our hearts. There is hope yet for perseverance to win at the end of the day as the boy gets help in the final shot of the film.

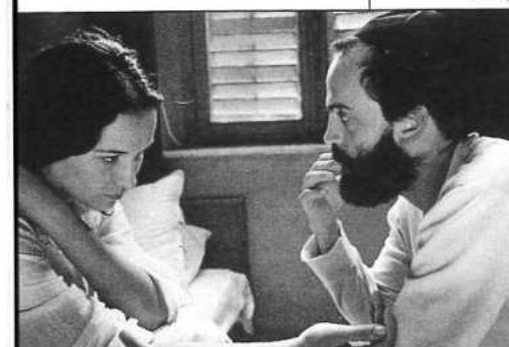
Director: **Mohammad Ali Talebi**
Born in 1958. A graduate of Film and TV Directing from the Faculty of Dramatic Arts. Cooperated with television in making short films and documentaries. His films include: *City of the Mice* (84), *The Finishing Line* (85), *The Wilderness* (86), *The Boots* (92), *Tick Tack* (94), and *Sack of Rice* (98).



country: Israel/France

director: Amos Gitai

1999, 110 mins



SACRED KADOSH

Sacred completes a film trilogy by Israeli director Amos Gitai about the human landscapes of three major Israeli cities. Devarim was set in Tel Aviv and Yom Yom in Haifa. Sacred examines Mea Shearim, a Jerusalem neighbourhood which guards itself and its ultra-orthodox inhabitants from the flow of contemporary urbanity or tourist populations. A classically constructed chamber piece, Sacred features only seven characters, specifically revolving around the relationships between two sisters and three men. Each sequence in the film is developed with impeccable clarity, a simplicity that is nevertheless rich with detail. As the characters' destinies become more complex and more emotionally replete, the film takes on a deep and sober quality of tragedy. Controversial, rigorous and profoundly searching, Sacred is a potentially explosive exploration of religious extremism, sexuality and patriarchal repression.

Director: **Amos Gitai**
Born in 1950. Studied architecture at the University of California at Berkeley, and has been making documentaries and feature films since the 1970s. Selected filmography: *House* (80), *Wadi* (81), *Field Diary* (82), *Ananas* (83), *Bangkok - Bahrain* (84), *Esther* (85), *Brand New Day* (87), *Berlin Jerusalem* (89), *Wadi, Ten Years Later* (91), *Petrified Garden* (93), *In the Wupper Valley* (94), *Give Peace a Chance - The Diary of Amos Gitai* (94), *Devarim* (95), *Kippur* (97), and *Yom Yom* (98).



Part of "Sex in Asian Cinema" programme.

Director: **Amos Gitai** • Producer: Michael Propper • Screenwriter: Amos Gitai, Eliette Abecassis • Cinematographer: Renato Berta • Editor: Monica Coleman, Kobi Netanel • Cast: Yael Abecassis, Yoram Hattab, Meital Barda, Uri Ran Klauzner • Production Company: MP Productions • 22 Galerie St. Marc, 75002 Paris, France • tel: 33-1-40390571 • fax: 33-1-40399865 • World Sales Agent: UGC International • 2 rue des Quatre-Fils, 75003 Paris, France • tel: 33-1-40298900 • fax: 33-1-40298910 • email: ilam@ugc.fr



Silver Screen Awards

country: Japan

director: Kurosawa Kiyoshi

1999, 103 mins



CHARISMA

The story begins when Yabuike, exhausted by the real world, wanders into a forest. The forest is allegorical, the human relationships within it are very simple, all centred on a single tree. Kurosawa Kiyoshi's sensational Charisma sees the master filmmaker at his most adventurous. A truly bizarre film from concept to execution, it bookends his entire film career. Written around 1985 during the making of *The Excitement of the Do-re-mi-fa Girl*, a "pink film", and then extensively rewritten last year when the financing for the project came through, it takes in the madly experimental and psychedelic ideas from his early directorial years, as well as the disciplined approach to genre that has characterised his recent work.

"When I first wrote Charisma ten years ago, the story had a positive ending. I concluded that both the tree and the forest could exist together. Recognizing the real world within the forest, Yabuike chose to return to his real life. Although the outline of the story remains the same, it now ends quite pessimistically. I now believe that it is not best for both to survive, for co-existence is harder won than we like to believe. This is not a negative conclusion. It simply reflects the unpredictability of the natural world." - Kurosawa Kiyoshi

Director: **Kurosawa Kiyoshi**
Born in 1955. Graduate of the Sociology Department of Rikkyo University, Tokyo. Began filmmaking in college with an 8mm camera. After working as an assistant director, he made his debut as a commercial film director in 1983 with *Kandagawa Wars*. Sundance Institute awarded him a scholarship to attend a screenwriting workshop at the Festival in 1993. His films include: *The Excitement of the Do-re-mi-fa Girls* (85), *Sweet Home* (89), *The Guard From Underground* (92), *Cure* (97), *Serpent's Path* (98), *Eyes of the Spider* (98) and *License To Live* (98).



Director/Screenwriter: Kurosawa Kiyoshi • Producer: Satoshi Kanno, Atsuyuki Shimoda • Cinematographer: Junichiro Hayashi • Editor: Junichi Kikuchi • Cast: Koji Yakusho, Hiroyuki Ikeuchi, Ren Osugi, Yoriko Doguchi, Jun Fubuki • Production Company/World Sales Agent: Nikkatsu Corporation/Tokyo Theatres Co. Ltd/King Record Co. Ltd • Nikkatsu Corporation • 3-28-12 Hongo, Bunkyo-ku, Tokyo, 113-0033 Japan • tel: 81-3-56891018 • fax: 81-3-56891044 • email: nobu@nikkatsu.co.jp

country: Korea

director: Park Chong-won

1999, 100 mins



RAINBOW TROUT SONG-O

Rainbow Trout depicts three days and two nights of a trip a group of city dwellers make into the isolated countryside to visit a friend in the hills. Their true nature begins to reveal itself: love hidden but never forgotten, primitive desires suppressed in the city, nasty pride that triumphs only over the weak and a strong will for survival that sacrifices even love and friendship. Rainbow Trout also marks a vast departure in style for director Park Chong-won who transcends genre, theme and characterisation in his new film. A psychological drama with captivating elements of plot and characters. Winner of Special Jury Prize at the 1999 Tokyo International Film Festival.

"Rainbow Trout is a depiction of various facets of ordinary routines of urban people as reflected through a short vacation. It also lets us see our cold-hearted selves, exposing our most abominable feelings. The most distinctive characteristics of the trout, which is the key symbol in the movie, is that it will commit suicide when it gets stressed out. It reminds us of our present predicament that the harsh environment of modern society is extinguishing our will to live." - director Park Chong-won

Director: **Park Chong-won**
One of the first graduates of the Korean Academy of Film Arts and is currently professor in the film department of the Korean National University of Arts. His films include: *Kuro Arirang* (89), *Our Twisted Hero* (92), and *Eternal Empire* (95).



Director: Park Chong-won • Producer: Park Keon-seop • Screenwriter: Park Chong-won, Kim Dae-woo • Cinematographer: Jin Young-hwan • Editor: Lee Kyung-ja • Cast: Kang Soo-yeon, Hwang In-sung, Sul Kyung-goo, Lee Eun-jo, Kim Se-dong, Lee Hang-na • Production Company: Park Chong-won Production • 5 fl, Jinyung Building, 536-16 Sinsa-dong, Kangnam-gu, Seoul 135-120, Korea • tel: 82-2-5146360 • fax: 82-2-5146361 • email: cwpark@knu.ac.kr • World Sales Agent: MiroVision Inc. • 7fl, Garden Yesikjang Building, 45-18 Yoido, Youngdeungpo-gu, Seoul 150-010 Korea • tel: 82-2-7371185 • fax: 82-2-7371184 • email: violette30@hotmail.com



Silver Screen Awards

country: Philippines

director: Lav Diaz

1999, 120 mins



NAKED UNDER THE MOON HUBAD SA ILALIM NG BUWAN

This is a film about faith and guilt as well as the search for meaning. It is also the story of a family's quest for redemption. Following the failure of their family business, the Pajaron family retreat to their ancestral home. Charcoal making now becomes their means of livelihood. Lauro, the head of the family, and a former priest, declares that from now on they will be living a simple life. But each family member has a secret they hide from the rest, each capable of devastating destruction of the family.

"I believe that man is a spiritual being : there must be a higher purpose or meaning in his being here. And I have always wanted to do works that deal with man's struggle to find that higher purpose or meaning. My films *The Criminal of Barrio Conception* and *Naked under the Moon* are on this course. As in *Criminal*, doing *Naked* actually gave me simple and truthful answers about this quest. Lauro's disillusionment and battle with his faith, Clara's guilt and her eventual self-destruction, Lerma's quest to meet her abuser, and Agnes discovery of her real father - these are very spiritual experiences." - Lav Diaz

Part of "Sex in Asian Cinema" programme.

Director/Screenwriter: Lav Diaz • Producer: Regal Films/Good Harvest • Cinematographer: Louie Quirino • Editor: Randy Brien • Cast: Klaudia Koronel, Joel Torre, Elisabeth Oropesa, Isabel Granada, Ronnie Lazaro • Producer Company: Regal Films • 38 Valentia Street, Quezon City, Philippines • tel: 632-7248050 • fax: 632-7269742 • World Sales Agent: Available Lights Corporation • 73 Scout Castor Street, Laging Handa, Quezon City, Philippines • tel: 632-4114229 • fax: 632-4114230 • email: avlight@skyinet.net



Director: **Lav Diaz**
Born in 1960. Worked as journalist and photographer and published short stories before getting into film after attending a scriptwriting workshop in 1985. Wrote scripts for television and film before immigrating to New York. Returned to Manila in 1998 to work in film. Filmography: *The Criminal of Barrio Conception* (1998)

country: Sri Lanka

director: Somaratne Dissanayaka

1999, 110 mins



SAROJA

Director Somaratne Dissanayaka is no stranger to controversy. His past television and stage works have been banned in Sri Lanka for political reasons. With his debut feature film, he tackles the sensitive issue of the centuries old animosity and conflict between the Tamil race and the majority Sinhalese race in Sri Lanka. *Saroja* is a seven-year-old girl whose father is a Tamil forced to join the Tiger rebels fighting for a separate Tamil homeland in the north and east of the island of Sri Lanka. The pair are discovered in the jungles by Varuni, an eight-year-old Sinhalese girl who then harboured the injured man and his young daughter in a secret hideout. However, they are soon found out by her extremist mother.

Varuni's father, the village school teacher, takes a more humane approach as he believes the Tamils have an equal right to live in Sri Lanka. But the rest of the village inhabitants think otherwise. The school teacher is criticised for his beliefs and hated for giving the Tamils refuge. Before Varuni's family could be forced to leave the village with their Tamil friends, the Tigers make their move, granting the villagers their secret wish.

Director/Screenwriter: Somaratne Dissanayaka • Producer: Renuka Balasooriya • Cinematographer: Suminda Weerasinghe • Editor: Stanly De Alwis • Cast: Janaka Kumbukage, Neeta Fernando, Nithya Kandasamy, Pramudhi Karunaratna • Production Company/World Sales Agent: Rupareka • 1330/2, 10th Lane, Bogahawatta, Pannipitiya, Sri Lanka • tel: 94-74304332 • email: rupareka@sl.lk



Director: **Somaratne Dissanayaka**
Graduated in Diagnostic Medical Radiography from London University. Subsequently worked in Sri Lankan theatre and television where he became an award-winning director and scriptwriter. His work have been banned in Sri Lanka on political grounds. Migrated to Australia where he obtained a post-graduate diploma in professional arts from the University of New South Wales and a Master degree in directing from Sydney University. *Saroja* is his first feature film.



Silver Screen Awards

country: Thailand

director: Pen-ek Ratanaruang

1999, 114 mins



6IXTYNIN9 RUANG TALOK 69

Tum is a quiet 25-year-old secretary in a finance company. The ailing economy forced the company to retrench some of its staff, and Tum happens to be one of them. The morning after, a still shocked and depressed Tum finds a million baht wrapped in a box of instant noodles on her door step. She decides to keep the money which of course is the beginning of all her problems as crooks come knocking on her door. A series of strange coincidences set off a chain of events which quickly get completely out of control.

Inspired by ridiculous stories that hoard the front pages of today's leading Thai newspapers, *6ixtynin9*, is set one day in Bangkok. It has been three years since the economic bubble burst. Now, it would seem that not only has the economy busted, but people's morals and values as well.

Director: **Pen-ek Ratanaruang**
Born in 1962. Studied art history and philosophy at Pratt Institute in New York. Worked as a graphic designer in New York for three years upon graduation. Back in Thailand, he worked for an advertising agency until 1993 when he started directing television commercials. His feature directorial debut was *Fun Bar Karaoke* (97) and *6ixtynin9* is his second film.



Director/Producer/Screenwriter: Pen-ek Ratanaruang • Cinematographer: Chankit Chamnivaipong • Editor: Pattamanadda Yukol • Cast: Lalita Panyopas • Production Company/World Sales Agent: The Film Factory Ltd • 95 Surhumvit 99, Bangkok 10250, Thailand • tel: 66-2-3112646 • fax: 66-2-3322817

country: Vietnam

director: Viet Linh

1999, 90 mins



THE COLLECTIVE FLAT CHUNG CU

At the end of the Vietnam War, the Victory Hotel is requisitioned by the Liberation Army to house the revolutionary comrades. Tham, the former doorman, is appointed building manager. We see the development of Vietnam in the ten years following the unification of North and South Vietnam through the eyes of Tham as well as the personal lives of the other residents. Scars from the war are not healed yet but the enthusiasm for the revolution and the founding of a nation brings the people together as we see their relationship and respect for each other grow with the days.

The power of the film lies in the humanity it evokes. The residents' destinies become inseparable from the growth of the economy. Only Tham remains a constant factor throughout the film, acting as the audience's ears and eyes. The growth of a boy, Tien Cong, seems especially tied with the identity of the new Vietnam. Leading Vietnamese female director Viet Linh's latest offering is a masterful piece of work that looks lovingly at the Vietnamese people from her distinct feminine perspective, evoking more than plain sympathy for Tham and the rest of the apartment's residents. Winner of the Silver Lotus Prize at the National Film Festival 1999.

Director: **Viet Linh**
Born in 1952. Started out as editor at the Gial Phong Film Studio in Ho Chi Minh City in 1970. Begins writing documentary scripts after graduating from the cinematography course at the studio in 1975. Later left for film studies at a film college in Russia. Her films include: *The Birds Were Singing in the Quiet Place* (86), *The Trial Has Got to Need a Presiding Judge* (87), *A Stolen Life* (88), *The Travelling Circus* (89), and *The Devil's Mark* (92). *The Collective Flat* is her first film after a 7-year hiatus.



Director/Screenwriter: Viet Linh • Producer: Duong Minh Hoang • Cinematographer: Hai Bao • Editor: Ngoc Quang • Cast: Mai Thanh, Hong Anh, Don Duong, Ouyen Linh • Production Company: Gial Phong Film Company • 212 Ly Chinh Thang St., District 3, Ho Chi Minh City, Vietnam • tel: 84-8-8445609 • fax: 84-8-8442538 • World Sales Agent: Vietnam Cinema Department • 147 Hoang Hoa Tham St., Hanoi, Vietnam • tel: 84-4-8457498 • fax: 84-4-8234997



Silver Screen Awards

country: Singapore

director: Kelvin Tong, Jasmine Ng

1999, 100 mins

EATING AIR JIA HONG

Interspersed with fantasy sequences borne out of the fertile imagination of a kung fu comic fan, Eating Air is a cinematic foray into the world of bikers and dreamers, a tribute to the working class youth whose roaring motorcycle engines bequeaths them the power to conquer the world and win the hand of their dream girl, even if it only happens in their wildest of fantasies. Enacted with strong visual style and imaginative camerawork rarely seen in Singapore productions, this is a re-edited version of the film that was commercially released in Singapore in December 1999.

Featuring music from the Boredphucks and Freeman on the highly energised soundtrack that pulsates with the moods and pace of the movie, Eating Air (which is the Singapore colloquialism meaning "going for a ride" derived from the Hokkien dialect), also features strong performances from an ensemble cast made up of mainly first-time actors and actresses. Includes cameos from comedian Mark Lee, singer Kit Chan and a hilarious performance by Michelle Chong as a lonely shoplady.

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Director/Screenwriter/Producer: Kelvin Tong, Jasmine Ng • Cinematographer: Lucas Jodogne • Editor: Jasmine Ng • Cast: Benjamin Heng, Alvina Toh • Production Company/World Sales Agent: Multi-story Complex • 1007 Lower Delta Road, #08-04, Singapore 049310 • tel: 65-96192353 • fax: 65-2725650 • kelvin@sph.com.sg



Director: **Kelvin Tong Weng Kian**
Graduated from the University of Singapore, and was the resident playwright, director and the founder of the Playground Theatre Company. His plays have won awards in Singapore playwrighting competitions. Currently the film journalist for the Singapore English daily, The Straits Times, and has served as a jury member for the Silver Screen Awards in 1998. Wrote and co-directed the award-winning short film Moveable Feast with Jasmine Ng in 1996. Eating Air is his feature film directorial debut.

Director: **Jasmine Ng Kin Kia**
Graduated from the New York University with a Bachelor of Fine Arts in Film and Television. Co-director, producer and editor on the award-winning short film Moveable Feast as well as editor of 12 Storeys (directed by Eric Khoo)(97) and Drive (98), a television drama anthology. She also co-produced and edited the documentary, Moving House (97), and was co-producer and assistant director on another unreleased feature film Shirkers (92).



country: Taiwan

director: Chang Tso-chi

1999, 102 mins

DARKNESS AND LIGHT HEI AN ZHI GUANG

Winner of all the major awards at the 1999 Tokyo International Film Festival including the Grand Prix, Darkness and Light is a supreme example of sophisticated cinematic manipulations of time and pacing. It tells the subtle love story between Kang-Yi, a precocious teenage girl, and Ah Ping, an attractive young man who has moved to Taipei to work as a gangster. Kang Yi's family is made up mostly of the blind and the mentally retarded. The daily hardships, however, have not daunted the bright spirit and optimism of Kang Yi, even after tragedy has struck.

Director Chang Tso-chi never lets the film degenerate into melodramatic and maudlin mush, but instead deftly shades the film with moments of quiet and contemplation. The film plays like the fond memories of a young girl yearning for romance and the good old days, punctuated with pregnant pauses between the episodes in the form of fade outs to black.

SPONSORED BY SINGAPORE PRESS HOLDINGS.

Director/Screenwriter: Chang Tso-chi • Producer: Lu Shih-yuan • Cinematographer: Chang Tsang • Editor: Chen Po-wen • Cast: Lee Kang-i, Fan Ji-wei, Tsai Ming-shiou, Shie Bau-huei, He Huang-ji • Production Company: Chang Tso-chi Film Studio • 2F, No. 1 Yuying Street, Taipei 117 Taiwan • tel: 886-2-86635179 • fax: 886-2-86635182 • email: tsochi@ms23.hinet.net • World Sales Agent: Trust Film Sales • Avedesre Tvaervey 10, DK-2650 Hvidovre, Denmark • tel: 45-36868788 • fax: 45-36774448



Director: **Chang Tso-chi**
Born in 1961. Graduated from the Chinese Culture University with a degree in film and drama. Has worked as an assistant director to Hou Hsiao-hsien, and has directed a stage play and several television dramas before turning to feature films. Selected filmography: Gunshots in the Dark (94) and Ah Chung (96).



Silver Screen Awards

country: China

director: Zhang Yuan

1999, 100 mins

SEVENTEEN YEARS GUO NIAN HUI JIA

Seventeen Years was awarded the Special Prize for the Best Director at the Venice Film Festival 1999. Inspired by the real life story of a young girl who killed her step sister unintentionally, this is a tale about guilt and redemption. It is to the director's credit that the audience is kept guessing right till the end although this is but a simple story involving only five main characters. From the ugly confrontations of a dysfunctional family to the final painful denouement, be prepared to be stunned.

"Seventeen Years is a human tragedy. In contemporary China, comedy is very popular among the masses. I hope a sorrowful story like this one, a human tragedy like this, will provoke Chinese people's thinking about their real lives and stir their memories of what had happened in the past. ... I think the process of my filmmaking can be referred to as 'get reality, forget reality'. I seek reality persistently but I can only get reality when I have forgotten about it myself. To forget is as important as to obtain." - Zhang Yuan



Director: **Zhang Yuan**
Born in 1963. After initial studies in drawing and painting, graduated with a Bachelor of Arts degree in cinematography from the Beijing Film Academy in 1989. Selected by Time Magazine in 1994 as one of the 100 young leading figures of the world for the next century. He is also an active MTV producer and director. Filmography: Mother (Mama)(90), Beijing Bastards (Beijing Zazhong)(92), The Square (Guangchang)(94), Sons (Erzi)(95), East Palace, West Palace (Dong Gong, Xi Gong)(96), and Crazy English (Fengkuang Yingyu)(99).



Director: Zhang Yuan • Producer: Zhang Yuan, Jimmy Tan, Hou Shengjun, Marco Muller • Screenwriter: Yu Hua, Ning Dai, Zhu Wen • Cinematographer: Zhang Xigui • Editor: Jacopo Quadri, Zhang Yuan • Cast: Liu Lin, Li Bingbing, Li Yeping, Liang Song, Li Juan • Production Company: Keelman Limited/Xian Film Studio/Fabrica • World Sales Agent: Celluloid Dreams • 24 rue Lamartine, 75009 Paris, France • tel: 33-1-49700370 • fax: 33-1-49700371 • email: info@celluloid-dreams.com

country: China

director: Wang Xiaoshuai

1998, 106 mins

SO CLOSE TO PARADISE BIAN DAN, GU NIANG

Shot four years ago under the title The Girl From Vietnam, So Close To Paradise disappeared from sight after shooting, reportedly running into trouble with the authorities due to its negative qualities and the key role of the Vietnamese woman. The film shows clear signs of the impact of government pressure. An opening caption dates the film to the late 1980s, thus safely distancing events from the present; a running voice-over by the main character is used to cover gaps in the narrative and to present a clear message; visible differences in colour processing indicate re-shoots.

The story involves two young farm workers, who like millions of others, leave their village to seek their fortunes in the city. Each chose a vastly different path to make it and becomes embroiled in misunderstandings, gangster brawls and police raids. An extremely well-directed film that creates a nifty, gritty feel for the seedier side of contemporary mainland life with a totally refreshing portrayal of sexuality.



Director: **Wang Xiaoshuai**
Born in 1966. Studied art at the Beijing Film Academy and worked as assistant director at the Fujian Film Studio. His films include: The Days (94), and Frozen (97).



Director: Wang Xiaoshuai • Producer: Han Sanping • Screenwriter: Wang Xiaoshuai, Pang Ming • Cinematographer: Yang Tao • Editor: Liu Fang, Yang Hong Yu • Cast: Wang Tong, Shi Yu, Guo Tao, Wu Tao • Production Company: Beijing Film Studio • Xue Yuan Road, Beijing 100088, China • tel: 86-10-2013377 • fax: 86-10-2012059 • World Sales Agent: Fortissimo Film Sales • Herenmarkt 10-2, 1013 ED Amsterdam, The Netherlands • tel: 31-20-6273215 • fax: 31-20-6261155 • email: ftsales@globalxs.nl



Silver Screen Awards

SINGAPORE SHORT FILMS

| | | | |
|--|--------------------|--------------------------------|---------------|
| | country: Singapore | director: Cheong Yew Mun | 1999, 30 mins |
| | country: Singapore | director: Kwong Chee Guan Boi | 1999, 8 mins |
| | country: Singapore | director: Royston Tan Tsz Kiam | 2000, 10 mins |
| | country: Singapore | director: Edwin Yeo | 1999, 14 mins |
| | country: Singapore | director: Sze Wei Lek | 1999, 4 mins |

I

The film is poetry in motion, expressing emotions through actions rather than words. Not only is I a love story, it is also a sad tale of self-isolation and of slow, cold treatment in an overheated rushing society. In English.

Director/Screenwriter/Editor/Cinematographer: Cheong Yew Mun • Tel: (65) 259-6610 • email: budong@mbx5.singnet.com.sg

WAIT

We have created a world that he can no longer follow. He cannot breathe this same air anymore. As he steps into the next millennium, all he can do is wait. In Cantonese.

Director/Cinematographer/Editor: Kwong Chee Guan Boi • Screenwriters: Kwong Chee Guan Boi & Tong Yui Yui April • Tel: (65) 896-8142/9317-0931 • email: Da_Mao@hotmail.com

SONS

After the passing of his father, a man tries to rebuild his life for the new millennium. In Hokkien.

Director/Screenwriter: Royston Tan Tsz Kiam • Cinematographer: Michael Chua • Editor: Tay Hui Ng • Tel: (65) 383-8416/9598-1189 • email: roystone@pacific.net.sg

THE FUTURE'S SO BRIGHT

The next 100 years of Singapore's future are seen through the eyes of a girl who is frozen and revived.

Director/Screenwriter: Edwin Yeo • Cinematographer: Ryan Seet • Editor: Supra • Tel: (65) 443-6306/9687 3934 • email: edwin@sph.com.sg

BLISS

It is the eve of the millennium. What can you do when you get depressed and lonely?

Director/Screenwriter/Cinematographer/Editor: Sze Wei Lek • Tel: (65) 476-5880/420-8557

Festival Jury



SILVER SCREEN AWARDS

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 paving the way for a Singapore film industry. The Young Cinema Award has been introduced to encourage young new directors who have not made more than three films. The results of the Silver Screen Awards will be announced at the Silver Screen Awards Gala on 14 Apr 2000 at the Westin Stamford Ballroom.

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SFC Young Cinema Award
Special Jury Prize
Best Director
Best Actor
Best Actress
Best Screenplay

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Best Film
Special Jury Prize
Best Director
Special Achievement Award

NETPAC/FIPRESCI AWARD

MAIN JURY

BERNICE CHAULY (Malaysia)

Bernice Chauly is a writer/filmmaker based in Kuala Lumpur. Since 1994, she has written for the stage, television and film. She also runs a publishing house, Rhino Press, which aims to promote new Malaysian writing in English. Recently, she completed writing and narrating a documentary series, Semangat Insan - Masters of Tradition on the dying art forms of Malaysia. She received critical acclaim for her play, 3 Lives, performed at the Asian Monodrama Festival.

ABRAHAM FERRER (USA)

He is the exhibitions director at Visual Communications, a Los Angeles-based Asian Pacific American media arts centre and the co-director of the Los Angeles Asian Pacific Film & Video Festival. Also a graphic designer and music fan, he's still mad at Kurt Cobain for killing himself, and he really, really hates the Spice Girls.

MOHSEN MAKHMALBAF (Iran)

Born in 1957, Mohsen Makhmalbaf left school to support his family at 15, and soon joined an anti-Shah militant group. He was arrested for an attack on a police station when he was 17, and wasn't freed till the Islamic Revolution in 1979. He directed his first feature Nasseh's Repentance in 1982. Selected filmography: Two Sightless Eyes (1983), Boycott (1984), The Peddler (1986), The Cyclist (1988), Marriage of the Blessed (1989), Time of Love (1990), Nights on Zyandeh Rud (1990), Once Upon A Time, Cinema (1990), Salaam Cinema (1995), A Moment of Innocence (1996), Tales of Kish (1999).

YUKA SAKANO (Japan)

Born in 1969, Yuka works as a coordinator at the Kawakita Memorial Film Institute after graduating from Keio University in Tokyo. She and her colleagues are in charge of liaising with film festival programmers in their Japanese film

selections. She also cooperates with various foreign film archival/cultural organisations in preparing Japanese film retrospectives. She has worked as a magazine editor/writer.

HARESH SHARMA (Singapore)

Hareesh Sharma has been the full-time Resident Playwright of The Necessary Stage since 1990. To date he has written about 40 plays, which have been staged in Singapore, Glasgow, Melbourne, Cairo and London. In 1993, his collection of plays, Still Building, won a merit prize in the Singapore Literature Prize, and was published in 1994. He was awarded a Shell-National Arts Council Scholarship to pursue a Masters in Playwriting at the University of Birmingham, UK, in 1994. In 1997, he was awarded the Young Artist Award by the National Arts Council.

NETPAC/FIPRESCI JURY

NGO PHUONG LAN (Vietnam)

Born in 1963 in Hanoi, Phuong Lan studied at the Critic's Department of the VGIK (Moscow Film School) from 1982 to 1988. At present, she is a member of the National Censorship Board for Feature Films and a member of the Art Council of Vietnam Cinema Association. She has published film critiques and reviews in various local newspapers and film magazines, such as Cinemaya. Her book, The Companion to the Screen, with several essays on cinema and film reviews had been awarded First Prize for Film Criticism in Vietnam, 1998. She's won the prizes of Cinema Art magazine for Best Film Critic in 1989 and 1991. She served as a member of the International Critics' Jury at the International Film Festival for Children and Young People in India, 1995.

KEN OKUBO (Japan)

Born in Tokyo, Japan 1950, Ken studied at Waseda University where he became involved with cinemathèque activities - producing 16 mm films and writing articles for film magazines. After quitting university, he continued as a critic and is very supportive of new talents in Japan. He has taught at the Tama Academy of Arts and Tama Art University and worked as an advisor, selecting Japanese films for numerous international film festivals.

DAVID NGIAU (Singapore)

David majored in English and minored in Psychology at the University of California at Davis. It was there he developed a passion for film. Currently, he is a self-described "multi-tasking" journalist-writer-editor-producer-presenter for Radio Singapore International. He is also a little reluctant to call himself a "film critic" as yet.

YVES THORAVAL (France)

He specialises in Islamic Civilisations on which he has written books and press articles. He is also the author of books on the Egyptian, Indian, Iranian and Turkish cinematographies. He is also a contributor to the French Radio and periodicals such as Le Monde Diplomatique and Cinemaya. He earns his daily bread as Chief Curator (International Exchanges) in the French National Library in Paris.

ANDREA MARTINI (Italy)

Since 1986, Andrea has been the film critic for La Nazione, Il Resto del Carlino and Il Giorno (three syndicated national dailies with a circulation of over 600,000 copies). He has also written books and essays on the Marx Brothers, Piatat, Ripstein and Italian Cinema. His work for television include the documentaries Bergman by Bergman (1992) and Cineastes e Citoyens (1996). From 1990 - 1996, he served as an advisor for the Venice International Film Festival. Last year, he was the Director of the Pesaro International Film Festival.

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Asian Cinema

country: Bangladesh

director: Tanvir Mokammel

1999, 110 mins

QUIET FLOWS THE RIVER CHITRA CHITRA NADIR PARE



Quiet Flows the River Chitra spans the period of Bangladesh history from the partition of India in 1947 right up to the 1964 riots between the Hindus and the Muslims. Like Zhang Yimou's To Live, the upheaval on the national canvas is painted through sketches of the lives of its people, in this instance, a nation's destiny is seen through the trials and tribulations of the Sengupta family. The film begins with a pleasant afternoon outing in 1947 by the River Chitra where the family has a house by the bank, the subject of much envy and covetousness by the Muslim neighbours. The decision by the stubborn Shashikanta not to leave the country would soon bring tragedy upon the family.

The universities were highly charged with political radicalism in the 1960s. Some are killed by the police while participating in anti-military movements. Others are mutilated both physically and mentally during clashes between the Hindus and Muslims, forcing those who have suffered enough atrocities to migrate to India. These tragedies take a toll on old Shashikanta's health and he dies. There is nothing left for the remaining family members and they too leave for Calcutta ...

Director: **Tanvir Mokammel**
Born in 1955, Graduate of Dhaka University in English Literature. Selected filmography: Rememberance of '71 (91) and The River Named Modhumati (95).



Director/Screenwriter/Producer: Tanvir Mokammel • Cinematographer: Anwar Hossain • Editor: Mahadeb Shi • Cast: Montajuddin Ahmed, Alsana Mimi, Rowshan Jamil, Towkir Ahmed, Sumita Devi • Production Company/World Sales Agent: Kino-Eye Films • 45, Central Road, 4th floor, Dhaka 1205, Bangladesh • tel: 880-2-8617078 • fax: 880-2-8619913/880-2-9660407

country: Bhutan

director: Khyentse Norbu

1999, 93 mins

THE CUP PHORPA



Even after the Chinese invasion and occupation of Tibet, many Tibetan families secretly continued sending their children away to other countries in the hope of providing them with a traditional Buddhist education. Orygen and Lodo are two such teens receiving their ordination and orientation at a monastery-in-exile nestled in the foothills of the Himalayas. But instead of studying scriptures, the two are distracted by the 1998 World Cup matches. Their soccer fixation soon lands them in trouble with their chief priest, Geko.

Inspired by real events, The Cup stars authentic members of the monastic community, all non-actors, all playing characters like themselves. Directed by first-timer Khyentse Norbu, The Cup has gone down in history as the first feature made in the Bhutanese language. Winner of the FIPRESCI Prize at the 1999 Pusan International Film Festival, and Second Prize - People's Choice Award at the 1999 Vancouver International Film Festival.

Director: **Khyentse Norbu**
Born in 1961, Norbu was recognised at the age of seven as the incarnation of Jamyang Khyentse Wangpo, a great religious reformer and saint in the 19th century. He has never formally attended film school, but acquired his first film apprenticeship under Bernardo Bertolucci, during the making of The Little Buddha (1994). His influences are the films of Ozu, Tarkovsky and Satyajit Ray. The Cup is his first feature.



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Director/Screenwriter: Khyentse Norbu • Producers: Malcolm Watson & Raymond Steiner • Cinematographer: Paul Warren • Editor: John Scott • Music: Douglas Mills & Philip Beazley • Cast: Jamyang Lodro, Orygen Tobgyal, Neten Chokling • Production Company: Coffee Stain Productions, P O Box 408 Dural, NSW 2158, Australia • Tel/Fax: 61-2-9653-1762 • World Sales Agent: Hanway Films, Recorded Pure Company, 24 Hanway Street, London W1P 9DD, UK • Tel: 44-171-636-2251 • Fax: 44-171-636-2261

Asian Cinema

country: China

director: Zhang Yuan

1999, 90 mins

CRAZY ENGLISH FENG KUANG YING YU



Director: Zhang Yuan
Born in 1963. After initial studies in drawing and painting, graduated with a Bachelor of Arts degree in cinematography from the Beijing Film Academy in 1989. Selected by Time Magazine in 1994 as one of the 100 young leading figures of the world for the next century. He is also an active MTV producer and director. Filmography: *Mother* (Mama)(90), *Beijing Bastards* (Beijing Zazhong)(92), *The Square* (Guangchang)(94), *Sons* (Erzi)(95), *East Palace, West Palace* (Dong Gong, Xi Gong)(96), and *Seventeen Years* (Guo Nian Hui Jia)(99).



Li Yang, China's most famous motivational speaker, agreed to be filmed after seeing Zhang Yuan's videos for rock star Cui Jian, whom Li felt came off as "exciting, shocking and emotionally fresh." Zhang in turn takes a crisply direct approach to his subject, filming him speaking to crowds of thousands at places like the Forbidden City, Marco Polo Bridge and the Great Wall. Zhang slyly allows Li's fondness for repetition and paraphrase to speak for itself. Somewhere along the line, we discover the ultimate goal of the man. It is world domination through a blend of hilarious agit-prop theatre and linguistic aerobics that leads its massive audience on a joyride through American English.

Li Yang asks the spellbound crowd, "What is the most concrete way to love your country? To make yourself qualified for the 21st century, to make yourself strong mentally and physically, to make more money internationally. To love your country is to study English well." Li also chides his audience for their love of Coca Cola and Toshiba, prodding them to train their "international muscle" by shouting such slogans as, "I enjoy losing face!" or "I want to buy a car!" The whole exercise simply smacks of fascistic crowd psychology like what was practised by Hitler.

Director/Cinematographer/Editor: Zhang Yuan • **Producer:** Chen Ziqiu, Zhang Yuan • **Production Company:** Keetman Limited • Room 607, New Building 5, Baojiajie 43, Xichengqu, 100031 Beijing, China • tel: 86-10-64946187 • fax: 86-10-64971035 • email: yuanfilms@mail.263.net.cn • **World Sales Agent:** Celluloid Dreams • 24 rue Lamartine, 75009 Paris, France • tel: 33-1-49700985 • fax: 33-1-49708560

country: China

director: Liu Bingjian

1999, 89 mins

MEN AND WOMEN NAN NAN NU NU



Director: Liu Bingjian
Born in 1963. Graduate of Beijing Film Academy who worked in television initially. His first feature film was *Inkstone* (Yanchuang)(96) while *Men and Women* is his second feature film.



Awarded the FIPRESCI Prize at the 52nd Locarno International Film Festival, *Men and Women* is a realistic and humorous look at homosexuality in Chinese society. Rejecting both the exposition and psychologising approach, the director builds up a wealth of details to reveal the development of its characters who are open to life's vagaries and surprises. The result is a subtly subversive and unostentatious portrayal of contemporary Chinese society where open homosexuality (and the openness of its representation) has an almost symbolic impact. The first film to emerge from the radical gay movement in China, *Men and Women* stands apart from the sensationalism of some other Chinese productions on the same theme made from an outsider's viewpoint. With an eye for documentary detail, director Liu also becomes a chronicler of modern urban China, where lifestyles are becoming standardized with Coca Cola and outings to MacDonald's and where computers and handphones are now part of everyday life. Confronted with these social changes, which are affecting the individual's sense of identity, the director opts for restraint and distance.

Director: Liu Bingjian • **Producer:** Li Jin Liang • **Screenwriter:** Cui Zi'en, Liu Bing Jian • **Cinematographer:** Liu Jiang, Xu Jun • **Editor:** Ah Yi • **Cast:** Yang Qing, Yu Bo, Zhang Kang • **Production Company:** The Apsaras Film & TV Productions Company • 37 Sidaokou, Haidian district, Beijing, 100081 China • tel: 86-10-62241008 • fax: 86-10-62245232 • email: lbjbj@public.bta.net.cn • **World Sales Agent:** Liu Bing Jian • 37 Sidaokou, haidian district, Beijing, 100081 China • tel: 86-10-62241008 • fax: 86-10-62245232 • email: lbjbj@public.bta.net.cn

Asian Cinema

country: China

director: Zhao Jisong

1999, 100 mins

SCENERY FENG JING



A young ambitious lawyer has just graduated from law school. He forms his own law firm and is all ready to take on the world. One night, a woman taxi driver comes to his office and tells the young lawyer that she had been raped in her car, and that she wants to find the rapist. Not only is the lawyer excited by his first case, he also finds himself intrigued by this woman who describes in great detail her rape experience. He decides to take on the case ...

"In life, it's hard to control your destiny. When you are at the crossroads, you don't know which way to go. Sometimes you go ahead and end up with unwanted results. I believe that everybody has a different path, but ends up with the same end feeling." - Zhao Jisong

Director: Zhao Jisong
Also known as He Jianjun. Was Chen Kai Ge's assistant director for *Yellow Earth* (84), *The Big Parade* (85) and *King of Children* (86). Also directed a series of shorts and documentaries before starting to make his own features. His films include: *Red Beads* (93) and *Postman* (94).



Director: Zhao Jisong • **Producer:** You Ni • **Screenwriter:** Zhao Jisong, You Ni • **Cinematographer:** Liu Jiang • **Editor:** Liu Xiaojing • **Cast:** Sun Feng Ying, Lin Peng, Zhao Yun Yun • **Production Company/World Sales Agent:** Yan Chen Productions • 44 22 Sherman Oaks Circle, Sherman Oaks CA 91 403, USA • tel: 1-818-7280528 • fax: 1-818-7289606

country: China

director: Yang Yazhou

1999, 113 mins

STEAL HAPPINESS MEI SHI TOU ZHE LE



The intricacies of living under one roof in apartment-stretched China is humorously captured in this tightly-scripted directorial debut by Yang Yazhou. With an excellent ensemble cast starring a deadpan funny Feng Gong as Zhang Damin, the garrulous and resourceful man, who lives in an old two-room house with his mother and four younger brothers and sisters. The ingenious bedroom arrangements have to be reshuffled when Zhang suddenly finds himself engaged to be married within a week ...

"I like little creatures like Zhang Damin for he has abundant artful effects and longevity. I like films reflecting the lives of commoners for most of the people in the audiences are commoners, who like to see the daily things, things that often occur around themselves. When I was young, I always said, I like this, I like that ... but now I don't want to say that any more. I just go ahead." - Yang Yazhou

Director: Yang Yazhou
Born in 1956. Graduated from the Central Drama Academy, he is now a director working for the Xian Film Studio. Co-directed *Back to Back, Face to Face* with Huang Jianxin.



Director: Yang Yazhou • **Screenwriter:** Sun Yian, Cui Yanjun • **Producer:** Fu Xiangbo • **Cinematographer:** Ma Delin • **Editor:** Zhang Xiaodong • **Cast:** Feng Gong, Zheng Welle, Ding Jiali, Qike, Jiang Feng • **Production Company:** Beijing Dayu Ad. and Art Co./Xi'an Film Studio/Phalanx Advertising Co., Ltd, Shenzhen • 8 Zhanlanguan Lu, Xichengqu, Beijing 100044, China • tel: 86-10-68316420 • fax: 86-10-68316421 • email: dayugg@public3.bta.net.cn • **World Sales Agent:** Beijing Dayu Ad. and Art Co. • 8 Zhanlanguan Lu, Xichengqu, Beijing 100044, China • tel: 86-10-68316420 • fax: 86-10-68316421 • email: dayugg@public3.bta.net.cn

Asian Cinema

country: China

director: Zhang Yang

1999, 92 mins

SHOWER XI ZAO

In Lao She's classic play Teahouse, an assorted group of characters gather under one roof where their conflicts and camaraderie reveal the changing times and the plight of those caught in the turmoil of war. Shower unfolds in a similar fashion, where the strong ensemble cast lives out the last days of a traditional bathhouse, handled in a humorous and intimate style by the director. In the process, we get to relive this thousand-year-old custom which is a culture unto itself, with its own conventions, rules and concepts. Into this colourful albeit archaic setup, the prodigal elder son arrives from Shenzhen where he has chosen to seek his fortunes. He is forced to face his own demons and gradually rediscover the magic of the bathhouse and its importance to the community it serves. Surrounded by the bathhouse's longtime customers and swallowed up by the culture of the shower experience, he is made to shoulder the family responsibilities and deal with the problems of modernisation. The passing of a traditional culture abandoned by the modern world is dealt with sensitivity and insight. Shower won the FIPRESCI Award at the 1999 Toronto International Film Festival.

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Director: Zhang Yang • Producer: Peter Loehr • Screenwriter: Zhang Yang, Liu Fen Dou, Huo Xin, Diao Yi Nan, Cai Xiang Jun • Cinematographer: Zhang Jian • Editor: Yang Hong Yu • Cast: Zhu Xu, Pu Cun Xin, Jiang Wu, He Zheng, Zhang Jin Hao • Production Company: Imar Film Co. Ltd • No. 8, Jian'an Xi Lu, Haidian District, Beijing 100088, China • tel: 86-10-62073032 • fax: 86-10-62073117 • email: imar@inet.net.cn • World Sales Agent: Fortissimo Film Sales • Herenmarkt 10-2, 1013 ED Amsterdam, The Netherlands • tel: 31-20-6273215 • fax: 31-20-6261155 • email: ftsales@globalex.nl

Director: **Zhang Yang**
One of the pioneer directors of China's underground music video scene. This is his second feature film. His first film, *Spicy Love Soup*, won all the domestic Chinese film awards and was also the first independent Chinese film to achieve domestic box office success.



country: Indonesia

director: Marselli Sumarno

1999, 102 mins

SRI

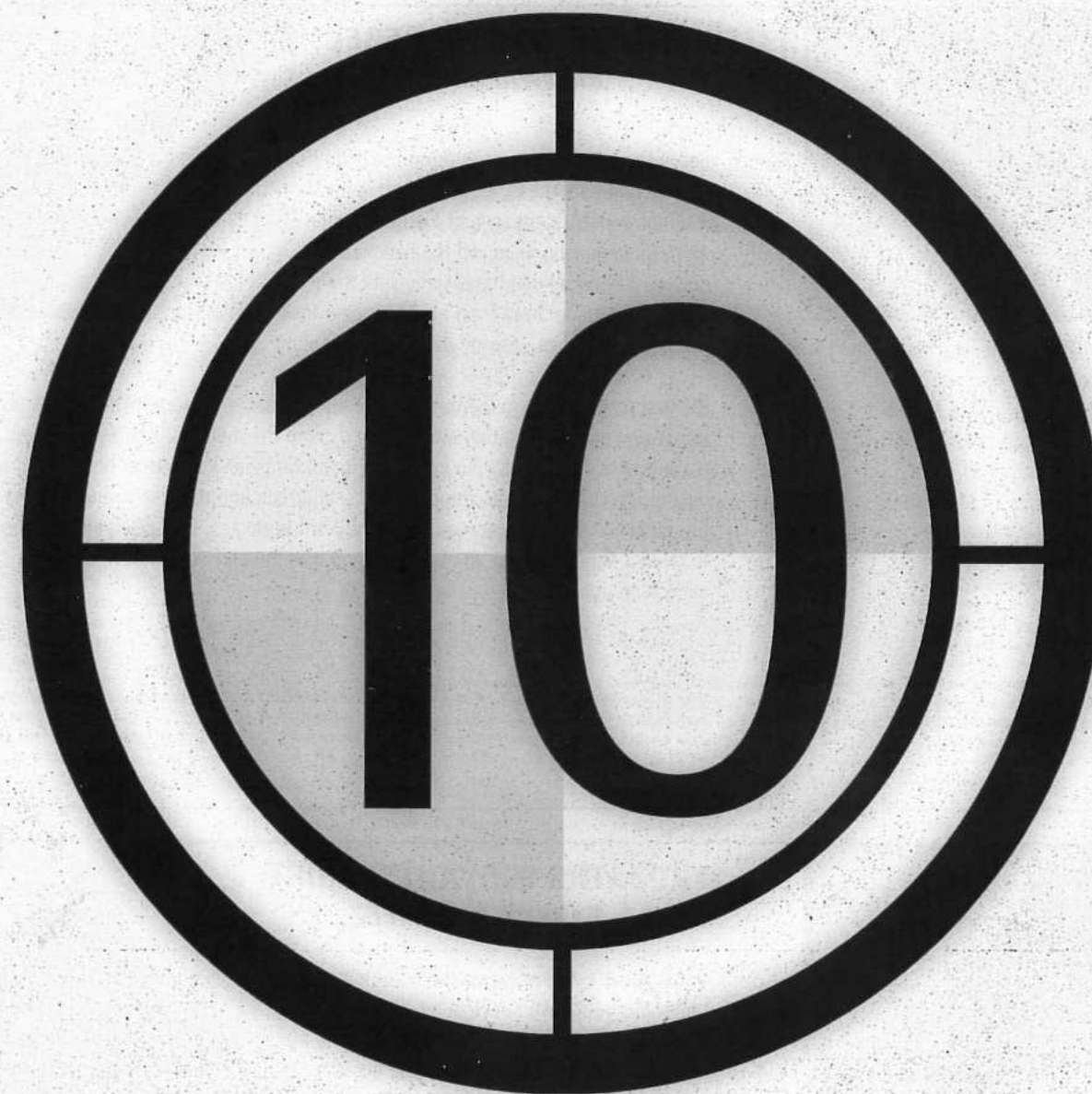
Director Marselli Sumarno drew his inspiration from the wayang character Savitri, a woman who struggles to wrest her husband from the claws of death. Inspiration became a symbol, and the symbol gave birth to the screen character Sri, a village girl who is married to Hendro, a 70-year-old Javanese aristocrat. The film is set in decadent Java, Surakarta to be precise, where men gamble and womanise. After Hendro falls sick, Sri has to nurse him back to health, bargaining with the God of Death in the process for more time on earth for Hendro.

