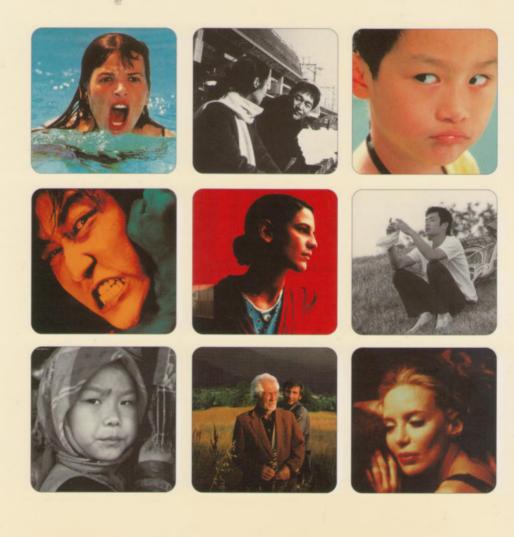
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FOUNDER'S MESSAGE



It has been a difficult time for the film industry in Singapore – cinema attendance has been down, and recent local films have not succeeded at the box office in a big way. Which begs the question – is the local film industry still viable? We, at the Singapore International Film Festival, certainly think so. This is why we continue to work hard – bringing to you, year after year, a bewildering array of films unavailable in mainstream exhibition here. This, we see as our contribution to the local film industry – to continue to stimulate audience interest in films by bringing in the best that is available worldwide, and to provide as a source of encouragement and inspiration to local filmmakers.

What then are the prospects for Singapore films? The resurgence has started off well enough in the halcyon days of Money No Enough and Liang Po Po. However, the Singapore comedy film has unfortunately become somewhat of a tired and overworked cliché. The local audience is becoming more sophisticated, and there is a need to enrich the local repertoire. Other genre that has yet to be fully exploited – for example, thrillers, fantasy and science fiction are waiting to be made.

These films need not be expensive, for example, Pi – from the US is shot on a minuscule budget – but is original and entertaining. Or, The Ring from Japan – good classic horror!

I certainly hope to see greater experimentation with more variety in forthcoming Singapore films. Perhaps co-production with other countries would be an avenue for an influx of creative and technical know-how, and, with a bit of luck, the second wave of Singapore film will begin to break.

Meanwhile, local audience can rely on the Festival to showcase high quality world cinema, and we do hope you will support and enjoy this year's selection.

Have a good time at the Festival!

GEOFFREY MALONE

Festival Founder Chairman, Organising Committee

PRESENTER'S MESSAGE



Caltex is proud to present this year's Singapore International Film Festival (SIFF) – now in its 14th year of promoting interest in films of an artistic quality, and in supporting filmmaking as an art form here.

The SIFF is one of the top three film festivals in Asia, and has been a significant catalyst in the growth of filmmaking in Singapore. In recent years, we have seen considerable achievement as local filmmakers continue to receive recognition here and abroad. And with Singapore having the highest cinema-going audience per capita in the world, they are always assured of a ready audience.

The Caltex brand emphasises performance in all aspects of our products, services, operations and our people. Presenting this year's Singapore International Film Festival is in line with this value – supporting and enhancing performance in the film arts and promoting the development of film industry talents here.

Caltex is happy to be part of two major new initiatives with this year's Festival. Through our partnership with the SIFF we have been able to bring more than 20 internationally-recognised directors to the Festival, where they will interact with both filmmakers and film audiences, elevating the Festival experience for everyone; and an opening night sponsorship which will provide new opportunities for young filmmakers.

Congratulations to the Film Festival Committee for putting together an extensive and interesting selection of films for this 14th Singapore International Film Festival. Caltex is extremely pleased to be contributing to this growing dimension of the arts in Singapore.

JOCK McKENZIE
Chairman and CEO
Caltex

SFC'S MESSAGE



The Singapore Film Commission is proud to present the 11th Silver Screen Awards Competition and Awards Ceremony. The Silver Screen Awards is the highlight of the Singapore International Film Festival, which has, in over a decade, become one of the top film festivals in Asia.

The Silver Screen Awards' Singapore Short Film category, which was introduced in 1991, has led to the development and recognition of budding, mostly independent, filmmakers. Talents like Eric Khoo, Cheah Chee Kong and Djinn Ong Lay Jin were spurred on to produce their first features after achieving top honours at the Silver Screen Awards.

Film appreciation and the nurturing of the growing film culture in Singapore are important goals of the Singapore Film Commission. Thus the Commission is happy to sponsor these awards to recognise the best of Asian features and Singapore shorts.

On behalf of the Commission, I congratulate the SIFF team for their dedication and hard work over the past 14 years in creating a festival that we are proud to be a part of. The challenge for the SIFF now is to continue to get more and more Singaporeans to see the wide variety of films that will be showcased during the Festival.

JENNIE CHUA

Chairman Singapore Film Commission

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Marziyeh Meshkini's "The Day I Became A Woman" (Iran) and more.

Now, let's get the show started....

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OPENING FILM

014

singapore international film festival

Country: Taiwan/Japan

Director: Edward Yang

2000, 173 mins



A ONE AND A TWO

The title refers to the start of a jazz improvisation and, like the free-form structure of an inspired jazz performance, Edward Yang's new film satisfies with its dazzling control of form and content. Named by both the New York Film Critics Circle Awards and Los Angeles Film Critics Association Awards as the Best Foreign Language Film for year 2000 and winner of the Best Director Award at Cannes Film Festival 2000, A One And A Two combines the logic and precision of a lyric poem and the engrossing attention to detail and scope of a novel. With a seamless structure and aching beauty, the epic feature represents a kind of culmination of Yang's career, combining his desire to capture the contradictions of contemporary Taiwan, as with his earlier works like Taipei Story and A Confucian Confusion, with the grand scale of his masterpiece, A Brighter Summer Day.

"I think what I'm getting at in this film is the fact that it makes no real difference whether you're young or old: everyone copes with life as it comes, no matter what their age. The process doesn't change. Everyone asks themselves if what they have is all there is, and wonders if they could have a second chance." — Director Edward Yang.

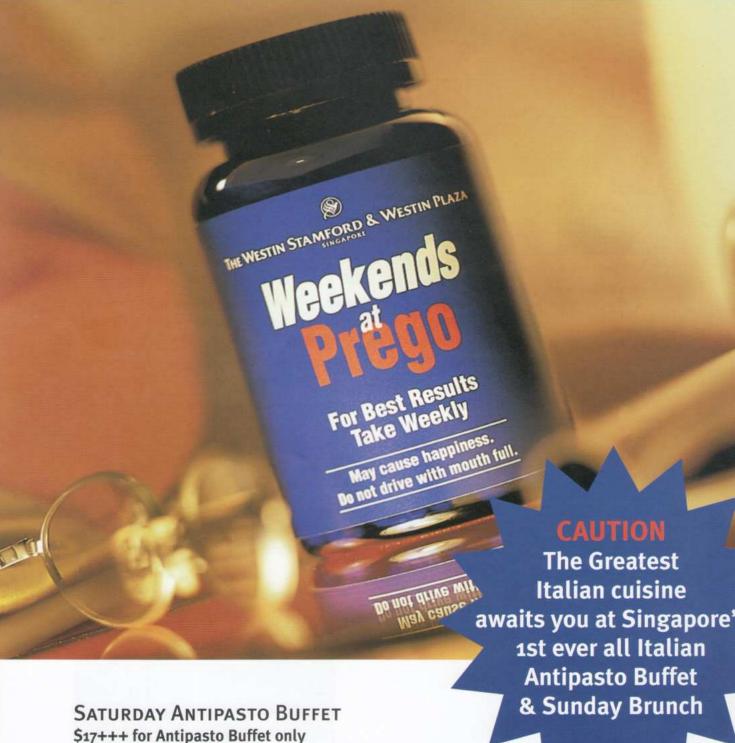


Born in 1947. Graduated with a degree in electrical engineering before moving on to the United States to study computer and information sciences. In 1989, he founded an independent film company that grew into Atom Films and Theatre. Selected filmography: That Day On The Beach (*83), Taipei Story ('85), A Brighter Summer Day ('91), A Confucian Confusion ('94) and Mahjong ('96).



Director/Screenwriter: Edward Yang • Producer: Shinya Kawai, Naoko Tsukeda • Cinematographer: Weihan Yang • Editor: Chen Bowen • Cast: Wu Nien-jen, Issey Ogata, Elain Jin, Kelly Lee, Jonathan Chang, Chen Xisheng • Production Company/World Sales Company: Omega Project Co., 1-24-6 Shibuya, Shibuya-ku, Tokyo 150-002, Japan • Tel: 81-3-54681211 • Fax: 81-3-54681220 • Email: shu@omega.co.jp

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CLOSING FILM

014 singapore international film festival

Country: Japan

Director: Aoyama Shinji

2000, 217 mins



EUREKA

A bus is hijacked on a hot summer day in Japan. In the aftermath of the hijacking, only the driver, a young boy and his sister survive. The distraught driver leaves town and the children go about their lives until two years later when both of their parents die. The bus driver returns to take care of the children. Then a serial killer starts murdering young women in the neighbourhood and the peaceful community is scandalised. When the bus driver becomes a suspect, he buys an old bus, puts some beds in it and takes the children on a journey. Winner of both the FIPRESCI Award for Best Film in an official section at the Cannes Film Festival 2000 as well as the Ecumenical Award.

Filmed in sepia-toned black-and-white (except the final scene), the film probes beneath the surface of its tormented characters with almost surgical precision. A low-key and painstakingly quiet film, whatever dialogue there is in Eureka is purely incidental, almost background music. Director Shinji Aoyama tells his story almost completely through images. The result – a film that feels like a daydream in which time is stretched out and sounds are distorted.

In competition.



Director: Aoyama Shinji
Born in 1964. After
studying film at the Rikkyo
University, where he made
8mm films, he worked as
an assistant director for
Kurosawa Kiyoshi, Fridrik
Thor Fridriksson and
Daniel Schmidt. As a writer
and critic, he contributes to
several magazines.
Filmography: Helpless ("95),
Chimpira ("96), Wild Life
("97), An Obsession ("97)
and Shade Grove ("99).



Director/Screenwriter/Editor: Aoyama Shinji • Producer: Takenori Sento • Cinematography: Tamra Masaki • Cast: Yakusho Koji, Miyazaki Aoi, Miyazaki Masaru, Saitoh Yohichiroh • Production Company: Suncent Cinemaworks, INC., 1-12-9 Hiratsuka 6th Floor, Shinagawa-ku, Tokyo 142-0051, Japan • Tel: 81-3-57492501 • Fax: 81-3-57492341 • Email: info@suncent.co.jp • World Sales Agent: Wild Bunch, 47 rue Dumont d'Urville, 75116 Paris, France • Tel: 33-1-71761122 • Fax: 33-1-71761124 • Email: tkhazrai@canal-plus.com



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SPECIAL PRE-OPENING GALA

014 singapore international film festival

Country: Soviet Union

Director: Sergel Eisenstein

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ALEXANDER NEVSKY

A multi-media event accompanied by the Singapore Symphony Orchestra, the Latvija Choir from Riga, mezzo-soprano Yang Jie from China and conducted by Lim Yau, resident conductor of the Singapore Symphonic Orchestra.

Alexander Nevsky, Sergei Eisenstein's 1938 film masterpiece with music by Sergei Prokofiev, can at last be seen and heard in all its magnificence in concert performances for full symphony orchestra, chorus, mezzo-soprano and film.

Alexander Nevsky is a unique phenomenon in film and music history. The authentically restored version of Prokofiev's brilliant orchestral and vocal score, combined with new prints of the film from the original nitrate negative in the Moscow Film Archives, rejuvenated dialogue and sound effects, a system for synchronizing the orchestra and screen and newly translated subtitles reveal Alexander Nevsky to be one of the filmmaker's towering achievements and an extraordinary concert experience.

This classic Sergei Eisenstein tale of 13th century Russia is a unique film of unequalled excellence. It is considered to be one of the greatest achievements of Soviet and world cinema artistry. The story centres around the tumultuous time when the Russians were invaded by Teutonic knights on one front and Tartars on the other. The morale of the Russian people was at its lowest ebb until a brave and extremely wise noblemen, Prince Nevsky, is summoned to lead his people in their fierce struggle against the oppressors.

Eisenstein had the entire Russian army at his disposal, and the battle scenes, complete with thousands of men, are spectacular. His meticulous attention to detail is unbelievably exact. Although less experimental stylistically than his previous works, the film has what Eisenstein himself called a "symphonic structure" because of his great collaboration with composer Sergei Prokofiev. The result is a patriotic pageantry of stirring images and dramatic music, particularly in the Battle of the Ice sequence, which even today remains unsurpassed in the history of cinema.

For the first time in Singapore, this concert version of Alexander Nevsky makes it possible for film audiences to hear the film and music audiences to see the music.

Director: Sergei Eisenstein

Eisenstein was born in 1898 in Riga, Latvia. He amended the Institute of Civil Engineering in Petrograd and, after the tion, worked as an engineer for the Red Army. 1920, he joined the First Workers' Proletkult's director Vsevolod Meyerhold, introduced him to "bio-mechanics" from which he developed his own influential theory of dialectical montage. Selected filmography: Strike (*25), Battleship Potemkin ('26), October (28), Old And New ('29), on The Terrible, Part One (45) and Ivan The Terrible, Part Two ('58).



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014

SILVER SCREEN AWARDS

singapore international film festival

Country: China/Taiwan

Director: Wang Xiaoshuai

2001, 113 mins



Director: Wang Xiaoshuai Born in 1966. Studied film at the Beijing Film Academy until 1988 and considered the most talented director of the Sixth Generation. Began working as an assistant at the Fujian Film Studios. He made his first feature film. The Days, in 1993. He fell out with the Chinese authorities over the film, thus forcing him to release his second independent feature, Frozen, under the pseudonym Wu Ming in 1995. His third film, So Close To Paradise, filmed in 1995, was only released three years after its completion. His other film is The House ('99).



BEIJING BICYCLES SHI OI SUI DE DAN CHE

Guei has left his village and arrived in Beijing with great expectations of making a success of himself. After much effort, he secures a job as a bicycle courier, earning 10 yuan each trip. He looks forward to saving 600 yuan to buy his dream silver mountain bike. So he perseveres even in the face of unreasonable customers who lodge complaints about his service. But just as he is about to realise his dream, he discovers to his horror that the tool he depends on for his livelihood – his bicycle – has gone missing. He scours the city looking for it and is just about to give up all hope when he spots a young man riding down the street on it. When confronted, the man, Jian, reveals that he has bought it at a flea market. But Guei simply needs his bike back desperately. The only solution, it seems, would be for them to share it...



Director: Wang Xiaoshuai • Producer: Peggy Chiao, Hsu Hsiao-ming, Han Sanping • Screenwriter: Wang Xiaoshuai, Tang Danian, Peggy Chiao, Hsu Hsiao-ming • Cinematographer: Liu Jie • Cast: Zhou Xun, Cui Lin, Li Bin, Gao Yuanyuan • Production Company: Arc Light Films, 4F, No. 19, Lane 2, Wan-Li Street, Taipei 116 • Tel: 2-22396026 • Fax: 2-22396501 • Email: tfc@transend.com.tw • World Sales Agent: Flach Pyramide International, 5 rue Richepanse, 75008 Paris, France • Tel: 331-42960220 • Fax: 331-40200551

Country: China/Taiwan

Director: Jia Zhang-ke

2000. 155 mins



Director: lia Zhang-ke Born in 1970. His acclaimed feature debut, Xiao Wu ('97), made the same year he graduated from the Beijing Film Academy, won a slew of awards at film festivals. He made two videos when still a film student with an independent film production organisation he founded - Xiao Shan (Going Home), which won the gold prize at the Hong Kong Independent Short Film & Video Awards, and Du Du. Platform is his second feature film and has won the NETPAC Award at the Venice Int'l Film Festival.



PLATFORM ZHAN TAI

Like his subtly hard-hitting feature debut, Xiao Wu, Jia Zhang-ke's latest film is set in Fenyang, a sleepy little town in Shanxi Province (which incidentally is Jia's birthplace). Its central focus is on a group of amateur theatre troupe performers whose fate mirrors that of the general population in China as swift and massive socio-economic changes sweep across the mainland. The film commences in 1979 with the troupe performing numbers idolising Mao Zedong, ending in the '80s when the shows reflect the strong Western influences pervading China, covering a period of about 10 years in which China saw tremendous changes. Jia's forte is his ability to capture poignant private moments which signify the social situation on a larger national and global canvas.

As Jia says, "Platform was a rock 'n' roll hit in China in the early '80s. It is a song about expectation. I chose it as my film title to salute the hope of the people. A platform can be both a starting as well as finishing point. We are always expecting, searching for, and always on the way to some place."

Director/Screenwriter: Jia Zhang-ke • Producer: Li Kit-ming, Shozo Ichiyama • Cinematographer: Yu Lik-Wai • Editor: Kong Jing-lei • Cast: Wang Hong-wei, Zhao Tao, Liang Jing-dong, Yang Tian-yi • Production Company: Hu Tong Communication/T-Mark Inc (Japan)/Artcam International (France), Hu Tong Communication Rm 901, Star Commercial Building, 366 Lockhart Road, Wanchai, Hong Kong, China • Tel: 852-28381544 • Fax: 852-28381244 • Email: hutcom@rocketmail.com



SILVER SCREEN AWARD

014

ingapore international film festiv

Country: Iran

Director: Marziyeh Meshkini

2000, 78 mins



THE DAY I BECAME A WOMAN ROZI KE ZAN SHODAM

Confronting the issue of the social oppression of women in today's Iran head on, the film's director Marziyeh Meshkini (wife of Mohsen Makhmalbaf, and stepmother of The Apple and Blackboards' director Samira Makhmalbaf) uses vivid imagery and allegorical storytelling in this tale, shot on Kish island. Winner of the Best Director Award at the Thessaloniki Film Festival 2000.

"In the first part, Hava, a small child with an innocent look, is trying to touch the first sin of her life, the same structure as the (Biblical) story of Eve. Like Eve, she eats the first apple and we know what happens after that... My second episode, Ahoo (which means deer in the wild kingdom), is very beautiful but at the same time wild. She wants to touch that freedom... In the third episode, Hoora, we know now that she is a conclusion of the first two parts. She is beautiful. She also has eagerness; but it's too late. She can now get all of the things she wanted, but she is no longer young and innocent as the first child. In the first episode she loses her childhood, in the second she loses her youth, and now she is at the age where she no longer can do all those things." – director Marziyeh

Meshkini

Director: Marziyeh Meshkini • Producer/Screenwriter: Mohsen Makhmalbaf • Cinematographer: Ebrahim Ghafuori, Mohammad Ahmadi • Editor: Shahrzad Poya, Maysam Makhmalbaf • Cast: Fatemeh Cheragh Akhar, Shabnam Toloui, Azizeh Sedighi • Production Company/World Sales Agent: Makhmalbaf Film House, #32, 16th Street, North Felestin Avenue, Tehran 14157, Iran • Tel: 98-21-8958384 • Fax: 98-21-8952200 • Email: makhmakbaf, film@tavana.net

Director: Marziyeh Meshkini Born in 1969. Was assistant director on Mohsen Makhmalbaf's The Silence ('98), and his segment, The Door, in The Tales Of Kish ('99) as well as Samira Makhmalbaf's The Apple ('97) and Blackboards ('00). The Day I Became A Woman is her feature film debut.



Country: Iran

Director: Jafar Panahi

2000, 90 mins



THE CIRCLE DAREYEH

Winner of the Golden Lion at the Venice Film Festival 2000, The Circle is deceptively yet ingeniously structured around a day in the lives of several women caught in situations beyond their control. Like Samira Makhmalbaf's The Apple and Marziyeh Meshkini's The Day I Became A Woman, this film focuses on the restrictions Iranian women experience in their everyday lives. It begins in a hospital where a girl has just been born, much to the consternation of her anxious maternal grandmother who fears the anger of her son-in-law's family, who are expecting a grandson. From here, the baton of repression and loss is passed from one woman to the next.

"In my view, everyone in the world lives within a circle, either due to economic, political, cultural, or family problems or traditions. The radius of the circle can be smaller or larger. Regardless of their geographic location, they live within a circle. I hope that if this film has any kind of effect on anyone, it would be to make them try to expand the size of the radius." – Director Jafar Panahi, in an interview with the World Socialist Website.

Director/Editor: Jafar Panahi • Producer: Mohammad Attebai • Screenwriter: Kambozia Partovi • Cinematographer: Bahram Badakhshani • Cast: Fereshteh Sadr Orafaei, Nargess Mamizadeh, Maryam Parvin Almani, Mojgan Faramarzi • Production Company: Jafar Panahi Film Productions (Mikado Film (Italy)/Lumiere & Co. (Italy), Jafar Panahi Film Productions, North Sohrevardi Avenue, Eshraghi Street, 28, Tehran, Iran • Tel: 98-21-861242 • Fax: 98-21-865508 • World Sales Agent: Celluloid Dreams • 24 rue Lamartine, 75009 Paris, France • Tel: 33-1-49700370 • Fax: 33-1-49700371 • Email: info@celluloid-dreams.com

Director: Jafar Panahi Born in 1960, Graduated from the College of Cinema and Television in Tehran. Worked as assistant director on several productions including for Abbas Kiarostami and directed several documentaries and features for Iranian television. Filmography: The White Balloon ('95, Camera d'Or at Cannes Film Festival) and The Mirror ('97, Golden Leopard at Locarno Film Festival)





014

SILVER SCREEN AWARDS

ingapore international film festival

Country: Japan

Director: Masato Ishioka

2000, 114 mins



SCOUT MAN

"Scoutmen" are flashy dressers loaded with wads of cash who hang out at busy train stations, recruiting young women for adult videos, to be bar hostess and for the "Fuzoku," the non-intercourse sex industry in Japan; while their female counterparts with deep tan lotion, miniskirts, silver eye shadow and thick platform boots sell "party tickets," the equivalent of bar entry tickets. Mari and Atsushi stumble onto this scene of casual prostitution of the soul and body after eloping from their small provincial city. Instead of looking for work, Atsushi picks up an adult video actress, and begins a torrid affair. Mari soon hooks up with a ring of "En-ko" girls, a group of schoolgirl social escorts popular with older men. The couple soon meet up again, finding a perverse new way to solidify their relationship. Told with a deft hilarious touch, Scout Man is an eye-opener to the underbelly of formal and orderly Japanese society.

With the support of Overseas Movie Pte Ltd.

Born in 1960. Graduated from Meiji University majoring in politics and economics. Worked under Todashi Yoyogi, the leading figure in the adult video industry, among others. The several films on both super 8mm and video directing Scout Man, his feature debut.



Director/Screenwriter: Masato Ishioka * Producer: Kiyo Joo * Cinematographer: Atsuhiro Nabeshima * Editor: Toshihide Fukano * Cast: Miku Matsumoto, Hideo Nazikumi, Shiro Shimoto, Yuri Komuro * Production Company/ World Sales Agent: Gold View Co. Ltd, 4-35-10 Watanbe Boulevard, 201, Honchou Nakano-ku, Tokyo 164-0012, Japan * Tel: 81-3-53427267 * Fax: 81-3-53427268 * Email: goldkiyo@aol.com

Country: Japan

Director: Watanabe Kazushi

2000, 82 mins



This PIA Film Festival Excellent Film Award winner's representation of adolescent ennui through a youth who, starved for human contact, becomes friends with his abductors in a bittersweet road movie that is a radical and stylish first film by director Kazushi Watanabe. The film's story is simple. A middle class university student is riding a scooter in a provincial city. A car stops suddenly and young men step out of the car to grab him. No ransom is asked as the men in the car are just bored roving thugs who have nothing better to do nor do they have any specific mission or purpose. Fascinated by the men's close bonds, the abused student slowly turns from victim to accomplice.

Although Watanabe kept the plot moving at a tight pace, what dazzle the audience are the gestures, colour and light in the film. Although suffused with violence, the themes of kinship are expressed through subtle interactions between the characters. A brilliant take on the Stockholm Syndrome.

9 13

Director: Watanabe Kazushi Born in 1976. Made asseral short films before the feature debut film, 19.



Director/Screenwriter: Watanabe Kazushi • Producer: Katsuwaki Takemoto, Tsutomu Kuno • Cinematographer: Masakazu Oka • Editor: Yoshio Sunago, Watanabe Kazushi • Cast: Watanabe Kazushi, Daijiro Kawaoka, Takeo Noro, Ryo Shinmyo • Production Company/World Sales Agent: Tohokushinsha Film Corporation, 4-17-7 Akasaka, Minato-ku, Tokyo, Japan 107-8460 • Tel: 813-3582-0211 • Fax: 813-3584-2824 • Email: kokusai@tfc-a.co.jp



SILVER SCREEN AWARDS

014

ingapore international film festiva

Country: South Korea

Director: Hong Sang-soo

2000, 126 mins



VIRGIN STRIPPED BARE BY HER BACHELORS

This winner of the Special Jury Prize at the Tokyo International Film Festival 2000 is Hong Sang-soo's third and most accessible film to date. Its provocative title pays homage to a piece of glass installation by Marcel Duchamp. In this highly cryptic movie, shot in crisp black and white, viewers get to see almost all the encounters between the various combinations of the three leads twice, playing like a Rashomon of their love triangle. The slyly humorous film essentially re-runs with scenes added, removed and changed or given a different perspective to emphasise the importance of incidental decisions in the overall outcome of life. Punctuated with title cards reminiscent of early Godard films, this is a surprisingly watchable and enjoyable piece of experimental work from the innovative

Director: Hong Sang-

Born in Seoul in 1961. He studied at the University of Seoul and in the United States and Paris before returning to direct for television. His films, The Day A Pig Fell Into The Well ("96) and The Power Of Kangwon Province ("98), won accolades in Korea and at international festivals. Hong teaches screenwriting at the Korean National University of the Arts.



Director/Screenwriter: Hong Sang-soo • Producer: Anh Byung-joo • Cinematographer: Choi Young-taek • Editor: Ham Sung-won • Cast: Lee Eun-joo, Jung Bo-suk, Moon Sung-kun • Production Company: Miracin Korea Film, 4Fl, Seoul Visual Venture Centre, 1340-6 Seocho-dong, Seocho-ku, Seoul 137-070, South Korea • Tel: 82-2-34152000 • Fax: 82-2-34152007 • World Sales Agent: Mirovision Inc., 7 Fl. Garden Yesikjang Building, 45-18, Youido-dong, Youngdeungpo-gu, Seoul 15010, South Korea • Tel: 82-2-7371185 • Fax: 82-2-7371184 • Email: mirovision@channeli.net

Country: South Korea

Director Im Kwon Taek

2000, 120 mins



CHUNHYANG

The first South Korean film to screen in competition at the Cannes Film Festival. Acclaimed and respected Korean director Im Kwon Taek's latest film, Chunhyang, is based on a classic Korean folk tale, a sweet and exuberant love story comparable to the western Romeo and Juliet, accompanied by traditional pansori music which is performed by a solo singer-narrator-dancer to a drum accompaniment. The tale of forbidden love during Korea's feudal age unfolds in meticulously mounted tableaus with a pleasing balance of rich colours, form and movement. This historical epic also boasts outstanding production values, achieved with a record breaking budget, executed deftly by Im.

The story is told in flashback, using a *pansori* performance to give shape to the action. The film opens in a theatre where a packed audience awaits the pansori singer and drummer. From the instant when the performance begins, both the theatre as well as film audience are transported back to the 13th century of the Chosun dynasty where the legendary story of Chunhyang and her beloved nobleman, Mongryong, unfolds. Although the tale has been filmed a dozen times, Im's uniquely structured version is reportedly the most accessible.

Director: Im Kwon Taek • Producer: Lee Tae Won • Screenwriter: Kim Myoung Kon • Cinematographer: Jung li Sung • Editor: Park Soon Duk • Cast: Yi Hyo Jeong, Cho Seung Woo, Kim Sung Nyu, Lee Jung Hun • Production Company: Taehung Pictures, 3-1, Hannam-dong, Yongsan-gu, Seoul, Korea • Tel: 82-2-7975121 • Fax: 82-2-7975125 • World Sales Agent: Wild Bunch, 47, rue Dumont d'Urville, 75116 Paris, France • Tel: 33-1-7176-1122 • Fax: 33-1-7176-1124

Director: Im Kwon Taek Born in 1936. With close to 100 films spanning four decades to his credit, Im Kwon-Taek is arguably the most internationally recognised filmmaker from Korea. Known for his deep exploration of the Korean national psyche, rituals and beliefs, Im also embodies touching universal themes in his work. Selected filmography: Goodbye Dooman River ('62), The Genealogy ('78), Mandala ('81), Come, Come, Come Upward (*89), Sopyonje ('93), The Taebaek Mountains ('95), Festival ('96) and Downfall ('97).





014

SILVER SCREEN AWARDS

ingapore international film festival

Country: Philippines

Director: Mario O'Hara

2000



Director: Mario O'Hara Born in 1946. Regarded as one of the foremost Filipino filmmakers. He has written for television, radio, theatre and film. Wrote the screenblay for two of Lino Brocka's best works, isiang (*76) and You Were Weighed And Found Wanting ('74). He continues to exert a great influence on the Filibino film industry even till today. Selected filmography: Mortal ('75), Three Years Without God ('76), The Captive Virgins ('77) Condemned ('84) and Woman On A Tin Roof

DEMONS aka HOPE OF THE HEARTPANGARAP NG PUSO

(World Premiere)

Set in Negros during the martial law years, specifically in October 1983, a few months after Ninoy Aquino's assassination and a few years before the Edsa Revolt, the island-province is seething with social unrest, poverty, diabolism, military abuses, and incendiary ideas. Sexual perversions (incest, sodomy, necrophilia) are inextricably linked with the twisted mind of the military. These men's demoniac behaviour and psychosexual pathology have been shaped by years of martial law.

Reputed to be a literary director, Mario O'Hara wrote the script, based on Rosario Cruz Lucero's short story, Demons; and lines of poetry (mostly from Florentino Collantes and Amado V Hernandez) are recited throughout the film, almost from beginning to end. Always an audacious filmmaker, O'Hara has never been this confrontational, with some extremely shocking scenes involved.



Director/Screenwriter: Mario O'Hara • Cinematographer: Johnny Araojo • Cast: Matet de Leon, Alex Alano, Hilda Koronel, Leo Rabago

Country: Turkey

Director: Nuri Bilge Ceylan

2000, 117 mins



(98)

MAYIS SIKINTISI

In this deeply-felt and masterfully-constructed biographical film, director Nuri Bilge Ceylan depicts the life of his own family trying to live a rural and natural existence. The film tells the story of a young filmmaker, Muzaffer, who returns to the tiny Anatolian village where he grew up, to try to recapture his youth on celluloid by casting his family in the film, in which they are the actors performing scenes from their daily lives, from simple routine tasks to the revolt against modernisation. It's a hardly disguised attempt at recreating the scene of the making of Kasaba (The Small Town), Ceylan's previous film.

Dedicated to Anton Chekov, the film's most charming parts radiate with natural humour which comes through the natural reaction of the "cast" to the events in their lives. Ceylan's patient, searching camerawork, alert to the beauty of fleeting moments – light breaking across a landscape, the play of expressions on a weathered face – displays a deep connection and sensitivity to atmosphere and subject. Winner of the FIPRESCI Grand Prize at the European Film Award of the Critics.

Director: Nuri Bilge Ceylan
Born in 1959. Studied
engineering at Bogadici
University and film
direction at Mimar Sinan
University. His first short
film, Koza, was in
sampetition at Cannes in
1995, while his first
feature, Kasaba, was
accided the Caligari Prize
at the 1998 Berlin
international Film Festival.



Director/Screenwriter/Producer/Cinematographer: Nuri Bilge Ceylan • Editor: Ayan Ergusel, Nuri Bilge Ceylan • Cast: Mehmet Emin Ceylan, Muzaffer Ozdemir, Fatma Ceylan, Muhammed Zimbaoglu, M Emin Toprak, Sadik Incesu • Production Company: NBC AJANS, Baskurt Sok, 43/4, Cihangir, 80090 Istanbul, Turkey • Tel: 90-212-2496962 • Fax: 90-212-2931008 • Email: nbceylan@turk.net • World Sales Agent: Keriman Ulusoy, 4 rue de Vertbois, 75003, Paris , France • Tel: 33-1-48873626 • Fax: 33-1-48873587



SILVER SCREEN AWARD

014

singapore international film festiv

Country: Sri Lanka

Director, Asoka Handogama

2000, 104 mins



THIS IS MY MOON ME MAGE SANDAI

In war torn Sri Lanka - at the battlefront between Government forces and Tamil separatists, a Sinhalese soldier rapes a Tamil woman who falls into his bunker during a battle. He deserts the army after two nights. She follows him to his border village. Their presence among the desperately poor villagers upsets the order of things. Jealousy, betrayal, hatred and lust now stalk the village.

"If there is salvation and sanity in the midst of the scorching, destructive gunfire of the war (represented by the heat of the sun), then it is to be found under the soothing and life-enhancing moonlight of the latent sisterhood of women and the innocence of children." - Director Asoka Handagama

Director: Asoka Handagama Born in 1962. Came to filmmaking via awardwinning theatre and television work. He is also a published writer and lyricist of popular Sinhala songs and a regular political columnist. His first feature film, Moon Lady ('94), won the Sri Lanka Film Critics Forum Award for Most Promising Director as well as Best Film, Best Director and Best Screenplay at the OCIC Awards. His second film, Moon Hunt ('99), has yet to be released. This Is My Moon is his third feature film.



Director/Screenwriter: Asoka Handagama * Producer: Iranthi Abeysinghe * Cinematographer: Channa Deshapriya * Editor: Ravindra Guruge * Cast: Soumya Liyanage, Dilhani Ekanayake, W. Jayasiri, Linton Semage, Anoma Janadari, Hemasiri Liyanage * Production Company: B-Positive Media Group for Social Development 389/9, Hokandara Road, Hokandara, Sri Lanka * Tel: 94-74-402228 * World Sales Agent: Asian Film Centre, 118 Dehiwala Road, Boralesgamuwa, Sri Lanka * Tel: 94-77-318610 * Fax: 94-1-509553 * Email: afc@sri.lanka.net

Country: Taiwan

Director: Lim Cheng-sheng

2000, 106 mins



BETELNUT BEAUTY AI NI AI WO

The director of Murmur Of Youth and Sweet Degeneration, Lin Chengsheng, scores with his new film, Betelnut Beauty, at the recent Berlin International Film Festival 2001. He was awarded the Best Director prize for "not repeating himself in his creative filmmaking process," probably alluding to his daring choice of subject matter. His new film stars Malaysian singer Angelica Lee Xin-jie who won the Best Newcomer award at Berlin for her gutsy depiction of a young betel nut seller. These are young, provocatively-dressed ladies who have become a tourist attraction in Taiwan for their antics along the busy highways in pushing the snack that works like a stimulant. Together with Taiwanese actor Chang Chen, they portrayed a couple of disenchanted and lost youths waylaid by rapid urban progress in modern Taiwan.

Sponsored by The Moving Visuals Co. Pte. Ltd.

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



Director: Lin Cheng-sheng • Cast: Chang Chen, Angelica Lee, Leon Dai, Kao Ming-chun, Tsai Cen-nan • Production Company: Arc Light Films, 4th Fl., No. 19, Lane 2, Wan-li Street, Taipei 116, Taiwan • Tel: 2-22396026 • Fax: 2-22396501 • World Sales Agent: Flach Pyramide, 5 rue Richepanse, 75008 Paris, France • Tel: 331-42960220 • Fax: 331-40200551



SILVER SCREEN AWARDS

014

singapore international film festival

Country: Vietnam

Director: Dang Nhat Minh

2001, 98 mins



Director: Dang Nhat

Born in 1938 Worked as an interpreter for Russian lecturers at the Vietnamese Cinema School after graduating from the High School of Russian language in Moscow. Directed a number of documentaries since 1963. Made his feature film debut with Nhung, The Young Girl From Saigon in 1970. Filmography: The Town Within Reach ('80), When The Tenth Month Comes (184). The Girl On The River ('87), The Return ('94), Nostalgia For Countryland (*95) and Hanoi-Winter 1946 ('97).



THE HOUSE OF GUAVAS MUA OI

Hoa lives with his family in a two-storey house in a tranquil quarter of Hanoi. He falls from a guava tree in his backyard while collecting guavas for a girlfriend living next door. Since then, he becomes mentally retarded, and hovers in a state of mind that is overwhelmed with memories of his old house and the guava tree. The world is changing, but not the one in Hoa's mind. The old house is eventually taken over by a state official and Hoa is forced into a mental hospital. From that day on, he loses his memory, and only Hue, his sister, can see him.

A poignant evocation, through the portrait of an innocent, of the history of Vietnam from its independence up until the present day. Alternating between scenes of the present and memories of the past, director Dang Nhat Minh's latest film mixes personal and world histories through its fluid, somber and serene direction. The film has been awarded a NETPAC Jury Special Mention at the Rotterdam Film Festival 2001.

Director/Screenwriter: Dang Nhat Minh * Producer: Nguyen Thuy Vinh, Dang Nhat Minh * Cinematographer: Vu Duc Tung * Editor: Tran Anh Hoa, Nguyen Viet Nga * Cast: Bui Bai Binh, Nguyen Lan Huong, Pham Thu Thuy, Huong Thao * Production Company: Yuong Studio, 64 Ba Trieu, Hanoi, Vietnam * Tel: 84-4-9333867 * Fax: 84-4-9439848 * Email: sophie@fpt.vn * World Sales Agent: President Films S A, 2 rue Lord Byron - 75008 Paris, France * Tel: 33-1-45628222 * Fax: 33-1-45634056

Country: Indonesia

Director: Garin Nugroho

1999, 90 mins



A POET PUISI TAK TERKUBURKAN

Tells the true story of a didong poet (didong is a style of poetic ballad that originates from Gayo, Central Aceh) named Ibrahim Kadir. The Acehnese faced social and political repression in 1965, a volatile period in Indonesia's history. He was put into prison and became a living witness to mass killings of an estimated 500,000 suspected communists by brutal military force. After his release from prison, he conveyed the extent of the tragedy on beautiful humanistic poems.

A remarkably frank and chilling treatment of the 1965 massacre carried out by the Indonesian military and reactionary forces-with the full support of the CIA and the US government-against members of the Communist Party and all opponents of the Indonesian elite. The film takes place in two cells, one for men and one for women, in Takengon prison. Prisoners whose names are called out are led away and executed. An end title notes that the prosecutor in charge at Takengon shot himself. It further notes that 500 000 people, and, by certain estimates two million, were massacred.

Director: Garin Nugroho
Born in 1961. Studied
filmmaking at the Jakarta
Institute of the Arts. His
first feature film, Love On A
Slice Of Bread ('91) won
him the Best Young
Director Award at the Asia
Pacific Film Festival in
1993. He is currently
teaching at the IKJ and is
active as a film critic.



Director/Producer: Garin Nugroho • Screenwriter: Nana Mulyana, Garin Nugroho • Cinematographer: Winaldha E Melatatoa • Editor: Rahmat Tepe • Cast: Ibrahim Kadir, Pitrajava Burnama, Ei Manik, Amak Baljun • Production Company/World Sales Agent: Set Filmworkshop, JL Balang III No. 5, Gandaria-Majestik, Jakarta, Indonesia • Tel: 62-21-7251095 • Fax: 62-21-727999227 Email: set@indo.net.id



SILVER SCREEN AWARDS

00

Country: Singapore Director: Royston Tar

2001, 7 mins

HOCK HIAP LEONG

Hock Hiap Leong pays tribute to a 55-year-old coffee shop that has been an incessant inspiration for many people on Armenian Street.

gapore international film fes

 $\label{limited-distance} Director/Producer/Screenwriter: Royston Tan * Cinematographer: Lim Ching Leong * Tel: (65)9623-6930 * Email: roystone@pacific.net.sg$

Country: Singapore

Director: Leonard Yip

2001, 16 mins

ROYAL WULFF

Set in a small country town in Victoria, Australia, this is a story about the aged and time – a friendship built while fly-fishing.

Director/Producer/Screenwriter/Editor: Leonard Yip • Cinematographer: Deepak Chopra • Tel: (65) 779-6396 • Email: LnYip@aol.com

Country: Singapore

Director: Damien Tan

2001, 13 mins

IN MY SHOES

A boy who craves for company sees him being accepted by a neighborhood football team but soon realises his future lies in a pair of soccer boots.

Director: Damien Tan • Producer: Grace Lai • Cinematographer: Tan Chiez How • Screenwriter: Damien Tan and Rizan • Editor: Yvonne Koh Boon Hui • Tel: (65) 258-2971/9224-1977 • Email: nicktan@singnet.com.sg

Country: Singapore

Director: Ho Choon Hiong

2001, 30 mins

GODDESS OF THE NEON CITY

A personal documentary about a place and its people.