In choosing the name Sri for his heroine and film, Marselli has cast an unmistakable mold for his personal expression: Sri, the detached prefix for addressing royalty, Sri the name that one encounters on the streets every day, Sri the rice goddess, a symbol of life and prosperity. Out of these symbols Marselli wishes to create an identity of the unassuming yet power-conscious, a calmly restrained version of today's Indonesian woman. Winner of the Best Jury Award at the 44th Asia Pacific Film Festival.

Director: **Marselli Sumarno**
Born in 1956. Graduated from the Faculty of Film and Television, IKJ in 1980. Writes actively for the Indonesian dailies, Variety magazine and other film journals since 1979. Also a published writer and creator of film and television scripts. He is currently the Chairman of the Department of Filmology at the Faculty of Film and Television, IKJ. Sri is his feature film directorial debut.



Director/Screenwriter/Producer: Marselli Sumarno • Cinematographer: Hadi Artomo • Editor: Subagio B. Santoso • Cast: Rina Ariyanti, RMT Ronosuripto, Niniek L. Karim, Sardono W. Kusumo • Production Company: FFTV/IKJ/KEM Multimedia • tel: 62-21-3161258 • fax: 62-21-323603 • email: film@cabi.net.id • World Sales Agent: Rahim Latif • tel: 62-21-3812977



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Asian Cinema

country: India

director: Susant Mishra

1999, 148 mins

THE YOUNG REBEL BISHWAPRAKASH

Set in the temple town of Puri, on the beautiful eastern coast of India, the film follows Bishwaprakash, a young man in his early twenties who revolts against the traditional oriental lifestyle of his family. Interacting with tourists from the western world who linger on the beaches of Puri, he begins to explore a whole new world through his friendships with the travellers. Bishwaprakash's journeys from time to time away from home become the metaphor for self-realization in a world where values seem to be changing rapidly.

Bishwaprakash is intrigued by issues relating to sex and morality as well as his family and society. The film attempts to explore the theme of sexuality through the different characters who embellish Bishwaprakash's universe, both within and outside of his home. Both the haunting soundtrack and the lush scenery draws the audience into the moral quandary of Bishwaprakash, who often seems close to finding happiness but ultimately finding that the bad breaks have come knocking again.

Director/Screenwriter/Editor: Susant Mishra • Producer: National Film Development Corporation • Cinematographer: Jugal Debata • Cast: Sanjeev Samal, Nandita Das, Christina Ranck, Carman Cordwell • Production Company/World Sales • Agent: National Film Development Corporation • Discovery of India Building, Nehru Centre, Mumbai, India • tel: 91-22-4973364 • fax: 91-22-4973364

Director: **Susant Mishra**
Born in 1965. Completed a post-graduate diploma in screenwriting and film direction from the Film and Television Institute of India where he is now a visiting lecturer. Made his first short film, *Static Cloud*, in 1989. He made his feature film directorial debut with *A Multifaceted Paradise* in 1995. *The Young Rebel* is his second feature.

country: India

director: Mani Kaul

1999, 104 mins

THE SERVANT'S SHIRT NAUKAR KI KAMEEZ

Set in the pre-Open Market period of India in the 1960s. From the administrative chief, the Sahib, who lives in a colonial bungalow with his wife, to the alcoholic Head Clerk who whiles away the time in the office looking for a domestic for the Sahib, to Santu the junior clerk and his wife Bahu who has to struggle with a leaking roof in the monsoon, the film builds on a pyramid of hierarchical relationships. The language of hidden manipulation that the characters employ in dealing with officious or even emotional relationships is near farcical. A capacity to tolerate a high level of the absurd results in inertia. The film unfolds in a series of key events that serve to spell out the nuances of relationships. A sense of the tragic-comic pervades over the film.

Bahu soon betrays the image of a conventional lower middle-class housewife and gradually expresses her inner strength. Paradoxically, the film reveals the kind of security Indians generally experienced in the 1960s, with ties between people that were humane and resilient of suffering. The film therefore exudes a strange hope that seems lost today. Winner of the NETPAC Award at the Rotterdam Film Festival 1999 and Best Director Award at the Cochin Film Festival 1999.

Director/Editor: Mani Kaul • Producer: Miryam Van Lier • Screenwriter: Vinodkumar Shukla/Mani Kaul • Cinematographer: K.U. Mohanan • Cast: Anu Joseph, Pankaj Sudmir Mishra • Production Company: Ant Carry the Mountain Films/ZDF-Arte • Ant Carry the Mountain Films • Hinthamerstraat 201, 5211, ML's-Hertogenbosch The Netherlands • tel: 31-73-6122233 • fax: 31-73-6125501 • World Sales Agent: Ant Carry the Mountain Films • Hinthamerstraat 201, 5211, ML's-Hertogenbosch, The Netherlands • tel: 31-73-6122233 • fax: 31-73-6125501 • email: neishasonsi@hotmail.com

Director: **Mani Kaul**
Born in 1942. Studied screenwriting and directing, and worked for three years on commercial Indian film, making a name for himself as a painter at the same time. He teaches a course in film and video at the Duke University, North Carolina, USA. His films include: *A Day's Bread* (70), *A Monsoon Day* (71), *In Two Minds* (73), *Arising From the Surface* (80), *Dhruvad* (82), *Mind of Clay* (85), *Siddeshwari* (89), *The Gaze* (90), and *The Idiot* (91).



Asian Cinema

country: Iran

director: Mojtaba Raie

1998, 98 mins

BIRTH OF A BUTTERFLY

Tensions abound in the relationships featured in the three episodes which make up the *Birth of a Butterfly* — that between two young children and their stepfather, a cripple setting off alone on a pilgrimage without the company of his fellow villagers, and a teacher returning to his remote village and finding himself the subject of unrealistic expectations of the other villagers.

Just like a butterfly which must break through its tight cocoon to emerge a full fledged creature able to fly, humans must also go through trials and tribulations in order to resolve conflicts and misunderstandings with each other. The title also refers to a little boy's obsession with the creatures who would later figure in a magical moment in the film. Imbued with elements of mystique that is so much part of the Iranian culture, the film is a lyrical message of hope amidst hardships and misfortunes.

Director: **Mojtaba Raie**
Born in 1957. Studied film at the University of Fine Arts in 1984. And made his first film *Man and Weapon* out of his experiences on the war front. His other films include: *Summer of 79* (1990), *Tunnel* (1993), *Safe Place* (1994), and *Gazelle* (1996).



Director: Mojtaba Raie • Producer: Seyed Saeid Seyed-Zadeh • Screenwriter: Saeid Shapouri • Cinematographer: Mohammad Davoodi • Editor: Hassan Hassandoost • Cast: Rahim Jahani, Mohammad M. Faqih, Seyed Saeed Musavi • Production Company/World Sales Agent: Cima Media International • 64, Hedayat St., Yakhchal Av. Tehran 19497 Iran • tel: 98-21-2548032 • fax: 98-21-2551914 • email: CMI@dpir.com

country: Iran

director: Ali-Reza Davudnezhad

1999, 89 mins

SWEET AGONY MASAEB-E SHIRIN

A boy and a girl, betrothed since childhood, are still fond of each other as teenagers. Their families, however, now have other plans for them, and try to break up the relationship. They reason that their association with each other at this stage is dangerous and will have an adverse impact on their future. The young boy and girl, on the other hand, believe all problems can be solved if the rite of marriage is performed on them, allowing them to see each other without transgressing any social mores.

Although a simple story, *Sweet Agony* is an unconventional film overflowing with new experiences. It is the first Iranian film to touch on the taboo subject of adolescent issues. Shot as a film within a film, the main character speaks into the camera while relating his memories and interpretations to the audience. The film uses numerous jump cuts and has an ambiguous ending. Director Ali-Reza Davudnezhad has used many of his own relatives in the film. He has presented his bold subject in a complex and new form, using such methods as a means of expressing his taboo ideas on a social issue that is gripping many Iranian families today. Winner of the Special Jury and Best Supporting Actress awards at the 17th Fajr Film Festival.

Director: **Ali-Reza Davudnezhad**
Born in 1953. Started his film career as a scriptwriter. His first script, *The Thirst* (72), was turned into a feature when he was still studying in high school. He directed his first feature film, *The Artery* (73); at age 20. His films include: *Nazanin* (74), *The Prize* (84), *The Bride* (91) and *The Disarmament* (94). *The Need* (92) won him international acclaim and many awards including Special Jury Award at the Nantes Film Festival. *Sweet Agony* is his latest feature work.



Director/Screenwriter: Ali-Reza Davudnezhad • Producer: Ali-Reza Davudnezhad, Ali Vajed Samie • Cinematographer: Asghar Rafi-Jam • Editor: Kiumars Pourahmad • Cast: Reza Davudnezhad, Mona Davudnezhad, Mohammad-Reza Davudnezhad • Production Company/World Sales Agent: Mohammad Atebbai • P.O. Box 15875-4769 Tehran, Iran • tel/fax: 98-21-2271157 • email: ATEBBAI@intelirnet.net

Asian Cinema

country: Iran

Producer: Mohsen Gharib

1999, 72 mins

TALES OF KISH GHESEHAY - E KISH

The Greek Ship

The crates swept in by the sea have a strange effect on the wife of a shopkeeper who works on the shore of the island.

"When I was asked to make a film on the island of Kish, I thought about this ship called The Greek. According to the people on the island, it was shipwrecked on the coast some forty years ago whilst carrying goods to the East. It's stayed there ever since. I wonder how the people react to its presence." - Nasser Taghvai

Director/Screenwriter: Nasser Taghvai • Cinematographer: Azim Javanrouh • Editor: Marzieh Fasser • Cast: Hossein Panahi, Atefeh Razavi

The Ring

A young man from the provinces, whose family does not have the means to pay for his education, comes secretly to the island to seek employment.

"I drove around the island by car, on a road called Around the World which separates the land from the sea. Going around the island, I had a very strange feeling of solitude. I stopped by a lonely shack where a young man was living alone. He was as alone as I had been myself in childhood and as I am still today. He was the inspiration for this film." - Abolfazi Jalili

Director/Screenwriter/Editor: Abolfazi Jalili • Cinematographer: Massoud Karani • Cast: Hafez Pakdel

The Door

A man whose only possession is the door of his house wanders on barren land on the island. The postman runs after him to give him a letter ...

"One day in a shop my attention was drawn to a very old wooden door. I thought of buying it to put in my office without having an exact idea of where I would put it. At the same time, I had to make a film about the island of Kish. The two concerns mingled and that was the starting point for the film." - Mohsen Makhmalbaf

Director/Screenwriter: Mohsen Makhmalbaf • Cinematographer: Mohamad Ahmadi • Editor: Meysam Makhmalbaf • Cast: Mohamad A. Babhan, Norieh Mahgiran

Production Company: Kish Production • No. 3, Kish Alley, Haghani Intersection Africa Highway, Tehran 15188, Iran • tel: 98-21-895 8384 • fax: 98-21-895 2200 • World Sales Agent: ARP • 75, Champs Elysees 75008 Paris, France • tel: 1-56692600 • fax: 1-45638337

Asian Cinema

country: Iran/France

director: Mohsen Makhmalbaf

1998, 77 mins

THE SILENCE

After the exciting visual beauty of Gabbeh, director Mohsen Makhmalbaf plunges into the world of sound and music in his next film. The Silence tells the story of a blind young boy who, because of his special gift in identifying objects by the sounds they make, is employed as a string instrument tuner in a small village in Tadzhikistan. He may be blind but that does not mean he cannot see. On his way to work, he could tell the quality of the bread the young girls along the streets are peddling by simply touching their ware. In fact, his world is made more colourful and quaint because of his sensitivity to his surroundings.

"When I was 14 or 15 years old, I read somewhere that Beethoven's landlord used to knock on his door to collect the rent. The knocking sound inspired Beethoven to compose this symphony. My film deals with the artists and the problems they encounter to create their works. At the same time, works such as those of Beethoven are universal, especially the simple parts of his music (like the introduction to the Fifth Symphony which is so human) that does not belong only to the West." - Director Mohsen Makhmalbaf on why he used Beethoven's Fifth Symphony in the film.

Director/Screenwriter/Editor: Mohsen Makhmalbaf • Producer: Narin Karmitz • Cinematographer: Ebrahim Ghafoori • Cast: Tahmineh Normatova, Naderah Abdelahyeva, Golibibi Ziadolahyeva • Production Company: MK2 Productions • 55 rue Traversiere 75012 Paris, France • tel: 33-1-44673000 • fax: 33-1-43413230 • email: MK2@MK2.com • World Sales Agent: MK2 Diffusion • 55 rue Traversiere 75012 Paris, France • tel: 33-1-44673000 • fax: 33-1-43413230 • email: sales@mk2.com

country: Iran

director: Samira Makhmalbaf

1997, 85 mins

THE APPLE SIB

The Apple is a remarkable combination of drama and documentary re-enacted by the members of the family whose strange story it tells. The story was inspired by a news story of 11-year-old twin girls who had lived virtually as prisoners of their poor father and blind mother. Kept in one room while their father is absent and allowed only limited movement in the house when he is present, the girls' mental and physical development have been severely stunted. Much of the film deals with their curiosity about the world outside and the difficulty social workers face in trying to persuade their stubborn father to allow them education and freedom of movement.

Like her father, director Samira Makhmalbaf approaches filmmaking as a moral medium, one of research and reflection, in which the primary motifs are human dignity and the strangeness of human behaviour. She refuses to judge the father, who says, "My daughters are like flowers - expose them to the sun and they will wither away" or the archaic codes of the traditions both parents have learnt. The girls' situation becomes a fable for the new spirit of emancipation that is energizing Iranian women in their fight against political, cultural and religious authoritarianism. In the end, one of the girls struggles to turn the key in the lock to release her father and jailer from his own ancient prison.

Director: Samira Makhmalbaf • Producer: • Screenwriter: Mohsen Makhmalbaf, Samira Makhmalbaf • Cinematographer: Ebrahim Ghafoori, Mohamad Ahmadi • Editor: Mohsen Makhmalbaf • Cast: Massoumeh Naderi, Zahra Naderi, Ghorbanali Naderi, Azizeh Mohamadi, Zahra Saghrisaz • Production Company: Makhmalbaf Productions • 1 Ave. 45 Shahrak Dolatabad, Tehran, Iran • tel/fax: 98-21-3745773 • World Sales Agent: MK2 Diffusion • 55 rue Traversiere, 75012 Paris, France • tel: 33-1-44673000 • fax: 33-1-43413230

Asian Cinema

country: Japan

Producer: Kunihiko Ikuhara

1999, 86 mins

REVOLUTIONARY GIRL UTENA SHOJO KAKUMEI UTENA: ADOLESCENCE MOKUSHIROKU

Based on a best-selling manga by Chiho Saitou and a cult TV show, Revolutionary Girl Utena combines sci-fi, sword and sorcery with a small dose of sex in a mind-boggling journey towards self-awareness and sexual identity. A handsome youth by the name of Tenjoh Utena transfers to the distinguished Ohtori Academy. But Utena's true identity is actually a girl, who due to a certain event from her past, has decided to live her life as a boy in order to fulfil the highest of ambitions. But at Ohtori Academy she meets none other than her old lover, Kiryuu Touga, who wears the Mark of the Rose on his finger, which is the sign of a duellist.

Because of her possessing the exact same ring, Utena is challenged by the student body vice president, Saionji Kyouichi, to a duel in the floating rose garden. The reason for this duel is none other than the acquisition of the "Rose Bride"'s hand, for with it comes the "power to revolutionize the world."

Director: **Kunihiko Ikuhara**
Born in 1964. He joined Toei Douga in 1986, and he worked on Kingyo Chuuhou! before working on a few episodes of Sailor Moon. Credited as the person who broke the simplistic style of the early Sailor Moon episodes.

Director: Kunihiko Ikuhara • Producer: Toshimichi Otsuki • Screenwriter: Yoji Enokido • Cinematographer: Toyomitsu Nakajo • Editor: Shigeru Nishiyama • Production Company: Shojo Kakumei Utena Production Company • World Sales Agent: King Records Co. Ltd 1-2-3 Otowa Bunkyo-ku, Tokyo, Japan • tel: 03-3945 2125 • fax: 03-3945 2138

country: Japan

Producer: Shinobu Yaguchi

1999, 111 mins

ADRENALINE DRIVE

For reasons too complicated to go into, a wallflower nurse and a repressed student wind up with several hundred million yen, and the yakuza hot on their trail. A funny and not always predictable noir/road movie comedy yarn, with two endearing losers learning to love each other and have some fun along the way. The humour revolves largely around transgressing Japanese social codes, with a goofy approach to character where the yakuza are portrayed as resentful and barely competent villains more accident prone than vicious.

The director, Shinobu Yaguchi, when quizzed on why money was the central element in both his films, My Secret Cache and Adrenaline Drive, replied, "In Adrenaline Drive, I employ money as a tool to liberate the characters, the catalyst that enables the protagonists to exit their ordinary lives. There's nothing like a mound of cash to inject edge-of-the-seat tension into the most laid-back mundane circumstances. Its very presence imbues a situation with limitless possibilities. Money is universal and extremely easy to comprehend. It requires no explanation."

Director/Screenwriter/Editor: Shinobu Yaguchi • Producer: Kiyoshi Mizokami • Cinematographer: Takeshi Yamamoto • Cast: Hikari Ishida, Masanobu Ando, Jovi Jova, Yutaka Matsushige • Production Company: Adrenaline Drive Committee Scenario Building, 5-4-16, Akasaka, Minami-ku, Tokyo, 107-0052, Japan • tel: 81-3-35824904 • fax: 81-3-35824959 • World Sales Agent: PIA Film Festival • 5-19 Sanban-cho, Chiyoda-ku, Tokyo, 102-0075, Japan • tel: 81-3-32651425 • fax: 81-3-32655659

Director: **Shinobu Yaguchi**
Born in 1967. Enrolled at Tokyo University of Art and Design as a graphic design major but was eventually attracted to film. Took on part-time jobs at film studios as an assistant to the production designer while churning out a number of 8mm and video work. His 8mm film Rain Woman won the Grand Prize at the PFF Award in 1990. His feature films include: Down the Drain and My Secret Cache (96).

Asian Cinema

country: Japan

director: Shinya Tsukamoto

1999, 84 mins

GEMINI SOUSEIJI

Cult film writer-director Shinya Tsukamoto of Tetsuo and Tokyo Fist fame adapts his latest work from renowned Japanese mystery writer Rampo Edogawa's grotesque world. Set in the Meiji era of the early 20th century, Gemini is a psychopathic twins horror film complete with bizarre murders and a very deep well (remember The Ring), conveniently placed for imprisoning the wicked and unlucky. A successful doctor, Yukio's picture perfect life is gradually wrecked, and taken over by his avenging twin brother, who bumps off his family members one by one and reclaims his lover who is now Yukio's wife.

Tsukamoto injects an eerie epic feel through his almost Gothic compositions, extended silences and use of classical music. Even the violence is shot in an atypical Tsukamoto style, quite unlike that in Tetsuo. His dynamic camera work expertly captures human beings losing their minds in a dystopian universe. But he sticks to his cyber-punk style in costume design, make up and hairstyle, transcending the age as he did in his other films.

Director: **Shinya Tsukamoto**
Born in 1960. Studied fine arts at Nihon University. Began shooting 8mm films at the age of 14 and started acting at 17. After a few short films, he made his feature film debut with Tetsuo: The Iron Man (89). Other films include Tetsuo 2: Body Hammer (92), Tokyo Fist (95) and Bullet Ballet (98).

Director/Screenwriter/Cinematographer/Editor: Shinya Tsukamoto • Producer: Futoshi Nishimura • Cast: Masahiro Motoki, Ryo Naoto Takenaka, Yasutaka Tsutsui, Shiro Fujimura • Production Company/World Sales Agent: Sedici International Inc • 505 Hayama Building, 1-3-14, Hiroo, Shibuya-ku, Tokyo, Japan • tel: 81-3-57927090 • fax: 81-3-57920937 • email: sedici@inter.office.ne.jp

country: Japan

director: Tezuka Macoto

1999, 146 mins

HAKUCHI: THE INNOCENT HAKUCHI

In an unknown time where Japan is tormented by war, Izawa keeps a low profile while staying at a boarding house. His neighbours have all lost their sanity through war. However, when war reaches an extreme stage, Izawa and the lady who lives next door ironically finds a meaning in life while their future burns away in flames. The son of the master of Japanese animation, Tezuka Osamu, Tezuka Macoto's new film recreates Tezuka's father's animated world of fantasy in non-animated format. However, he takes what his father has accomplished a step further. Hakuchi: The Innocent, which combines genre conventions of science fiction, horror, romance, comedy and social commentary, is a film that belongs to a generation that speaks in a progressive language. This is a film of fantasia whereby vivid colours, the unlimited exchange between imagination and reality, the parade of fantastic images are combined with a conflict-ridden reality vs. the true nature of the medium, as well as the director's distinct personality.

Director: **Tezuka Macoto**
Born in 1961. Started his film career in his high school days. Released a commercial feature, The Legend of Stardust Brothers, at the age of 24. His recent efforts include The Secret of Kurosawa's Filmmaking/The Making of Rhapsody In August. He was also in charge of establishing the Tezuka Osamu Museum.

Director/Screenwriter: Macoto Tezuka • Producer: Binbun Furusawa • Cinematographer: Junichi Fujisawa • Editor: Yoshiyuki Wada • Cast: Tadanobu Asano, Miyako Koda, Reika Hashimoto, Masao Kusakari • Production Company/World Sales Agent: Tezuka Productions Co. Ltd • Takadanobaba 4-32-11, Shinjuku-ku, Tokyo 169-0075, Japan • tel: 81-3-33716411 • fax: 81-3-33716431

Asian Cinema

country: Japan

director: Makoto Shinozaki

1999, 93 mins

JAM SESSION

**JAM SESSION: KIKUJIRO NO NATSU KOSHIKI
KAIZOKUBAN**

Jam Session gives us a rare glimpse into the persona of the great director of such gangster films as Sonatine and Hanabi — Takeshi Kitano. We see him in action directing Kikujiro, which is one of the greatest risks of his career. The man is a vortex of creative energy but we also see the anxiety he feels every day, worried that he might be making the biggest mistake of his life. The film also includes a delightful summit meeting between Kitano and a visiting Hou Hsiao-hsien.

This is no conventional on-set documentary. Kitano's producers gave talented director Makoto Shinozaki complete freedom to make the best film possible and this one eschews virtually all genre conventions. It is without dullard narration, quick cuts of crew members, excerpts from the film and other annoyances. Instead, long sequences of Kitano working really give us a sense of a film being born, of art being created out of the mind of this tempestuous genius.

Director: Makoto Shinozaki • Producer: Masayuki Mori, Takio Yoshida • Cinematographer: Taro Kawazu • Editor: Manabu Kikawa • Cast: Takeshi Kitano, Hou Hsiao-hsien, crew and cast of Kikujiro • Production Company: Office Kitano 5-4-14, Akasaka, Minato-ku, Tokyo 107-0052, Japan • tel: 81-3-35888121 • fax: 81-3-35890667 • World Sales • Agent: Celluloid Dreams • 24 rue Lamartin, 75009 Paris, France • tel: 33-1-49700370 • fax: 33-1-49700371 • email: info@celluloid-dreams.com

Director: **Makoto Shinozaki**
Born in 1963. Studied psychology at Rikkyo University and later became a projectionist. Has also worked as a film critic, interviewing many acclaimed filmmakers. In 1995, he made his award-winning debut film, Okaeri. Jam Session is his second feature film.



country: Japan

director: Takeshi Kitano

1999, 116 mins

KIKUJIRO

KIKUJIRO NO NATSU

Brash, loudmouthed and opportunistic, Kikujiro hardly seems the ideal companion for little Masao who is determined to travel long distances to see the mother he has never met. Kikujiro does not even appear to be overly fond of children. Their excursion to the cycle races is the first of a series of adventures for the unlikely pair which soon turns out to be a whimsical journey of laughter and tears with a wide galore of surprises and odd ball characters to meet along the way. Soon the couple discovers they have more in common than meets the eye. By the bittersweet trip's end, Masao would have learnt that the world is not without magic. And for Kikujiro, the heartwarming lesson that, sometimes, it takes a child's games to help us see exactly what went wrong with our lives. With Kikujiro the movie, Takeshi the director manages to surprise us yet once again with his versatility and talent, in a style at once different from his past works where extreme violence and pessimism reign, and yet one where his trademark elements are stamped all over — an exceptional aesthetic blending of deadpan physical movements within spare, rigorously framed compositions.

Director/Screenwriter: Takeshi Kitano • Producers: Masayuki Mori, Takio Yoshida • Cinematographer: Katsumi Yanagishima • Editor: Takeshi Kitano, Yoshinori Ota • Cast: Takeshi Kitano, Yusuke Sekiguchi, Kayoko Kishimoto • Production Company: Office Kitano 5-4-14, Akasaka, Minato-ku, 1070052 Tokyo, Japan • tel: 3-35888121 • fax: 3-35890667 • World Sales Agent: Celluloid Dreams • 24 rue Lamartine, 75009 Paris, France • tel: 33-1-49700370 • fax: 33-1-49700371

Director: **Takeshi Kitano**
Better known as Beat Takeshi, one half of the manzai comedy duo The Two Beats, Takeshi Kitano has since then also carved a highly successful career as a film director of such cult favourites: Violent Cop (89), Boiling Point (90), A Scene At the Sea (91), Sonatine (93), Getting Any? (95), Kids Return (96), and Hana-bi (97). He has also written a number of novels, short stories, essays and poetry. Also an accomplished cartoonist and painter, his artwork can be seen in Hana-bi and Kikujiro.



Asian Cinema

country: Japan

Producer: Kurosawa Kiyoshi

1998, 109 mins

LICENSE TO LIVE NINGEN GOKAKU

License To Live signifies a major change in style and content for Kurosawa Kiyoshi. His plunge into the theme of family, which he has always avoided, is a declaration of a challenge to try something new. Through the story of Yutaka, who wakes up after a ten-year coma to find himself at the age of 24, the film expresses the doubts on life caused by the loss of temporal and spatial balance. During his coma, his family has gone through big changes. Although Yutaka chooses to rebuild his parents' ranch, the family is neither broken nor beyond repair. What's left is only a struggle with fate.

Although License To Live is Kurosawa's realist work, it still travels freely between reality and illusion. Its poise and pacing are astonishingly precise; it also contributes a fascinating thesis to the debate about the self. The film suggests that even if we drop out of our lives for a time, our identity continues to evolve based on the actions of those around us. The singularity of purpose here shows a new maturity and focus in Kurosawa's vision marked by the film's starkly minimalist style and deliberate narrative progression.

Director/Screenwriter: Kurosawa Kiyoshi • Producer: Tsutomu Tsuchikawa, Satoshi Kanno • Cinematographer: Junichiro Hayashi • Editor: Masahiro Ohnaga • Cast: Hidetoshi Nishijima, Koji Yakusho, Shun Sugata, Kumiko Asou • Production Company: Daiel Co., Ltd 1-1-16, Higashi Shimbashi, Minato-ku, Tokyo 105-8671, Japan • tel: 81-3-35738716 • fax: 81-3-35738720 • World Sales Agent: Tokuma International 1-1-16, Higashi Shimbashi, Minato-ku, Tokyo 105-0021, Japan • tel: 81-3-35738100 • fax: 81-3-35738145 • email: haruyo@tintl.co.jp

Director: **Kurosawa Kiyoshi**
Born in 1955. Graduate of sociology department of Rikkyo University, Tokyo. Began filmmaking in college with an 8mm camera. After working as an assistant director, he made his debut as a commercial film director in 1983 with Kandagawa Wars. Sundance Institute awarded him a scholarship to attend a screenwriting workshop at the Festival. His films include: The Excitement of the Do-re-mi-fa Girls (85), Sweet Home (89), The Guard From Underground (92), Cure (97), Serpent's Path (98), Eyes of the Spider (98) and Charisma (99).



country: Japan

Producer: Suwa Nobuhiro

1999, 147 mins

M/OTHER

M/Other focuses on a man and a woman living together in present day Tokyo, where many couples, in recent years, are carving out lifestyles outside traditional society. Unlike characters we may have met in Tokyo 20 years ago, "family" and "marriage" are concepts which carry no special meaning for them. As partners, they have chosen to live freely, day to day, and avoiding questions of commitment. But when the man's son turns up unexpectedly to stay for a few weeks, a kind of mock family life develops. The burden of daily routine wreaks havoc on their carefree lives and they each experience an identity crisis.

This is Suwa Nobuhiro's second feature film. His first, 2/Duo, won the NETPAC award at the 1997 Rotterdam International Film Festival. M/Other was made without a script, much in the working style of Mike Leigh whose films relied on detailed discussions conducted during pre-production and prior to the shooting of each scene. The cast and crew freely improvised the film together, under Suwa's direction, and the result is a film that seeks to explore the meaning of love, respect and commitment within contemporary relationships.

Director: Suwa Nobuhiro • Producer: Sento Takenori • Screenwriter: Suwa Nobuhiro, Miura Tomokazu, Watanabe Makiko • Cinematographer: Inomoto Masami • Editor: Kakesu Shuichi • Cast: Miura Tomokazu, Watanabe Makiko, Takahashi Ryudai • Production Company: SunCent CinemaWorks Inc • 1-12-9, Hiratsuka 8th floor, Shinagawa-ku, Tokyo 142-0051, Japan • tel: 81-3-57492501 • fax: 81-3-57492341 • World Sales Agent: Fortissimo Film Sales • Herenmarkt 10-2, 1013 ED Amsterdam, The Netherlands • tel: 31-20-6273215 • fax: 31-20-6261155 • email: ffsales@globalbs.nl

Director: **Suwa Nobuhiro**
Born in 1960. Worked as assistant director for numerous projects before moving on to directing well-received short films, documentaries and docudramas for television. His feature film debut, 2/Duo, won the NETPAC award at the 1997 Rotterdam International Film Festival. M/Other is his second feature effort.



Asian Cinema

country: Japan

director: Hirano Katsuyuki

1999, 118 mins

THE WHITE SHIRO

Winner of the NETPAC Award at the 1999 Yamagata International Documentary Film Festival. Hailed as the first adventure movie ever made by one man alone, The White is about director Hirano Katsuyuki's bicycle ride across Hokkaido Island in the freezing cold winter. The 2328 kilometres long journey began on a dune in Shizuoka on 1 December 1998 with the final destination in the Sukoton Peninsula, the northernmost point of Hokkaido and Japan itself. The film traces the journey undertaken in harsh conditions and terrain, with other mishaps and unpredicted situations turning up on Hirano's path — he was hospitalized for an emergency operation when a severe stomachache turns out to be appendicitis. When he finally lands on Hokkaido Island, he is met by the biggest snowstorm in eight years. He is the only person visible as the blizzard blows across the frozen white landscape at a temperature that is 20 degrees centigrade below zero. How much longer can Hirano last?

Director: **Hirano Katsuyuki**
Born in 1964. Made his directorial debut with an X-rated video after being invited to the Japanese PIA Film Festival three consecutive years. His films include Yumika (97) and Nagaremonozukan (98). The White concludes his "Cycling Across Hokkaido" trilogy.



Director/Screenwriter/Cinematographer/Editor: Hirano Katsuyuki • Producer: Kaoru Aoachi • Cast: Hirano Katsuyuki • Production Company: V & R Planning Co. Ltd • Urbanest Komazawa 2F, 1-19-8 Komazawa, Setagaya-ku, Tokyo 154-0012 Japan • tel: 81-3-54816987 • fax: 81-3-54813705 • email: vandrpla@vandr.co.jp • World Sales Agent: Yasuoka Films • 5-32-6, #502 Sendagaya, Shibuya-ku, Tokyo 151-0051, Japan • tel: 81-3-33544792 • fax: 81-3-53676407 • email: YASUS@netlaputa.ne.jp

country: Kazakhstan

director: Serik Aprimov

1998, 70 mins

AKSUAT AKCYAT

Nothing could be better than life in the countryside. That is until Sabit's playboy brother from the city arrives with wife and baby in tow. Sabit's daily routine is completely thrown to the wind. The intrusion at first was merely an inconvenience but would soon take on tragic proportions as Sabit finds himself attracted to his sister-in-law and to make matters worse, the local people begin to protest the presence of the strangers.

The mafia seem to figure in every other film coming out of Central Asia. This is the case even in Aksuat where Sabit is the most trusted henchman of the local mafia boss. Everything which Sabit owns — power, money and girlfriend — are acquired through the boss' blessings. But by the end of the film, Sabit would have learnt that you can trust no one, not even family or your closest comrade, except yourself. With beautifully lit interiors and expansive outdoor scenes, Aksuat pays tribute to the honour of man that persists when all odds are stacked up against him, in particular in the face of intrusions from the city and modernisation.

Director: **Serik Aprimov**
Born in 1960. Began his study at the VGIK under Sergey Solov'ev's master class in 1984. Filmography: Final Stop (89), The Diary of a Young Man (92), Aksuat (97) and Three Brothers (98).



Director/Screenwriter: Serik Aprimov • Producer: Serik Aprimov, Sano Shinju • Cinematographer: Boris Troshev • Editor: Galina Starikova • Cast: Sabit Kurmanbekov, Erzan Ascim, Makangali Abdullaev, Nurzuman Ihtimbaev • Production Company: East Cinema/Sano Shinju • East Cinema mkk, Aksaj "B" 34, app25, KZ 480031 Almaty, Kazakhstan • tel/fax: 7-3272-248892 • World Sales Agent: East Cinema mkk, Aksaj "B" 34, app25, KZ 480031 Almaty, Kazakhstan • tel/fax: 7-3272-248892

Asian Cinema

country: Korea

Producer: Byun Young-joo

1999, 77 mins

MY OWN BREATHING SOOM GGYOL

The crew of My Own Breathing lived with the ex-comfort women for seven years in order to shoot this film. But the discomfort is incomparable to that of the women who had to give personal accounts of how they were violated both sexually and mentally. My Own Breathing is the final chapter in The Murmuring trilogy. The first film, The Murmuring (1995), brings to light the forgotten voices of ex-comfort women and the healing of their internalized self-hatred. This is followed by Habitual Sadness (1997) which presents a turning point in these women's ideology: moving from healing to hope for the future, and from self-hatred to self-respect. My Own Breathing champions the courage of women searching for their identities, as former victims interview one another to gather statements in their own words. The film is a bitter requiem, hoping that such breathing will remain alive and protect not only former comfort women but also current victims of suppression and domination. Winner of the Best Korean Documentary Award at the 1999 Pusan International Film Festival.

Director: **Byun Young-joo**
Born in 1966. Graduated from the Ewha Women's University with a degree in law and completed a graduate course in film at the Chung Ang University. A founding member of the documentary group Boim, she is responsible for The Murmuring trilogy. The Murmuring received the Ogawa Shinsuke Award from the Yamagata International Film Festival of Documentaries.



Director: Byun Young-joo • Producer: Shin Hye-Eun • Cinematographer: Byun Young-joo, Han Jong-Gu • Editor: Park Gok-Ji • Production Company/World Sales Agent: Docu-Factory VISTA • 4F, Kogaeum B/D, Seocho 3-dong, Seocho-gu, Seoul, 137-073, Korea • tel: 82-2-5975364 • fax: 82-2-5975365 • email: cameye@chollian.net • World sales Agent: Jane Balfour Films Ltd • Burghley House 35 Fortress Road, London NW51AQ, England • tel: 44-171-2675392 • fax: 44-171-2674241 • email: jbt2janebalfourfilms.co.uk

country: Korea

Producer: Cho Jai-Hong

1999, 90 mins

SHOOT THE SUN BY LYRIC - THE FIGHT FOR THE SCREEN QUOTA SYSTEM IN KOREA NORAERO TAEYANGEUL SODA

Korea is one of the rare few countries in the world which practises a screen quota system whereby local cinema operators are required to screen Korean features for at least 106 days in a year. Part of the agenda of the trade talks held with the United States in 1998 included the abolishing of the system. The film industry mobilised its members including prominent stars and directors in a concerted effort to dissuade the government from carrying out the decision. Shoot the Sun By Lyric documents their struggle from July 1998 till September 1999.

It is a testimony to the spiritual tenacity of the Koreans as we witness the strong turnout at hunger strikes and demonstrations as the whole industry fights to protect their culture and livelihood. We are even thrown into the middle of a fierce clash with the police. The most moving sequence is probably watching veteran director and Chairman of the Committee for the Fight For the Screen Quota System, Im Kwon-taek, getting his head shaved in protest against the government who reneged on their earlier promise to keep the quota intact. The title of the film is derived from a Korean legend whereby the hero sang a song to bring the sun down, quite unlike similar myths in other cultures where the sun is usually shot down.

Director: **Cho Jai-Hong**
Born in 1960. Winner of the Scriptwriter's Award at the 1990 Montreal Film Festival for Silver Stallion. Published the book An Odyssey Into the Cinema World and co-translated the book Directing the Documentary. His other documentary films include: The Camera Recording History in Taiwan and Hollywood in Asia - Hong Kong in 1995 and 109th Ready-Go in 1998.



Director: Cho Jai-Hong • Producer: Hong Hyung-sook, Kang Soek-pil • Screenwriter: Lee Nam Jim • Cinematographer: Lee Mario, Cho Yong-kyu • Editor: Lee Mario, Kim Dong-Soek • Production Company: Seoul Visual Collective • World Sales Agent: 7H, Garden Yesikjang Building, 45-18 Yoido, Youngdeungpo-gu, Seoul 150-010 Korea • tel: 82-2-7371185 • fax: 82-2-7371184 • email: violet30@hotmail.com

Asian Cinema

country: Korea

director: Park Kwang-Su

1999, 105 mins



THE UPRISING E JAESOO OUI NAN

The Uprising is Park Kwang-Su's ambitious experiment on history and the cinema, deliberately reflecting the circumstances surrounding Korean cinema in the 1990s. On Cheju Island in the late 19th century, a small conflict between Catholic and Confucian Koreans results in a confrontation between the two groups, dragging the entire island into a whirlpool of rioting villagers. Many lives are altered with this development in history, as young Lee Jae-Su takes charge against the Catholics. Defying conventional narrative styles, Park emphasises fragmented scenes to capture the voices of the masses trying to flee a grand-scale historical battle. Within his raw directing style lies Park's gaze regarding history and the cries of the people involved. A fascinating experiment that raises the question of what exactly comprises history and how should movies document it.

Director: **Park Kwang-Su**
Born in 1955. Studied at the Seoul National University. He went to study film at the ESEC Film School in Paris and made his debut feature *Chilsu and Mansu* in 1988 on his return to Korea. His films have won numerous awards at home and abroad. His films include: *Black Republic* (90), *To the Starry Island* (93), and *A Single Spark* (95).



Director: Park Kwang-Su • Producer: Yoo In-taek, Philippe Avril • Screenwriter: Oh Seung-Ook, Park Kwang-Su • Cinematographer: Kim Hyung-Gu • Editor: Kim Hyun • Cast: Lee Jung-Jae, Shim Eun-ha, Myung Kaynam • Production Company: Keyweckshide • 15F, Seoul Visual Venture Centre, 1340-6, Namkang B/D, Seocho 2-dong, Seocho-gu, Seoul, Korea • tel: 82-2-34151142-3 • fax: 82-2-3181260 • email: keyweck@unitel.co.kr • World Sales Agent: Media Luna International Film Sales/Ida Martins, Alter Market 36-42 D-50667 Cologne, Germany • tel: 49-221-139 222 • fax: 49-221-139 2224

country: Taiwan

director: Huang Mingchuan

1999, 73 mins



FLAT TYRE PO LUN TAI

Began as a group documentary project initiated by director Huang Mingchuan. Over a period of 3-4 years, members of the group filmed all the most significant public statuary they discovered all over Taiwan, most of it political/historical or religious in nature. In 1997, a decision was made to shift the project from pure documentary to fiction as it seemed a better way to deal with the issues raised or implied by the statues. The film's roots as a documentary project made it relatively straightforward to create the characters of Meng and Jianxian, the director and cameraman who are travelling around Taiwan filming statues. Their conversations and debates naturally echo the discussions within the original filmmaking group during the shooting of the documentary. The character of Ning was added to dramatise Meng's personal life, to give some sense of where he was coming from and the direction he is heading in the course of his project. This is also when Taiwan's once prolific film industry is at its lowest ebb, so the filmmakers decided to make Ning's experiences an index of the changing fortunes of Taiwan's film culture. The mediocre feature film on which she works, initially as location scout and subsequently as an actress, reflects a sad reality in Taiwanese cinema of the late 1990s.

Director: **Huang Mingchuan**
Graduated from National Taiwan University in Law. Then went to the United States to study lithography and fine-art painting where his interests expanded to include cinema and photography. Returned to Taiwan in 1988 after more than a decade in the US and teamed up with other film enthusiasts to make independent films. Besides numerous commercials and documentaries, his feature films include *The Man From Island West* (Xi Bu Lai De Ren) (90) and *Bodo* (Bao Dao Da Meng) (93).



Director/Screenwriter: Huang Mingchuan • Producer: Shell Wang • Cinematographer: Zeng Bodo • Editor: Huang Mingchuan, Joy Zhou • Cast: Ding Ning, Yang Mengxiang, Zeng Bodo • Production Company/World Sales Agent: HMC Film Production • 20 Beijing East Road, 8F-2, Taipei, Taiwan 100 • tel: 886-2-23965560 • fax: 886-2-23965530 • email: hmc_films@yahoo.com

Sex In Asian Cinema

The concept of "obscenity" is tested when one dares to look at something that he has an unbearable desire to see, but has forbidden himself to look at. When one feels that everything that one had wanted to see has been revealed, "obscenity" disappears, the taboo disappears as well, and there is a certain liberation.

When that which one had wanted to see isn't sufficiently revealed, the taboo remains, the feeling of "obscenity" remains, and an even greater "obscenity" comes into being.

Thus, pornographic films are a testing ground for "obscenity".

If that is the case, then the benefits of pornography are clear. Pornographic cinemas should be authorised immediately and completely.

Only thus can "obscenity" be rendered essentially meaningless.

As of now, fewer than two hundred people have seen *In the Realm of the Senses*, but nearly all the male viewers, who constitute the majority, comment that the moment they see O-Sada cut off Yoshizo's penis, they feel pain in their own sexual organ.

At the first invitational preview in Paris, a famous scholar (male, of course) paled instantly, grabbed the hand of his boyfriend, who was sitting next to him, and didn't let go of it until the end.

When the men are talking to each other about the painful sensation, Kawakita Kazuko (legendary film distributor) pointing out that she has screened countless scenes in which a woman has a light bulb or a pole stuck up inside her, said, "I bet you guys never felt pain then." And she is definitely not a feminist.

By Nagisa Oshima
from the book containing the script and stills of the film, *In the Realm of the Senses*, 1976

The Promise of the Flesh: Sex in Asian Cinema

In Japan, the euphemistic term used for the sex cinema is "pink films" (Pinku Eiga) or "roman porno" (romantic pornography) while the Filipinos termed it "bomba"! In pre-and-post-1997 Hong Kong, the sex films are rated and popularly known as Category III (adult audience only). No matter how the sex films are termed, this genre still raises a lot of ire, from the censors and from the public as well. Last year, many film productions in the Philippines were shut down for fear of more stringent censorship.

The promise of naked flesh and the chimera of sexual release has always made this genre insatiable. Yet the more interesting films posed more complex emotional, psychological and existential questions. For instance, the male fear of emasculation or actual castration was seen in the breakthrough "hardcore" sex film, Nagisa Oshima's *Ai No Koriida* (In The Realm Of The Senses), (1976), based on a true story in Tokyo, 1936, where a woman was found wandering in the street with her lover's severed penis in her hand. He had died of love and lust, allowing himself to be strangled and mutilated in a final ecstasy of sexual pleasure.

One recurrent theme of sex erotica, be they Japanese, Korean, Hong Kong, Chinese, Philippines or Taiwanese, is the twin-linked motif of death, especially when incest, brutal gang rapes or adultery are involved. There seems to be a "morality clause" involved - it's as if divine retribution would rain down on the consequences of this most basic and powerful crime of passion. Oshima followed up with *Ai No Borei* (Empire of Passion or The Ghost of Love, 1978), an equally powerful, if not less explicit tale of guilt, of the adulterous couple who killed the old rickshaw puller and whose ghost returns to haunt them.

In the Hong Kong film, *Daughter of Darkness*, Lily Chung is raped by her lustful womanising stepfather, and exacts revenge by killing him and the rest of her siblings. The Taiwanese film, Zeng Zhuang Xiang's *The Woman of Wrath*, has submissive Pat Ha as the wife who is brutalised by her boorish, oversexed butcher-husband. When she cannot tolerate his violent rapes anymore, she packs him off in his sleep. The late Li Han Xiang, master of the chamber films, remade *The Golden Lotus* twice in his lifetime - the famous story of the exploits of Wu-sung, a morally upright fighter who avenges the murder of his handicapped older brother, by killing the adulterous couple, Jin Ping Mei and her seducer-lover, Xi Men Qing. The first version was made in the 1960s and the second version in the late 1970s. Director Li followed the adultery portion of the famous literary text, with the twin theme of sex and death, to "moralise" and instruct on the evils of lust, murder and adultery.

Literature is a major inspiration for sex films to bare their narrative and story, with the emphasis on "message". In fact, the most respected literary adaption comes from the writings of the great controversial "pornographic" novelists such as Junichiro Tanizaki (*Daydream*, *The Key*, *Diary of a Dirty Old Man*) or respectable existentialist writers such as Kobo Abe's *Woman of the Dunes*. The latter's book, about a man who finds himself trapped in the ever-shifting sands, and who finds a sexual relationship which persuades him from leaving, was adapted by Teshigahara Hiroshi in his cult surrealist film of the same title.

As mentioned earlier in the article, Zeng Zhuang Xiang, the Taiwan-based Hong Kong director of *The Woman of Wrath*, drew heavily from the novel by Li Ang, a famous Taiwanese writer. It was director Tetsuji Takechi, while working for Shochiku Studios, who made his first major "pink film" based on Tanizaki's short story, *Daydream*, about the sexual fantasies of a young artist who, whilst under the dentist's anaesthesia, imagines a pretty girl being tortured and raped by the sadistic dentist.

This writer's encounter with Japanese "pink films" came about during last year's visit to the 12th Tokyo International Film Festival. It was a chance viewing of a documentary film, *Ekiben* (1999), the title is literally "box lunch", a slang for a standing sex position. The narrator of the film was Shungo Kagi, a veteran director of over 150 adult films and videos, who

gave a terse rundown of the Japanese porn industry. He gave insider details about the Tokyo-based Nikkatsu Company, one of the most famous companies dealing in roman porno. From around 1954 onwards, they used in-house production teams to produce popular exploitative films based on the day's trends. These ranged from youth films, romance, crime, adventure to monster movies. Like Nikkatsu, other majors such as Shochiku and Toei dabbled in the sex film as they proved lucrative commercial productions. Nikkatsu, however, did produce some true auteurs and classic films namely Seijun Suzuki's *Gate of Flesh* (1964) and Tetsuji Takechi's *Black Snow* (1965). By the early 1970s, Nikkatsu changed tact and became controversial - via a new marketing strategy of its porn movie genre termed "roman porno" or romance pornography - with luridly tempting titles such as *Wet Lips*, *Wet Lust*, *Love Hunter*, *Hot Skin*, *Filthy Virgin*, *Joy Street* and *Wife's Sexual Fantasy: Before Husband's Eyes*.

The roman porno genre soon evolved into the kinky arena: with S & M or sado-masochism as its mainstay - with titles such as *Rope Slave*, *Slave Wife*, *Rope and Breasts*, *Female Bondage Torture* and *Flesh Bondage*. These films featured whipping and torture (flagellation), rape of repressed housewives, cruelty in increasing doses and continued into the 1990s in an even more intense fashion. These days, major Japanese cities' porn shops feature a whole series or mini-series of films with the same generic title, milking them for all their "erotic" worth until their staying power has been diminished and the new series starts. There are the *Love Hunter* (1973) trilogy, the *Female Teacher* 1977/83 series, the *Pink Curtain* 1983/84 series (about incest), the *Zoom-up voyeurism* 1981/86 series and of late, the *Amateur Schoolgirl* series.

It was Shungo's contention that the roman porno's Golden Age was the 1970s, where the exploitation movies that the major studios developed became almost an "art" form. Thus in 1971, Nikkatsu's first roman porno picture was Shogoro Nishimura's *Danchizuma Hirusagari No Joj* (*Apartment Wife: Affair in the Afternoon aka From Three to Sex*). The story concerns an asexual husband whose wife eventually takes up a lover to satisfy her but a brothel's mamasan blackmails her into working for her. If not for the flourishing, at its height in the 1970s, of the pink films and roman porno, Nikkatsu would have gone under and Shungo would not have been its resident porn director of the 1990s. In fact, the whole Japanese film industry would have collapsed if not for their "erotic intrusions" and a closer re-examination and re-appraisal of their contribution as "works of pure cinema" should yield the discovery of underrated auteurs besides Suzuki and Takechi.

The Singapore International Film Festival, however, has selected an outstanding veteran of this genre, Kumashiro Tatsumi (1927-1995) with a judicious selection of three of his most important works, from his complete oeuvre of 34 films. In 1972, Kumashiro paved the way with two landmark "roman porno" films: *Nureta Kuchibiro* and *Ichijo Sayuli: Nureta Yokojo* (*Following Desire*), made on a low budget, thus making him the Japanese Roger Corman, erotica style! Like Oshima's women, Kumashiro's trademark women are full of vitality and a lustful elan to celebrate life, while the men are romantic escapist, in short the outsider-lover who considers himself worthless but would get involved to ease his loneliness.

During the same period in the 1970s, the Philippines produced a somewhat similar sex genre, called *Bomba* or *Bold* films, which used female nudity or sex scenes as their selling points. This period coincided with the continuation of martial law under the then President Marcos. Along with nonsense, slapstick comedies, they served as escapist distractions from the socio-political unrest and repression. The most famous landmark bomba of artistic merit was made some 14 years ago. It was Tikoy Aguiluz' *Boatman* (1984), about the tragedy of a couple who did live sex shows but the film actually showcased the problems of poverty, repression, crime and violence towards the conclusion of the corrupt Marcos regime.

The Promise of the Flesh: Sex in Asian Cinema

The 1970s and 1980s bomba era's quality outputs are few and far between. Among them: Lino Brocka's *Tubogsu Ginto* (*Dipped in Gold*, 1971), Ishmael Bernal's *Manila By Night* (1975) and *Mister Mo, Lover Boy* (1974), Maria Diaz-Abaya's *Brutal* (1980) and *Moral and Karnal*, Mel Chionglo's *Sinner or Saint* (1984). The late Lino Brocka (1940-1991) had some very significant films, the 1978 *Mananayaw* (*The Dancer*) and the 1989 masterpiece, *Macho Dancer*. His 1975 masterpiece, *Maynila: Sa Kuko ng Liwanag* (*Manila: In The Claws of Night*) is about a call boy, Julio, who leaves his village to search for his lover, Ligaya, in Manila.

Both *Maynila* and *Macho Dancer* have similar narratives and they are not gay films per se. Depending on how the viewer perceives the film, *Manila's* main thrust is the tale of Julio who resigns himself to working as a call-boy in order to survive as he continues his search for his lover, Ligaya, after losing his construction job in Manila city. In *Macho Dancer*, Pol is not gay but he becomes the lover of an American soldier after quitting school purely to get money to pay for his brother and sister. Both heroes are driven by poverty to make a living.

The major directors in the Philippines, dabbling in the bomba films, from Bernal, Brocka to Tikoy Aguiluz always worked in hidden meanings, sharply hitting out at the corrupt political status quo. Especially in Tikoy's 1996 *Dead Sure* (*Segurista*), there's very little exposure of Michelle Aldana's silk-smooth flesh - what the viewers get in the strong underlying message is the evils of poverty which drive the shrewd and pragmatic woman to flee from Pinatubo's volcanic havoc, leaving her husband and child behind, while she sleeps her way to a well-off insurance agent's dream of success.

Highlighted in the festival's programme is Jeffrey Jeturian's *Fetch A Pail of Water* (1999), part of the new wave of low-budget Filipino films shot on a rigorous production schedule of 21 days, inclusive of pre- and post-production.

In the film, Gina, a sexy slum-girl lets her rich employer's son take sexual advantage of her. Every character in the film is faced with a compromise. Even the effort of getting electricity connected becomes a body trade. *Fetch A Pail Of Water* is an astute socially-concerned film, in the vein of Brocka and Bernal, but disguised as sex erotica.

The Taiwanese and the Koreans are also "social" masters of the sex films with their "socially-concerned" erotica while their Hong Kong counterparts are more flamboyant in their portrayal of sex to keep the box-office till constantly ringing. Taiwanese sex cinema can, arguably, be said to hail from a one-woman effort in the early 1980s; a buxomy self-taught actress, called Lu Xiao-fen. Before that, the 1960s and 1970s' golden-era Taiwanese film scene was dominated by fluffy, dreamy "wen-yi" or romance films, particularly college love stories, middle-class family-boy-meets-girl melodramas, led by the famous veterans such as Li Hsing, Song Chuen-shou and the maverick Bai Jing-rui.

Lu made her reputation as Asia's answer to Marilyn Monroe when she first appeared in Richard's Chen's (of *Autumn Moon* fame) shock films such as *Pink Thief* and *Temptation* as well as in the early 1980s New Wave Taiwanese films such as Chen Kun-hou's *Osmanthus Alley* and Wang Tung's *A Flower In the Raining Night*.

A veteran of some 20 films, she was most memorable in the social realist *Flower In the Raining Night*, where she plays a prostitute, Baimei. Based on novelist Huang Chunming's earthy work, it's a true story based on his memories of the woman he befriended and once thought of settling down with.

Director Wang Tung stays faithful to writer Huang's rustic vision with heartfelt postcard shots of sinewy fishermen, fish markets and backstreet scenes, that paint a complex psychological landscape of the sea folks tied to their meaningless existence.

In Hong Kong, from the early 1980s till 1997, sex films started launching such names as Veronica Yip who hailed from television, Lily Chung Suk Wai, Pauline Chan, Isabelle Chow, Shu Qi, Amy Yip, Ewong Yung and Loletta Lee. The two major male leads were Simon Yam and Anthony Wong (who specialised in psychotic types as in *The Ebola Syndrome* and *Untold Story*). To a lesser extent, Lawrence Ng and Tsui Kam-guang (*Viva Erotica!*) gave the adult or Category III films some semblance of notoriety and recognition overseas. Ewong Yung was most memorable as the rape victim of lust-obsessed Simon Yam in *I Can't Stop This Crazy Love For You*. The buxomy Amy Yip, is the most notorious in not exposing her Cup-D breasts. Even in the Michael Mak cult classic *Sex and Zen* (1991) and *Erotic Chinese Ghost Story*, voyeuristic viewers could only catch a glimpse of her big assets sideways.

Beauty Queen Lily Chung's claim to erotic fame were in *Brother of Darkness* and *Sister of Darkness*, where she plays a traumatised rape victim getting even with the rapist.

The most famous adult film star, is arguably Shu Qi who shot to critical acclaim in Derek Yee's *Viva Erotica!*, playing an adult film starlet. She has since gone on to play more substantial character roles without disrobing. Veronica Yip, like Shu Qi, started on the road to infamy but later showed herself as an intelligent underrated actress in Stanley Kwan's *Red Rose*, *White Rose* as the frigid wife of Winston Chao.

Already in the 1960s, the late Kim Ki-young paved the way for Korean erotica with some memorable films such as *The Housemaid*, (1960), *Insect Woman* (1972), *Woman of Fire* (1971), and *Woman of Fire '82*, where he portrayed women as sex objects and the males as failures in love and sex. On the other pole, Kim's contemporary, Im Kwon-taek, looks at the hypocritical Confucianistic male (patriarchal) order which denigrates women to the level of sex objects or used to produce male heirs (first-born sons). In his masterpiece, *Surrogate Mother* (1986), set towards the end of the Choson period (1392-1910), Im paints a detailed picture of a woman's individual sacrifice for the sake of patriarchal order, in the story of a young, naive yet rebellious Ulye, a virgin from the lower (farmer) class, herself the child of a surrogate mother. When Ulye has an affair with a "noble" master, she bears him a child but then finds that he has abandoned her.

Younger New Wave filmmakers tackle the sex theme in a more experimental, bolder way. Directors such as Park Ki-yong (*Motel Cactus*), Jang Sun-woo (*Lies, From Me To You*) and Lee Myung-se (*Their Last Love Affair*) have been contributing interesting new works. The most controversial of them is, arguably, Jang, whose latest film, *Lies*, has caused more than ripples and foreign sales. *Lies* was eventually released in January 2000 with cuts after being rejected twice by the censorship board. Production company Shin Cine and director Jang face possible prosecution on obscenity charge.

Like Oshima's shocking film, *Ai No Koriida*, *Lies* is about an intensely sado-masochistic relationship between a 38-year-old sculptor, J, and an 18-year-old student, Y. Their affair begins during a blind date when Y lets J make love to her in a love motel. From then on, their sexual acts became increasingly bold with S&M acts of flagellation, first by J and then by Y. Even in the liberal 1990s, *Lies* is still shocking considering that the two protagonists are not professional actors and that the flagellation acts are real.

Of all the established film genres, the sex category is the most powerful and it brings out the best or worst in filmmakers. With sensitive direction, these films, which on the surface, promise the depiction of flesh, really reveals our fragile human condition.

- Toh Hai Leong, film critic and Controller, Singapore Film Society

Sex in Asian Cinema

country: Japan

director: Masayuki Suo

1984, 63 mins

SPRING BRIDE HENTAI KAZOKU: ANIKI NO YOMESAN

Director Masayuki Suo's first feature film, Spring Bride (a.k.a My Brother's Wife), is a "pink film" which won him lasting acclaim in Japan. It is a funny parody and sexy pastiche of Yasujiro Ozu's Tokyo Story. Shot at the tatami level angles Ozu made famous, the film tells a story about a woman and her relationship with the family of her husband's, in particular her husband's younger brother and father-in-law. A hilarious take on Ozu's film which made a poignant statement about family relationships, their tensions, affections and inevitable dissolutions.

Like typical Japanese families of that era, individualism is a luxury in the culture while conformism is the norm. Everyone lives under the watchful eye of each member of the family, the elders in particular have a say as to how the younger generation runs their lives. Even the design of the Japanese residence reflects the intrusive nature of the culture - very little goes undetected behind the paper thin walls and sliding doors. And that is precisely the situation our protagonists in Spring Bride find themselves as the married couple's sex lives become very much a public issue.

Director/Screenwriter: Masayuki Suo • Producer: Daisuke Asakura • Cinematographer: Yuichi Nagata • Editor: Kan Suzuki • Cast: Usagi Aso, Haruhiko Fukano, Kurara Hanayama, Raibu Hara, Kaoru Kaze, Ren Osugi • Production Company: Kokuei Co. • World Sales Agent: Altamira Pictures, Inc. • #1203 New Shibuya Building, 12-3 Udagawa-cho, Shibuya-ku, Tokyo 150-0042, Japan • tel: 81-3-54568581 • fax: 81-3-34642265 • email: masui@altamira.co.jp

Director: **Masayuki Suo**
Born in 1956. Won critical acclaim and many fans with his third feature, the award-winning Sumo Do, Sumo Don't. His other films include Fancy Dance (89) and Shall We Dance? (96).



country: Japan

director: Kumashiro Tatsumi

1973, 76 mins

TWISTED PATH OF LOVE KOIBITO TACHI WA NURETA

Katsu is a fugitive youth who exhibits the air of the disillusioned anti-establishment activist type often seen in the early seventies, but is in fact on the run from the yakuza. He is a young man left behind by the mood of his times. He returns to his birthplace after five years absence and gets a job as a film runner for the local cinema. Living a life of anonymity in the fishing village, he soon finds himself in a passionate love affair with the cinema owner.

Twisted Path of Love is Kumashiro Tatsumi's favourite film. There are many well-known elements from his later films - the motif of the wandering man and the complaining woman who tries to hang herself but does not succeed. The scene in which the characters leapfrog through the dunes at dawn is famous for the long uncut shot. It was expected that the censors would object to the complete nudity of the actress Nakagawa Rie, who plays Yoko, but during shooting it was Kumashiro's intention to record the inner feelings of the three young people among the grass.

Director/Screenwriter: Kumashiro Tatsumi • Producer: • Cinematographer: Himada Shinsaku • Editor: Inoue Osamu • Cast: Oe Tetsu, Nakagawa Rie, Ezawa Moeko, Kei Chiro, Hori Koichi • Production Company: Nikkatsu • Print Source: The Japan Foundation Film Library The Japan Foundation Ark Mori Building 1-12-32 Akasaka inato-ku Tokyo 107-6021, Japan • tel: 3-5562 3511 • fax: 3-5562 3494

Director: **Kumashiro Tatsumi**
Born in 1927 and died in 1995. Kumashiro's work for Nikkatsu, about 20 films in all, are considered among the best of what was made in the roman porno genre. His films are intimate and humorous and look at sex from a higher level than in other films from the genre. Some of his films include: The Life of a Striptease Lover (68), Moist Lips (72), Following Desire (73), Bitterness of Youth (74), The Secret Skin (74), Tamanoi, Street of Joy (74), Apassionate (83), Like a Rolling Stone (94).



Sex in Asian Cinema

country: Japan

director: Kumashiro Tatsumi

1973, 72 mins

WORLD OF GEISHA YOJOHAN FUSUMA NO URABARI

The world is in turmoil with the October Revolution of 1917, riots over the inflationary price of rice, and the military expedition to Siberia in 1918. But Shinsuke spends his days in the arms of geishas, paying little heed to the events happening around him. Based on a story said to have been written by Kafu Nagai entitled The Inside Lining of the Four-and-a-Half Mat Room, which consists of only one scene - the night spent by the geisha Sodeko and her client. The characterisation of the client, Shinsuke, in Kumashiro Tatsumi's film is an overt expression of Kafu's resistance to fashion and change.

Kumashiro has often been described as the Japanese Roger Corman. The natural acting, vitality of the characters, the inventive camerawork and the thin line between the real urbane nightlife and the films about it were important factors. Kumashiro soon developed several of his own trademarks, such as the long, unbroken shot and a preference for women who celebrate life and romantic men who want to escape from reality.

Director: Kumashiro Tatsumi • Producer: • Screenwriter: • Cinematographer: • Editor: • Cast: Eimei Esumi, Moeko Ezawa, Junko Miyashita, Nahomi Oka, Meika Seri • Production Company: Nikkatsu • Print Source: The Japan Foundation Film Library The Japan Foundation Ark Mori Building 1-12-32 Akasaka inato-ku Tokyo 107-6021, Japan • tel: 3-5562 3511 • fax: 3-5562 3494

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country: Japan

director: Kumashiro Tatsumi

1979, 73 mins

THE WOMAN WITH RED HAIR AKAI KAMI NO ONNA

The Woman With Red Hair took fourth place in the top ten of the Kinema Jumbo magazine and is regarded as one of Kumashiro's best films. On the highway, a truck driver invites a red-haired woman walking on the road back to his home. She ends up staying the night. Later, the woman reveals that she has left her husband and son, but refuses to divulge her name. Kozo then goes to work, where he and a colleague take turns having sex with the boss' daughter.

Unlike many of the characters in Kumashiro's films, the man and woman in The Woman With Red Hair do not die. But the scene of the two in the rain on an old wooden bridge is reminiscent of the michiyuki farewell journeys in the classic double suicide plays, indicating the Japanese traditional influences that abound in Kumashiro's works. "In the West, a woman with red hair is regarded as voluptuous. I see her more as the old goddess of dance and music as seen in Kojiki ('The Record of Ancient Matters') and Nihon Shoki (Chronicle of Japan). So in the end I wanted her to represent the passiveness of the Japanese woman." - Kumashiro Tatsumi

Director: Kumashiro Tatsumi • Producer: • Screenwriter: Arai Haruhiko • Cinematographer: Maeda Yonezo • Editor: Suzuki Akira • Cast: Ishibashi Benji, Miyashita Junko, Aki Ato Kai • Production Company: Nikkatsu • Print Source: The Japan Foundation Film Library The Japan Foundation Ark Mori Building 1-12-32 Akasaka inato-ku Tokyo 107-6021, Japan • tel: 3-5562 3511 • fax: 3-5562 3494

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Sex in Asian Cinema

country: Japan

director: Nagisa Oshima

1976, 115 mins

IN THE REALM OF THE SENSES AI NO KORIIDA

Nagisa Oshima's most debated work in a career marked by controversy, *In the Realm of the Senses* is an unrelenting journey into the world of passion and eroticism. Oblivious to social restraints and public sentiment, a geisha and her lover engage in a torrid sexual spree, losing themselves in the fervour of their lovemaking and their quest for ultimate ecstasy. The ideology of male dominance and female submission is thoroughly undermined as the obsessed lovers create a closed existence of incessant lovemaking and sadomasochistic experiments. This is an equally beautiful examination of the intensity of physical desire.

Based on an actual incident during the militaristic 1930s concerning a maid, Sada Abe, at a Japanese inn who falls in love with the married owner. When he realises that her greatest pleasure comes from strangling him while making love, he gives her permission to kill him. She then castrates his corpse and wanders around town with his member growing putrid until the police apprehends her. She becomes a folk heroine. A very intense study of human psychology, *In the Realm of the Senses* is a well-made film with a strong feminist bend.

Director/Screenwriter: Nagisa Oshima • Producer: • Cinematographer: Hideo Ito • Editor: • Cast: Eiko Matsuda, Tatsuya Fuji, Aoi Nakajima, Taiji Tonoyama

Director: **Nagisa Oshima**
Born in 1932. Studied law at Kyoto University. After graduation, joined the Shochiku Film Company as an assistant director. Originator of the New Wave movement in 1959. He is a controversial director both within and outside Japan. Some of his films include: *A Town of Love and Hope* (59), *Cruel Story of Youth* (60), *The Sun's Burial* (60), *Night and Fog in Japan* (60), *The Catch* (61), *Shiro Tokisada from Amakusa* (62), *Pleasures of the Flesh* (65), *The Diary of Yubongi* (65), *Violence at Noon* (66), *Band of Ninja* (67), *A Treatise on Japanese Bawdy Song* (67), *Japanese Summer: Double Suicide* (67), *Death By Hanging* (68), *Three Resurrected Drunkards* (68), *Boy* (69), *The Man Who Left His Will on Film* (70), *The Ceremony* (71), *Summer Sister* (73), *Merry Christmas, Mr Lawrence* (83) and *Gohatto* (99).



country: Korea

director: Jang Sun-woo

1994, 107 mins

TO YOU FROM ME

A social satire with its three central characters going through dramatic changes by the end of the movie. A failed writer given to plagiarism gets a buzz at the door from a bright young working girl with a highly original approach to life and sex and his life and work is totally thrown off balance. British critic Tony Rayns comments, "Their story skips the narrow lines between creativity and impotence, between celebrity and insignificance, between activism and hypocrisy, between physical sex and mental violence. The film is a triumph of innovation and provocation."

"To You from Me focuses on three aspects of society: its structural evils, inverted values and its irrationality. ... Sex is an assertive form of expression, which stands against traditional values, morals and ideology and reveals the inconsistencies behind many generally accepted ideas. In this film, I'm trying to use sex as a weapon to attack those inconsistencies. The depiction of sex is still hedged around by controversies and taboos but sex is a subject that relates to virtually every other aspect of life. Needless to add, I was also interested in responding to the liberalisation of censorship in Korea this year." - Jang Sun-woo

Director: Jang Sun-woo • Producer: Yoo In-Tae • Screenwriter: Jang Sun-woo, Koo Sung-Joo • Cinematographer: Yoo Young-Gil • Editor: Kim Hyun • Cast: Moon Seong-Keun, Chung Sun-Kyung, Yeo Kyoan-Dong • Production Company/World Sales Agent: Keyweckshide Pictures • 3F, Art House Building 158-1, Wonseo-Dong, Chongro-ku, Seoul, Korea • tel: 82-2-7475091 • fax: 82-2-7475095

Director: **Jang Sun-woo**
Born in 1952, he majored in anthropology at Seoul National University. Was an activist dramatist and a leading figure in South Korea's dissident populist cultural movement in the 1970s before becoming an acclaimed film director. His films include: *Seoul Jesus* (86), *The Age of Success* (88), *The Love of Woomookbaemi* (90), *The Road to the Race Track* (91), *Hwaomkyung* (93), *Cinema On the Road* (95), *A Petal* (96), *Timeless, Bottomless Bad Movie* (97) and *Lies* (99).



Sex in Asian Cinema

country: Korea

director: Jang Sun-woo

1997, 135 mins

TIMELESS, BOTTOMLESS BAD MOVIE NA PUN YOUNG HWA

Based largely on several of the actors' own experiences, this film sheds light on the dark side of Korean society. A compilation of episodes from the lives of the 'bad teens' and the homeless of Seoul, the images are as cruel and painful as truth can be. Feeling alienated and persecuted, the characters wander about and come into conflict with the 'good people' who persist in trying to reform them. They have their own reason for remaining as they are and resist attempts to reform them: they cannot change simply because they are bad. Won the Cinema Prism Award at the 1997 Tokyo International Film Festival.

Nothing about this film was set in stone, including genre, structure, cast, camerawork and even the script. The film breaks with narrative structure and notions of authorship and of conventional filmmaking. The film refers to itself and steps outside of frame: experiences are re-enacted, including audition scenes, production scenes and outtakes. Computer graphics are employed as well as animation, interviews and even a surprise quiz. It is funny and sad, fast and slow, exciting and depressing all at the same time. It reflects life and throws it back in our faces. It is a 'good' bad movie.

Director: Jang Sun-woo • Producer: An Byoung-joo • Screenwriter: Jang Sun-woo, Kim Soohyun and 19 others • Cinematographer: Choi Jungwoo, Cho Yongkyou, Kim Woohyoung • Editor: Kim Yongsoo • Cast: Kwon Hyocksun, Jang Namkyoung, KG Kim, Juinju, Mesun Choi, Duckey Kim, Kyoungwon Park, Sangkyou Byun, Jaykyoung Lee, Hyunwook Lee • Production Company/World Sales Agent: Miracin Korea Film, Co., Ltd • International Division 4F Namkang Building, Secho-Dong, 1340-6 Secho-Gu, Seoul, Korea 137-070 • tel: 822-34152003 • fax: 822-34152007 • email: miracin1@yahoo.com

Director: **Jang Sun-woo**
Born in 1952, he majored in anthropology at Seoul National University. Was an activist dramatist and a leading figure in South Korea's dissident populist cultural movement in the 1970s before becoming an acclaimed film director. His films include: *Seoul Jesus* (86), *The Age of Success* (88), *The Love of Woomookbaemi* (90), *The Road to the Race Track* (91), *Hwaomkyung* (93), *To You From Me* (94), *Cinema On the Road* (95), *A Petal* (96), and *Lies* (99).



country: Korea

director: Jang Sun-woo

1999, 113 mins

LIES

Jang Sun-woo is always poking at the Achilles' heels of Korean society and *Lies* is no exception, as he once again challenges the boundaries of social taboos and conventions. Rejected by the Korean ratings board and literally banned from domestic screenings because of its depiction of a sado-masochistic relationship between a high school girl and a middle-aged sculptor, *Lies* provoked extensive discussions on sex and morality in Korea.

Lies highlights its attack on 'realism' by using a pseudo-documentary style of storytelling. Through unscripted scenes and interviews with the actors, Jang slowly replaces our conceptions of reality with minute lies, eventually turning everything into a grand fabrication. While following a story structured around the graphic, sado-masochistic sexual journey, *Lies* deliberately chooses a transparent form so as to voluntarily reveal its fictitious nature.

Director: **Jang Sun-woo**
Born in 1952, he majored in anthropology at Seoul National University. Was an activist dramatist and a leading figure in South Korea's dissident populist cultural movement in the 1970s before becoming an acclaimed film director. His films include: *Seoul Jesus* (86), *The Age of Success* (88), *The Love of Woomookbaemi* (90), *The Road to the Race Track* (91), *Hwaomkyung* (93), *To You From Me* (94), *Cinema On the Road* (95), *A Petal* (96), and *Timeless, Bottomless Bad Movie* (99).



Director/Screenwriter: Jang Sun-woo • Producer: Shin Chul • Cinematographer: Kim Woo-hyung • Editor: Park Gok-ji • Cast: Kim Tae-Yeon, Lee Sang-Hyun Production Company/World Sales Agent: Shincine • 2F, Miseung B/D, 609-1 Sinsa-dong, Kangnam-gu, Seoul, Korea • tel: 82-2-34462370 • fax: 82-2-34456230 • email: mail@shincine.co.kr

Sex in Asian Cinema

country: Japan

director: Shiota Akihiko

1999, 100 mins

MOONLIGHT WHISPERS GEKKO NO SASAYAKI

An offbeat study of the adult games that men and women play filtered through the actions of two seemingly innocent Japanese school kids, Satsuki and Takuya, two 17 year-olds who first meet practising kendo but later fall head over heels in love. This is a passionately romantic film with the characters discovering the ways that they can most exuberantly express their love for one another, no matter how perverse. Director Shiota Akihiko tells this weird S & M story, adapted from a comic strip, in an off-hand way, in which little seems to be happening for long stretches of time. But the cumulative effect is even more disturbing for its visual restraint and surface normality.

Once an assistant director to Kurosawa Kiyoshi, Shiota is obviously influenced by the master filmmaker known for his transcendence of the limits of genre. Here, he is trying to push the boundaries of the teen romance. Once the shock of the film's transgression fades, we are left with a host of questions around the true nature of love, how it changes us and how we often choose to limit the freedoms life has accorded us.

Director: **Shiota Akihiko**
Born in 1961. Attended Rikkyo University and has worked as Kurosawa Kiyoshi's assistant director. In 1991, started working as a screenwriter and cinematographer. Moonlight Whispers is his first feature as a director.



country: Japan

director: Nobuyuki Shintani

2000, 100 mins

GO-CON! (Asian Premiere)

Go-Con is a fashionable Japanese-English word often used by young and trendy Japanese. It means hanging out in a new age match-making style which suits the Japanese, especially the ones who are shy and reserved. A couple of young layabouts use a cafe as a meeting place for their go-con affairs. Initially, they enjoy their trysts with all kinds of women who include high school girls, office ladies, air stewardesses and divorced housewives. Even the chefs in the kitchen get into the thick of the action by taking bets on which girl the two horny kids will finally pick up. But things started taking a turn for the worse when an old flame signs up for the go-con.

This romantic comedy has the casual appeal of popular contemporary Japanese drama serials and features a catchy soundtrack, attractive young actors as well as a story about the love lives of young Japanese — all elements drawing a large following for the television shows. All these would not surprise since director Nobuyuki Shintani hails from television drama work.

Director: **Nobuyuki Shintani**
Born in 1972. Started his film career as a location transport driver, gradually working his way up to camera assistant and then producer/director for television dramas.



Director: Nobuyuki Shintani • Screenwriter: Izumi Yoshihiro • Producer: Kurihara Miwako • Cinematographer: Miyata Shin • Editor: Miyata Yosuke • Cast: Kawabata Ryuta, Ando Ryoji, Kosaka Kazuhito, Uchiyama Rina, Kimura Tae • Production Company: Tsunku Town Films • 4th floor Haruki Building, Minato-ku, Tokyo 107-0061, Japan • tel: 81-3-34708171 • fax: 81-3-54743598 • World Sales Agent: SSM Co. Ltd • 5th floor, Landic Building, 2-3-4 Akasaka, Minato-ku, Tokyo 107-0052, Japan • tel: 81-3-35825359 • fax: 81-3-35868887 • email: mikok@yoshimoto.co.jp

Sex in Asian Cinema

country: Philippines

director: Jeffrey Jeturian

1999, 96 mins

FETCH A PAIL OF WATER PILA BALDE

"Pila Balde" is both a literal and figurative rendering of the idiom — lining up for water; lining up for sex and lining up for survival. Hailed in Philippines as a "bold movie (read: sex flick) with a difference and a heart", Fetch a Pail of Water was lauded as a film with effective performances from its cast of professionals and amateurs, a well-written script imbued with social statements which are humourously and beautifully conveyed and shot.

In telling the story of Gina, a girl living in the slums of Metro Manila who is torn between a wealthy college boy and a fellow slum dweller, this film also tells the story of the whole slum community in the process, reminiscent of the popular Cantonese "tenement" films of the 70s where the characters and their escapades form the focal points of interests. Pressed by the logistics of living, the film shows how the slum dwellers peddle water, sex and anything else to earn a living. Together with prostitutes, pimps, addicts, gamblers and thieves in their midst, they go about their daily business with remarkable insouciance. They have little time to grieve over personal tragedies nor reflect over moral scruples. Winner of the NETPAC Special Jury Prize at the 1999 Cinemanila International Film Festival.

Director: **Jeffrey Jeturian** • Producer: Lily Y. Monteverde • Screenwriter: Armando Lao • Cinematographer: Shayne Clemente • Editor: Roberto Vasadre • Cast: Ana Capri, Marcus Madrigal, Allen Dizon, Estrella Kuenzler • Production Company: Regal Films/Available Light Corporation Regal Films • 38 Valencia St., Quezon City, Philippines • tel: 632-4114229 • fax: 632-4114230 • email: avlight@skyinet.net • World Sales Agent: Regal Films • 38 Valencia St., Quezon City, Philippines • tel: 632-4114229 • fax: 632-4114230 • email: avlight@skyinet.net

Director: **Jeffrey Jeturian**
Filmography: Enter Love (98). Fetch a Pail of Water is his second film.



country: Israel

director: Jonathan Sagall

1999, 103 mins

URBAN FEEL KESHER IR

Eva and Robby are unhappily married and have been for quite some time. But they have learnt to just stick it out while holding little hope for the future. An unexpected visitor, Emanuel, arrives and throws everything off balance, for better or for worse. His irresistible charm brings out the repressed feelings and dormant sexuality in Eva and an affair ensues. Robby, in reaction, shacks up with an obsessive woman. The world they once knew is now gone forever. And the longer Emanuel stays, the more apparent it becomes that love may be little more than an illusion.

Inspired by the director's personal experiences, the seven intriguing characters in Urban Feel are caught in a web of sexual deceit and betrayal. Jonathan Sagall has enlisted some of the most talented Israeli actors and actresses to tell his dark story about love and discontent, boldly taking us into the seamier parts of domestic and urban life in Israel. With an uncompromising vision and vicious humour, he plunges right into the fear of living life unloved, or worse, finding out that love has not made life any more fulfilling.

Director: **Jonathan Sagall**
Born in Toronto in 1962 and now lives in Israel. Graduated from the Guildhall School of Music and Drama in London. He has worked extensively as an actor and writer, and has directed short films. Urban Feel is his feature film directorial debut.



Director/Screenwriter: Jonathan Sagall • Producer: Jonathan Sagall, Eyal Shiray • Cinematographer: Dror moreh • Editor: Dalia Castel • Cast: Dafna Rechter, Scharonn Alexander, Jonathan Sagall, Asi Levy • Production Company: Caliban Productions • P.O. Box 3633, Tel-Aviv 61030, Israel • tel: 972-9-5274353 • fax: 972-9-5480137 • email: sagall@netvision.net.il • World Sales Agent: Christa Saredi • Stafflestrasse 8, 8045 Zurich, Switzerland • tel: 41-1-2011151 • fax: 41-1-2011152 • email: saredifilm@compuserve.com

Sex in Asian Cinema

country: Turkey/Italy/France

director: Ferzan Ozpetek

1999, 106 min



HAREM SUARE

"Storytelling was one of the main activities practised by the women in the harem, in order to vanquish their worst enemy, time. That's why I feel that in some way, this film is also a meditation on the importance of storytelling. For this reason the story is like a series of Chinese boxes, a zeroing effect that cuts across time zones as well as geographical and cultural differences." - Ferzan Ozpetek

As the Ottoman Empire comes to an end, an old servant spins a tale to keep women in the Sultan's harem distracted. The story is about Safiye, who first becomes the Sultan's favourite concubine, and later the official wife. As she gains power and influence, she engages in a tryst with Nadir, the black eunuch.

Safiye's forbidden love affair and the subsequent political intrigues are told in a complex play of time, cultures, myths, sexualities, languages and history. Harem Suare evokes an historical period that lasted over five centuries and a setting that has become the stuff of myths and dreams. Richly conceived and sensually realised, director Ozpetek's keen eye for details is highly recommended.

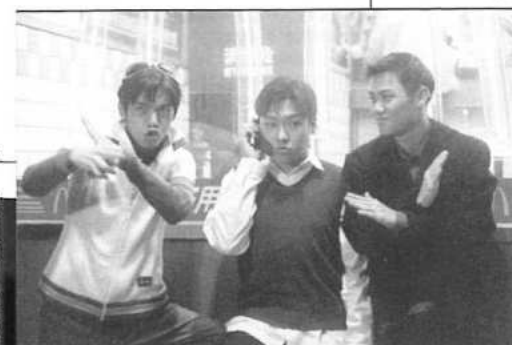
Director: Ferzan Ozpetek • Screenwriter: Gianna Romoli & Ferzan Ozpetek • Producers: Tilde Corsi & Gianni Romoli • Cinematographer: Pasquale Mari • Editor: Mauro Bonanni • Music: Pivio and Aldo de Scalzi • Cast: Marie Gillain, Alex Descas, Valeria Golina, Lucia Bose • Production Company: R & C Produzioni, Via del Commercio 32, 00154 Rome, Italy Tel: 33-1-4141-1788 Fax: 33-1-4141-3176 • World Sales Agent: TFL International, 305 Avenue Le Jour se leve, 92100 Boulogne, France • Tel: 01-4141-2572 • Fax: 01-4141-3144

Director: **Ferzan Ozpetek**
Born in Istanbul, Turkey in 1959, Ozpetek moved to Italy in 1979 to study film history at the Università La Sapienza in Rome. He worked for a time with Julian Beck and the Living Theatre. In 1982, he started work as an assistant director on Italian films, notably with director Maurizio Ponzi. Filmography: Steam (1997).

country: Taiwan

director: Mickey Chen

1999, 90 mins



BOYS FOR BEAUTY MEI LI SHAO NIAN - XING YI YI XIAO WANG ZI

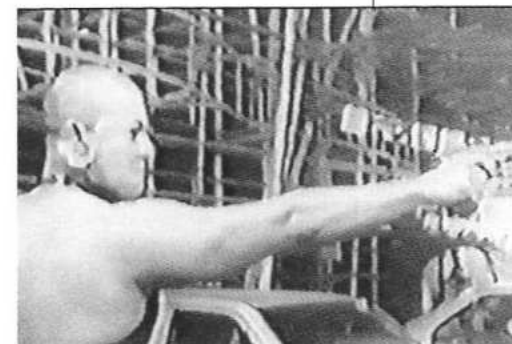
Controversial documentary which focused on the lives of young homosexual men, including a few teenagers, in Taipei. The film is as much a brave statement by the director and the young men who are the focus of the camera as it follows them to school and to work, as it is to the supportive family members who must necessarily bear much of the pressure when their son or brother comes out of the closet. Very little is deemed unsuitable for public scrutiny as one youth cheekily reveals a failed sexual advance on his friend one drunk night. Funded and screened on Taiwan's public television last year, Boys For Beauty is a brilliant expose of the lifestyles of people on the fringe, signalling a possible change in the times where once taboo issues are now fit for the public eye, modelled in the fashion of American tell-all talk shows.

Director: Mickey Chen • World Sales Agent: Twain Queer Pride Image House, No.4 2nd Flr, Alley 6, Lane 42, Chung Cheng Rd, Yung Ho, Taipei, Taiwan • Tel/Fax: 886-2-315-17504 • email: gaykid@ms15.hinet.net

country: Thailand

director: Joanna Stein

1999, 22 mins



THE ADVENTURES OF IRON PUSSY

A tongue-in-cheek poke at Thai life, in particular the famous (or infamous) night life of Patpong in Bangkok. The deliberately campy cast are a hilarious joy to watch as they play out, in exaggerated fashion and lilting accent, commonly held beliefs and practices in Thailand in the most politically incorrect manner - the investigative journalist who files the Iron Pussy escapades on location in Patpong smokes openly on air while the clout of the Japanese, whose high spending power is the life-buoy for the Thai economy, is satirised.

Director: Joanna Stein • Screenwriter: Michael Shaowanasai • World Sales Agent: Project 304, 49/3 Setsiri Rd, Phayathai, Bangkok 10400, Thailand • Tel/Fax: 66-2-271-4076

Focus On Vietnam - Of War and Peace

War figures prominently in the national cinema of Vietnam, a country that has been at war for more than 30 years, from 1945 to 1975, with occasional border clashes in the Southwest and the North.

The French colonial government introduced film to Vietnam in the early years of development of the art form. But it was only in 1938 that a group of intellectuals and students called for more local films in the Vietnamese language to be made, using a Vietnamese cast. The first movie made in this vein was The Ghost Field (Canh Dong Ma). Later in 1945 when war broke out against the French, the then President Ho Chi Minh, actively promoted the development of a national cinema after he discovered the propagandistic power of the art form. Soldiers who knew photography were recruited as cine-cameramen, shooting front line action and processing the stock right there in the jungles. These fragments of films drew great admiration from an appreciative home audience. Ho Chi Minh officially signed a decree to establish the Vietnamese cinema in March 1953, marking the birth of the national film industry. Since then, more than 200 films, thousands of documentaries and about 100 animated cartoons have been produced.

Regulars at international film festivals would probably not be unfamiliar with well-known Vietnamese directors like Dang Nhat Minh (Nostalgia For Countryland) and Ho Quong Minh (Gone Gone Forever Gone) who started making films at a time when the country was entering a period of consolidation and change, with the effects on its people duely reflected in their works. They and other filmmakers like Viet Linh (The Travelling Circus) and Le Hoang (The Long Journey), who either work from the two film centres in Hanoi and Ho Chi Minh City or from abroad, help put the young Vietnamese cinema on the world film map. The development of Vietnamese cinema can be divided into four periods:

First period: From 1945 to 1954

From the beginning of the war against French colonialists in 1945 until the end of this war in 1954 with the Dien Bien Phu victory, only documentaries recording scenes from real fights at different battle fields and scenes from the rear were made. A well-known Soviet film director, Karmen, came to Vietnam during this time and collaborated with the Vietnamese on a 60 minute-long colour documentary called Vietnam on the Way to Victory (Vietnam tren duong thang loi). This is often considered to be the best documentary about the war of resistance against the French colonialists.

Second period: From 1954 to 1975

Dramatic films were first made during this period. The first movie, On the Same River (Chung mot dong song), was completed in 1959. It tells the story of an ill-fated couple living on opposite banks of the river on the 17th parallel which divided the country in accordance with the 1954 Geneva Cease Fire Agreement. It was shot over a period of two years and succeeded in depicting the agony suffered by a divided nation.

Other steps were taken at this time to further boost the film industry. Documentaries were produced on a larger scale while a workshop was established to produce animated films for children. Young men and women were regularly sent for film studies at film schools in the Soviet Union, East Germany, Czechoslovakia and China. In 1963, the Vietnam Cinema School was set up to train directors, scriptwriters, cameramen and actors. Everyone working in the industry, from production, exhibition and distribution, were all salaried staff of the state, who was also responsible for the funding of film production. The quantity and subject matter were also state-dictated. Films were made mainly to support nationalism and the struggle against the enemy. They cover mainly three categories - war, industry and agricultural production. The films on war were the most successful genre at this time because of the extensive involvement and strong sense of patriotism of the Vietnamese. Both the creative inspiration of the filmmakers as well as level of audience appreciation were equally influenced by these factors. Films like The Two Soldiers (Hai nguoi linh), Mrs Tu Hau (Chi Tu Hau) and Kim Dong were popular with both the home and international audience.

Documentaries still followed the traditional style and themes of the previous period, with many valuable images shot by the crew on the battle fields. While in Saigon, films of a more entertaining nature were produced. Clearly influenced by Hong Kong movies, these films showed no trace of the war and were usually about the wealthy living in the city.