 $\label{local-produce} Director/Producer/Cinematographer/Screenwriter: Ho Choon Hiong * Tel: (65) 9817-2645 * Email: starwars@cyberway.com.sg, choonhiong@xtreme.com.sg$

Country: Singapore

Director Colin Goh

2001, 13 mins

eAhlong.com

Ah Seng wants to dot.com his father's traditional business. Unfortunately, his dad is an illegal loanshark.

 $\label{lem:decomposition} \textit{Director: Colin Goh * Producer: Andy Logam-Tan * Screenwriter: Colin Goh and Terence Tan * Editor: Andy Logam-Tan * Tel: (65) 9749-0470/226-0265 * Email: schausen@pacific.net.sg$

Country: Singapore

Director: Han Yew Kwang

2001, 21 mins

PINBALL

On his 20th wedding anniversary, Huang is to bring his wife around the parks on a bicycle. Only problem is that Huang has not learnt how to cycle.

Director: Han Yew Kwang • Cinematographer: Malcolm McCullough • Screenwriter: Han Yew Kwang • Editor: Gek Li San • Tel: (65) 788-7540, 9690-6175 • Email : yaoguang@pacific.net.sg

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 results of the Silver Screen Awards will be announced at the Silver Screen Awards Gala on April 27, 2001

BEST ASIAN FEATURE FILM CATEGORY

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

BEST SINGAPORE SHORT FILM CATEGORY

Best Film Special Jury Prize Best Director Special Achievement Award

NETPAC/FIPRESCI AWARD

MAIN JURY

Best Screenplay

RITHY PANH (Cambodia)

Born in 1964 at Phnom Penh (Cambodia). He suffered in Khmer Rouge's rehabilitation camps in 1975. Escaped to Thailand at 15 in 1979 and arrived in Paris a year later. Studied at the French National Cinema School. In 1989, Site 2, his documentary about Cambodian refugees, won several international awards. Filmograhy: Souleymane Cisse (documentary, '90); Cambodge, entre guerre et paix (documentary, '92); Les gens de la riziere ('94); The Tan's Family (documentary, '95); Bophana, une tragedie cambodgienne (documentary, '96); Van Chan, Une Danseuse Cambodgienne and One Evening After the War ('98).

PENEK RATANARUANG (Thailand)

Born in 1962, he studied art history and philosophy at the Pratt Institute in New York and worked as a graphic designer there for three years upon graduation. Back in Thailand, he worked for an advertising agency until 1993 when he started directing television commercials. His feature debut, Fun Bar Karaoke, was featured in the SIFF Silver Screen Awards in 1998 and won the special jury prize at the Festival des trios Continents in France.

JASMINE NG (Singapore)

Graduated from the NYU 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 and Drive TV series. She co-wrote, co-directed, edited and produced Eating Air that played at numerous international festivals and won the SFC Young Cinema Award at the 2000 SIFF. Now a creative director at Yarra Films, she is behind the innovative TV series, Ultraviolet, with two other new shows in the works.

RAYMOND RED (Philippines)

Born in Manila in 1965, Red studied painting and photography at the Philippine High School for the Arts, National Arts Center. He went on to study at the University of the Philippines College of Fine Arts, and at the University Film Center where he made his first super-8mm film in the early '80s. Red made his first full-length feature, Bayani (Patriot), shot in 16mm in 1991-92. He made his second feature, Sakay, in 1993 (his first commercial 35mm film). Both are stories based Philippine revolution heroes at the turn of the century in 1900. His third feature, Makapili (Collaborator), a story on wartime enemy collaborators, won the Hubert Bals award at the Rotterdam Film Festival. Red presently works on music video and TV commercial productions. His latest work is the short 35mm film, Anino (Shadows).

WU WENGUANG (China)

Seen as a key figure in the video documentary movement in China by The Museum of Modern Art. Wu Wenguang was born in 1956 in Yunan, China. After graduating from Yunan University in 1982, he taught junior high school for three years and joined a television network in 1985 to work as a news journalist for four years. He left the TV station to become an independent documentary filmmaker and freelance writer.

NETPAC/FIPRESCI JURY

MICHEL CIMENT (France)

Born in 1938. He is the Associate Professor Emeritus at the American Civilization University of Paris, Vice-president of FIPRESCI and a member of the editorial board of Le Positif. He is also a radio producer and journalist and is the author of over a dozen books on cinema. He has also sat on numerous juries for Cannes, Venice, Berlin and Chicago festivals.

YANO KAZUYUKI (Japan)

After working at the Japan Foundation, he began the distribution of art films in 1985. He played a pivotal role in kick starting the Yamagata International Documentary Film Festival in Yamagata, Japan. He has been working as the director of the YIDFF since the beginning of 1989.

DAVE KEHR (USA)

Kehr began writing for the Chicago Reader in the early '70s and migrated to the Chicago Tribune before coming to the New York Daily News, where he stayed for six years. He is currently the senior movie critic for City Search, a local portal and transaction site. He is one of the most gifted film critics in America today.

MARTIAL KNAEBEL (France)

Born in 1948, in France, studied chemistry in French University (Metz). Participated in the creation of the Trigon-Film Foundation in 1986, which is responsible for the distribution of Asian, Latin American, and African films in Switzerland. He was involved in the Fribourg International Film Festival since 1986. Took over direction in 1992 and in this time has organised many tributes to Asian filmmakers, who include Ritwik Ghatak, Aravindan and Gopalakrishnan.

SANDI TAN (Singapore)

A co-creator of the SIFF-winning short Moveable Feast and a former film critic for The Straits Times ('94-'97), Tan won the Shell-NAC Arts Scholarship, attending the Film School at Columbia University in New York City. She was one of the earliest to spearhead the revival of filmmaking in Singapore, chronicling the history of Singapore film in the book, The Films Of ASEAN. Tan is executive producing the Singapore-based feature, The Sweat.



ASIAN FILM

Director: Bennett Rathnayake

2001, 112 mins



THE COMPENSATION **ASWASUMA**

singapore international film festiv

An 80-year-old man makes his way to the nearest police station after his old wife's funeral and insists that he be arrested for a crime he had committed 50 years ago, in 1948, the year Ceylon gained its independence from Great Britain. The old man claims he had killed three men and buried their bodies in the jungle. The old couple had promised each other to keep this a secret and, now that his wife has died, the old man now wants to be relieved of his mental torment.

Apparently, while burying their dead young child, the couple had found a rare gem stone in the jungle. But this fortuitous event brought nothing but jealousy and gangster attacks. They were forced to flee but fate caught up with them. The couple finally understand the meaning of their discovery, making decisions that ultimately won them their true compensation.

Director: Bennett Rathnayake

Once a mathematics teacher in Sri Lanka, he started professional broduction work after completing a film course in 1986. He has directed six teledramas so far, writing some of the scripts as well. His feature film debut, The Compensation, was made with money awarded to him by the supreme court for the injustices he suffered when the Sri Lankan authorities banned his teledrama, The Dragon's Kingdom.



Director/Screenwriter: Bennett Rathnayake • Producer: Bennett Rathnayake, Samanmalee Hewamanne • Cinematographer: Channa Deshapriya • Editor: Stanley De Alwis • Cast: Joe Abeywikrama, Jackson Anthony, Sangeetha Weerarathna • Production Company/World Sales Agent: Benn Films Creation House, No. 28 Battaramulla Road, Ethul Kotte, Sri Lanka • Tel: 94-1868077/941865727 • Fax: 94-1883377

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ASIAN FILMS

014

ingapore international film festival

Country: China/Hongkong

Director: Jiang Wen

2000, 140 mins



DEVILS ON THE DOORSTEPGUI ZI LAI LE

Won the Grand Jury Prize at Cannes Film Festival 2000. Captured in stunning black and white Cinemascope, the film is set in a village in northern Hebei province during the last winter of World War II. This fast-paced comedy tells the story of a Chinese peasant, Ma Dasan, who is forced to harbour a Japanese officer and his translator while the Japanese army occupies his village, which remains unscathed by a China decimated by both civil war and World War II. The Japanese soldier proceeds to hurl abuses at the villagers. To ingratiate himself with the villagers, the interpreter falsifies his translation and tells the villagers that the prisoner is asking for mercy instead. That comforted the naive people somewhat. When they finally figure out a way to return the soldier to his barracks, an insidious process of great tragedy and horror begins, testifying to the absurdity of war.

With the support of Overseas Movie Pte. Ltd.

Academy. Became one of China's most celebrated lead actors with his roles in movies such as Hibiscus Town ('86), Red Sorghum ('87) and Black Snow ('89). Made his directorial debut with In The Heat Of The Sun ('94). Devils On The Doorstep is his second feature film.

Director: Jiang Wen Born in 1963. Graduated from the Central Drama



Director/Producer: Jiang Wen * Screenwriter: You Fengwei, Shi Jianquan, Shu Ping, Jiang Wen * Cinematographer: Gu Changwei * Editor: Zhang Yifan, Folmer Weisinger * Cast: Jiang Wen, Jiang Hongbo, Teriyuki Kagawa, Dong Hanchen * Production Company: Asian Union Film & Entertainment Ltd, 13F Block A, Sunshine Plaza, N68 An Li Road, Chaoyang District, Beijing 100101, China * Tel: 86-10-63969696 * Fax: 86-10-64965256 * World Sales Agent: Fortissimo Film Sales, Cruquiusweg 40, 1019 AT Amsterdam, The Netherlands * Tel: 31-20-6273215 * Fax: 31-20-6261155 * Email: info@fortissimo.nl

Country: China

Director: Ding Jiancheng

2000, 65 mins



THE PAPER ZHI

Set in the mid-'70s during the Cultural Revolution, the film focuses on a young man from a village in south-east China who meets an old man who collects wall posters for paper sculpting. He listens to the old man's story about his paper sculptures and his daughter's death. Compassion transforms itself into the young man's dreams and illusions. The filmmaker's philosophy on life is that "life is as fragile as a piece of paper" is reflected in this cinepoem. Director Ding Jiancheng attempts to explain life through the motif of paper, reflecting on the unique customs of the Chinese. Yet his take on life is both universal and philosophical. Won a NETPAC Special Jury Mention at Rotterdam Film Festival 2000 "for its experiment in innovating a bold narrative which elaborates out of minimal elements to reflect upon a culture in transition."

Director: Ding Jiancheng Born in 1963. Documentaries prior to The Paper include The Making Of Zhang Yimou's Opera Turandot, The Making Of Zhang Yimou's Not One Less and The Making Of Zhang Yimou's The Road Home. Graduated from the Cinematography Department of Beijing Film Academy, He worked as a photographer for CCTV, as a production designer for Guan Hu's The Dirt and as a cinematographer for Zhang Ming's Rain-clouds Over Wushan. The Paper marks his feature directorial debut



Director/Screenwriter/Editor: Ding Jiancheng • Producer: Shan Dongbing • Cinematographer: Zhou Ming • Cast: Chen Ying, Dan Da, Zhou Zhe, Cong Zhijun • Production Company/World Sales Agent: DB Productions, clo Shan Dongbing, 29 Feilongqiao Hutong, Nanchizi, 100006 Beijing, China • Tel/fax: 86-10-62238914 • Email: shan@cenpok.net/dbshan@yeah.net



ASIAN FILL

ingapore international film

Director: Tang Danian

2000, 108 mins



CITY PARADISE DU SHI TIAN TANG

(Asian Premiere)

Dasheng is one of millions of Chinese who leave their homes in the countryside to try their luck in the city. In his case, the decision seems sound. He is satisfied with his job as a window cleaner, he has a loving girlfriend and doting foster parents. It appears that he has successfully reinvented his life. But things turn out to be only a facade. In his hometown, his mother and his wife are awaiting his return. Dasheng's glamorous city life threatens to be as fragile as the panes of glass he works with. The only heartening moments in the film take place after Murphy's Law has worked its magic on Dasheng's life, and he and his girlfriend are forced to try and make it work. Through Dasheng's personal struggles, the film examines the urban upheaval and chaotic changes in modern day China.





Director/Screenwriter: Tang Danian • Producer: Chen Baitao • Cinematographer: Meng Fan • Editor: Wang Weiyan • Cast: Gao Hu, Li Lingling, Huang Meifen, Liu Tianchi • Production Company/World Sales Agent: City Paradise, 1204, 8 Building, Anding Men Wai Dong He Yan, Beijing, China • Tellfax: 86-10-64261476 • Email: tang@public3.bta.net.cn

Country: China

Director: Lou Ye

2000, 83 mins



SUZHOU RIVER SUZHOU HE

This winner of a Tiger award at the Rotterdam Film Festival 2000 is an elegant art noir examining issues of memory and obsession, loss and corruption. Set in Shanghai, along the dirty waters of the Suzhou River, the film follows a videographer who is fixated with his ex-girlfriend, Meimei, a go-go dancer/mermaid. He spends his days advertising himself by spray painting his phone number on walls, though no one ever calls. He spends his nights listlessly watching videotapes, and wondering why Meimei left him suddenly.

Filled with water imagery, the film's hallucinatory and claustrophobic quality reveals a layered and poetic sense of alienation, and Shanghai, in Suzhou River, is plagued by constant rain, creating a suffocating tension. The film is told from the point of view of the videographer while the muddy eponymous Suzhou River, however, with its teeming life, ironically serves as a constant reminder of death and the strange hand of fate.

With the support of Heritage Link.

Director: Lou Ye Born in 1965. Graduate of the Beijing Academy of Film. His feature film debut, Weekend Lover ('94), won Best Director Award at Manheim Heidelberg Film Festival.



Director/Screenwriter: Lou Ye • Producer: Nai An, Phillippe Bober • Cinematographer: Wang Yu • Editor: Karl Riedl • Cast: Zhou Xun, Jia Hongsheng, Nai An, Yao Anlian, Hua Zhongkai • Production Company: Essential Filmproduktion GmbH, Mommenstr.27, 10629 Berlin, Germany • Tel: 49-30-32777879 • Fax: 49-30-3232091 • World Sales Agent: The Coproduction Office, Mommenstr. 27, 10629 Berlin, Germany • Tel: 49-30-32777879 • Fax: 49-30-3232091 • Email: info@thecopro.de



ASIAN FILMS

014

ingapore international film festival

Country: Hongkong

Director: Chang Wai-hung

2000, 88 mins



AMONG THE STARS HUO XING GUIJI

In typical low-key handling of the series of relationships in the film, as in his feature film debut, After The Crescent, director Chang Wai-hung continues his attempt to paint the portrait of modern youth in Hongkong. Showing more control of both his material and the mood in his second film, Chang uses ingenious camera angles and plot lines to weave the disparate stories together.

"Reading my own poetry is like holding up a mirror that exposes the nakedness of my heart. This is also the motivation for Among The Stars. It's part two of a three-part (story) because I still have lots to say about such topics, such as the ongoing search of the lost youth in the city, the aimless wanderings, the promise of life and wordless gratitude... I was fortunate to have run into the images of the moon and the star because they gave me the room to fly."— Director Chang Wai-hung

Director: Chang Waihung
Born in 1963. Started as a screenwriter in 1985 when he joined Jackie Chan's Golden Way Films Production Company. Wrote and directed his first feature film, After The Crescent ('97) which was screened at the SIFF in



Director/Screenwriter/Producer: Chang Wai-hung * Cinematographer: Kwen Park-huen * Editor: Caroline Lai, Vincent Cheung * Cast: Chan Shan-shan, Wilson Yip, Ellen Leou, Noel Lee, Gillian Wong, Sandy Chan * Production Company: A Company of Les Enfants du Paradis, Flat D, 37F, Block 2, Centenary Mansion, 1 Victoria Road, Kennedy Town, Hong Kong * Tel: 852-28728874 * Fax: 852-26512551 * Email: minmal@alumni.cuhk.edu.hk * World Sales Agent: Ying E Chi Limited, Suite 901, 366 Lockhart Road, Wan Chai, Hong Kong * Tel: 852-28366282 * Fax: 852-28366383 * Email: yingechi@netvigotor.com

Country: India

Director: Jayaraj

1999, 77 mins



PATHOS KARUNAM

Pathos relates the plight of old parents, spurned and neglected by the young, an apparently common problem in India. Hailed by film critics as a "classic," the film follows a simple narrative structure that expounds a cruel tale without any loss of emotion. Director Jayaraj was able to achieve an emotionally engaging and moving effect through riveting performances of the lead artistes, in particular Vavachan, a mentally retarded man.

To create a dark, pessimistic and realistic atmosphere, filming was done during the rainy season, with use of only natural light and shooting on location. Despite the bleak circumstances of the old couple in the film, it ends on a positive note, with hope as envisaged at an institution for handicapped children, probably a reflection of the director's wish for things to work out too in reality. Co-winner of the Golden Peacock Award for Best Film by an Asian Director at the International Film Festival of India 2000.

Director: Jayaraj Graduated with an Electrical Engineering degree. His first feature Mudumbasametham, and series of awards at the Kerala State Film Awards. Selected films adude: Desadaman (*96) and Kallyattam (Play Of God. '97).



Director/Producer: Jayaraj • Screenwriter: Madampu • Cinematographer: MJ Radhakrishnan • Editor: Sreeker Prasad • Cast: Vavachan, Eliyama, Bijumenon, Madambu • Production Company/World Sales Agent: Harvest Films, 9/347, Mission Qtrs, Trichur, Kerala, India • Tellfax: 91-487-445445 • Email: jayarajfilms@yahoo.com



ASIAN FILM

2000, 125 mins

ingapore international film festiv

Country: India

SANDSTORM BAWANDAR

Director: Jagmohan

(Asian Premiere)

A woman belonging to one of the lower castes is working for Saathin, Rajasthan's development programme for women. She speaks up against the illegal but still active custom of arranging children's marriages and, as a result, gets raped by a gang of upper-caste men. But instead of hanging her head in shame, she decides to take the men to court. It is a long journey of heartbreaks. She is sent through a judicial system corrupted by chauvinism, feudalism and political opportuism. The international media whips up a storm and she is caught in the middle, leaving her further disillusioned and desolate. She is used as a pawn in a political game between the ruling government and the opposition party, courted by one while being stoned by the other. In spite of everything, she maintains her dignity and courage as a woman, turning from rape victim to social activist. It is a shocking tale based on a true story, set amidst the picturesque sand dunes of colourful contemporary Rajasthan.

Director: Jagmohan Has a Ph.D. in Marketing, an M.A. in Advertising, an M.B.A. and a B.S. in Electrical Engineering. Has made several films in English in the United States and, after 15 years, he returns to make a Hindi/Rajasthani language film, Sandstorm.

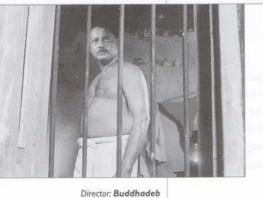


Director/Screenwriter/Editor: Jagmohan • Producer: Jag Mundhra, Gaurang Doshi • Cinematographer: Ashok Kumar • Cast: Nandita Das, Raghuvir Yadav, Deepti Naval, Rahul Khanna, Laila Rouass, Govind Namdeo, Gulshan Grover • Production Company: Smriti Pictures (P) Ltd, 103, Kakad Industrial Estate, Off L J. Rd. Matunga (W), Bombay 16, India • Tel: 91-22-4211529 • Fax: 91-22-446-6483 • Email: jagmundhra@hotmail.com

Country: India

Director: Buddhadeb Dasgupta

2000, 99 mins



THE WRESTLER UTTARA

One of India's contemporary film masters, Buddhadeb Dasgupta weaves this film that traces several tales of friendship and camaraderie together with his characteristically spectacular cinematography and beautiful performances and was rewarded with the Best Director award at the Venice Film Festival 2000. The loving friendship between Balaram and Nimai, who are bound by their mutual interest in wrestling, is threatened by Balaram's marriage to Uttara.

Dasgupta injects this tragic tale of ignorant hatred with moments of inspired commentary by framing the action with two Greek choruses, who wander throughout the film, providing informed remarks as well as participating in the action. One group of workers from the local dwarf community roams through the film, informing Uttara that their condition makes them more sensitive to those who thrive on intolerance. Another group, an itinerant band of traditional masked dancers, offers a shadowy presence throughout the action and, ultimately, proves to be the only compassionate heroes left.

Dasgupta A renowned Bengali poet

and novelist whose work has been translated throughout the world. Decided in 1976 to extend his creativity to filmmaking. He is now one of the most important filmmakers in India, having won numerous awards both at home and abroad. Selected filmography: Distance (*78), Bitter Morsel ('79), Crossroads ('82), Season's Memoirs ('82), Blind Alley ('84), The Return ('86), The Tiger Man ('89), Their Story ('92), The Shelter Of The Wings ('93) and The Red Doors ('96).\



Director/Producer/Screenwriter: Buddhadeb Dasgupta • Cinematographer: Asim Bose • Editor: Rabi Ranjan Maitra Cast: Jaya Seal, Tapas Pal, Shankar Chakraborty, RI Asad
 Production Company: Buddha Dasgupta Productions, 32-IF Garihat Rd. South, Flat 3A. Calcutta 70003 I, India • Tellfax: 91-33-4735545 • Email: bdggupta@cal.2.vsnl.net.in World Sales Agent: Brussels Ave., rue des Visitandines 1/48, B-1000 Bruxelles, Belgium • Tel: 32-2-5118156 • Fax: 32-2-5118139 * Email: brusselsavenue@compuserve.com



ASIAN FILMS

014

ingapore international film festival

Country: Iran

Director: Dariush Mehrjul, Mohsen Makhmalbaf

2000. 76 mins



TALES OF AN ISLAND

Made up of two short films. In Dear Cousin Is Lost, director Dariush Mehrjui has a dream where a young bride, engaged to the actor of the film, drowns in the sea. The crew is disorganised and rarely available when needed. Frustrated, the director lingers on in his poetic dreamscape. The bride appears in the midst of the shoot, taking the actor to heaven. The latter leaves his earthly body to begin his supernatural travel, thus putting an end to the shoot.

In Testing Democracy, Mohsen Makhmalbaf is making a short film, The Door, part of a feature film called Tales Of Kish. His friend, Shahab, comes to see him, bringing his Handicam along. Mohsen, who is fed up with all the problems he is having with the shoot, runs away from the set and the crew and returns to Tehran, using the Handicam to capture the election.

Director: Dariush Mehrjui (right) 3 = 1940. Graduated a philosophy from UCLA. emand filmography: Leila The Pear Tree ('99) and The Mix (2000). Director: Mohsen Makhmalbaf Born in 1957, One of most controversial Estars. Left school at 15 to become an urban guerrilla. He was shot, arrested and imprisoned ore than four years tried to disarm a policeman. Selected filmography: Salaam Gnema ('95), Gabbeh (196). The Silence (199) and The Door (2000).



Dear Cousin Is Lost: Director/Screenwriter: Dariush Mehrjui * Producer: Kish Tourism Organisation * Cinematographer: Mahmoud Kalari * Editor: Mostafa Kherge-pouse * Cast: Khosrow Shakibui, Negar Forozandeh, Ali Mosaffa, Mohammad Reza Sharifi Nia

Testing Democracy: Director/Screenwriter/Cinematographer/Editor/Cast: Shahabodin Farokh-yar, Mohsen Makhmalbaf
Producer: Kish Tourism Organisation • World Sales Agent: Makhmalbaf Film House, #32, 16th Street, North Felestin
Ave., Tehran, Iran • Tel: 98-21-8958384 • Fax: 98-21-8952200 • Email: makhmalbaf.film@Tavana.net

Country: Iran

Director: Parviz Shahbazi

2000. 80 mins



WHISPERS

Director Parviz Shahbazi takes a look at Tehran's underside through the saga of three homeless children seeking an adult who will pose as their guardian for a day. Three enterprising young siblings, two boys and a girl, survive on the fringes of the city by selling lemonade and prayer cards, making deliveries for shopkeepers, and begging food or small amounts of money whenever they can. The story revolves around the urgent desire by the elder brother to arrange a required ritual circumcision for the younger sibling, and his repeated attempts to engage, even bribe, one of the many adults of their daily acquaintance to briefly act in a parental role to authorities. The result is an eye-opening and poignant view of the world of grownups.

Director: Parviz Shahbazi Barn in 1962. Studied filmmaking at the IRIB ersity in the early '90s. He attracted much attention as a student Simmaker in Iran with a oke of Hitchcock's The Rope as his final year ect in university. Began bis professional career as assistant director in The White Balloon and subsequently wrote and directed his first feature film, Traveler From The South, which received the grand prize at the Tokyo International Film Festival.



Director/Screenwriter: Parviz Shahbazi • Producer: Amir Samavati, Ali A Ojani, Parviz Shahbazi • Cinematographer: Farzad Jodat • Editor: FJ Bozorg • Cast: Ali Seyf, Samaneh Seyf, Farzad Farhani • Production Company/World Sales Agent: Mohammad Atebbai, PO Box 15875-4769, Tehran, Iran • Tel/fax: 98-21-227-1157 • Email: atebbai@intelimet.net



ASIAN FILM

Director: Hassan Yektapanah

2000, 94 mins



DIOMEH

Djomeh tells the story of a young Afghan refugee living in rural Iran who works as a dairy farmer. Much of the film takes place through a series of conversations "about ideas, ideals, society, world views, and philosophy" between Djomeh and his boss, Mr Mahmoud, on their drives around the countryside collecting milk from the villagers. When the young man falls in love with a shopkeeper's daughter, Djomeh becomes a victim of the community's inherent racism and mistrust of foreigners.

ngapore international film festiv

Following the blueprint of most Iranian cinema - minimalist narrative and metaphorical situations that reveal hidden societal tension - Djomeh is heavily indebted to the films of Iranian master Abbas Kiarostami. Yektapanah had served as assistant director to Kiarostami and admitted to being heavily inspired by him. Many sequences in the film, for example, the long conversations between Djomeh and Mr Mahmoud, remind one of Kiarostami's earlier films, but Yektapanah's film offers a direct narrative, quite unlike the philosophical meditations of his mentor. Joint winner of the Camera D'or at Cannes Film Festival 2000 (with A Time For Drunken Horses).

Director/Screenwriter/Editor: Hassan Yektapanah • Producer: Ahmad Moussazadeh, Mehran Haguigui • Cinematogra pher: Ali Loghmani • Cast: Jalil Nazari, Mahmoud Behraznia, Rashid Akbari • Production Company: Behnegar Films, #06 Fourth Street, Saadat Abad, 19986, Tehran, Iran • Tel: 98-21-2084507 • Fax: 98-21-2061137 • World Sales Agent: Celluloid Dreams, 24 rue Lamartine, 75009 Paris, France • Tel: 33-1-49700370 • Fax: 33-1-49700371 • Email: info@celluloid-dreams.com

Director: Hassan Yektapanah Born in 1963, Served as assistant director to many Iranian directors, including Abbas Kiarostami and lafar Panahi. Djomeh is his feature film debut.



Country: Iran

Director: Babak Payami

2000, 75 mins



ONE MORE DAY YEK ROUZ BISHTAR

Tehran on the brink of the new millennium. Here, just like in any other major city, it is close to impossible to avoid getting sucked into the anonymous hustle and bustle of life. A man manages to scrape together some kind of a living by selling medicines on the black market. He meets his customers in gloomy tea houses near market squares and on windy street corners. Packages exchange hands. There is a certain danger to the whole transaction but also an inner emptiness. This man was married once, but his wife died.

He meets a woman at a bus stop. Just two people, waiting. They meet here every day and travel on the same bus together. They are in love with each other but nobody notices. She was married once too. She longs desperately to end her loneliness. They walk down the street together, but they must be careful to make their being together appear coincidental.

Director: Babak Payami Born in 1966. Studied film at Toronto University. In 1992, he was elected to join the selection committee of the Hard House Film Board, an independent film funding institution at Toronto University. He made two documentaries and a short film while in Canada. One More Day is his feature film directorial debut.



Director/Screenwriter/Producer: Babak Payami • Cinematographer: Farzad Jodat • Editor: Parviz Shahbazi • Cast: Ali Hosseini, Leila Saadi, Alireza Jamali, Ahmad Gordan • Production Company: Cima Films, 64, Hedayat St., Yakhchal Avenue, IR-Tehran 19497 Iran • Tel: 98-21-2548032 • Fax: 98-21-2551914 • World Sales Agent: Cima Media International, 64, Hedayat St., Yakhchal Avenue, IR-Tehran 19497 Iran • Tel: 98-21-2548032 • Fax: 98-21-2551914



ASIAN FILMS

014 singapore international film festival

Country: Japan

Director: Kurosawa Kiyoshi

1999, 95 mins



BARREN ILLUSION HUO XING GUIJI

A collaboration between Kurosawa Kiyoshi and his students at the Film School of Tokyo, Barren Illusion is a love story about a young man and woman living in the year 2005. Haru, in his mid-20s, is bored with his life after achieving moderate success as a music producer. His girlfriend, Michi, works at a post office. She daydreams of going to faraway places and sometimes steals packages destined overseas to decorate her room. Though they are in love, both have begun feeling a sense of alienation between them.

Both Haru and Michi are taking an experimental drug which destroys fertility and hampers virility. But it does help clear up hay fever. The film is overrun with terrorists, lots of pollen falling and scenes of Haru and Michi both engaging in theft. A decidedly curious experimental romance, Barren Illusion is almost entirely constructed out of brief, almost random snippets from the characters' lives which seem of little consequence.

Director: Kurosawa Kiyoshi Born in 1995. Started his film career making 8mm films in high school. His first 8mm short, Shigarami, was selected for the 1981 PIA Film Festival, In the early '80s, he worked as an assistant for directors such as Shinji Somai. In 1983, he made his feature debut with Kandagawa Wars. His films include Cure ('97). License To Live ('98) and Charisma ('99).



Director: Kiyoshi Kurosawa * Screenplay: Tetsuya Onishi, Kiyoshi Kurosawa * Producer: Kenzo Horikoshi, Hiroko Matsuda * Cinematographer: Takahide Shibanushi * Editor: Junichi Kikuchi, Masahiro Onago * Cast: Takeda Shinji, Tadano Miako, Yasui Yutaka, Matsumoto Masamichi

Country: Japan

Director: Shinji Sornai

2000, 116 mins



KAZA-HANA

Based on an award-winning novel, this disarmingly quiet and perfectly acted film depicts two young people who have made bad choices in life and now find themselves at a loss of direction. Kaza-hana is a road-movie that follows their rocky path to redemption without affected emotion or artifice. It is a mature, wistful film full of poignant and difficult moments that will touch anyone who has ever felt alienated and stranded. Stars popular J-pop singer Koizumi Kyoko and one of Japan's hottest actors, Asano Tadanobu.

The title refers to the powdery snowflakes that fall at the end of winter. Dancing gracefully in the wind before melting away forever, they act as a harbinger of spring. The elegant camerawork and deliberate pacing allow a tranquil and sensual mood to pervade the scenes. Although the film takes an unsparing look at the extremes of life and death, it holds up the promise of hope and renewal for all who have at one time or another felt helpless and without hope.

Director: Shinji Somai Born in 1948. Studied law at Chuo University but dropped out in 1972 to become an assistant director at Nikkatsu Studios. Worked as a freelance director from 1975 to 1979. Participated in the creation of the Directors' Company in 1982. Some of his films include: Tonda Couple ('80), The Big Catch ('83), Typhoon Club (*84), Love Hotel ('85), Tokyo Heaven ('91), Moving ('93), The Friends ('94), Ah Haru '98) and Wait and See ('98, hich won FIPRESCI Award at Berlin Film Festival 1999)



Director: Shinji Somai • Producer: Masaaki Wakasugi • Screenwriter: Raimi Mori • Cinematographer: Hiroshi Machida • Editor: Yoshiyuki Okuhara • Cast: Koizumi Kyoko, Tadanobu Asano • Production Company: Be-Wild Inc, 4-3-32-11 F Nakazakinishi, Kita-ku, Tokyo 530-0015, Japan • Tel: 81-6-63778522 • Fax: 81-6-63770851 • World Sales Agent: Cine Qua Non, 15-3 Maruyama-cho, Shibuya-ku, Tokyo 150-0044, Japan • Tel: 81-3-54586576 • Fax: 81-3-54586577



ASIAN FILI

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Country: Japan

Director: Masahiro Kobayashi

2000, 86 mins



KOROSHI

Translates simply as "film noir," Koroshi is both a sarcastic and loving homage to director Masahiro Kobayashi's favourite genre. The film is set in a bleak snowy village in northern Japan where an apparently well-off middle class employee, Kawazaki, is fired from his job during the recession in the late '90s. An honest guy, he keeps up appearances by leaving for work every morning but is instead trying his luck at the pachinko parlour. A chance meeting lands him a profitable new job as a hitman. He soon gets hooked on this downward spiral to hell.

Death, sex, money and power are all inextricably connected in Koroshi, with the inevitable end foreshadowed by the ominous wind rushing through the electricity-powered windmills. And although the bright, snow-covered world is far removed from classic noir, it is the perfect setting to express the cold and harsh society which measures a man only by how much he makes.

Director: Masashiro Kobayashi Born in 1964. Worked as singer and composer before venturing into screenwriting and directing. His films include Closing Time ('96) and Bootleg Film ('98). Koroshi is his third feature.



Director/Screenwriter: Masahiro Kobayashi * Producer: Shinju Sano * Cinematographer: Akira Sakoh * Editor: Naoki Kaneko * Cast: Ryo Ishibashi, Nene Ootsuka, Ken Mitsuishi, Takashi Yamamoto, Ken Ogata * Production Company: Monkey Town Productions, 5-30-11-301, Minamidai, Nakano-ku, Tokyo 164-0014, Japan * Telifax: 81-3-33817872

Country: Japan

Director: Shinado Kaze

2000, 78 mins



LOVE/JUICE

Good-time girl Kyoko, a mercurial tease, and the more serious Chinatsu, a photographer, are roommates and best friends. The two twenty-somethings go clubbing, do dope, and take up jobs as bunnies in a hostess club to pay the bills. But a new kind of desire threatens the casual intimacy of the girls' friendship. A provocative feature debut that takes a fresh, very modern look at female friendships in contemporary Tokyo, exploring questions about the power balance in human relationships.

The two girls talk a lot about "the head and the body." Much is made of bodily fluids and functions. "When I'm dead, I wish to be eaten," says one. Kyoko rejects Chinatsu, who says, "Kill me!" and cuts her wrists with a knife. In the end, they agree to separate. Chinatsu says, "I wish we'd melt into one person. Why were we born separately?" Such are the kind of dramatics featured in the film.

Director: Kaze Shindo Born in 1976. Granddaughter of film director Kaneto Shindo. Graduated from the Japan Film School in 1998. She produced a number of documentaries and worked as assistant director on other feature films before making her feature directorial debut with LovelJuice.



Director/Screenwriter: Shinado Kaze • Producer: Wadakura Kazutoshi, Sugino Tsuyoshi, Nakabayashi Chikako • Cinematographer: Kanaya Koji • Editor: Watanabe Yukio • Cast: Okuno Mika, Fujimura Chika, Nagasawa Toshiya, Nishijima Hidetoshi • Production Company: Cine Bazar, 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



ASIAN FILMS

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singapore international film festival

Country: Japan

Director: Isao Takahata

1999, 103 mins



MY NEIGHBOURS THE YAMADAS HOH-HOKEKKYO TONARI NO YAMADA-KUN

The story of My Neighbours The Yamadas centres around a middle-aged Japanese businessman and his family. It offers an often touching and humorous look at the fast disappearing traditional family in modern Japan. Told in amusing episodic fashion, the film not only reflects the uniquely Japanese values but at times manages to transcend cultural boundaries to move the audience to recognise the inherent compassionate human bonds that connect us all, Japanese or otherwise.

This is Studio Ghibli's (the animation production company which made Japan's top-grossing animation feature, Princess Mononoke, in 1997) 11th feature-length animated film. Based on Japan's longest running satirical comic strip, Tonari No Yamada-Kun – by Japan's well-known comic artist, Hisaichi Ishii, the film is told with rare and attractive visual anime images made possible with the Studio animators' new creation – an all-new watercolour rendering process.

Born in 1935, Graduated from Tokyo University. Joined Toei Animation Studios in 1959. Established Studio Ghibli, a highly regarded production company of feature length animation films, with fellow director/writer Hayao Miyazaki in 1984. Producer of Nausicaa Of The Valley Of The Wind ('84), Musical Director of Kiki's Delivery Service (*89), Director and Screenwriter of Only Yesterday (*91) and Pom Poco (*94).

Director: Isao Takahata



Director/Screenwriter: Isaa Takahata * Producer: Toshio Suzuki * Production Company: Tokuma Shoten Publishing Co. Ltd/Studio Ghibli/Nippon Television Network Corp/Hakuhodo Inc./Buena Vista Home Entertainment, Tokuma Shoten Publishing Co. Ltd, 1-1-16 Higashi Shimbashi, Minato-ku, Tokyo 105-0021, Japan * Tel: 81-3-35738100 * Fax: 81-3-35738145 * Email: haruyo@tintl.co.jp * 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

Country: Japan

Director: Yoichiro Takahashi

1999, 90 mins



SUNDAY'S DREAM NICHIYOBIWA OWARANAI

Shot on HDTV, the film's subtle, detached camerawork, impressive framing and patient observation of everyday life is reminiscent of Taiwanese film master, Hou Hsiao-hsien.

Kazuya (again played by Kenji Mizuhashi who also starred in Fishes In August and Moonlight Whisper) is a dreamy loner on a run of bad luck. Laid off work by his dad, he next finds his personal space invaded by an unwelcome stranger – his mother's new husband. Aimlessly biking around the red-light district, he unexpectedly stumbles onto romance in the form of sex-club hooker, Suchiko. He asks her out on a Sunday date, but fate intervenes. Years later, haunted by the event, Kazuya attempts a fresh start, beginning with the unfulfilled date. Beautifully shot, this evocative film displays a playful visual sense, quirky humour, a rigorous sense of understatement and a special affinity for its down-and-out characters. This inventive, lyrical and enigmatic tragicomedy was the co-winner of the FIPRESCI Award at the Chicago International Film Festival 2000.

Director: Yolchiro Takahashi Born in 1963, Joined NHK upon graduation in 1986 and made a series of documentaries and short ms before completing his first feature film, Fishes In August ('97), which won New Directors Prize at the San Sebastian Film Festival in 1998 and the Grand Prize at Thessaloniki Film al in 1999. Sunday's Dream is his second feature.



Director: Yoichira Takahashi • Screenwriter: Ryo Iwamatsu • Producer: Fusao Mineshima • Cinematographer: Kazuhiko Ishikawa, Takeshi Hori • Editor: Kiyoko Mizushima • Cast: Kenji Mizuhashi, Yumika Hayashi, Tetsu Watanabe, Shinya Tsukamoto • Production Company/World Sales Agent: NHK Broadcasting Corporation, Multimedia Dept., 2-2-1 Jinnan, Shibuya-ku, Tokyo 150-8001, Japan • Tel: 81-3-54555873 • Fax: 81-3-34811453 • Email: saeki@media.nhk.or.jp



ASIAN FILM

014

ingapore international film festiv

Country: Japan

Director: Isaa Yukisada

2000, 121 mins



SUNFLOWER HIMAWARI

Winner of the FIPRESCI Award at Pusan International Film Festival 2000. This intriguing tale relates the events which transpire at a class reunion prompted by the death of a former schoolmate. Hearing news on the TV that a young woman called Tomomi Manabe is missing, presumed dead in a boat accident, twentysomething Teruaki sets about rounding up other people who knew her. Some are interested, others not, but eventually a group assembles for Tomomi's funeral, at which they reassess the past – and Teruaki finally faces up to the realisation that she was his first love.

Resembling Iwai Shunji's classic Love Letter in its delicate portrayal of human emotions and realisation of love too late, Sunflower has an equally sweet but effective film score. The film benefits from edgy camerawork and visionary flashback sequences, slowly building up a strong group emotional portrait.

Director: Isao Yukisada Born in 1968. Worked for a production company while studying at Toho Gakuen Technical College. After working as an assistant director to Kaizo Hayashi, Iwai Shunji and Hal Hartley, he made a directorial debut with Open House, which has yet to be released. Sunflower is his second feature film.



Director: Isao Yukisada • Producer: Hidemi Satani, Yukio Nihei • Screenwriter: Shinsuke Sato • Cinematographer: Jun Fukumoto • Editor: Takeshi Imai • Cast: Kumiko Asou, Aya Kawamura, Yoshihiko Hakamada • Production Company: KSS Inc./Suplex Inc. KSS Inc., 1-6-7 Togoshi, Shinagawa-ku, Tokyo 142-0041, Japan • Tel: 81-3-57021793 • Fax: 81-3-57021795 • World Sales Agent: KSS Inc., 1-6-7 Togoshi, Shinagawa-ku, Tokyo 142-0041, Japan • Tel: 81-3-57021793 • Fax: 81-3-57021793 • Fax: 81-3-57021795 • Email: yoji.akiyama@kss-inc.co.jp

Country: Japan

Director: Ryuichi Hiroki

2000, 88 mins



TOKYO TRASH BABY TOKYO GOMI ONNA

Miyuki is obsessed with a musician, Yoshinori, who lives in the same apartment block, whom she sometimes passes on the stairs, a guitar slung over his shoulder, lanky, self-involved, seemingly only vaguely aware of her existence. In her part-time job as a waitress at a coffeeshop where the boss is Lolita-fixated and fellow employee Kyoko is sexaddicted, Miyuki barely talks to a persistently worshipful "salaryman," whom she nonetheless gets involved in a non-committal affair. A showdown ensues when she shows up at a gig where she knows Yoshinori will be playing, thanks to a discarded letter from one of his old girl-friends, who has promised to be there, too. After dismissing the exgirlfriend in one of the most chillingly cruel scenes in the film, Miyuki enters the venue, dressed and coiffed in the image of a model whose picture she knows Yoshinori has clipped from a fashion magazine.

Director: Ryuichi Hiroki
Born in 1954. Studied film
and art at Athena France.
Started working as a
freelance assistant director
for Nakamura Genji since
1979. Made his directorial
debut in 1982 with
Seigyaku. Moved to the
United States after getting
a scholarship from
Sundance Film Festival with
an original script.



Director/Editor: Ryuichi Hiroki • Screenwriter: Shotaro Oikawa • Producer: Susumu Nakajima, Reiko Arakama, Yasuhiko Higashi • Cinematographer: Kazahiro Suzuki, Kiyohide lioka • Cast: Mami Nakamura, Kazuma Suzuki, Tomoro Taguchi, Kou Shibasaki, Masahiro Toda • Production Company: JRSS, 35F40-20-3 Ebisu, Shibuya-ku, Tokyo • Tel: 81-3-34482784 • Fax: 81-3-34482789 • World Sales Agent: Passion Inc., villaModernna c-6031-3-18, Shibuya, Shibuya-ku, Tokyo • Tel: 81-3-57745881 • Fax: 81-3-57745883 • Email: anakawa@soleil.ocn.ne.jp



ASIAN FILMS

ingapore international film festival

Country: Japan

Director: Takashi Miike

1999, 115 mins



Director, Takashi Milke

Born in 1960. Graduated from the Yokohama

Academy of Broadcasting

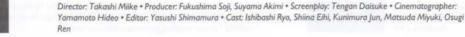
and Film Worked under directors Shohei Imamura

AUDITION

Director Takashi Miike re-invents the femme fatale for our time in this slow-burning and hallucinatory film about lustful, manipulative men getting the comeuppance they deserve, exploring the issue of the immense violence which male fantasy imposes on women. The film won a special FIPRESCI jury prize for best film out of competition at the Rotterdam Film Festival 2000. Company executive Aoyama meets a demure young woman and hits it off with her. But the girl hides a horrific secret. Definitely not for the squeamish.

"The fact is that everybody has these feelings about violence. Everybody wants to defend or protect his family. That's a very honest reaction. It's our animal instinct. The desire that everybody would live in peace is an illusion. The yearning for violence is very honest. Allowing this to come out is much healthier than trying to suppress it. In my films, people are like monsters or beasts. Their violence is extreme but at least honest." -Director Takashi Miike.

With the support of Heritage Link.





Country: South Korea

Director: Bong Joon-Ho

2000, 106 mins



BARKING DOGS NEVER BITE FLANDERS OUI KAE

This twisted social comedy is an accomplished and intelligent debut feature from young South Korean director, Bong Joon-Ho. An indolent university lecturer, lying in his apartment weighing up how he will find the money to bribe his way into a professorship, is driven to distraction by a yapping dog somewhere in his block. In a fit of anger he takes extreme action to deal with his tormentor, an action that will come to haunt him.

A hilarious satire on all aspects of South Korean culture, ranging from corruption in the country's academic institutions to the obsession with consumerism. However, this is not the film for any dog lover. Although no animals were hurt during the making of the film, it features two characters with a psychotic obsession with ridding their apartment block of any four-legged creatures and a janitor with a penchant for barbecued canine.

Director: Bong Joon-ho Born in 1969. Studied mmaking at the South Korean Academy of Film Arts. His graduate short was Incoherent, which attracted wide attention. Was involved in the scriptwriting for Phantom, The Submarine, a box Tice hit in 1998. Barking Dogs Never Bite marks his sture directorial debut.



Director: Bong Joon-Ho • Producer: Tcha Sung-jai • Screenwriter: Bong Joon-Ho, Son Tae-Woong, Song Ji-Ho • Cinematographer: Cho Yong-Gyu • Editor: Lee Eun-Soo • Cast: Lee Sung-Jae, Bae Doo-Na, Kim Ho-Jung, Byun Hui-Bong • Production Company: UNO Films, 1st Fl., Hansung Building, Samsung-dong, Kangnam-gu, Seoul, Korea • Tel: 82-2-60056000 • Fax: 82-2-7193952 • World Sales Agent: MIROVISION, 7th Fl., Garden Yesikjang Building, 43-18, Youido, Yangdeungpo-pu, Seoul, Korea • Tel: 82-2-7371185 • Fax: 82-2-7371184



ASIAN FILM

Country: South Korea

Director: Nam Ki-woong

2000, 60 mins

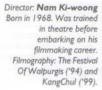


TEENAGE HOOKER BECAME KILLING MACHINE IN DAEHAKROH

gapore international film festiv

(International Premiere)

A high school girl working as a prostitute on the streets is revived as a killing machine after she was murdered by her teacher. Her memory is jolted back from a shock to a wound she suffered in her chest during a fight, and she takes revenge on her teacher and the three brothers with distinguishing birthmarks who committed the murder at the instigation of the teacher. Pulsating with raw energy, this is an acrid social satire aimed at dispelling stereotypical notions about authority. Hypocrisy, deception and violence rule in the world of adults. Winner of the Best Fiction Film Award at the Korean Indie & Short Film Festival 2000.





Director/Screenwriter/Cinematographer: Nam Ki-woong * Producer: Woon Ki-jin * Editor: Lee Chang-man, Nam Ki-woong * Cast: Lee So-woon, Kim Dae-tong, Bae Soo-baek, Kim Ho-kyum, Yang Hyuk-joon * World Sales Agent: Indiestory, 3rd floor, Hyemin Building, 148-12, Sadang2-dong, Dongjak-gu, Seoul, 156-092, Korea * Tel: 82-2-5956051 * Fax: 82-2-5956052 * Email: songfish@indiestory.com

Country: South Korea

Director: Kim Jeewoon

2000, 112 mins



THE FOUL KING BAN CHIK WANG

A funny film combining physical comedy, jokes and satire intended to expose the ridiculous foul play in the world at large which may not necessarily be less violent than in the wrestling ring. Daeho lands in a back-alley gym after being physically humiliated by his boss. He soon finds himself blossoming into The Foul King, a creative wrestler who succeeds in humiliating his opponents in oddball ways.

The exquisitely choreographed wrestling scenes are staged with a high-speed film technique, Photosonic 4ER, which captures minute details not possible with existing film technology. The fight scenes resemble ballet, with hand-held lighting contributing to the violent dance-like feeling of the matches.

Director: Kim Jeewoon Born in 1962. After directing in theatre, he made his first film, The Quiet Family in 1997. The Foul King is his second feature.



Director/Screenwriter: Kim Jeewoon * Producer: Oh Jung-wan * Cinematographer: Hong Kyung-pyo * Editor: Goh Im-pyo * Cast: Song Kang-ho, Chang Jin-young, Park Sang-myun, Jung Woon-gin * Production Company: b.o.m Film Production, 3rd Fl., Soseok Building, 81-10, Chungdam 2-dong, Kangnam-gu, Seoul, Korea * Tel: 82-2-7371185 * Fax: 82-2-7371184 * World Sales Agent: Mirovision Inc., 7th Fl., Garden Yesikjang Building, 45-18 Youido-dong Youngdeungpo-gu, Seoul 150-010, South Korea * Tel: 82-2-7371185 * Fax: 82-2-7371184



ASIAN FILMS

singapore international film festival

Country: South Korea

Director: Song Neung-Han

1999, 103 mins



SEGIMAL

Seoul is a filthy, corrupt city in the eyes of director Song Neung-han. Segimal is made up of four interrelated stories, whose structure and incidental coincidence remind one of films like Max Ophuls' La Ronde. We follow three characters through brief but significant periods of their lives and then see them discussing their lives to the camera in the final section, Y2K. The first episode, Moratorium, centres on a 37-year-old scriptwriter whose interest in social issues is side-stepped by commercial writing. The second, No Ethics, features a 21-year-old courting a 55-yearold sleazy millionaire for his money. The third episode, Moral Hazard, features a 37-year-old part-time college instructor who is a depraved intellectual outside the classroom. An interesting albeit depressing insight into modern Korean life.

With the support of Overseas Movie Pte. Ltd.

Han Sorn in 1959, Graduated from the Seoul National University and began his career as a successful writer. His talent was first recognised after he

Director, Song Neung-

rote the script, Taebak Mountains, for renowned director Im Kwon Taek. Made his directorial debut with No. 3 in 1997. Segimal is his second feature.



Director/Screenwriter: Song Neung-Han • Producer: Lee Tae-wan • Cinematographer: Lee Hoo-gon • Editor: Park Gok-ji • Cast: Kim Kap-su, Lee Jae-un, Cha Seung-won, Lee Ho-jae, Ahn Seok-hwan • Production Company: Taehung Pictures, 3-1, Hannam-dong, Yongsan-gu, Seoul, Korea • Tel: 82-2-7975121 • Fax: 82-2-7975125 • World Sales Agent: Cineclick Asia, 3F, INC. LINE Building 891-37, Daechi-dong, Kangnam-gu, Seoul, Korea • Tel: 82-2-5776894 • Fax: 82-2-5786893 · Email: yjsuh@cineclick.co.kr

Country: Thailand

Director, Apichatpong Weerasethakul

2000. 83 mins



MYSTERIOUS OBJECT AT NOON DOGFAR NAI MAE MARN

The camera travels from the Thai countryside to Bangkok, capturing scenes of ordinary people in documentary style, but the originality of this film lies in its ability to maneuver between fiction and non-fiction. Apichatpong Weerasethakul and his crew got the local people in the little towns and villages they pass through to continue the story of a handicapped boy and his teacher. Among the storytellers are food merchants, a boxer addicted to television, a devout female police officer and a lonely rubber plantation worker.

Given absolute freedom to continue the story which Weerasethakul has started, what results is an imaginative episodic fantasy where the mysterious soon takes over. At the same time, Weerasethakul shows snippets of the storytellers' private lives, revealing the creativity and resilience which



Thai Film Foundation.

Director: Apichatpong



they demonstrate in coping with the daily grind. With more people getting involved, the narrative gets complicated, blurring further the line between fact and fiction.

Director/Editor: Apichatpong Weerasethakul • Producer: Gridthiya Gaweewong, Mingmongkol Sonakul • Cinematographer. Prasong Klinborrom, Apichatpong Weerasethakul • Cast: Duangjai Hiransri, Kongkeirt Komsiri, Saisiri Xoomsai



ASIAN FILM

014

ingapore international film festiv



Director: Wu Mi-sen

2000, 60 mins



FLUFFY RHAPSODY QI MAO QIU LE

A spirited jumble of individual sequences, filled with bizarre monologues, unusual dialogue, stunning visuals and detached acting, build into an impressionistic portrait of a young, jobless Taipei medical school dropout's obsession with a flirtatious high school girl, who claims to be bisexual. Reminiscent of Milan Kundera's Unbearable Lightness Of Being, the protagonist's daily existence feels "light and fluffy." The film's lyrical narrative flow is aided by ethereal voiceovers by the characters and a romantic piano score.

The film is also a voyage in search of the self. Each frame of this film embodies this ephemeral mood through multi-layered music, poetic dialogue and amazing images connected by over exposures, jump-cuts and dazzling fades. Fluffy Rhapsody treats the banal with a strong dose of fantasy.

Director: Wu MI-sen Born in 1967. Graduated in film production from City College, City University of New York. His film, Van Gogh's Ear ('95), features poet Allen Ginsberg, and won an award at the Chicago Film Festival.



Director/Screenwriter/Producer/Editor: Wu Mi-sen (Wu Wen-chung) * Cinematographer: Luke Chen * Cast: Chang Chiahai, Tsai Cheng-liang, Yeh Shao-hu, Yi Chih-yen, Juan Wen-ping, Chang Jung-jung * Production Company/World Sales Agent: MI-PIX, 8F#170-1, Sec 3, Chong-Chin S. Road, Taipei 100, Taiwan * Tel: 88-62-23057474 * Fax: 88-62-23057444 * Email: d2876515@ms5.hinet.net

Country: Taiwan

Director: Tai Tai-lung, Lien Chin-hua

1999, 80 mins



SO-CALLED FRIENDS GER ER MEN

Taiwan, 1999. A drunk Taiwanese teenager parks his car along the highway by the seashore. When he wakes up, both he and his car, a Mercedes Benz, are abandoned in China, in an unknown small town in the south. The same day, a Taiwanese man, Lin, loses his passport in Beijing and is forced to remain there until he is issued a replacement. A third Taiwanese man opens a coffee shop in Beijing. There, Lin meets a Japanese girl studying Chinese. The lives of these characters are mysteriously and unexpectedly connected by a happygo-lucky car thief trying to get to Taiwan.

"Ger er men" is a phrase Beijing people use to refer to each other, and means "buddy" and can be used to address friends or complete strangers. In the course of Lin's stay in Beijing, he meets lots of "buddies" in Beijing, undergoing a variety of experiences that Taiwanese who have visited China may easily relate to. Apart from the theft of his passport, Lin's mainland Chinese buddy, Chou, has his jeep stolen, Lin is tricked when he tries to change money and gets pulled over by a policeman. These small events also focus on the cultural incongruities that exist between Taiwan and China.

Director: Tai Tai-lung, Lien Chin-hua • Producer: Huang Lin-hsiang, Chiu Shun-ching • Scriptwriter: Lien Chin-hua, Tai-Tai-lung, Wu Bing, Jao Hui • Ginematographer: Zhen Chun-hsiao, Hu Wu-Cheng • Editor: Chen Hsiao-ching • Cast: Lin Chiang, Huang Lei, Tai Tai-lung, Ah Ti Tsai, Maeda Chie • Production Company: Central Motion Picture Corporation, 116 Han-chung St., 6th Floor, Taipei 108, Taiwan • Tel: 886-2-23715791 (x 274) • Fax: 886-2-23310681

Director: Tai Tai-lung Graduated from the New World College of Journalism in the department of Television Broadcasting, His 1994 film, Wingless Angel, won the Golden Harvest Award for Outstanding Short Film. Director: Lien Chin-hua Graduated from Taiwan's Pintung Agricultural College, and later completed coursework at the Beijing Film Academy in Directing. So-called Friends is filmed from his original screenplay which won the 1998 Government Information Office Outstanding Screenblay Award





ASIAN FILMS

014

singapore international film festival

Country: Turkey

Director: Yesim Ustaoglu

1999, 104 mins



JOURNEY TO THE SUN GUNESE YOL CULUK

The story about two men – Mehmet and Berzan, from small towns who venture to Istanbul in search of a better life – is told through stunning images by Krystof Kieslowski's cinematographer, Jacek Petrycki. The two are linked by their hope and resilience and by their dark skin, which marks them in a racially intolerant city. They share stories, talk about lost loves and eventually embark on a voyage that takes them both homeward – one in the driver's seat, the other in a coffin.

Restrained and unsentimental, the film is set against the backdrop of the brutal treatment of Turkey's Kurdish minority. It contains some remarkably vivid urban footage, and takes a dangerous trip to Turkey's border with Iraq that is simply shattering. Winner of the Blue Angel Prize for Best European Film at the 1999 Berlin Film Festival.

ector: Yesim Ustaoglu bom in 1960, she studied and tecture and went on work as a journalist for various art and cinema magazines. She made a ward-winning short the before directing her feature, The Trace, in 1994.



Director/Screenwriter: Yesim Ustaoglu • Producer: Behrooz Hashemian • Cinematographer: Jacek Petrycki • Editor: Nicolas Gaster • Cast: Newroz Baz, Nazmi Qirix, Mizgin Kapazan, Nigar Aktar • Production Company: Istinai Filmler Ve Reclamlas Ltd., c/o Celluloid Dreams • World Sales Agent: Celluloid Dreams, 24, rue Lamartine, 75009 Paris, France • Tel: 33-1-49700370 • Fax: 33-1-49700371

Country: Vietnam

Director: Le Houng

2000, 90 mins



THE GOLDEN KEY CHIEC CHIA KHOA VANG

In this film about the war in Vietnam, the destruction of the war is depicted in two contrasting colours – light and dark. The film narrates the 24 hours of a day in 1972 during which a young couple decides to get married before the man has to leave for the front early the next morning. The filmmakers create a background of war into which they then insert a number of melodramatic situations. Director Le Hoang artistically manipulates the narrative by linking the motives of the different characters together.

The second part of the film takes place in a ramshackle neighbourhood where corpses left from an American bombardment are depicted as if they are statues. The images are artistically and appropriately handled and stand in stark contrast to the earlier romantic imagery of the young couple and their marriage. Through these visuals, the film asks the viewer to consider the relationship between fantasy and reality, between love and war.

Director: Le Hoang
1956. Graduate of
Hanoi Film Drama
University. Worked as
powriter in many films
and was awarded a
Metnam Film Festival
Set Award in 1993 for
the film The Little
Science. The Knife was
debut feature film. It is
followed by the awardming The Long Journey
(197).



Director: Le Hoang • Producer: Nguyen Ngoc Quang • Screenwriter: Doan Minh Tuan, Le Hoang • Cinematographer: Pham Hoang Nam • Editor: Kim Hoang • Cast: My Duyen, Ta Ngoc Bao • Production Company: Liberation Film Company, 212 Ly Chinh Thang Ho Chi Minh City, Vietnam • World Sales Agent: Vietnam Cinema Department, 147 Hoang Hoa Tham, Hanoi, Vietnam • Tel: 84-4-8457498 • Fax: 84-4-8234997 • Email: cucdienanh.fpt.vn



ASIAN FILM

singapore international film fest

Country: Vietnam

Director: Nguyen Thanh Van

1999, 90 mins



SANDY LIVES DOLCAT

Following the liberation of South Vietnam and the reunification of the country, Mr Canh returns to his home village – a sandy area in the Central Region – after 20 years of absence. There, Ms Thoa, his middle-aged wife, waits for him faithfully, looking forward to the family reunion. However, Canh's second wife and their little daughter present Thoa with a bitter reality.

"Vietnam has recently celebrated the 25th anniversary of the country's liberation and unification. Alongside the joy of welcoming a new millennium, there remain the painful memories of the war. Even today, mines and bombs threaten people's lives, and many of those who were wounded suffer severe emotional trauma. Women lost their youth in the war and, in the ensuing long, weary war, even their own happiness. The war may be over, but many have had to abandon their dreams of motherhood due to advanced age. They longed for a happiness that may never come. The younger generation, who were born during the war, should learn from, and not forget to be grateful to, those who won victory but sacrificed their own happiness." — Director Nguyen Thanh Van.

Director: Nguyen Thanh Van • Screenwriter: Nguyen Quang Lap • Producer: Ho Khac Ung • Cinematographer: Nguyen Duc Viet • Editor: Nguyen Thi Hong Ngat • Cast: Mai Hoa, Don Duong • Production Company: Vietnam Feature Film Company, 4 Thuy Khue St., Hanoi, Vietnam • Tel: 84-4-8454514 • Fax: 84-4-9439848 • World Sales Agent: Vietnam Cinema Department, 147 Hoang Hoa Tham, Hanoi, Vietnam • Tel: 84-4-8457498 • Fax: 84-4-8234997 • Email: cucdienanh.fbt.vn

Director: Nguyen Thanh Van

Born in 1962. Graduated in 1988 from the Directing Department of the Hanoi University of Drama and Ginema. He is currently the director of the Vietnam Feature Film Company. Filmography: Love Story in Narrow Alley ("92), The Tree With No Name ("94), The Bruise Of Tie ("97) and The Broken Distance ("97).



Country: Vietnam

Director, Luu Trong Ninh

2000, 95 mins



WHARF OF WIDOWS BEN KHONG CHONG

Ex-soldier Van returns from the war against the French colonial rulers (1946-1954). His village is swept by the tide of land reform and expropriation. The old women have lost their husbands in the war while the young ones cannot find any. Van becomes enthralled by two of them – Nhan, a war widow, and Hon, a former rich landowner in whose house he is billeted to. The Vietnam War breaks out and the young men of the village are drafted. Van and Nhan become friendly with each other, arousing the jealousy of the other women in the village. The general displeasure about their relationship culminates in a fervent protest in the village. The three are then left pining for their loved one.

Director: Luu Trong Ninh Born in 1956. Graduated from the University of Technology in Hanoi in 1979. After serving in the army for three years, he studied at the Hanoi Cinema-Drama Institute and graduated as a director in 1988. Filmography: Gambling ("91), Forgive Me ("92) and Ten Girls Of Dong Loc ("97).



Director: Luu Trong Ninh * Screenwriter: Luu Trong Van * Producer: Tran Thuong Dich * Cinematographer: Nguyen Huu Tuan * Editor: Nguyen Thi Hong Ngat * Cast: Luu Trong Ninh, Thuy Ha * Production Company: Vietnam Feature Film Co., 4 Thuy Khue Street, Hanoi, Vietnam * Tel: 84-4-8454514 * Fax: 84-4-9439848 * World Sales Agent: Vietnam Cinema Department, 147 Hoang Hoa Tham, Hanoi, Vietnam * Tel: 84-4-8457498 * Fax: 84-4-8234997 * Email: cucdienanh.fbt.vn



ASIAN FILMS

singapore international film festival

Country: Hongkong

Director: Chang Wal-hung

2000, 88 mins



BUKAK API OPEN FIRE

(World Premiere)

Originally intended as a safe-sex educational film for the sex worker/ transsexual community of the Chow Kit in the Malaysian capital of Kuala Lumpur, this life-affirming and socially conscious film follows the lives led by half a dozen characters and reveals the effect of health and sexual issues on them. Director Osman Ali was able to capture the colour and flavour of the street life of his subjects because he spent three years as an outreach worker to the community, distributing education leaflets as well as giving talks on safe sex. Made on a shoestring budget of RM30,000 and shot on Digital Beta in 12 days, Bukak Api is a celebration of the right to choose one's sexuality and lifestyle. It is also a sensitive portrayal of life on the fringe for transsexuals. Winner of the 2000 Red Ribbon Media Award for Best Film.

"Religion plays a big part in the movie. It's a very sensitive issue because they still believe in God. Some will say occasionally that 'God hates me,' but then they also believe that God loves everybody." – Director Osman Ali.

Director: Osman Ali Graduate of the FINAS Accepti. His Anak Halal 99) was awarded the Experimental Film at the Malaysian Video acrds 2000. His other film is Hijau (2000).

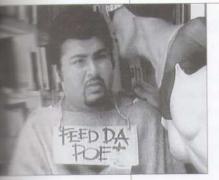


Director/Screenwriter: Osman Ali • Producer: Julian Jayaseelan • Cinematographer: Daven Raghavan • Editor: Rakesh • Cast: Manja, Danisha, Misliua • Production Company/World Sales Agent: Pink Triangle Sdn Bhd, PO Box 11859, 50760 Kuala Lumpur, Malaysia • Tel/fax: 6-03-40444622 • Email: isham@pc.jaring.my

Country: Malaysia

Director: Amir Muhammad

2000, 97 mins



Director: Amir Muhammad

LIPS TO LIPS

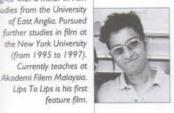
Malaysia's first full-length digital movie made with less than RM80,000. Lips To Lips is a raunchy comedy involving four stories which take place around Kuala Lumpur in a day. Cramped with pop culture references alluding to perverse images of sex, food and accidental deaths, unfolding against a punkish original music score composed with gamelan and other traditional instruments, this campy, madcap comedy noir manages to joke about every other form of sexual perversion.

Director Amir Muhammad addresses the serious subject of love through a loosely linked and highly comical series of trivial but necessary inter-relationships. The result: a sardonic look at our obsession with romantic love done in the maverick tradition of independent movies like Pulp Fiction and Clerks.

"Lips to Lips is meant to be fun, funky, colourful and kinky." – Director Amir Muhammad.

Director/Screenwriter: Amir Muhammad • Producer: Rosihan Zain • Cinematographer: Nordinie • Editor: Isazaly Mohd Isa • Cast: Anitha Abdul Hamid, James Lee, Huzir Sulaiman, Daniel Khong, Soraya Sunitra Kee • Production Company: Kino-i Studios Sdn Bhd, 37-2C, Medan Bukit Indah Dua, Taman Bukit Indah, 68000 Ampang, Selangor Darul Ehsan, Malaysia • Tel: 6012-2875385 • Fax: 603-42957729 • Email: zalee@kino-i.com • World Sales Agent: Pustaka Cipta Sdn Bhd, 59-2 Jalan 5/76B, Desa Pandan, 55100, Kuala Lumpur, Malaysia • Tel: 6012-3055512 • Fax: 603-9872062 • Email: pcipta@maxis.net.my

Cited by Asiaweek
magazine in 1999 as one
of the Leaders of the Asia
Millennium (Society &
Culture) for his potential
contributions to the
regional arts scene.
Graduated with a law
degree with a minor in Film
Studies from the University
of East Anglia. Pursued
further studies in film at
the New York University
(from 1995 to 1997).





ASIAN FILM

014

ingapore international film festiv

Country: Malaysia

Director: Teck Tan

2000, 91 mins



Director: Teck Tan

Spinning Gasing is the 37year-old's first feature film.

He earned a Bachelor's

degree in Law and Arts at Melbourne University and

studied at the Australian

Film, Television and Radio School, His short film, My

Tiger's Eyes, won a special prize from the Australian

Film Institute in 1993. His

SPINNING GASING

(Asian Premiere)

Malaysia's first English-language film. Spinning Gasing won the NETPAC Special Mention Award at the Hawaii International Film Festival 2000. The film portrays a group of urban youths of different races whose friendships begin in their schooldays and who share a common love for music. The group, led by foreign-educated Harry Lee, nurtures its dream for fame and fortune via its music.

The soundtrack, with original music by Malaysian composer Adam Mansor, combines urban dance music with traditional Malay folk music. This is in harmony with the storyline about a hip-hop band in Kuala Lumpur who heads east into the Malay heartland, on the run from loan sharks. They cross the mountains to the East Coast where traditional Malay culture still dominates. The title of the film literally means spinning top, in this case one of the beautiful ornamental tops that symbolise traditional culture. It is also a metaphor for the relationships in the film and a visual match to the turntable of a record player.

With the support of Buena Vista Columbia Tristar Films (Singapore) Pte. Ltd.

Director/Screenwriter: Teck Tan • Producer: Dominique Hee, Teck Tan • Cinematographer: Teoh Gay Hian • Editor: Bill Murphy • Cast: Ellie Suriaty Omar, Craig Robert Fong, Corinne Adri, Edwin R Sumun, Sanjeet Jarnail • Production Company: Niche Film Sdn Bhd & Spinning Gasing Film Sdn, 35 Jln Bunga Anggerik 1, Dataran UKay 6800 Ampang, Selangor, Malaysia • Tel: (603) 452-7808 • Fax: (603) 452-6367 • Email: niche@pp.nasionet.net



Country: Singapore

Director: Djinn

2000, 81 mins



RETURN TO PONTIANAK

(World Premiere)

A low budget digital film that is a modern adaptation of traditional Malay and regional Pontianak stories set in the jungles of present day South-east Asia. The Pontianak is a Malay female Banshee reputed to be very beautiful yet demonic. Legend has it that Pontianaks are women who are either raped or badly treated and have died at childbirth. They return to seek revenge on young men and wrought their jealousy on the unborn fetus of pregnant women.

This feature film debut by the 1998 Singapore Short Film award winner, Djinn, relates the misadventure of a group of day travellers who decide to embark on a two-day hike into the jungle, in search of a lost Malay village. The group of young hipsters are helping a young Asian American girl, Charity, to find her parents who went missing in this very jungle 25 years ago. But soon, they begin to suspect that someone is hunting them.

Sponsored by Getasia.com.

Director: Djinn
Winner of the Best Short
Film award at the 1998
SIFF Silver Screen Awards
with By The Dawn's Early
Rise. Was second assistant
director on Bugis Street,
one of the Singapore films
made in the mid-90s.



Director/Screenwriter: Djinn • Producer: Juan Foo, Djinn Ong, Duncan Jepson • Cinematographer: Minh Nguyen • Editor: Shariza • Cast: Hiep Thi Le, Fadali, Eleanor Lee, Fadzlinda, Steven Banks, Victor Khong • Production Company/World Sales Agent: Vacant Films, 52, Genting Lane #04-05, Hiang Kie Complex 2, Singapore 349560 • Tel: 65-96695051 • Fax: 65-4695548 • Email: juanfoo@yahoo.com/vacantfilms@hotmail.com

"RETURN TO PONTIANAK"



getasia

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RETROSPECTIVE O MARIO O'HAR

ingapore international film festiv



THE QUIET MAN by Noel Vera

Ask any critic of Asian cinema to name the great Filipino filmmakers and they will in all probability mention Lino Brocka (Maynila sa Kuko ng Liwanag [Manila in the Claws of Neon], Insiang), perhaps Ishmael Bernal (Himala [Miracle], Manila By Night). If the said critic has more than a casual knowledge of Philippine cinema he or she might add Mike De Leon (Kisapmata [Blink Of En Eye]), Celso Ad. Castillo (Burlesque Queen, Pagputi ng Uwak, Pagitim ng Tagak [When the Crow Turns White, When The Heron

Turns Black]), Eddie Romero (Ganito Kami Ngayon; Paano Kayo Noon? [We Were Like This Then; What Are You Like Now?]) or Lupita Concio, (Minsa'y Isang Gamu-Gamo [Sometimes There Is A Moth]).

Rarely, if ever, does the name Mario O'Hara come up. Mention his name to any Asian film critic - even, until recently, to any Filipino film critic - and all you will get is a blank stare and profound silence. This is understandable - O'Hara tends to stay in the background and, actually, never bothers to promote himself as a filmmaker, much less a filmmaker that deserves international stature. Yet he was as much a force in the '70s and '80s as any of these names and, in a more varied range of guises, not just as filmmaker but as an actor and writer as well. He wrote the screenplay for two of Lino Brocka's best works -Insiang (1976), about a girl (Hilda Koronel) raped by her mother's lover (Ruel Vernal), and Tinimbang Ka Ngunit Kulang [You Were Weighed And Found Wanting, 1974], about a boy named Junior (Christopher de Leon) growing up in a small provincial town. O'Hara, incidentally, gives a great performance in Tinimbang as Berto, the town leper and Junior's adoptive father.

O'Hara's first three film projects showed a daring and ambitious artist in development. Mortal (1975), about a man who went insane and killed his wife, was a dark and experimental work (O'Hara begins the story inside the man's psychotic fantasies, from which gradually emerges the story of what really happened). It was a failure at the box-office and was one of the reasons Lino Brocka's film production company, Cinemanila, folded.

For his second project, O'Hara was given a big-

budgeted historical epic starring popular actress Nora Aunor, as a young provincial girl struggling to survive during the Japanese Occupation. Tatlong Taong Walang Diyos [Three Years Without God, 1976] represented a quantum leap in scope and filmmaking skill for O'Hara, and is regarded by many as his finest film.

For his third project O'Hara wrote and directed most of Mga Bilanggong Birhen [The Captive Virgins, 1977], but left before shooting ended; the picture was finished without him. The film, about women at the turn of the century surviving oppression in a patriarchal family, achieves moments of intense feeling and lyricism despite its unpolished state.

There is a sub-genre where Filipino filmmakers try to create their version of Manila as a lower circle of Hell; examples range from Brocka's classic Maynila sa Kuko Ng Liwanag to Ishmael Bernal's Manila By Night. From 1984 to 1986, O'Hara directed not one but three films set in Manila. Condemned (1984) is a noir thriller about a brother and sister on the run and the gang-lord matriarch that wants them both dead; Bulaklak sa City Jail [Flowers Of The City Jail, 1985] is about a pregnant woman in prison. Bagong Hari [The Neoteric King, 1986] is an intensely nihilistic action film about a professional killer who takes revenge on the people who have wronged him. Taken together, O'Hara's "Manila Trilogy" represents a range of genres (from noir to drama to action) and social milieu (from street hustlers to women convicts to an almost alternate-reality vision of Manila) that few Filipino filmmakers have even approached in terms of sweep and intensity.

In 1998, after years of relative inactivity, O'Hara wrote and directed a pair of films: Babae Sa Bubungang Lata [Woman On A Tin Roof] is O'Hara's elegy to the Filipino film industry, a heartfelt celebration of what it once was and a scathing critique of what it is now. Shot in 10 days and made for a mere 2.5 million pesos (US\$60,000), the film's technical crudity actually becomes part of its style — as if the poor, desperate people the film is about had gone behind the camera and made the film themselves. His Sisa is perhaps the most radical reinterpretation of Philippine national hero, Jose Rizal, yet made, with Rizal involved in a passionate love affair with Sisa, his most famous literary creation. O'Hara's latest film,



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Pangarap ng Puso [Demons aka Hope of the Heart, 2000], is a boy-meets-girl love story set in the violent political turmoil of the Negros provinces. In its mix of mythological folklore and actual military atrocities, it evokes the fantastical yet at the same time grimly realistic fiction of Gabriel Garcia Marquez.

Some qualities of O'Hara worth mentioning – he is one of the few Filipino filmmakers still active today who is not exclusively film-literate, or even film-oriented He readily admits to having never seen a film by Jean Renoir, Jean-Luc Godard, Federico Fellini, Sergei Eisenstein, DW Griffith, or Buster Keaton.

Unlike Brocka or Bernal or practically any significant Filipino filmmaker you can mention, he never went to a major university like the University of the Philippines or the Ateneo de Manila, but instead studied chemical engineering in the less prestigious Adamson University (from which he never graduated). He started his career in radio, having landed a role in a Proctor and Gamble radio show in 1963.

He met Brocka in 1968, joining his television series, Balintataw, then acted for him in Tubog sa Ginto [Dipped In Gold]. Brocka also talked him into going into theatre, and he joined the prestigious Philippine Experimental Theater Association (PETA), starring in the original theatre production of Bubungang Lata. He still occasionally works in theatre, having played Mephistopheles in a 1995 Filipino translation of Goethe's Faust, and Mack the Knife in a production of The Threepenny Opera [Operang Tatlong Pera, 1999]. He won first prize from the 1998 Philippine Centennial Commission for his first-ever published play, a "zarzuela" (an indigenous form of musical drama) titled Palasyo ni Valentin (The Palace Of Valentin). It's a gothic love story between an actress and a piano player working in a "zarzuela" theatre, and it covers a period stretching from the end of the 19th century to the beginning of World War II.

He has worked effectively with both large budgets (Tatlong Taong Walang Diyos) and small (Babae sa Bubungang Lata), but it is with the smaller budgets that he works his miracles. He notes that while his films don't often make much money, they don't lose money either, because their production costs are so small.

The results are far from perfect – Sisa and Pangarap ng Puso (both made for around US\$60 to US\$70,000) suffer from less-than-perfect camerawork (out-of-focus shots, dim lighting) and an embarrassing lack of production design (papier-mache prison cells, Styrofoam skulls, a helicopter sequence without the helicopter) – but O'Hara compensates with sheer moviemaking technique. Because he is from theatre, he is unafraid of on-camera or "theatrical" tricks; he may use them even if they look bad, because he is often able to "finesse" the result with judicious cutting – and in fact, editing is a consistent strength in O'Hara's films.

O'Hara admits that editing is often an act of "salamangka" (black magic) for him. He's able to trick the audience into thinking a poor effect works, or a bad shot is less than awful (because it doesn't last long), or a poor performance is actually good (because all the overacting has been trimmed). At the same time, this rapid-fire editing style often gives his films a nervous, unsettled quality — as if they were the work of a restless storyteller, trying to pull a tale together from various disparate elements.

O'Hara has said he edits his films like radio shows... and you can see this from the deft use of transitional voiceovers, bridging musical cues, sound effects; you also see this from the swift way his scenes begin, develop, end. Like radio, his films have no "dead air." When asked what he thought of Orson Welles' Citizen Kane (Welles, it must be remembered, also worked in radio and theatre before coming to film), O'Hara had only one comment: "It's so radio!"

O'Hara spends part of his time writing for television, radio, theatre, and film; he spends part of his time earning bread and butter in either radio or television (for one year he directed Flordeluna, a well-known Filipino TV soap opera). Rarely, he acts; even more rarely, he directs a film (he shot Babae sa Bubungang Lata and Sisa back-to-back in a sleepless schedule of 30 days).

The rest of his time he spends walking (he has been known to wander the streets from Binondo to Luneta Park for a distance of several kilometers) and talking to people. He claims that most of his stories and characters are inspired by people he encounters



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while walking the streets; in fact, the conceit of his Sisa is that Jose Rizal could not have created so vivid a character without knowing (or falling in love with, or making love to) her in real life.

He claims that the story of Insiang was inspired by what happened to his backyard neighbours in Pasay City, and that the one false note in Brocka's otherwise excellent film was in setting it in Tondo, Manila. Hilda's beauty would have been instantly recognisable in Tondo, while in Pasay, which is full of red-light districts, she would have been taken to be just another prostitute (Brocka made the switch because he wanted the visual drama of Tondo's slums).

O'Hara has been linked to Lino Brocka, particularly in the early years when they collaborated; it's wrong, however, to call him Brocka's imitator. While he's every bit as capable of the social realism that is Brocka's specialty (Babae sa Bubungang Lata), he is also adept in other genres –historical epic (Tatlong Taong Walang Diyos); horror (Halimaw sa Banga [Monster In A Jar, 1985]); and gothic drama (The Fatima Buen Story, 1994).

He is also Brocka's superior when it comes to making noir (Condemned), and action pictures (Bagong Hari) – there is a fluidity. coherence, and visual imaginativeness to his action sequences that Brocka never quite managed or achieved.

A final difference: Brocka tended to paint the world in Manichean terms of "us vs. them," "good vs. evil." This was true in Maynila Sa Kuko Ng Liwanag, where the hero's innocence ultimately remained unsullied, and only intensified in his later films – in Bayan Ko (My Country), and Orapronobis (Fight For Us), the central figures were mere walking allegories, making ideological points for the audience. It was, however, not true of O'Hara's scripts for Brocka; they retain a multi-layered complexity Brocka lost as his cinema grew increasingly political.

In Tinimbang Ka Ngunit Kulang, the leper played by O'Hara is first seen as a rapist, while the film's villainous patriarch (Eddie Garcia) is given his moments of nostalgia and regret. In Insiang – possibly Brocka's finest work – the line between good and evil disappears completely; by film's end, you can look at

each of the three main characters – Insiang (Hilda Koronel), her mother (Mona Lisa), and her mother's lover (Ruel Vernal) –and honestly say you don't know who was wronged, or who was the wrongdoer; who was the victim and who the rapist.

In O'Hara's work; he never follows trends, never goes for what is politically or culturally fashionable, never makes films for the international film festival circuit. Tatlong Taong Walang Diyos was attacked when it came out for its sympathetic portrayal of the wartime Japanese. Fatima Buen was controversial for its unlikable, almost irredeemable heroine. Bagong Hari was rated "X" by the Board of Censors not just because of its violence, but also because everyone in it was morally repulsive - even the hero, a modest and caring young man, is an accomplished killer with a long list of victims. Pangarap ng Puso failed in the boxoffice, presumably because it was dark and uncategorisable - the shy, sensitive boy (Alex Alano) becomes a feared terrorist (who somehow retains something of the boy deep inside him) while the equally shy girl (Matet de Leon) finds herself picking up a gun by film's end and using it. If, as Renoir once famously put it, "everyone has his reasons," O'Hara's films demonstrate Renoir's proposition in intensely dramatic, unmistakably Filipino terms.

A final word: Jolicco Cuadra, an elderly maverick of an art critic and a formidable (some say impenetrable) prose stylist, considers O'Hara the finest Filipino filmmaker he knows - this after having seen the films and met the likes of Lino Brocka, Ishmael Bernal, Eddie Romero, even Gerardo De Leon (not to mention - or so he claims - Orson Welles and Vittorio de Sica, way back when he was a young scholar in France...but that's another story...). One of Cuadra's favourite films of O'Hara is Bagong Hari, and of the lead star of the film, Dan Alvaro, he had this to say: "(Dan) was perfect. So quiet! Real killers are like that. The loud man walking down the street, threatening death, I don't notice. I'm afraid of the quiet man." That's an observation he might just as easily have made of the film's maker as well.