Third period: From 1975 to 1987

This period began with the reunification of North and South Vietnam. The two centres for film production - Giai Phong Films in Ho Chi Minh City and Vietnam Feature Film Company in Hanoi - began active film production. About 10 to 15 feature films, 50 documentaries and 12 cartoons were made annually. The state continued funding for production but no longer restricted the themes to war and economic production. Many social realistic films were made with the purpose of nation-building after reunification. Now and again there were still war films, produced to look back and reunify emotions and loyalties on both sides. The Wild Field (Canh Dong Hoang) is one such film. Its splendid images and tribute to the human spirit far outshines the film's propagandistic nature.

The Doimoi (Renewal) policy gave new freedom to filmmakers and artists in every field, encouraging exploration beyond the traditional boundaries of the various art forms. Directors were encouraged to make films critical of the government and society. Some filmmakers took up the challenge and delved into the details of the daily lives of the people, depicting and occasionally criticising the social ills of the times. These films were well-received by the Vietnamese who felt that their voices and innermost feelings were finally heard via film. Notable films of this period included The Last Hope (Hy vong cuoi cung), The Girl On the River (Co gai tren song), The Retired General (Tuong ve huu) and documentaries, Hanoi Through One's Eyes (Hanoi trong mat ai) and A Story of Kindness (Chuyen tu te). The Doimoi policy

Focus On Vietnam - Of War and Peace

bestowed a new vitality into the film industry. Films in the later part of this period became more abundant, more frank and more humane.

Fourth period: From 1987 up to the present

With Vietnam moving successfully into the market economy, for the first time in many years, filmmakers had to justify their own existence and commercial viability because of the large reduction in state funding. Many films like *A Quiet Town*, a comical social satire, could not have been made a decade earlier. It proved extremely popular and launched director Le Duc Tien's hugely successful commercial film career. The increasing difficulty faced by filmmakers in sourcing for production funding and the low box office returns prompted the government to reorganise the film industry in 1991, allowing joint productions with foreign countries, overseas film sales as well as permission to import equipment to modernise the domestic film technology. And in 1994, the state again began funding productions, sometimes in full just like it used to before the Renewal policy.

Successful films of this period are marked by a deep sense of realism and a subtle depiction of the emotions and aspirations of the people. The war is still evoked but the characters are now more real. They have strengths and weaknesses just like any ordinary person even though he/she may be a war hero.

Almost a decade later, the Vietnamese film industry is still plagued by the lack of production funds. Directors under the pay roll of the two state film studios have to wait in turn, many for at least three to four years or even longer, to make their film, while some directors like Ho Quang Minh and Viet Linh chose to set up base overseas. The 13th SIFF showcases the Silver Screen Award nominated *The Collective Flat* which is Viet Linh's first film after a 7-year hiatus. The title refers to a hotel commissioned after the war as a hostel for revolutionary comrades. It looks at the changes in Vietnamese society through the years via the lives of the residents. Director Vuong Du waited three years to make his award-winning *The Sawyers*, adapted from a novel he liked. It is a ground-breaking work in that it dares to portray a sly and greedy bum in the lead role. It used to be politically correct to depict only courageous and heroic Vietnamese in the movies, all in keeping with the nationalistic fervour.

Many classic films did not survive the ravages of war. The situation was further aggravated by the serious lack of funding which made restoration and archiving work all the more difficult. All these were problems which hampered *The Focus on Vietnam* programme from showcasing more excellent Vietnamese film classics, in particular the early works by Dang Nhat Minh like *When the Tenth Month Comes* and *Girl On the River*. The present selection includes a spectrum of documentaries by non-Vietnamese filmmakers. Most are about personal journeys back to the land which had left an indelible mark on their lives. *Shellshocked* documents the journey by a group of Australian Vietnam War veterans back to the front line of their nightmares to

exorcise their demons; in *Regret To Inform*, director Barbara Sonneborn looks at the Vietnam War from the feminine perspective, interviewing many war widows from both the United States and Vietnam, thus highlighting the fact that there can be no winners in any war. Valuable images of Vietnam in 1970 can be glimpsed in *Sad Song of Yellow Skin* while *Returning To Ngu Thuy* (directed by one of the prominent figureheads of Vietnamese documentaries, Le Minh Thich) is a sequel to the 1971 award-winning documentary film, *Girls of Ngu Thuy*. In the new film, Le revisits the 37 young girls featured in the 1971 film in the coastal village of Ngu Thuy again almost 30 years later. Although they are now old women, they still enjoy the camaraderie built over the years of fighting in the war. The film is thus a celebration of the human spirit which made the endurance of extreme hardships possible, an epitome of the tenacity of the Vietnamese' struggle against the enemy.

Director Sylviane Phan Van visits Vietnam, the land where she was conceived, for the first time in *Goodbye Vietnam*. With the story of one man, *Do Sanh - The Last Film* examines the fate of children who had more than their innocence blown away in the war. These films offer a perspective on how the destinies of a people as well as those caught in its tentacles are forever altered and intertwined, and who, after nearly 30 years, are only now beginning to venture on the journey to heal their wounds.

On the other hand, the Vietnamese cinema continues to face its own problems. Besides the perennial problem of funding, low box office returns, obsolete equipment and increasing competition from foreign films, the state, who still views film as a tool for political propaganda and ideological education, continues to exercise tight control on the industry. This is a serious obstacle for the development of film as an art as the state position on the issue not only alienates the audience but also forces film directors to steer clear of social issues. They instead opt for the easier way out by producing pure entertainment films which also makes money as well, thus increasing the chances for them to make their next film without too long a break. Continued admiration from overseas festival audiences have offered a glimmer of hope for those Vietnamese filmmakers who choose to stay the course. Perhaps this is a way for these excellent films to be appreciated by a wider audience and possibly leading the way to more financial assistance whereby more outstanding works can be produced.

- Kong Kam Yoke, film critic and festival programmer, Singapore International Film Festival

Focus On Vietnam

country: Vietnam

director: Vuong Duc

1999, 90 mins

THE SAWYERS NHUNG NGUOI THO XE

Buong begins as an illiterate owner of a 'roast dog' restaurant but is ostracised by the angry villagers when they discover the true source of his meat. Buong then persuades Ngoc and some other relatives to leave with him to the jungle where they would cut timber for a living. Isolated in the jungle, matters come to a head as the differing personalities clash. Director Vuong Duc tells this tale of the traditional conflict between good and evil with a fresh approach. The negative forces are so overwhelmingly strong throughout the major part of the film that they look set to win at the end of the day. This is exemplified by Buong's stance as a leader who always manages to get his way and the rich and powerful plantation owner.

This film defies cinematic conventions in that the audience is never quite sure whether the protagonist, Buong, is good or evil. He just treads both sides of the fence. We are kept guessing till the end as to whether he would ever show some real compassion so that we can finally feel assured. Winner of the Silver Lotus Prize, Best Script, Best Cinematography, Best Music and Best Actor awards at the 1999 Vietnam National Film Festival.

Director: Vuong Duc • Screenwriter: Son Trang • Producer: Tran Thuong Dich • Cinematographer: Vu Quoc Tuan • Editor: Tran Anh Hoa, Nguyen Ngoc Nga • Cast: Quoc Tri, Le Vu Long, Vu Dinh Than • Production Company/World Sales Agent: Vietnam Feature Film Company • 4 Thuy Khue St., Hanoi, Vietnam • tel: 84-4-8454514 • fax: 84-4-8235480

country: Vietnam

director: Nguyen Hong Sen

1979, 95 mins

THE WILD FIELD CANH DONG HOANG

The Wild Field is a lyrical, sublimely photographed portrait of a family suffering, surviving and finally triumphing during the war with the Americans. A peasant, his wife and their baby live in a marshy, rice-growing area of the Mekong Delta. They are part of a network of peasants supplying the Viet Cong, who are fighting nearby. The Americans (demonized and played over-the-top by Vietnamese actors in nasty make-up) become obsessed with destroying everyone in the area.

The characters are archetypal, and yet the actors make them real enough to engage our emotions. *The Wild Field* affords many pleasures: the perhaps perverse but healthy one of seeing the usual good-evil of Western war propaganda reversed; the liquid, shimmering, gliding images in black and white; the naive paragon of peasant family life transformed magically into a deeply moving reality.

Director: Nguyen Hong Sen • Producer: • Screenwriter: Nguyen Quang Sang • Cinematographer: Duong Tuan Ba • Editor: • Cast: Nguyen Thuy An, Lam Toi, Nguyen Hong Thuan • Print Source: UCLA Film and Television Archive University of California, Los Angeles, 1015 North Caheunga Boulevard, Los Angeles CA 90038, USA • tel: 1-323-4624921 • fax: 1-323-4616317

Focus On Vietnam

country: Vietnam

director: Le Duc Tien

1986, 80 mins

A QUIET TOWN THI TRAN YEN TINH

A small village has a stroke of luck when an important government minister has a car accident on his way to a wedding in a neighbouring town. The villagers offer their hospitality while he recuperates, for everyone knows his influence can bring back the bustle to its faltering fortunes. The comedy soon turns upon itself and ends with a marvellous twist. Though it may or may not truly be so, A Quiet Town is usually considered the first comedy in Vietnamese cinema. It is certainly one of the most popular. The targets of its satirical story are clear enough - hypocrisy, greed, social ambition. So, indeed, is the foolish, farcical behaviour of its characters. This is perhaps the best film from Vietnam's premier comedy director.

Director: **Le Duc Tien**
Born in 1949. Studied directing at the Soviet University of Cinema, VGIK, in Moscow. His films are: Peaceful Bomb (85), A Quiet Town (86), Bom the Fool (87), The Wife and the Lover (90) and Who Dies For the Beauty (91).



Director: Le Duc Tien • Producer: • Screenwriter: Truc Quynh • Cinematographer: Quoc Dung • Editor: • Cast: Trinh Thinh, Ian Bich, Bui Bai Binh • Print Source: UCLA Film and Television Archive University of California, Los Angeles, 1015 North Caheunga Boulevard, Los Angeles CA 90038, USA • tel: 1-323-4624921 • fax: 1-323-4616317

country: Vietnam

director: Le Manh Thich, Do Khanh Toan

1997, 30 mins

RETURNING TO NGU THUY TRO LAI NGU THUY

In 1971, Lo Minh's film Girls of Ngu Thuy won the Golden Lotus at the Vietnam National Film Festival and was a prize winner at the Leipzig International Film Festival.

After nearly 30 years, the director returns to Ngu Thuy, revisiting the characters in the film who had left an indelible impression on his creative life. A second film on the girls of Ngu Thuy is made, recording the lives of the women who live both in the past and the present. It is a tribute to those who had fought for the hard earned victory in war and a reminder to all about the humanitarian values that helped to sustain the Vietnamese through all the pain and suffering. Returning To Ngu Thuy won the Golden Lotus at the 1999 Vietnam National Film Festival as well as Best Short Film at the 43rd Asian Pacific Film Festival.

Director: **Le Manh Thich**
Born in 1941. Graduated from the cinematography department of Hanoi Theatre and Cinema college in 1968. Studied at the Cinematography Institute in Germany from 1976 to 1979. He is presently a vice-director of the Vietnam Documentary and Scientific Film Company. His films include Transmission Line to the Da River (82), Ups and Downs - the Perfume River (95).



Director: Le Manh Thich, Do Khanh Toan • Screenwriter: Lo Minh, Le Manh Thich • Producer: Nguyen Van Nga • Cinematographer: Nguyen Thuoc • Editor: Nguyen Sy Chung • Production Company/World Sales Agent: Central Documentary and Scientific Film Company • Hoang Hoa Tham St., Hanoi, Vietnam • tel: 84-4-8326180 • fax: 84-4-8326133

Focus On Vietnam

country: Canada

director: Michael Rubbo

1970, 58 mins

SAD SONG OF YELLOW SKIN

A film about the people of Saigon as seen through the experiences of three young American journalists who, in 1970, explored in their own way the consequences of war and of the American presence. Away from the battlefield where bullets and bombs determine the destiny of men, the camera focuses instead on the back streets and dingy rooms in the cities of Vietnam. The fates of the people have indeed been altered by the war as witnessed by the three young men who mingled among the locals. The views of the city are arresting but away from the shrines and the open-air markets lay another city, swarmed with refugees and orphans. We see how the people struggle to cope under the tender sweep of the camera among whom the story of the precocious street children is the most disturbing. Winner of the Flaherty Documentary Prize in 1971 among several other awards.

Director: **Michael Rubbo**
Films include: The Long Haul Men (66), Mrs. Ryan's Drama Class (69), Wet Earth and Warm People (71), Jalan, Jalan: A Journey in Sundaese Java (73), The Streets of Saigon (73), The Walls Come Tumbling Down (76), Not Far from Bolgatanga (82), Atwood and Family (85).



Director/Screenwriter: Michael Rubbo • Producer: Tom Daly • Cinematographer: Martin Duckworth, Pierre Letarte • Editor: Torben Schioler, Michael Rubbo • Production Company/World Sales Agent: National Film Board of Canada • 3155 Cote de Liesse, St-Laurent, Quebec H4W2WY, Canada • tel: 514-2839805/06 • fax: 514-4961895

country: Germany

director: Phan Van Sylviane

1999, 79 mins

GOODBYE VIETNAM

All children of mixed races have one thing in common: they grow up in a culture in which one half is rooted in the new country while the other half slowly dies, is suppressed or becomes sublimated, as if the distant homeland was a paradise. However, when they have a chance to set foot on that faraway land, either voluntarily on vacation or involuntarily because of extradition, they almost always feel like strangers, misplaced and in the end homeless. Can one really call a country, they have never been to before, home? Those are essentially the issues raised through the images and reactions as captured in the documentary, Goodbye Vietnam, made by director Phan Van Sylviane when she returned to Vietnam, the land where she was conceived, for a visit.



Director: **Phan Van Sylviane**
Born in 1953. Studied history and literature at the Sorbonne and film at the Munich HFF. Made a series of short films prior to Goodbye Vietnam.

Director/Screenwriter/Producer/Cinematographer: Phan Van Sylviane • Editor: Mathias Wilfert, Phan Van Sylviane • Production Company: SPV Filmproduction • World Sales Agent: Widenmayersir 80538 Munich, Germany • tel: 49-89-228 3636

Focus On Vietnam

country: USA

director: Barbara Sonneborn

1998, 72 mins

REGRET TO INFORM

A rare war documentary told from the viewpoint of women. Debut director Barbara Sonneborn's first husband was killed in the Vietnam War. She decides "to transform his death into as powerful a statement against war as I could". The result is *Regret to Inform*, an Academy Award nominee and winner of the Best Director and Best Cinematography awards at the Sundance Film Festival. The film is a call to lay down arms and acknowledge the horror of war. It is also a tribute to the women who are left behind to pick up the pieces and deal with the aftermath. Through archival footage and interviews with American and Vietnamese widows, it evokes the human sufferings of waging war in carefully observed, poignant moments. It is impossible not to come away with an overwhelming sense of waste. Each death creates a ripple effect that wounds relatives and friends in countless ways for years to come.

Director: Barbara Sonneborn
A veteran photographer, sculptor and set designer with over 26 years experience. Her photographs are included in many private and museum collections. *Regret to Inform* is her first feature film.



Director/Screenwriter: Barbara Sonneborn • **Producer:** Janet Cole • **Cinematographer:** Emiko Omori, Nancy Schiesari, Daniel Reeves • **Editor:** Lucy Massie Phenix, Ken Schneider • **Production Company:** Sun Fountain Productions • 141 Tenth Street, San Francisco, CA 94103, USA • **tel:** 415-5580667 • **fax:** 415-5580670 • **email:** info@regrettoinform.org • **World Sales Agent:** RoCo Films International • 332 Pine Hill Road, Mill Valley, CA 94941, USA • **email:** annie@rocofilms.com

country: Germany

director: Hans-Dieter Grabe

1999, 99 mins

DO SAHN - THE LAST FILM

In 1970, at the height of the Indochinese conflict, Do Sahn was a seriously injured eight-year-old brought aboard the German hospital ship *Hegloland*. After spending five years in various German hospitals, Do Sahn returned to Vietnam. In the next two decades, Do Sahn led a life as a beggar, an odd-job labourer, a rickshaw rider and a junkie. He would later die from Aids on 30 April 1996. Filmmaker Hans-Dieter Grabe had these poignant moments captured on tape.

Director: Hans-Dieter Grabe • **World Sales Agent:** Fred Burcksen • **Head of Sales:** ZDF Enterprises • Lise-Meltinger-Str. 9, 55129 Mainz • **tel:** 49-6131-991280 • **fax:** 49-6131-991259

country: Australia

director: Stephen Ramsey

1999, 60 mins

SHELLSHOCKED

Their experiences in the Vietnam War have gravely affected the lives of four veterans who travel back to Vietnam, hoping it would help heal the wounds. The film presents each of their individual war stories with unique home movie footage of the war, through which we experience their fears, grief and joy as they confront once again the place that has had such a devastating impact on their lives. The climax of the film is a meeting with the enemy: ex-Viet-Cong guerillas who are also suffering just like them from post traumatic stress.

Director: Stephen Ramsey • **Producer:** Jane Ramsey • **Cinematographer:** Tony Galley • **Editor:** Douglas Howard • **Production Company:** Ramsey Films • **World sales agent:** Film Australia • 101 Eton Road, Lindfield NSW 2070, Sydney, Australia • **tel:** 61-2-94138705 • **fax:** 61-2-94169401 • **email:** pnelson@filmaust.com.au



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The convergence of digital imaging technologies with the burgeoning growth of the internet, is now beginning to show its power: in the Internet film, video and animation movement. 8arts.com is aimed speeding that movement along its way in Asia.

The first of the two converging trends is digital video. The latest digital video cameras offer strong image quality, for lower cost. Filmmakers can become closer to their subjects, working with actors or documenting events with a unique intimacy afforded by radically reducing the equipment needed to create quality images. Think of Lars Von Triers' The Idiots, or even Wim Wenders' Buena Vista Social Club.

For many aspiring film and videomakers, access to editing facilities has been a stumbling block. Now we have reached the point where broadcast- and exhibition- quality film can be edited on consumer-friendly computers.

And easy-to-use animation tools like Macromedia's Flash, have become ubiquitous among a whole new group of cross-media specialists: webmasters, motion graphics designers, interface designers, as well as trained animators.

Since the advent of half-inch video recorders and the 1970s video movement in the US, filmmakers have been waiting for the tools of film to be truly democratized. It has taken a while, but that time seems to be upon us. Budding filmmakers out there: there are no more excuses!

From Sundance to the New York Underground Film Festival and even at the Cannes Film Festival, focused programmes have been built around digital film. And with most national cinemas in retreat across Asia, newer, faster, cheaper means of film production need to be embraced here if local cinema is to have a fighting chance.

The recent financial crisis has sapped all kinds of funding, so filmmakers are realising that the digital alternative is cheaper, and looks good as well. Garin Nugroho's new feature, Unconcealed Poetry, is an example. Shot and edited on video, it is being blown up to film. There is surely more to come.

Now consider the second trend, the growth of the Internet. You can't point to any particular set of wires, routers or computers and say that is the Internet. Almost any conduit that carries electrical or radio signals can now be used to send Internet messages. This year, our handphones will become Internet nodes. The Net is not a thing. It is a way of communicating, a common protocol. It is about making connections, linking things up, bringing people together, and harnessing the power of computers in a shared fashion. Nowhere is this quality of the Internet more apparent than in its use as an alternative means of distribution of film and video.

The term "microcinema" was coined in the US in 1993 to describe films produced for the Internet. Short films and animation are bursting through scores of websites dedicated to this new independence. Not only is it possible to create works cheaply, on a computer platform, that same platform can be used to share these works on a global basis.

Through 8arts.com, produced by Asiacontent.com in cooperation with the Singapore International Film Festival, local, regional and global audiences can access the best of Asian independent short film, on an "on-demand" basis, from their home, school or office.

For this new website, the SIFF has invited many of the directors familiar in our selection to contribute new shorts as world premieres. Among them will be Eric Khoo (Singapore), U-Wei bin haji Saari (Malaysia), Garin Nugroho (Indonesia), Riri Riza (Indonesia), Penek Ratanarung (Thailand) and Tikoy Aguiluz (Philippines).

We will also highlight the emerging Singapore animation movement, born from the animation courses at Ngee Ann, Nanyang and Temasek Polytechnics.

Finalists of the Best Singapore Short Film competition will also be featured on the site, length of film allowing.

As 8arts.com develops, and reaches out to independent filmmakers across Asia, we hope that you will follow and help guide its development through participation in the website discussions. We will actively be inviting submissions, but maintaining strict programming standards, through the continued involvement of the SIFF. Let us know what you think. Visit us at <http://www.8arts.com>!

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Asian Shorts

30 VIEWS OF MT MAYON

(World Premiere)

Mt Mayon is considered as one of the wonders of the world because of its perfect cone shape. A filmmaker offers thirty views shot over a period of thirty hours recorded on a DV camera.

Country: Philippines • Director: Tikoy Aguiluz • 2000, 3 mins
Contact: 94-B Scout De Guia St, Brgy. Laging Handa, Quezon City, Metro Manila, Philippines • tel: 632-411-9436 • email: mlff@cinemania.com.ph

BITTER CHOCOLATE

(World Premiere)

Jakarta ... there's a rape on a bus. Is this media hype or paranoia? Beware of sugar daddy.

Country: Indonesia • Director: Platon Theodoris • 2000, 8 mins
Contact: Gotot Prakosa, Jakarta Institute of Arts, Jalan Cikini Raya 73, Jakarta 10330, Indonesia • Tel/Fax: 62-21-323603

BIRDNOISE

(World Premiere)

The viewer is let into the room of an insomniac who hears bird sounds every night. As the plot unfolds, we discover that there is more to the tossing and turning as the protagonist struggles to break free from this torment.

Country: Singapore • Director: Timothy Lee • 1999, 5 mins
Contact: 38 Dover Rd, #08-267, Singapore 130038 • email: fugazi@singnet.com.sg

DIKIR BERA

(World Premiere)

This short offers a look at a traditional music performance called Dikir Bera updated with a touch of heavy metal.

Country: Malaysia • Director: U-Wei Bin Hajisaari • 2000, 7 mins
Contact: 2-4031C, Wisma Rampai Jalan 34/26, Taman Seri Rampai, 53300 Kuala Lumpur, Malaysia • Tel/Fax: 03-4149-4689 • email: d991577@pc.jaring.my

HOME VDO

(World Premiere)

An American family goes around sightseeing in Singapore and gets their video camera stolen. The thief gets creative with his new camera.

Country: Singapore • Director: Eric Khoo • 2000, 15 mins
Contact: Zhao Wei Films, 22 Scotts Rd, #01-28, Singapore 228221 • Tel: 65-734-8726 • Fax: 65-735-7124 • email: zhaowei@pacific.net.sg

NURANI

(World Premiere)

Nurani is the name of a young girl. She has to abort her pregnancy because her boyfriend doesn't want the baby. But when she finds out he's been cheating on her, Nurani has to decide for herself whether to keep the baby.

Country: Indonesia • Director: Viva Westi Datoek • 1999, 10 mins
Contact: Gotot Prakosa, Jakarta Institute of Arts, Jalan Cikini Raya 73, Jakarta 10330, Indonesia • Tel/Fax: 62-21-323603

8arts.com

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asiacontent.com

Animation

THE CROCODILE AND RUBBER DUCKY

A struggle ensues when a squeaky rubber ducky wakes up a sleeping crocodile.

Country: Singapore • Director: Hilary Yeo • 1999, 2 mins
Contact: Blk 404, Clementi Ave 1, #06-160, Singapore 120404 • Tel: 65-9214-7481

SPECIAL THANKS TO SINGAPORE ANIMATION CONNECTION

FACES

An action figure with changeable facial parts feels he isn't as popular as the rest of the action figures. One day, he decides to go for a macho look.

Country: Singapore • Director: Ho Wei Siong • 1999, 3 mins
Contact: Blk 180, Ang Mo Kio Ave 8, Singapore 569830 • email: weishiong@visto.com

SPECIAL THANKS TO NANYANG POLYTECHNIC

THE GARGOYLE

A bittersweet story about a gargoyle who falls in love with a store-front mannequin.

Country: Singapore • Director: Marc Tan • 1999, 3 mins
Contact: Blk 29, Havelock Rd, #12-645, Singapore 160029 • Tel: 65-273-5221 • Pager: 65-9414-2689

PUPPET SHOW

A marionette finds his isolation from the other toys too unbearable. He tries to break away from it. The strings that bind him could not be snapped. But he manages anyway.

Country: Singapore • Director: Yap Sin Wei & Haw Geok Tin • 1999, 3 mins
Contact: Blk 180, Ang Mo Kio Ave 8, Singapore 569830

SPECIAL THANKS TO NANYANG POLYTECHNIC

SUBSTITUTION

A poor snail without his shell. He desperately searches for a substitute.

Country: Singapore • Director: David Kwok • 1999, 2 mins
Contact: Blk 409, Ang Mo Kio Ave 3, #06-2582, Singapore 560409 • Tel: 65-554-0258 • Fax: 65-457-4185 • email: leong75@yahoo.com

SPECIAL THANKS TO NANYANG POLYTECHNIC

WHY ME?

A victim of the mad cow disease asks this question.

Country: Singapore • Director: Mah Chee Leong • 1999, 30 sec
Contact: Blk 409, Ang Mo Kio Ave 3, #06-2582, Singapore 560409 • Tel: 65-554-0258 • Fax: 65-457-4185 • email: leong75@yahoo.com

SPECIAL THANKS TO NANYANG POLYTECHNIC

Singapore Short Film Finalists

I WAIT BLISS

see page 18 for details



Cut!

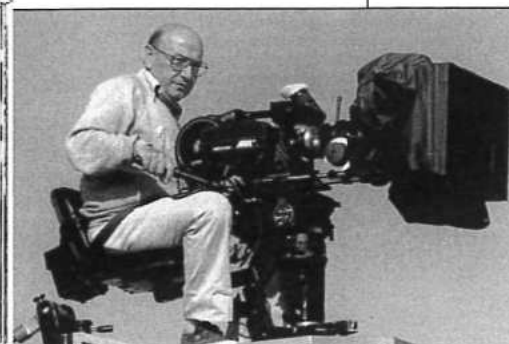
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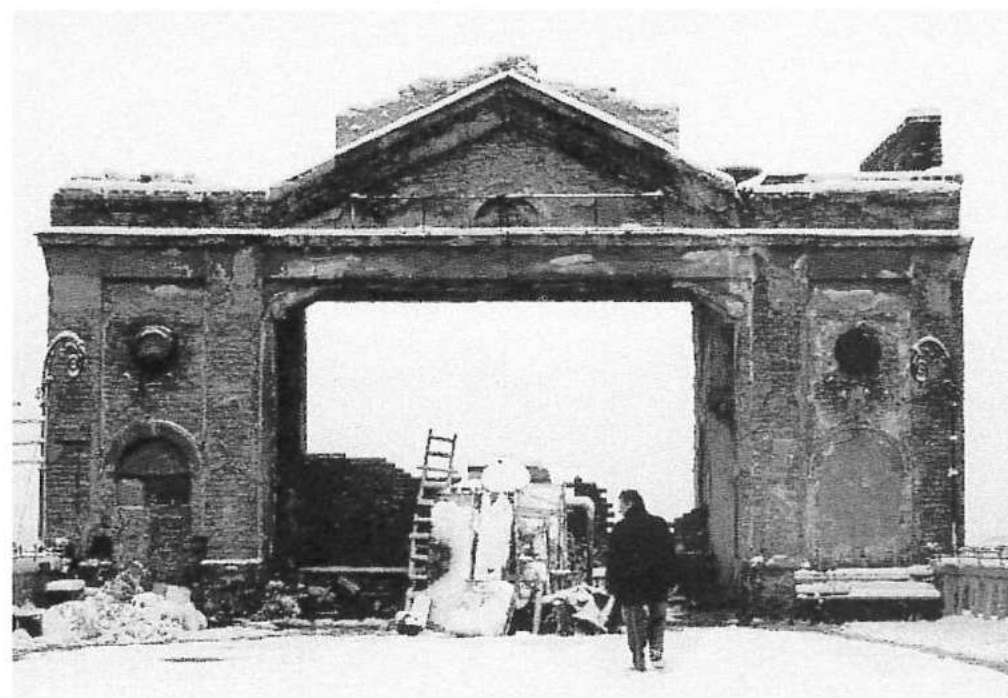
A Tribute To Theo Angelopoulos



Filmmaker-screenwriter-producer Theo Angelopoulos is one of the premiere contemporary directors in his native Greece, and according to some critics, the world. In Europe, he is compared to Bresson, Godard, Antonioni and Tarkovsky, and is hailed as a master by Scorsese, Kurosawa and Makavejev. His films depict a special sensibility and a preoccupation with form and with content, and notions of the journey, border-crossing, and exile. The films contain engrossing stories that unfold slowly, naturally; they are realistic and yet one never forgets their theatrical roots, and subtle abstractions abound.

Born in Athens, Greece, in 1936, Angelopoulos started out as a lawyer. He also wrote and published essays, stories and poems. In the late 1950s, he served in the military and shortly thereafter to Paris to enrol in literature classes at the Sorbonne before moving on the prestigious IDHEC film school in the 1960s. He later returned to Greece and became a film critic. In 1965, Angelopoulos attempted his first film, but an argument with the producer aborted the project and he didn't try another until 1968 when he directed a short documentary, *Broadcast*. In 1970, he made his feature film debut with *The Reconstruction*. His early films were based on contemporary Greek history. His most recognised historical films, such as *Voyage to Cythera* (1984) also delve into ancient history and mythology. But whether dealing with the recent or distant past, most of Angelopoulos' films contain a political message applicable to modern times.

WITH SUPPORT FROM THE GREEK FILM CENTRE.



A Tribute To Theo Angelopoulos

country: Greece/France/Italy

director: Theo Angelopoulos

1995, 177 mins

ULYSSES' GAZE TO VLEMA TOU ODYSSEA



Harvey Keitel plays "A", a Greek filmmaker working in the United States who returns to his home town of Ptolemais after an absence of 35 years for a screening of his latest controversial film. But he has an ulterior motive for his homecoming: to make a documentary about the Manakias Brothers. In the early days of cinema, the Manakias Brothers filmed day-to-day life in the Balkans without regard to ethnic, religious or national boundaries. A's search for three lost Manakias' films takes him on a journey from Greece to Albania, then Macedonia, Bulgaria, Romania, Serbia, and finally, war-torn Bosnia. Along the way, he revisits his past and encounters a multitude of characters, including several incarnations of the same woman, whom he loves and loses again and again.

"Theo Angelopoulos is never a rush, and he takes time to contemplate the landscape, captured by cinematographer Giorgos Arvanitis in magic, wintry images of snow, rain and mist, as he studies shifts of perception and emotion. Angelopoulos has merged two major themes: the celebration of a century of cinema and the Bosnian conflict, with great sophistication. Amid it all, Harvey Keitel continues to surprise and mature as A - his presence alone indicates that something fine is afoot in this stunning and powerful film." - 1996 Toronto International Film Festival programme notes

Director/Producer: Theo Angelopoulos
Screenwriters: Theo Angelopoulos, Tonino Guerra & Petros Markaris
Cinematographer: Giorgos Arvanitis
Editor: Yannis Tsitsopoulos
Music: Eleni Karaindrou
Cast: Harvey Keitel, Maia Morgenstern, Erland Josephson, Thanassis Vengos
Production Company: Theo Angelopoulos Film Productions, Paradis Films, Basic Cinematografica
World Sales Agent: Roissy Films, 10 Avenue Georges V, 75008 Paris, France
Tel: 33-1-4723-6107
Fax: 33-1-4723-7988

country: Greece

director: Theo Angelopoulos

1988, 126 mins

LANDSCAPE IN THE MIST TOPIO STIN OMICHLI



In this ravishingly beautiful and haunting film, two children hit the road in search of their long-lost father.

"No Theo Angelopoulos film would be complete without the breathtaking photography of the immensely gifted Giorgos Arvanitis, undoubtedly one of the world's prominent cameramen. Scene after scene in *Landscape in the Mist* takes the breath away. The score by Eleni Karaindrou also is memorable. The young actors are fine and Stratos Tzortzoglou is sympathetic as the youth. A scene where he teaches Voula to dance on a beach is one of many memorable moments. There's also a nod to Fellini in a strange moment in which a helicopter winches a giant stone hand from beneath the sea, as the children look on amazed." - David J Stratton, *Variety*

Director/Producer: Theo Angelopoulos
Screenwriters: Theo Angelopoulos, Tonino Guerra & Thanassis Valtinos
Cinematographer: Giorgos Arvanitis
Editor: Yannis Tsitsopoulos
Music: Eleni Karaindrou
Cast: Michalis
Production Company: Greek Film Centre, Paradis Films, Basic Cinematografica
World Sales Agent: Greek Film Centre, 10 Panepistimiou, 106 71 Athens, Greece
Tel: 363-4586
Fax: 363-4336

A Tribute To Theo Angelopoulos



country: Greece

director: Theo Angelopoulos

1991, 158 mins

THE SUSPENDED STEP OF THE STORK TO METEORO VIMA TOU PELERGOU



Marcello Mastroianni plays a resident of a northern border town where there are many refugees. A journalist thinks he's a Greek politician who vanished without a trace 15 years ago. He asks the politician's ex-wife (Jeanne Moreau) to verify the identification.

This cross-border romance is inspired by Theo Angelopoulos' meeting with an army colonel, on a bridge on Greece northern border. "A blue line indicated where Greece ended, a white one was no-man's land, and a red one showed where Turkey began," says Angelopoulos. The colonel placed his foot on the blue line and said: "If I take one more step, I am somewhere else - or else I die." Based on this exchange, the Greek auteur uses the border as a metaphor for the gulf between races, creeds and colours.

"Angelopoulos' films are always slow, with long static takes, but the beauty of this technique becomes strikingly evident towards the end of the film in what must be one of the most moving and melancholic scenes ever put on film - the marriage across a river of two people who cannot meet, Angelopoulos and his crew were excommunicated from the Greek Orthodox church by a local bishop." - 39th Sydney Film Festival programmes notes

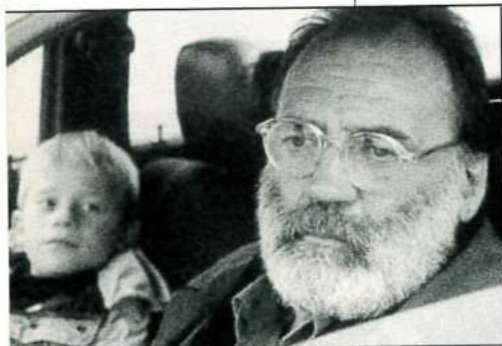
Director: Theo Angelopoulos
Screenwriters: Theo Angelopoulos,
Torino Guerra, Petros Markaris
Cinematographer: Giorgos Arvanitis,
Andreas Sinanos
Editor: Yannis Tsitsopoulos
Music: Eleni Karaindrou
Cast: Marcello Mastroianni, Jeanne
Moreau, Gregory Karr
Production Company/World Sales
Agent: Greek Film Centre, 10
Panepistimiou, 106 71 Athens, Greece
Tel: 363-4586
Fax: 363-4336

country: Greece

director: Theo Angelopoulos

1998, 132 mins

ETERNITY AND A DAY MIA EONIOTITA KE MIA MERA



Winner of the 1998 Palme d'Or at the Cannes Film Festival, Eternity and a Day tells the story of a terminally ill writer, Alexander whose life is rejuvenated by the discovery of letters from his long-dead wife Anna. Through these letters, he realises how much she loved him, and how he took her love for granted. Driven as he was by his passion for writing, he feels that lost moments of happiness haunt him from an irretrievable past. But his sudden meeting with an Albanian boy seems to offer the possibility of recapturing those moments as Alexander attempts to reunite him with grandmother. What follows is the intermingling of the past and present and a touching relationship between the writer and the boy.

"Ingenious camera movement, elaborate zooms and long takes, mark the work of internationally recognised cameraman Giorgos Arvanitis, Angelopoulos' long-time collaborator. Eleni Karaindrou, composer for Angelopoulos' last six films, contributes a haunting soundtrack. The result is a poetic film whose unique images will stay with the viewer long after they have faded from the screen." - 1998 Toronto International Film Festival programme notes

Director: Theo Angelopoulos
Producers: Theo Angelopoulos, Eric
Heymann, Amedeo Pagan, Giorgio
Silvagni
Screenwriters: Theo Angelopoulos,
Tonio Guerra, Petros Markaris,
Giorgio Silvagni
Cinematographer: Giorgos Arvanitis,
Andreas Sinanos
Editor: Yannis Tsitsopoulos
Music: Eleni Karaindrou
Cast: Bruno Ganz, Isabelle Renauld,
Achilleas Skevis
Production Company: Paradis Films,
6 rue Lincoln, 75008 Paris, France
Tel: 33-1-5353-4410
Fax: 33-1-5353-4419

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Jean-Luc Godard Retrospective



"A film is truth at 24 frames per second." - Jean-Luc Godard

Born in Paris, France, in 1930, Jean-Luc Godard received his primary education in Nyon, Switzerland. Over there, he studied ethnology at the Sorbonne, but spent most of the time at the Cine-Club du Quarter Latin, where he first met fellow film fanatics Francois Truffaut and Jacques Rivette. In 1950, the trio published La Gazette du Cinema, a monthly film journal. They would later join the influential film magazine, Cahiers du Cinema. While he rose to the top ranks of French film criticism, Godard delved into acting and directing short films such as Une Femme Coquette (1955) and Une Histoire d'Eau (1958, co-directed by Truffaut).

In 1959, Godard made his feature debut with A bout de souffle (Breathless). Released at the same time as Truffaut's Les quatre cents coups and Alain Resnais' Hiroshima mon amour, the picture established the emergence of the French New Wave, a revolutionary movement championed by the Cahiers alumni. Crafted with a rough-and-tumble, home-made quality, it eschewed all accepted notions of narrative and visual storytelling, adopting a free-form hipness unlike anything before it and sparking off a revolution in low-budget independent filmmaking. Overnight, Godard was revered as the most important cinematic talent of his generation.

Ever versatile, Godard refused to be pigeon-holed. His films had always been about prostitution, primary colours, 50s American gangsters and topless girls. But beginning from 1968, he entered a period of intense politicisation. Initiated into Maoism by his second wife, Anne Wiazemsky, his entire worldview shifted from that of the obsessive cinephile to a radical outlook. Later, he co-founded the Dziga Vertov Group, a collective designed to make "political films politically" and in the process revolutionize the motion picture language. The films created by the group were based on concepts of class struggle and dialectical materialism.

After 1972, Godard began moving away from radical politics, returning to more personal material exploring issues of subjectivity and individuality. He also moved to more conventional and mainstream movie-making by experimenting with the video format.

Jean-Luc Godard has been called a lot of things. A maverick maestro. A pioneer. Even Quentin Tarantino worshipped him as "the Bob Dylan of movies." Godard is, without a doubt, one of the most seminal filmmakers in the last thirty years. Not only did he change the rules of narrative, continuity, sound and camera work, Godard also challenged the common means of feature production, distribution and exhibition, all in an effort to subvert the conventions of the Hollywood formula to create a new kind of film. Till today, his techniques - location shooting, improvised dialogue, and a loose narrative form - have become familiar staples of modern independent cinema.

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country: France

director: Jean-Luc Godard

1960, 90 min



BREATHLESS A BOUT DE SOUFFLE

Breathless is the love story between Michel Poiccard (Jean-Paul Belmondo), a small-time hood wanted for killing a cop, and Patricia Franchini (Jean Seberg), an American who sells the International Herald Tribune along the boulevards of Paris. This is the first feature directed by Jean-Luc Godard and one of the first films of the French New Wave. Breathless uses the famous techniques of the French New Wave: location shooting, improvised dialogue, and a loose narrative form. All of which are considered staples of today's independent cinema and its style has been copied by such directors as Jim McBride and Quentin Tarantino.

country: France/Italy

director: Jean-Luc Godard

1960, 90 min



A WOMAN IS A WOMAN UNE FEMME EST UNE FEMME

Godard's homage to the musical comedy genre stars Anna Karina as an exotic dancer who decides that it is time for her to have a child. When her lover refuses to commit to the decision, she turns her romantic attentions to his best friend. Unlike Godard's earlier works, A Woman Is a Woman offers aesthetic pleasure through luxurious visuals and a charming musical score by Michel Legrand. Winner of Best Female Performance and Special Jury Prize at the 1961 Berlin International Film Festival.

Jean-Luc Godard Retrospective

country: France

director: Jean-Luc Godard

1960, 86 min



THE LITTLE SOLDIER LE PETIT SOLDAT

This controversial spy-romance was banned from release in France for three years because it refers to the use of torture on both the French and Algerian sides during the Algerian struggle for independence. The story centres on Bruno Forestier (Michel Subor), a young disillusioned man who becomes involved in politics, yet in spite of the fact that he stands up to torture and commits murder because of this involvement, he does not have deep political beliefs. Also featured is Godard's lover Veronika Dreyer as a motivating factor in Bruno's behaviour.

country: France/Italy

director: Jean-Luc Godard

1965, 100 min



ALPHAVILLE

A fusion of hardboiled detective story and science fiction, Alphaville was Best Film at the 1965 Berlin International Film Festival. Lemmy Caution (Eddie Constantine) comes to Alphaville, capital of a totalitarian state, in order to destroy its leader, an almost human computer named Alpha 60. He falls in love with Natasha, the daughter of the scientist who created Alpha 60. Their profound love will soon threaten the computer's control over the city.

country: France

director: Jean-Luc Godard

1965, 110 min



CRAZY PETE PIERROT LE FOU

This is Godard's sixth film starring Anna Karina, his first wife. Story concerns Ferdinand (Jean-Paul Belmondo) and Marianne (Karina). They meet when Ferdinand's wife hires Marianne as a baby-sitter. As he drives Marianne home, Ferdinand decides to elope with her. The couple get caught up in a gun-running scheme involving Marianne's brother (Dirk Sanders). Film features Godard's most extended use of colour to that point, as the shots are filled with blocks of bright primary colours. Winner of the Film Critics Prize at the 1965 Venice Film Festival and Best Director at the 1969 New York Film Critics Award.

country: France

director: Jean-Luc Godard

1967, 95 min



THE CHINESE GIRL LA CHINOISE

Godard's then wife Anne Wiazemsky plays a philosophy student who commiserates with four members of her campus Maoist group. They are so taken by the external trappings of their cause - the posters, the Little Red Books, the by-rote chantings - that they seem not to grasp the true meaning of their political persuasion. Over the years, The Chinese Girl was called "a head film" - best seen when the viewer is stoned.

Jean-Luc Godard Retrospective



country: France

director: Jean-Luc Godard

1990, 62 min

GERMANY YEAR NINE ZERO ALLEMAGNE ANNEE 90 NEU F ZERO

After the end of the Cold War, an old spy returns to France from the east. He is unclear about who his enemies are, and he doesn't know what to do with himself. This film is a series of scenes that present Godard's thoughts on European unification and the collapse of Communism, and his concerns over the fate of cinema which is becoming more and more homogenised and commercial. Winner of the Senate Gold Medal at the 1991 Venice Film Festival.



country: France/Switzerland

director: Jean-Luc Godard

1994, 54 min

JLG/JLG - SELF PORTRAIT IN DECEMBER JLG/JLG - AUTO PORTRAIT DE DECEMBRE

Godard's self-portrait film is a humorous and melancholy reflection on the state of cinema and the world. Unlike a conventional autobiography, Godard does not recount the story of his life, but he uses the film to present himself the way a painter would in a self-portrait. He cuts and pastes quotations from works of literature, science and philosophy into passages on art, film and politics.



country: France/Switzerland

director: Jean-Luc Godard

1979, 87 min

EVERYONE FOR HIMSELF IN LIFE SAUVE QUI PEUT (LA VIE)

This downbeat film marks Godard's return to cinema after spending 70 years working in video. The film presents a few days in the lives of three people: Paul Godard (Jacques Dutronc), a television producer; Denis Rimbaud (Nathalie Baye - Best Supporting Actress, 1980 French Academy of Cinema), his co-worker and girlfriend; and Isabelle Riviera (Isabelle Huppert), a prostitute whom Paul has solicited before. Denis wants to break up with Paul and move to the country. Isabelle wants to work for herself instead of her pimp. Paul just wants to survive. Their stories intersect when Paul brings Denis to the country cottage he is trying to rent and Isabelle comes to see it without knowing that the landlord was her ex-client. Godard uses slow motion and experimental techniques to explore the questions of love, work, and the nature of cinema.



country: France/Switzerland

director: Jean-Luc Godard

1983, 95 min

FIRST NAME: CARMEN PRENOM: CARMEN

Carmen tells the parallel stories of a quartet rehearsing Beethoven and a group of young people robbing a bank, supposedly to get funds to make a film. The film is a meditation on the difficulties of youth in the 1980s, the relations between cinema and capital, and how to film the human body. Its engagement with painting and sculpture continues Godard's ongoing investigation of the relationships between cinema and other arts. The Golden Lion winner at the 1983 Venice Film Festival.

French Panorama



country: France

Producer: Bruno Dumont

1999, 148 mins

HUMANITY L'HUMANITE

Pharaon De Winter (Emmanuel Schotte) is a police detective who lives in working-class Bailleul with his mother. With astonishing and raw sensitivity, De Winter agonises over the evil he must confront every day during the course of his work. His latest case is the brutal rape and murder of an 11-year-old girl during the course of his work, a crime so hideous that De Winter reels from the madness of it, struggling to grasp its meaning.

Like his previous film, Life of Jesus (1997), Bruno Dumont's follow-up digs deep into humanity's unexplored terrain. The film is comprised of both expansive and reverential shots of the French countryside and intensely emotional close-ups, to great effect. Dumont has created a devastatingly stark portrait of human suffering, compassion and empathy. Winner of the Cannes Grand Jury Prize as well as the Best Male and Female Performances.

"It is difficult to imagine another film-producing country besides France where this particularly obstinate blend of lofty ideas, rotgut sex, majestic framing and minimalist thesping could possibly have made it to the big screen at this length and pace." - Lisa Nesselson, Variety

Director: **Bruno Dumont**
Dumont was born in Bailleul, France, in 1958. He has made over 40 short documentary and publicity films. His first feature, Life of Jesus (1997), won him international acclaim and several awards from countless festivals. Humanity is his second feature.



Director/Screenwriter: Bruno Dumont • Producers: Jean Brehat & Rachid Bouchareb • Cinematographer: Yves Merlin • Editor: Guy Lecorne • Cast: Emmanuel Schotte, Severine Caneele, Philippe Tullier • Production Company: 3B Production • World Sales Agent: Celluloid Dreams, 24 rue Lamartine, 75009 Paris, France • Tel: 331-4970-0370 • Fax: 331-4970-0371 • email: info@celluloid-dreams.com



country: France

Producer: Claire Denis

1999, 90 mins

BEAU TRAVAIL

Inspired by Herman Melville's poems, The Night March and Gold in the Mountain, Beau Travail focuses on ex-Foreign Legion officer, Galoup (Denis Lavant), as he recall his once glorious life, leading troops in the Gulf of Djibouti. His existence there was happy, strict and regimented, but the arrival of a promising young recruit, Sentain (Gregoire Colin), plants the seeds of jealousy in Galoup's mind. He feels compelled to stop him from coming to the attention of the commandant (Michel Subor) who he admires, but who ignores him. Ultimately, his jealousy leads to the destruction of both Sentain and Galoup.

Directed by Claire Denis, a former assistant director to Wim Wenders, Beau Travail is both simple and immensely complex. It can be taken as relatively uneventful drama, or as an intense study of masculinity underpinned by subtle hints and nuances. The script is minimal and Agnes Godard's cinematography is straightforward and gorgeous, often suggesting there is more than meets the eye.

Director: **Claire Denis**
Born in Paris in 1946, Denis first lived in Africa with her family, then returned to Paris and graduated from IDEC in 1971. From 1974-1986, she worked as an assistant director for various films such as Constantin Costa-Gavras' Hanna K (1983), Wim Wenders' Paris, Texas (1984) and Wings of Desire (1986), and Jim Jarmusch's Down by Law (1986). She made her debut with Chocolat in 1987. In 1991, Denis founded the production house Les Films de Mindif.



Director: Claire Denis • Screenwriters: Jean-Pol Fargeau & Claire Denis • Producer: Jerome Minet-Tanais • Cinematographer: Agnes Godard • Editor: Nelly Quettier • Music: Eran Tzur • Cast: Denis Lavant, Gregoire Colin, Michel Subor • Production Company: Pathe Television • World Sales Agent: Mercure Distribution, 27 rue de la Butte aux Cailles, 75013 Paris, France • Tel: 33-1-4416-8844 Fax: 33-1-4565-0747 email: infos@mercure-distribution.fr



French Panorama

country: France

Producer: Jacques Maillot

1999, 145 mins



OUR HAPPY LIVES

Julia is discharged from the hospital; Ali has left Morocco to study in France; Emilie and her boyfriend are breaking up; Lucas hates his job as a cook; Cecile kills time by snapping photos; and Jean-Paul is a Catholic militant. These six friends are united on an emotionally perilous journey in search of happiness - the joy of having found something to love in a world where love is rare.

"I don't see happiness as something insipid and cosy," explains director Jacques Maillot on the elusive concept of happiness. "It means facing reality, even if means taking knocks, so long as you hang onto your vitality. Our Happy Lives is a tribute to a few people I know. Make them into fictional heroes to give justice to their beauty, the humiliations they are subjected to, the absurd triviality of their endeavours; the hopes that keep them going in spite of everything. These characters represent nothing more than themselves, but the fragile links that they have managed to create gave me the arrogance and the naivety to say: Us."

Director: Jacques Maillot
After working as a layout artist, the political science graduate ventured into filmmaking as a screenwriter. Later, in 1991, he borrowed 100,000 francs and shot his first short film and the rest is history.



Director: Jacques Maillot • Screenwriters: Jacques Maillot & Eric Veniard • Producer: Laurent Benegui • Editor: Andrea Sedlaczka • Music: Allie Deltai • Cast: Marie Payen, Cecile Richard, Camille Japy, Sami Bouajila, Eric Bonicatto • Production Company: Magouric • World Sales Agent: Flash Pyramide International, 5 rue Richempanse, 75008 Paris, France • Tel: 33-1-4296-0220 • Fax: 33-1-4020-0551

country: France

Producer: Erick Zonca

1999, 65 mins



THE LITTLE THIEF LE PETIT VOLEUR

After quitting his deadend job as an assistant baker, S (Nicolas Duvauchelle) decides to pursue a life of freedom and independence by moving to Marseilles where he gets inducted into a gang of petty crooks. He starts out accepting menial jobs before scaling up the corporate ladder by becoming the driver for a mafia boss. S finally earns his wings through an initiation ritual in the form of French boxing. However, the life of a gangster is not as glamorous as he has anticipated especially when he is held responsible for a botched burglary.

Told from S's point of view, The Little Thief offers a gritty documentary-style look at a disenfranchised youth's struggle to find his place in a society which has difficulties accepting him. Winner of the 1999 FIPA d'Or for Best Made For TV-Movie.

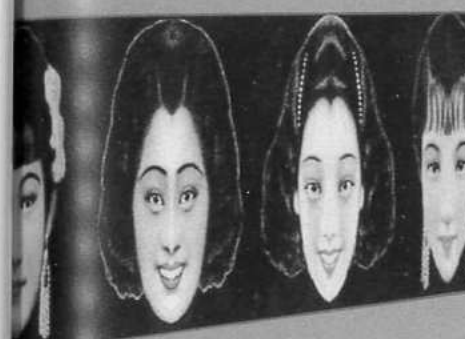
Director: Erick Zonca
Born in 1956, a native of Orleans, France, Zonca lived in the US for several years before working as an assistant director and directing a number of TV magazine programmes, mainly for ARTE. He later made a name for himself as a short filmmaker with Rives (1993), Eternelles (1994) and Seule (1996). His first feature, Dream Life of Angels (screened at the 12th SIFF), was well received at Cannes in 1998.



Director: Erick Zonca • Screenwriters: Erick Zonca & Virginie Wagon • Cinematographer: Pierre Milon • Editor: Jean-Robert Thomann • Cast: Nicolas Duvauchelle, Yann Tregouet, Jean-Jerome Esposito • Production Company: Agat Films & Cie, 52 rue Jean-Pierre Timbaud, F-75011, France • Tel: 33-1-5336-3232 Fax: 33-1-4357-0022 • World Sales Agent: Mercure Distribution, 27 rue de la Butte aux Cailles, F-75013, Paris, France • Tel: 33-1-4416-8844 • Fax: 33-1-4566-0747



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Peter Greenaway: Shorts and Early Films



An avant garde auteur who earned surprising access to the mainstream, Peter Greenaway (who turns 58 on Apr 5) is among the most ambitious and controversial filmmakers of his era. These early films and shorts, released between 1976 and 1983, reflected his training as a painter and his preoccupation with theories of structural linguistics, ethnography and philosophy. Greenaway's films traversed often unprecedented ground, consistently exploring the boundaries of the medium by rejecting formal narrative structures in favour of awe-striking visuals, shifting meanings and mercurial emotional tension. Fascinated by formal symmetries and parallels, his films displayed an almost obsessive interest in list-making and cataloguing, earning infamy for its provocative eroticism as well as its almost self-conscious pretentiousness.

SPONSORED BY THE BRITISH COUNCIL.

| | | |
|-------------|---------------------------|----------------------|
| country: UK | director: Peter Greenaway | 1974 - 1980, 65 mins |
|-------------|---------------------------|----------------------|

FIVE GREENAWAY SHORTS

In Dear Phone, a number of highly improbable stories concerning characters with the initials HC and their idiosyncratic use of the telephone. In 'H' Is For House, a series of shot portrays a family's summer day spent in the garden of their English countryside house. Water Wrackett consists mostly views of a lake, montaged with close-ups of stagnant and running water, reflections, ripples, raindrops and other water effects. In Windows, Greenaway unveils statistics of people who jumped or fell from windows in one year in a certain parish. Finally, in Act of God: Lightning, he catalogues bizarre lightning experiences from 1966 to 1980.

Peter Greenaway's Four American Composers John Cage, Philip Glass, Robert Ashley and Meredith Monk are four renowned New York-based composers whose works have influenced the development of contemporary music worldwide. Shot in 1982 at various venues in London by Greenaway, each film captures the ethos of each composer's work while giving a sense of the atmosphere of each performance

| | | |
|-------------|---------------------------|----------------|
| country: UK | director: Peter Greenaway | 1983, 120 mins |
|-------------|---------------------------|----------------|

AMERICAN COMPOSER 1: JOHN CAGE AND PHILIP GLASS

One of the revolutionary composers of the 20th century, Cage was responsible for the creation of the 1960s performance phenomenon known as The Happening. Glass, on the other hand, was credited for revitalising the Grand Opera, making it accessible for mass audiences in large public arenas. He and his ensemble have won the appeal of rock and classical fans alike.

| | | |
|-------------|---------------------------|----------------|
| country: UK | director: Peter Greenaway | 1983, 120 mins |
|-------------|---------------------------|----------------|

AMERICAN COMPOSER 2: ROBERT ASHLEY AND MEREDITH MONK

Like Glass, Ashley is also credited with reinventing opera. Here, he adapts Perfect Lives for performance on the stage at the Almeida Theatre with the help of singers, keyboard, pre-recorded sound and music. Elsewhere, composer-choreographer-filmmaker Monk's works have influenced many English and European singers, including Kate Bush and Lene Lovich. She has transcended the accepted boundaries of vocal song in her exploration of the human voice.

| | | |
|-------------|---------------------------|-----------------|
| country: UK | director: Peter Greenaway | 1988-9, 77 mins |
|-------------|---------------------------|-----------------|

TV DANTE: CANTOS 1 - 7

Revered as one of the great works of the Italian Renaissance, Dante's The Inferno tells the story of Dante's descent into Hell and of the lost souls he encounters there. Collaborating with Tom Phillips, Greenaway incorporates classical imagery, drama and narrative with 'literary footnotes' in the form of talking heads.

Source: The British Council, 30 Napier Rd, Singapore 258509 • Tel: 65-473-1111 • Fax: 65-473-1010 • email: ker.layhong@britishcouncil.org.sg

British Cinema

country: UK

director: Jasmin Dizdar

1999, 107 mins

BEAUTIFUL PEOPLE

Winner of the Prix Fondation Gan at the 1999 Cannes Film Festival, Beautiful People is a multi-layered story set in London where a fight takes place in a bus between a Croat and a Serb, sworn enemies during the Bosnian War. Their little fracas is set against a bigger canvas involving five separate stories which eventually intersect, and in a few cases, merge.

The diverse characters include: a doctor who must convince a young woman raped by soldiers to keep her child; a Bosnian refugee romantically pursuing a doctor from an upper-class, politically influential family; a BBC reporter re-assessing his life; and a confused young man's relationship with a junkie and a soccer hooligan.

Beautiful People is not specifically about the Bosnia War but refugees resettling in a strange land. Says first-time director Jasmin Dizdar: "Of course, the civil war was tragic but at the same time I found it so funny. There were all these big, big armies going around as if they were being directed by Fellini. If he was still alive, I would love to see him make The Liberation of Bosnia."

Director/Screenwriter: Jasmin Dizdar • Producer: Ben Woolford • Cinematographer: Barry Ackroyd • Editor: Justin Krish • Music: Garry Bell • Cast: Charlotte Coleman, Charles Kay, Rosalind Ayres, Heather Tobias • Production Company: Tall Stories Production, Studio 40, Clink Street Studios, 1 Clink Street, London SE1 9 DG, UK • 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@globalxs.nl

Director: **Jasmin Dizdar**
Born in Bosnia in 1971, Dizdar studied Film & Television Direction at the internationally acclaimed FAMU school in Prague. His TV drama Our Sweet Homeland won the Special Jury for Best Director at the Prague Film Festival in 1987. He came to the UK in 1989 and was naturalised in 1993. Besides filmmaking, he also lectures part-time about Eastern European Cinema. Beautiful People is his feature debut.

country: UK

director: Bill Forsyth

1999, 105 mins

GREGORY'S TWO GIRLS

Twenty years ago in Gregory's Girl, Gregory was this teenager who was obsessed with a school-girl in a football kit. In this long awaited sequel, Gregory (John Gordon Sinclair) is back at his old school, teaching English and preaching against political corruption and human rights abuses. When two of Greg's students uncover evil practices at a local factory, he finds himself trapped between his idealism and breaking the law. In terms of relationships, he is fixated with his sexy pupil, Frances (Carly McKinnon), and being pursued by his sexy colleague, Bel (Maria Doyle Kennedy). Decision, decision.

For those who have seen the 1980 original, Gregory's Two Girls revisits the locations of the first film and provides plenty of in-jokes and references. Also, it offers a fascinating look at how the lead character has matured - or regressed - over the years. Still, for those unfamiliar with the original, Gregory's Two Girls stands on its own as an endearing comedy about a man coming to terms with his mid-life crisis.

Director: **Bill Forsyth**
Forsyth was born in Glasgow in 1946. He made his writer-director debut in 1979 with That Sinking Feeling. Selected filmography: Gregory's Girl (1980), Local Hero (1983), Comfort and Joy (1984), Housekeeping (1987), Breaking In (1989) and Being Human (1993).

Director/Screenwriter: Bill Forsyth • Producer: Christopher Young • Cinematographer: John de Borman • Editor: John Gow • Music: Michael Gibbs • Cast: John Gordon Sinclair, Dougray Scott, Maria Doyle Kennedy, Carly McKinnon • Production Company: Young Lake Productions • World Sales Agent: Film Four International, 76-78 Charlotte St, London W1P 1LX, UK • Tel: 44-171-868-7700 • Fax: 44-171-868-7766

British Cinema

country: UK

director: Clare Kilner

1999, 77 mins

JANICE BEARD 45 WPM

Janice Beard (newbird Eileen Walsh) is one major dysfunctional character. Her father died of a heart attack while her mother was giving birth to her and her mother is plunged into a deep post-natal, post-mortem depression. Throughout her childhood, Janice tries to bring her mum back to earth by spinning tall tales and exaggerated stories. All attempts failed. That is until she comes across an expensive miracle cure.

In order to raise the money, she takes up a temp job with Kendon Cars, a motor manufacturer on the verge of launching a revolutionary new model. Over there, despite her eccentricity, she tries hard to blend in with her colleagues. Amongst them: Julia (Patsy Kensit), an Essex-girl made good by the power of self-help books on positive attitude; and Sean (Rhys Ifan), the office junior Janice has the hots for. But unbeknownst to her, Sean is actually an Oxford-educated industrial spy despatched by a rival car company.

Janice Beard is inspired by director Claire Kilner's own experience as a temp. "Temping can be a very strange experience because you are just plonked into a world where everyone knows what they are doing except you," recalls Kilner, "temping puts you in quite a unique situation since you are able to observe people from a completely anonymous position."

Director: **Clare Kilner** • Screenwriters: Clare Kilner & Ben Hopkins • Producer: Judy Coughlin • Cinematographer: Richard Greatrex • Editor: Mary Finlay • Music: Paul Carr • Cast: Eileen Walsh, Rhys Ifan, Patsy Kensit • Production Company: Dakota Films Ltd • World Sales Agent: The Sales Company, 62 Shaftesbury Ave, London W1V 7DE, UK • Tel: 171-434-9061 • Fax: 171-494-3293

Director: **Clare Kilner**
Kilner enrolled into the Film and TV Directing Course at the Royal College of Art on the strength of her maiden short drama, Saplings. What followed was The Secret, a BBC documentary which won a Royal Television Society Award. Her graduation film, Symiosis, received theatrical distribution and was purchased by the BBC for their Screen First series. Janice Beard is her first feature film.

country: UK

director: Lynne Ramsay

1999, 93 mins

RATCATCHER

Set in Glasgow, Scotland in the 1970s during the dustbin-man strike, Ratcatcher follows 12-year-old James (William Sadie) after he accidentally drowns his friend in the filthy canal that holds his estate in a choke-hold. As the rubbish in the streets pile up, so does James' guilt and the evidence of his growing isolation from his family. He seeks solace in a wheatfield outside the city limits.

Favourably compared to the works of Ken Loach, this grim slice-of-life drama is inspired by director Lynne Ramsay's childhood memories. "I grew up in the same kind of environment and the character of James is loosely based on my brother", she recalls, "I like the idea of a sensitive boy in that kind of world because you're under a lot of peer pressure to be macho, play football and hang out with the lads. It's quite tough if you're not like that."

Featuring fine performances from its young cast and a powerfully evocative sense of time and location, Ratcatcher won The Guardian's Rosebud Award for Best New Director in Edinburgh, Best Director in a Debut Feature at the British Independent Film Awards, and the Silver Hugo: Best Director at the Chicago Film Festival.

Director: **Lynne Ramsay**
A National Film and Television grad, Ramsay won the Cannes Prix du Jury twice - once in 1996 for her short Small Deaths, and Kill The Day in 1998. The latter also won the Scottish BAFTA for Best Short Film. Ratcatcher is her debut feature.

Director/Screenwriter: Lynne Ramsay • Producer: Gavin Emerson • Cinematographer: Alwin Kuchler • Editor: Lucia Zucchetti • Music: Rachel Portman • Cast: William Sadie, Tommy Flanagan, Mandy Matthews • Production Company: Holy Cow Films, 24 Tabor Rd, London, W6 0BW, UK • Tel: 181-741-5196 • Fax: 181-741-1976 • World Sales Agent: United Artists Film Ltd, 10 Stephen Mews, London W1P 1PP, UK • Tel: 171-333-8877 • Fax: 171-333-8878



British Cinema

country: UK

director: Mike Figgis

1999, 101 mins

THE LOSS OF SEXUAL INNOCENCE

Part autobiographical, part fantasy, *The Loss of Sexual Innocence* is a non-linear film that follows Nic (Julian Sands) at various stages in his life - as a boy in colonial Kenya, a teen in 60s London and as an adult working as a filmmaker - and at each point chronicles formative incidents and sexual awakening that influence his maturation. Intercutting his story with the story of Adam and Eve, emerging from a pond and exploring the world, and their own bodies, with amazement.

Hailing it "ambitious," Roger Ebert writes: "[the film] wants us to share in the process of memory, especially sexual memory. It assumes that the moments we remember most dearly are those when we lost our illusions - when we discovered the unforgiving and indifferent nature of the world. It's like drifting for a time in the film's musings, and then being invited to take another look at our own."

Elsewhere, Geoffrey Gilmore, the co-director of the Sundance Film Festival, calls it "self-conscious, actually self-reflexive, and a resonant reflection on the state of humanity, the media and modern times." Make no mistake, this is a peculiar film.

Director/Screenwriter/Music: Mike Figgis • Producers: Mike Figgis & Annie Stewart • Cinematographer: Benoit Delhomme • Editor: Matthew Wood • Cast: Julian Sands, Johanna Torrel, Saffron Burrows, Kelly MacDonald • Production Company: The Red Mullet LP, 20 Percy St, London W1P 9FF, UK • Tel: 44-171-299-1080 • Fax: 44-171-299-1083

Director: **Mike Figgis**
Born in Carlisle, England, Figgis spent eight years in Nairobi. After studying music for three years in London and then playing guitar and trumpet in various bands, he joined avant garde group The People Show. He founded the experimental multimedia theatre group in 1980. In 1984, he made his first film, *The House*. Filmography: *Stormy Monday* (1988), *Internal Affairs* (1990), *Mr Jones* (1993), *The Browning Version* (1994), *Leaving Las Vegas* (1995) and *One Night Stand* (1997).



country: UK

director: Tim Roth

1999, 99 mins

THE WAR ZONE

The War Zone tells the story of two city children, Tom (Freddie Cunliffe) and his sister, Jessie (Lara Belmont), and their struggles to cope with life in the countryside. Tom's world is devastated when he captures a quick glimpse of his father (Ray Winstone) and Jessie in the shower. Perturbed by what he has witnessed, Tom becomes a recluse until one day, he breaks the silence on what is really happening.

"Actor Tim Roth's directorial debut is an intimate, sharply observed drama about incest - Roth maintains the delicacy and finesse in his direction that keeps the film firmly poised on the knife edge. The result is a set of splendid performances from the ensemble cast (Belmont won the Best Newcomer at the British Independent Film Awards). *The War Zone* is as harrowing as it is gripping." - Sydney Film Festival

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Director: Tim Roth • Screenwriter: Alexander Stuart • Producer: Sarah Radcliffe • Cinematographer: Seamus McGarvey • Editor: Trevor Waite • Cast: Tilda Swinton, Ray Winstone, Lara Belmont, Freddie Cunliffe • Production Company: Sarah Radcliffe Productions, 5th Floor, 83-84 Berwick St, London W1V 3PT, UK • Tel: 44-171-437-3128 • Fax: 44-171-437-3129 • World Sales Agent: Film Four International, 76-78 Charlotte St, London W1P 1LX, UK • Tel: 44-171-868-7700 • Fax: 44-171-868-7766

Director: **Tim Roth**
Born in London in 1961, Roth studied sculpture before turning to acting. He has worked with Mike Leigh (*Meantime*, 1981), Stephen Frears (*The Hit*, 1984), Chris Menges (*A World Apart*, 1988), Peter Greenaway (*The Cook, The Thief, His Wife and Her Lover*, 1990) and Quentin Tarantino (*Reservoir Dogs*, 1992), Michael Caton-Jones (*Rob Roy*, 1995), Woody Allen (*Everybody Says I Love You*, 1996). *The War Zone* is his directorial debut.



British Cinema

country: UK

director: Mike Leigh

1999, 165 mins

TOPSY TURVY

London, 1884. Composer Arthur Sullivan's (Allan Corduner) and librettist W S Gilbert's (Jim Broadbent) careers are in the pits. Their latest comic operatta, *Princess Ida*, is a critical flop. Sullivan wants to quit to pursue serious endeavours while Gilbert insists on recycling stagnant story ideas that both his collaborator and critics dismiss as "topsy turvy." However, this creative impasse is overcome when, in a chance encounter with Japanese culture at a local exhibition, Gilbert is inspired to write the Oriental-flavoured, *The Mikado*.

For Mike Leigh, the acclaimed auteur of *Naked* and *Secrets & Lies*, *Topsy Turvy* is the first time he is dealing with a historical subject matter and real people. However, it remains quintessentially Leigh-esque. One of his hallmarks is his affectionate sympathy for ordinary people and their quirks and vices (an morphine-junkie actor, Sullivan's American mistress, and a theatre manager who tries to keep the dup from folding their partnership). Fuelled by funny performances, Dick Pope's excellent camera work, Eve Stewart's dazzling set designs and of course, Carl Davis' sweeping musical arrangements, *Topsy Turvy* is "beguiling and surprising (TIME)" and "grandly entertaining (New York Times)". Winner of Best Film and Best Director at the National Society of Film Critics.

SPONSORED BY STARBUCKS COFFEE.

Director/Screenwriter: Mike Leigh • Producer: Simon Channing-Williams • Cinematographer: Dick Pope • Editor: Robin Sales • Music: Carl Davis • Cast: Jim Broadbent, Allan Corduner, Timothy Spall, Lesley Manville • Production Company: Thin Man Films, 9 Greek St, London W1V 1PP, UK • Tel: 44-171-734-7372 Fax: 44-171-734-5228 • World Sales Agent: United Artists Films, 10 Stephen Mews, London W1P 1PP, UK • Tel: 44-171-333-8877 • Fax: 44-171-333-8878

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Born in Salford in 1943, Leigh studied at the Royal College of Art in London. His first feature was *Bleak Moments* (1971), which won the Grand Prix at Chicago and Locarno Film Festivals. His film, *Secrets & Lies* (1996) was selected for the Opening film at the 1st Pusan International Film Festival. Selected filmography: *Four Days in July* (1984), *Life is Sweet* (1991), *Naked* (1993), *Career Girls* (1997).



country: UK

director: Caleb Lindsay

1998, 99 mins

UNDERSTANDING JANE

Meet Elliot (Kevin McKidd from *Trainspotting* and *Topsy Turvy*) and Oz (John Simm), two decent single Londonites with time to kill and sex on their minds. One day, out of boredom, they answer a personal ad put out by two babes Dallas (Amelia Curtis) and Popeye (Lousia Milwood Haigh), who scam men for money and meals. Despite being swindled on their first dates, Elliot and Oz are undeterred and continue to ask them out. Things get out of hand when Oz is smitten by Popeye while Dallas plays hard to get with Elliot.

An affably low-budget affair, *Understanding Jane* is a character-driven comedy that lies heavily on the leads' on-screen rapport and sparkling dialogue. One highlight: Oz and Elliot engaging in an argument over Status Quo's contribution to the British pop music scene. Winner of the Audience Award for Best New British Feature at the 1998 London Film Festival and Best Feature Film at the 1998 Mannheim-Heidelberg International Film Festival.

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Born in London in 1968, Lindsay grew up on film sets around the world. After directing promos and shorts, he made his feature debut with *Chasing Dreams* which earned kudos at the 1994 London Film Festival. His next film was *Hard Edge* in 1997.



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German Focus



country: Germany

director: Werner Herzog

1999, 98 mins

MY BEST FIEND KLAUS KINSKI MEIN LIEBSTER FEIND KLAUS KINSKI

In the 1950s, when Werner Herzog was 13, he was sharing an apartment with Klaus Kinski, an egomaniacal live-wire. In an unabated, 48 hour fit of rage, Kinski destroyed every piece of furniture in sight. From this chaos, a beautiful albeit volatile partnership was born. In 1972, Herzog cast Kinski in *Aguirre, The Wrath of God*. Four more films would follow: *Nosferatu The Vampire* (1978), *Woyzeck* (1978), *Fitzcarraldo* (1981) and *Cobra Verde* (1987).

In this personal documentary, Herzog traces the often violent up and downs of their relationship, revisiting Munich apartment where they first met - and thrashed, and the various locations of their films, notably *Aguirre*. "You're a maniac," Kinski accused Herzog on the set of the film about a deranged conquistador. "That makes two of us," Herzog replied.

SPONSORED BY THE GOETHE INSTITUT.

Director/Narrator: Werner Herzog • Producer: Lucki Stipetic • Cinematographer: Peter Zeitlinger • Editor: Joe Bini • Production Company/World Sales Agent: Werner Herzog Filmproduktion, Turkenstrasse 91, 80799 Munich, Germany • Tel: 49-89-3304-0767 • Fax: 49-89-3304-0768 • email: wernerherzog@compuserve.com



Director: **Werner Herzog**
Born in Munich in 1942, Herzog is often considered the "romantic visionary" of the New German Cinema, many of his most memorable deal with enigmatic heroes and mystical landscapes. He directed his first film, *Herakles*, at the age of 19, and he has since produced, directed and/or written over 40 short, medium and feature length films, over half of them documentaries. The Singapore International Film Festival organised a Herzog retrospective last year. Selected filmography: *Aguirre, The Wrath of God* (1972), *Nosferatu The Vampire* (1978), *Fitzcarraldo* (1981), *Scream of Stone* (1991).

country: Germany

director: Andreas Kleinert

1999, 98 mins

PATHS IN THE NIGHT WEGE IN DIE NACHT

Walter was once a man of power and position until one day, at the age of 55, he became unemployed. He is now a nobody. Trapped in a childless marriage, his only refuge is to create a perfect world by all means necessary with the help of two young thugs. Unable to deal with his explosive behaviour, Sylvia, Walter's embittered wife, is in a dilemma: to keep silent or betray him to the police.

Shot in stark black-and-white, *Paths in The Night* is a powerful lyrical story of the disintegration of love and the gradual breakdown of a man's soul. Director Andreas Kleinert says: "The feeling of impotence at not being able to change the world, is widely experienced. We want to lend this feeling of impotence a poetic expression in the character of a despairing idealist who opposes chaos and ultimately fails." Named Best Feature Film at the 1999 Filmfest Potsdam.

Director/Producer: Andreas Kleinert • Screenwriter: Johann Bergk • Cinematographer: Jurgen Jurgens • Editor: Gisela Zick • Music: Steven Garling & Andreas Hoge • Cast: Hilmar Thate, Gornelia Schmaus, Henrietta Heinze, Dirk Borchardt • Production Company: O-Film, Lychener St 82, 10437 Berlin, Germany • Tel: 49-30-4467-2620 • Fax: 49-30-4467-2626 • World Sales Agent: Bavaria Film International • Tel: 49-89-6499-2686 • Fax: 49-89-6499-3720 • email: Michael.Weber@bavaria-film.de



Director: **Andreas Kleinert**
After finishing school, the Berlin-born director worked as a transporter, props assistant, trainee and director's assistant at the DEFA-Studio for feature films in Potsdam-Babelsberg. In 1989, he successfully completed his film director studies at the Hochschule für Film und Fernsehen. Since 1990, he has been working as a freelance director and author. Selected filmography: *Farewell, Joseph* (1989), *Lost Landscape* (1990), *Outside Time* (1994), *No Man's Land* (1995), *In the Name of Innocence* (1996).

German Focus

country: Germany

director: Roland Suso Richter

1999, 128 mins

AFTER THE TRUTH NICHTS AL DIE WAHRHEIT

In a thriller in which historical truths are stretched to accommodate fiction, a young ambitious lawyer, Peter Rohm, is forced to defend one of the monsters of history - Dr Josef Mengele, the Angel of Death behind the atrocious medical experiments at the Aushwitz extermination camp. In the light of Mengele's evil legacy, can Rohm defend him with a clear conscience?

"Moving at the pace of the best thrillers, using the conventions of the courtroom drama to maximum effect, hypnotizing us with the possibilities afforded by putting a Nazi offender on trial, director Roland Suso Richter recounts this story with uncommon skill. Supported by an extremely well-written script and an exceptional cast of actors, *After The Truth* works as a powerful story with ethical and moral overtones." - Toronto International Film Festival



Director: **Roland Suso Richter**
Born in Marburg, Germany in 1961, Richter entered the audio-visual industry in 1980 after completing school. He attended the Actors' Studio in New York and directed his first feature in 1984. Selected filmography: *Kolp* (1984), *A Fortnight for Life* (1996), and *Sara Amerika* (1998).



Director: Roland Suso Richter • Screenwriter: Johannes W Betz • Producer: Werner Koenig • Cinematographer: Martin Langer • Editor: Peter Adam • Music: Harold Kloser • Cast: Gotz George, Kai Wiesinger, Karoline Eichhorn • Production Company: Helkon Media Filmproduktion, Bad Brunnthal 3, 81675, Munich, Germany • Tel: 49-89-9980-5100 • Fax: 49-89-9980-5111 • World Sales Agent: Beta Film GmbH & Co, Robert-Burkhardt-Strasse 2, 85737, Ismaning, Germany • Tel: 49-89-9956-2720 • Fax: 49-89-9956-2703

country: Germany

director: Wim Wenders

1999, 105 mins

BUENA VISTA SOCIAL CLUB

The genesis of this documentary began when legendary slide-guitarist/composer, Ry Cooder, began work on the soundtrack for director Wim Wenders' 1997 film, *The End of Violence*. He had just returned from Cuba, where he had recorded the music that would become the Grammy-winning album, *Buena Vista Social Club*. He gave Wenders a tape of a rough mix of the songs performed by some of Cuba's greatest but sometimes forgotten musicians. Recalls Wenders: "I thought it was extraordinary, and I loved it from the first moment on. I played it over and over again."

What followed was a pilgrimage to Havana where Wenders and Cooder hooked up with members of the Buena Vista Social Club - 90-year-old singer/guitarist, Comap Segundo, guitarist Eliades Ocho, baritone Ibrahim Ferrer and Omara Portuondo, the Cuban Edith Piaf - and followed them into their hangouts, cafes, pubs, living rooms as well as the concerts in Amsterdam and New York's Carnegie Hall. Named Best Documentary by the European Film Academy, *Buena Vista Social Club* is a film full of vitality and positive energy. A visual and audio treat for music fans.



Director: **Wim Wenders**
Born in 1945, Wenders studied medicine and philosophy first but switched to the Munich Film and Television Academy. He directed his first feature, *Summer in The City*, which was also his graduation film, in 1970. Established the Filmverlag des Autoren with Rainer Werner Fassbinder and other directors. Four years later, he set up his own production company. He was made Doctor Honoris Causa of the Sorbonne University. Currently, President of the European Film Academy and professor at the Hochschule für Film und Fernsehen.



Director: Wim Wenders • Producer: Deepak Nayar • Cinematographers: Robby Muller, Lisa Rintler, Joerg Widmer • Editor: Brian Johnson • Music: Buena Vista Social Club • Cast: Ry Cooder, Comap Segundo, Ruben Gonzalez • Production Company: Road Movies • World Sales Agent: Roissy Films, 58 Rue Pierre Cherrou, 75008 Paris • Tel: 1-5353-5050 • Fax: 1-42 892693 • email: roissy_f@club-internet.fr

The Blue Angel: A Tribute To Marlene Dietrich

"I had no desire to be a film actress, to always play somebody else, to be beautiful with somebody else, to constantly straightening out your every eye-lash. It was always a big bother to me." - Marlene Dietrich, circa 1964.

Born in Berlin, Dietrich (real name: Marie Magdalene Dietrich) was known in school for her "bedroom eyes". In 1921, she started to appear in several stage productions and forgettable films such as Napoleon's Younger Brother and Tragedy of Love. However, the film which launched her into international prominence was The Blue Angel (1930), which cast her as the sultry Lola Lola. What followed was her Hollywood debut opposite Cary Grant in Morocco (1930). Dietrich would become the highest paid actress of her time. Frequently typecast as a woman of low morals, Dietrich wanted to branch out to different parts. In 1939's Destry Rides Again, she proved that she could be both sexy and funny. In the 1940s, she toured extensively as an USO entertainer. During this period, she was the ultimate Hollywood woman of mystery and a symbol of erotic allure for several generations of moviegoers.

In the 1950s, she only made seven films. Her last impactful role was Judgement at Nuremberg in 1961. Despite the lack of theatrical roles, Dietrich continued to make appearances in Las Vegas and Broadway. However, her bout with alcoholism took its toll. After seriously breaking her leg in one performance, she withdrew from showbiz. In 1979, at the age of 77, she made her last film appearance in Just a Gigolo. For the next 13 years, Dietrich spent her last days bed-ridden at her Avenue Montaigne apartment in Paris.

WITH THE SUPPORT OF THE GOETHE INSTITUT

country: Germany

director: Josef von Sternberg

1930, 103 min

THE BLUE ANGEL

Dietrich attained international notoriety on the strength of her performance as the heartless temptress, Lola Frohlich, in this classic tale of love and obsession. Lola the cabaret singer catches the fancy of Immanuel Rath, a strict and humourless professor. When Rath's infatuation with Lola spreads to his students, he loses his job. Later, they get married but Lola is soon bored and contemptuous, and relishes in humiliating him in public by forcing him to play a clown in her stage show.

country: USA

director: Josef von Sternberg

1930, 92 min

MOROCCO

Dietrich is the femme fatale with a checkered past who finds work in Morocco as a cabaret singer, continues her wicked career by seducing all the men in sight; but true love reaches her at last in the form of weary Foreign Legionaire played by Gary Cooper. Dietrich's US debut reveals her quintessence and in one memorable scene where attired in a man's tuxedo for her nightclub act, she kisses a female patron squarely on the lips.

The Blue Angel: A Tribute To Marlene Dietrich

country: USA

director: Josef von Sternberg

1932, 80 min

SHANGHAI EXPRESS

Boasting atmospheric sets and Oscar-bestowed camerawork, this exotic Far-Eastern melodrama takes place aboard the titular train passing through war-torn China. A disillusioned British medical officer is reunited with his ex-lover (Dietrich). Also aboard: a zealous missionary, a dope smuggler, and an enigmatic Eurasian businessman who turns out to be a leader of a rebel group, and he plans to hold the passengers hostage to secure the release of his compatriots.

country: USA

director: Josef von Sternberg

1932, 93 min

THE BLONDE VENUS

Dietrich stars as Helen, a former night club entertainer who prostitutes herself to millionaire Nick Townshend (Cary Grant) in order to raise money for her radium-poisoned chemist husband Ned's (Herbert Marshall) expensive medical treatment. When cured, Ned discovers Helen's infidelity and gains custody of their son. Later, Helen and Nick get engaged but she is still drawn back to Ned and her son. In the end, she has to choose between her lucrative singing career, and her role as a wife and mother.

country: Germany

director: Ernst Lubitsch

1937, 98 min

ANGEL

Teaming up with Ernst Lubitsch, Marlene Dietrich stars as a woman of the old world who loves husband (Herbert Marshall) and home. However, a tragic love triangles ensues when she falls in love with another man (Melvyn Douglas) when she's on a holiday.

country: USA

director: Billy Wilder

1948, 116 min

A FOREIGN AFFAIR

A political farce set in post-war Berlin. A fact-finding delegation of American politicians visit and a congresswoman finds herself dragged into an emotional tug-of-war with an army captain and his German mistress, played by - who else? - Dietrich.

country: USA

director: Fritz Lang

1952, 89 min

RANCHO NOTORIOUS

Rancho Notorious is an unusual western about a cowboy seeking revenge for his sweetheart's rape and murder. Clues lead him to Chuck-a-Luck, a horse ranch and a sanctuary for the scum of the earth, run by a saloon singer (Dietrich). Against her better judgement, she helps him to flush out the killers with tragic consequences.

The Blue Angel: A Tribute To Marlene Dietrich

country: USA

director: Billy Wilder

1957, 114 min

WITNESS FOR THE PROSECUTION

In an Oscar-nominated performance, Charles Laughton stars as the flamboyant defense attorney whose client (Tyrone Power) is charged with the murder for a rich widow, who had taken a fancy to him. Marlene Dietrich co-stars as the accused's wife, who has no qualms testifying against her spouse. This engaging and arousing courtroom drama is based on an Agatha Christie play.

country: USA

director: Orson Welles

1958, 108 min

TOUCH OF EVIL

A must-see Orson Welles noir masterpiece. When honeymooning with his wife, a Mexican narcotics cop Vargas (Charlton Hestor) is drawn to probe into a murder case. By doing so, he steps on the toes of corrupt local police chief Quinlan. In a bid to block Vargas' investigation, Quinlan enters a pact with the crime boss Uncle Joe to frame Susan on a drug rap. Dietrich pops up in a brunette wig as a brittle madam who delivers the movie's unforgettable line.

country: USA

director: Stanley Kramer

1961, 178 min

JUDGEMENT AT NUREMBERG

This is a fictionalised account of the 1948 trial of four Nazi leaders for crimes against humanity. Of the four Nazis, three are war criminals while the fourth Ernst Janning (Burt Lancaster) is anti-Hitler and anti-Nazi. As the stellar cast go through their paces, the stirring controversies over legal jurisdiction, the issue of Janning's staying in position to ward off worse evils, and even more important, points of jurisprudence versus politics are brought forward. Dietrich co-stars as the widow of a German war criminal. Touted as one of the best courtroom dramas, Judgement at Nuremberg won two Oscars for Best Screenplay and Best Supporting Actor for Maximilian Schell as the defense attorney.

country: Germany

director: Maximilian Schell

1984, 97 min

MARLENE

A portrait of Marlene Dietrich's life and times is captured in Maximilian Schell's unconventional documentary. Even though Dietrich agreed to participate in Schell's project, she refused to appear on camera. As a result, a tape recording of a Dietrich-Schell interview is heard throughout, while the screen is filled with images of Marlene from the movies and newsreels.

Source: The Goethe Institute Singapore

Marlene Dietrich: A Legend in Photographs

Besides screening her classics, the Goethe-Institut is also staging Marlene Dietrich: A Legend in Photographs.

Venue:
Art Gallery,
The Goethe-Institut
163 Penang Rd
#05-01 Winsland Hse II
Nearest MRT Somerset

from 31 Mar - 29 Apr 2000
Opening Hours: 9.00 am - 6.00 pm except Sundays &
Public Holidays



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Canadian Images

country: Canada

director: Reginald Harkema

1999, 87 mins

A GIRL IS A GIRL

Set against the Canadian rock indie scene, graphic artist Trevor is an intelligent twenty-something with a naive attitude in his pursuit of his perfect mate: lust precedes love, and physical beauty is above everything else. However, after three problematic relationships, Trevor is forced to re-evaluate his definition of an ideal partner before moving on to his fourth girlfriend.

Inspired by Godard's examination of sexual politics (the title itself is a nod to *Une Femme Est Une Femme*), "A Girl Is A Girl" arrive at its very valid points without much fuss, eschewing formal narrative structure and using improvisation-based performances. Director Reginald Harkema's believable characterisations of ordinary people make this the rough little gem it is. (Katherine Monk, *The Vancouver Sun*).

Director: Reginald Harkema
Harkema first started out as a film editor. For ten years, he learnt from the best of the Canadian indie scene, from Bruce McDonald, Guy Maddin to Don McKellar (*Last Night*). His editing credits include: *Highway of Heartache*, *Hardcore Logo*, *Twilight of the Nymphs* and *Last Night* (screened at the 12th SIFF). *A Girl Is A Girl* marks his directorial debut.



DIRECTOR IN ATTENDANCE COURTESY OF TELEFILM CANADA.



Director: Reginald Harkema • **Screenwriters:** Reginald Harkema & Angus Fraser • **Cinematographer:** Robert Aschmann • **Editor:** Janel Hassine • **Cast:** Andrew McIntyre, Paige Morrison, Laurie Baranyay • **Production Company:** Femme Film Productions Inc., 2818 West 5th Ave, Vancouver, BC V6 K 1T6, Canada • **Tel:** 604-255-7767 • **Fax:** 604-255-0759 • **World Sales Agent:** Shavick Entertainment Inc., 116 East 2nd Ave, Vancouver, BC Canada • **tel:** 604-874 4300 • **fax:** 604-874 4305

country: Canada

director: Jim Shedden

1998, 75 mins

BRAKHAGE

Stan Brakhage is considered by many as one of the most seminal avant garde filmmakers. Since 1952, he has created over 300 films, constantly and consistently redefining the shape of film art. This documentary explores the depth and breath of Brakhage's genius; the exquisite splendour, sensuality and intimacy of his films; his magic personal charm; his aesthetic fellow travellers and the influence his works had on subsequent generations of filmmakers.

Incorporating footage of Brakhage's films from the 1950s and interviews with family, friends, colleagues and peers (such as George Kuchar, Jonas Mekas, Willie Varela and Bruce Elder), director Jim Shedden's portrait is one of intense fascination of an artist who is continually re-inventing himself, creating personal cinema, and re-inventing the way we see film altogether.

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Director/Screenwriter: Jim Shedden • **Editor/Producer:** Alexa-Frances Shaw • **Cinematographer:** Gerald Packer & Alexa-Frances Shaw • **Music:** James Tenney • **Production Company:** Sphinx Productions, 24 Mercer Street, 2nd Flr, Toronto, ON M5V 1H3, Canada • **Tel:** 416-971-9131 • **Fax:** 416-971-6014 • **World Sales Agent:** Films Transit Inc., 402 East Notre Dame Montreal, Quebec, H2Y 1C8 Canada • **Tel:** 514-844-3358 • **Fax:** 514-844-7289

Canadian Images

country: Canada

director: Ron Mann

1999, 80 mins

GRASS

Is marijuana medicine or a menace to society? The answers are revealed in Ron Mann's illuminating, hilarious and sardonic documentary. This comprehensive examination begins with the origins of weed in America and how the Federal Bureau of Narcotics' campaign against the drug, which officials claimed will drive you insane. But over the decades, the official truths changed to suit the times. Are these scientific facts or old wives' tales?

Narrated by actor Woody Harrelson, *Grass* covers a myriad of topics, ranging from amusing stereotypes, preconceptions and downright fallacies that have perpetuated the notoriety of marijuana usage. Through the use of an exhaustive body of archival material, *Grass* digs deep into the history of marijuana and is packed with irreverent wit and clever juxtapositions of sound and image. The result: an enlightening, entertaining and highly informative documentary.

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country: Canada

director: Joshua Dorsey & Douglas Naimor

1999, 72 mins

HERE AM I

Here Am I is set sometime in the 19th century. A Horseman rides through the burning ruins of a village that he has just destroyed in search of a sacred text - a text his banished clan was forbidden to see because they were told they could not bear the purity of its meaning. From the devastation emerges a ten-year-old boy and a Mute giant. Fearing the Horseman, both survivors head for the river for safety. During this perilous journey, the boy not only has to deal with his companion's bizarre behaviour but also the truth that he is the guardian of the life-altering sacred text.