Noel Vera is a movie critic and he provides a regular email bulletine on the Filipino movie scene. Email noelmoviereviews@egroups.com.



RETROSPECTIVE OF MARIO O'HARA

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Country: The Philippines

Director: Mano O'Hara

1984, 100 mins



FLOWERS OF THE CITY JAIL BULAKLAK SA CITY JAIL

More than any other director, Mario O'Hara is the master of noir, films exposing the humanity of dark and seamy characters. He first transformed the virginal Gloria Romero into a syndicate queen in Condemned, a story that digs up the underworld of Ermita. Then he followed it with Flowers Of The City Jail which highlights the dehumanisation suffered by a pregnant young woman, Angela, in the Manila City Jail, a victim of the errant system of justice.

Country: The Philippines

Director: Lino Brocka

1976, 95 mins



INSIANG

Set against the notorious Smokey Mountain, the garbage heap that became the symbol of the country's economic downturn, Insiang examines the hierarchies of street-corner mafias and slum dwellers. Abandoned by her boyfriend and raped by her mother's paramour, Insiang exacts her revenge on her two-bit oppressors. This tersely directed film, finished in a little over two weeks, was Brocka's Cannes debut and catapulted him to world fame.

Country: The Philippines

Director: Mario O'Hara

2000



DEMONS aka HOPE OF THE HEARTPANGARAP NG PUSO

(World Premiere)

Set in Negros during the martial law years, specifically in October 1983, a few months after Ninoy Aquino's assassination and a few years before the Edsa Revolt, the island-province is seething with social unrest, poverty, diabolism, military abuses, and incendiary ideas. Sexual perversions (incest, sodomy, necrophilia) are inextricably linked with the twisted mind of the military. Always an audacious filmmaker, Mario O'Hara has never been this confrontational, with some extremely shocking scenes involved.

Country: The Philippines

Director: Lino Brocka

1974, 128 mins



YOU WERE WEIGHED AND FOUND WANTING

The film was both a critical and commercial success when it was released in 1974 and remains a key film from the Golden Age in Filipino cinema. A boy on the edge of manhood rejects his family and is drawn instead towards two people on the fringe of small-town society – a leper and a woman traumatised by an unwanted abortion. Mario O'Hara wrote the script and gave a great performance as Berto, the town leper.



RETROSPECTIVE O APICHATPONG WEERASETHAKU

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THE FILMMAKER FROM OUTER SPACE

by Chalida Uabumrungjit

When Apichatpong Weerasethakul introduced his film, Mysterious Object At Noon, he did not only break the tradition of Thai filmmaking which relies on the plot and narrative form, he also proved that independent film could be made in Thailand.

He started this project with a small budget and a non-professional film crew. At first, it was made as a 40-minute, black-and-white I 6mm film. Later, he received the grant from the Hubert Bals Fund of the Rotter-dam International Film Festival, which enabled him to double the length and blow up the film to 35mm.

Mysterious Object At Noon is a revolution in challenging the notion of Thai-ness as represented in Thai film. While Thai identity has always been represented by the good old days, which is sometimes also distorted, the image of everyday life has always been neglected. The film begins with the opening of the radio soap opera while the camera enters a street and then wanders into an alley. The voice of the street salesman, who sells food to people at home, advertises his merchandise via a microphone while driving around. A saleswoman is tearful when she tells the story of her life. When she is asked to tell another tale, this is where the story about the teacher and the handicapped boy begins.

Mysterious Object At Noon shows the game of making up stories by Thai people. It mixes documentary, via the reaction of the people Weerasethakul meets along the journey, with the fiction of the stories that people create. The line between fact and fiction is sometimes so blur that they even blend together.

Weerasethakul 's approach to this film in terms of the imagined stories could be linked to his birthplace. He was born in 1970 and raised in Khonkhean, a province in the north-east of Thailand in a middle-class family. Since he grew up in the north, in spite of it being a big city, he still maintains a local sensibility. He graduated in architecture from Khonkhean University before he continued his study in film at the Art Institute of Chicago where he explored different kinds of filmmaking especially experimental films.

With his architecture background, his early works showed his investigation of the different elements of

film and his playfulness with the structure of narrative. In his first film, Bullet, he blew up old newsreel footage to see how things look when distorted. The next film, 016643225059, he used his mother's voice from a long distance call while a still photo represented his yearning to come home. Kitchen And Bedroom is his vision of shadow and light in connection with his architectural point of view.

In Like The Relentless Fury Of The Pounding Waves, he uses the sound from the radio drama which, later, also appears in Mysterious Objects At Noon, to parallel with the different views of ordinary lives. Different time and spaces were joined by the sound from the radio drama to create another story of its own. Third World is the opposite of Like The Relentless Fury. It is a sample of his sound-collecting combined with the footage of Mysterious Object At Noon to mock the notion of the uncivilised country. He also intended to make the film look crude to fit the title.

He also began to explore the video medium. His first experimental video work, Window, discovered that by shooting the TV screen, the camera would pick up the wave which reflected the image. It is a simple work which is disturbing at first but impressive at the end. He continued exploring the capacity of the new medium – digital video in his next two films. Malee And The Boy still has the flavour of Like The Relentless Fury but the focus is more on the capacity of the microphone in relation with the surrounding sounds. His latest video, Boys At Noon, is a fun piece that he produced after he opened his editing room.

He is now working on the new project, Blissfully Yours, and he has also become the distributor of many short, independent films and videos, which encourage many young filmmakers to follow his path, to challenge the mainstream. And even though Mysterious Object At Noon has never been officially released in Thailand, Weerasethakul's other short films have been seen through small screenings. He has become the icon of new Thai independent film.

For us, he is the filmmaker from outer space because although the face of Thai filmmaking has changed over the years, we never expected that there would be such a crossover like him.



RETROSPECTIVE OF APICHATPONG WEERASETHAKUL

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Country: Thailand

Director: Apichatpong Weerasethakul

1994, 5 mins



0016643225059

An experimental short that reflected the director's emotions when he talked to his mother over the phone after a long absence from home. He found his mother had aged in that time and sounded a lot like his grandmother now, sweet and gentle.

Country: Thailand

Director: Apichatpong Weerasethakul

2000, 23 mins



BOYSAT NOON

A mock documentary that follows the escapades of three teenagers on an afternoon excursion. The film addresses the issue regarding the veracity of video reality which director Apichatpong Weerasethakul has always been concerned about.

Country: Thailand

Director: Apichatpang Weerasethakul

1993, 5 mins



BULLET

This is Apichatpong Weerasethakul's first film, a silent black-and-white experimental celluloid strip upon which he discovers the beauty of light and time.

Country: Thailand

Director: Apichatpong Weerasethakul

1994, 15 mins



KITCHEN AND BEDROOM

A humming sound accompanies images of the rooms in this exercise exploring the nature of memory through the interplay of light, movement and rhythm.



RETROSPECTIVE C APICHATPONG WEERASETHAKU

Country: Thailand

Director: Apichatpong Weerasethakul

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LIKE THE RELENTLESS FURY OF THE **POUNDING WAVES**

An experimental documentary about lives which are trapped and connected by the radio. It examines the shifting focus of image and sound with free use of the narrative form – it is sometimes broken, occasionally improvised and at times rigidly structured. The film demonstrates that the director's interest lies in the ambiance rather than the plot of the film.

Country: Thailand

Director: Apichatpong Weerasethakul

1999 27 mins



MALEE AND THE BOY

Documentation of a day in Bangkok spent by a 10-year-old boy who went around gathering sound bytes of the city. The narrative of the film, presented in texts, is taken from a Thai comic book available at the location of the shoot.

Country: Thailand

Director: Apichatpang Weenasethakul

1998, 17 mins



THIRDWORLD

The title is intended as a parody of how the West describes Thailand and other exotic destinations. Presented in a crude and rugged quality, the film is a depiction of the landscape, both metaphorically and realistically, of Panyi the southern island.

Country: Thailand

Director: Apichatpong Weerasethakul

1999 17 mins

WINDOW

Apichatpong Weerasethakul's first video experimental work where he tries to uncover both the beauty as well as the limitations of the medium as compared to film, through the relationships between that of a videocamera, a television screen and a filmmaker.





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STRANGER THAN FICTION

by Kong Kam Yoke

Even at the end of the 19th Century, when film first made its debut, its development already took a two-prong approach – the "realistic" and the "expressionistic." The former was typified by the Lumiere Brothers' documentary films which recorded life on the streets, outside factories and at the train station, life was depicted as it was lived

while the latter saw George Meliers creating imaginative films like A Trip To The Moon, using techniques that could be termed the first generation special effects.

When the Lumiere documentaries were first screened to the public, many scrambled for their lives, afraid that, for instance, the oncoming train would hit them. Films were a novelty back then, and the images on screen "transferred reality," real life that had been "moved by magic" onto the flat screen in the theatre.

Audiences have since then become more sophisticated and have come to rely upon the movie industry to provide entertainment in the form of fiction films of all genres. In particular, Hollywood, long credited to be the Dream Factory, prides itself on perfecting the means to create or recreate reality on the silver screen, using increasingly advanced technology. With the latest digital software, dangerous stunts like airplane crashes and scaling the snowy capes of Mount Everest could be enacted without endangering the lives of both crew and artistes. However, despite the "more real than real life" reality that audiences around the world have been fed on, they have also come to accept that this reality created by the Dream Factory is meant purely and solely as entertainment and cannot and should not be taken seriously.

Occasionally, it has been claimed, constant exposure to these violent and fantastic images have caused individuals to lose their sense of reality, committing crimes like the stalker who wanted to "rescue" Jodie Foster after watching her in Taxi Driver in the '70s or the shootouts that killed many students at the Columbine High School tragedy in April 1999. Life imitating art? Or art reflecting reality?

In the meantime, the world continued to be mesmerised and entertained by movies. One film, in particular, caught the imagination of millions worldwide. Creating a splash at Sundance Film Festival in January 1999, just months before the tragic high school shootouts in the United States, the film presents itself as a documentary describing the fate of three student filmmakers who ventured into Maryland's Black Hills Forest in search of the legendary Blair Witch, and were never seen again. Made on a shoestring budget, The Blair Witch Project turned its directors into millionaires and celebrities through clever marketing on the internet that helped to fuel the legend, blurring the lines between reality and fiction. By

positioning their film as a documentary comprising actual footages shot by the missing trio also helped. Audiences identified the shaky handheld camera shots as documentary footages — it must be real because fiction films are never shot this way. Since audiences use familiar Hollywood films as their reference points, the raw quality of The Blair Witch Project worked towards establishing its authenticity.

Ironically and amazingly, facts have pointed to our repeated failure and refusal even to identify "true" reality when confronted with it. Iris Chang, in her book, The Rape Of Nanking, revealed that the Allied Forces had received reports about the Holocaust genocide murders in Nazi concentration camps years before the end of the war but "until Allied soldiers liberated the (concentration) camps and saw with their own eyes the extent of the horror, most people could not accept the reports they had been getting as literally true." The evil and cruelty was so extreme that it was never thought humanly possible.

The Jewish community have not allowed the world to forget. Through extensive documentation and testimony, the evidence of the atrocities have been preserved for posterity, as a grim reminder of the inhuman travesty that transpired so that history would never be repeated. Some of these images are relived through the stories which Holocaust survivors live to retell. Uncle Chatzkel portrays the patient triumph of one man's dignity and intellect over genocide, oppression and personal adversity, and KAPO is a powerful film about the role assumed by many Jews in the Nazi death machine.

But is the world heeding what its painful past have taught them? Harun Farocki in his essay, Reality Would Have To Begin, which is related to his film essay, the critically acclaimed (and widely considered to be Farocki's most important work) Images Of The World and Inscriptions Of The War, quoted German philosopher Gunther Anders, speaking in 1983 as the Federal Republic of Germany prepared to install even more nuclear weapons, "Reality has to begin. This means that the blockade of the entrances to the murder installations, which continue to exist, must also be continuous. This idea is not new. It reminds me of an action - or rather a non-action more than 40 years ago, when the Allies learned the truth about the concentration camps in Poland. The proposal was immediately made to block access to the camps, which meant bombing the railroad tracks leading to Auschwitz, etc., extensively in order to sabotage, through this blockade, the delivery of new victims - that is, the possibility of further murder."

Farocki went on to reveal that concentration camp inmates who managed to escape were repeatedly cross-examined and their statements reconfirmed time and again, "The Jewish



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Council wanted conclusive, irrefutable material, in order to prove to the world the barely believable crime. The unimaginable was repeated to make it imaginable."

Yes, reality has to begin in order for it to stop. So that atrocities and murder can end. Perhaps Farocki put it best that "when the Germans had lost the war and the concentration camps were liberated, the Allies photographed and filmed the camps, the survivors and the traces that pointed to the millions murdered. It was above all the images of piles of shoes, glasses, false teeth, the mountains of shorn hair, that have made a profound impression. Perhaps we need images, so that something that is hardly imaginable can make an impression – photographic images, impressions of the actual at a distance."

The evolution of filmmaking equipment has greatly changed and enhanced the manner in which documentaries, the records of "truth," are made. The light-weight machines that can be handheld accord documentary filmmakers access and mobility, the opportunity to move in closer to their subjects, to be unobtrusive observers of reality as it unfolds. It allows the camera and the filmmaker to be where the action is. The modern digital revolution has further liberated the means of bringing reality to the world.

Modern activists at trouble spots around the world have learnt to use these tools to help advance their cause, to bring to the world images of their reality as it takes place. Cinema Verite: Defining The Moment, a definitive documentary on the direct cinema movement, recounts the efforts of Witness, a human rights organisation, which trains and equips activists around the world with cameras with the intention of using reality as a weapon for social change. Images from places where access is usually difficult and maybe even closed to the media and the world can now be beamed worldwide via the internet, thus fuelling the living legacy of the documentary that has been defined as "turning the staged and stilted into something spontaneous and revealing."

This brings to mind something much closer to home. The email and internet were similarly employed, to get news and photographic evidence of the chaotic rampage in Indonesia, during the struggle for power towards the end of President Suharto's rule in 1998, as well as the horror that exploded in East Timor, before and since its referendum for independence in September 1999, out to the world. Atrocities are indeed now more difficult to hide.

Viva Timor Lorosae: The untold story of East Timor's struggle for independence is a tenacious piece of work by two sisters, Sophie and Lyndal Barry, who borrowed money

in order to make this film. It is told from the viewpoint of Falintil, the pro-independence guerrilla army whose existence many people were not aware of. They had been engaged in armed resistance to the Indonesian occupation for 24 years. Working amid the smell of death as the mass killing annihilated thousands of lives, the resourceful pair managed to capture rare footage of assaults and solicited interviews with those directly involved. One particularly damning interview with a former pro-Indonesian leader was an admission that he had handed over to Falintil the secret documents that acknowledged Indonesia's supervision of the violence that took place long before the vote. Ultimately, the film celebrates East Timor's fight for freedom and the sacrifices made by an army who in the end had to put down their arms in order to win a war.

Still on East Timor's struggle for independence, Tom Zubrycki's The Diplomat takes the action to the high powered boardrooms of negotiations. The film follows the struggles of the Nobel Peace Prize winner, Jose Ramos Horta, for East Timor's independence that takes him miles away from home. Sometimes, one wonders, who are the real heroes, the filmmakers or the freedom fighters? Both risk life and limb to get the truth out into the world which would otherwise have access only to fictionalised images and believe they live a comfortable existence in a non-threatening world.

The fate of Indonesians after the successful push for political change have continued to fascinate the world. The Winds Of Change is a series of intimate short documentaries that bring to the fore how Indonesians are managing on a personal level. Life on Jakarta's mean streets is even tougher today but for young boxing hopeful, Amir, there is still the chance to maybe grab hold of a moment of glory and climb out of the gutter. For ethnic Chinese trader Mariman and his family, Indonesia's winds of change have swept them out of their looted and burnt-out shop into a life of fear in a high-security housing complex. Sarinem and Darsono are from the lower class.

As Indonesia's economic crisis plunges almost half of its 200 million people into poverty, they struggle to balance the costs of their sick daughter's health care and their other daily needs. The same chaotic winds of change that have swept out three decades of Suharto rule have also swept Tuti, a grandmother in Jakarta, onto the centre stage of murky Indonesian politics as she searches for her missing activist son. But perhaps the most heartwarming albeit ironic tale is that of an enterprising young man called Tino who finds that he can earn a very good living by working as a fixer for foreign TV crews desperate for some good footage of chaos and violence.

If Tino's means of livelihood makes you feel uneasy, consider



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this: men who earn a good living by allowing their heads to be bashed up. Beyond The Mat is a documentary about the men who sign on with the World Wrestling Federation to fight in staged matches in the ring. If this does not illicit a shudder from you, what about this: one of the fighter's young daughters burst into tears when she witnessed her father getting violently battered but later backstage, she sees her daddy in friendly banter with that same wrestler. How would she reconcile her reality with her father's make-believe world?

Indeed, what is unfamiliar is strange. And that would make almost anybody out there a potential documentary subject. Havanna Mi Amor does just that. It trains the camera on ordinary folks living in that teeming city. The common trait among them – they are either television set repairmen or avid TV soap opera fans. Their daily lives are juxtaposed with the plots played out on television. Often reality outruns the TV programme in terms of dramatics. With tears streaming down her cheeks, a young girl proclaims that her life is "like a soap opera." Later, in the film's funniest scenes, a woman puts down the TV show, calling it "unrealistic" and a "fairy tale" as real people would never behave that way. Yes, as the film amply demonstrates, real people make even stranger choices.

The inimitable Errol Morris recently completed a television series of first person stories which include that of a cryonics expert who decapitated his mother and had her head frozen and a woman who lost her virginity to a good looking guy who later turns out to be a serial killer. She goes to visit him, only to fall in love all over again. When queried where he got his story ideas from, Morris replied matter-of-factly, "From fairly normal sources, from newspapers and magazines." Yes, stories that may sound contrived and unbelievable, but stories that are taking place, perhaps, right under our noses. Indeed, reality is the new fiction.

And often it takes foreign eyes to see the bizarre and unusual in a particular lifestyle or culture. Kim Longinotto is a British documentary filmmaker who has made a series of films about women in Japan. Gaea Girls completely throws out the stereotypical image of the sweet, cute Japanese girl as the disturbing film documents the women who willingly submit themselves to spartan living conditions and excruciating wrestling training rituals. In Divorce Iranian Style, Longinotto's camera records the men and women engaged in legal tussles in a country where the divorce law is designed to favour men. The onabe, biological women who live as men, are the subjects in Shinjuku Boys while Dream Girls is a personal look at the complex world of the all-women Takarazuka Theatre, from the top "male" stars to feverish fans.

When looking at her adopted country, Longinotto retains that sense of wonder evident in French filmmaker Chris Marker's

film, Sunless (Sans Soleil), which shows the audience the "strangeness" in Japanese and African cultures. What this film diary succeeds to uncover is that the meaning of life varies, depending on who and where we are. What's incredible to one may be simply life to another.

Take the Cambodians for example. As the world races against time to embrace the digital revolution and the information age, many in that country struggle just to put food on the table each day. In a particularly amusing yet poignant moment in Rithy Panh's sensitive and pithy portrait of his homeland, Land Of The Wandering Souls, one man is filmed explaining the wonders of fibre-optics to two wooden faced colleagues. One of them promptly retorts that he cannot even afford electricity at home. What one takes for granted at a flip of the switch is pure luxury to another.

Indeed, if one were to really believe all that one sees in these documentaries, one could not help but wonder: what makes people do what they do? What enables them to endure long periods of hardship and torture? What helps them to survive in order to relate their tales of horror? These films have raised the questions of the nature of modern reality and how it might be conveyed. What is real? What is false? The wide array of documentaries that borrow both their style and substance from both schools of realism and fiction demonstrate the filmmakers' differing attempts to satisfy their obsession with truth and reality.

That they are tales we find hard to swallow perhaps attest to our diversity which, aside from physical factors like distance and access, prevent us from understanding and turning them into the familiar and therefore the not-so-strange. The brave efforts of documentary filmmakers around the world are an important step towards bringing the world closer.

We have to start confronting the awful truth that without mutual checks, some among us can be horrendous murderers; that people are starving to death; that many have no roof over their heads, let alone a country to call home; that wars, genocides and other crimes against humanity are committed on a daily basis; that many lives are sacrificed for the selfish interests of a few. We need to understand so that we can start empathising and activate change as the case may be, to make reality easier to bear or stop it from festering.

Indeed, reality has to begin, so that we can start accepting the world for what it is, and take the right action. It is crucial and urgent that reality no longer stays stranger than fiction.

Kong Kam Yoke is a SIFF programmer and a film critic.



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A TRIBUTE TO CHRIS MARKER

Born Christian François Bouche-Villeneuve on July 29, 1921 in Neuillysur-Seine, France, Chris Marker is a cinematic essayist and audio-visual poet and one of the most innovative and influential filmmakers to emerge during

the post-war era. Working primarily in the arena of non-fiction, Marker rejected conventional narrative techniques, instead staking out a deeply political terrain defined by the use of still images, atmospheric soundtracks and literate commentary. Adopting a perspective akin to that of a stranger in a strange land, his films - haunting meditations on the paradox of memory and the manipulation of time - investigated the philosophical implications of understanding the world through media and, by extension, explored the very definition of cinema itself.

After World War II (during which he was, according to legend, a member of the French Resistance), Marker began his career as a writer. He published his first book, Veillée de l'homme et de sa liberté, in 1949 and in 1952, Giraudoux par Lui-Même an acclaimed study of the existential dramatist lean Giraudoux, whose use of abstract narrative tools proved highly influential on Marker's subsequent film work.

In the '50s, Marker's radical politics found a forum in documentary filmmaking. In 1952, he completed his first short feature, the 16mm Olympia '52, a study of the Helsinki Winter Olympics. His other acclaimed documentaries include Les Statues Meurent Aussi ('53), Dimanche à Pekin ('56), Lettre de Sibérie ('57), Les Astronautes ('59, co-directed by Walerian Borowczyk) and Cuba Si! ('61). Throughout the '60s and '70s, Marker, a nondogmatic Marxist, was actively involved with SLON

- an activist arts collective initially established to produce Loin du Vietnam (Far From Vietnam), a Vietnam War documentary anthology featuring works by Jean-Luc Godard, Joris Ivens, Claude Lelouch and Agnes Varda - to issue a series of agitprop films.

Ironically, Marker's most famed film was not a documentary, but a work of science fiction, the 1962 masterpiece La Jetee. A time-travel parable consisting almost completely of still images and voiceover narration, the 30-minute work later served as the inspiration behind James Cameron's Terminator ('84) and Terry Gilliam's 12 Monkeys (95).

As the '80s progressed, Marker's work became dominated by developing technology. Instead of film, he worked increasingly on video, also experimenting with television, computers and other multimedia outlets. For the latter half of the decade, his output consisted primarily of brief video work like 1988's Bestiaire, Spectre and Tokyo Days, all later collected as part of the 1990 collection, Zapping Zone. In 1989, he released the mammoth L'Héritage de la Chouette, a nearly sixhour compilation of TV material.

The small screen remained his central venue during the '90s, with 1993's Le Tombeau d'Alexandre - a tribute to Alexander Medvedkin, the Soviet filmmaker who created the "film train" (a mobile film studio of the '30s) - among his most highly-visible projects. Always the innovator, in 1995 Marker created the multimedia installation Silent Movie - a construction featuring five video monitors, each randomly sequenced to show different films in a random loop - and he continued work on the autobiographical CD-ROM Immemory. In 1997, he returned to feature filmmaking with Level Five.

With the support of the Ambassade De France.



FOCUS ON ASIA-EURC DOCUMENTAR

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Country: France

Director: Chris Marke

2000, 50 mins



ONE DAY IN THE LIFE OF ANDREI ARSENEVITCH

This is Marker's loving tribute to the late great Russian director Andrei Tarkovsky, who made such classics of art cinema as Andrei Rublev ('66) and The Sacrifice ('86). The film opens with documentary footage of the tearful reunion between the director and his son, after the latter finally got an exit visa from Soviet officials. Though he was ailing from the cancer that would eventually kill him, Tarkovsky cheerfully talks with his family while drinking champagne. Relying on Marker's lyrical commentary, the film juxtaposes sequences of Tarkovsky on his deathbed, footage on the set of The Sacrifice, and material from his many films. Marker postulates that the director's use of fundamental elements such as earth and fire parallel that of another cinematic master - Akira Kurosawa, who was the topic of Marker's 1985 film, AK.

Country: France

Director, Chris Marker, Alain Resnais

1953, 30 mins



STATUES ALSO DIE LES STATUES MEURENT AUSSI

Marker's first widely-acclaimed effort was filmed with the assistance of frequent collaborator, Alain Resnais. Banned by the French government for over a decade, the film explored the rapid demise of African culture by taking aim at the exploitation of artisans by Western colonialists who encouraged the manufacture and sale of sacred folk art.

Country: France

Director: Chris Marker

1962, 28 mins



THE PIER LE JETEE

A landmark of science-fiction filmmaking told almost entirely in still frames. Set in a post-apocalyptic near future, it tells the story of an unnamed man whose vivid childhood recollections make him the perfect guinea pig for an experiment in time travel. After a lengthy and nightmarish period of conditioning, he is sent into the past, where he falls in love with a woman whom he once saw on a pier. At the experiment's conclusion, he is visited by an advanced race, who offer him the opportunity to journey to their future world, but he instead requests that they send him permanently into the past, where he can remain with the woman of his dreams. A seminal short that would later inspire two major Hollywood films, Terminator ('84) and 12 Monkeys ('95).



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Country: France

Director: Chris Marker

1977, 240 mins



THE BASE OF THE AIR IS RED LE FOND DE L'AIR EST ROUGE

This documentary film compiles footage from films the world over which serve as the basis for an extended meditation on the nature of revolution. Using rarely-seen footage, Marker explores the factors found in most revolutions: initial high ideals, the carnage of battles for power, and eventual compromises. An essential political essay.

Country: France

Director: Chris Marker

1982, 100 mins



SUNLESS

SANS SOLEIL

Chris Marker travels to Japan, demonstrating how industrialisation and depersonalisation often go hand in hand. He contrasts these scenes with the unspoiled vistas of Africa – then contrasts these scenes with piquant glimpses of modernised Europe, Scandinavia and California.

Country: France

Director: Chris Marker

1996, 106 mins



LEVEL FIVE

Level Five tells the story of a sobering and little known event that occurred during the Battle of Okinawa, the final bloody man-to-man struggle between American and Japanese troops before the A-bombs were dropped. The event is framed by the story of a woman in the process of creating a computer program about the tragic event in which Japanese soldiers and officers killed their own families and then themselves en masse in the hope of frightening the American troops with the shock of it all. Unfortunately, the horrific gambit failed; the Americans misunderstood and this made it easier for them to justify using the bomb.



FOCUS ON ASIA-EUROPI DOCUMENTARIE

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TRIBUTE TO KIM LONGINOTTO

Born in London in 1952, Kim Longinotto studied camera and directing at England's National Film School, where she made Pride Of Place, a critical look at her boarding school, and Theatre Girls, documenting a hostel for homeless women. In 1986, Longinotto formed the production company, Twentieth Century Vixen, with Claire Hunt. Together they made Fireraiser, Eat The Kimono, Hidden Faces, the internationally acclaimed, collaborative documentary with/about Egyptian women; and The Good Wife Of Tokyo. With Jano Williams, Longinotto directed the audience pleaser Dream Girls, a BBC-produced documentary of the spectacular Japanese musical theatre company, the Takarazuka Revue; and Shinjuku Boys, about three Tokyo women who live as men.

With the support of the British Council, Singapore.

Country: UK/Japan

Director: Kim Longinotto, Jano Williams

2000, 106 mins



GAEA GIRLS

This fascinating film follows the physically gruelling and mentally exhausting training regimen of several young wanna-be Gaea Girls, a group of Japanese women wrestlers. The idea of them may seem like a total oxymoron in a country where women are usually regarded as docile and subservient. However, in training and in the arena, the female wrestlers depicted in this film are just as violent as any member of the WWF, and the blood that's drawn is very real indeed. Working with co-director Jano Williams, Longinotto has been given access to shoot an insider's verité account of this closely guarded universe.

Country: UK/Japan

Director: Kim Longinotto, Ziba Mir-Hosseini

1998, 80 mins



DIVORCE IRANIAN STYLE

Hilarious, tragic, stirring, this fly-on-the-wall look at several weeks in an Iranian divorce court provides a unique window into the intimate circumstances of Iranian women's lives. Following Jamileh, whose husband beats her; Ziba, a 16-year-old trying to divorce her 38-year-old husband; and Maryam, who is desperately fighting to gain custody of her daughters, this deadpan chronicle showcases the strength, ingenuity and guile with which the women confront biased laws, a Kafkaesque administrative system, and their husbands' and families' rage to gain divorces. Dispelling images of Iran as a country of war, hostages, fatwas, and women as passive victims of a terrible system, this film is a subtle, fascinating look at women's lives in a country which is little known to most people.



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Country: UK/Japan

Director, Kim Longinotto, Jano Williams

1993, 50 mins



DREAM GIRLS

This fascinating documentary, produced for the BBC, opens a door into the spectacular world of the Takarazuka Revue, a highly successful musical theatre company in Japan. Each year, thousands of girls apply to enter the male-run Takarazuka Music School. The few who are accepted endure years of a highly disciplined and reclusive existence before they can join the Revue, choosing male or female roles. Dream Girls offers a compelling insight into gender and sexual identity and the contradictions experienced by Japanese women today.

Country: UK/Japan

Director: Kim Longinotto, Jano Williams

1995, 53 mins



SHINJUKU BOYS

Shinjuku Boys introduces three onnabes who work as hosts at the New Marilyn Club in Tokyo. Onnabes are women who live as men and have girlfriends, although they don't usually identify themselves as lesbians. As the film follows them at home and on the job, all three talk frankly to the camera about their gender-bending lives, revealing their views about women, sex, transvestitism and lesbianism. Alternating with these illuminating interviews are fabulous sequences shot inside the Club, patronised almost exclusively by heterosexual women who have become disappointed with real men. This is a remarkable documentary about the complexity of female sexuality in Japan today.

Production Company: Vixen Films, 13 Aubert Park, London N5 ITL • Tel: 020-7359-7368 • Fax: 020-7359-7368 • Email: kim@tgraham.demon.co.uk • World Sales Company: Women Make Movies, 462 Broadway, 5th Floor, New York, NY 10013, USA • Tel: 212-9250606 • Fax: 212-9252052 • Email: info@wmm.com



FOCUS ON ASIA-EUROI DOCUMENTARI

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RETROSPECTIVE OF HARUN FAROCKI

The Singapore International Film Festival pays tribute to the German "guerrilla filmmaker" who is widely revered as one of the pioneers of the art and essay genre.

"Who is Farocki?," asks Louis
Skorecki in a 1978 article which
appeared in the French film
journal, Cahiers du Cinema,
following a private screening of
the film, Between Two Wars. The
result is a controversial discourse:
Skorecki speaks of a beautiful,
intelligent and moving film, of an
aesthetic in the tradition of Lang,

Dreyer and Brecht, of a seldom found quality of emotion and of highly pleasurable severity. Yet his alter ego contradicts: the film is too beautiful, too retro-political, too neo-Marxist, a film which hardly finds an audience today.

The reaction to Farocki's films is indeed discordant — enthusiastic or angry — there is no middle ground, no reception based on refined boredom. Isn't this the characteristic of art which doesn't serve the standard reactions, which searches for and follows new paths, which isn't part of the universal "software" produced by an entertainment industry which spews out millions of images and sounds on a daily basis? Aren't the films of Alexander Kluge, Jean-Luc Godard, Chris Marker, or Jean-Marie Straub and Daniele Huillet also received with boredom or even blatant antagonism?

Farocki superimposes the rapid consumption of

images with a tranquillity for their examination. The objects and people in Farocki's films move about as if in slow motion. Sometimes he brings them to a standstill as if they were trying to resist the inexorable tempo of 24 images per second: look, there is more to see here than the connection between the previous shot and the next one! In Farocki's work, every angle has it own value and its own depth. Every angle challenges the viewer not to look at things as they appear at first glance, but to look behind them, to search for the hidden meaning. This independent quality in Farocki's images is that which motivates the ascetic exactness and the tranquil ordering of the cutting rhythm.

Most of Farocki's films are "essay films," they examine an almost always socio-political theme from a decidedly subjective point of view. They are films which, as Farocki himself once said, are directed against television, against non-committal and easy consumption.

The central moment of most Farocki films is the reflection on the functioning principles of capitalism and on its incredible stability. After the failed revolt of 1968, Farocki still maintains with a "flexible stubbornness, that the old questions remain the right ones, they only need to be posed in a new and different manner." The subjects of his films are, among others, napalm production, the Vietnam War, the construction of highways, pornography, the societal division of labour, military reconnaissance, and the training of societal roles as simulation. These studies do not give any answers, but challenge the viewer not to stop questioning.

With the support of the Goethe Institut Singapore and Harun Farocki Filmproduktion.



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Country: Germany

Director: Harun Farocki

1981, b&w, 114 mins



BEFORE YOUR EYES – VIETNAM ETWAS WIRD SICHTBAR

Scenes from the Vietnam war are reenacted by Asian and white actors, captioned, and juxtaposed with a slow-paced commentary that gives time for reflection on the message conveyed.

Country: Germany

Director: Harun Faracki

1996, 40 mins



THE INTERVIEW DIE BEWERBUNG

School-leavers and university graduates are among those who are supposed to learn how to market themselves. Farocki looks at how "the self" is nothing more than a metaphysical hook from which to hang a social identity.

Country: Germany

Director: Harun Farocki

1971-1977, b&w, 83 mins



BETWEEN TWO WARS ZWISCHEN ZWEI KRIEGEN

Between Two Wars is about the time of the blast furnaces – 1917 to 1933 –, about a perfect machinery which had run itself to the point of its own destruction. An allegorical piece about the filmmaking process.

Country: Germany

Director: Harun Farocki

1995, 37 mins



WORKERS LEAVING THE FACTORY ARBEITER VERLASSEN DIE FABRIK

An appraisal of film history from the perspective of factory workers.

Country: Germany

Director: Harun Farocki, Andrei Ujica

1993, 107 mins



VIDEOGRAMS OF A REVOLUTION VIDEOGRAMME EINER REVOLUTION

Filmed during the Romanian revolution of 1989, Videograms Of A Revolution is about what happened behind the scenes.

Country: Germany

Director: Harun Farocki

1983, 25 mins



AN IMAGE EIN BILD

A critique of the advertising industry, An Image is Farocki's account of spending three days in the studios of Playboy Munich shooting a naked centrefold.



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Country: Germany

Director: Harun Faracki

1983, 26 mins



JEAN-MARIE STRAUB AND DANIELE HUILLET AT WORK ON FRANZ KAFKA'S AMERIKA

A documentary about the problematic shoot of Straub and Hulliet's Class Relations, a film in which Farocki had a role.

Country: Germany

Director Hanin Familia

1969, b&w, 22 mins



INEXTINGUISHABLE FIRE

NICHT LOSCHBARES FEUER

An account of a Vietnamese victim of American napalm bombings at the Vietnam Tribunal in Stockholm. Described by Farocki as "an early punk film," this is about the art of representing horror and annihilation on film.

Country: Germany

Director: Harun Farocki

1988-9, 75 mins



IMAGES OF THE WORLD AND THE INSCRIPTIONS OF THE WAR

The death camp, Auschwitz. A prisoner sketching images of the horror in the camp. And the Nazis photographing the prisoners. The production of images as a medium of enlightenment.

Country: Germany

Director: Harun Farocki

1989-90, 83 mins



HOW TO LIVE IN THE FRG

Farocki called this "a playful film" which examines how life is rigidly organised in the Federal Republic of Germany, (Farocki saw the FRG as a training camp) where each citizen has a specific role to play.

Country: Germany

Director: Harun Farocki

1995, 25 mins



INTERFACE

With Interface, Farocki suggests a rereading of his own images from an editing perspective. These images are linked to history (for example, the Vietnam War, the fall of the Berlin Wall) and echo one another.

Country: Germany

Director: Harun Farocki

1991, 60 mins



WHAT'S UP

The critic Jörg Becker wrote, "How a look can be turned toward its goal by grasping and measuring its covetousness is shown in an exemplary fashion in What's Up? in a motif depicting a postcard of a painting by Titian in an eye-mark recorder (which tracks the movement of a viewer's eye.)"



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Director: Harun Farocki

1996, 40 mins

APPEARANCE

An advertising agency has to pitch a marketing concept to an opticians' consortium, represented by the manager, who is the first to see the campaign. The logo submitted, Eyedentity, is examined from every angle.

Country: Germany

Director: Harun Farocki

2000, 25 mins



I THOUGHT I WAS SEEING CONVICTS

This documentary focuses on the Cocoran Prison, the subject of a recent federal investigation due to the number of inmates shot dead by guards.

Country: Germany

Director: Harun Farocki

1986, 72 mins

AS YOU SEE WIE MAN SIEHT

A highway intersection, a trench, a pin-up girl and a factory. This is an attempt at understanding technological history in a political way and at showing the possibilities for a practical critique of technology.

Country: Germany

Director: Harun Farocki

1997, 58 mins

STILLLIFE STILLBEN

Here Farocki inventively employs repetitive shots of Flemish still life paintings interposed with real-life advertising photo sessions to confront the use of technology in consumerism and our modern interpretation of pictures.



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Country: France

Director: Agnes Varda

2000, 82 mins



Director: Agnes Varda Born in Brussels, Belgium in 1928, Varda was one of the founders of the French New Wave. Varda has been making films for over 40 years. Selected filmography: La Pointe Courte ('54). Cleo De 5 A 7 ('61), Le Bonheur ('64), Les Creatures ('65), Daguerreotypes (*75), Murs Murs ('80), Ulysse ('82). Sans Toit Ni Loi ('85). Jane B. Par Agnes V (*86), Kung Fu Master ('87), Jacquot De Nantes ('90), L'univers De Jacques Demy

('92) and Les Cent Et Une

Nuits ('94).



THE GLEANERS AND I LES GLANEURS ET LA GLANEUSE

Agnes Varda, one of the founders of the French New Wave, takes the viewer to the countryside to explore the history of gleaning leftover produce after the harvest. Originally a peasant woman's job, the film shows that gleaning has become a way of life for many cultural sectors, including the homeless, youths, philanthropists and artists. The film begins in the Musee d' Orsay with a painting, and returns to the painting often, as well as to the origins and practice of cinema, itself a kind of gleaning of images. Described by the director as a "wandering-road documentary," The Gleaners And I features interviews with a farm woman and a wine-grower (who is a descendant of Etienne-Jules Marey, one of the original inventors of cinema), a chef, a salvage artist and a man who eats leftovers as a form of activism against waste.

Through this film, punctuated by the 72-year-old director's eccentric humour and relentless enthusiasm, viewers discover that gleaning can be fun. The Gleaners And I won the Gold Hugo at the Chicago International Film Festival 2000, Best Documentary Award at the European Film Awards 2000 and the Reader Jury of The Standard at the Vienna International Film Festival 2000.

Director/Writer/Producer: Agnes Varda • Cinematographer: Stephanie Krausz, Didier Rouget, Didier Doussin, Pascal Sautelet and Agnes Varda • Editor: Agnes Varda and Laurent Pineau • Music: Joanna Bruzdowiczp • Production Company/World Sales Agent: Cine-Tamaris, 86-88 rue Daguerre, 75014 Paris, France • Tel: 33-1-4322-6600 • Fax: 33-1-4321-7500

Country: Germany

Director: Uli Gaulke

2000, 80 mins



HAVANNA MI AMOR

Havanna Mi Amor follows a group of Cubans - three couples, two single women and a free-lance TV repairman - whose lives are enraptured by an immensely popular soap opera aired on Cuban TV. Through this show, these Cubans gauge love and happiness by comparing their realities with the predicaments shared by their fictitious TV counterparts. Like anybody else, television offers them an outlet to escape their harsh realities.

"With Havanna Mi Amor, we wanted to depict a city that is full of all different kinds of TVs, going from A to B. It was our idea to meet these people in front of their repair services and to spend the next three weeks with them. So we were looking for different aspects of the city from where we could tell its story. Some in the suburbs, some in the centre, big streets, small alleys, from where we could follow people home with their old TVs that were repaired or not. The goal of the film was to start a journey of discovery together with these people. They had to get used to us before becoming friends and we to them." - Director Uli Gaulke.