"It is unusual for a film to have two directors, it is even more unusual to have a first feature film that is so remarkable mature. With its visual austerity and thematic connections to nature, loss of innocence and spirituality, *Here Am I* is a film with sensibilities reminiscent of Andrei Tarkovsky's debut film, *Ivan's Childhood*. Written and shot during a 20-month stay in Bulgaria, *Here Am I* features performances from two of that country's finest actors, Ivailo Christov and Josef Sergichiev. The film is strikingly photographed in black and white and edited in a beautifully elliptical-manner. Concise, compelling and soulful, *Here Am I* is an astonishing debut film." - Toronto International Film Festival

Directors: Joshua Dorsey & Douglas Naimor
Both Dorsey and Naimor were born in Montreal, Quebec. Both majored in philosophy, and completed their graduate studies in film at Columbia University in New York City, where they first met. *Here Am I* is their feature film.



Directors/Screenwriters/Producers/Editors: Joshua Dorsey & Douglas Naimor • **Cinematographers:** Joshua Dorsey, Douglas Naimor, Emil Christov • **Cast:** Ivailo Tsvetkov, Ivailo Christov, Josef Sergichiev • **Production Company/World Sales Agent:** Before the Flood Productions Inc., 4123 de Maisonneuve West, Suite 13, Montreal, QC H3Z 1K2, Canada • **Tel:** 514-933-7338 • **Fax:** 514-846-9275 • **email:** joshua@cam.org

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Canadian Images

country: Canada

director: Catherine Annau

1999, 75 mins

JUST WATCH ME: TRUDEAU AND THE 70S GENERATION

In the 1970s, Canadian Prime Minister Pierre Elliot Trudeau conducted a bold social experiment aimed at saving the country from breaking up. Trudeau's goal: the creation of a bilingual, bicultural, unified Canada. Just Watch Me features candid interviews with eight people from across Canada whose personal identities were deeply affected by the nationalist dreams the "Canadian Kennedy" inspired.

Just Watch Me's "quick pace, hip style and young subjects aim at the MuchMusic (the Canadian equivalent to MTV) generation. Speckled throughout with humour and passionate debate, Just Watch Me is an entertaining and engaging documentary that will inspire heated discussions long after the credits roll." — Toronto International Film Festival

Director: **Catherine Annau**
Annau received an MA in history at McGill University in 1992. She then pursued a career as a film and TV producer, writer and researcher in Toronto. She has worked as a producer for Newsworld's Sunday Morning Live and Radio One's This Morning. Just Watch Me: Trudeau and the 70s Generation is her latest documentary.



Director: Catherine Annau • Producer: Gerry Flahive & Yves Bisailon • Cinematographer: Ronald Plante • Editor: Craig Webster • Production Company/World Sales Agent: National Film Board of Canada, 3155 Cote de Liesse, St-Laurent, QC H4N 2N4, Canada • Tel: 514-283-9805/06 • Fax: 514-496-1895

country: Canada

director: Jennifer Baichwal

1999, 73 mins

LET IT COME DOWN: THE LIFE OF PAUL BOWLES

Let It Come Down is an enchanting portrait of a stranger in a strange land. The stranger in this case is the bohemian beat scribe, Paul Bowles, an expatriate American who spent most of his life in Morocco. He is best known for his book, The Sheltering Sky, which was turned into a film by Bernardo Bertolucci in 1990.

Featuring interviews conducted between 1994 and 1996 in Tangiers and New York, director Jennifer Baichwal lets the reclusive subject reveals himself as a man shaped by his childhood, his marriage and his abject homosexuality, and his 50-year self-imposed exile in North Africa. Other highlights include: still photos and rare footage of Bowles meeting William Burroughs and Allen Ginsberg in 1995, his works as a composer, and scenes of Bowles translating Moroccan storyteller Mohammed Mrabet from Dharisian into English.

Intimate, unconventional and poetic, Let It Come Down was named the Best Arts Documentary at the 27th Annual International Emmy Awards and Best Biography at the 1999 Canadian International Documentary Festival.

Director/Screenwriter: Jennifer Baichwal • Producers: Nick de Pencier & Jennifer Baichwal • Cinematographer: Nick de Pencier • Editor: David Wharney • Music: Paul Bowles • Cast: Paul Bowles, William Burroughs, Allen Ginsberg, The Hon. David Herbert • Production Company: Requisite Productions, 56 The Esplanade, Suite 503, M5E 1A7, Toronto, Canada • Tel: 416-955-9097 • Fax: 416-955-4556 • email: req@interlog.com • World Sales Agent: Rhombus International Inc, 489 King St West, Suite 102, M5V 1L3, Toronto, Canada • Tel: 416-971-7856 • Fax: 416-971-9647

Director: **Jennifer Baichwal**
Born in Montreal and raised in Victoria, British Columbia, Baichwal attended the McGill University, where she obtained a First Class Master of Arts in Religious Studies. Her first documentary, Looking You in the Back of the Head, was first broadcast, to critical acclaim, on TV Ontario's From The Heart. Let It Come Down is her first feature.



Canadian Images

country: Canada

director: Allan Moyle

1999, 97 mins

NEW WATERFORD GIRL

Welcome to New Waterford, a small conservative East Coast mining town. It's a place that fifteen year old Mooney Pottie (newcomer Liane Balaban) longs to leave behind. An outsider to both her friends and family, Mooney befriends Cecil Sweeny (former Brat Packer Andrew McCarthy), a spirited but alienated teacher, who sympathises with Mooney's predicament and encourages her to pursue her dreams. That day finally arrives when Lou Benzoa (Tara Spencer-Nairn) moves in next door. The two girls concoct a devious plan that may help Mooney fulfil her wish. But there is one catch: many reputations are going to be compromised.

The film features a fresh cast led by Balaban and Spencer-Nairn, with fun-filled appearances by Mary Walsh and Nicholas Campbell as Mooney's overprotective parents. Filled with charming and witty exchanges, New Waterford is a wonderfully original dark comedy.

Director: **Allan Moyle**
Born in Shawinigan, Quebec, Moyle worked extensively in theatre and as an actor in Canada and the US. He is the co-founder of Vehicle Art, a cooperative art gallery in Montreal. His other films include: The Rubber Gun Show (1978), Pump Up The Volume (1990), The Gun in Betty Lou's Handbag, and Empire Records (1995) which starred Liv Tyler.



Director: Allan Moyle • Screenwriter: Tricia Fish • Producers: Jennifer Kawaja & Julia Sereny • Cinematographer: Derek Rogers • Music: Geoff Bennett, Longo Hai & Ben Johannesen • Cast: Nicholas Campbell, Mary Walsh, Tara Spencer-Nairn, Liane Balaban, Andrew McCarthy • Production Company: Sienna Films, 110 Spadina Ave, Suite 800, Toronto, ON M5V 2K4, Canada • Tel: 416-703-1126 • Fax: 416-703-8825 • World Sales Agent: Alliance Atlantis Pictures International, 808 Wilshire Blvd, 3rd Flr, Santa Monica, CA 90401, USA • Tel: 310-899-8000 • Fax: 310-899-8100

country: Canada/Switzerland/France

director: Lea Pool

1999, 94 mins

SET ME FREE EMPORTE-MOI

Set in 1963, Set Me Free is a deeply moving portrait of a young girl's coming of age. Hannah (newcomer Karine Vanasse) comes from a dysfunctional family: her Catholic Quebecoise mother is a workaholic who spends her days in a sweatshop while her Jewish immigrant father is a failing poet whose artistic aspirations have put a heavy burden on the family, financially and emotionally.

Alienated and frustrated, Hannah seeks solace at the movies where she is inspired by the ill-fated heroine in Godard's Vivre sa vie. At the cinema, she meets Laura, with whom she develops a romantic friendship. Her relationships with Laura, her supportive brother and an understanding teacher help Hannah navigate her way through the tough terrain of adolescence.

"Lea Pool's most autobiographical film is an exquisitely shot and emotionally compelling coming-of-age story that avoids sentimentality. Instead it presents an honest account of growing up during a decade in which a whole generation found themselves caught between restriction and rebellion." — Vancouver International Film Festival

Director/Screenwriter: Lea Pool • Producers: Lorraine Richard, Afri Sinniger & Carole Scotta • Cinematographer: Jeanne Lapoirie • Editor: Michel Arcand • Music: ECM • Cast: Karine Vanasse, Miki Manojlovic, Pascale Bussières, Nancy Huston • Production Company: Cite-Amerique, 5800, boulevard St Laurent, Montreal, QC H2T 1T3, Canada • Tel: 514-278-8080 • Fax: 514-278-4000 • World Sales Agent: TF1 International, 305, avenue le Jour se Leve, 92656 Boulogne, France • Tel: 33-1-4141-2572 • Fax: 33-1-4141-3176

Director: **Lea Pool**
Pool is a distinguished director and screenwriter whose award-winning films have been screened at festivals worldwide. Her first feature film, La femme de l'hotel (1984), won seven awards. Her fifth feature, Mouvements du desir (1993), was nominated in eight Genie categories. Selected filmography: La femme de l'hotel (1983), Anne Trister (1986), A corps perdu (1988), La demoiselle sauvage (1991), Mouvements du desir (1993).



Canadian Images

country: Canada

director: Jeremy Podeswa

1999, 106 mins

THE FIVE SENSES

Named the Best Canadian Film at last year's Toronto International Film Festival, *The Five Senses* is a poignant ensemble piece pivoting around the five senses - touch, taste, hearing, smell, vision - and the lives of five characters who live and/or work in the same building, each searching for a significant and intimate human connection. Their paths intertwine over a three-day period when a young child goes missing after a walk in the park. Throughout the ordeal, each character - a teenager, an ophthalmologist, a professional house cleaner, a cake designer, a massage therapist - must confront and resolve their personal crises, which involve the loss of their senses, literally or metaphorically. The outcome: A bittersweet journey of self-discovery.

Boasting subtle performances from a likeable cast (especially Daniel MacIvor as a lovelorn bisexual who believes that if someone loves you, you can detect it through odour), *The Five Senses* is a film about searching - for understanding, for acceptance and for faith. As writer/director Jeremy Podeswa explains: "We live in a cynical age, but the natural senses predate urbanity, ennui, jadedness. The senses are elemental, and in connecting us to the world, they connect us to others."

SPONSORED BY THE CANADIAN HIGH COMMISSION.

Director/Screenwriter: Jeremy Podeswa • Producers: Camella Frieberg & Jeremy Podeswa • Cinematographer: Gregory Middleton • Editor: Wiebke Von Carlsfeld • Music: Alexina Louie & Alex Paul • Cast: Mary Louise Parker, Pacale Bussieres, Brendan Fletcher, Marco Leonardi, Nadia Litz, Daniel MacIvor, Molly Parker • Production Company: Five Senses Production Inc., 14 Palmerston Gardens, Toronto, ON M6G 1V9, Canada • Tel: 416-588-3544 • Fax: 416-588-6300 • World Sales Agent: Alliance Atlantis Pictures International, 808 Wilshire Blvd, 3rd Flr, Santa Monica, CA 90401, USA • Tel: 310-899-8000 • Fax: 310-899-8100

Director: Jeremy Podeswa

A graduate of the Advanced Film Studies, Podeswa won a Gemini Award for Best Performing Arts Program for *Walls* (1995), and was nominated for two Gemini Awards for *Stands* (1994). His debut *Eclipse* (1994) was nominated for two Genie Awards. *The Five Senses*, which debuted at the Cannes Film Festival in the Director's Fortnight Section, is his second feature.

country: Canada/USA

director: Jason Priestley

1999, 89 mins

BARENAKED IN AMERICA

For nearly a decade since their formation in 1988, the pop quintet, Barenaked Ladies, were Canada's best kept secrets. Mainstream success came knocking at their doors with their 1992 record, *Gordon*, which topped the Canadian charts and won the Juno Awards (Canadian equivalent to the Grammys) for Group of the Year. Four years later, they cracked the US Top 40 hit parade with *Old Apartment* from the album, *Born On A Pirate Ship*. In 1998, they conquered the world with *One Week*, a surreal number that name-checks Akira Kurosawa, *The X-Files*, LeAnn Rimes and Harrison Ford.

Barenaked in America not only showcases the group in their finest hour in arenas across the country, it also contains amusing backstage antics, stories of late night tour bus nude dancing and other humorous anecdotes. Also present to offer their perspectives on Barenaked Ladies are an litany of celebrities such as Jon Stewart, Jeff Goldblum, Conan O'Brien, and the documentary director himself, erstwhile TV icon and fellow countryman Jason Priestley, whose show *Beverly Hills 90210*, exposed the Ladies to the crucial US youth market.

Director: Jason Priestley

Born in Vancouver, British Columbia, Priestley is best known for his role as Brandon in the TV teen soap *Beverly Hills 90210*. He began his career as an actor when he was 8 doing commercials. His filmography as an actor include: *Calendar Girl* (1993), *Tombstone* (1993), and *Love and Death on Long Island* (screened at 11th SIFF). He has also directed music videos, TV movies and episodes for various TV series, such as *The Outer Limits*. *Barenaked in America* is his first documentary feature.

Director: Jason Priestley • Producer: Cheryl Teetzel • Cinematographer: Danny Nowak • Editor: Al Felt • Music: Barenaked Ladies • Cast: Jon Stewart, Jeff Goldblum, Conan O'Brien, Barenaked Ladies • Production Company/World Sales Agent: Netfilms, 1650 West 2nd Ave, Vancouver, BC V6J 4R3, Canada • Tel: 604-654-2929 • Fax: 604-654-1993 • email: prierre@netwerk.com



a story of hope, acceptance & faith

a film by jeremy podeswa

the FIVE senses

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The 13th Singapore International Film Festival

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proudly presents "The Five Senses", winner of the Toronto Film Festival - Best Canadian Feature and for Best Director at the Canada Genie Awards.

Canadian Features

| | | | | | |
|---------------------------|----------|-------|----------|--------------------|------|
| • A Girl is a Girl | April 1 | Sat | 7.00pm | Alhambra | R(A) |
| • Top of the Food Chain | April 1 | Sat | midnight | Alhambra | PG |
| • Grass | April 4 | Tues | 7.00pm | Grand Prince | R(A) |
| • Here am I | April 4 | Tues | 9.15pm | Picturehouse | PG |
| • New Waterford Girl | April 6 | Thurs | 9.15pm | Picturehouse | PG |
| • Barenaked in America | April 8 | Sat | 7.00pm | Alliance Francaise | PG |
| • Sad Song of Yellow Skin | April 8 | Sat | 9.15pm | Alliance Francaise | PG |
| • The Five Senses | April 9 | Sun | 7.00pm | Grand Prince | R(A) |
| • Just Watch Me | April 11 | Tues | 9.15pm | Picturehouse | PG |
| • Brakage | April 12 | Wed | 7.00pm | Alliance Francaise | PG |
| • Set Me Free | April 14 | Fri | 9.15pm | Alhambra | R(A) |
| • Let It Come Down | April 14 | Fri | 9.15pm | Alliance Francaise | PG |

Canadian Shorts

- Village Of Idiots
- The Old Man And The Sea
- My Grandmother Ironed The King's Shirt (A 72nd Academy Awards Nominee)

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Canada

Youth-in-Film

country: Canada/France

director: Bob Swaim

1997, 94 mins

THE CLIMB



The Climb is an engaging tale of growing up in the 1950s. Bullied by the neighbourhood kids and humiliated by his father's reputation as a coward for not serving in the war, 12-year-old Danny (Gregory Smith) is determined to conquer the town's local Everest - a 203-ft radio tower that is due to be demolished following a series of accidents involving kids who have attempted the climb in the past. Giving him a helping hand is the ill-tempered, hard-drinking neighbour Mr Langer (John Hurt).

"The adult conflicts are perhaps less engrossing than Danny's quest and his friendship with the colourful Langer, but the drama functions well enough in showing the importance of courage and compassion to both generations. Gentle humour also surfaces from time to time. Hurt succeeds in revealing the good hearted beneath Langer's gruff, experience-worn exterior."

- David Rooney, Variety

Director: Bob Swaim • Screenwriter: Vince McKewin • Cinematographer: Allen Guilford • Cast: John Hurt, Gregory Smith, David Strathairn, Stephen McHattie • World Sales Agent: Ellipse Programme, 36 bd de la Bastille, F-75012 Paris, France • Tel: 33-1-4474-3235 • Fax: 33-1-4474-3221

Director: Bob Swaim

country: Iran

director: Gholam Reza Ramezani

1999, 70 mins

THE CART CHARKH



Winner of Best Feature Film, Silver Medal for the International Critics Jury Award as well as the Children's Jury Award for Most Popular Film at the 1999 Golden Elephant Film Festival in India. The Cart tells the story of a restless boy who is forced by his pedlar father to spend one whole day inside his father's cart as punishment. Ironically, the enclosed space gives the curious kid the chance to witness the world through a small hole in the cart. What happens during the day then brings about a new understanding and forges a new relationship between father and son.

A loaf of bread, a smile glimpsed through a crack, a clandestinely left pomegranate and a runaway cart — clues which the director pepper throughout the film as telltale signs of the love and affection the characters in the film harbour for each other. Another moving anecdote for supporters of the tender children's films which Iranian filmmakers have successfully churned out for appreciative international audiences. The Cart is a great parent-offspring bonding movie.

Director/Screenwriter: Gholam Reza Ramezani • Producer: • Cinematographer: Majid Farzane • Editor: Saeed Shamsavari • Cast: Ahmad Jan Mohammadi, Shahram Zabihpoor, Abass Taheri • Production Company: Children & Young Adults Group of IRIB Channel 1 • 64 Hedayat St., Yakhchal Ave., Tehran 19497, Iran • Tel: 98-21-2548032 • Fax: 98-21-2551914 • email: CMI@dpir.com • World Sales Agent: Cima Media International • 64 Hedayat St., Yakhchal Ave., Tehran 19497, Iran • Tel: 98-21-2548032 • Fax: 98-21-2551914 • email: CMI@dpir.com

Director:
Gholam Reza Ramezani
Born in 1960. Has been assistant director, scriptwriter and production manager on various other films. Made a series of short films before directing his first feature film, *Passing the Trap*, which he also wrote. *The Cart* is his second feature.



Youth-in-Film

country: UK

director: Dave Borthwick

1992, 61 mins

THE SECRET ADVENTURES OF TOM THUMB



Director: Dave Borthwick
Together with Dave Riddett, Borthwick formed bolexbrothers (named after their favourite brand of camera). Borthwick's interest in animation has been evident since his days in art college. After a long career designing light shows for rock bands and theatre groups, he enrolled on a one-year film course at Bristol University. Borthwick later became a cameraman, shooting documentaries. In the 80s when he worked with BBC, one of his projects was a series of cheap-film shots set against soundtracks of vintage pop records. To cut costs, Borthwick and Riddett experimented with pixillation (using live actors interacting with animation models in the same stop-frame time medium). The collaboration sowed the seeds for the bolexbrothers' future endeavours.

A miracle child, Tiny Tom, is born to a couple in the seediest part of a dark, drenched and diseased urban jungle. Tom is later kidnapped by secret agents who have plans to use him in genetic experiments. However, with a little help from a bunch of mutants, victims of previous cruel DNA tests, he escapes. Together with Jack the Giant Killer, Tom and the mutants wage a war against the evil scientists.

Winner of numerous awards (including Best Animation at the 1994 San Francisco International Film Festival and Best Feature at the 1993 Cinanima Espinho in Portugal), *The Secrets Adventures of Tom Thumb* is a surrealistic update of the classic fairy tale. Recommended for fans of *Dark City* and *City of Lost Children*.

"A poignant dark comedy with much to say about violence, bitterness, authoritarianism, genetic engineering - and love's transcendence." - LA Village View

"The Secret Adventures of Tom Thumb makes Tim Burton's *The Nightmare Before Christmas* look like *Thumbelina*." - New York Post

"A filmic netherworld where *Eraserhead* and *Pinnocchio* meets." - The Guardian

Director/Screenwriter/Designer/Editor: Dave Borthwick • Music: The Startled Insects & John Paul Jones • Cast: Nick Upton, Deborah Collard, Frank Passingham • Production Company/World Sales Agent: Bolex Brothers Ltd, 3 Brunel Lock Development, Smeaton Rd, Cumberland Basin, Bristol, BS 1 6 SE, England • Tel: 117-985-8000 • Fax: 117-985-8899 • email: mail@bolexbrothers.co.uk

country: Canada

director: Nicholas Kendall

1999, 91 mins

MR RICE'S SECRETS



Twelve year old Owen Walters (Bill Switzer) has just lost his best friend, the elderly and enigmatic Mr Rice (David Bowie). His parents have decided it's best he doesn't attend the funeral - but pals Veg, Funnel Head and Gilbert have other plans for Owen. Challenged by his peers, Owen sneaks into the church to videotape Mr Rice's funeral. It is a terrifying experience that leaves Owen emotionally scarred.

Seeking adventure, the boys decide to break into Mr Rice's house to view the videotape. In the bedroom, they discover a sealed envelope addressed to Owen. In it, Mr Rice has left him a medieval code ring, a treasure map and a series of clues. But this is more than just a regular treasure hunt. With each clue, Owen steps closer to his destiny and the most important lesson: "It's what you do in life that counts."

Director: Nicholas Kendall
A veteran in children's and family programming kendall won a People's Choice Award at the 1998 Montreal Children's Film Festival. He's now developing the Feature film adaptation of caroline Woodward's book *Alaska Highway Two Step*.



Director: Nicholas Kendall • Screenwriter: J H Wyman • Producer: Colleen Nystedt • Cinematographer: Gregory Middleton • Editor: Ron E Yoshida • Music: Simon Kendall & Al Rodger • World Sales Agent: New City Distribution Corp, 200-1620 West Eight Avenue, Vancouver, BC Canada V6J1V4 • Tel: 604-732-7677 • Fax: 604-732-7693 • email: newcity@compuserve.com

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World Cinema

country: Argentina/France

director: Fernando Solanas

1998, 118 mins

THE CLOUD LA NUBE

The Cloud is about an eclectic group of actors and their struggles to save their theatre from being demolished and replaced with a shopping mall. Each of the actor has his/her sad stories. Max, the leader of the troupe, is a workaholic director who abandoned his family to build his career and is forced to confront the daughter he deserted. Then there is Enrique, the playwright-poet who is reduced to pawning his belongings to sustain his livelihood when his state pension is severed. Finally, there is Fulo who is driven to succeed so that she can bring her daughter from Rio de Janeiro.

Using theatre as a metaphor for their lives, Fernando Solanas spins an inspiring tale about courage - the refusal to sell-out, no matter how dire and desperate the situation is. They demonstrate the irrevocable link of culture to society, art and life. Winner of the Best Music & Young Jury Award at the 1999 Venice Film Festival.



Director: **Fernando Solanas**
 Born in Olivos, Argentina in 1936, Solanas studied law, drama and music in Buenos Aires and then worked in advertising. In 1966, he joined the Cine Liberacion collective, a group of left-leaning filmmakers opposed to Argentina's military regime. Selected filmography: Hour of the Furnace (1968), Tangos: The Exile of Gardel (1985), South (1988) and The Voyage (1992).



Director/Screenwriter: Fernando Solanas • Producers: Fernando Solanas & Philippe Cosson • Cinematographer: Juan Diego Solanas • Editor: Cesar D' Angiolillo • Music: Gerardo Gandini • Cast: Eduardo Pavlovsky, Angela Correa, Franklyn Caicedo, Carlos Paez • Production Company: Cinesur SA, Les Films du Su • World Sales Agent: Celluloid Dreams, 24 rue Lamartine, 75009 Paris, France • Tel: 33-1-4970-0307 • Fax: 33-1-4970-0371 • email: info@celluloid-dreams.com

country: Australia

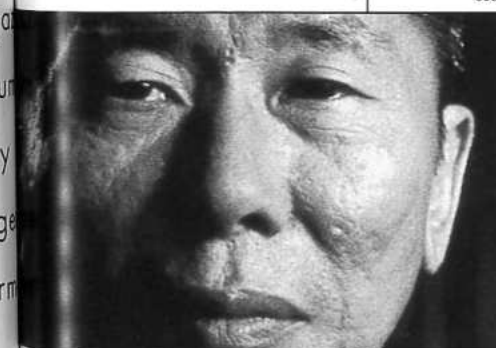
director: Tony Ayres

1999, 52 mins

SADNESS

A brave and moving documentary based on photographer William Yang's acclaimed stage show of the same name. Sadness explores the roots of Yang's Chinese- Australian identity, and his grief at the AIDS related deaths of his friends through a combination of Yang's own slide photographs and dramatised re-enactment of his family stories. An intriguing subplot of the film deals with Yang's investigation into his uncle's murder, which occurred in Queensland in the 1920s, and explores the implications this had on the Chinese community at that time, and on the legacy which Yang inherits.

This is an intimate and revealing portrait of Yang's universe and the undying spirit of those who dare to be true to themselves. Yang explains in the film, "The Chinese believe that the true self, the real 'I' is a spirit which never dies, which is eternal." Sadness is a celebration of that spirit.



Director: **Tony Ayres**
 A scriptwriter and director of both drama and documentaries. He is currently working on a feature film entitled Lowlife and the screen adaptation of Timothy Conigrave's award winning novel.

Director/Screenwriter: Tony Ayres • Producer: Megan McMurchy, Michael McMahon • Cinematographer: Tristan Milani • Editor: Reva Childs • Production Company/World Sales Agent: Film Australia • 101 Eton Road, Lindfield NSW 2070, Australia • tel: 2-94138777 • fax: 2-94165672

World Cinema

country: Australia

director: John Polson

1999, 92 mins

SIAM SUNSET

Perry (Linus Roache of *Priest* fame) is a successful British design executive for a paint company. His seemingly perfect life is marred by disaster when his wife is crushed by a fridge-freezer which fell from a plane! In desperation, he travels to remote Australia in an obsessive quest for inner peace and an imagined paint colour called Siam Sunset. Haunted by extreme natural disasters - which seem to follow him everywhere - he meets Grace (Danielle Cormack), who has stolen some money from her drug-dealing boyfriend, Martin (Ian Bliss). Both troubled and screwed-up in their own ways, Perry and Grace decide to give life, and maybe love, a chance.

"John Polson gives this material a welcome freshness, aided by the sumptuous widescreen location photography by Brian Breheny ... and the razor-sharp editing of Nicholas Beauman ... Loach is perfectly cast as the disaster-prone Englishman, while Cormack is spirited as the resourceful Grace. Bliss makes Martin a conventionally repellent villain; the coach passengers are a delightfully comic bunch, and Robert Menzies is a standout as the sleazy operator of a run-down middle-of-nowhere motel. This briskly paced, visually lush film deserves to find appreciative audiences worldwide." - David Stratton, *Variety*

Director: John Polson • Screenwriters: Max Dann & Andrew Knight • Producer: Al Clark • Cinematographer: Brian Breheny • Editor: Nicholas Beauman • Music: Paul Grabovsky • Cast: Linus Roache, Danielle Cormack, Ian Bliss • Production Company: Artist Services, 22 Nott St Port, Melbourne 3207, NSW 2060, Australia • World Sales Agent: Southern Star Film Sales, 8 West St, North Sydney, NSW 2060, Australia • Tel: 61-2-9202-8555 • Fax: 61-2-9956-6918

country: Australia

director: Gregor Jordan

1998, 103 mins

TWO HANDS

An adventurous morality tale played out as a street-wise crime thriller with a supernatural twist. Hailed as a film that is "fresh, funny and an unqualified delight with its sophisticated meshing of gangster, horror and deadpan comedy genres". Dim-witted Jimmy is eager to make it as an aspiring young criminal. But things turn awry on his first job for the local drug kingpin. Jimmy then gets involved in an armed hold up in order to replace the lost cash, but fate intervenes yet once again ...

Director Gregor Jordan is inspired by his love of gangster movies, schlock horror and a morbid fascination with the New South Wales crime scene, three influences which have more in common than at first meets the eye. An impressive and inventive feature film debut brimming over with humour and a refreshing send-up of the Australian sensibility.

Director/Screenwriter: Gregor Jordan • Producer: Marian Macgowan • Cinematographer: Malcolm McCulloch • Editor: John Lee • Cast: Heath Ledger, Rose Byrne, Bryan Brown • Production Company: CML Films • World Sales Agent: Beyond International • 53-55 Brisbane St., Surry Hills NSW 2010, Australia • tel: 61-2-29-2821126 • fax: 61-2-29-2819220



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World Cinema

country: Austria

director: Barbara Albert

1999, 103 mins

NORTHERN SKIRTS NORDRAND

Vienna, 1995. Jasmin, Tamara, Valentin, Senad and Roman live near the northern border of Austria. Their lives repeatedly intersect and drift apart. They are all young refugees from the former Yugoslavia. Strangers in a strange land, they feel a sense of loss in their new, temporary environment. The fivesome meet and get close to each other, hopelessly clinging to friendships and relationships with no future. They frequent cafes and train stations dreaming of a better tomorrow. Often, they just fall back on the prospect of short-term affection in yet another doomed romantic or sexual encounter. Trying hard to suppress the memories of war and alienation, they try to find moral strength and warmth through one another.

"Northern Skirts is a conglomerate of many things that make up my life. It's not only about the relationship between two women. While writing the screenplay in 1995, I collected images of the last years and from there it somehow developed. In the beginning, it was a wild puzzle of episodes that happened to me or people I knew. I would have to think hard to find the number of scenes that have no personal relationship to me at all." - Director Barbara Albert

Director/Screenwriter: Barbara Albert • Producers: Erich Lackner, Martin Hagemann & Rolf Schmid • Cinematographer: Christine A Maier • Editor: Monika Willi • Production Company: Lotus-Film GmbH Jonstr, 83, A-1150 Vienna, Austria • Tel: 431-786-3387 Fax: 431-786-3387 email: office@lotus-film.co.at • World Sales Agent: First Hand Films, Bahnhofstr 21, CH-8180 Bulach, Switzerland • Tel: 41-1-862-2106 • Fax: 41-1-862-2146 • email: info@firsthandfilms.com

Director: **Barbara Albert**
Born in Vienna, Albert studied theatre science, journalism and German. She went on to study directing and scriptwriting at the Vienna Film Academy. In addition to her own film-making, Albert has worked as an assistant director, assistant editor and actress. Northern Skirts is her debut feature as a director.



country: Chile

director: Ricardo Larrain

1999, 116 mins

ENTHUSIASM EL ENTUSIASMO

Fernando, Isabel and Guillermo are in their thirties and have been great friends since their teens. Their dream of a better world and the creation of an independent republic and perfect world is juxtaposed with the contradictions of everyday life in Chile and the pressures of economic liberalism.

"For more than twenty years, military dictatorship has enforced on Chile a crushing capitalistic revolution. This wild liberalism, associated with an autocratic state, have made Chile an economically open country, ready for every kind of competition. Thanks to democracy, Chileans got more self-assured entrepreneurs. They are new models of men, a new kind of hero driven by individual enrichment and personal salvation." - Director Ricardo Larrain

Director: Ricardo Larrain • Screenwriters: Ricardo Larrain & Lorge Goldenberg • Cinematographer: Esteban Courtalon • Editor: Danielle Fillos • Music: Jorge Arriagada • Cast: Maribel Verdu, Alvaro Escobar, Alvaro Rudolphi • Production Company: Cine XXI, Paraiso, Cartel • World Sales Agent: Media Luna, Alter Markt 36-42, D-50667, Cologne, Germany • Tel: 49-221-139-2222 • Fax: 49-221-139-2224 • email: idamartins@compuserve.com

Director: **Ricardo Larrain**
Born in Chile in 1957, Larrain was a graduate of the Arts and Communications School of the Catholic University of Chile. His debut feature, La Fontera (1991), won both the Silver Bear in Berlin Festival and the Goya Award for Best Film in Spanish Language in 1992. Selected filmography: Viva de Raul Henriquez, El Cardena and Pasos de Baile.



World Cinema

country: Colombia

director: Sergio Cabrera

1999, 105 mins

TIME OUT GOLPE DE ESTADIO

It's 1994 and a fierce war is raging between the army and the rebels in a small village in South-eastern Colombia. A temporary cease fire is reached when both sides are enraptured by the crucial World Cup qualifying match between their countrymen and Peru. However, when the only TV sets in the area are destroyed, the conflict continues. A priest steps in to monitor a truce while the TV is being repaired, so that the combatants can watch the football match. After that game, it is back to business for both sides.

Sergio Cabrera's films are characterized by raw irony, highly charged comedy, drama and compelling subjects. His unique style usually targets a group of underdogs facing the forces of adversity. In Time Out, he peppers the film with many of the incongruities that have kept the armed struggle alive. Boasting powerful performances by the actors, Time Out is an enjoyable ride.

Director: Sergio Cabrera • Screenwriters: Ben Odell & Calude Pimont • Producers: Gerardo Herrero, Sandro Silvestri & Maura Vespini • Cinematographer: Giovanni Mammoloti • Editor: Fernando Pardo & Nicholas Wentworth • Music: Gonzalo Sagarmínaga & German Arrieta • Cast: Emma Suarez, Cesar Mora, Nicholas Montero, Flavio Caballero • Production Company/World Sales Agent: Tornasol Films, SA Pza Emilio Jimenez Millas 28008 Madrid, Spain • Tel: 34-91-542-9564 • Fax: 34-91-542-8710 • email: carmenmartinez@arrakis.es

Director: **Sergio Cabrera**
Born in Medellín, Colombia, Cabrera was studying philosophy at the University of Beijing when the Cultural Revolution broke out. He returned to Colombia, and became involved in cinema after four years as a guerilla in the People's Army of Liberation. He studies cinematography in London and Paris, then worked for ten years as a DP and a director of commercials, TV films and shorts. Selected filmography: Technique of a Duel (1988), The Snail's Strategy (1993), Iona Arrives With The Rain (1996).

country: Czech Republic

director: Sasa Gedeon

1999, 100 mins

RETURN OF THE IDIOT

Once discharged from the asylum, Fratisek (Pavel Liska) moves in with distant relatives who don't even know he ever existed in the first place. Having spent most of his life in a mental institution, everything he now sees and hears is a first impression. He is reunited with his long-lost relatives who are too involved in their own melodramas to give him much thought. This begins Fratisek's role as the all-seeing and ultra-sensitive observer.

When he gets trapped in the crossfire of two overlapping love triangles, he quietly observes the conflicts and witnesses their various undertakings. But he cannot avoid being sucked into several awkward and comical situations. This heart-warming existential story is inspired by F M Dostoyevsky's The Idiot. A local box-office smash, Return of the Idiot, won first place in the Best Czech Film category at the Final Plzen 1999.

Director/Screenwriter: Sasa Gedeon • Producer: Petr Dukropec • Cinematographer: Stepan Kucera • Editor: Petr Turyna • Music: Vladimir Godar • Cast: Pavel Liska, Anna Geislerova, Tatiana Vilheimova • Production Company/World Sales Agent: Negativ Ltd Film Productions, Svedska 21, 150 00 Prague 5, Czech Republic • Tel: 420-2-5732-5041 • Fax: 420-2-5732-5040 • email: office@negativ.cz

Director: **Sasa Gedeon**
The 29-year-old Prague-born Gedeon graduated from the Film Academy of Performing Arts. His short films include Muddy Footstepper (1989), Rehearsal (1991), The Egg (1991), Closed For Family Mourning (1992), Weird Name For a Dog (1993) and Gig (1994). His first feature, Indian Summer (1995), was both a commercial and critical hit. In 1999, he was named by Variety magazine as one of the 10 promising young directors at the Sundance Film Festival.



World Cinema

country: Denmark

director: Nicolas Winding Refn

1999, 101 mins

BLEEDER

Bleeder is the second part of director Nicolas Winding Refn's trilogy, following the international success of Pusher (screened at the 11th SIFF). This dark, violent and emotionally engaging drama traces the disintegrating relationship between lovers, Leo (Kim Bodnia) and Louise (Rikke Louise Anderson), when Louise finds out that she is pregnant. Unable to cope with impending fatherhood, Leo starts hanging out with his pals and becomes abusive towards Louise. Louis (Levino Jensen), Louise's hot-headed and protective brother, intervenes to teach Leo a lesson - one that would lead to bloody consequences. Against this tragedy is a budding romance between Lenny (Mads Mikkelsen), a video rental clerk - and a friend of Leo's - and Lea (Liv Corfixen), a waitress.

Shot in bright colours and beautifully composed images, Bleeder has been heralded as one of the best Danish films of the 90s. Writes Gunnar Rehlin in Variety: "Though clearly inspired by Scorsese and Cassavetes, he's no simple imitator, creating something that is clearly his own. He also has terrific actors to work with. Bodnia again confirms his rep as one of today's best young Danish actors, making Leo an intriguing character with whom audiences can identify with, up till he loses control."

Director/Screenwriter: Nicolas Winding Refn • Producer: Nicolas Winding Refn, Henrik Danstrup & Thomas Falck • Cinematographer: Morten Soborg • Editor: Anne Osterud • Music: Peter Peter • Cast: Kim Bodnia, Mads Mikkelsen, Rikke Louise Anderson, Liv Corfixen • Production Company: Kamikaze Aps, Scanbox Entertainment, A/S • Tel: 45-3537-4232 • Fax: 45-3537-4230 • World Sales Agent: Scanbox Entertainment A/S, Hirsensmarken 3, DK-3520 Farum • Tel: 45-4499-6200 • Fax: 45-4499-1786

country: Finland

director: Aki Kaurismäki

1999, 78 mins

JUHA

"Aki Kaurismäki is notionally adapting a hyper-melodramatic Finnish novel published in 1911 and filmed three times before: a farmer's wife is seduced into running away from her stolid older husband by a city slicker, who enslaves her in a brothel. The plot is another perfect vehicle for Kaurismäki's riotous miserablism - dour characters in dire situations - but the glum, hard-drinking Finn goes beyond one-note comedy. The film is a sophisticated reflection on the evolution of silent cinema, from its heavily inter-titled, melodramatic beginnings to the rarely equalled visual expressiveness of its maturity. And Anssi Tikanmäki's robust guitar and sax-led score (henceforth, the soundtrack) galvanises a film which is ultimately a scathing commentary on the mediocrity of most current cinema." - Tony Rayns, Time Out

Director/Producer/Screenwriter/Editor: Aki Kaurismäki • Cinematographer: Timo Salminen • Music: Anssi Tikanmäki • Cast: Sakari Kuosmanen, Kati Outinen, Andre Wilms • Production Company: Sputnik OY Pursiniekkatu 25, Fin-00150, Helsinki, Finland • Tel: 358-9-622-1811 • Fax: 358-9-622-3555 • World Sales Agent: Christa Saredi Staffelfrass 8, CH-8045, Zurich, Switzerland • Tel: 41-1-201-1151 • Fax: 41-1-201-1152 • email: saredifilm@compuserve.com

World Cinema

country: Mali/France

director: Cheick Oumar Sissoko

1999, 102 mins

GENESIS LA GENESE

In a time when Africa is engulfed in genocidal massacres, ethnic strife and religious prosecution, Genesis offers its own perspective on these pressing issues. Shot in the vast desert plains of Mali, a primarily Muslim country, Genesis transports us back through our common ancestry.

Inspired by the Holy Book of Genesis, this film tells the power struggle between two families: a clan of herders led by Jacob (Sotigui Kouyate) and another clan of hunters fronted by his brother Esau (Balla Moussa Keita). Caught in the crossfire is their cousin, Hamor (Salif Keita) and his tribe of farmers.

"Parallels can easily be drawn between ways of life in the two contexts, and striking analogies identify their similar sources of conflict in cinema. These powerful connections make it possible to evoke the unaffected, emotional nature of one of the world's oldest books." - Director Cheick Oumar Sissoko

Director: Cheick Oumar Sissoko • Screenwriter: Jean-Louis Sagot-Duvauroux • Cinematographer: Lionel Cousin • Editor: Aïlo Auguste • Music: Decor Sonore • Cast: Sotigui Kouyate, Salif Keita, Balla Moussa Keita • Production Company: Kora Films, Balanzan, CNPC • World Sales Agent: TVOR, 42 avenue Kleber, 75116, Paris, France • Tel: 33-1-4405-1400 • Fax: 33-1-4405-1455 • email: tvor@wanadoo.com

country: France/Egypt

director: Youssef Chahine

1999, 101 mins

THE OTHER L'AUTRE

Adam returns to Egypt on a break from UCLA, where he is studying fundamentalism, and runs into Hanane, a journalist at the airport. It is love at first sight and they get married. Hanane is investigating the corruption of the wealthy Egyptian elite in cahoots with American interests to control Egypt's tourism trade. Adam, on the other hand, is from the bourgeois, and his parents have benefitted from corruption and the American supremacy in the tourism industry - everything Hanane detests. Inevitably, their marriage is put to the test when conflicting loyalties surface.

After the historical settings of his last two films, The Emigrant and Destiny, celebrated Egyptian auteur Youssef Chahine has returned to a contemporary theme for The Other. By combining entertaining Egyptian melodrama and biting political satire, Chahine successfully explores the pressing issues of intolerance, corruption, class relations and religious fundamentalism.

Director: Youssef Chahine • Screenwriters: Youssef Chahine & Khaled Youssef • Cinematographer: Mohsen Nasr • Editor: Rachida Abdel Salam • Music: Yehia El Mouguy • Cast: Nabila Ebeid, Mahmoud Memida, Hanane Tork, Hani Salama • Production Company/World Sales Agent: FPI, 5 rue Richemont, 75008 Paris France • Tel: 1-42-96-0202 • Fax: 1-40-20-0551

World Cinema

country: Georgia

director: Otar Iosseliani

1999, 118 mins

FAREWELL, HOME SWEET HOME ADIEU, PLANCHER DES VACHES

The protagonist, Nicholas, is the eldest son of a wealthy suburban family, whose businesswoman mother makes deals from a helicopter while his cheerful, alcoholic father (Otar Iosseliani) is reduced to a prisoner in his room with his devoted dog and electric train set. Unbeknownst to his parents, Nicholas works as a window cleaner and dish washer in a Parisian cafe. He is also in love with the owner's daughter, who, however, has an abusive boyfriend. One night, Nicholas sneaks a drunken drifter into his family wine cellar and his father unexpectedly takes a liking to the stranger.

Winner of the FIPRESCI Prize at the 1999 European Film Awards, Farewell, Home Sweet Home is a series of humorous sketches, a poetic association of bizarre incidents and hilariously weird events. "Director Otar Iosseliani is as witty and worldly as ever ... the irony is thick and the humour, sardonic but gentle."
— Deborah Young, Variety

Director: **Otar Iosseliani**
Born in Tbilisi, Georgia in 1934, Iosseliani trained as a musician at the Tbilisi Conservatory and studied mathematics at Moscow University before switching to the cinema. He attended the Moscow film academy, VGIK, where he was tutored by Dovzhenko. He directed his first feature in 1958. Selected filmography: *Falling Leaves* (1967), *Pastoral* (1976), *Brigands, Chapter VII* (1996).



country: Hungary

director: Ildiko Enyedi

1999, 102 mins

SIMON THE MAGICIAN SIMON MAGUS

A crime is committed in Paris, and the police is clueless. They call in Simon (Peter Andorai), a sorcerer with supernatural powers. After helping the police break the case, Simon's old adversary (Peter Halasz) challenges him to a contest: the two sorcerers must be buried for three days. And so the real challenge becomes whether or not Simon has the power to unlock his soul from death.

Drawing on mythology to make a connection between the ancient past and the modern world, Simon The Magician makes references to the mystical Simon Magus, the first Gnostic, a follower of a heretical sect at the dawn of the Christian era. According to one story, he appears in first century Rome to challenge the authority and perform magic; he dies from shame when St Peter prays for his demise. In another version, it was arrogance that caused his death when he asked to be buried, convinced he would be resurrected.

Mixing between the past and present, "the film's pared down dialogue and the simplicity of its storyline emphasise the aura of timeless energy surrounding the characters at every moment. The result is that we can engage completely with a mystical figure who represents all that we stand to lose at the end of this century." — Toronto International Film Festival

Director/Screenwriter: Ildiko Enyedi • Producers: Fridrik Thor Fridriksson & Omer Kabur • Cinematographer: Tibor Mathe • Editor: Maria Rigo • Cast: Peter Andorai, Julie Delarme, Peter Halasz, Hubert Kounde • Production Company: magyar Filmunio • World Sales Agent: Eurofilm Studio, Rona u. 174, 1145 Budapest, Hungary • Tel: 36-1-251-3986 • Fax: 36-1-251-3986 • email: eurofilm.studio@mail.mata.hu

Director: **Ildiko Enyedi**
Born in Budapest, Hungary in 1956, Enyedi studied economics and then cinema in Budapest. She has been a member of the Fine and Applied Art Guild, and has worked at the Bela Balazs Studio of Young Artists. Selected filmography: *My 20th Century* (1989), *Magic Hunter* (1994), *Tamas and Juli* (1997).



World Cinema

country: Italy

director: Luca Guadagnino

1999, 92 mins

THE PROTAGONISTS

Q: What exactly is your film about?

LG: It's the story of an Italian movie crew who go to London to see a very close friend of the director, Tilda Swinton, who leads them on the trail of an actual event that took place a few years before, to investigate the more mysterious aspect of the crime - those aspects that are closely bound up with human nature in general and thus with themselves.

Q: Why is the movie crew the driving force behind this quest?