Director. Uli Gaulke
Born in 1968 in Schwerin,
Gaulke studied theatre and
film at the Babelsberg Film
and Television School.
Selected filmography:
Somewhere In Germany
(short, '96), Yellow LandGreen Land ('96), Who Is
Last In Line ('97), No One
Laughs Backwards (short,
'98), Mr Kuhn And His Art
('98) and Heinz Mewius



Director/Writer: Uli Gaulke • Producer: Helge Albers, Roshanak, Behesht Nedjad and Konstantin Kroning • Cinematographer: Axel Schneppat • Production Company: Flying Moon Filmproduktion World Sales Agent: EuroArts International GmbH Teckstrabe 64, 70190 Stuttgart, Germany • Tel: 49-711-2-68-7610 • Fax: 49-711-2-68-7676 • Email: c.klingler@euroarts.com • Website: www.euroarts.com



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FOCUS ON ASIA-EUROPE **DOCUMENTARIES**

Country: The Netherlands

Director: Jos De Putter

1999, 97 mins



or. Jos De Putter Born May 1959 in euzen, Netherlands. He studied politics and at the University and graduated in 354. He then worked as Selence film critic. From 1988 to 1992, he was a ber of the editorial and of Skrien. His work has been published in arious publications like NRC Handelsblad, Volkskrant, Groene lammer, Hard Gras and De Gids. From 1995 = 1998, he worked as a mer for Diogenes, VPRO TV. Selected Smography: It's Been A Day ('93), Solo: The Of Favela ('94) and Nagasaki Stories (*96)



THE MAKING OF A NEW EMPIRE

In the eyes of the Russians, Khozh-Ahmed Noukhajev is a dangerous man, a criminal rebel who is a serious threat to national unity. But to the Chechens, Noukhajev is a folk hero, a revered public figure bestowed with the paramount task of liberating his country from Russian rule and rebuilding it from the ashes of destruction.

This eye-opening portrait, made with full cooperation from Noukhajev, tells his personal story and the birth of the Moscow-based underground movement which later gained notoriety in the West as the Chechen Mafia. We see Noukhajev at work as a family man, a politician, and a visionary who negotiates hard for the control of the oil pipes from the Caspian Sea, the biggest oil reserves in the world. Through him, viewers learn about the mystical and proud but also violent heritage of the Chechen people; they are also shown a glimpse of Noukhajev's grandiose plans for his people: a future based on the old traditions of clans, on deep religious beliefs, and on the law of blood revenge.

Director: Jos De Putter • Producer: Jan Jeijs & Ruud Monster • Cinematographers: Andrzej Adamczak and Marc Hom * Editors: Danniel Danniel and Puck Goosen * Production Company: JURA Film Productions * Tel: 31-20-625-5442 * Fax: 31-20-620-2425 • Email: info@jurafilm.nl • World Sales Agent: Films Transit International 402 est, rue Notre Dame, Montreal, Quebec, Canada, H2Y 1C8 • Tel: 514-844-3358 • Fax: 514-844-7298 • Email: info@filmstransit.com

Country: Spain

Director: Jose Luis Lopez-Linares, Javier Riayo

2000, 99 mins



Director: Jose Luis Lopez-Lingres and Javier Rioyo Lopez-Linares is a an experienced filmmaker mose works include Alan Tanner's L'Homme Qui A Perdu Son Ombre ('91). Rioyo is a journalist and writes for TV and radio He has also worked advertising and for the Ministry of Culture. Rioyo was nominated for an ernational Emmy for his documentary. Asi Aue Pasen Cien Anos ('98).





REGARDING BUNUEL A PROPOSITO DE BUNUEL

Regarding Bunuel is an insightful and inspiring documentary about Luis Bunuel (1900-1983), one of the great modernist auteurs of the 20th century, a master of cinema without ever going mainstream. Even today, he still remains something of an enigma. This documentary attempts to shed light on this elusive seminal figure - both as a person and an artist - through candid interviews with his family and collaborators. Through them we uncover what motivated Bunuel to make his influential films, among them Un Chien Andalou ('29), The Young And The Damned ('50), Belle De Jour ('66) and The Discreet Charm Of Bourgeoisie ('72).

Director: Jose Louis Lopez-Linares, Javier Rioyo * Screenwriter: Augustin Sacnhez-Vidal * Editor: Fidel Collados * Cast: Jean-Claude Carriere, Michael Piccoli • Production Company/World Sales Agent: Cero en Conducta • Marques de Valdeiglesias, 5-4 28004 Madrid, Spain • Tel: 34 91 531 2328 • Fax: 34 91 521 9190 • Email: ceroenc@redestb.es



FOCUS ON ASIA-EUROP DOCUMENTARIE

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Country: The Netherlands

Director: Jeroen Berkvens

2000, 48 mins



A SKIN TOO FEW: THE DAYS OF NICK DRAKE

(Asian Premiere)

"I always say that he was born with a skin too few," says actress Gabrielle Drake of her brother, the late singer-songwriter Nick Drake.

A quarter of a century since his untimely and mysterious passing, the legacy of Nick Drake continues to grow. His songs – culled from three albums released during his lifetime – captured time, beauty, loss and wistful desires with precision so subtle that they evoke a terrifying enchantment in those who hear them for the very first time. Drake's music and myth is further perpetuated when his songs are used in films and television commercials.

A Skin Too Few attempts to reveal the man behind the music through testimonies from his family, friends, collaborators and admirers. Their interviews all offer glimpses of a troubled young man who has since become the symbol of the destructive effect of loneliness and melancholia.





Director/Writer: Jeroen Berkvens • Producer: JN Macrander • Cinematographer: Vladas Naudzius • Editor: Stefan Kamp • Sound: Eddy de Cloe • Production Company: Luijten/Macrander Productions and Humanist Broadcasting • Production Company: Luijten/Macrander Productions Entrepodok 84, 1018 AD Amsterdam, The Netherlands • Tel: 31-20-422-6757 • Tel: 31-20-421-4912 • Email: luijten/macrander@nbf.nl • World Sales Agent: NOS Sales Postbuc 26444, 1202 JJ Hilversum, The Netherlands • Tel: 31-35-677-3760 • Fax: 31-35-677-5318 • Email: sales @nos.nl

Country: South Korea

Director: Tony Rayns

2001, 118 mins



THE JANG SUN-WOO VARIATIONS

(Asian Premiere)

Well-known Asian film expert Tony Rayns zooms in onto controversial South Korean filmmaker Jang Sun-woo, director of Lies and Timeless, Bottomless Bad Movie, in this documentary which attempts to look at Jang's work from all possible social contexts. Divided into chapters, this film examines Jang's career and films and includes the views of not only those who have collaborated with Jang but also ordinary Koreans who have variously been touched, shocked, excited or offended by his work.

The intimate portrait follows Jang as he engages in pre-production for two new films: the live-action cyber-action thriller, The Resurrection Of The Little Match Girl, and the animated Buddhist/Shamanist feature Princess Bari. Individual chapters are devoted to such topics as Jang's idiosyncratic hairstyle and the controversy surrounding his previous feature, Lies. At the heart of the film is a series of incredibly candid and revealing interviews with the director, Jang, himself.

Director: Tony Rayns A London-based filmmaker, critic, lecturer and festival programmer. He is a contributing editor of the magazine Sight And Sound, and has programmed the celebrated "Dragons & Tigers" strand for the Vancouver Film Festival since 1989. His own filmmaking dates back from his days as a student in Cambridge, when he made numerous independent shorts. His television documentaries on East Asian cinema include Cinema In China ('83), Film In The Philippines ('83) and New Chinese Cinema ('89).



Director: Tony Rayns • Producer: Park Jin-sung • Cinematographer: Kim Woo-hyung • Editor: Kim Sun-min • Production Company: Fine Communications, B1, 84-25 Cheungdam-dong, Kangnam-ku, Seoul, Korea. • Tel: 82 2 517 1460 • Fax: 82 2 517 8534 • Email: jinpark49@hotmail.com • World Sales Agent: Tube Entertainment, 664-21, Shinsa-dong, Kangnam-ku, Seoul, Korea • Tel: 82-2-547 9371 • Fax: 82-2-547 8691 • Email: garden71@tube-entertainment.co.kr



FOCUS ON ASIA-EUROPE DOCUMENTARIES

singapore international film festival

Country: Cambodia/France

Director: Rithy Panh

1999, 99 mins



LAND OF THE WANDERING SOULS

In 1999, the first fibre optics cable was laid across Cambodia. Director Rithy Panh recounts several weeks in the life of a poor Cambodian family – a woman, a disabled ex-service man and seven children, the eldest only 10 years old – working as labourers digging the trench for the communications superhighway. Armed with rudimentary hoes and paid by the metre, they work day and night. They cannot afford electricity let alone reap the rewards of new technology. In the course of their work they unearth mines, bombs and human remains, evidence of Cambodia's traumatic history. As they do, they are forced to confront their own past, their fears and their memories. Using the cable as a symbol for the past meeting the future, Panh's moving and haunting film asks: can they ever confront their losses and can Cambodia's national identity be reborn?

Director: Rithy Panh
Born in 1964. Studied
making at the IDHEC.
Filmography: The Tan's
Family ('95), Bophana,
Une Tragedie
Cambodgienne ('96), Un
Apres La Guerre ('96),
10 Films Contre 110
Mards De Mines ('97),
Chan, Une Danseuse
Cambodgienne ('98) and
One Evening After The
War ('98).



Director/Screenwriter: Rithy Panh • Producer: Cati Couteau • Cinematographer: Prum Mesar • Editor: Marie Christine Rougerie, Isabelle Roudy • Production Company/World Sales Agent: INA, 4, Avenue de l'Europe, 94360 Bry sur Marne Cedex, France • Tel: 33-1-49832992 • Fax: 33-1-49833182 • Email: mgautard@ina.fr

Country: Japan

Director: Nane Gozu

1999, 73 mins



OSHIMA '99

1999 OSHIMA NAGISA – EIGA TO IKIRU

In April 1999, Nagisa Oshima began filming Gohatto, his first film in 13 years, starring Japanese actor and director Takeshi Kitano. Soon after the project was announced in January 1996, Oshima suffered a severe stroke during a visit to London which left him paralysed on his right side and barely able to speak. After enduring a tough physical rehabilitation, the master filmmaker made a miraculous recovery and resumed production of Gohatto. He allowed director, Naoe Gozu, to take a Handicam onto the set where, for eight months, she filmed the work of the group of actors and technicians fiercely loyal to Oshima.

"Present day Japanese filmmakers walk the road that Oshima began pioneering more than 40 years ago. Strangely, no one has ever made a documentary about Oshima. Carrying a small, inconspicuous Handicam, I descended on the Shochiku Kyoto Studios, hoping that being alone, without a crew, would be easier and more comfortable for Oshima, who was earnestly at work. There are several shots and scenes of an intensely private nature that no one has ever filmed before." — director Naoe Gozu.

Director: Naoe Gozu • Producer: Toshio Watanabe, Junichi Okamura • Cinematographer: Naoe Gozu, Shinji Ito • Editor: Naohiro Asano • Production Company/World Sales Agent: NHK/NHK Enterprises 21. Inc./TVman Union Inc., represented by NHK-Japan Broadcasting Corporation, 2-2-1. Jinnan, Shibuya-ku, Tokyo 150-8001, Japan • Tel: 81-3-54555873 • Fax: 81-3-34811453 • Email: saeki@media.nhk.or.jp

Director: Naoe Gozu
Bom in 1953. Graduated
in psychology from
Waseda University.
Produced her first film,
Mcboroshi, in 1995 which
an award at the 52nd
Venice International Film
Festival. Her own feature
film directorial debut,
Falling Into The Evening,
was also self-scripted.





FOCUS ON ASIA-EURO DOCUMENTARI

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	Country: Indonesia	Director: Riri Riza	1999
	UNI MAW BHT	AMIR	
		THE DAME OF NICE	
	Life on Jakarta's mean streets is even tougher today. Everybody is fighting harder for their piece of the meagre action. But for young boxing hopeful, Amir, there is still the chance,		
and n			
	just once, to maybe grab hold of a moment of glory and climb out of the gutter.		
	World Sales Agent: Film Australia, , c/o Philip Nelson, Director of Sales & Marketing, 101 Eton Road, Lindfield, NSW 2070, Sydney, Austra Tel: 61-2-94138705 • Fax: 61-2-94169401 • Email: pnelseon@filmaut.com.au		
	Country: Indonesia	Director: Sri Katon	1999
		MARIMAN	
	For ethnic Chinese trader Mariman and his family, Indonesia's winds of change have swept		
	them out of their looted and burnt-out shop into a life of fear, a fear compounded as the		
	election approaches and Indonesia's provinces erupt into inter-communal violence.		
	World Sales Agent: Film Australia, Tel: 61-2-94138705 • Fax: 61-2-	, c/o Philip Nelson, Director of Sales & Marketing, 10 94169401 • Email: pnelseon@filmaut.com.au	01 Eton Road, Lindfield, NSW 2070, Sydney, Australia
	Country: Indonesia	Director: Mira Lesmana	1999
	SARINEM AND DARSONO		
	As Indonesia's economic crisis plunges almost half of its 200 million people into poverty, a		
	lower class family finds it a struggle to balance the costs of their sick daughter's health		
	care and their other o	daily needs.	
	World Sales Agent: Film Australia, , c/o Philip Nelson, Director of Sales & Marketing, 101 Eton Road, Lindfield, NSW 2070, Sydney, Australia Tel: 61-2-94138705 • Fax: 61-2-94169401 • Email: pnelseon@filmaut.com.au		
	Country: Indonesia	Director: Sri Katon	1999
		TINO, THE FIXER	
Time to	The second secon		young man called Tino who finds
	that he can earn a very good living by working as a fixer for foreign TV crews despera for some good footage of chaos and violence.		r for foreign TV crews desperate
	for some good footag	e of chaos and violence.	
	World Sales Agent: Film Australia, , c/o Philip Nelson, Director of Sales & Marketing. 101 Eton Road, Lindfield, NSW 2070, Sydney, Australia • Tel: 61-2-94138705 • Fax: 61-2-94169401 • Email: pnelseon@filmaut.com.au		
	Country: Indonesia	Director: Riri Riza	1999
		TUTI	
	In Indonesia, the same chaotic winds of change that have swept out three decades of Soeharto rule have also swept Tuti, a Jakarta grandmother, onto the centrestage of murky		
and all the			
		she searches for her missing activ	
	W. Vie. 1		
	Mindd Calan Asanti Cilm Avestealia	, clo Philip Nelson, Director of Sales & Marketing, 10	Ol Eton Board Lindfield NICIA/ 2070 Cudney Australia



FOCUS ON ASIA-EUROPE DOCUMENTARIES

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STREET CHILDREN:
ARIOS LAHO MANGARANTO

Arios is a one of many children barely in their teens living off the streets in the major cities of Indonesia like Jakarta and Medan. This short film provides a glimpse into the life and aspirations of Arios, ending on a hopeful note as the young boy chooses to go home and possibly go to school.

Country: Indonesia

Director:

1999, 22 mins

1999 27 mins

STREET CHILDREN: ASEP DALLAS AND HIS IDEAL

Asep is 14 and has been living out on the streets of Bandung for the past four years. He started out begging but soon turned to other odd jobs like street singing after he met other kids like him. This episode also looks at how the social welfare organisation, Bahtera Foundation, helps children through educational, health and recreational programmes.

Country: Indonesia

Director

1999, 22 mins

STREET CHILDREN IN YOGYAKARTA DILUAR JALAN TAK ADA JALAN LAIN

This episode in the heart-wrenching series on teenage children living on the streets focus on young girls who are subjected to sexual abuse and manipulation. Through the stories of Lea and Puri, viewers get a glimpse into the lives these children may be attempting to escape when they leave home. The programme also explores how occupational training centres may help these kids.

Country: Indonesia

Director:

1999, 22 mins

STREET CHILDREN: MEDI

This episode focuses on Medi and his friends who are some of the 3,000 street children in Palembang. They are glad to get work but unfortunately succumb to crime and forced into the sex trade by circumstance.

Country: Indonesia

Director

1999, 22 mins

TARNI, THE LITTLE GIRL OF CITY BUS TARNI, GADIS MANIS DALAM BIS KOTA

About 11,000 children live out on the streets of Indonesia, vulnerable in the face of crimes and abuse under the conditions in which they live. Through the story of Tarni, a 13-year-old girl who makes her living busking on public buses with her best friend, the programme also highlights the efforts by Pondok Kita, a shelter which attempts to provide some respite and hope for these children.



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Country: Indonesia

Director: Garin Nugroha

1999, 7 mins

STONE, WATER... BATU, AIR...

Award-winning director Garin Nugroho examines how Indonesia's unrest is manifesting and finding expression in the arts.

Production Company/World Sales Agent: Set Filmworkshop, Bacang 111 No. 5, Gandaria - Majestik, Jakarta, Indonesia • Tel: 62-21-7251095 • Fax: 62-21-7279227 • Email: set@info.net.id

Country: Indonesia

Director: Arvo Danusiri

2000, 25 mins

THE POET OF LINGE HOMELAND PENYAIR NEGERI LINGE

A companion piece to Garin Nugroho's feature film, A Poet, this documentary focuses on his lead actor and didong poet, Ibrahim Kadir. When this film was made in April 2000, Gayo society had not heard or seen didong poetry for eight months as the art form was banned.

Production Company/World Sales Agent: Set Filmworkshop, Bacang 111 No. 5, Gandaria - Majestik, Jakarta, Indonesia • Tel: 62-21-7251095 • Fax: 62-21-7279227 • Email: set@info.net.id

Country: Indonesia

Director: Hartawan Triguna

2000, 18 mins

MY BROTHER SONG FOR PEACE LAGU DAMAI SAURADAKU

Some 80,000 refugees, including 16,000 children, left their homes after the Ambon riots broke out. This documentary includes interviews with some of them which pieces together their life before and after the riots.

Production Company/World Sales Agent: Set Filmworkshop, Bacang 111 No. 5, Gandaria - Majestik, Jakarta, Indonesia • Tel: 62-21-7251095 • Fax: 62-21-7279227 • Email: set@info.net.id

Country: Indonesia

Director: Aryo Danusiri

1999, 45 mins

VILLAGE GOAT THAT TAKES THE BEATING

A documentary that gives voice to the grievances and hopes of the Aceh residents who have endured a decade of repression by the state. The title is part of an old saying that alludes to the innocent being punished for the crime of others.

World Sales Agent: Elsam, Komplek PWI Blok B 3, No. 6, Jakarta 13420 Indonesia * Tellfax: 62-21-85907935 * Email: snw@cbn.net.id



FOCUS ON ASIA-EUROPE DOCUMENTARIES

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Director: Du Haibin

2000, 125 mins

ALONG THE RAILROAD TIE LUYAN XIAN

Spring 2000, in Baoji county of China. A group of vagrants has gathered on a trash platform near the railway station to celebrate the New Year. During the day, they wander in the city aimlessly, at night, they sleep along the rails, surviving on whatever they could find

Director: Du Haibin • World Sales Agent: Du Haibin • Tel: 86-10-62005554 • Fax: 86-10-83514575 • Email: docudu@263.net/yakuki@163.com

Country: China

Country: China

Director: Wu Wenguang

1999, 12 mins

DIARY: SNOW, 21 NOV 1998

This video documentary records what happened in the Imperial Ancestral Temple on the day the art exhibition, It's Me, was cancelled.

Director: Wu Wenguang • World Sales Agent: No. 4-501 Keying Sushe, 79#, Bingjiaokou Hutong Xinwaidajie 100088, Beijing, P.R. China • Tel: 86-10-62014341 • Fax: 86-10-82085022 • Email: wuwengua@public3.bta.net.cn

Country: China

Directors: Yang Chao, Wang Xiao, Zhuang Songlie

1997, 30 mins

RUNAWAY

DAI BI

A young man at a railway officers' school is enraptured by a fellow trainee. His family and his colleagues give him hell at home as well as at work, but he hangs on just for the opportunity of catching a glimpse of the back of the girl's head or watching her from a distance.

Director: Yang Chao, Wang Xiao, Zhuang Songlie * World Sales Agent: Ironweed Films Ltd, Rm 220, 4 Xueyuan Nan Lu, Beijing 100088, China * Telffax: 86-10-62272341 * Email: johnshan@sina.com

Country: China

Director: Yang Chao

1996, 10 mins

STREET LAMP

Chronicles one day in the life of a young punk in town who terrorises the kids in the neighbourhood over suspicion that one of them has been breaking the street lamp outside his home.

Director: Yang Chao • World Sales Agent: Ironweed Films Ltd, Rm 220, 4 Xueyuan Nan Lu, Beijing 100088, China • Tel/fax: 86-10-62272341 • Email: johnshan@sina.com

Country: Japan

Director: Shinji Aoyama

2000, 65 mins

JUNE 12, 1998 (AT THE EDGE OF CHAOS)

A documentary of a solo concert by percussionist Chris Cutler in Tokyo in 1998. The first part is the concert set-up and sound check interpolated with interview extracts followed by the improvised concert. Cutler was a member of prog-rock group Henry Cow. It also suggests why Aoyama was listening to Sonic Youth and Jim O'Rourke when he was filming Eureka.

Director: Shinji Aoyama • World Sales Agent: boid/Yasuhito Higuchi, 1-11-16 Umesato, Suginami-ku, Tokyo, Japan 166-0011 • Tel: 81-3-59347089 • Fax: 81-3-57763963 • Email: boid@pobox.ne.jp



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Director: Ban Zhong-yi

2000, 90 mins

WHERE IS GRANDMA ZHENG'S HOMELAND?

Record of the journey of 70-year-old Grandma Zheng who was abducted from a village in Korea when she was 17 to work as a comfort woman in China during World War II. Having been diagnosed with lung cancer, she makes the trip home. She dies eight months later.

Director: Ban Zhong-yi • World Sales Agent: Yamagami Tetsujiro, Siglo Ltd, No. 210, 5-24-16 Nakano, Nakano-ku, Tokyo 164-0001, Japan • Tel: 81-3-53433101 • Fax: 81-3-53433102 • Email: siglo@cine.co.jp

Country: Malaysia

Country: Japan

Director: Alan D'Cnuz

2000, 52 mins



GUARDIANS OF THE FOREST

Focuses on an Orang Asli community about to be displaced by a giant dam project. It chronicles the heartbreaking realities they face and unveils chilling truths that echo the plight of indigenous peoples all over the world.

Director: Alan D'Cruz • World Sales Agent: Verado Films Limited, 11 Jalan Cengal, 44000 Kuala Kubu Bharu, Selangor, Malaysia • Tel: 19-3612374 • Email: mary_maguire@hotmail.com

Country: Malaysia

Directors: Bernard Chauly, Ho Yuhang

2000 24 mins



BANGSAWAN - STAR OF THE EAST

Rahman B speaks of his glory days as a star of *bangsawan*, a Malaysian form of urban opera. Shakespearean adaptations, Arab tales, Indian and Chinese classics were performed together with Malay stories, with vibrant interludes called extra-turns.

Director: Bernard Chauly/Ho Yuhang • World Sales Agent: Planet Films, 3 Jalan Timur, 46000 Petaling Jaya, Malaysia • Tel: 603-79553499 • Fax: 603-79556063 • Email: perin@planetfilms.com

Country: Malaysia

Director: Bernard Chauly, Ho Yuhang

2000, 24 mins



MENORA – FLIGHTS OF GRACE

Eh Chom, one of the last living performers of the ancient Siamese form of *Menora* in Kelantan, recounts his better days in what used to be an all-male art form. We also get to see a rare performance taking place at a Chinese village celebration in Tanah Merah, Kelantan.

Director: Bernard Chauly/Ho Yuhang • World Sales Agent: Planet Films, 3 Jalan Timur, 46000 Petaling Jaya, Malaysia • Tel: 603-79553499 • Fax: 603-79556063 • Email: perin@planetfilms.com

Country Philippines

Director: Peter Chua

2000, 40 mins



THE LAST PARIAN

The first Filipino documentary that explores the contributions of Chinese-Filipinos to the Philippine society, culture and heritage. A multi-layered work that poses many questions concerning exile and immigration, faith and freedom, through the exciting odyssey of the Chinese-Filipinos over the last 400 years.

 $\label{lem:prop:condition} \textit{Director: Peter Chua * World Sales Agent: Peter Chua, 65 Kitanlad St., Santa Mesa Heights, Quezon City, Philippines * Telifax: 0632-7120112 * Email: petech@edsamial.com.ph$



FOCUS ON ASIA-EUROPE DOCUMENTARIES

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Country: The Netherlands

Director: Tato Kotetishvill, Ineke Smits

1999, 58 mins



NOSTALGIA

Tato Kotetishvili came to Holland 10 years ago. Shortly after his arrival, civil war breaks out in Georgia and he decides to stay on. In 1997, he returns to Georgia for the first time to make Nostalgia. The motivation for his return is a video made of his wedding in 1998. It shows many of his relatives, friends and acquaintances and the film probes them on what has happened in Georgia since he left. But Tato dies suddenly after shooting the film so his girlfriend and colleague, Ineke Smits, completes the documentary with some friends.

Director: Tato Kotetishvill and Ineke Smits • Producer: Cesar Messemaker • Cinematographer: Edwin Verstegen • Editor: Jamie Trevill • Production Company: Lumen Film, Korte Prinsengracht 17-d, NL-1013 GN Amsterdam, The Netherlands • Tel: +31 20 623 2600 • Fax: +31 20 625 4830 • Email: sales@lumenfilm.demon.nl

Country: France

Director: Roger Narbonne

2000, 53 mins



FREEDOGME

Dogme 95 is a bold cinematic manifesto penned by Danish filmmakers Lars von Trier and Thomas Vinterberg. Its mission: to reinvigorate the lost art of filmmaking. FreeDogme is an interview film (shot on Digital Beta format) featuring Lars von and other Dogme directors such as Lone Scherfig and Jean-Marc Barr plus the legendary Wim Wenders, engaged in a lively video conference. Swedish film critic Marie Berthelius plays mediator and asks: "What's next for cinema?"

Director: Roger Narbonne • Writers: Marie Berthelius and Roger Narbonne • Producer: Gabriel Chabanier • Cinematographers: Jean-Marc Barr, Lars Von Trier, Wim Wenders and Lone Scherfig • Production Company/World Sales agent: SAME Films Centre Agora-Batiment A Z.I. Les Paluds, 13685 Aubagne Cedex, France • Tel: 33-0-442-84-57-12 • Fax: 33-0-442-84-57-04 • Email: if.depetri.same@pacwan.fr

Country: UK

Director: Vikram Jayanti, Joseph Bullman

2000, 78 mins



THE MAN WHO BOUGHT MUSTIQUE

Glenconner (aka Colin Tennant) is a Scottish lord who bought a tiny Caribbean island in 1956 for a song and turned it into a playground for the rich and famous. Long gone from Mustique, Tennant's return to his erstwhile kingdom is filled with gossip about its current inhabitants ("smug, small-minded people, mostly rather inept"), preparations for lunch with Princess Margaret and, best of all, endless hissy-fits at the filmmakers and other inept commoners. Hilarious, pathetic, sly and charming, Lord Glenconner may be one man's argument for reviving the guillotine and another's swan song for "this blessed plot, this earth, this realm, this England."

Directors: Vikram Jayanti and Joseph Bullman • Producer: Vikram Jayanti • Cinematographer: Ian Liggett, Peter Cannon, David Smith • Editor: Sally Hilton • Sound: David Runciman, Guy Satchwell • Music: Dario Marianelli • Production Company: Cafe Productions, Capital Court, Capital Interchange, Kew Bridge, Middlesex TW8 0EX, UK

Country: Singapore

Director: Nazir Husain Keshvani

2001, 48 mins



HOLIDAYS IN HELL: DIDONG & DEMOCRACY

Nazir Husain Keshvani writes a travel series for BigO magazine focusing on Asian destinations. Holidays In Hell feature offbeat destinations and frontline reports from trouble spots in the region, where revolution is in the air and a new order of freedom and human rights are being acknowledged. The stories have a unique pop-culture feel, incorporating interviews with musicians, artists and film directors. The print series is now spinning off into a documentary series.

Director/Producer: Nazir Husain Keshvani • Tellfax: 224-2217 • Email: keshvani@singnet.com.sg



FOCUS ON ASIA-EUROP DOCUMENTARIE

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Director: Yong Wai Chee

THE GUN IN MY THROAT

Documentary on local new-age metal scene.

Director/Cinematographer/Editor: Yong Wai Chee • Producer: Alvin Tan Zijia • Tel: (65) 792-6575 • Email: videnceinjealousy@hotmail.com

Country: Singapore

Country: Singapore

Director: Sarifah Hasliza

2001, 13 mins

2001, 13 mins

A STRANGER AT HOME

This documentary discusses the presence of foreign maids which can affect the relationship between parents (employers) and their children. It also touches on the limitations of a maid in disciplining their wards.

Director: Sarifah Hasliza • Producer: Ow Siew Keow • Cinematographer: Rashid Rahim • Editor: Nooraidah Md Nasir • Tel: (65) 9386-9699 • Email: Izlin@pacific.net.sg

Country: Singapore

Director: Deborah Paterson

2001, 29 mins

OUT

Out chronicles Zouk Out, the first legal, all-night dance music festival in Singapore. The club scene is buzzing, but why?

Director: Deborah Paterson * Production Team: Michael Kam, Sandra Saw, Tan Tai Leng, Michelle Low, Vernon Tan, Sunny Yong * Tel: (65) 7649-7595 * Email : dels_pakerson@hotmail.com

Country: Singapore

Director: Ismail Ishak

2001 29 mins

IN SEARCH OF THE PENAN

This is a documentary in its almost DOGMA '95 fashion. About two filmmakers in search of a tribe of nomadic hunter-gatherers in the Borneo rainforest. It's about locating and living with them for nine days and documenting their struggles against a depleted natural environment.

Director/Producer/Cinematographer: Ismail Ishak • Editor: Chew Tze Chuan and Aziz • Tel: (65) 9660-5458 • Email: ismahi682hotmail.com

Country: Singapore

Director: Choon High

2001, XX mins

GERMAN GIRL

There is a shrine, popular among gamblers, on the island of Pulau Ubin, off Singapore, dedicated to a German girl. This documentary follows the search for the identity of this girl who died in 1914 on the island during the outbreak of World War I.

Director: Choon Hiong • Email: starwars@cyberway.com.sg

Country: Singapore

Director: Andrew Kong Wai Jong

2001, 25 mins

KEEP IT ON

Rediffusion is an old wired-radio broadcast station in Singapore for more than 50 years. Due to rapid development and modernisation, the changes affect a tremendous drop in listenership. The documentary looks at its history, its fate and its hope for the future.

Director/Producer/Screenwriter: Andrew Kong Wai Jong • Cinematographer: Pang Seow Peng • Editor: Abhishek Mehrotra • Tel: (65) 241-2256/9302-3189 • Email: andrkong@mbox5.singnet.com.sg

Asia-Europe Foundation



SEF seeks to promote better mutual understanding between Asia and Europe through greater intellectual, cultural and people-to-people exchanges.

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ASEF was established in February 1997 by members of the first Asia-Europe Meeting (ASEM). It is based in Singapore and reports to a board of 26 governors comprising the 25 ASEM member countries and the European Commission.

The Foundation is funded by contribution from the member governments and their institutions, as well as private corporations, foundations and individuals of ASEM countries.

To date, ASEF has successfully completed over 80 projects in 20 countries across Asia and Europe.



No. 1 Nassim Hill Singapore 258466

Telephone: 65-838 4700 Fax : 65-838 4719 E-mail : info@asef.org Website : www.asef.org



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ERROL MORRIS: THE FIRST PERSON SERIES

Errol Morris has been called a lot of things — a detective, a philosopher, a poet and an iconoclast. In sum, he is one of the most important and influential non-fiction filmmakers of his generation. Morris's films delve into the philosophical issues of death, identity, and society. But unlike many other non-fiction filmmakers, Morris challenges the very presumptions of the documentary by incorporating multiple points of view and giving his works a stylistic polish usually reserved for mainstream fiction films. The First Persons series is a collection of half-hour mind-probing documentaries in which Morris gets up close and personal with real-life characters caught in extraordinary and bizarre circumstances. If fact is always stranger fiction, here is the proof.

Country: USA

Director: Errol Morris

2000, 24 mins

YOU'RE SOAKING IN IT

As a therapeutic outlet to deal with her stepson's suicide, Joan Dougherty began a business of cleaning up after violent crimes. What started out as a way to cope with grief soon turns into a profitable business.

Country: USA

Director: Errol Morris

2000, Z≇ mins

THE STALKER

Bill Kingsley had an ambition to become the Postmaster General. But that dream was shortchanged when he met Thomas McIvane, a kick-boxer, letter carrier, gun fanatic and soon-to-be mass murderer.

Country: USA

Director: Errol Morris

2000, 72 mins



ERROL MORRIS #1

In **The Parrot** (2000, 24 mins), Jane Gill was found dead in her mansion and next to her corpse was Max the parrot which had a vocabulary of over 450 words. It kept repeating: "Richard, no, no, no!" A suspect named Gary Rasp was arrested. Now, what stood between Gary and the gas chamber was the bird. Was Max the witness of the crime? Would the judge let a bird testify in court?

In **Smiling In A Jar** (2000, 24 mins), Morris takes you on a guided tour of the somewhat unusual Mutter Museum of Philadelphia, which puts on display medical specimens and freakish monstrosities. Your guide for the day is museum director Gretchen Worden.

Stairway To Heaven (2000, 24 mins) is about Temple Grandin, a university professor and diagnosed autistic, who has designed one-third of the slaughter houses in the United States. She is renowned for her design, Stairway To Heaven, a curving high-wall ramp system that utilises optical illusions to lead livestock calmly from the pen to the bolt gun.

Production Company: The Globe Department Store, 650 Cambridge St, Cambridge, MA 02141, USA • Tel: 617-225-0012 • Fax: 617-225-0016 / Scout Productions, 119 Braintree St, Boston, MA 02134, USA • Tel: 617-782-7722 • Fax: 617-782-7799 • Email: mwilliams@scout-productions.com



04 singapore international film festival

Country: USA

Director: Errol Morris

2000, 72 mins



ERROL MORRIS #II

In **The Kingdom Of The Unabomber** (2000, 24 mins), begins with psychotherapist Gary Greenberg, who was a budding writer whom no one noticed. The situation changed when he started correspondence with another aspiring writer who turns out to be Ted Kaczynski aka The Unabomber.

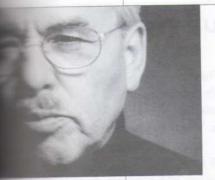
Eyeball To Eyeball (2000, 24 mins) is about Clyde Roper, a lobster fisherman turned zoologist who, for over three decades, has been searching high and low for a giant living squid. His relentless pursuit for this mythical creature landed him in the hospital for a quadruple bypass surgery.

In I Dismember Mama (2000, 24 mins), Morris interviews Saul Kent, a leading activist in cryonics, the preservation of the body by freezing for later resuscitation. I Dismember Mama traces his involvement with the life extension movement, his opinions and experiences in this controversial medical field.

Country: USA

Director: Errol Morris

2000, 72 mins



ERROL MORRIS #III

For 25 years, Antonio Mendez has led two separate lives: one as a bureaucrat for the Central Intelligence Agency, and the other as a CIA operative who specialises in disguises. In order to be invisible, he has to become **The Little Gray Man** (2000, 24 mins) no one notices. But to do so, he has to create a new identity that not only deceives others but himself too.

The Killer Inside Me (2000, 24 mins) focuses on Sondra London, who broke up with high-school sweetheart Gerald Shaefer when he confided to her his uncontrollable desire to kill women. Years passed, Sondra is trapped in an unhappy marriage while Gerald becomes one of the most notorious serial killers in American history. Should she continue life as a bored housewife or rekindle a relationship with her psycho ex-boyfriend? She opted for

Heard of "credit card revolution"? **Mr Debt** (2000, 24 mins) is about the man behind this movement – Andrew Cappocia. He found fame and fortune by representing clients who are trapped in an endless spiral of credit card debt and confronting creditors on their behalf. But Cappocia is no angel. He has been frequently fined and sued for fraud. Is he a hero or a con man?



014

ingapore international film festiv

Country: USA

Director: Barry W Blaustein

1999, 99 mins



Director: Barry W Blaustein As head writer and supervising producer of Saturday Night Live, Blaustein and partner David Sheffield wrote and developed many of Eddie Murbhy's characters. Since leaving the show, they've written the films Coming To America, Boomerang, The Nutty Professor and its sequel, The Klumps. Blaustein also co-wrote and co-produced What's Alan Watching for CBS-TV which picked up the National Television Critics Award as Best Special of

the Year. Beyond The Mat

marks Blaustein's

directorial debut.



BEYOND THE MAT

(Asian Premiere)

Like any wrestling fan, director Barry W Blaustein is drawn to it for various reasons: the athleticism, the pageantry and the cheesy acting. Ultimately, wrestling is a spectacle, theatre at its most base. So who cares if the violence is choreographed and the result is predetermined by a group of writers? Wrestling isn't just a sport, it's sports entertainment.

Featuring revealing interviews with wrestling legends such as Terry Funk and Mick "Mankind" Foley and former icons Jake "The Snake" Roberts and Coco B Ware, it takes viewers beyond the ring and into the lives of the men and women who inhabit this colourful, competitive and surprisingly complex world. Says producer Michael Rosenberg: "Barry wanted to make a movie about wrestlers who were also fathers, husbands, brothers and sons – guys who go home to their wives and children." Adds producer Brian Grazer: "Barry's film confers a nobility on wrestlers. Here are men who pour their hearts out and kill themselves just to earn a living." Make no mistake, watching wrestling will NEVER be the same after Beyond The Mat.

Director: Barry W Blaustein • Producers: Brian Grazer, Ron Howard, Michael Rosenberg, Barry Bloom and Barry W Blaustein • Cinematographer: Michael Grady • Editor: Jeff Werner • Music: Nathan Barr • Production Company: Imagine Pictures Entertainment, 9465 Wilshire Blvd, Beverly Hills, CA 90212, USA • Tel: 1310-858-2000

Country: USA

Director: Julia Query, Vicky Funari

2000, 75 mins



Director: Julia Query Query, a performance artist and comic, is making her directorial debut on Live Nude Girls. She founded the University of Oregon Queer Film and Video Festival, She supports herself as a stripper at the Lusty Lady. Director: Vicky Funari Funari is a film/video maker whose work focuses on women's stories and questions of cultural and gender identity. Most recently she produced and directed Skin-Es-The-Si-A, an 18-minute experimental videotape which explores the codification of the female body.



LIVE NUDE GIRLS UNITE!

Julia Query is a lesbian stand-up comedian. That's just one of her day jobs. She is also an exotic dancer at San Francisco's notorious Lusty Lady Theatre. When working conditions there became intolerable, Query and her colleagues decided that it was time for a change. They decided to form a union.

Live Nude Girls Unite! chronicles their uphill struggle against management to unionise and what ensued were street protests (the picketers chanting "2-4-6-8, don't go in to masturbate!"), lockouts and confrontations. Between the rounds of collective bargaining and negotiations, Query faced a bigger, more personal challenge: telling her mother, Dr Joyce Wallace, a renowned educator and advocator of AIDS education for prostitutes, what she does for a living. The revelation was an emotional flashpoint captured in this documentary. Winner of the Audience Award for Best Documentary and the Golden Spire for Bay Area Documentary at the San Francisco International Film Festival 2000.

Directors/Writers: Julia Query and Vicky Funari • Producers: Sarah Kennedy and John Montoya • Executive producer: Gini Reticker • Cinematographers: Vicky Funari, Sarah Kennedy, John Montoya and Julia Query • Editors: Vicky Funari and Heidi Rahlmann Plumb • Music: Allison Hennessy, Kali and Alex Kort • Cast: Julia Query, Joyce Wallace • Production Company: World Sales Agent: Films Transit International, 402 Notre Dame Street East #100, Montreal, Quebec H2Y IL8, Canada • Tel: 514-844-3358 • Fax:514-844-7298 • Email: info@filmstransit.com



014

singapore international film festival

Country: USA

Director: Deborah Hoffmann, Frances Reid

1999, 95 mins



Director: Deborah Hoffman

Hoffman produced and directed the Academy Award nominated Comblaints Of A Dutiful Daughter. For the past 20 ears, she has worked as a film and video editor. She on the Grand Jury Prize for Best Documentary at == Sundance Film Festival 2000 for Long Night's Journey Into Day. Director: Frances Reid Reid has been producing, directing, and shooting entary films for over 30 years. In 1994, she received an Academy award nomination for her documentary short, Straight From The Heart.





LONG NIGHT'S JOURNEY INTO DAY

(Asian Premiere)

With the collapse of apartheid in South Africa, its citizens embark on a national project: reconciliation. But before they can embrace the future as a multi-racial society, they must first confront their brutal legacy and its devastating impact. The objective of the Truth And Reconciliation Commission (TRC) is to look into the aftermath of apartheid as the perpetrators of racial crimes seek amnesty while their victims demand justice.