LG: First of all, because of the crew that I show on the screen is the same crew that makes the actual movie, and also because by showing the audience some of the "secrets" - both large and small - involved in the making of a film, I hope I can involve them to the extent that they can experience for themselves our discovery of the darker side of humanity.

Q: But isn't this just "cinema within cinema"?

LG: In a way, yes, but with one big difference, what you see on the screen is an attempt to reflect, not a cold, calculated representation of life, but life itself. And perhaps the way we deal with the unpredictable effects of the movie camera also helps to make it more interesting.

Q: You said the movie is based on an actual event?

LG: In January 1994, two young men, not even twenty years old, killed a complete stranger, simply to prove to themselves that they had the courage to do it. I read about it in an article. I was deeply disturbed by it. - Extracts from an interview with director Luca Guadagnino in the production notes

Director: **Luca Guadagnino**
Born in 1971, Palermo, Italy, Guadagnino spent his childhood in Ethiopia and his youth in Sicily, then went to live in Rome. He obtained a Doctorate in Cinema Studies at the Universita La Sapienza in Rome, his thesis being on the cinema of Jonathan Demme. He began his career in 1990, working on documentaries. His documentary, *Algerie*, was screened at the 1996 Festival del Cinema Africano in Milan. In 1997, he made a short, *Qui*, which was shown at the Taormina Film Festival that year. *The Protagonists* is his first feature.

Director/Screenwriter: Luca Guadagnino • Producers: Massimo Vigliar & Fulvio Colombo • Cinematographer: Roberto Manni • Editor: Walter Fasano • Music: Andrea Guerra • Cast: Tilda Swinton, Fabrizia Scchi, Andrew Tiernan • Production Company/World Sales Agent: Surf Film, via Padre G A, Filippini, 130, 00144, Rome Italy • Tel: 6-526-2101 • Fax: 6-529-3816

World Cinema

country: New Zealand

director: Christine Parker

1999, 89 mins

CHANNELLING BABY

In the 1970s, Geoff is a Vietnam-bound New Zealand soldier who falls in love with the beautiful hippy, Bunnie. After the war, they had a baby girl but they didn't live happily ever after. One day, Geoff disappears with the baby. Decades later, Bunnie enlists the help of Cassandra, a clairvoyant, to locate her lover and baby. By reuniting the estranged couple, Cassandra discovers the startling truth which drove them apart in the first place.

"I think it is very important to offer people a good story with lots of twists and turns; to offer surprises so that they're not second-guessing the plot and the unexpected always happens," says director Christine Parker on her Rashomon-like mystery. She hopes that the audience will "find the film funny and moving and that they'll feel it was about something important, about people's need for each other."

Director: Christine Parker
Parker graduated from Waikato University with a BA in English Drama and Philosophy. She had worked in magazine publishing as a designer and editor. Her first taste in movies came when she assisted in the making of a short film. She has also some TV productions up her sleeves. Channelling Baby is Parker's debut feature.

Director/Screenwriter: Christine Parker • **Producer:** Caterina De Nave • **Cinematographer:** Rewa Harre • **Editor:** Chris Plummer • **Cast:** Danielle Cormack, Kevin Smith, Amber Sainsbury • **Production Company/World Sales Agent:** New Zealand Film Commission, P O Box 11-546, Wellington, New Zealand • **Tel:** 64-4-382-7680 • **Fax:** 64-4-384-9719

country: New Zealand

director: Annie Goldson

1999, 77 mins

PUNITIVE DAMAGE

"Whether total genocide occurs or not in East Timor depends not only on the remarkably powerful will of the Timorese people, but on the will of humanity, of us all," wrote 20-year-old New Zealand-Malaysian political activist Kamal Bamadhaj in his diary just days prior to his murder by the Indonesian military on 12 Nov 1991 - the very same day that more than 270 Timorese were massacred by the occupying soldiers during a demonstration.

Two years in the making and featuring interviews from exiles and journalists who survived the ordeal and shocking footage of slayings filmed by British cameraman Max Stahl, Punitive Damage is a compelling and heartwrenching account of Kamal's mother, Helen Todd's painful crusade for truth and justice. Her pursuit would culminate into a milestone legal case in a United States court. Punitive Damage is the winner of the Medianet Award at the 1999 Munich Film Festival and the Audience Award at the 1999 Sydney Film Festival.

"I have also always been interested and involved in human rights issues for some time, was amazed to learn about East Timor - a situation proportionately outstripping Pol Pot in its atrocity. In terms of filmmaking, it was a way of exploring a regional political issue through a personal story, one with New Zealanders at the centre. Because of this, I hoped it would combat the belief that such grievous violations occur elsewhere - and have nothing to do with us." - Director Annie Goldson

Director: Annie Goldson • **Producers:** Annie Goldson & Gaylene Preston • **Cinematographer:** Leon Narbey • **Music:** Stephen Taberner • **Production Company:** Occasional Productions, 61E Third Ave, Kingland, Auckland, New Zealand • **Tel:** 64-09-849-7864 • **Fax:** 64-09-373-7429 • **World Sales Agent:** New Zealand Film Commission, P O Box 11-546, Wellington, New Zealand • **Tel:** 64-4-382-7680 • **Fax:** 64-4-384-9719

World Cinema

country: Norway

director: Karin Julsrud

1998, 100 mins

BLOODY ANGELS 1732 HOTTEN

Bloody Angels takes place in a remote redneck town where a girl with Down's Syndrome is found raped and murdered. The villagers suspected a pair of brothers to be perpetrators of this hideous crime. However, six months later, one of them is found drowned while the other is missing.

Assigned to the case is an unorthodox cop from Oslo who finds himself in an isolated and inbred community where prejudices run rampant, anyone considered different is likely to wind up a victim, and nothing is what it seems.

"A crisply made thriller that makes excellent use of wintry locations in rural Norway, Bloody Angels is filled with sardonic humour and sharp observation. First-time director Karin Julsrud brings a cool approach to the intriguing proceedings." - David Stratton, Variety

Director: Karin Julsrud
Julsrud has previously worked for NRK (Norwegian Broadcasting Corp) where she directed the TV series, Hotel Oslo (1997) and produced the youth series, U (1995-6). Apart from being the author of the book Prohibited for Young People, she has made a series of radio broadcasts, including programmes about film music, and produced and hosted Halvsju, a series for children. She is also behind an award-winning short film, En annen Anna. Bloody Angels is her first feature film.

Director: Karin Julsrud • **Screenwriter:** Kjell Indegaard • **Producer:** Tom Remlov • **Cinematographer:** Philip Ogaard • **Editor:** Sophie Hesselberg • **Music:** Kjetil Bjerkestrand & Magne Furuholmen • **Cast:** Reidar Serensen, Guate Skjeggstad, Trond Hovik • **Production Company:** Norsk Film A/S Wedel Jarlsberg, Vei 36, N-342, Jar, Norway • **Tel:** 67-52-5300 • **Fax:** 67-12-5108 • **World Sales Agent:** International Sales, 20 Earham St London, WC2 9LN, England • **Tel:** 171-240-2511 • **Fax:** 171-240-2599

country: Russia

director: Valery Ogorodnikov

1999, 110 mins

BARRACKS BARAK

Adapted from a short story by Viktor Petrov, Barracks is a tragi-comic portrait of rural life after the death of Stalin in 1953, as experienced by eight characters whose dysfunctional lives intertwine and culminate into a finale featuring three marriages, a birth and a funeral. Winner of the Silver Leopard at the 1999 Locarno Film Festival, and the Grand Prize at the 1999 Vyborg Film Festival.

"In Russia, the barracks are a very ancient form of construction. In a way they reflect our mentality which for centuries has tended to notions of universality, of uniting together. The characters in my film represent a collective identity which takes shape as we watch. Several of my characters have landed up in the barracks after having been imprisoned for their crimes. Once released, they were stripped of their rights, their movements within the country were heavily restricted and the authorities put them under house arrest. They were sent mainly to the provinces, particularly the Urals and Siberia. They were our teachers, neighbours, parents, friends and enemies, and their fates were closely linked to Russia's own miserable fate." - Director Valery Ogorodnikov

Director: Valery Ogorodnikov
Born in the city of Nizhny Tagil in the Urals, Russia in 1954, Ogorodnikov graduated from the Urals Engineering University. He later studied at the All Russian State Institute of Cinematography in Moscow. Selected filmography: The Burglar (1987) and Prishvin's Paper Eyes (1988).

Director: Valery Ogorodnikov • **Screenwriters:** Viktor Petrov & Valery Ogorodnikov • **Producers:** Leonid Yarmolnik & Stanislav Arkhipov • **Cinematographer:** Yuri Klimenko • **Music:** Gabriel Urbano Faure • **Cast:** Irina Senotova, Yulia Svezhakova, Yevgeny Sidikhin • **Production Company/World Sales Agent:** DAR Cinematographic Film Company, 10 Kamennostrovsky, St Petersburg, Russia • **Tel/Fax:** 812-326-8370

World Cinema

country: Russia/Germany

director: Alexandr Sokurov

1999, 103 mins

MOLOCH

It is through love that one finds the essence of salvation. But can one save one's soul by loving a monster? In *Moloch*, the monster in question is Adolf Hitler, the supreme leader of The Third Reich. And the love of his life: Eva Braun. *Moloch* centres around a day in the lives of Hitler and Braun spend at the Fuhrer's Alpine residence in the spring of 1942.

The term *Moloch* refers to a divinity worshipped by many ancient cultures and most often associated with the sacrifice of children. This god is often known as the Prince of the Valley of Tears or The Bringer of Plagues. By taking on Hitler, director Alexandr Sokurov seeks to shed the mythical layers that surround the man; he hopes to understand Hitler without banishing him to the realm of the inhuman or the extra-natural.

But *Moloch* is more than just a woman's inexplicable love for a tyrant. It is also a study of Nazism and its underpinnings, namely power and sacrifice. "Power does not come from God," Sokurov explains, "Of this, I have always been convinced. The power that a man exerts over other men is a human invention. Power is egotistical, and the actions of persons in power have very simple and human motives; rarely do they come from spiritual consideration. I cannot imagine disinterested power. Power is always a complex phenomenon."

Director: Alexandr Sokurov • Screenwriter: Yuri Arabov • Producers: Victor Sergeev & Thomas Kufus • Cinematographers: Alexi Fyodorov & Anatoli Rodionov • Editor: Lada Semyonova • Cast: Leonid Mosgovoi, Elena Rusanova • Production Company: Lenfilm and Zero Film • World Sales Agent: Celluloid Dreams, 24 rue Lamartine, 75009 Paris, France • Tel: 1-49-700370 • Fax: 1-49-700371

Director: **Alexandr Sokurov**
Born in Irkutsk, Russia in 1951, Sokurov is a veteran of over 30 features, documentaries and shorts. He worked in television in Gorky from 1969 to 1975 while acquiring a degree in history from Gorky University. He studied directing at Moscow Film School. Selected filmography: *The Lonely Voice of Man* (1978), *Sad Intensity* (1983), *Days of Eclipse* (1988), *Save and Protect* (1989), *The Second Circle* (1990), *Stone* (1992), *Whispering Pages* (1993), *Mother and Son* (1997).



country: Serbia

director: Lazar Ristovski

1999, 90 mins

THE WHITE SUIT BELO ODELO

When Savo heard from his mother, Vuko, that their mother had passed away, he quickly hops onto a train home. Accompanied by his pet dog, Petko, Savo's journey is enlivened by an assortment of weird characters including Carmen, the Russian stripper, her pimp and his entourage of prostitutes and hangers-on. As Savo and the rest of the passengers indulge in booze, jokes, philosophy and sex, he is unaware of the surprises Vuko has, waiting for him at home.

"Everything that's in this movie really happened but I wanted to raise the film a foot above the ground and give it a surreal and poetic sense. Why? Because modern audiences are far too pressured by the reality of life (especially in Serbia) and need an embellished vision of the world which relies on romantic emotions, passions, poetics, honour, chivalry, playfulness and tolerance."

- Director Lazar Ristovski

Director/Screenwriter/Producer: Lazar Ristovski • Cinematographer: Milorad Glusica • Editor: Petar Puutnikov • Music: Srdjan Jacimovic • Cast: Lazar Ristovski, Radmila Shchogolyev, Dragan Mikolic • Production Company: Zillion, British Scree • World Sales Agent: The Sales Co, 62 Shaftesbury Ave, London, W1V 7DE, England • Tel: 171-434-9061 • Fax: 171-494-3293

Director: **Lazar Ristovski**
Whilst a member of the Faculty of Dramatic Arts, Ristovski began his career as a stage actor and has since enjoyed a prolific professional life in the theatre. One of Serbia's best known actors, he has been active in films with more than thirty leading roles under his belt. *The White Suit* is his feature debut.



World Cinema

country: Spain

director: Iciar Bollain

1999, 106 mins

FLOWERS FROM ANOTHER WORLD FLORES DE OTRO MUNDO

Welcome to St Eulalia, a remote little farming village undergoing a serious social breakdown due to an absence of available single women. To counter this pressing problem, a bachelors' fiesta is organised for the local men to meet women bused from the city. From this party, two relationships are yielded: Alfonso and Marirriso, a nurse; and Daimian and Patricia, a mother of two from the Dominican Republic.

"Director Iciar Bollain deals with the shock of the encounter with exquisite style, exposing the shortcomings of a paternalistic society, from a woman's point of view ... it offers a rare look at inter-cultural relationships in Spain, and Bollain's warm approach to her subject matter is the perfect guide to this sobering story." - Toronto International Film Festival

Director: Iciar Bollain • Screenwriters: Iciar Bollain & Julio Llamazares • Cinematographer: Teo Delgado • Editor: Angel Hernandez Zoido • Music: Pascal Gaigne • Cast: Jose Sancho, Lissete Mejia, Luis Tosar • Production Company: Alta Films, 4 Cuesta de San Vicente, 28008 Madrid, Spain • Tel: 34-91-542-270 • Fax: 34-91-542-8777 • email: altafilm@hpr2.es • World Sales Agent: Mercure Distribution, 27 rue de Butte aux Cailles, 75013 Paris, France • Tel: 33-1-4416-8844 • Fax: 33-1-4565-0747 • email: infos@mercure-distribution.fr

Director: **Iciar Bollain**
Born in Madrid in 1967, Bollain has worked as an actress in 15 feature films, including *El sur* (1983), *Malaventura* (1988), *Un paraguas para tres* (1992), and *Land and Freedom* (1996). In 1991, she became a partner of film production company La Iguana, writing and directing both documentaries and short fiction films. In 1995, she wrote and directed her feature debut, *Hola, estas sola?* which earned her the Best New Director and Audience Awards at the Valladolid International Film Festival. *Flowers From Another World* is Bollain's second film.



country: Spain

director: Marc Recha

1998, 94 mins

TREE OF CHERRIES L'ARBE DE LES CIRERES

The story takes place in December 1994 in a small village near Valencia, Spain, where the lives of four people - a child, a thief and two doctors - intersect. At the same time, the great love of one woman's life suddenly crumbles and a young girl pays a high price for learning how to love. Winner of the FIPRESCI prize at the 1998 Locarno Film Festival, *Tree of Cherries* deals with suppressed feelings and the complexity of the heart.

"There used to be a difference between the urban and the rural worlds. That has disappeared, now each is dependent on the other. If the urban world is full of taxis, telephones, neon signs and bars, the rural world abounds in trees, animals, unusual atmospheres and alcohol. The characters in *Tree of Cherries* are from the town, or are dependent on it. Once they come into contact with animals, the variation in climate and abundant alcohol, they are transformed. In the rural world, nothing can be broken down into constituent parts, because everything is connected. That's why the film is like a puzzle, which reconstructs a section of human life. On one side, it describes the erotic desires, which drive all individuals, and, on the other hand, the presence of death and evil in their various manifestations. The film is constructed like a jigsaw, each piece finally slotting into place, until the picture is complete." - Director Marc Recha

Director/Screenwriter: Marc Recha • Producer: Antonio Chavarrias • Cinematographer: Miquel Llorens • Editor: Ernest Colet • Music: Toti Soler • Production Company/World Sales Agent: Oberon Cinematografica, Aribau 150 2a 1a, 08036 Barcelona, Spain • Tel: 3-415-1714 • Fax: 3-415-6972 • email: aberon.a@teleme.es

Director: **Marc Recha**
Born in October 1970, Barcelona, Spain, Recha began his filmmaking career in his teenage years, making some 14 shorts in Super 8. In 1989, he was awarded a grant and went to Paris to work as an assistant to the director Marcel Hanoun. He has made six short films, which have been screened and won awards at numerous Spanish festivals. *Tree of Cherries* is his first full-length feature.



World Cinema

country: Spain

director: Benito Zambrano

1999, 98 mins

ALONE SOLAS

Maria, a cleaning lady and her mother must live together in a dilapidated flat for some time. The mother has come from the countryside because her abusive husband, who has driven Maria away from home, needs surgery. Maria, herself is an ill-tempered alcoholic who has gone through a series of failed relationships, one of which left her pregnant.

Meanwhile, the mother befriends Maria's reclusive neighbour, old Nachbar, and when he is taken ill, she helps him. Their warm relationship that follows between them is contrasted with the loveless bond she has with her daughter. These forgotten outcasts will, however, end up understanding that love is the only thing that can give them dignity and hope.

"Ordinary people, neither heroic nor sophisticated, leading ordinary lives: these are people I know and love, people I wanted to dramatize. Movies have a marvelous power to entertain, but I believe they can also teach us things about the world we live in and indeed, help to change the world." - Director Benito Zambrano

Director: **Benito Zambrano**
Born in Lebrija, near Seville, Spain in 1965, Zambrano earned a degree in Screenplay and Direction from the Cinema International School of San Antonio de los Baños, in Havana, Cuba. Alone is his first feature film.



Director/Screenwriter: Benito Zambrano • Producer: Antonio P. Perez • Cinematographer: Tote Trenas • Editor: Fernando Pardo • Music: Antonio Melveo • Cast: Ana Fernandez, Maria Galiana, Carlos Alvarez-Novoa • Production Company: Maestranza Films, Martin Villa 3, 41003, Sevilla, Spain • Tel: 34-95-421-0617 • Fax: 34-95-422-3238 • email: maestranza@arrakis.es • World Sales Agent: UGC International, 2 rue des Quartre-Fils, 75003, Paris, France • Tel: 33-1-4029-8900 • Fax: 33-1-4029-8910 email: bchalon@ugc.fr

country: Spain

director: Manuel Gomez Pereira

1999, 115 mins

ENTRE LAS PIERNAS

Miranda is the producer of a nightly radio program. She and her husband Felix, a cop, are parents of a girl. Miranda's daily dog walking strolls are excuses to pursue sexual encounters with men, who she readily discards afterwards. In order to deal with her sex addiction, she signs up for therapy. Also in the group is Javier, a successful scriptwriter and producer who is a sex-phone junkie. The two misfits hit off and a steamy affair ensues.

But things get a little complicated when Javier finds out that this phone sex trysts have been secretly taped and being distributed all over Madrid, and that his ex-wife is living with his business partner. Elsewhere, while investigating a murder case, Felix discovers Miranda's affair with Javier.

Directed by Manuel Gomez Pereira, who is previously known for comedies, Entre Las Piernas has been described as a sophisticated erotic thriller that deals with the fine line between love and death, and between sex and taboo.

Director: Manuel Gomez Pereira • Screenwriters: Joaquin Oristrelli, Yolanda Garcia Serrano, Juan Luis Iborra, Manuel Gomez Pereira • Producer: Francisco Ramos • Cinematographer: Juan Amoros • Editor: Jose Salcedo • Music: Bernardo Bonezzi • Cast: Victoria Abril, Javier Bardem, Carmelo Gomez • Production Company: Boca Boca Productions, Marqu de Valdeiglesias 5, 28004 Madrid, Spain • Tel: 43-91-701-4580 • Fax: 43-91-701-4581 • World Sales Agent: Aurum Producciones, Avenida de Burgos, 12th Fl, 10, 28036 Madrid, Spain • Tel: 34-91-768-4800 • Fax: 34-91-768-4833 • email: mochaaguilar@aurum.es

Director: **Manuel Gomez Pereira**
Pereira was born in Madrid in 1953. He graduated from the Information Sciences School at the University of Madrid in 1976. He began work in film as a screenwriter and assistant director. His directorial feature debut was Hot Sauce (1991). Selected filmography: Why Call It Love When You Really Mean Sex? (1992), You Men Are All Alike (1994), Mouth-to-Mouth (1995), Love Can Seriously Damage Your Health (1996).



World Cinema

country: Spain

director: Marco Bechis

1999, 98 mins

GARAGE OLIMPO

The film chronicles the physical abuse Maria, an activist who teaches the illiterates in the slums, has to endure at the hands of the secret police during the military rule of Argentina in the 1970s. She is held captive in a clandestine facility known as Garage Olimpo. During her there, an unusual relationship develops with her torturer.

"Marco Bechis opts for a harsh realism dramatically enhanced by seamless editing. But it is the power of the story that makes Garage Olimpo so compelling. All the power to him for having the courage to make this film." - Toronto International Film Festival

Director: **Marco Bechis**
Born in Chile and raised in Sao Paulo and Buenos Aires, Bechis was deported from Argentina for political reasons. He settled in Milan in the 1980s, where he attended the Albedo Film School. Selected filmography: Alabrado (1991), Luca's Film (1996).

Director: Marco Bechis • Screenwriters: Marco Bechis & Lara Fremder • Producer: Amedeo Pagani • Cinematographer: Ramiro Civita • Editor: Jacopo Quadri • Cast: Antonella Costa, Carlos Echeverria, Dominique Sanda, Chiara Caselli • Production Company: Classic-Paradis Films • World Sales Agent: Adriana Chiesa Enterprises, Via Barnaba Orlandi, 24/A - 00197 Rome, Italy • Tel: 39-06807-0400 • Fax: 39-06806-8755

country: Sweden

director: Peter Cohen

1999, 88 mins

HOMO SAPIENS 1900

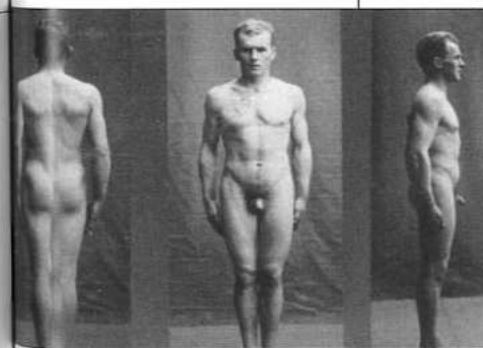
This mind-stirring documentary deals with eugenics, race hygiene and the idea of a new man. Emerging around the turn of the century, the eugenics movement was dedicated to the task of improving the human species and preparing them to deal with the demands of a modern society.

While advances in science allow man to improve himself, the creation of utopia comes with a hefty price tag. In Germany and the Soviet Union, the eugenics movement had devastating consequences though in widely differing ways. The development in these two countries is Homo Sapiens 1900's main theme: in German race hygiene, the body, its condition and beauty came to the fore; in the USSR, eugenic interest focused on the brain and the intellect.

"Homo Sapiens 1900 takes a tone of solemnity befitting the subject, with voice over narration that provides commentary and analysis as the sole source of verbal information. The research is unusually thorough, even scholarly. At the same time, the film has a formal elegance that renders the extensive material not only accessible but engaging ... This is a very important film." - Toronto International Film Festival

Director: **Peter Cohen**
Born in Lund, Sweden in 1946, Cohen attended the Dramatiska Institute film school from 1973 to 1975. He has made children's TV programmes and animated shorts. His earlier documentary, The Architecture of Doom (1989), received critical acclaim and was shown at many festivals. Homo Sapiens 1900 is Cohen's second documentary feature.

Director/Screenwriter/Producer/Editor/Sound: Peter Cohen • Cinematographer: Peter Ostlund & Mats Lund • Music: Matti Bye • Production Company/World Sales Agent: Arte Factum, c/o Swedish Film Institute, Box 27 126, SE-102-52, Stockholm, Sweden • Tel: 46-8-665-1100 • Fax: 46-8-665-1204 • email: lena.enquist@fhi.se



World Cinema

country: Sweden

director: David Flamhoic

1998, 127 mins

LITHIUM LITHIVM

Set in Stockholm, a tabloid reporter, Hanna, is investigating a hideous crime in which three charred corpses are found in a large bonfire. Can this be the handy work of a serial murderer? Energetic and unnerving, Lithium is a conventional crime-thriller shot in an unconventional way (filmed on Kodak Super 16 then blown to 2.35 cinemascope). Like Spike Lee's Summer of Sam, it examines the impact of a serial killer on city dwellers.

Winner of the Hollywood Young Filmmaker Award at the 1999 Hollywood Film Festival, Lithium fuses "genre leanings and stylish traits of such prime US small-screen fare as NYPD Blue and Homicide: Life on the Street with the deliberately rough-and-ready filmmaking of Dogme 95, sans many of the more severe Danish dictates." — Robert Koehler, Variety

Director: **David Flamhoic**
Born in 1974 in Stockholm, Sweden, Flamhoic became the country's youngest film director ever when he made *Summertime* in 1986 (he was only 21 then). He started working with film once he was out of high school. He edited several commercials and assisted in cutting some documentaries. In 1994, he single-handedly edited 12 episodes of *Fångarna På Fortet*, a popular game-show on Swedish national television. Selected filmography: *Summertime* (1986), *Nightbus* (1997), *Lithium* (1998).



Director/Screenwriter: David Flamhoic • Producer/Editor: Leon Flamhoic • Music: Kenneth Cosimo • Cast: Agnieszka Koson, Fredrik Dolk, Johan Widerberg, Pierre Boutrous, Yvonne Lombard • Production Company/World Sales Agent: Caravan Film, Bastugatan 19, 11825 Stockholm, Sweden • tel: 46-884 5634 • fax: 46-892 3288 • email: leon@caravanfilm.se

country: Switzerland

director: Daniel Schmid

1999, 108 mins

BERESINA: THE LAST DAYS OF SWITZERLAND

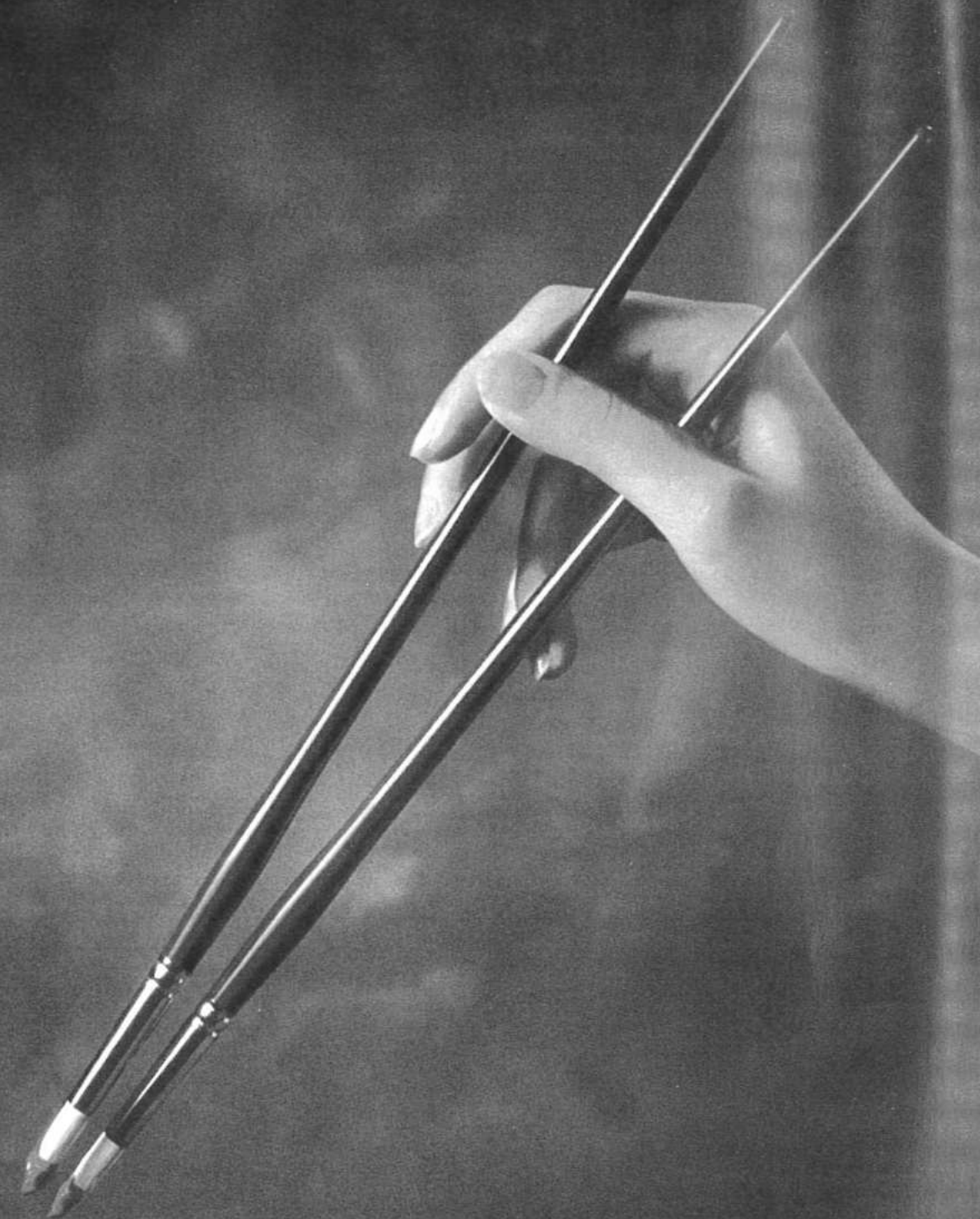
This black comedy concerns Irnia (newcomer Elena Panova), a naive Russian callgirl working in Switzerland who dreams of bringing her vast family to live with her. But those plans are thwarted when Alfred Waldvogel (Ulrich Noethen), a corrupt lawyer, and Charlotte (Geraldine Chaplin), a fashion designer and part-time madam, threaten to have her deported unless she dishes out the dirty secrets of her high profile clientele, which includes businessmen, journalists, generals and politicians. For her collaboration, Irnia will be given a Swiss passport. Of course, she does not get it. Betrayed and desperate, Irnia accidentally activates a long-forgotten plan developed by Beresina Alarm, an obscure group that aims to overthrow the government.

"[Director] Daniel Schmid has never before made such an openly political film and one which is so politically amusing. Above all, the filmmaker reveals the national egotism, the narrow-minded Swiss conception of nationality, the absurdity of this isolationist impulse which seems to possess the Helvetic citizen when it comes to dealing with foreigners. Nothing escapes his critical eye. From the paranoid delirium of obscure political organisations to the spinelessness of the lowest-ranking officials, from the media to the good people themselves, nothing is sacred." — Olivier Seguret, Liberation

Director: **Daniel Schmid**
Born in 1941 in Fribourg, Switzerland, Schmid studied History and Literature at the Free University of Berlin and later at the German Film and Television Academy in Berlin. He also works as an opera director. *Beresina* is his 12th feature film.



Director: Daniel Schmid • Screenwriter: Martin Suter • Producer: Marcel Hoehn • Cinematographer: Renato Berta • Editor: Daniela Roderer • Music: Carl Hanggi • Cast: Elena Panova, Geraldine Chaplin, Martin Benrath, Ulrich Noethen • Production Company/World Sales Agent: T & C Film AG, 41a CH-8002, Zurich, Switzerland • Tel: 1-202-3622 • Fax: 1-202-3005



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Singapore
City for the Arts

World Cinema

country: USA

director: Todd Verow

1999, 90 mins

THE TROUBLE WITH PERPETUAL DEJA-VU

Directed by Todd Verow, the acclaimed digital video filmmaker, *The Trouble with Perpetual Deja-Vu* offers a Jim Jarmusch-inspired, expressionistic look at contemporary East Coast sexual mores as seen through the eyes of Danielle (Devery Doleman). Trapped in an unhappy marriage, Danielle enjoys partying in Boston, getting drunk with her psychic girlfriend Vanessa (Brenda Velez). Things get complicated when she has an affair with an old high school classmate, Joe (Bill Dwyer).

Gritty, raw and sexy, *The Trouble with Perpetual Deja-Vu* is the final instalment of his *Addiction Trilogy*. "Replete with the kind of quotidian detail that results in some wonderfully realised characters and dripping with attitude (the right kind), Verow's films is a sexy, hip piece of work. That he manages to infuse his hipsters with a real sense of humanity is the icing on the cake." (Vancouver International Film Festival). Winner of the Choice Award at the New York Underground Film Festival 1999 and the Silver Prize at the Chicago Underground Film Festival 1999.

Director/Cinematographer: Todd Verow • Screenwriters/Producers: Jim Dwyer & Todd Verow • Editor: Jared DuBrino • Music: Colin Owens • Cast: Devery Doleman, Brenda Velez, Bill Dwyer • Production Company/World Sales Agent: BANGOR Films, 111 Hillside St, 3 Boston, MA, USA 02120 • Tel/Fax: 617-734-1188 • email: tv@bangorfilms.com

Director: Todd Verow
Born in 1966, Verow studied film at the American Film Institute and the Rhode Island School of Design, and directing at Brown University. He has worked as a cinematographer on films such as *Terminally USA* and *Totally F***ed Up*. *The Trouble with Perpetual Deja-Vu* is his third feature. Filmography: the universally worshipped and hated Frisk, an ode to extreme S & M, and Little Shots of Happiness (screened at 1998 SIFF).



country: USA

director: Ash

1999, 101 mins

PUPS

Armed with his mother's handgun, Steve (Cameron Van Hoy), an asthmatic 13-year-old and his girlfriend Rocky, decide to rob a bank. Just as they are about to make their getaway, they are besieged by the cops. Suddenly the two find themselves dealing with the press, an FBI negotiator (Burt Reynolds) and a group of hostages, including a neurotic manager, a hostile old man and a bitter, paraplegic Gulf War veteran (Adam Farrar, Leonardo DiCaprio's brother). As tension mounts, Steve demands an interview with MTV to seal his 15 minutes of infamy. The title is a reference to Sidney Lumet's classic hostage drama *Dog Day Afternoon*.

Written in four weeks and shot on location in Chatsworth, California in 16 days, "[director] Ash reconfigures political issues (youth culture, media exploitation, gun ownership) as melodrama, packs the result into tight little storytelling concepts and shakes the result until it blows up in our faces. It plants both its sneakered feet firmly on the pavement, looks us in the eye and tells the truth, and does it in a suspenseful, entertaining and commercial way (New York Press)."

Director/Screenwriter: Ash • Cinematographer: Carlos R Arguello • Editor: Michael D Schultz • Cast: Cameron Van Hoy, Mischa Barton, Burt Reynolds, Adam Farrar, Kurt Loder • Production Company/World Sales Agent: Fireheart Films Inc., 756 1/2 N Croft Ave, Los Angeles, CA 90069, USA • Tel: 323-653-2610 • Fax: 323-653-2405

Director: Ash
Born in London in 1966, Ash graduated from Sussex University with a degree in psychology. While at school, he directed Harold Pinter's *The Birthday Party* and was invited to attend the Art Centre in Pasadena, California. He directed *The Sex Police*, a medium-length film about AIDS starring Richard Harris and the late Timothy Leary, and he has directed numerous music videos. He made his feature debut with *BANG* in 1997.



World Cinema

country: USA

director: Bennett Miller

1998, 76 mins

THE CRUISE

Bushy-haired, pock-marked and bespectacled (picture: *Seinfeld*'s Kramer meet Woody Allen), Timothy Levitch is New York tourism's answer to Quentin Tarantino. Nicknamed "Speed" for his go-easy-on-the-caffeine non-stop nasalised banter, Levitch works as a tour guide for the Gray Line double decker Manhattan buses.

A walking reservoir of knowledge, impressions, factoids and left-of-centre opinion and literary references, he points out the homes of public personalities, such as Thomas Paine and Edgar Allen Poe. He spews out quotations from their works, impressions of their lives and personalities, and history of the neighbourhood. Levitch is one-of-a-kind character - a tour-guide, a social commentator, a historian, a poet all rolled into one.

While *The Cruise* captures Levitch in his element with his microphone entertaining and educating people about the Big Apple, little is known about him except that he is a loner with a criminal record. Towards the end of the film, he launches into a long-winded diatribe against all those who have wronged him in his life. A priceless moment. Initially self indulgent, *The Cruise* slowly progresses into a beguiling exploration of a city through the eyes of one of its most passionate inhabitants.

Director: Bennett Miller
Born in New York in 1966. After attending New York University Film School, Miller worked as an assistant to Jonathan Demme and Ed Saxon, and directed and edited a number of music videos. He also produced a short documentary for the American Foundation for AIDS research. *The Cruise* is his first feature-length documentary.



Director/Screenwriter/Producer/Cinematographer: Bennett Miller • Editor: Michael Levine • Music: Marty Beller • Cast: Timothy "Speed" Levitch • Production Company: Charter Films Inc., 480 Broadway, Suite 403, New York, NY 10013, USA • Tel: 212-343-1645 • Fax: 212-343-1646 • World Sales Agent: Athos Film Distribution • Tel: 49-301-443-9769 • Fax: 49-301-443-9548 • email: sales@athos-films.com

country: USA/Spain

director: Suki Hawley & Michael Galinsky

1998, 90 mins

RADIATION

Meet Unai, a jaded Spaniard who books American indie bands in Spain. Exhausted and disenchanted, he sees his musical ambition turn into dust when he screws up an European tour for indie darlings Come and then tries to set things straight by half-heartedly screwing over everyone within three feet. Just when he's down and out and heading nowhere, he meets Mary, an American feminist and performance poet from Lower East Side. Rejuvenated by Mary's up-yours punk spirit, Unai persuades her to hit the road with him.

Shot entirely in Spain during a travelling film festival which the filmmakers set up, *Radiation* is largely based on Galinsky's experiences while on tour with groups Sleepyhead and Laptop. Bands such as Stereolab, Come, Will Oldham and El Inquilino came in this film which won the Best of Fest and Outstanding Achievement in Production honours at the 1998 Williamsburg International Film Festival in Brooklyn. "Perfectly captures the picture of life on the road among underground bands." (Chicago Sun-Times)

Directors: Suki Hawley & Michael Galinsky
Husband and wife team Hawley and Galinsky met nine years ago at a rock-and-roll birthday party for Cynthia Nelson, singer of the band Ruby Falls. The LA Weekly has praised the filmmakers as "knowing how to make pictures shudder with feeling." After completion of their award-winning debut, *Half-Cocked*, each has had a series of unique and separate experiences.

Directors/Screenwriters: Suki Hawley & Michael Galinsky • Cinematographer: Michael Galinsky • Editor: Suki Stetson Hawley • Music: Andy Diagram & Richard Harrison • Production Company/World Sales Agent: Radiation Pictures, Inc., PO Box 1395, NYC 10009, USA • email: halfcock@aol.com

Midnight Madness

country: Canada

director: John Paizs

1999, 99 mins

TOP OF THE FOOD CHAIN

One by one, the townsfolk of the God-forsaken Exceptional Vista, are being eaten up by an alien creature from outerspace. The only person who is sane enough to lead the survivors to victory over the hostile ETs, is an eccentric atomic scientist (Campbell Scott).

Top of the Food Chain is Twin Peaks-meets-The Night of the Living Dead-meets The Invasion of the Body Snatchers-meets-The X Files, with a healthy dose of Ed Wood quirkiness and cheesiness thrown into the cauldron. This camp fest features the camera work of ace Hong Kong cinematographer Bill Wong (Rouge, Full Moon in New York).

"On the surface, it's about what happens to people when their spiritual and moral values are supplanted by the various rational and mechanistic realms of science. But, on a deeper level, it's about what happens to a bunch of unusual people when aliens start eating them." - writers and co-producers Phil Bedard and Larry Lalonde

Director: John Paizs • Screenwriters: Phil Bedard & Larry Lalonde • Producer: Suzanne Berger • Cinematographer: Bill Wong • Editor: Bert Kish • Music: David Krystal • Cast: Campbell Scott, Fiona Loewi, Tom Everett Scott, Nigel Bennette • Production Company: Upstart Pictures, 230 Ashdale Avenue, Toronto, ON 4M1 2Y9, Canada • Tel: 416-462-9699 • Fax: 44-171-494-4488 • World Sales Agent: Victor Film, The Floris Building, 39-43 Brewer St, London W1 R 3FD, UK • Tel: 44-171-494-4477 • Fax: 44-171-494-4488

country: Germany

director: Veit Helmer

1999, 100 mins

TUVALU

"Tuvalu is the name of an island in the South Seas," explains Veit Helmer, "and it's somewhere the protagonists of my film dream of going to. Instead, they get stranded in an old swimming pool, which is the centre of the film. The young owner of a decrepit pool struggles to keep the place open while his unscrupulous elder brother schemes to have the complex demolished and developed into a shopping mall."

Winner of the FIPRESCI prize at Flanders International Film Festival, Tuvalu is "largely without dialogue and the few words which are spoken are in a variety of languages. If this makes the film sound spartan, quite the reverse is true. The expressive physicality of the performances is hugely effective and often very funny. There is comedy, emotion and romance in abundance and, above all, a genuinely distinctive visual style, employed to brilliant effect." (Sandra Hebron, London Film Festival).

Director/Producer: Veit Helmer • Screenwriter: Michael Beck & Veit Helmer • Cinematographer: Emil Christov • Editor: Araki Mouhibian • Music: Jürgen Knieper • Cast: Dennis Lavant, Chulpan Hamatova, Philippe Clay, E.J. Callahan • Production Company: Veit Helmer-Film, Wormser Strasse 4, 10789 Berlin, Germany • Tel/Fax: 30-217-7777 • World Sales Agent: Bavaria Film International, D-82031 Geisesteig • Tel: 49-89-6499-2686 • Fax: 49-89-6499-3720 • email: Michael.Weber@bavaria-film.de

country: Japan

director: Katsuhito Ishii

1998, 108 mins

SHARK SKIN MAN AND PEACH HIP GIRL SAMEHADAOTOKO TO MOMOJIRIONNA

Everything about this film, which is an adaptation from a comic series by Minetaro Mochizuki, is exciting. Electrically paced, the film is bursting with visual ideas, colours and lots of campy fun. Director Katsuhito Ishii's fascination with a kind of "perverse chic" - an amalgam of unusual sex, speedy drugs, exquisite locations and clothing - found in his commercials are also injected into his debut film. The film also features a winning performance from the poster boy of recent Japanese cinema, Tadanobu Asano.

It is a wacky, fresh and wickedly offbeat wild ride that transports the audience into the comically violent and tragically hip world of bizarre characters, from the spoiled mafia brat who is best described as a fashion victim, to a hitman with no history of a hit and the icy, mob-queen who would rather smoke than emote. Turning the classic getaway story on its ear, Ishii brings a fresh new look to this cinema genre.

Director/Screenwriter: Katsuhito Ishii • Producer: Kazuto Takida • Cinematographer: Hiroshi Machida • Editor: Yumiko Doi • Cast: Tadanobu Asano, Sie Kohinata, Itoku Kishibe, Susumu Terashima, Kimie Shingyoji • Production Company/World Sales Agent: Tohokushinsha Film Corporation • 4-17-7 Akasaka, Minato-ku, Tokyo 107-8460, Japan • tel: 81-3-35820211 • fax: 81-3-35842824 • email: hirof70@mb.infoweb.ne.jp

Short And Sweet - Short Films From Germany

In the 1990s, there was a short film boom in Germany with over 800 produced annually. They were largely made by film academies in Munich, Potsdam-Babelsberg, Berlin and Ludwigsburg as well as in the numerous schools for art and media studies. These are the centres where German film talent is forged. Here is where budding filmmakers go through their first exercises, but also where masterpieces are created by the next generation of film directors. Short films are often viewed as a springboard for those eyeing a career in the film business. Wim Wenders, Werner Herzog and Tom Tykwer all made their marks with short films. While the German shorts hardly have a chance in the movie houses, they do get plenty of exposure via the film festival circuit, which plays a crucial role in German shorts viewed in other countries.

Short and Sweet is a collection of German shorts that aims to entertain audiences in an intelligent way. Packaged under four thematic groups - animation (Tricky Germany), comedies (Irony of Fate), romance (Love and Other Cruelties) and politics (Politics? Politics!), Short and Sweet offers a cross-section of quality German shorts and reflects the mood of the Germans in the last decade.

WITH SUPPORT FROM THE GOETHE INSTITUT

country: Germany

director: Various

1992-8, 84 mins

TRICKY GERMANY

This presents a cross-section of the different techniques used in making animation films, from the traditional animated cartoons, to puppet animation and animated painting to the high-end of computer-generation animation. Through these 12 shorts, German animators prove that they have got what it takes to compete with the best of the best.

Titles: Pere Ubu, Roots, Base of Reality, The Creation, Quest, Killing Heinz, Late at Night, Feeding Time, The Wind Subsides, We Lived in the Grass, Rubicon, Spring

country: Germany

director: Various

1992-8, 88 mins

POLITICS? POLITICS!

Here, the shorts double as philosophical essays examining Germany's Nazi past, denouncing hostility towards immigrants (a timely subject), and satirising current political events.

Titles: Hilt Hitler!, Living on the Edge, For Training Purposes Only, The Stream, A Foreign Home, Hammer and Sichel, ... On Sons, Potsdamer Platz-Remix

country: Germany

director: Various

1992-8, 100 mins

IRONY OF FATE

The Germans' dearest pleasure appears to be the malicious delight derived from the misfortunes of toehrs, a kind of humour that leads the "Lightness of Being" into murky regions, which is universally referred to as black humour. It is also a genre that filmmakers love to explore.

Titles: Playboys, Clinic of Horror, Fake!, Chainsmoker, Pas de Deux, A Simple Mission, What Doesn't Fit is Made to Fit

country: USA

director: Various

1992-8, 73 mins

LOVE AND OTHER CRUELITIES

The title of the opening film, Epilogue by Tom Tykwer (Run Lola Run) is indicative of Love and Other Cruelties. The mutual accusations expressed in the film are used to describe the end of a relationship. The entire group of films is permeated with the dark side of love. But at the end, there is a happy coda in the form of Surprise! by Veit Helmer (whose award-winning Tuvalu is featured in the main programme).

Titles: Epilog, Woman, Life is Too Short to Dance with Ugly Women, Tell Me About Love, The Wheel, The Navigator, 8cht, Surprise!

Director: Various
Source: The Goethe Institut, 163 Penang Rd, #05-01, Winsland House II, Singapore 238463
Tel: 65-735-4555
Fax: 65-735-4666
email: goethe@singnet.com.sg

Director: Various
Source: The Goethe Institut, 163 Penang Rd, #05-01, Winsland House II, Singapore 238463
Tel: 65-735-4555
Fax: 65-735-4666
email: goethe@singnet.com.sg

Director: Various
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Tel: 65-735-4555
Fax: 65-735-4666
email: goethe@singnet.com.sg

Festival Fringe

country: China

director: Wu Wenguang

1999, 149 mins

JIANG HU: LIFE ON THE ROAD

Jiang Hu recounts the misadventures of Old Liu, a 50-year-old farmer who decides to quit agriculture to enter show business with his two sons by organising a musical road show in the suburbs featuring karaoke pop tunes and girls prancing in bikinis. However, setting up this enterprise is no easy task as they are faced with obstacles: bureaucratic regulations, corrupt policemen and gangsters. But Liu has a much bigger problem: he hasn't paid his performers for months ... and they are not happy.

Director: Wu Wenguang • World Sales Agent: Wu Documentary Studio, 4-501 Bingjiaokou Hutong, 79 Keying Sushe, Beijing 100088, China • Tel: 86-10-62014341 • Fax: 86-10-82085022 • email: wuwengua@public3.bta.net.cn

country: China

director: Ju An Qi

1999, 50 mins

THERE'S A STRONG WIND IN BEIJING

Director Ju An Qi and his two-men crew are trying to find out how Beijing is coping with modernisation. To get an insight, the three wander into beauty parlours, toilets, schools, restaurants and public squares. They also eavesdrop on public phone conversations, knock on doors and generally have loads of fun capturing some inspired moments.

Director: Ju An Qi • World Sales Agent: Trench Film Group • email: trench@a-1.net.cn

country: China

director: Kang Feng & Lu Huan Yu

2000, 48 mins

THE LAST WINTER

This documentary relates the events which happened in the winter from Christmas 1998 to Chinese New Year 1999. It looks at the so-called alternative lifestyle of Gao De Yong, a script writer; Li Jian Jun, the potter; and Xie Tian Xiao, a rock singer. Despite the lack of a stable job and income, they continue to pursue what they like.

Director: Kang Feng & Lu Huan Yu • World Sales Agent: East Line Entertainment and Media Company, Beijing Film Studio, PO Box 11, 77 North Third Ring Rd, Beijing 100088, China • Tel: 86-10-6236-4356 • Fax: 86-10-6202-0147 • email: cory@east.line.com

country: Hong Kong-China

director: Ip Yuk-yiu

1998, 16 mins

NOTES BEFORE THE REVOLUTION

Using poetic images and first-person voice-overs, director Ip Yuk-yiu documents the passing of his father and the historical changes in Hong Kong during the tumultuous years 1996-1998. This is the first part of the film diary series "Postcards from Hong Kong".

Director: Ip Yuk-yiu • World Sales Agent: Zeman Media Centre, Hong Kong Arts Centre, Rm 708, 2 Harbour Rd, Wanchai, Hong Kong • Tel: 852-2824-5310 • Fax: 852-2519-2030 • email: blam@hkac.org.uk

country: India

director: Pankaj Rishi Kumar

1999, 76 mins

KUMAR TALKIES

The title refers to a dilapidated cinema hall owned by the director's father. This documentary profiles the run-down movie house and its special relationship with the small town of Kalpi where it is situated in. But Kumar Talkies is more than just a nostalgia trip, it also deals with the town and its economic decline and the hopes and aspirations of its inhabitants. Winner of the National Award for Best Audiography (India).

Director: Pankaj Rishi Kumar • World Sales Agent: Doc Workers International, Ferdinand Bolstraat 426, 1072 ME Amsterdam, The Netherlands • Tel: 31-20-675-4651 • Fax: 31-20-675-4656 • email: docworkers@urxe.nl

Festival Fringe

country: Indonesia

director: Ron Puyundatu

1999, 19 mins

JAKARTA STOCK SHOTS: NO.7 (TRK - JAKARTA VOLUNTEERS TEAM ON HUMANITY)

On Friday, Nov 13, 1998, at Atmajaya Campus in the Semanggi area, Jakarta, 5000 - 10,000 people gathered to rally for democracy. Suddenly the military forces opened fire. 19 people were killed and almost 500 wounded. Ron Puyundatu was there to capture the incident. He has been recording the activities of friends in the student and human rights movement since May 1998. Using Hi-8, digital 1CCD and 3CCD cameras, he has compiled stock shots of over 100 tapes to date.

Director: Ron Puyundatu • World Sales Agent: Forum Kita, Jalan Pinang Ranti No.40, Perempatan Garuda - TMII, Pondok Gede, Jakarta, Indonesia • Tel/Fax: 62-21-8009213 • email: forkita@yahoo.com

country: Japan

director: Mari Terashima

1999, 35 mins

PRINCESS PLUM PUDDING

In 19th century Europe, photographs of the "grotesque" such as deformed bodies and corpses were popular and enthusiastically traded and collected. In contemporary Japan, it's a video about voluptuous little Sayomi-chan who loves to collect Mickey Mouse paraphernalia - how do people look at her as she sways to Baroque in a white negligee? Do modern day cavaliers court her? Will her domineering mother save her from evil eyes? Director Terashima Mari hands her the video camera and attempts to present the world through her eyes. She dresses up in extravagance, shows off her glamorous presence, and proves that she is no sissy object or victim, and that she is larger than life.

Director: Mari Terashima • World Sale Agent: Terashima Mari, 65 Ichijojisatonomae-cho, Sakyo-ku, Kyoto-shi, Kyoto 606-8117, Japan • Tel/Fax: 81-75-791-8294

country: Japan

director: Shinobu Yaguchi & Takuji Suzuki

1999, 73 mins

ONE PIECE!

One Piece! is actually a collection of 14 shorts directed by Shinobu Yaguchi (Adrenaline Drive, see Asian Cinema) and Takuji Suzuki, two of Japan's funniest screwball writer/directors. The segments, which range from two to seven minutes each in length, were shot over the past five years. The rules are simple: homevideo - no zoom, pan, editing or post-sound - one scene, one cut - super-duper small-size films. "As a whole, One Piece! adds up to a sharp dissection of Japanese manners and society ... the magic of the segments comes as much from the actors as from the originality of the ideas." (Derek Elley, Variety) It's also Asia's answer to Dogme 95.

Director: Shinobu Yaguchi & Takuji Suzuki • World Sales Agent: Pia Film Festival, Sanban-cho, Chiyoda-ku, Tokyo, Japan 102-0075 • Tel: 81-3-3265-1425 • Fax: 81-3-3265-5659

country: Japan

director: Yutaka Tsuchiya

1999, 99 mins

THE NEW GOD

A thrilling standoff between a left-wing progressive filmmaker and a group of ultra-nationalist punk rockers devoted to the emperor! Digital video technology bears witness to a peculiar dialogue between political extremes. An honest and humorous post-documentary of the new Japanese that deals with provocative issues of the state vs the individual, and dependence vs autonomy.

Director: Yutaka Tsuchiya • World Sales Agent: Video Act!, 3-7-20-201 Ebisuminami, Shybuya-ku, Tokyo, 150-0022, Japan • Tel: 81-3-3711-5649 • Fax: 81-3-3711-5639 • email: yt_tv-tv@st.rim.or.jp

country: Malaysia

director: Bernard Chauly & Ho Yuhang

1999, 76 mins

MASTERS OF TRADITION SEMANGAT INSAN

A documentary series that explores three of Malaysia's dying art forms and the men and women who dedicated their lives to the perfection and pursuit of their art. Main Pateri(Dance of the Inner Winds) is about the dance based on an ancient Malay system derived from animism. Makyong (Pageant of the Ancients) is a pre-Islamic dance theatre form that incorporates elements of drama and music. Wayang Kulit(Feast of the Shadow Spirits) is the quintessential form of Malaysian shadow puppet play, the most legendary of all Malay folk arts.

Director: Bernard Chauly • World Sales Agent: Planet Films, 5 Jalan Timur, 46000 Petaling Jaya, Selangor, Malaysia • Tel: 60-03-755-3499 • Fax: 60-03-755-6063

Festival Fringe

country: Malaysia

director: Bernice Chauly & Francis Jeyaseelan

1999, 30 mins

BAKUN OR THE DAM?

More than 10,000 natives from the Belaga district in Sarawak were forcibly relocated when their homeland had to make way for the controversial Bakun Hydro Electric Dam. This compelling documentary features interviews with the disgruntled residents who tell how they coped with urban development.

Director: Bernice Chauly & Francis Jeyaseelan • World Sales Agent: Planet Films, 5 Jalan Timur, 46000 Petaling Jaya, Selangor, Malaysia • Tel: 60-03-755-3499 • Fax: 60-03-755-6063

country: Malaysia

director: Faizal Mohd Zulkifli & Mohd Naguib Razak

1999, 10 mins

CHILD OF MERMAID ANAK DUYUNG

This is a documentary about the fading craft of traditional plan-less, wood-based boat building in the East Coast state of Terengganu in Malaysia. The filmmakers travel to Pulau Duyung (Mermaid Island) to interview the last of the boat builders practising this dying art form.

Directors: Faizal Mohd Zulkifli & Mohd Naguib Razak • World Sales Agent: Blue-in-Green Productions Sdn Bhd, 6B-1-2, The Palladium, Jalan Gurney 2, 5400, Kuala Lumpur, Malaysia • Tel: 60-03-298-9441 • Fax: 60-03-284-3042 • email: azul.verde@ozu.es

country: Singapore

director: Nazir Husain & Abdul Nizam

1999, 45 mins

THE MAKING OF UNCONCEALED POETRY

Shot against the backdrop of political turmoil that has engulfed Indonesia since May 1998, this documentary looks at Garin Nugroho as a filmmaker, how he conceived the ideas for the film Unconcealed Poetry, his style of working and his interactions with his cast and crew. More than just a behind-the-scenes expose, this documentary also contains scenes of pro-democracy students confronting the Indonesian military, and interviews with young people in Jakarta about their feelings regarding their country's future.

Directors: Nazir Husain & Abdul Nizam • World Sales Agent: Rage Productions, P O Box 850, Robinson Rd, Singapore 901650 • Tel/Fax: 65-224-2217 • email: keshvani@singnet.com.sg

country: Singapore

director: Lan Gen Bah

1999, 21 mins

THE LAN GEN BAH STORY

First screened at Brainstorm, a performance organised by the Necessary Stage at the Singapore Art Museum. The running time of the opening segment is about 0.325 seconds which is a timing based on the approximated average interval required for the recognition of a percept in the cerebral cortex. The subsequent main film expands on the theory of culture through the conversation between two women.

Director: Lan Gen Bah • World Sales Agent: Negotiated Settlements/Langenbach • Unit B-5-6, Menara Pelangi, 8 Lg, Ang Seng Dua, Brick Fields, 50470, Malaysia • Fax: 60-03-2274-8231 • email: xray@mailhost.net

country: Taiwan

director: Cheng Wen-tang

1999, 52 mins

POSTCARD

This is the story of Ahmaka, an aboriginal lad from the Pai-Wan tribe who moves to the city in search of a better life. But what he finds instead is despair and alienation. One day, he meets Hsiao Li at the beach. He thinks it's love at first sight. His life is about to change ...

Director: Cheng Wen-tang • World Sales Agent: Green Light Film Production, 7F-1, No. 60, Ming-Chu Rd, Taipei, Taiwan • Tel: 886-2-25962019 • Fax: 886-2-25973836 • email: aaton@ms37.hinet.net



Festival Fringe

country: Taiwan

director: Yang Li-zhou

1999, 58 mins

I LOVE (080)

This is a disturbing portrait of a young man who is about to be enlisted into the army. He dreams of saving enough money to enrol into an Australian art college after his military stint. In the army, he is exposed to the corruption, the verbal abuse and the hypocrisy that run rampant in the organisation. The (080) in the title refers to the toll-free code in Taiwan, which is often used by lonely soldiers who need someone to talk to.

Director: Yang Li-zhou • World Sales Agent: Chu Shi-chen, No. 7 Lane 142 Kuo-Kuang St Chung Ho, Taipei, Taiwan • Tel: 886-2-295-24840 • Fax: 886-2-296-21955 • email: n1210020@ms17.hinet.net

country: Australia

director: Kay Rasool

1999, 52 min

MY JOURNEY, MY ISLAM

This is a documentary about a woman's journey through her past and present, in search of her relationship with her faith. This voyage not only encompass her own rite of passage but also the lives of other Muslim women in India, Australia, Pakistan and England.

Director: Kay Rasool • World Sales Agent: Zara Films, 47/392 Jones Street, Ultimo, New South Wales 2007, Australia • Tel: 966-09138 • Fax: 966-09137 • email: rasool@one.net.au

country: Australia

director: Christopher Corin

1999, 52 mins

HEATHER ROSE GOES TO CANNES

This is the courageous story of Heather Rose, a 32-year-old woman stricken with cerebral palsy. Despite her speech impediment and immobility, she has hopes and fears, dreams and desires, just like any one else. Since her teenage years, she has been driven by fierce determination for independence and a desire to make a contribution to society. Heather is now on her way to the 1998 Cannes Film Festival, where her film Dance Me To The Song, a project she co-wrote and starred in, is in competition.

Director: Christopher Corin • World Sales Agent: Jennifer Cornish Media Pte Ltd, 142 Cathedral St, Woolloomooloo, Sydney, Australia • Tel: 61-8-8338-7400 • Fax: 61-8-8338-0326 • email: piperfilms@adelaide.on.net

country: Australia

director: Hugh Piper

1999, 55 mins

THE POST

The Post looks at Cambodia today through the eyes of a small group of journalists writing for the Phnom Penh Post, a highly reputable independent English language newspaper that has chronicled the country's recent turbulent history. At the centre of the film are the paper's American editor-in-chief and publisher, Michael Hayes, and his staff of expat and local reporters. As they hunt down the latest scoop, their contrasting views bring new insights, pathos and sometimes humour to one of the greatest human dramas of our time.

Director: Hugh Piper • World Sales Agent: Film Australia Promotions Office, 101 Eton Rd, Linfield 2070 NSW, Australia • Tel: 61-2-9413-8705 • Fax: 61-2-9416-9401 • email: bphelan@filmaust.com.au

country: Australia

director: Matthew Kelley

1999, 56 mins

BIG BROTHER OF CHRISTMAS ISLAND

This is the moving story of Gordon Bennett, a hard-drinking British immigrant who became the hero for the workers on Christmas Island. A powerful portrait of the man, as seen by his comrades and close friends, who paid with his life on a long and hard fight to win better working terms for the island natives.

Director: Matthew Kelley • World Sales Agent: Film Australia Promotions Office, 101 Eton Road, Linfield, NSW 2070, Sydney, Australia • Tel: 61-2-9413-8636 • Fax: 61-2-9413-9401 • email: bphelan@filmaust.com.au

Festival Fringe

country: Belgium

director: Peter Brosens, Peter Kruger & Sakhya Byamba

1999, 50 mins

POETS OF MONGOLIA

Poets of Mongolia is the third part of Inti Films' Mongolia Trilogy - after City of the Steppes (1994) and State of Dogs (1997). It evokes the meaning of poetry in the daily lives of ordinary Mongolians who are trying to cope with the harsh reality in a rapidly changing world. Through poetry, a miner praises nature, a heating technician evokes man's destiny, a blind singer expresses her wish to see, and an expatriate finds the strength to survive in a foreign country.

Director: Peter Brosens, Peter Kruger & Sakhya Byamba • World Sales Agent: d.net.sales, Karwendelstrasse 21, 12203 Berlin, Germany • Tel: 49-30-8430-6168 • Fax: 49-30-8430-6167 • email: info@d-net-sales.com

country: Canada

director: Jari Osborne

1999, 47 mins

UNWANTED SOLDIERS

Through this documentary, Director Jari Osborne pays homage to her father, Alex Louise, and his fellow Chinese Canadian buddies, and their contributions against the Japanese in South-east Asia during the Second World War. Unwanted Soldiers also tells how the Chinese Canadian community overcame racism and earned their right to vote. Singaporeans should note that this documentary is about Force 136, the secret allied division sent to Singapore to help the underground resistance against the Japanese.

Director: Jari Osborne • World Sales Agent: National Film Board of Canada, 3155 Cote de Liesse St Laurent, Quebec, H4W 2N9, Canada • Tel: 1-514-283-9439 • Fax: 1-514-496-895 • email: j.leduc@nfb.ca

country: Italy

director: Daniele Cipri and Franco Maresco

1989-99, 270 mins

CINICO TV: AN ANTHOLOGY PART 1 - 2 CINICO TV: UN' ANTOLOGIA

A series of short video pieces by the directors of Toto Who Lived Twice, each embracing a distinct subproletarian Sicilian world of outcasts filled with "blasphemous, sexually aberrant images and a population of vile mobsters, hideous crones and obese deviants" which explores the lives hidden behind Palermo's polished, conformist facade.

Director: Daniele Cipri and Franco Maresco • World Sales Agent: Cinico Cinema • via G. de Spuches 9, 90141 Palermo, Italy • Tel/Fax: 39-91-61122-33 • email: cinicocinema@libero.it

country: Norway

director: Fridtjof Kjaereng

1999, 52 mins

BOSNIAN VIDEO LIBRARY

At the end of the Bosnian War, three young soldiers were given video cameras to record images of people's lives after they returned home. Do they see a future in a united Bosnia, or do they prefer separation and independence, to see it through this time once and for all? The soldiers - one Serbian, another Croatian, and a third Muslim - investigate their communities and mentalities in this personal video-style work.

Director: Fridtjof Kjaereng • World Sales Agent: Norwegian Film Institute, Dronningens gate 16, P O Box 482, Sentrum, N-0105 Oslo, Norway • Tel: 47-22-474500 • Fax: 47-22-474597 • email: torilis@nfi.no

country: Poland

director: Barbara Medjska

1998, 14 mins

IT'S HARD TO CATCH A VISION TRUDNO ZLAPAC WIZJE

A group of young people between the ages of 13 to 18 live in the sewers. They talk about their lives, their hopes and their suffering. This film is a true account of their tragic fate.

Director: Barbara Medjska • World Sales Agent: Barbara Medjska, 90-323 Lodz, UL Targowa 61/63, Poland • Tel: 49-42-674-80-88 • Fax: 49-42-674-81-39

Festival Fringe

country: USA

director: Yvonne Welton

1999, 60 mins

LIVING WITH PRIDE: RUTH ELLIS @100

This one hour documentary is about the life and times of Ruth Ellis. Born July 23 1899, in Springfield, Illinois, she is the oldest "out" African American lesbian. In addition to exploring her rich past, the film offers a rare opportunity to experience a century of our history as lived by one inspiring woman. By example, Ruth shows us what is possible and what can be realised, if one not only lives long and ages well but lives with pride. Winner of the Best Documentary at the 1999 San Francisco International Lesbian & Gay Film Festival.

Director: Yvonne Welton • World Sales Agent: Our Film Works, 1440 West Jarvis, Chicago, IL 60626 • Tel/Fax: 773-764-6170 • email: ywelton@nwu.edu

country: USA

director: Braden King & Laura Moya

1998, 90 mins

DUTCH HARBOUR








Dutch Harbour is located on Unalaska Island, part of the Aleutian chain off the west coast of Alaska. During WW II, it was used as a base for American GIs. It is also one of the most productive international fishing ports in the world. For a long time, Dutch Harbour was considered untamed territory and one of the last bastions of frontierism. Today, it is on the brink of being domesticated and urbanised with pavement roads and fast-food restaurants. This poetic and moving documentary features a haunting score by the Boxhead Ensemble, an alternative music supergroup comprising Will Oldham, Douglas McCombs and Jim O'Rourke.

Director: Braden King & Laura Moya • World Sales Agent: No Choice Films, c/o Braden King, 19 Bank Street, #3R, New York, New York 10014, USA • Tel: 1-212-414-2557 • Fax: 1-212-254-3308 • email: 24fps@compuserve.com • website: www.atavistic.com



8arts.com : Asia's First Digital Film Festival

Festival Shorts

| | | | |
|--|---|---|---------------|
|  | country: Canada | director: Eugene Fedorenko & Rose Newlove | 1999, 12 mins |
| | VILLAGE OF IDIOTS Tired of his life in his native village of Chelm, Shmendrik sets out on a voyage to broaden his horizons. It is a quest which brings him to a new Chelm, a place which bears an uncanny resemblance to the old Chelm. Using paper cut outs on layers of glass, Village of Idiots offers an extremely funny take on our tendency to romanticize what we don't have. Winner of the Best Animated Film at the Vancouver International Film Festival and the FIPRESCI Prize at the Montreal World Film Festival. Directors: Eugene Fedorenko & Rose Newlove • World Sales Agent: National Film Board of Canada, 3155 Cote de Liesse, St-Laurent, Quebec H4N 2N4, Canada • Tel: 514-283-9438 • Fax: 514-496-1895 • email: j.leduc@nfb.ca | | |
|  | country: Canada/Japan | director: Alexandre Petrov | 1999, 20 mins |
| | OLD MAN AND THE SEA Based on Ernest Hemingway's seminal book, the animated film tells the story of Santiago, an old Cuban fisherman who, after going 84 days without a fish, hooks an 18-ft marlin. What follows is the battle of his life. At press time, Old Man and The Sea was nominated for an Oscar in the Best Animated Short category. Director: Alexandre Petrov • World Sales Agent: Productions Pascal Blais Inc., 1155 Wellington, Montreal, Quebec, Canada H3C 1V9 • Tel: 514-989-7018 • Fax: 514-989-9772 • email: b.lajoie@ppb.ca | | |
|  | country: Canada | director: Torill Kove | 1999, 10 mins |
| | MY GRANDMOTHER IRONED THE KING'S SHIRTS Animator Torill Kove has always been intrigued by her grandmother's tales. One of which revolves around her ironing the shirts for the King of Norway and how she and other shirt pressers organised a nationwide sabotage on the German army during the Second World War. Winner of the Special Mention Award at the Reykjavik Film Festival in Iceland and the Honourable Jury Mention at the Grimstad - Norwegian Short Film Awards. At press time, it is nominated for an Oscar in the Best Short Animated category. Director: Torill Kove • World Sales Agent: National Film Board of Canada, 3155 Cote de Liesse, St Laurent, Quebec H4N 2N4, Canada • Tel: 514-283-9439 • Fax: 514-496-1895 • email: j.leduc@nfb.ca | | |
|  | country: Germany | director: Steffen Schaffler | 1999, 15 mins |
| | THE PERIWIG-MAKER Through stop-motion animation, The Periwig Maker tells the gothic story of a man who seals himself off in medieval plague-infested London to escape the outbreak. When an ill little girl seeks his help, his life is thrown into a frenzy. Narrated by Kenneth Branagh. Director: Steffen Schaffler • World Sales Agent: Annette Schaffler, West Cottage, 21 Hampstead Lane, GB London N6 4RT, UK • Tel/Fax: 49-208-341-4266 | | |
|  | country: The Netherlands | director: Mathijs Geijskes | 1999, 10 mins |
| | DADDY'S LITTLE GIRL While driving to pick up his wife from work, Dan, a respectable family man solicits a prostitute. Akke, his two-year-old daughter, watches from the backseat as her daddy is being "serviced" by the hooker. Trouble arises when the hooker ODs and Dan hides her in the trunk. Director: Mathijs Geijskes • World Sales Agent: Memphis Films & Television, Maliebaan 77, 3581 Utrecht, The Netherlands • Tel: 313-0233-2023 • Fax: 313-0231-0409 • email: info@memphisfilm.net | | |
|  | country: UK | director: James Larkin | 1999, 15 mins |
| | DEAD ON TIME It's New Year's Eve 1999. Millennium mayhem is in the air. Steve Armitage is a deluded thirty-something who has 15 minutes to become the first person to commit suicide in the 21st century. But what he doesn't count on is that his landlord is planning to do the same thing. Director: James Larkin • Production Company/World Sales Agent: Productional International, 2-3 Bourlet Close, London, W1P 7PJ, UK • Tel: 44-171-637-9990 • Fax: 44-171-436-9040 • email: ross@prodint.co.uk | | |
|  | country: USA | director: Eileen O'Meara | 1997, 4 mins |
| | THAT STRANGE PERSON What happens when you catch your face in the mirror and wonder: "Who is that strange person?" This spellbinding cel animation was a winner of The Gold Prize at the Worldfest Houston, Jury Award for Animated Short at Florida Film Festival, Silver Prize at Philafilm, Philadelphia International Film Festival, the First Prize at the Savannah Film Festival, and the Jury Award at the Louisville Film Festival. Director: Eileen O'Meara • Production Company/World Sales Agent: Eileen O'Meara, 923 N Gardner St, West Hollywood, CA 90046, USA • Tel: 323-851-1607 | | |

Festival Shorts

| | | | |
|---|--|------------------------------|---------------|
|  | country: Iran | director: Foad Afravi | 1999, 15 mins |
| | AIR OF ORANGERY A lyrical and philosophical rumination on the relationship between man and nature through the care of a man for his orange grove and his animals. The connection between the beauty of nature and man's feelings for the wonders around him pervades throughout the film in simple images of the daily routines that man undertakes like tending to his flock and plantation that serves to define him. Director: Foad Afravi • World Sales Agent: Cima Media International • 64, Hedayat St., Yakhchal Ave., Tehran 19497, Iran • tel: 98-21-2548032 • fax: 98-21-2551914 | | |
|  | country: Iran | director: Pirooz Kalantari | 1999, 25 mins |
| | ALONE IN TEHRAN The camera closes in on Behnaz, an Iranian actress, who is trying to carve an independent niche for herself, in a study on what it means to be a woman in Iran today. Director: Pirooz Kalantari • World Sales Agent: Mohammad Atebbai, PO Box 15875-4769, Tehran, Iran • Tel/Fax: 98-21-227-1157 • email: atebbai@intelimet.net | | |
|  | country: Iran | director: Mohammad Jafari | 1999, 33 mins |
| | LALEH AND LADAN Examines the legal, matrimonial, moral and medical implications of a pair of Siamese twins, who are joined at the head, as they talk to spiritual and medical experts on the possibility of them being separated through operation. Director: Mohammad Jafari • World Sales Agent: Mohammad Atebbai, PO Box 15875-4769, Tehran, Iran • Tel/Fax: 98-21-227-1157 • email: atebbai@intelimet.net | | |
|  | country: Iran | director: Seifollah Samadian | 1999, 22 mins |
| | TEHRAN: THE 25TH HOUR On Feb 29, 1998, the gloomy streets of Tehran were transformed into the happiest day in the history of the Iranian nation when Iran became the 32nd team to qualify for the French World Cup. That day was also known as The Sweet Saturday. Director: Seifollah Samadian • World Sales Agent: Mohammad Atebbai, PO Box 15875-4769, Tehran, Iran • Tel/Fax: 98-21-227-1157 • email: atebbai@intelimet.net | | |
|  | country: Iran | director: Seifollah Samadian | 1999, 9 mins |
| | THE WHITE STATION A lone woman waits for the bus in an unprecedented snowstorm that swept Tehran. Director: Seifollah Samadian • World Sales Agent: Mohammad Atebbai, PO Box 15875-4769, Tehran, Iran • Tel/Fax: 98-21-227-1157 • email: atebbai@intelimet.net | | |
|  | country: Iran | director: Hanna Makhmalbaf | 1998, 26 mins |
| | THE DAY THE AUNT WAS ILL Celebrated Iranian director, Mohsen Makhmalbaf, has a veritable family of budding filmmakers. Recently, his teenage daughter, Samira Makhmalbaf, directed the award-winning The Apple (featured in the main programme). Here, his younger daughter, Hanna, directs this touching tale of what children do to keep their ill relative entertained. Immensely moving and wondrously innocent. Director: Hanna Makhmalbaf • World Sales Agent: International Film Cross Cultural Review, 12 Sam Street, Hafaz Ave, Tehran 11389, Iran • Tel: 98-21-679373 • Fax: 98-21-6459971 • email: filmmag@apadana.com | | |
|  | country: Singapore | director: Lim Fong Wei | 1998, 4 mins |
| | A THIEF'S JOURNAL An edgy black and white silent film that explores the criminality and dark passions of a Singapore boy as he visits Boston's 24-hour convenience store. Director: Lim Fong Wei • World Sales Agent: c/o Way Lim, Block 534, Bedok North St 3, #06-826, Singapore 460534 • Tel: 65-97612905 • email: barefeet1209@hotmail.com | | |

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Workshops and Seminars

NETPAC Seminar - Sex in Asian Cinema

The Singapore International Film Festival will play host to the NETPAC General Assembly. NETPAC (Network For The Promotion of Asian Cinema) is an international non-profit foundation which was registered in Manila in December 1994. It is the only pan-Asian film cultural organisation involving politicians, filmmakers, festival organisers and curators, distributors, exhibitors, and film educators. Its objective: to inform and promote Asian independent cinema. This year, they will be discussing how sex is portrayed in their respective countries.

April 8, 2.00 pm - Sex in South-east Asian Cinema
April 9, 2.00 pm - Sex in East Asian Cinema

Admission is free

Venue:
The Goethe-Institut
163 Penang Road
#05-01 Winsland Hse II
Nearest MRT: Somerset

SFC Workshop - Zhang Yuan: Between Fiction and Documentary

The Singapore International Film Festival and Singapore Film Commission will jointly organise a seminar conducted by award-winning Chinese director Zhang Yuan, whose films Crazy English and Seventeen Years are being showcased at the festival. Featuring clips from his past films, he will be discussing his trademark style of filmmaking - mixing fiction with documentary, the low-budgets he struggles with, problems working with non-actors, and how he improvises with scripts.

April 15, 11.00 am - 2.00 pm

Venue:
The Goethe-Institut
163 Penang Road
#05-01 Winsland Hse II
Nearest MRT: Somerset

SHORT AND SWEET: GERMAN SHORT FILMS

Tricky Germany - March 24, 9.15 pm
Politics? Politics! - March 25, 7.00 pm
Love and Other Cruelties - March 25, 7.00 pm
Irony of Fate - March 25, 7.00 pm

The shorts will be introduced by Thomas Meyer-Hermann. A graphics art grad at the Stuttgart Art Academy, Thomas is a veteran animator with over ten years experience. His recent short, The Creation, is one of the works featured in the Tricky Germany package. Thomas will also be conducting a 5-day intensive animation filmmaking workshop from March 27 (Mon) to March 31 (Fri) at Ngee Ann Polytechnic. Participation strictly by invitation only.

The workshop will culminate with a showcase of all the participants' contributions on March 31 - 3.00 pm at the Goethe Institut. All are welcome.

ADMISSION IS FREE

Venue:
The Goethe-Institut
163 Penang Road
#05-01 Winsland Hse II
Nearest MRT: Somerset

Events

Singapore Film History - The First Wave (1900s - 1970s)

An exhibition co-organised by the National Archives of Singapore and the Singapore International Film Festival

This first ever exhibition on the local film industry includes photos and film artifacts like posters, equipment, memorabilia, etc on the Singapore film distribution, exhibition and production scene beginning from the 1900s, with 1979 marking the end of the golden age of film development here, in particular in film production. Also featuring first hand accounts by notable local film personalities involved in the scene in the 1950s and 1960s in valuable oral history recordings.

Venue:



National Archives of
Singapore Foyer
1 Canning Rise
Singapore 179868

from 3 Apr to 31 Jul 2000
Opening Hours:
9.00 am - 5.00 pm (Mon-Fri)
9.00 am - 1.00 pm (Sat)
Closed on Sundays & Public Holidays

Admission is free

A Kodak seminar on Cinematography with Brian Breheny

Brian Breheny is the director of photography of Siam Sunset (official selection Critics' Week, Cannes Film Festival 1999). His works range from award-winning shorts in his early days as a DOP, to acclaimed features such as The Adventures of Priscilla, Queen of The Desert (official selection, Cannes Film Festival 1994), Dear Claudia (Best Film, Flagstaff Film Festival, Arizona 1999), Heaven's Burning and the recent My Mother Frank (official selection, Berlin Film Festival 2000). Brian even shot the successful local feature Forever Fever with Glen Goei in Singapore in 1997.

Having worked on a range of formats (from Super 16 mm to Super 35 mm and Anamorphic) and at different locations (including Asia) in feature films, Brian will be sharing his vast experience and works during the seminar.

The seminar will include screening of scenes and analyses on some of Brian's works. Discussions will range from creative to technical aspects of the filming. It will cover his approach on cinematography and working relationship with the director, producer, crew and cast. The seminar will also touch on lighting and camera techniques.

He will also screen and discuss the making of Siam Sunset and analyze scenes from a technical aspect.

April 1, Saturday
9.30am - 6.30pm

For enquires, call 225-7417

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Venue:

Westin Stamford Hotel
Mercury Room



Silver Screen Awards - Asian Feature Film Category



12th Singapore International Film Festival (1999)

| | |
|----------------------------------|--|
| Best Film | <i>The Hole</i> (Taiwan) Dir: Tsai Ming Liang |
| Young Cinema Award | <i>The Adopted Son</i> (Kyrgyzstan / France) Dir: Aktan Abdikalikov |
| Special Jury Prize | <i>Connection By Fate</i> (Taiwan) Dir: Wan Jen |
| Best Screenplay | <i>Ikinai</i> (Japan) Scr: Dankan |
| Best Director | Tsai Ming Liang |
| Best Actor | <i>The Hole</i> (Taiwan) Joe Abeywickrama |
| Best Actress | <i>Death On A Full Moon Day</i> (Sri Lanka/Japan) Yang Kuei-Mei |
| NETPAC/ FIPRESCI Award | <i>The Hole</i> (Taiwan) <i>Connection By Fate</i> (Taiwan) Dir: Wan Jen |
| NETPAC/ FIPRESCI Special Mention | <i>The Adopted Son</i> (Kyrgyzstan / France) Dir: Aktan Abdikalikov |
| Special Jury Mention | <i>The Power Of Kangwon Province</i> (Korea) Dir: Hong Sang-soo |
| Special Jury Mention-Child Actor | Mirlan Abdikalikov <i>The Adopted Son</i> (Kyrgyzstan/France) |

11th Singapore International Film Festival (1998)

| | |
|----------------------------------|--|
| Best Film | <i>Children of Heaven</i> (Iran) Dir: Majid Majidi |
| Young Cinema Award | <i>Wolves Cry Under The Moon</i> (Taiwan) Dir: Ho Ping |
| Special Jury Prize | <i>Mirror</i> (Iran) Dir: Jafar Panahi |
| Best Director | Jafar Panahi |
| Best Actor | <i>Mirror</i> (Iran) Sunny Chan |
| Best Actress | <i>Hold You Tight</i> (Hong Kong) Nita Fernando |
| NETPAC/ FIPRESCI Award | <i>Walls Within</i> (Sri Lanka) <i>In The Navel Of The Sea</i> (Philippines) Dir: Marilou Diaz-Abaya |
| NETPAC/ FIPRESCI Special Mention | <i>Hold You Tight</i> (Hong Kong) Dir: Stanley Kwan |

10th Singapore International Film Festival (1997)

| | |
|----------------------------------|--|
| Best Film | <i>Gabbeh</i> (Iran) Dir: Mohsen Makhmalbaf |
| Young Cinema Award | <i>12 Storeys</i> (Singapore) Dir: Eric Khoo |
| Special Jury Prize | <i>The River</i> (Taiwan) Dir: Tsai Ming Liang |
| Best Director | Wu Tian Ming |
| Best Actor | <i>King Of Mask</i> (China) Miao Tien |
| Best Actress | <i>The River</i> (Taiwan) Machiko Ono |
| NETPAC/ FIPRESCI Award | <i>Suzaku</i> (Japan) <i>12 Storeys</i> (Singapore) Dir: Eric Khoo |
| NETPAC/ FIPRESCI Special Mention | <i>The Long Journey</i> (Vietnam) Dir: Le Hoang |

9th Singapore International Film Festival (1996)

| | |
|---------------------------|--|
| Special Achievement Award | Hou Hsiao-hsien |
| Best Film | <i>Good Men, Good Women</i> (Taiwan) <i>Cardiogram</i> (Kazakhstan) Dir: Darezhan Omirbaev |
| Special Jury Prize | <i>And The Moon Dances</i> (Indonesia) Dir: Garin Nugroho |
| | <i>On The Beat</i> (China) Dir: Ning Ying |
| Best Director | Edward Yang |
| Best Actor | <i>Mahjong</i> (Taiwan) Bishnu Kharghoria |
| Best Actress | <i>It's A Long Way To The Sea</i> (India) Saule Toktybaeva |
| FIPRESCI Award | <i>Cardiogram</i> (Kazakhstan) <i>Good Men, Good Women</i> (Taiwan) Dir: Hou Hsiao-hsien |
| FIPRESCI Special Mention | <i>It's A Long Way To The Sea</i> (India) Dir: Jahnu Barua |



Silver Screen Awards - Asian Feature Film Category

8th Singapore International Film Festival (1995)

| | |
|--------------------------|--|
| Best Film | <i>Vive L'amour</i> (Taiwan) Dir: Tsai Ming Liang |
| Special Jury Prize | <i>A Borrowed Life</i> (Taiwan) Dir: Wu Nien-jen <i>Postman</i> (China) Dir: He Jianjun <i>Abbas Kiarostami</i> <i>Under The Olive Tree</i> (Iran) Xia Yu <i>In The Heat Of The Sun</i> (China/Hong Kong) Peng Phan <i>Rice People</i> (Cambodia) <i>Rice People</i> (Cambodia) Dir: Rithy Panh <i>Mee Pok Man</i> (Singapore) Dir: Eric Khoo <i>The Servile</i> (India) Dir: Adoor Gopalakrishnan <i>Tokyo Kyodai</i> (Japan) Dir: Jun Ichikawa <i>The Servile</i> (India) Dir: Adoor Gopalakrishnan <i>Mee Pok Man</i> (Singapore) Dir: Eric Khoo |
| Best Director | |
| Best Actor | |
| Best Actress | |
| Special Jury Mention | |
| FIPRESCI Award | |
| FIPRESCI Special Mention | |

7th Singapore International Film Festival (1994)

| | |
|--------------------------|---|
| Best Film | <i>The Puppetmaster</i> (Taiwan) Dir: Hou Hsiao Hsien <i>Sopyonje</i> (Korea) Dir: Im Kwon-Taek <i>Beijing Bastards</i> (China/Hong Kong) Dir: Zhang Yuan <i>Rebels Of The Neon God</i> Dir: Tsai Ming-Liang Tian Zhuang Zhuang <i>The Blue Kite</i> (China/Hong Kong) Amrith Puri <i>The Seventh Horse Of The Sun</i> (India) Lu Liping <i>The Blue Kite</i> (China/Hong Kong) <i>The Blue Kite</i> (China/Hong Kong) Dir: Tian Zhuang Zhuang <i>Rebels Of The Neon God</i> (Taiwan) Dir: Tsai Ming-Liang |
| Special Jury Prize | |
| Best Director | |
| Best Actor | |
| Best Actress | |
| FIPRESCI Award | |
| FIPRESCI Special Mention | |

6th Singapore International Film Festival (1993)

| | |
|---|---|
| Best Film | <i>The Peach Blossom Land</i> (Taiwan) Dir: Stan Lai <i>Hill Of No Return</i> (Taiwan) Dir: Wang Tung <i>Cageman</i> (Hong Kong) Dir: Jacob Cheung Stan Lai <i>The Peach Blossom Land</i> (Taiwan) |
| Special Jury Prize | |
| Best Director | |
| Best Performance By A Male Ensemble (in place of Best Actor Award) | <i>The male cast of Cageman</i> (Hong Kong) Yang Kuei-mei <i>Hill Of No Return Land</i> (Taiwan) |
| Best Actress | |
| FIPRESCI Award | <i>The Peach Blossom Land</i> (Taiwan) Dir: Stan Lai <i>Our Twisted Hero</i> (Korea) Dir: Park Chong-won |

5th Singapore International Film Festival (1992)

| | |
|--------------------|--|
| Best Film | <i>Life On A String</i> (China) Dir: Chen Kaige <i>To Liv(e)</i> (Hong Kong) Dir: Evans Chan <i>The Ferry</i> (India) Dir: Vasudevan Nair Edward Yang <i>A Brighter Summer Day</i> (Taiwan) |
| Special Jury Prize | |
| Best Director | |

4th Singapore International Film Festival (1991)

| | |
|--------------------|--|
| Best Film | <i>The Black Republic</i> (Korea) Dir: Park Kwang Su <i>The Man From Island West</i> (Taiwan) Dir: Huang Ming Chuan |
| Special Jury Prize | |



Silver Screen Awards - Singapore Short Film Category

12th Singapore International Film Festival (1999)

| | |
|---------------------------|--|
| Best Film | <i>Datura</i> (Dir: Abdul Nizam) |
| Special Jury Prize | <i>TM!US</i> (Dir: Shermee Ng) |
| Best Director | <i>Tay Hui Ng!</i> (Pariah's Diary) |
| Special Achievement Award | <i>Another Guy</i> (Dir: Wee Li Lin) |
| Special Jury Mention | <i>Fallen Angels</i> (Dir: Edwin Yeo) <i>Please Use Stairs</i> (Dir: Victric Thing Hui Leong) |

11th Singapore International Film Festival (1998)

| | |
|---------------------------|--|
| Best Film | <i>By the Dawn's Early Rise</i> (Dir: Ong Lay Jinn) |
| Special Jury Prize | <i>Little Lane In The Winter</i> (Dir: Ho Kwen Khee) |
| Best Director | <i>Jack Neo</i> (Replacement Killers) |
| Special Achievement Award | <i>Shadow of Death</i> (Dir: Leonard Yip, Lim Siew Ping) |

10th Singapore International Film Festival (1997)

| | |
|---------------------------|---|
| Best Film | <i>Beansprouts and Salted Fish</i> (Dir: Cheek) |
| Special Jury Prize | <i>Absence</i> (Dir: K. Rajagopal) |
| Best Director | <i>Wee Li Lin</i> (Norman On The Air) |
| Special Achievement Award | <i>Beansprouts and Salted Fish</i> (Dir: Cheek) |

9th Singapore International Film Festival (1996)

| | |
|---------------------------|--|
| Best Film | <i>Moveable Feast</i> (Dir: Sandi Tan) |
| Special Jury Prize | <i>The Glare</i> (Dir: K. Rajagopal) |
| Best Director | <i>Lim Suat Yen</i> (Sense Of Home) |
| Special Achievement Award | <i>Sense Of Home</i> (Lim Suat Yen) |

8th Singapore International Film Festival (1995)

| | |
|--------------------|---|
| Special Jury Prize | <i>I Can't Sleep Tonight</i> (K. Rajagopal, Rose Sivam) |
| Best Director | <i>Dzulkifli Sungit, Remi M Sali</i> (INfluence) |

7th Singapore International Film Festival (1994)

| | |
|---------------------------|---|
| Best Film | <i>Ethos</i> (Dir: Dominic Christopher Pereira) |
| Special Jury Prize | <i>Married</i> (Dir: Cheah Chee Kong) <i>Eddy</i> (Dir: Dzulkifli Sungit) <i>Hurt Instinct</i> (Dir: Nisar Husain, Nazir Husain) <i>Eric Khoo</i> (Pain) <i>Pain</i> (Dir: Eric Khoo) |
| Best Director | |
| Special Achievement Award | |

6th Singapore International Film Festival (1993)

| | |
|--------------------|---|
| Best Film | <i>Once Upon A Time In The Not Too Distant Future</i> (Dir: Christine Lim) |
| Special Jury Prize | <i>Ragged</i> (Dir: Nisar Husain, Nazir Husain) <i>Buddha's Garden</i> (Dir: Meng Ong) <i>S.C Chew</i> (The Watchman) |
| Best Director | |

5th Singapore International Film Festival (1992)

| | |
|--------------------|---|
| Special Jury Prize | <i>Waves Of A Distant Shore</i> (Dir: Meng Ong) |
| Best Director | <i>Meng Ong</i> (Waves Of A Distant Shore) |

4th Singapore International Film Festival (1991)

| | |
|--------------------|--|
| Best Film | <i>August</i> (Dir: Eric Khoo) |
| Special Jury Prize | <i>Ah Tong</i> (Dir: Victor Pan) <i>The Hainanese Falcon</i> (Dir: Reg Chua) <i>The Cage</i> (Dir: K. Subramaniam) |

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