Filmed over two years, the documentary – the Grand Prize recipient at the Sundance Film Festival 2000 – follows four cases brought to the TRC. The first deals with parents of murdered American Fullbright scholar, Amy Biehl, as well as one of her slayers, Mongezi Mangina, and his family. In another, a white security officer seeks amnesty for the role he played in enforcing the violent ways of segregation. Next, Robert McBride, one of the key antiapartheid revolutionaries, confronts the next of kin of one of his bombing victims. And in the last story, a black turncoat confesses his involvement in the massacre of seven alleged black subversives.

Directors/Writers: Deborah Hoffman and Frances Reid • Producers: Frances Reid and Johnny Symons • Cinematographers: Ezra Jwili and Frances Reid • Editors: Deborah Hoffman and Kim Roberts • Music: Lebo M • Cast: Archibishop Desmond Tutu, Mary Bunton, Jann Turner • World Sales Agent:Films Transit International, 402 est, rue Notre Dame, Montreal, Quebec, Canada, H2Y IC8 • Tel: 514-844-3358 • Fax:514-844-7298 • Email: info@filmstransit.com

Country: USA

Director: Errol Morris

1999, 96 mins



MR DEATH: THE RISE AND FALL OF FRED A LEUCHTER JR

Mr Death is a thought-provoking documentary about Fred A Leuchter Jr, who has made killing his business. Leuchter is a self-taught "execution technologist" who designs execution equipment for state prisons. Despite the gruesome nature of his job, Leuchter is a humanitarian. Whether it is death by hanging, the electric chair, lethal injection or cyanide gas, Leuchter firmly believes it should be carried out in a painless, humane and dignified manner.

Leuchter was enlisted by notorious revisionist historian, Ernst Zundel, as an expert to disprove the existence of the Holocaust. His research brought to him to Auschwitz and The Leuchter Report, which became one of the most treacherous documents generated by the Holocaust denial movement. Says Morris in an interview with the New Yorker: "I hope this movie becomes more effective if Fred emerges as more a person like you and me. If it's a movie that creates one more Manichean illustration of good and evil, it becomes less interesting. If he becomes a person who makes us think about how the Holocaust came about, then it's useful."

Director: Errol Morris Born in Hewlett, New York in 1948, Morris is a duate of the University of Wisconsin. While at the University of California at Berkeley, where he earned an MA in philosophy, he became involved with the Pacific Film Archives. Soon after, he was smitten by the filmmaking bug. He made his first feature. Gates Of Heaven, in 1978. Selected filmography: The Thin Blue Line ('88), The Dark Wind ('91), A Brief History Of Time ('92), Fast, Cheap & Out of Control ('97).



Director/Writer: Errol Morris • Producers: David Collins, Michael Williams, Dorothy Auffiero • Cinematographer: Peter Donahue, Robert Richardson • Editor: Karen Schmeer • Music: Caleb Simpson • Cast: Fred A Leuchter Jr • Production Company: Independent Film Channel Productions, 1111 Stewart Avenue, Bethpage, NY 11714, USA • Tel: 516-803-3000 • Fax: 516-803-4506 • World Sales Agent: Sloss Special Projects, 170 Fifth Ave, No 800, New York, NY 10010, USA • Tel: 212-627-9898 • Fax: 212-627-9498



014

ingapore international film festi

Country: USA

Director: Rob Epstein, Jeffrey Friedman

2000, 81 mins



Directors: Rob Epstein and Jeffrey Friedman In 1987, Epstein and Friedman created Telling Pictures. Their first collaboration was the Oscar winning feature documentary, Common Threads: Stories From The Quilt. The two also produced and directed The Celluloid Closet, which received a 1997 George Foster Peabody Award for excellence in broadcasting, as well as a Columbia-Dupont Award for broadcast journalism. Prior to Paragraph 175, Epstein and Friedman directed the HBO America Undercover documentary, Xtreme: Sports To Die For.





PARAGRAPH 175

"An unnatural sex act committed between persons of male sex or by humans with animals is punishable by imprisonment; the loss of civil rights may also be imposed." – Paragraph 175, German Penal Code, 1871.

When Adolf Hitler ruled Germany in 1933, the enforcement of this statute was amplified and this resulted in the persecution of homosexuals during the Holocaust – a dark chapter seldom mentioned in history books. Between 1933 and 1945, over 100,000 homosexual men were arrested. By the end of the war, only about 4,000 survived. While it is known what happened to gay men in the concentration camps (they were used for slavery and biological experiments), what is less publicised is that many of the gay survivors continued to be persecuted in post-Nazi Germany, where they were seen not as political prisoners but as criminals under the Nazi sodomy law. Even till today, the German government refuses to officially acknowledge homosexual men as victims of the Nazi regime. It is a situation that directors Rob Epstein and Jeffrey Friedman, the makers of The Celluloid Closet, hope to redress.

Directors: Rob Epstein and Jeffrey Friedman • Producers: Michael Ehrenzweig and Janet Cole • Associate Producer/
Researcher: Klaus Müller • Cinematographer: Bernd Meiners • Editor: Dawn Logsdon • Writer: Sharon Wood •
Narrator: Rupert Everett • Production Company: Telling Pictures • World Sales Agent: Films Transit International 402 est, rue Notre Dame, Montreal, Quebec, Canada, H2Y I C8 • Tel: 514-844-3358 • Fax:514-844-7298 • Email: Info@filmstransit.com • Official website: www.tellingpix.com

Country: USA/Vietnam

Director: Beth B

2000, 70 mins



Director: Beth B A veteran filmmaker with over 20 years of experience, Beth B was selected for the Screenwriter's Lab at the Sundance Institute for her screenplay, Life In Luxury, and was invited to the Sundance Film Festival with her feature film, Two Small Bodies, which received Best Picture Award by the ZDF Kleine Fernehpiel in 1993. Selected filmography: G-Man (documentary, '78), Letters To Dad (short, '78), The Offenders ('79), The Trap Door ('81), Vortex (*83), Salvation! (*87) and Two Small Bodies ('93).



BREATHE IN, BREATHE OUT

Breathe In, Breathe Out follows three Vietnam War veterans, accompanied by their grown-up children, as they journey back to the very jungles and villages where they were once stationed. Leading viewers on a harrowing passage into their own memories and psyches, they relive the horrors and terrors that destroyed their youth. Alongside them, their children experience these traumatic memories of the past for the first time.

The raw, intense and often revelatory scenes of the journey, captured in a verite style, are juxtaposed with intimate, one-to-one interviews. Here, the subjects relate and reflect upon their individual and family histories. Breathe In, Breathe Out also integrates the fragmentary and traumatic recollections of Vietnam and its fallout, bringing both the subjects and the audience further along the process of healing. The title is a Buddhist meditation, designed to acknowledge, accept and account for the damage done in the past and to work toward a more positive present and future.

Director/Screenwriter: Beth B • Producers: Beth B and Chantal Bernheim • Cinematographer: Nancy Schreiber • Editor: Steve Hamilton • Music: Jim Coleman • Production Company/World Sales Agent: B Productions, Inc., 45 Crosby St, NY, NY 10012, USA • Telifax: 212-431-6804 • Email: bethbprod@aol.com



014

singapore international film festival

Country: Japan/USA

Director: Barbara Hammer

2000, 84 mins



DEVOTION

Devotion tells the story of the Ogawa Productions, an important post-war documentary collective, that made significant films of social struggle and village life (for example, the protests by farmers against the demolition of their village to make room for Tokyo's Narita airport). This investigative documentary took director Barbara Hammer two years of research, as well as great effort, in locating the members of the collective, who had dispersed when their charismatic leader, Ogawa Shinsuke, died in 1991.

The idealistic lifestyle and films of the Ogawa Productions are seen within the historical context of the global student movement of the New Left in the mid-'60s and the emerging documentary movement in Japan. In-depth interviews and stories related by ex-members of this influential film collective offer a variety of perspectives to the movement and the personalities involved. Well-known directors Nagisa Oshima, Kazuo Hara and Sumiko Haneda present their personal recollections of the unique group.

Director: Barbara
Hammer
An internationally
recognised independent
maker who has made
case to 80 films in a 30year career. Selected
graphy: Nitrate Kisses
721, Out Of South Africa
74, Tender Fictions (*95)
and The Female Closet
(*98).



Director/Producer/Cinematographer/Editor: Barbara Hammer • Production Company/World Sales Agent: Barbara Hammer, 55 Bethune St. #523H, New York, NY 10014, USA • Tel/fax: 1-212-6459077 • Email: BJHammer@aol.com

Country: USA

Director: Fenton Bailey, Randy Barbato

2000, 75 mins



THE EYES OF TAMMY FAYE

History will remember Tammy Faye as the wife of Jim Bakker and the undisputed First Lady of Televangelism. At the height of their popularity, the Bakkers ran the PTL (Praise The Lord) Network, the giant Christian broadcast network to launch its own satellite (broadcasting 24 hours a day until the Second Coming), and a Disney-style retreat called Heritage USA. Then came the downfall: Jim's affair with Jessica Hahn, Tammy's addiction to prescription drugs, the frauds and the hostile takeover of the PTL by Jerry Falwell, leader of the Moral Majority.

Narrated by RuPaul Charles, The Eyes Of Tammy Faye is an affectionate look at how Faye rose from the ashes and boldly fought to reinvent herself in the public limelight. It also reveals the dark side of the televangelism and shows how the Bakkers were ousted by jealous rivals within the televangelist community, and victimised by their hypocritical cohorts. As Christian entertainer Pat Boone says: "The Christian army is one which kills its wounded." He can attest to that; he was obstracised in 1997 for recording an album of rock 'n' roll/heavy metal covers.

Director/Producers: Fenton Bailey and Randy Barbato • Cinematographer: Sandra Chandler • Editor: Paul Wiesepape • Music: Jimmy Harry • Narrator: Rupaul Charles • Production Company: Cinemax/World of Wonder • World Sales Agent: Cowbay Booking International 6 W 24th Street, 2nd floor, New York, NY 10010, USA • Tel: 212-929-4200 • Fax: 212-929-9786 • Website: www.eyesoftammyfaye.com

Director: Fenton Bailey and Randy Barbato Fenton (along with partner Randy Barbato) are the able act behind World Of Wonder Productions. With works produced in conjunction with HBO and Channel 4 such as the four part series Pornography: The Secret History Of Civilization, the Emmy Award winning Party Monster and their newest ork, Jurar #5 58 Days Of Duty, on the OJ Civil Trial, W.O.W.'s perspective is quite unlike any other.







014

ingapore international film festive

Country: Germany

Director: German Kral

2000, 89 mins



Director: German Kral Born in Buenos Aires in 1968. His short, On The Edge ('92), won First Prize at the Biennale de Arte in Buenos Aires and the Sheraton Award at the Antalya Short Film Festival. His Tango Berlin ('97), codirected with Florian Gallenberger, was the German entry to Venice's Biennale in 1997. His filmography includes The Other One ('91), Tale Of The Deserts ('96), and A Trick Of The Light (codirector/co-author, '93-'96). The latter is part of a

trilogy done with Wim

Wenders and students of the Munich Film School.



IMAGES OF THE ABSENCE

German Kral is an aspiring 30-year-old filmmaker in search of a story to tell. When he hit the proverbial creative wall, he turned his attention to his own life. The result is Images Of The Absence, a poignant visual diary of his pilgrimage to his birthplace of Buenos Aires, where he traces his familial roots through faded photographs and heartbreaking interviews with his divorced parents. In the process, he also finds out – with little success – what were the irreconcilable differences that drove his parents apart and the ugly custody battle that ensued. He even attempts to get them to talk to each other after over two decades of silence.

Winner of the First Prize at the 1999 Yamagata International Documentary Film Festival, Images Of The Absence is more than just a journey of self-discovery for Kral but it is also a pontification on life and death, hope and disillusionment, and joy and pain which anyone can relate to.

Director/Writer/Editor/Producer: German Kral * Cinematographer: Daniel Sponsel, Gustsavo Wald * Music: Gerd Baumann, Jens Fischer * Cast: Beatriz Rossi, Rodolfo Kral, Emilia Monaco * Production Company: Hochschule fur Fernsehen und Film Muchen Frankenthalerstr 23, D-81539, Muchen, Germany * Tei: 49-89-68957-330 * Fax: 49-89-68957-339 * World Sales Agent: Mr Heino Deckertl, d. net. sales GmbH, Peterssteinweb 13, 04107 Leipzig, Germany * Tei: 49-341-2156639 * Fax: 49-341-2156639

Country: Spain/Argentina

Director: Tristan Bauer

2000, 82 mins



Director Tristan Bauer Born in 1959 in Mar del Plata, a large beach city on the Argentine coast. In 1982 he graduated as a film director from National Institute of Cinematography's Experimental Centre. With other documentary filmmakers, Bauer established the Testimonial Film Group, which has produced films on Argentina's social reality. He has also directed feature-lengths, shorts, documentaries and television programmes including Evita ('97), Cortazar ('94) and After The Storm ('94).



THE BOOKS AND THE NIGHT

(Asian Premiere)

Combining documentary with fiction, The Books And The Night, grasps the life and work of one of the most distinguished writers of the Spanish language – Jorge Luis Borges (1899-1986). Lead actor Walter Santa Ana personifies that same character created by the writer, as he meanders throughout the labyrinths of libraries or infinite books – and which is no other than Borges himself, thus portrayed. This is how poems and short stories such as The Books Of Sand or The Other are brought to life in order to create a plot which, alongside powerful documentary images, introduces viewers to the fascinating world of this great Argentine writer.

Director: Tristan Bauer • Producers: Carlos Ruta • Screenwriters: Tristan Bauer and Carolina Scaglione • Editor: Alejandro Brodersohn • Music: Federico Bonasso • Sound: Martin Grignaschi • Cinematography: Javier Julia • Production Company: Universidad Nacional de General San Martin, Yapeyu 2068 2 Piso, Buenos Aires, Argentina • Tel: 54-11-4703-3678 • Fax: 5411-4703-3678



singapore international film festival

Director: Ugyen Wangdi

1999, 35 mins

PRICE OF KNOWLEDGE YONTEN GI KAWA

Eleven-year-old Sherab Dorji walks three hours to get to school. In the early morning, he meets the other children from his village at a Buddhist shrine and from there, they embark on the long walk singing. Throughout, their parents often fear for their safety.

Director: Ugyen Wangdi • World Sales Agent: Ugetsu Communications, P.O. Box 363, Choephel Road, Thimphu, Bhutan • Tel: 975-2323206 • Fax: 975-2323718 • Email: masagamg@druknet.net.bt

Country: Hongkong

Country: Bhutan

Director: Yvonne Ng Yuen Han

1999

IMMIGRANT STORY

A timely story about a family of Chinese immigrants in Hongkong. Lured by the bright lights of their prosperous neighbour, Mr Lo now struggles to make a living and looking after children while Mrs Lo, still in China, awaits an immigration permit to join the family in Hongkong.

Director: Yvonne Ng Yuen Han • World Sales Agent: Film Australia, 101 Eton Road, Lindfield, NSW 2070, Sydney, Australia, c/o Phillip Nelson, Director of Sales & Marketing • Tel: 61-2-94138705 • Fax: 61-2-94169401 • Email: pnelson@filmaust.com.au

Country: Hongkong

Directors: Yvonne Ng Yuen Han

1999

NO ETERNAL FRIENDS, NO ETERNAL ENEMIES

Chung, a teacher, has been crunching the numbers in the game of betrayal. As we go behind the scenes on the campaign trail of Hongkong's first election under Chinese rule, we find that revenge is even sweeter when it's your best friend on the other side of the fence.

Director: Yvonne Ng Yuen Han • World Sales Agent: Film Australia, 101 Eton Road, Lindfield, NSW 2070, Sydney, Australia, c/o Philip Nelson, Director of Sales & Marketing • Tel: 61-2-94138705 • Fax: 61-2-94169401 • Email: pnelson@filmaust.com.au

Country: Iran

Director: Maysam Makmalbaf

2000, 73 mins



HOW SAMIRA MADE BLACKBOARDS

This film juxtaposes the process of making the award-winning film, Blackboards, with various events at the Cannes Film Festival 2000, where the film won the Grand Jury Prize, demonstrating director Samira Makhmalbaf's love and thoughts of film.

Director: Maysam Makhmalbaf • World Sales Agent: Bac Film, 10 Ave, de Messine, 75008 Paris, France • Tel: 01-53535252 • Fax: 01-53535253

Country: Israel

Director: Dan Setton, Tor Ben Mayor

1999, 55 mins



KAPO

A film which examines the role assumed by many Jews in the Nazi death machine. Living in the tortuous reality of the ghettos and later in Nazi concentration camps, some Jews were appointed Kapo (which means "leader" in Italian), who became the messengers of the Nazis, delivering terror, deprivation, slave labour orders and, ultimately, death to the prisoners.

Director: Dan Setton, Tor Ben Mayor • World Sales Agent: Set Productions, 18 Ben Maimon Street, Jerusalem, Israel 92261 • Tel: 972-2-5669950 • Fax: 972-2-5639986 • Email: setfilms@inter.net.il



014

ingapore international film festiv

Director: Shosh Shlom

2001, 52 mins

LAST JOURNEY INTO SILENCE

The film presents the stories of Holocaust survivors hospitalised in mental institutions for 30 to 40 years who are now relocated to a hostel called Shaar Menashe. They have been abandoned by their families who feared that the horrors carried from "there" are contagious.

Director: Shosh Shlam • World Sales Agent: Shlam Films, Hatsav St 22 Yavne 81501 Israel • Tel: 972-8-9436201 • Fax: 972-8-9426807 • Email: shlamn@netvision.net.il

Country: Israel

Country; Israel

Director: Ruth Walk

1998, 56 mins



PINKA'S DREAM HAH'LUM SHEL PINKAS

Pinkas is a 75-year-old farmer who wakes up one morning troubled by a dream in which his sister appears. Despite his family's protests, he sets out on a long and dangerous journey to the place of his birth. He later decides to bring his extended family to Israel.

Director: Ruth Walk • World Sales Agent: Belshir Intl., | 2 Hata'siya St., Tel Aviv 67139 Israel • Tel: 972-3-6240780 • Fax: 972-3-6240781 • Email: belfilms@netvision.net.il

Country: Japan

Directors: Narika Takabishi

2000: 6 mins



THE BRIDGE MAN

A documentary about an elderly man dealing with the loss of his wife. The film uses a classic piano selection titled Clair de Lune to express the man's emotions as he moves through life suffering from a burden of grief.

Director: Noriko Takabishi • World Sales Agent: Noriko Takabishi, P. O. Box 2478, Grand Central Station, New York, NY 10163, USA • Email: norikotk@earthlink.net

Country: Yugoslavia

Director: Janko Baljak

2000, 30 mins



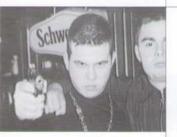
ANATOMY OF PAIN

NATO bombs were dropped on Serbian cities and towns and one of their targets was the Radio Television station. Six months after this tragedy, the victims are remembered only by their families and a few of their colleagues, who run the risk of being dismissed from the station.

Country: Yugoslavia

Director: Janko Baljak

1997, 25 mins



THE CRIME THAT CHANGED SERBIA

War-struck Serbia is a frustrated nation. Young people realise that their future consists of poverty, uncertainty and fear. As in many ex-communist countries, they are easily tempted by the money and glamour that being in a gang can offer.

Director: Dan Setton, Tor Ben Mayor • World Sales Agent: Set Productions, 18 Ben Maimon Street, Jerusalem, Israel 92261 • Tel: 972-2-5669950 • Fax: 972-2-5639986 • Email: setfilms@inter.net.il



014

ingapore international film festival

Director: Janko Baljak

1998, 25 mins

ETHNICALLY CLEAN

Ethnically Clean documents war atrocities during the Serbian-Croatian war, in particular, The Boljevic Case, where 18 people of Hungarian and Croatian nationality were killed in two months. Three years after the crimes were committed, a Serbian court, for the first time, tried a Serbian couple for a crime against civilians.

Country: Taiwan

Country: Yugoslavia

Director: Dong Cheng-liang

2000, 100 mins



BLACK NAME

IIE MI 831

Mixing re-enacted scenes and footages taken in the '70s, this film examines the circumstances leading to the arrest and imprisonment of an activist from Kinmen who had protested the Taiwanese government's policy of restricted entry to the island.

Director: Dong Cheng-liang • World Sales Agent: Firefly Image Company, 7F, No. 8, Lane 63, Sung-Chiang Road, Taipei, Taiwan • Tel: 886-2-25076498 • Fax: 886-2-25060373 • Email: firefly@ms3.hineLnet

Country: Taiwan

Directors: Lin Jun-Hong

2000, 10 mins



CUT THE SKIN: PIERCING PAIN

Through short interconnected succinct snippets, this film reveals the inability for anyone to truly understand the suffering of others.

Director: Lin Jun-Hong • World Sales Agent: 3F, no. 2, Alley 2, Lane 148, Sec 3, Chung-Yang N Road, Taipei, Taiwan • Tellfax: 886-2-28936506

Country: Taiwan

Director: Dong Cheng-liang

2000, 56 mins



FATHER IN THE BLACKLIST HEI MING DAN BA BA

He was an activist in the '70s who got blacklisted for campaigning against the Taiwan authority's Kinmen policy. Now, he is a husband, a father of two children and an aspiring politician. What made him decide to get involved in such "high-risk" activities?

Director: Dong Cheng-liang • World Sales Agent: Firefly Image Company, 7F, No. 8, Lane 63, Sung-Chiang Road, Taipei, Taiwan • Tel: 886-2-25076498 • Fax: 886-2-25060373 • Email: firefly@ms3.hinet.net

Country: Talwan

Director: Tang Shiang-chu

2000, 60 mins



HOW DEEP IS THE OCEAN HAI YOU DUO SHEN

Director Tang Shiang-chu's tribute to his friend from the Lanyu tribe, Mamuno. Both of these men, although from different backgrounds, share the same passion towards the ocean. Through Mamuno's experience of returning to his origin and Tang's examination of his own life, the film shows the relationship between the two men, their search to belong as well as the interaction between man and nature.

Director: Tang Shiang-chu • World Sales Agent: Zoom Hunt, 10F, No. 37, Kuang Fu N. Road, Taipel, Taiwan 105 • Tel: 886-2-27617879
• Fax: 886-2-27616876 • Email: chmovie@ms5.hinet.net



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singapore international film festi



Country: Taiwan Director: Kuo Chen-ti 2000, 36 mins

FLOATING ISLANDS: LIBANGBANG QING WEN BU ZAI JIA

Building a house for his parents has been Ching-Wen's dream. But before he could finish constructing the house, they ran out of money. Now he has to leave his home on Orchid Island (Lanyu) and return to Taiwan to make more money.

Director: Kuo Chen-ti • World Sales Agent: Kuo Chen-ti, No. 9-1, Aly, 10, Lane 96, Sec.2 He-ping East Road, Taipei 106, Taiwan • Tellfax: 886-2-23782464 • Email: kuo3@cc.ee.ntu.edu.tw

Country: Taiwan

Director Chu Hsien-le

2000. 21 mins



FLOATING ISLANDS: WEST ISLAND

Pong Hu is made up of some 60 tiny islands. One of them is the size of a square mile with only four families living on it. But four policemen are assigned to patrol this island, all officers who have been involved in lawsuits or other disputes. These are all forgotten individuals, much like the island itself.

Country: Taiwan

Directors: Lin Wan-yu

2000 57 mins



THE LOST HONOUR OF THE MOUNTAINS

Taiwanese youths were drafted by the Japanese to conduct warfare in the South Pacific during World War II. Those who survived live out their last days in painful memory and those who fought have yet to receive any compensation from the Japanese government.

Director: Lin Wan-yu • World Sales Agent: Public Television Service Foundation, No. 70, Lane 75, sec. 3, Kang Ning Rd, Sec 3, Taipei, Taiwan • Tel: 886-2-26301013 • Fax: 886-2-26338050 • Email: prg7232@mail.pts.org.tw

Country: New Zealand

Director: Steve Lahood

2000, 67 mins



NUMERO BRUNO

Numero Bruno traces the significance of musician and actor Bruno Lawrence's association with director Geoff Murphy as the key collaboration of the New Zealand renaissance; and looks at why Lawrence never went to Hollywood. Lawrence died in 1995.

Director: Steve Lahood * Screenwriter/Producer: Nicola Saker, Steve Lahood * Production Company: Lahood Productions Ltd., PO Box 9675, Wellington, New Zealand * Tel: +6448019115 * Fax: +6448019624

Country: USA

Director: Gerard Ungerman, Audrey Brohy

2000, 64 mins



HIDDEN WARS OF DESERT STORM

Ten years after Saddam Hussein launched his troops against Kuwait, this documentary explores some of the controversial questions of the war. Were all diplomatic means utilised to resolve the issue peacefully? What are the facts behind "Gulf War Syndrome"? And, what are the alternative purposes behind the embargo against Iraq that still persists?

Director: Gerard Ungerman, Audrey Brohy • Producers: Gerard Ungerman, Audrey Brohy • Music: Jason Stezel • Editor: Fritz Heede • Narrator: John Hurt • Sales: Free Will Productions, 5645 Case Ave, N Hollywood, CA 91601, USA • Tel: 1 818 487 2879 • Fax: 1 818 487 2869 • Email: freewillprod@prodigy.net



singapore international film festival

Country: US

Director: Jasmine Dellal

1999, 80 mins



AMERICAN GYPSY: A STRANGER IN EVERYBODY'S LAND

American Gypsy It tells the story of one Romani family in the American Northwest that has defied the wall of silence surrounding their secretive culture and history. We follow Jimmy Marks as he becomes obsessed to defend his family and honour.

Director/Producer: Jasmine Dellal • Cinematographer: Michele Zaccheo and Jasmine Dellal • Editor: Joseph de Francesco and Jasmine Dellal • Production Company: Little Dust Productions • Tel: +415 292 7777 • Fax: +415 292 7777 • Email: dellal@americangypsy.com

Country: USA

Director: Frank Abe

2000, 56 mins



CONSCIENCE AND THE CONSTITUTION

During World War II, a handful of young Japanese Americans refused to be drafted from an American concentration camp. They were ready to fight for their country, but not before the government restored their rights as US citizens and released their families from camp.

Director/Writer: Frank Abe • Producer: Frank Abe, Shannon Gee • Cinematographer: Phil Sturholm • Editor: Lillian Benson • Narrator: Lawson Fusao Inada • Production Company: Frank Abe • Email: frankabe@resisters.com • Website: www.resisters.com

Country: USA

Directors: Kevin McKieman

1999, 79 mins



GOOD KURDS, BAD KURDS

Good Kurds, Bad Kurds delves into the US complicity in the campaign of ethnic cleansing perpetrated against the Kurdish minorities by the Turkish military, using US-made weapons. The film indicts the mainstream news outlets that, by staying quiet, help perpetuate the violence.

Director/Producer/Screenwriter: Kevin McKiernan • Cinematographer: Haskell Wexler; Kevin McKiernan • Editor: Tom Miller • Music: Bronwen Jones • Print Source: Access Productions • PO Box 91641, Santa Barbara, CA 93101, USA • Tel: +805 966 9770

Country: South Korea

Director: Park Doo Byung, Kim Yi Chan

2000, 92 mins



DEMOCRACY UPRISING

The members of the Korean branch of the NLD took to the streets in front of the Myanmar Embassy for five days from September 5-9, 1999, protesting while holding the portrait of Aung San Suu Kyi. The Korean government, however, chose to ignore the movement.

 $\label{lem:decomposition} \textit{Director: Park Doo Byung, Kim Yi Chan * World Sales Agent: Eemong, 102-1004, Hyundai 3cha apt., Mullaedong-Sga, Yeoungdeungpo-gu, Seoul, South Korea * Tel: 11-97775883 * Email: trimoon@orgio.net$

Australian Film – A reflection of a unique contemporary culture

The Australian film experience has been a long one. In fact Australia lays claim to being the first country in the world to produce a feature film – 'The Story of the Ned Kelly Gang' (1906). The first 50 years saw a hiatus, with mostly location shooting. But in the 1960s the Australian Government began to revive the Australian film industry, and set up the Australian Film and Television School and the Australian Film Development Commission.

The rest as they say is history! The 1970s saw films such as the 'Alvin Purple' series and Bruce Beresford's 'Barry McKenzie' films. Then came a series of historical dramas – Peter Weir's 'Picnic at Hanging Rock' (1975), 'Gallipoli' (1981), and Bruce Bereford's 'Breaker Morant' (1980).

A new wave of Australian films began in the late 1980s and 1990s when a new set of Australian directors began to offer their own perspective on Australian culture. Instead of looking at the past, they developed what is now seen as the distinctly unique quality of Australian film – very un-Hollywood, with characters that are both undesirable and likeable, and showing Australia's multicultural face in an urban setting. 'Strictly Ballroom' (1992), 'Muriel's Wedding' (1994) and 'Shine' (1997) are fine examples.

With the growing acceptance of Australian film overseas, the world is able to share Australia's unique contemporary culture.

The Australian High Commission is pleased to sponsor an award winning showcase of Australian films at this year's international film festival.



Australian High Commission Singapore



AUSTRALIA IN FOCUS

singapore international film festival

Country: Australia

Director: Dennis O'Rourke

2000 86 mins



Director: Dennis O' Rourke Born in Brisbane, Australia, = 1945. In the mid-60s, he stopped out of college and embarked on a series of travels in the outback of Australia, In 1970, he moved to Sydney and joined the Australian **Broadcasting Corporation** where he started out as an assistant gardener before becoming a cinematogra-Selected filmography: Teksen - Politics In Papua New Guinea (*78), Yap: How Did You Know We'd Like TV? ('80); The Shark Callers Of Konfu ('82); The Good Woman Of Bangkok (91) and The Pagode da Tia Beth ('93)



CUNNAMULLA

Cunnamulla, the latest film by the acclaimed documentary filmmaker Dennis O'Rourke (The Good Woman Of Bangkok), is a portrait of a small and isolated community in outback Queensland. Viewers are introduced to a gallery of characters - Arthur, a cab-driver who makes terse observations on small-town life, and his loquacious partner, Neredah, who is a great source for gossips and scandals. Cara, a 13-year-old Aboriginal girl, and her white friend, Kelly-Anne, dream of escaping Cunnamulla to the big city. Marto, the local radio disc-jockey with rock 'n' roll aspirations. Herb, the scrap merchant, who lives near the swill point with his dogs and guinea fowls, and is constantly at loggerheads with Ringer, the town's official dog catcher and undertaker.

On the surface, the residents of Cunnamulla live in harmony but beneath the surface are festering racial cracks. These are people who have been marginalised by the forces of the colonial legacy and the harsh environment of the inland. O'Rourke captures on film the daily drama of these folks, volatile lives that are both shocking sad and hilarious.

Director/Writer/Producer: Dennis O'Rourke • Production Company: Film Australia Limited & Australia Broadcasting Corporation • World Sales Agent: Film Australia Limited, 101 Eton Road Linfield, NSW 2070 Australia • Tel: 61-2-9413-8636 • Fax: 61-2-9416-9401 • Email: bphelan@filmaust.com.au

Country: Australia

Director: Paul Cox

2000, 95 mins



Director: Paul Cox Born in Holland and settled in Australia. Cox is auteur of international repute. His illustrious film areer began with his first. full-length feature **Burninations** in 1974, He has since become of the lost prolific filmmakers in Australia, with more than 25 features and documentaries to his name. In 1992, a major retrospective was held at ## Lincoln Centre in New York Selected filmography: Tuminations (*74), Lonely Hearts ('82), Golden Braid ('90), The Nun And The Bandit ('92) and Lust & Revenge ('96).



INNOCENCE

(Asian Premiere)

Lovers in Belgium during World War II, Claire and Andreas are shocked to discover that, after a 45-year separation, they are neighbours in the same Melbourne town. Andreas has been a widower for 30 years, while Claire is happily though not passionately married to John. Andreas and Claire resume their heady sexual relationship. Overwhelmed by jealousy, John does all in his power to stall this affair.

Director Paul Cox cuts between footage of the couple in the present and the past, examining how they have and haven't changed over the years, and the bond that keeps them together. Says Cox of his film about the reawakening of sexuality in old age: "There is an enormous sense of loss travelling with us and we are instinctively in tune with that loss. When we realise this, we know we must live a little. This is what Claire does in the film" Winner of the People's Choice Award at the Montreal World Film Festival 2000 and FIPRESCI Award at the Taormina International Film Festival 2000.

Sponsored by Harvey Norman.

Director/Screenwriter: Paul Cox * Producers: Paul Cox and Mark Patterson * Cinematographer: Tony Clark * Editor: Simon Whitington • Music: Paul Grabowsky • Cast: Julia Blake, Charles Tingwell, Terry Norris, Robert Menzies, Marta Dusseldorp • Production Company: South Australian Film Corporation & Illumination Films • World Sales Agent: Cinemavault Releasing Inc., 434 Queen Street East, Toronto, Ontario M5A 1T5, Canada • Tel: 416-363-6060 • Fax:416-363-2305 • Email: admin@cinemavault.com





AUSTRALIA IN FOCU

014

singapore international film fest

Country: Australia

Director: Rick Farguharson

2000, 52 mins



ORIENTATIONS: CHRIS DOYLE -STIRRED NOT SHAKEN

This documentary looks into the life and work of Chris Doyle, the acclaimed Australian cinematographer who found fame as the regular collaborator with Hongkong maverick director Wong Kar-Wai on Chungking Express, Fallen Angels, Happy Together and the recent In The Mood For Love. Elsewhere, he is also a highly sought-after cinematographer in Hollywood where he has worked with the likes of Gus Van Sant (Psycho, 1998) and Barry Levinson (Liberty Heights, 1999).

Like Doyle, director Rick Farquharson has a passion for Asian culture and cinema, and has followed Doyle's career for a while. Stirred Not Shaken explores his electrifying and eclectic body of work and the extraordinary life he leads, and captures the unique talents of this expatriate filmmaker who calls himself "a Chinese with skin disease."

Director: Rick Farquharson
Farquharson studied medical science at Curtin University, Western Australia, from 1980-83. He has worked as a fashion photographer for Vogue, Mode Australia, Cleo and Interview. He has also directed two short films, Jack ("96) and The Divorce ("97). Orientations is his documentary debut.



Director: Rick Farquharson • Producers: Karena Slaninka • Screenwriters: Rick Farquharson, Karena Slaninka • Cinematographer: Catherine Marciniak, Roman Baska • Editor: Emma Hay • Production Company: Pagan Films • World Sales Agent: TVF International, Islington House, Suite 4, 313-314 Upper Street London N1 2XQ, UK • Tel: 44-0-20-7359-8997 • Fax:44-0-20-7359-8927 • Email: postcard@tvf.co.uk • Website: www.tvf.co.uk/int

Country: Australia

Director: Rob Sitch

2000, 104 mins



THE DISH

On July 20, 1969 Neil Armstrong became the first man to walk on the moon, and the live television pictures of this momentous occasion captured the attention of millions of people around the world. But how many people know that the images were transmitted via a receiving dish in the middle of a sheep paddock in New South Wales? NASA had originally intended to broadcast from their own facilities in California, but a late schedule change meant that attention switched to Parkes, Australia.

This delightfully funny film focuses on the team of scientists who had been preparing their radio telescope as back up, and on the locals touched by their town's role in making history. Among an impossible-to-fault cast, Sam Neill, so often underused, gives a pitch perfect performance as the manager of the satellite station, rallying his team when the pressure is on. — London Film Festival 2000.

Sponsored by Freehills.

Director: Rob Sitch • Producers: Michael Hirsh, Santo Cilauro, Tom Gleisner, Jane Kennedy, Rob Sitch • Cinematographer: Graeme Wood • Editor: Jill Bilcock • Sound: Roger Savage • Music: Edmund Choi, Jane Kennedy • Cast: Sam Neill, Kevin Harrington, Tom Long, Patrick Warburton, Genevieve Mooy, Tayler Kane, Bille Brown, Roy Billing • Production Companyl World Sales Agent: Working Dog Pty Ltd, P O Box 488, South Yarra, Victoria 3 1 41, Australia • Tel: 61 3 9826 4344 • Fax: 61 3 9826 4355

Director: Rob Sitch Rob Sitch was born in 1962. He is one-fifth of the Australian comedy team Working Dog (Santo Cilauro, Tom Gleisner, Michael Hirsh, Jane Kennedy) who co-writes, co-produces, directs and occasionally acts. Sitch began performing in university plays. He has appeared in the lead role on the award-winning Frontline and live on The Panel. Feature filmography: The Castle ('97) and The Dish (2000).



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FORMERLY PERTAMA AND ELECTRIC CITY

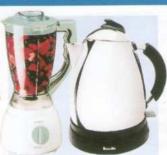
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AUSTRALIA IN FOCUS

singapore international film festival

Country: Australia

Director, Lyndal Barry, Sophie Barry

2000, 55 min



Director. Sophie Barry and Lyndal Barry In 1996, Australian Simmaker Sophie moved to Cambodia from Thailand. She spent a good deal of 1999 in East Timor and is now based in Bangkok.



VIVA TIMOR LOROSAE

This video tells the story of the East Timorese, as they defended their land and eventually gained their long-awaited independence. With unique footage and unprecedented access, the film tells the untold story of East Timor's fight for freedom and the sacrifices made by an army who eventually had to put down their arms in order to win a war.

Director/Producer: Sophie Barry, Lyndal Barry • Production Company: Shootasia, 9/1 Soi Nai Lert, Wireless Road, Paturnwan, Bangkok 10310, Thailand • Tel/fax: 662-2537982 • Email: sbarry@loxinfo.co.th

Country: Australia

Director. Tom Zubrycki

2000, 86 mins



Zubrycki began making fims in 1975 and was anded the Documentary this by the Australian Commission in 1984 and 1997. Selected agraphy: Lord Of The 1990 and Billal ("96).

THE DIPLOMAT

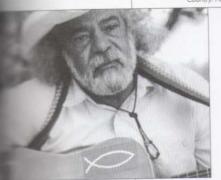
The Diplomat follows East Timor's freedom fighter and Nobel Peace Prize winner, Jose Ramos Horta, in the final tumultuous year of his campaign to secure independence for his country, a former Portuguese colony invaded by Indonesia in 1975.

Director: Tom Zubrycki • Producer: Sally Browning • Co-Producer: Wilson Da Silva • Editor: Ray Thomas • Writers: Wilson Da Silva, Tom Zubrycki • Cinematography: Robert Humphreys, Tom Zubrycki, Jo Parker, Joel Peterson • World Sales Agent: Film Australia Limited, PO Box 46, Lindfield NSW 2070, Australia • Tel: 61 2 9413 8705 • Fax: 61 2 9146 9401 • Email: sales@filmaust.com.au • Website: www.filmaust.com.au

Country: Australia

Director: Andy Nehl

2000, 75 mins



Director: Andy Nehl
worked variously as a
director, producer,
malist and writer over
the past two decades.
Since completing Buried
entry, he has joined the
stration Film, Television
Radio School as Head
of Television.



BURIED COUNTRY

Where black Americans turned to blues to express their stories, Australia's Aboriginal people were drawn to country and western music and made a special music of their own. Buried Country traces over six decades of rich musical tradition using rare archival images, recordings and first hand interviews with singers and songwriters. What emerges is not only a celebration of the music itself but also a poignant record of indigenous Australia.

Director: Andy Nehl • Producer: Liz Watts • Executive Producer: Mark Hamlyn • Writers: Clinton Walker, Andy Nehl • Narrator: Key Carmody • Warld Sales Agent: Film Australia Limited, 101 Eton Rd, Lindfield NSW 2070, Australia • Tel: 61 2 9413 8705 • Fax: 61 2 9416 9401 • Email: sales@filmaust.com.au • Website: www.filmaust.com.au



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AUSTRALIA IN FOCU

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Country: Australia

Director: Amiel Wilson

2000, 55 mins



CHASING BUDDHA

Former Catholic, communist and militant feminist, Robina Courtin has been a Buddhist nun for over 20 years. Teaching Buddhism to prison inmates in penitentiaries across the United States, Robina shatters the stereotype of a Buddhist - her aggressive style leaving an indelible impression on everyone she meets.

Director/Writer: Amiel Wilson • Producers: Amiel Wilson, Julie Stone, Vincent Heimann • Director Of Photography: Vincent Heimann • Editor: Bill Murphy • World Sales Agent: Jenny Cornish Media, 142 Cathedral Street Woolloomooloo, N.S.W. 2011, Australia • Tel: 61 2 9331 0099 • Fax: 61 2 9331 0055 • Email: jcmedia@jcmedia.com.au • Website: www.icmedia.com.au

Country: Australia

Director: Catherine Marciniak

2000, 55 mins



STEEL CITY

The employees of the BHP steelworks in Newcastle are bracing themselves for closure. With one month to go, the termination letters have been posted and Australia's largest industrial shutdown is about to begin. These are their stories, set against a backdrop of Newcastle in its heyday when BHP was the symbol of Australian prosperity. This is the end of an era. Life in Steel City will never be the same again.

Director/Writer: Catherine Marciniak • Producers: Denise Haslem, Gina Twyble • Executive Producer: Stefan Moore • World Sales Agent: Film Australia, 101 Eton Rd, Lindfield NSW 2070, Australia • Tel: 61 2 9413 8636 • Fax: 61 2 9416 9401 • Email: bphelan@filmaust.com.au

Country: Australia

Director: John Moore

2000, 55 mins



THOMSON OF ARNHEM LAND

This tells the story of Donald Thomson, a young anthropologist and his passions. It follows his journeys through Arnhem Land and explores his relationships with the aboriginal people. It reveals his professional battles and traces his fight to preserve traditional indigenous culture under threat from assimilation policies that demanded Aboriginal people "must become like us."

Director: John Moore • Writer: Michael Cummings • Producers: John Moore, Michael McMahon • Executive Producers: Franco Di Chiera • Music: David Bridie • World Sales Agent: Film Australia, 101 Eton Rd, Lindfield NSW 2070, Australia • Tel: 61 2 9413 8636 • Fax: 61 2 9416 9401 • Email: bphelan@filmaust.com.au

Country: Australia

Director: Rod Freedman

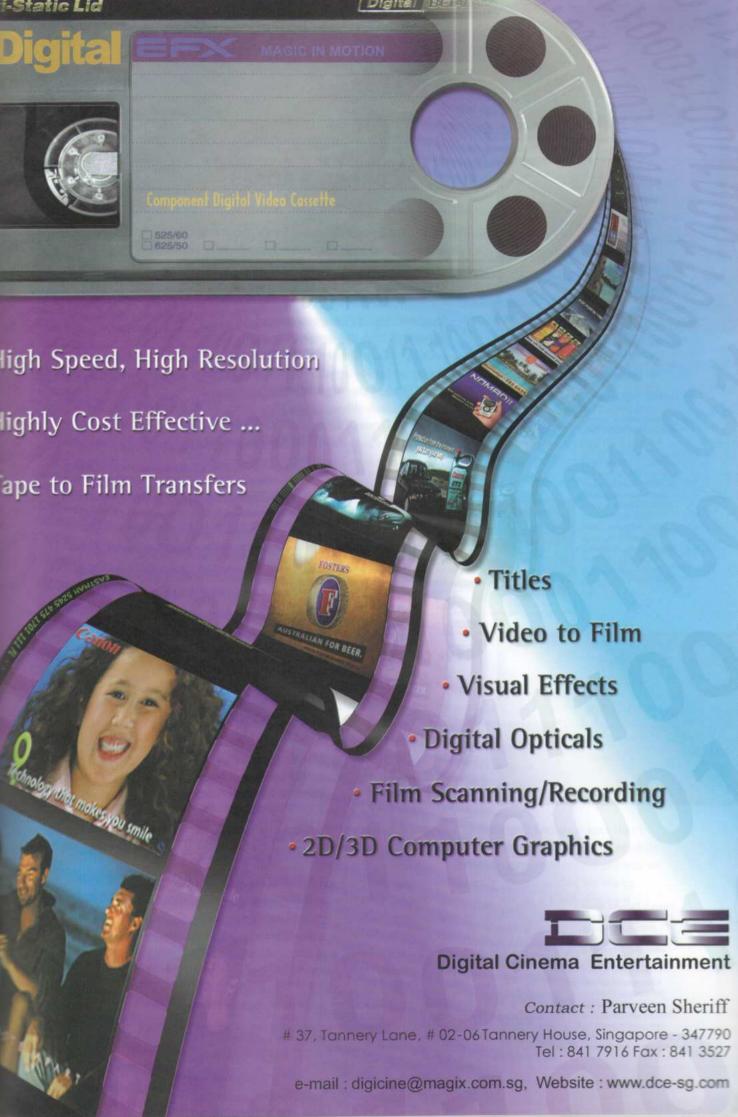
2000, 52 mir



UNCLE CHATZKEL

Uncle Chatzkel portrays the patient triumph of one man's dignity and intellect over genocide, oppression and personal adversity. Chatzkael Lemchen has lived through the Russian Revolution, two world wars, a communist regime and transition of Lithuania from Soviet republic to independent state. His parents and children were killed during the Holocaust and He and his wife were sent to separate concentration camps.

Director/Writer: Rod Freedman • Producers: Rod Freedman, Emile Sherman • Executive Producer: Franco Di Chiera • Cinematographer: Nicholas Sherman • Editor: James Manche • World Sales Agent: Film Australia, 101 Eton Rd, Lindfield NSW 2070, Australia • Tel: 61 2 9413 8636 • Fax: 61 2 9416 9401 • Email: bphelan@filmaust.com.au





BRITISH CINEM

4 singapore international film festiv

Country: UK

Director: Ken Loach

2000, 110 mins



Director: Ken Loach Born in Nuneaton Warwickshire, on June 17, 1936. He became a director for the BBC in 1961, where an alliance with producer Tony Garnett led to a series of docudramas. One of these, the 1965 Cathy Come Home, was a searing expose of the problem of urban homelessness and the welfare state in Britain. Loach made his featurelength directorial debut in 1968 with Poor Cow starring Terence Stamp Selected filmography: Hidden Agenda ('90), Riff Raff ('91), Land And Freedom ('95), Carla's Song ('96) and My Name Is Joe (*98).

BREAD & ROSES

Ken Loach directs this grim drama about the plight of seemingly invisible office cleaners in contemporary Los Angeles who often earn as little as \$6 a day without benefits. After a hellish cross-border journey, Maya (Pilar Padilla), a young Mexican, reunites with her older sister, Rosa (Elpidia Carrilio) in LA. Rosa sets her sister up first with a job as a barmaid, which Maya soon quits after getting repeatedly groped – and then as a janitor. When her boss demands one month's salary as "commission," Maya happens upon Sam Shapiro (The Thin Red Line's Adrien Brody), a muckraking lawyer and union agitator. Sam helps champion the cause of the janitors but it's a fight against corporate exploitation that will cost the workers their livelihood and, ultimately, get them extradited. Bread & Roses debuted at the 2000 Cannes Film Festival, a month after a massive janitors' strike brought LA's business community to a standstill.



Director: Ken Loach • Screenwriter: Paul Laverty • Producer: Rebecca O'Brien • Cinematographer: Barry Ackroyd
• Editor: Jonathan Morris • Music: George Fenton • Cast: Pilar Padilla, Adrien Brody, Elpidia Carrillo, Jack McGee,
Monica Rivas, Frank Davila • Production Company: Parallax Pictures/Road Movies/Vierte Produktionen and Tornasol/
Alta Films • World Sales Agent: The Sales Company, 62 Shaftesbury Ave, London WIV 7DE, UK • Tel: 207-434-9061
• Fax: 207-494-3293 • Email: salesco@btinternet.com

Country: UK

Director: Terence Gross

2000, 105 mins



HOTEL SPLENDIDE

Set on a remote island, Hotel Splendide follows the Blanche family's attempts to maintain a crumbling, dilapidated hotel and health spa following the death of the family matriarch. Under his mother's tutelage, Ronald is instructed in the art of a healthy regime, boiling everything within an inch of its life. His sister Cora runs a treatment room where services consist solely of mud baths and enemas. Into this bizarre universe bursts Kath, Ronald's erstwhile sous-chef and lover, banished from the island by his mother. Behind the peeling facade, a gastronomical competition ensues and, as tensions and emotions mount, the hotel takes on a life of its own.

Director: Terence Gross
Gross has written and
directed a number of
shorts, commercials, music
videos and promotional
films. He was one of the
directors of London
Underground, the cult
documentary about the
underground art scene.
Gross has also served as a
screen acting coach for
some years. He has two
features in development.



Director/Writer: Terence Gross * Producer: Ildiko Kemeny * Executive Producer: Robert Buckler * Co Executive Producer: Charles Gassot * Director of Photography: Gyula Pados * Production Designer: Alison Dominitz * Editor: Michael Ellis * Music: Mark Tschanz * Casting Director: Lucinda Syson * Production Company: Renegade Films Ltd, Bolsover House, 5-6 Clipstone Street, London WIP 8LD, UK * Tel: 20-7367-0957 * Fax: 20-7637-0959 * Email: renprism@clircon.co.uk * World Sales Agent: Filmfour International, 76-78 Charlotte Street, London WIP ILX, UK * Email: filmfourintl@channel4.co.uk



BRITISH CINEMA

singapore international film festival

Country: UK

Director: Stephen Frears

2000, 87 mins



Director: Stephen Frears Frears did not establish himself in the United States until 1985, with the release of My Beautiful nderette. His reputation was consolidated in 1988 with his first big budget film, Dangerous Liaisons, which won an Oscar ation. Frears is widely known as a writer's director who remains faithful to his source material. This trait was ecially apparent in Prick Up Your Ears ('87) and my and Rosie Get Laid (87) Selected filmography: The Grifters ('90), Hero 92), Mary Reilly ('95), The Van ('96), Hi Lo Country 99), High Fidelity (2000), Fail Safe (2000).

LIAM

(Asian Premiere)

Liam is a rite-of-passage story of a seven-year-old (newcomer Anthony Borrows) growing up in a predominantly Irish Catholic community in the '30s, Birkenhead, Liverpool. Hard times fall on Liam's family when his father (lan Hart) loses his job. Infuriated and embarrassed by his prolonged unemployment and failure to fulfill his role as the breadwinner, Liam's father joins a local hate group with tragic consequences. Through Liam's eyes, we witness the disintegration of Liam's family.

"I made Liam because I admire its writer, Jimmy McGovern. He is one of the great chroniclers of life in Britain as it really is. Although I am neither working class nor Catholic, this account of childhood reminded me of the years I spent with my mother after the war. I made this film for television because the BBC used to make films like this. It's a tradition I think should be kept alive." — Director Stephen Frears.



Director: Stephen Frears • Writer: Jimmy McGovern • Producers: Colin McKeown, Martin Tempia • Cinematographer: Andrew Dunn • Editor: Stephen Fineren • Music: John Murphy • Cast: Ian Hart, Claire Hackett, Anne Reid, Anthony Burrows, Megan Burns, David Hart • Production Company: BBC Films & Liam Films Limited World Sales Agent: The Sales Company, 62 Shaftesbury Avenue, London W1D 6LT, England • Tel: 44-0-20-7434-9061 • Fax:44-0-20-7494-3293 • Email: kat@salesco.demon.co.uk

Country: UK

Director: Jamie Thraves

2000, 96 mins



THE LOW DOWN

(Asian Premiere)

Aidan Gillen stars as Frank, a restless young man in his late 20s whose life revolves around his friends and his work. He is aware of a need to move his life into another gear, but while he knows something has to change, he's not sure what or how. Frank's indecision comes to a head when he becomes involved with Ruby (Kate Ashfield), whose optimistic and fresh approach to life and its problems begins to have a dramatic effect on him.

"I wanted to portray types of people and situations and moments that I hadn't seen on film before. Frank is in his 20s and is moving out of student life to something more permanent, and there's a reluctance and sadness in him as he faces that move, and an immaturity in not wanting his life to change... The screenplay changed a lot during the time I was writing it – I started writing in earnest in January 1998 even though I'd been mulling ideas for some years before that – because I was changing a lot too. As a result, Frank may be a little schizophrenic but I quite like that because that's how most young men are at that age." – Jamie Thraves

Born in 1969 in Dagenham, England. Studied animation and illustration at Hull International Internat



Director: Jamie Thraves • Producers: John Stewart, Sally Llewllyn • Editor: Lucia Zuchetti • Screenplay: Jamie Thraves • Music: Nick Currie, Fred Thomas • Main Cast: Aidan Gillen, Kate Ashfield, Dean Lennox Kelly • Production Company: Oil Factory Films, 5th Floor, 26 Little Portland St., London WIN 5AF, UK • Tel: 44-20-7255-6255 • Fax: 44-20-7255-6277 • World Sales Agent: Filmfour International, 76-78 Charlotte Street, London WIP ILX • Email: filmfourintl@channel4.co.uk



BRITISH CINEM

singapore international film festi

Country: UK

Director: Dan Reed

1000 70 mins



THE VALLEY

Shot in 1998 in the Drenica Valley where the Albanian Kosovo Liberation Army (KLA) had its base, director Dan Reed reveals the level of hatred and mistrust on both sides of the conflict. While the war began in 1989 when President Milosevic declared Kosovo's right of self-government invalid and introduced Serbian police into the region, the film also details how both the enmity between both parties was built from a long history of perceived victimisation.

The film also shows live footage of the Serbs launching a full-scale attack against the KLA as well as the suffering of the swelling ranks of refugees and victims of the war.





Director/Producer: Dan Reed • Cinematography: Jacek Petrycki • Editing: Stefan Ronowicz • Production Company: Menton Barraclough Carey/Suspect Device • World Sales: Channel Four International, 124 Horseferry Road, London, SWIP 2TX, UK • Tel: 44-171-306 8440 • Fax: 44-171-306 8362 • Email: jkimberlin@channel4.co.uk

Country: UK

Director: Julien Temple

2000, 108 mins



THE FILTH AND THE FURY

At the height of The Sex Pistols' notoriety, its manager Malcolm McLaren commissioned Julien Temple to make a movie about the group. The result: The Great Rock 'n' Roll Swindle, a little-seen rockumentary, which was conceived without the cooperation of the band – vocalist Johnny Rotten aka John Lydon, guitarist Steve Jones, drummer Paul Cook and bassist Sid Vicious, who died from an overdose a year before the film was completed. The Great Rock 'n' Roll Swindle was largely a publicty gimmick dreamt up by McLaren to illustrate how easy it was to create a rock sensation by making the band as hateful and untalented as possible.

With The Filth And The Fury, Julien Temple is out to set the record straight. This time, the legacy of The Sex Pistols is told from the band's perspective: The Sex Pistols were not a manufactured product but a true expression of working class discontent and rebellion. Working with the surviving members of the group (they reunited in 1996), The Filth And The Fury is a definite documentary of their career, which combines new interviews with archival footage of raw live performances as well as newsreels of the chaos that trailed them.

Director: Julien Temple • Producers: Anita Camarata and Amanda Temple • Editor: Niven Howie • Sound: John Hennessey, Nick Robertson, Geoff Tookey • Production Company: Film Four Limited/The Sex Pistols/Jersey Shore/ Nitrate Film Productions

Director: Julien Temple A graduate of the National Film School, Temple is noted for his musicoriented features. documentaries and music videos. He first gained critical acclaim with his 1980 rockumentary of the Sex Pistols in The Great Rock 'n' Roll Swindle.. Selected filmography: The Great Rock 'n' Roll Swindle ('80), Secret Policeman's Private Ball ('84), Absolute Beginners ('86), Aria ('87), Earth Girls Are Easy ('89), The Rolling Stones: At The Max ('91), Bullet ('96) and Vigo ('98).





BRITISH CINEMA

singapore international film festival

Country: UK

Director: Karl Francis

2000, 109 mins



ONE OF THE HOLLYWOOD TEN

1947. Hitler has been defeated, the Cold War begun. Called to testify before the House of Un-American Activities Committee (HUAC), Herbert Biberman refuses to denounce his fellow filmmakers and is imprisoned. For Herbert, and the rest of the so-called "Hollywood Ten," the price of loyalty to friends, principles and the First Amendment is, quite literally, their freedom. For standing by her husband, Gale Sondergaard, despite being an Oscar-winning actress, is blacklisted. At the height of her career, having made over 30 films in 10 years, Gale finds herself unable to work as an actress.

Upon his release from prison, Herbert joins Gale in fighting back against the blacklist by embarking on an independent film, Salt Of The Earth, a project that honours a real-life battle for civil rights by Hispanic miners and their wives. Today, Salt Of The Earth is widely recognised as a cinematic landmark of the civil rights movement. A bittersweet legacy for the achievement of Herbert Biberman and Gale Sondergaard.

Director: Karl Francis Karl Francis has written and directed over 20 fiction and documentary features for BBC and Channel 4. A friend of Mike Leigh and Ken Loach, with whom his work is often compared, Francis is primarily an actor's director. His most recent films have won the Michael Powell Award at the Edinburgh Festival and Film of the Year at the London Film Festival



Director/Screenplay: Karl Francis • Producer: Juan Gordon, Stuart Pollock, Karl Francis • Executive Producers: Lucrecia Botin, Gareth Jones, Alvaro Longoria • Director of Photography: Nigel Walters • Editor: John Richards • Production Designer: Hayden Pearce • World Sales Agent: Alibi Films International, 12 Maiden Lane, London WC2E 7NA, UK • Tel: 44 20 7845 0410 • Fax: 44 20 7836 6919 • Email: afi@alibifilms.co.uk

Country: UK

Director: Kieron J Walsh

2000, 94 mins



WHEN BRENDAN MET TRUDY

(Asian Premiere)

Brendan (Peter McDonald) is an introvert teacher and movie buff whose life is turned inside out when he meets Trudy (Flora Montgomery), a nursery teacher, in a pub. Through Trudy, Brendan is introduced to places he's never known - wild parties, the supermarket, friendship with a Nigerian refugee, and the pleasures of sex. Unbeknown to Brendan, Trudy is actually a burglar. But her profession doesn't bother Brendan. Matter of fact, he likes it so much that he becomes her partner in crime - and the sex has never been better.

An off-beat romantic comedy set in Dublin, When Brendan Met Trudy is Booker-Prize-winning author Roddy Doyle's first original screenplay. "One of the reasons I wrote When Brendan Met Trudy," Doyle explains, "is that I wanted to do something that didn't involve a lot of research... I (also) felt it was important to reflect the way Dublin is now... And Dublin is a different a more middle-class setting because I think that reflects Dublin more accurately now than 10 years ago."

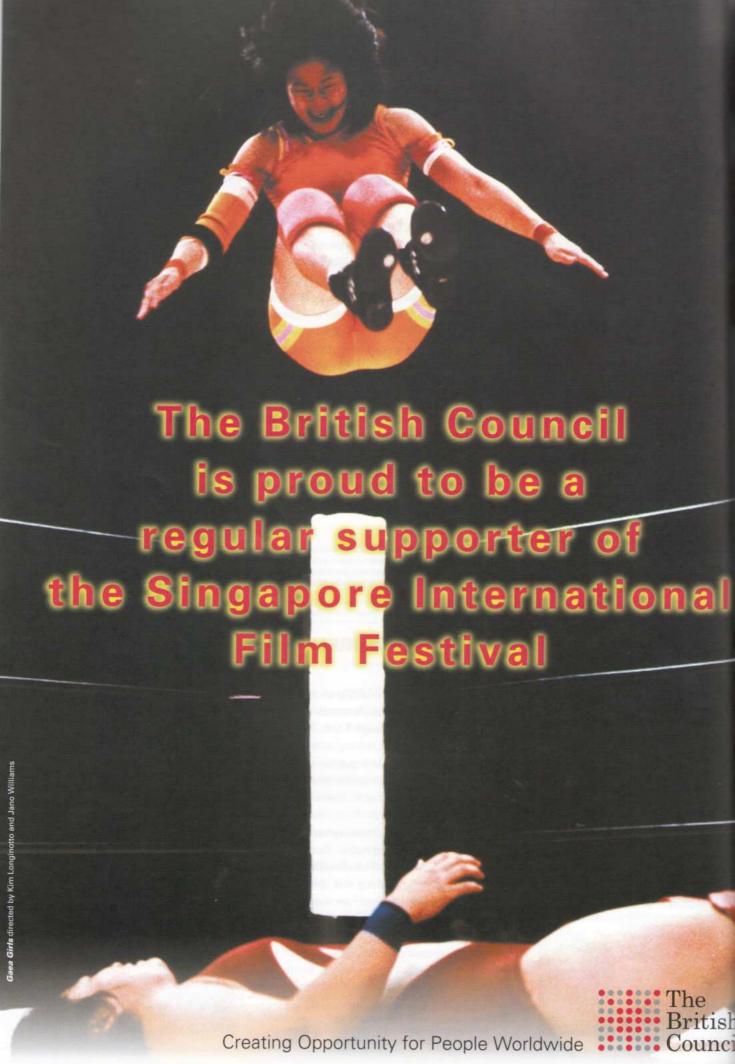
A graduate of the Royal College of Arts, Walsh makes his feature directorial debut with When Brendan Met Trudy. He has previously helmed the hit TV series, A Young Person's Guide To Becoming A Rock Star, and Hell For Leather. His graduation film, Bossanova Blues, won the 1991 Golden Square Award for Best Graduation Film, the Golden Plaque at the Chicago Film Festival, The Premier Prix de la Mis-En-Scene at the Henri Langlois Film Festival and a BBC Drama Award at BP Ехро.

Director: Kieron J Walsh



type of place than it was when we did The Commitments. I decided to go for

Director: Kieron J Walsh • Screenwriter: Roddy Doyle • Producer: Lynda Myles • Cinematographer: Ashley Rowe • Editor: Scott Thomas • Cast: Peter McDonald, Flora Montgomery • Production Company: Deadly Films 2, 2nd Floor, 48 Dean Street, London WIV SHL, UK • Tel:0-171-287-0130 • Fax:0-171-734-7727 • World Sales Agent: The Sales Company, 62 Shaftesbury Ave, London WIV 7DE, UK • Tel:0-171-434-9061 • Fax:0-171-494-3293 • Email:kat@salesco.demon.co.uk





CANADIAN IMAGES

ingapore international film festival

Country: Canada

Director: Clement Virgo

2000, 103 mins



Director: Clement Virgo Virgo is an award-winning maker of international coloim whose credits span directing, writing and producing. His debut film. Rude, premiered at the Cannes Film Festival in 1995 and was selected to open the Perspectives Canada programme at the Toronto International Film estival where it won a Jury Citation for Best Feature Film. It later won Best Canadian Film at the Mantic Film Festival. Virgo's follow-up, The Planet Of Junior Brown, won Best Feature Film at the Urban World Film Festival, America's foremost black

LOVE COME DOWN

A gripping tale of two brothers, one black and one white, each the other's keeper since their family was torn apart by a decade-old tragedy. Neville (Larenz Tate – Dead Presidents) aspires to be a stand-up comedian while Matthew (Martin Cummings, TV's Poltergeist: The Legacy), is a boxer. Along the way, Neville becomes smitten by Niko (R&B singer Deborah Cox), a beguiling young singer who helps him on his journey of self-discovery. With the support of their long-time friend, Julian, and Sister Sarah, a nun with a past, Neville and Matthew come to understand love in all its form.

"Usually, if we see a film where one brother is white and one brother is black, the whole film becomes a sociological examination of the study of angst," says director Clement Virgo. "This film is about something that has happened to the boys that necessarily result from their race. The world which they live in is a relatively integrated world." Ultimately, Virgo sees Love Come Down as a movie about love as a powerful redeeming force that helps exorcise the troubled siblings' demons.



Director/Writer/Co-producer: Clement Virgo * Producers: Eric Jordon, Damon D'Oliveira * Cinematographer: Dylan MacLeod * Editor: Susan Maggi * Cast: Larenz Tate, Deborah Cox, Martin Cummins, Rainbow Sun Francks * Production Company: Film Works & Conquering Lion Pictures * World Sales Agent: Love Come Down Productions Inc, 77 Mowat Avenue, Suite 114, Toronto, Ontario, Canada M6K-3E3 * Tel: 416-538-2666 * Fax:416-538-0169

Country: Canada

Director: Leonard Farlinger

2000, 93 mins



film event.

THE PERFECT SON

(Asian Premiere)

Theo (David Cubitt), a 30-year-old writer fresh out of rehab and struggling to put his life together, resurfaces in time to attend his father's funeral. He is also reunited with his elder brother Ryan (Colm Feore, The Insider), a conservative lawyer. Despite attempts at reconciliation, the old rivalries and feuds continue to drive the siblings apart. But all is changed when Theo discovers a secret about Ryan.

"An exploration into the meaning of love, responsibility, and the complexity of relationships, The Perfect Son is ultimately an intimate chamber piece featuring strong inspiring performances by two of Canada's most acclaimed and recognised actors. Feore mixes an arrogant coolness with a sweet vulnerability, and Cubitt's charisma radiates with his sensitive realisation of a tormented rapscallion." – Toronto International Film Festival 2000.

Director: Leonard Farlinger
Farliner has worked as a writer, producer and director. It was his short films which earned him critical acclaim. Among them, Collateral Damage won a Bronze Award for Best Short Drama at the Houston Film Festival. He has also directed documentaries for existing the shis debut feature film.



Director/Screenwriter: Leonard Farlinger • Producer: Jennifer Jonas • Cinematographer: Barry Stone • Editor: Glenn Berman • Music: Ron Sures • Cast: Colm Feore, David Cubitt, Chandra West • Production Company: New Real Films/ Perfect Son Productions 669 Shaw Street, Toronto, ON M6G 3L8, Canada • Tel:416-536-1696 • Fax:416-536-6090 • World Sales Agent: Sloss Special Projects, 170 Fifth Ave, Suite 800, New York, NY 10010, USA • Tel: 212-627-9898 • Fax:212-627-9498 • Email: office@slosslaw.cam



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CANADIAN IMAGE

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Country: Canada

Director: Robert Lepage

2000, 93 mins



Director: Robert Lepage Lepage achie prominence in the mid-'80s with his award-winning, internationally acclaimed play, The Dragon's Trilogy. This was followed by several more blays and one-man shows: Vinci, The Polygraph, The Tectonic Plates and Needles And Opium. In 1995, Lepage became the first North American to direct a Shakespearean play, A Midsummer Night's Dream, at London's Royal National Theatre. He made his debut as a film director with 1995's The Confessional, Possible Worlds is Lepage's first English-language film.



POSSIBLE WORLDS

Police detectives Berkley and Williams are on the trail of a murderer behind the gruesome death of George, whose brain is removed from the corpse. Thus begin their journey to solve the puzzle of who killed him and what motivated the killer to steal his brain. The key to the mystery is George's lover, Joyce, who takes on a number of different guises.

For director Robert Lepage, Possible Worlds is more than just a conventional whodunit. "It is a cubist love story between a man and a woman," says Lepage. "It is a mathematical poem which explores why we are the only species on this earth that is able to make plans for the future and feel regret for the past."

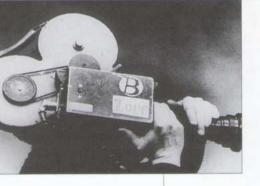
Possible Worlds is a provocative film that inspires both the protagonists and the audience to ask existential questions: Do we exist at all? Are there parallel universes? How do we define our existence? Are memories real or subconscious dreamscapes? These are weighty questions with no easy answers.

Director: Robert Lepage • Writer: John Mighton • Producers: Sandra Cunningham, Bruno Jobin • Cinematographer: Jonathan Freeman • Editor: Susan Shipton • Cast: Tilda Swinton, Tom McCamus, Sean McCann, Gabriel Gascon, Rick Miller • Production Company: In Extremis Images East Side Film Company • World Sales Agent: Alliance Atlantis Pictures International, 808 Wilshire Boulevard, 3rd Floor, Los Angeles, USA • Tel: 310-899-8000 • Fax:310-899-8100

Country: Canada

Director: Peter Wintonick

2000, 105 mins



Director: Peter

Wintonick For over 20 years, Peter Wintonick has worked in just about every aspect of movie making. He's been a producer, director, writer and editor on feature dramas, theatrical documentaries, educational films, television programmes and internet sites. Wintonick is most noted for co-producing and co-directing Manufacturing Consent: Noam Chomsky And The Media, the most successful documentary in Canadian history.



CINEMA VERITE: DEFINING THE MOMENT

Part road movie, part history, part celebration, part nod to the future, the film travels across North America and Europe in search of the masters of Cinema Verite — documentarists whose use of light-weight, hand-held cameras and portable sound equipment, along with an unfailing commitment to recording reality as they saw it, changed the way we see the world. Using extracts from some of the most seminal films of the century — Primary, Don't Look Back, Salesman, Chronicle Of A Summer — director Wintonick turns his lens on such key figures as Richard Leacock, Jean Rouch, Michel Brault, Robert Drew, Al Maysles, Barbara Kopple, Jennifer Fox, Frederick Wiseman and DA Pennebaker.

"Wintonick deftly blends old war stories with sage overviews, easily conveying the initial excitement of trends we now take for granted, in our black-and-white rock videos, shaky-cam commercials, and grainy-toned mockumentaries, but the committed sincerity of work on display still has the power to shock." – Ken Eisner, Variety.

Director: Peter Wintonick • Cinematographer: Francis Miquet • Writer, Researcher and Associate Producer: Kirwan Cox • Archival Researcher: Elizabeth Klinck • Editors: Marlo Miazga, Peter Wintonick • Sound: Peter Wintonick • Producers: Eric Michel, Adam Symansky • Executive Producers: Sally Bochner, Doris Girard • World Sales Agent: National Film Board Of Canada, 125 Houde St, St Laurent, QC H4N 2J3, Canada. • Tel: 514 283 9439 • Fax: 514 496 1895



A film by Robert Lepage Awards Winning Director

possible worlds

Canada Celebrating The 14th Singapore International Film Festival April 11 - April 28 2001

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Ssible Worlds

April 14 April 21 Sat Sat 9.15pm

pm

GV 4&5 GV 6

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April 12 April 27 April 28 Thu

pm 9.15pm GV 4&5 GV1

GV1

PG PG

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FRENCH PANORAM

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Country: France

Director: John Berry

2000, 86 mins



BOESMAN & LENA

Angela Bassett and Danny Glover star in this gripping film adaptation of Athol Fugard's renowned play. Though written during the height of apartheid and first staged in 1970, director John Berry downplays the work's historical background and strips the play of its poetic symbolism, lending the film a raw, universal quality. The film opens with stock footage of shantytowns being flattened by bulldozers followed by the two titular characters carrying what they can on their backs and heads.

Boesman (Glover) and Lena (Bassett) are a couple united by pain and grief. Stopping at some god-forsaken roadside wasteland for the night, Lena spends much of the first half of the film heaping verbal abuse on her husband, while Boesman doggedly seeks some shelter to protect against the cold of the night. This dynamic changes when an elderly African tribesman shows up. Boesman scorns the old man, while Lena invites him to sit at their campfire. Boesman and Lena was the last film that noted director John Berry made before his death on Nov 29, 1999.

with Orson Welles' Mercury Theatre in the late '30s. Branded a communist before the House Un-American Activities Committee, His first French film, was C'Est Arrive A Paris, was signed by Henri Lavoral, and his American films include the romantic comedies Claudine and Thieves. After directing television films in the early '80s, he returned to France to helm Le Voyage A Paimpol and Maldonne. -All-Movie Guide

Director: John Berry

A child actor in theatre,

Berry acted and directed



Director/Screenwriter: John Berry based on a play by Athol Fugard • Producer: Margaret François Ivernel, Pierre Rissient • Cinematographer: Alain Choquart • Editor: Claudine Bouche • Music: Wally Badarou • Cast: Danny Glover, Angela Bassett, Willie Jonah • Production Company: Primedia Pictures Production World Sales Agent: Kino International, Suite 503, 333 West 39th Street, New York, NY 10018, USA • Tel: 212-629-6880 • Fax: 212-714-0871 • Email: kino@redconnected

Country: France

Director: Claude Mourieras

2000, 95 mins



EVERYTHING'S FINE (WE'RE LEAVING) TOUT VA BIEN (ON S'EN VA)

(Asian Premiere)

In the beginning, it seems everything is fine. Sisters Laure, Beatrice and Claire are close, and get along well enough, all things considered. Laure, the eldest, lives in the childhood home and runs the tango school left to her by their father; middle sister Beatrice is career oriented, wealthy and munificent; Claire, the youngest, is a talented but struggling pianist who gets on everyone's nerves but is liked anyway. Their routine and generally harmonious coexistence is shattered when their father reappears after a 15-year absence. Suddenly, each of the sisters has to deal with her own reaction to seeing a father who had abandoned them so many years before. Old feelings resurface, destructive emotions come into play, and it looks like every woman is for herself. Miou-Miou, Sandrine Kiberlain and Natacha Regnier are superb as the sisters, and French screen veteran Michel Piccoli shines as the father whose selfish, destructive love so upsets the family order. - Sandra Hebron, London International Film Festival.

Director: Claude Mourieras Born in Lyon, France, 1953. Selected filmography: Montalvo et l'enfant ('90), Sale Gasse ('95), Nina ('95) and Dis-moi que je reve ('98).



Director/Screenwriter: Claude Mourieras • Producer: Jean-Michel Rey, Philippe Liegeois • Cinematographer: William Lubtchansky • Editor: Monique Dartonne • Cast: Michel Piccoli, Miou Miou, Sandrine kiberlain, Natacha Regnier, Caroline Pili * Production Company: Rezo Productions * World Sales Agent: Flach Pyramide International, 5 rue Richepanse, 75008 Paris, France * Tel: 01-42-96-0220 * Fax: 01-40-20-0551



FRENCH PANORAMA

014

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Country: France

Director: Sam Karmann

2000, 86 mins



KENNEDY AND I KENNEDY ET MOI

Simon Polaris is a 48-year-old writer with a mid-life crisis. Not only is he experiencing a writer's block, his family life is in shambles: his wife is having an extra-marital affair and his children hate his guts. To add to these problems, he is also plagued by toothaches and hair loss.

Having completely lost his will to write, he spends his days killing flies and playing with a pistol he keeps in his desk-drawer. But just when he thinks his universe is spinning out of control, he finds inspiration and reassurance in a watch, which, according to his therapist, was worn by John F Kennedy on the day of his assassination.

Director: Sam Karmann
Karmann directed the
short, Omnibus, which was
awarded the Palm D'Or in
1992. The film also
received an Academy
Award for Best Short Film
in 1993. In Kennedy And I,
he plays the role of the
wife's lover, Robert Janssen.
This is his directorial
feature.



Director/Screenwriter: Sam Karmann * Producer: Jean-Claude Bourlat * Cinematographer: Guillaume Schiffman * Editor: Philippe Bourgueil * Music: Pierre Adenot * Cast: Jean-Pierre Bacri, Nicole Garcia, Patrick Chesnais, Sam Karmann * Production Company: Elizabeth Films/Les Films, 5 me Robert Estienne 75008, Paris, France * Tel: 331-5643-4400 * Fax: 331-5443-4405 * World Sales Agent: Roissy Films, 58 me Pierre Cherron, 75008 Paris, France * Tel: 331-5353-5050 * Fax: 331-5375-2435 * Email: domirois@club-internet.fr

Country: France

Director: Enc Rochant

2000, 105 mins



TOTAL WESTERN

Total Western serves up a gunpowder-oozing cocktail of throbbing testosterone, flashing bullets and brutal and untimely death. In this modern flirt with spaghetti westerns, the shotguns have been exchanged for automatic weapons. The hard-boiled Gerard Bedecarrax is forced to run for his life in the Parisian underworld when a drug deal goes sour. With more than a fistful of stolen dollars in his pocket, he is chased through the French countryside. He is tracked to his sanctuary, a farm operating as a home for maladjusted youngsters. The final showdown is brutal. While the corpses are stacked one on top of the other, the kids learn a lesson the quiet countryside life could never have offered. In the spirit of Clint Eastwood, Total Western has everything that was missing in the Little House Of The Prairie! — Stockholm International Film Festival 2000.

Director Eric Rochant Born in 1961. Rochant studied three years at the French Film School IDHEC. He received several awards for his productions, among them a Cesar award for his short, Presence Feminine. He made his feature debut in 1989 with Un monde sans pitie. Selected filmography: Comme les doigts de la main (short, '84), French Lovers (short, '85), Presence Feminine (short '86). Un mode sans pitie (*89), Aux yeux du monde ('91), Les patriotes ('93), Anna Oz ('95) and Vive la republique! ('97).



Director: Eric Rochant • Writers: Eric Rochant, Laurent Chalumeau • Producer: Alain Rocca • Editor: Pascale Fennouillet
• Music: Marco Prince • Cast: Samuel LeBihan, Jean Pierre Kalfon, Jean Francois Stevenin • Production Company:
Lazrennec Productions, 5 me Darcet, 75017 Paris, France • Tel: 331-5304-4100 • Fax: 331-5304-4101 • Warld Sales
Agent: M6 Droits Audiovisuels 89 Avenue Charles de Gaulle, 92575 Neuilly-sur-Seine Cedex, France • Tel: 33-1-41925914 • Fax:33-1-41-926869



FRENCH PANORAM

ingapore international film festiv

Country: France

Director: François Ozon



WATER DROPS ON BURNING ROCKS GOUTTES D'EAU PIERRES BRULANTES

This adaptation of a play - written by German auteur Rainer Werner Fassbinder when he was 19, never performed in his lifetime and never filmed until now - represents a haunting return to the themes and concerns of the most influential film and theatre director of the '70s. Fassbinder fans will especially be delighted with Francois Ozon's tribute to the director (who died in 1982). It is directed much like a middle-period Fassbinder film, with action confined to the apartment of the central character and the camera unblinkingly recording the action head-on.

In this movie, Ozon has kept to a theatrical structure, dividing it into four acts, the first of which begins with the arrival of Leopold, a 50-year-old insurance salesman, and his pick-up, 19-year-old Franz, at Leopold's apartment. As the film progresses, viewers meet other players in Leopold's life and the stage is set for some complex power shifting and sexual game playing. The perverse study into sexual game playing is one of the most fascinating elements of Water Drops On Burning Rocks, and guarantees plenty of

ancillary action. - David Stratton, Variety.

Director/Writer: Francois Ozon • Producer: Malick Zidi • Cinematographer: Jeanne Lapoirie • Editors: Laurence Bawedin, Claudine Bouche • Cast: Bernard Giraudeau, Malick Zidi, Ludivine Sagnier, Anna Thompson • Production Company: Fidelite Productions/Les Films • World Sales Agent: Celluloid Dreams, 24 rue Lamartine, 75009 Paris, France • Tel: 33-1-49-70-03-70 • Fax: 33-1-49-70-03-71 • Email: info@celluloid-dreams.com

Born in Paris, 1967, Ozon graduated in film studies before attending the Parisian film school FEMIS where he studied directing. After numerous short films, he made his feature debut with Sitcom (banned in Singapore) in 1998. Visit his official website, www.francois-ozon.com. Selected filmography: See The Sea (short, '97); A Summer Dress (short, '97) and Criminal Lovers ('99).

Director: Francois Ozon



Country: France/Austria

Director: Michael Haneke

2000. 117 mins



Director: Michael

Haneke Michael Haneke was born in Munich, Germany in 1947. He studied philosophy, psychology and drama in Vienna. In 1967 he began writing scripts for German television and in 1970, he started directing films for television. He also directed numerous stage productions. Selected filmography: The Seventh Continent ('89); Benny's Video ('92); 71 Fragments Of A Chronology Of Chance ('94); The Castle ('97) and Funny Games



CODE UNKNOWN

Paris. A very busy boulevard. Someone throws a crumpled piece of paper into the hands of a beggar woman. This bond links the trajectories of several very different characters: Anne, a young actress on the verge of making it. Her boyfriend, Georges, is a war photographer who is rarely in France. His father is a farmer. Georges' younger brother, Jean, has no interest in taking over the farm. Amadou is a music teacher for deaf-mute children. His father is a taxi driver and he has a deaf sister. Maria comes from Romania and sends home the money she gets from begging. Just what do these characters have in common?

Director/Writer: Michael Haneke • Producer: Marin Karmitz, Alain Sarde • Cinematographer: Jurgen Jurges • Editor: Andreas Prochaska, Karin Hartusch, Nadine Muse • Sound: Guillaume Sciama, Jean Pierre Laforce • Cast: Juliette Binoche, Thierry Neuvic, Ona Lu Yenke, Luminita Gheorghiu • World Sales Agent: MK2 Diffusion, 55 rue Traversiere, 75012 Paris, France • Tel: 33 1 44 67 30 55 • Fax: 33 1 48 26 43 56 • Email: sales@mk2.com



FRENCH PANORAMA

UI4 singapore international film festival

Country: France

Director: Olivier Jahan

2000, 101 mins



PRETEND I'M NOT HERE

(Asian Premiere)

Introverted high school student Eric (Jeremie Renier), suffering from his father's death and mother Helene's (Aurore Clement) distance, spends his time spying on everyone around him, especially those within binocular range of his bedroom window. Compulsively keeping notes on people, he then interferes in their lives, sending them anonymous letters and making their private affairs public. A turning point comes when he gets a lead on a sexy couple (Alexia Stresi, Sami Bouajila) across the courtyard, who discover the identity of their teenage tormentor.

Director: Olivier Jahan Jahan is particularly well known at Clermont-Ferrand, one of the best short film festivals on the calendar. He has also collaborated as programme co-ordinator for several international festivals. Jahan moved up from assistant director to making his own short films in the mid-'90s: Parlez Apres Le Signal Sonone (Speak After You Hear The Tone, '94), Comme Un Dimanche (Like A Sunday) ('95), Au Bord De L'Autoroute (Along The Highway, '96) and Beaucoup Trop Loin (Very Far Away, '98).



Director: Olivier Jahan • Screenplay: Olivier Jahan, Michel C Pouzol • Producer: Jerome Vidal • Photography: Gilles Porte • Editor: Nathalie Langlade, Marie France Cuenot • World Sales Agent: Flach Pyramide International, 5 Rue Richepanse, 75008 Paris, France • Tel: 01 42 96 02 20 • Fax: 01 40 20 05 51 • Email: elagesse@cybercable.fr

Country: France/Switzerland

Director: Claude Chabrol

2000, 100 mins



NIGHTCAP

Chabrol's new film is based on a novel by Charlotte Armstrong. Andre, a renowned concert pianist marries for the second time. His new bride, Mika, is the CEO of a large chocolate firm and Andre has a son, Guillaume, from his first marriage. Their perfect life is all about to change. Jeanne, an attractive 18-year-old, accidentally discovers that on the day of her birth, she may have been swapped with Guillaume by his mother who died in a car accident. Jeanne, who also happens to be a talented pianist, decides to seek Andre out. When the two meet, Andre is intrigued and welcomes her as his protege. While Guillaume feels ignored, Mika accepts the situation in good grace. What happens next is classic Chabrol.

Director: Claude Chabrol Chabrol was born in Paris. France in 1930. He originally studied pharmacy, but after military service moved into cinema, first as a publicist, then as a writer and critic for Cahiers du cinema from 1954 to 1957. He then went on to direct numerous films. Selected filmography: Le Beau Serge (58); Les Cousins ('59); Les Bonnes Femmes (*60); La Femme Infidele ('69); Les Liens Du Sang (*77); Masques ('86); Madame Bovary ('91) and Betty ('92)

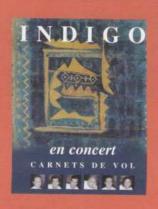


Director: Claude Chabrol • Producer: Marin Kormitz • Screenplay: Caroline Eliacheff, Claude Chabrol, based on a novel by Charlotte Armstrong • Cinematographer: Renato Berta • Editor: Monique Fardoulis • Production Designer: Yvon Crenn • Sound: Jean Pierre Duret • Music: Matthieu Chabrol • Cast: Isabelle Huppert, Jacques Dutronc, Anna Mouglalis, Rodolphe Pauly, Michel Robin • World Sales Agent: MK2 Diffusion, 55 rue Traversiere, 75012 Paris, France • Tel: 331-4467-3055 • Fax: 331-4826-4356 • Email: sales@mk2.com





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GERMAN FOCUS

014 singapore international film festival

Country: Germany

Director: Volker Schlondorff

2000, 103 mins



THE LEGENDS OF RITA DIE STILLE NACH DEM SCHUSS

Bibiana Beglan plays Rita Vogt, a fictitious member of the Red Army Faction. In the '70s, this revolutionary group conducted an ideologically-inspired campaign of terror against the West German state. Volker Schlondorff shows how naïve and costly errors forced them to accept the protection of East Germany's Stasi intelligence services, which furnish Rita with a series of assumed identities or "legends." Much of the film charts her difficult, dangerous attempt to lead a normal life under cover behind the Iron Curtain against the backdrop of socialism's slow collapse, culminating in the 1989 fall of the Berlin Wall.

"If its strengths are not primarily visual, and the dialogue sometimes feels schematic, outstanding performances more than compensate. Beglan is bewitching as the passionately honest heroine forced to live a lie; Martin Wuttke, as her Stasi contact, gives a nuanced study in the gradual compromise of ideals. Schlondorff humanises both bureaucrat and terrorist without romanticising them, his concern with ideology's impact on individual lives giving the film wider relevance even as it probes a very specific, still sensitive part of the German psyche." – SF Said, Sight And Sound.

Director: Valker Schlondorff • Writer: Wolfgang Kohlhas, Volker Schlondorff • Producers: Arthur Hofer, Emmo Lempert • Editor: Peter Przygodda • Cast: Bibiana Beglan, Nadja Uhl, Martin Wuttke, Harald Schrott • Production Company: Babelsberg Film, August Bebel Str 26-53, 14482 Potsdam, Germany • Tel: 49-331-721-2173 • Fax: 49-331-721-2180 • World Sales Agent: Bavaria Film International, Bavariafilmplatz 8, D82031 Geiselgasteig, Germany • Tel: 49-89-6499-2686 • Fax: 49-89-6499-3720

Director: Volker Schlondorff Born in 1930, Schlondorff studied film at Institut des Hautes Etudes Cinematographique (IDHEC) in Paris. In 1973, he co-founded the production company Bioskop Film. Since 1992, he has been the CEO of



Country: Germany

Director: Oskar Roehler

2000, 100 mins



NO PLACE TO GO

Autumn 1989. Writer Hanna Flanders is bewildered by the fact that the Berlin Wall has come down. She was part of the student uprising in 1968 and had always viewed the GDR as the better part of Germany. Inspired by the reunification, she moves to Berlin in the hope of finding a new beginning. However, she experiences a society on the brink of rapid change. Knowing that she has missed the boat, Flanders is heading for disaster. The film is based on the life of Oskar Roehler's mother, Crisela Elsner.

"I don't believe that everything gets better just because you get older and have more experience. I think that younger generations have a much higher receptivity which the older ones can't really match. It happened to me too. I met people as a child and then met them again much later. They used to be incredibly busy and active and then, 15 years later, they were complete desolate personalities... My mother probably couldn't find the courage anymore to lift her head from the typewriter to see: Is there another chance for me to start again? And that's what No Place To Go is about." — Oskar Roehler.

Director: Oskar Roehler
Sorn in 1959. His parents
are the writers Gislea
Elsner and Klaus Roehler.
He grew up in London,
Rome and Nuremberg.
Since the early '80s he has
lived in Berlin. He first
worked as a freelance
journalist and author
before publishing a volume
of stories called Das
Abschnappuniversum and
becoming a scriptwriter.



Director/Writer: Oskar Roehler • Producers: Kate Ehrmann, Ulrich Caspar • Director Of Photography: Hagen Bogdanski • Editor: Isabel Meier • Music: Martin Todsharow • Production Company: Distant Dreams Film Production, Gustav-Muller-Platz 7, D 10829 Berlin, Germany • Tel: 49-30-7870-5457 • Fax: 49-30-7870-5458 • World sales Agent: Bavaria Film International, Bavariafilmplatz 8, D 82031 Geiselgasteig, Germany • Tel: 49 89 64 99 26 86 • Fax: 49 89 64 99 37 20



GERMAN FOCU

014

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Country: Germany

Director: Christian Petzold

2000, 105 mins

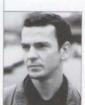


THE STATE I AM IN DIE INNERE SICHERHEIT

(Asian Premiere)

The State I Am In is the German version of Running On Empty, the 1988 Sidney Lumet film starring River Phoenix, which takes a dramatic look at the difficulties confronting a child of fugitives. Teenager Jeanne has spent all her life on the run with her ex-terrorist parents. When her family plans to permanently leave Europe for Brazil, they hope to raise funding from their former allies, who are respected members of society and too eager to disavow their legacy. Meanwhile, Jeanne is yearning for a normal life. She finds herself attracted to a young man whom they are seeking shelter with. It's a budding romance that threatens to destroy the family unit. Winner of the Best Editing Award at the Kinofest Lunen 2000, Best Screenplay Award and the FIRPESCI Award – Special Mention (for its intelligent, sensitive and stylish approach, presenting a recent political topic as an existential problem) at the Thessaloniki Film Festival 2000.

Director: Christian Petrold Born in 1960, Hilden, Germany and raised in Haan/Rhineland, a dormitory town between Wuppertal, Solingen and Dusseldorf. He moved to Berlin in 1981. In 1989, he enrolled into the German Academy of Film and Television Berlin. He is currently working on a new project, Toter Mann. Selected filmography: Cuba Libre ('96) and Die Beischlafdiebin (*98).



Director: Christian Petzold • Screenwriters: Christian Petzold, Harun Farocki • Producers: Florian Koerner von Gustorf, Michael Weber • Cinematographer: Hans Fromm • Editor: Bettina Bohler • Music: Stefan Will • Cast: Julia Hummer, Barbara Auer, Richy Muller, Bilge Bingul • Production Company: Schramm Film Koerner & Weber Bulowstrabe 90, 10783 Berlin, Germany • Tel: 49-30-261-5140 • Fax:49-30-261-5139 • Email: schrammfilm@snafu.de • World Sales Agent: First Hand Films, Zurich Office, Bahnhofstrabe 21, 8180 Bulachm Switzerland • Tel: 41-1-862-2106 • Fax:41-1-862-2146 • Email: info@firsthandfilms.com • Website: www.firsthandfilms.com

Country: Germany

Director: Leander Haussman

2000, 90 mins



SUN ALLEY

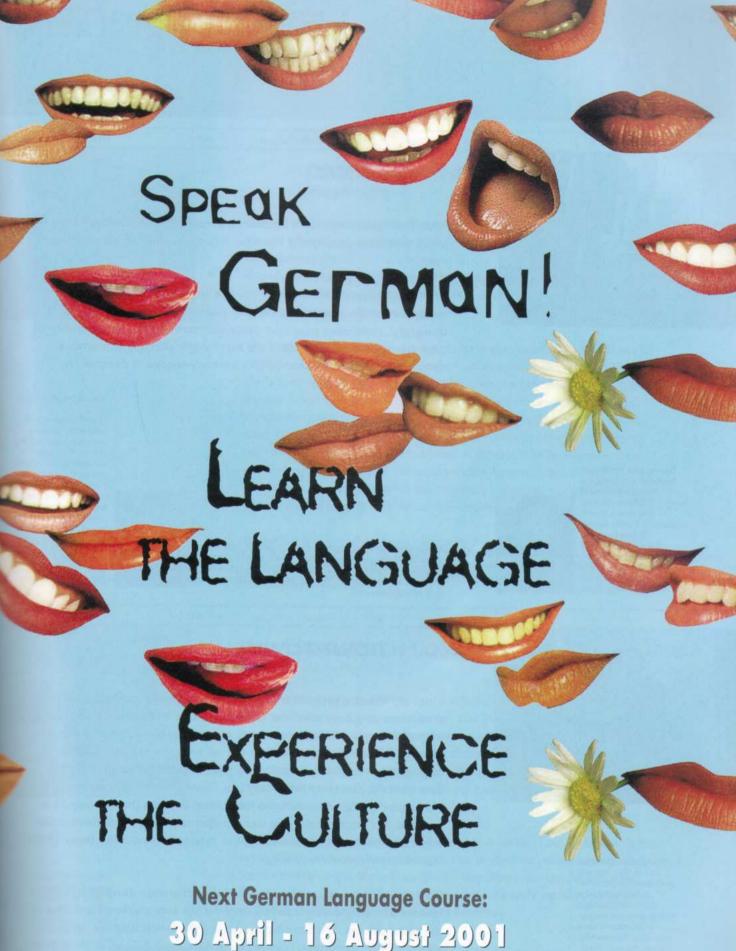
This is a charming, wildly comic, lightly romantic look back upon growing up as a 17-year-old when the Berlin Wall separated the two Germanys. Sun Alley is the long street that winds snake-like through West Berlin, with its pathetic tail in the have-not East side of The Wall. With its tragi-comic vignettes of youth, Leander Haussman depicts with poignancy the attraction of pop culture and the freedom it promises. If anything, Sun Alley shows how East German youths idealised the freedom of rock 'n' roll that their West German counterparts took for granted. Back in the USSR indeed!

Director: Leander Haussman Born in Quedlinburg in the

German Democratic
Republic in 1959, Leander
Haussman took up studies
at the Ernst Busch College
of Dramatic Art in Berlin
1982. In 1991, the
magazine Theater Heute
nominated him Germany's
best up-and-coming
director. Four years later, he
took over the directorship
of the Schauspielhaus in
Bochum. Sun Alley is
Haussman's debut as a
feature film director.



Director: Leander Haussman • Producers: Claus Boje, Detlev Buck • Screenplay: Thomas Brussig, Leander Haussman • Director Of Photography: Peter Joachim Krause • Editor: Sandy Saffeels • Production Company: BojeBurk Filmproduktion GmbH & Co KG Kurfuerstendamm 225, D-10719, Berlin, Germany • Tel: 49-30-885-9130 • Fax: 49-30-885-9131 • Email: info@bojebuck.de • World Sales Agent: Beta Film GmbH, Robert-Buerkk Strasse 2, D-85737 Ismaning, Germany • Tel: 49 89 9956 2345 • Fax: 49 89 99 56 27 03 • Email: dschuerhoff@Epsilon-Beta.com



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US INDEPENDENT

014 singapore international film festi

Country: USA

Director: Mia Trachinger

2000, 88 mins



BUNNY

(Asian Premiere)

After fleeing their war-torn homeland, a married couple is forced to take jobs comforting emotionally damaged strangers, all while wearing bunny suits.

"Writer-director Mia Trachinger has not only crafted an intriguing metaphor for the couple's conditional assimilation, she's set it to a thoughtful, meditative pace that deftly counterbalances the possibility of inadvertent comedy. The result is a surprisingly affecting film, whose cumulative power as Luda and Nik's intimacy erodes, is deceptively profound." – LA Weekly

Director: Mia Trachinger
Trachinger was born in Los
Angeles. A graduate of
UCLA's film directing
programme, she has
worked in the film industry
for both studio and
independent companies.
She has written and
directed several award
winning short films. Bunny
is her feature length debut



Director/Screenplay: Mia Trachinger • Producer: Rebecca Sonnenshine • Cinematographer: Patti Lee • Editor: Bob Brooks • Production Designer: Ann Marie Roberts • Music Jonathan Segel • Production Company: Bunny LLC, PO Box 29009, Los Angeles, CA 90029, USA • Tel: 323-663-4500 • Fax: 323-663-4500 • Email: info@bunnyfilm.com • World Sales Agent: Sloss Special Projects, 170 5th Ave, 8th floor, NY, NY 10010, USA • Tel: 212 627 9898 • Fax: 212 627 9498 • Email: office@slosslaw.com

Country: USA

Director: Edo Bertoglio

1981, 75 mins



DOWNTOWN 81

Originally filmed in the winter 1980-81, Downtown 81 was held up in post-production purgatory when the filmmakers ran out of money. It was rescued from obscurity in 1999 after producer Maripol Fauque discovered lost footage. The sound was spruced up and the picture was blown up from original 16mm to 35mm. As the saying goes, better late than ever. Part documentary, part gritty urban fairy tale, Downtown 81 tells the story of late painter-graffiti-artist-musician Jean-Michel Basquiat (he was only 19 at the time, just months before he was transformed into a major force in the world of modern art) and his attempt to locate the mysterious buyer (Anna Schroeder) of one of his paintings.

Downtown 81 is less concerned with plot or character development than a homage to the sight, sound and scent of the hip, arty, clubland Manhattan in the post-punk era. The film's high points are the exhilarating live performances by DNA, John Lurie, Tuxedo Moon, Kid Creole & The Coconuts, James White and The Black and Basquiat's own band Gray.

Born in 1951, Bertoglio graduated from film school in Paris in 1975. He started his career as a photographer and was part of the colourful scene captured in Downtown 81. He also shot pop stars for their record sleeves (among them Madonna Blondie and Grace Jones). In 1990, Bertoglio moved back to Lausanne and works with TV programmes and commercials. Selected filmography: Bazar ('94) and Paroles Paroles ('99).

Director: Edo Bertoglio



Director: Edo Bertoglio • Writer: Glenn O' Brien • Producer: Maripol Fauque • Cinematographer: John McNulty • Editor: Pamela French • Music: Gray, John Lurie, DNA, Tuxedo Moon • Cast: Jean-Michel Basquiat, Anna Schroeder • Production Company: New York Beat Films • World Sales Agent: Celluloid Dreams, 24, rue Lamartine, 75009 Paris, France • Tel: 33-1-49-70-03-70 • Fax: 33-1-49-70-03-71 • Email: info@celluloid-dreams.com • Website: www.downtown81.com



US INDEPENDENTS

ingapore international film festival

Country: USA

Director: David Gordon Green

2000, 89 mins



GEORGE WASHINGTON

(Asian Premiere)

George Washington has little do with the founding father of United States. Instead it looks at the children of the country. In this case, a group of friends who accidentally kill one of their own during an innocent game at an abandoned amusement park. Hiding the body, the three remaining friends continue with their lives. However, they are overwhelmed by the guilt, which subtly pushes them over the edge.

This stylised visual poem about lost youth in the American South draws its strength from the introspective performances by the teen actors, and Tim Orr's award winning photography which gives the North Carolina a surreal no-man's-land atmosphere. Film Comment magazine praises: "American independent film, both as an object and a movement, has all but ceased to exist. George Washington, by a 25 year-old novice, is a bright reminder of how things once were/could have been. A moving, quietly enigmatic filmpoem about the waning of community in the American heartlands, George Washington is special both for the heroically imperfect work it is and the sweet sense of longing it so delicately conjures."

Director/Writer: David Gordon Green • Producers: David Gordon Green, Sacha W Mueller, Lisa Muskat • Cinematographer: Tim Orr • Editors: Steven Gonzalves, Zene Baker • Music: Michael Linnen • Cast: Candace Evanofski, Donald Holden, Curtis Cotton III, Damian Jewan Lee, Rachael Handy, Paul Schneider, Eddie Rouse • World Sales Agent: World Sales Christa, Saredi Staffelstrasse 8, CH-8045, Zurich, Switzerland • Tel: 41-1-201-1151 • Fax:41-1-201-1152 • Email: saredfilm@compuserve.com

Director: David Gordon Green

The 25-year-old Texan, a graduate of the North Carolina School of the Arts. began his filmmaking career as a documentarian. Among his early works is Artificial Insemination, a deadpan comedic look at the artificial insemination of cattle. George Washington is his feature debut as a director. He is also a self-confessed fan of the post-rock band, Godspeed You Black Emperor!



Director: Todd Verow

2000, 84 mins



A SUDDEN LOSS OF GRAVITY

(Asian Premiere)

Based on actual events that happened in Bangor, Maine, A Sudden Loss Of Gravity chronicles the return of a rock star Margo Go-Go to her hometown to confront some pressing domestic issues involving her wayward son Scott; a reckless young woman Rhonda who caused Scott's brother's death in an automobile accident; and a prostitute with a heart-of-gold named Future. When Future meets Scott, she recognises a kindred spirit and plans to run away together.

Directed by the award-winning Todd Verow, A Sudden Loss Of Gravity is set in the '80s and traces three generations of small-town rebels as they crash into one another and burn. Through the characters, the film reveals how casual intersections and chaotic disruptions constantly surface and threaten to shatter the tranquility of small town America.

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 Finishked Up. Selected filmography. Frisk ('96), Little Shots Of Happiness ('97) and The Trouble With Perpetual Déjà Vu ('99).



Director/Writer/Producer/Cinematographer: Todd Verow • Producer/Writer: Jim Dwyer • Editors: Jim Dwyer, Todd Verow • Music: Colin Owens • Cast: Devery Doleman, Jim Dwyer, Aaron Falls, Brends Velez, Erma Verow • Production Company/ World Sales Agent: Bangor Films PO Box 201008, Boston, MA 02120, USA • Tel: 617-734-1188 • Email: gravity@bangorfilms.com • Website: www.bangorfilms.com



US INDEPENDENT

014 singapore international film festi

Country: USA

Director: Penelope Spheeris

2000, 90 mins



WE SOLD OUR SOULS FOR ROCK 'N ROLL

We Sold Our Souls For Rock 'N Roll is a close-up look at Ozzy Osbourne's Ozzfest, the most successful rock concert festival tour of the '90s. This documentary chronicles the 30-city tour that the Ozzfest covered in 1999, complete with zealous religious protesters, freak shows and outrageous fans. It is a stunning and sometimes disturbing glimpse of a cultural movement that few of us know about. Two years in the making, it was the goal of director Penelope Spheeris and producer Sharon Osbourne (wife of Ozzy) to capture the spirit of this generation.

Shot on Sony High Definition and digital video, the footage was then blown up to film. The result is a unique combination of infinite focus and brilliant colour.

Ozzfest has been the most successful US summer concert tour for the last five years. The show showcases over 15 bands on two sound stages. This film is a comment on Middle America that skates the line between your worst nightmare and the best time you've ever had.

Spheeris Her debut film on the LA punk scene was Decline Of The Western Civilisation (*79). This was followed by Suburbia, which won first prize at the Chicago Film Festival. In 1992, her first studio film, Wayne's World, was a box-office hit. This led to other studio films like The Beverly Hillbillies. Her other rock 'n' roll films include Dudes, Decline Of The Western Civilisation II ('88) and III ('97).

Director: Penelope



Director: Penelope Spheeris • Producer: Sharon Osbourne • Production Company: Divine Pictures • Distribution Enquiries: John Frankenheimer, Loeb & Loeb, LLP • Tel: 310-282 213

Country: USA

Director: Howard Hill

2000, 57 mins



ONCE UPON A TIME SERGIO LEONE

(Asian Premiere)

This documentary profiles the career of one of the most celebrated and revered auteurs of all time, who raised the Spaghetti Western genre from B-movie to mainstream blockbuster and who helped make Clint Eastwood a cool worldwide figure as the Man with No Name. With unique access granted by the Leone family, Once Upon A Time Sergio Leone offers an intimate look at a master filmmaker, both on the set and at home.

Also insights into two of Leone's most important movies – Once Upon A Time In The West and Once Upon A Time In America. Plus interviews collaborators such as composer Ennio Morricone, actors Rod Steiger and James Coburn and fans such as Quentin Tarantino and rare footage of Leone's last interview.

Director: Howard Hill

Director: Howard Hill • Production Company: CREATVTY, Unit 1, Royalty Studios, 105 Lancaster Road, London W11 1QF, UK • Tel: 44-207-243-5757 • Fax: 44-207-243-5858 • Email: kate.m@creatvty.co.uk • World Sales Agent: NBD TV, Units 1 & 2, Royalty Studios, 105 Lancaster Road, London W11 1QF • Tel: 44-171-243-3646 • Fax: 44-171-243-3656 • Email: distribution@nbdtv.com • Website: www.nbdtv.com



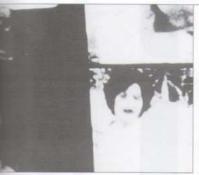
US INDEPENDENTS

014 singapore international film festival

Country: USA

Director: Various

1983-2000, 68 mins



EXPERIMENTAL SHORTS

Film is intrinsically about manipulating time and, by extension, its subject, in the medium of light. This manipulation requires a phenomenal deception called "the persistence of

vision." It is only with our active participation as viewers that a static string of images flickering across the screen at 24 frames per second can perpetuate the illusion of motion. From this most fundamental level to a filmmaker's editing strategies, moving images are predicated on a visual sleight of hand with which the viewer is entirely complicit.

Questioning the construction of a projected image allows us to question our perceptions of reality and truth, two notions which documentary films allegedly define more accurately than any other motion picture genre. One need not be a Buddhist to understand that the world as we know it is a product of our senses. Truth is not only IN the eye of the beholder, it IS the eye of the beholder. If cinema verite truly reflected the perspective of a fly on the wall, the point of view would appear as refracted as a mirrored geodesic dome.

Perhaps this is the best metaphor then, for illustrating the multi-faceted state of documentary film today. Differences in documentary styles are often a matter of the degree of manipulation the filmmaker chooses to impose. However, in these technocratic times when pictures are as easily produced and reproduced as they are disposed of, it is increasingly difficult to trust our own eyes. Thus, we must question not only techniques, but how the tools a filmmaker employs to

create images affects our relationship to the subject, and by extension ourselves.

Even a camera set up to shoot independent of an operator is subject to the limitations and biases of its own mechanisms. Picking up any camera automatically perpetrates a form of manipulation irrespective of the intention to allow the action or events to unfold naturally without interference. From Robert Flaherty's Nanook Of The North to the television show, Survivor, the trajectory of truth in cinema has been less about objectively recording reality, and far more about interpreting it.

Experimental, or Personal Cinema boldly reflects a highly subjective view of the world, or the subject it addresses. These films are generally short, non-narrative and structurally idiosyncratic, though the makers often use narrative elements and conventional structures in unconventional ways. Such aesthetic risks usually defy any effort to suspend disbelief. Experimental documentaries take the liberty of formally de and reconstructing their subjects in order to question the primacy of the image as a conveyor of truth.

This programme strives to present alternative forms of documentation. The films address cultural anarchy, domestic and political history, television news reportage, and how blood and travel can mediate one's relationship to place. Collectively, they implicitly question how recording an image reflects or redefines the world, and inspire us to consider how pictures not only mirror our lives, but transform them. – Curated by Ken Paul Rosenthal

In **Pie Fight '69** (2000, 8 mins), a pastry chef attempts to run with a huge tray of pies up a red-carpeted stairs. In the rush, the precarious arrangement of pies goes flying. Directed by Christian Bruno and Sam Green.

Mother Tongue (1991, 4 mins) juxtaposes textured layers of imagery and sound to call forth the generational and cultural conflict in a mother-daughter relationship. Directed by Irina Leimbacher.

Blood Story (1990, 3 mins) is a simultaneous progression of three tales that includes a soundtrack of eavesdropped "girltalk." Directed by Greta Snider.

Blackbirds (1998, 9 mins) re-presents the Rodney King/Reginald Denny beatings as a commentary on the media's reportage of violent news events. Directed by Ken Paul Rosenthal.

Human Remains (1998, 24 mins) illustrates the banality of evil by focusing on Hitler, Mussolini, Stalin, Franco and Mao Tse Tung. Directed by Jay Rosenblatt.

Along The Way (1983, 20 mins) is an experimental "travelogue" where the signposts of interest are equally elements of architecture and plant life as they are of people and events. Directed by Michael Wallin.

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04 singapore international film festival

Country: USA/Czech Republic

Director: P Zelenka, H Hartley, A Kollek

2000, 82 mins

EROTIC TALES I

(Asian Premiere)

Erotica is the unifying theme for an international collection of short films aptly called Erotic Tales. "When you compare cultures, the erotic asks for an expression of one's own personality as reflected in one's culture," says Regina Ziegler, the producer of Erotic Tales.



In Petr Zelenka's **Powers** (Czech Republic, 2000, 28 mins) a magician is suddenly – and temporarily – blessed/cursed with a supernatural power. He decides to use it to help her wayward sister.



Director: Petr Zelenka
Zelenka was born in 1967 and studied script writing at the Prague Film School. His directorial feature
debut, Maga Happy End ('96) won an award at the Cottbus Film Festival and The Golden Kingfisher
honour at the Pilsen Film Festival. His next film, Buttoners ('97), was named the Czech cult film of the
decade. He also wrote Loners (2000), screened at this year's festival line-up, directed by his friend David

Ondricek

Director/Screenwriter: Petr Zelenka * Cinematographer: Mira Gabor * Editor: Vladimir Barak * Cast: Ivan Trojan, Tomak Paveika



In Hal Hartley's **Kimono** (USA, 2000, 26 mins), a young woman in her bridal dress is lost in the woods. She seeks shelter in an abandoned house where she finds a kimono. Should she put it on?



Director: Hal Hartley
Hartley was born in 1959 autside New York City. In 1998, he won a Best Screenplay award at Cannes for
Henry Fool. He was also made a Chevalier of the Arts and Letters by the French government. He currently
resides in New York City. Selected filmography: The Unbelievable Truth ('88), Trust ('90), Simple Men ('92),
Amateur ('94), Flint ('95) and Henry Fool ('97).

Director/Screenwriter: Hal Hartley • Cinematographer: Sarah Cawley • Editor: Steve Silkensen • Cast: Miho Nikaido, Ling, Valerie Celis, Yun Shen



In Amos Kollek's **Angela** (USA, 2000, 28 mins), a lonely 70-year-old retiree, Bob, finds life a drag until he gets rejuvenated by an unusual woman who is, by day, a kindergarten teacher, and, by night, a dominatrix.



Director: Amos Kollek

Born in Israel, Amos Kollek is the son of long-time mayor of Jerusalem, Teddy Kollek, who is the subject of his 1995 film. His 1998 film, Sue, won him the FIPRESCI Award at the Berlin International Film Festival 1998 while last year, Fast Food Fast Women picked up the Prize of the Ecumenical Jury at the Cannes Film Festival. Selected filmography: Worlds Apart ('80), Forever Lulu ('87), Whore ('94), Fiona ('98), Sue ('98) and Fast Food Fast Women (2000).

Director/Screenwriter: Amos Kolleck • Cinematographer: Ed Talavera • Editor: Sheri Bylander • Music: David Carbonara • Cast: Victor Argo, Valerie Effner, Mark Margolis

Series Producer: Regina Ziegler * Production Company/World Sales Agent: Ziegler Film GmbH & Co. KG, Neue Kanstrabe 14, D-14057 Berlin, Germany * Tel: 49-30-320-90-5-0 * Fax:49-30-320-90-567 * Email: info@ziegler-film.com



014

ingapore international film festive

Country: Iceland/Hollad/USA

Director: P Zelenka, H Hartley, A Kollek

1999, 85 mins

EROTIC TALES II

(Asian Premiere)

Since 1993, the Erotic Tales series has spawned two features, each consisting of six shorts from such distinguished helmers as Ken Russell, Susan Seidelman, Mani Kaul and Georgy Shengelaia. In the new anthology – each short must be shot on 35mm, clocked in at about 30 min and filmed on a low budget – five directors are given the opportunity to interpret the central idea of erotica.

Equally surreal and poetic is Fridrik Thor Fridriksson's **On Top Down Under** (Iceland, 1999, 28 mins). Using no dialogue, this short is a haunting visual sonnet about two lovers separated by time, space and distance – one is in Iceland and the other is in Australia. What binds them is the power of sensual memory.



Director: Fridrik Thor Fridriksson

Born in 1954, self-educated in filmmaking, Fridriksson started making 16mm films while still at school. He was a driving force in establishing the Reykjavik Film Festival in 1978. Selected filmography: Skytturnar (*87), Born natturunnar (*91), A koldum klaka (*94), Biodagar (*94), Djoflaeyjan (*96) and Englar alheimsins (2000).

Director/Screenwriter: Fridrik Thor Fridriksson • Cinematographer: Ari Kristinsson • Editor: Sigvaldi J Karason, Sigridur Margaret Thorkelsdottir, Karola Mittelstadt • Cast: Nina Gunnarsdottir, Hilmir Snaer Gudnason



In Jos Stelling's comical **The Gas Station** (The Netherlands, 1999, 28 mins), a man caught in a traffic jam is attracted to a drop-dead-gorgeous woman in another vehicle. He decides to trail her car. Weird things await him when she stops over at a gas station.



Born in 1945, Stelling made his debut as a director with Mariken Van Nieumeghen in 1974. His features The Illusionist (*84) and The Pointsman (*86) both won the Golden Calves, the Dutch Film Award. He lives and works in Utrecht, where he also runs a cafe, restaurant and art house cinema. Selected filmography: Mariken Van Nieumeghen (*74), Elkerlyc (*75), Rembrandt fecit (*69), The Pretenders (*81), The Illusionist (*84), The Pointsman (*86) and No Trains No Planes (*99).

Director/Screenwriter: Jos Stelling • Cinematographer: Goert Giltaji • Editor: Bert Rijkelikhuizen • Cast: Gene Berovets, Ellen ten Damme, Martin Bosman



In Susan Streitfield's **The Summer Of My Deflowering** (USA, 1999, 29 mins), a young woman plans to lose her virginity and, not only that, she wants to have the moment captured on videotape. She handpicks her mate in the form of Luke and off they go to a motel called Garden of Eden. Once there, the concierge warns them not to eat the apples.



Director: Susan Streitfield

Streitfield is a graduate of the New York University Film School. In 1979, she moved to Los Angeles and joined the American Academy of Dramatic Arts/West as an acting teacher and director. She was also a talent agent for Triad Artist and represented Jennifer Jason-Leigh, John Hurt, Juliette Binoche and Gregory Peck. In 1990, she left the agency to develop a film project. Her first film was Fernale Perversions ('96). The Summer Of My Deflowering is her second outing as a director.

Director/Screenwriter: Susan Streitfield • Cinematographer: Arturo Smith • Editor: Jane Pia Abrahamowitz • Cast: Beth Riesgraf, Martin Henderson

Series Producer: Regina Ziegler • Production Company/World Sales Agent: Ziegler Film GmbH & Co. KG, Neue Kanstrabe 14, D-14057 Berlin, Germany • Tel: 49-30-320-90-5-0 • Fax: 49-30-320-90-567 • Email: info@ziegler-film.com



014 singapore international film festival

Country: Austria

Director: Florian Flicker

2000, 85 mins



HOLDUP

Featuring Austria's most famous and outrageous comic talents, Roland Duringer and Josef Hader, Holdup is a tense and nerve-wrecking film about power play in a desperate situation. Duringer plays Andreas, a bumbling robber, who ends up trying to score off a tailor's shop, and ends up in a three-way battle of wits with him against the tailor and his customer (Hader). The film features classic one-liners, situational gags and insane philosophical monologues.

There is an ironic sense of the macabre throughout, as each of our antiheroes tries to outperform the other in this twisted game of chance and circumstance. Holdup is a fast and frantic response to the nature of uncertainty, an all-out battle of sarcasm and one-upmanship that pushes its actors to their physical, comical and emotional limits." - Dimitri Eipides, Toronto Int'l Film Festival.

Director: Florian Flicker Flicker was born in 1965 in Salzburg, Austria, but now lives and works in Vienna. Selected filmography: Half World (*93), Suzie Washington (*98), Holdup (2000).



Director: Florian Flicker • Producer: Helmut Grasser • Screenwriter: Florian Flicker, Susanne Freund • Cinematographer: Helmut Pirna • Editor: Mona Willi • Cast: Roland Duringer, Josef Hader • Production Company/World Sales Agent: Allegro Film Produktions mBH, Krummgasse 1a, A-1030 Wien, Austria • Tel: 43-1-712 5036 • Fax: 43-1-7125 03620 • Email: office@allegrofilm.at

Country: Belgium/France

Director: Pierre Paul Renders

2000, 97 mins



THOMAS IN LOVE

Thomas (Benoit Verhaert) is a 38-year-old agoraphobic whose only link to the outside world is through cyberspace. To lure him out of his shell, his psychiatrist signs him up for an internet dating club while his insurance company, which is dealing in every aspect of Thomas' life including his mental health, encourages him to patronise services of prostitutes specialised in handling handicapped clients. Despite their good intentions, Thomas just wants to be left alone.

"What I enjoyed most in the script," says director Pierre Paul Renders, "was the social satire aspect of it, about the dereliction of human contact in an over-communicating society. Orwell or Huxley scared us stiff by exaggerating the drifting. Screenwriter Philippe Blasband merely pushes it just a little, in order to create a world just a little more horrible than ours."

Director: Pierre Paul Renders
Som in Brussels, Belgium in 1963. He graduated from the Catholic University of Louvain in 1984 in classical philosophy. He spalified as film director at the IAD (Institut des Arts de Diffusion, Louvain-la-Nieuve) in 1989. He is also active in making documentaries. Thomas In Love is his feature debut.



Director: Pierre Paul Renders • Producer: Diana Elbaum • Screenwriter: Philippe Blasband • Cinematographer: Virginie Saint Martin • Editor: Ewin Rychaert • Music: Igor Sterpin • Cast: Benoit Verhaert, Aylin Yay, Magali Pinglault, Micheline Hardy • Production Company: Entre Chien et Loup, 43 rue de liAmbleve, 1160 Brussels, Belgium • Tei:00-32-2-736-4813 • Fax:00-32-2-732-3383 • World Sales Agent: Fortissimo Film Sales Wouter Barendrecht Cruquius 40, 1019 AT Amsterdam • Tei:00-31-20-627-3215 • Fax:00-31-20-626-1155 • Email: info@fortissimo.nl



014 singapore international film fest

Country: Czech Republic

Director: David Ondricek

2000, 90 mins



Director: David Ondricek Ondricek was a student at the Prague Film Academy of Performing Arts (1987-92). His first film, Whisper (*96), was warmly received in the Czech Republic and became that year's second biggest box-office hit, after the Oscar-winning Kolja. Whisper won the Supporting Award (Forderpreiss) at the 7th Film Festival of Young Eastern European Film at Cottbus; the Special Award at the International Film Festival of Young Directors Cinema Jove at Valencia; and the Viewers' Award at Terlicky Film Festival. Loners is Ondricek's second feature.



LONERS

Set in Prague, Loners is a story about love lost and found among seven twentysomethings. Robert is a travel agent who "sells" the lives of ordinary Czechs to curious Japanese tourists. His friend, Hanka, just broke up with Peter, a maverick radio jockey. Vesna is a bartender who believes Prague is the place most likely to be visited by extra-terrestrials. While Hanka copes with her breakup with Peter, an old flame, Ondrej, who is a respected and married brain surgeon, stalks her. Rounding off this motley crew is Jacob, a mover and quiet philosopher who offers words of wisdom under the influence of marijuana.

"In 1995, I had an idea to map my life in a documentary. By using a digital video camera, I'd document the lives of my closest friends and parents. As we approached 30, this would serve as a sort of settling of accounts with my environment. In 1996, Olga Drabrowska and I wrote the first version of the screenplay. At a time when many of us were loners, we tried to examine relationships and whether it's possible to live together besides getting married. I wanted to show loneliness not only as a handicap, but also as a state of mind..." – Screenwriter Petr Zelenka.

Director/Producer: David Ondricek • Writers: Petr Zelenka, Olga Dabrowska • Cinematographer: Richard Rericha •
Editor: Michal Lansky • Music: Jan P Muchow • Cast: Labina Mitevska, Jitka Schneiderova, Sasa Rasilov, Ivan Trojan, Jiri
Machacek • Production Company/World Sales Agent: Lucky Man Films, Jalovcova 1, 110 00 Praha 1, Czech Republic •
Tel: 420-2-2423-9044 • Fax: 420-2-2421-2592 • Email: production@luckymanfilms.com

Country: Greece

Director: Dimos Avdeliodis

1999, 178 mins



THE FOUR SEASONS OF THE LAW I EARINI SINAXIS TON AGROFII AKON

The island of Chios, 1960. Following the sudden death of the local rural guard, the council of the village of Tholopotami pressures the district agronomist to find a new man for the job. When no replacements are forthcoming, the council throws in extra financial benefits. In the end, four brave souls apply for the post. But the agronomist is not totally satisfied with each guard's performance.

Divided into four sections, filmed by four different cinematographers, The Four Seasons Of The Law is first a gentle comedy about country life and second, a sly commentary on Greece's socio-political transition – as represented by each guard's relationship with the townsfolk – from the '50s to the present.

Director: Dimos Avdellodis
Born on the island of Chios in 1952, Avdeliodis studied at the Athens University School of Philosophy and the Giorgos Theodossiadis Drama School. Besides movies, he also directs plays. Selected filmography: The Tree We Hurt (*86) and Nike Of Samothrace



Director/Writer: Dimos Avdeliodis * Producer: Stavros Kaplanidis * Cinematographers: Odysseus Pavolopoulos, Alekos Yannaros, Linos Meytanis, Sotiris Perreas * Editor: Costas Iordanidis * Music: Antonio Vivaldi * Cast: Angelos Pantelaras, Takis Agoris, Yannis Tsoubariotis, Stelios Makrias, Panayotis Louros, Illias Petropouleas * Production Company: Greek Film Centre & Greek Television ET-1 * World Sales Agent: Greek Film Centre, 10 Panepistimiou Avenue, 106 71 Athens, Greece * Tel: 301-3617-653/301-3634-586 * Fax:301-3614-336 * Email: info@gfc.gr * Website: www.gfc.gr



ingapore international film festival

Country: Iceland/Norway/Denmark/France

Director: Baltasar Kormakur

2000, 100 mins



101 REYKJAVIK

Meet Hlyner, a slacker who enjoys living a sheltered lifestyle, collecting social security and steering clear of responsibilities of adulthood. But this reclusive universe comes to an end when he has a one-night stand with Lola (the legendary Spanish actress Victoria Abril). He discovers that Lola is his mother's lesbian lover. That's not the only bad news; Lola may be carrying Hlyner's child.

Based on a novel by Hallgrimur Helgason, 101 Reykjavik is an enchanting black comedy about sexual confusion and youth culture in modern Iceland. Not only does it boast gorgeous cinematography of the glacial landscape, it also features an untouchably cool score by Blur frontman Damon Albarn and Icelandic punk icon and ex-Sugarcube, Einar Orn. "Skirting cliche, predictability and self-indulgence, this is a tight sparse film with a big heart. 101 Reykjavik is something special." - The Guardian.

Director: Baltasar Kormakur Born in Iceland, Kormakur hecame one of the country's most popular and critically acclaimed actors, having worked with Fridrik Thor Fridriksson, Kormakur has directed 10 theatre productions, ranging from pop musicals such as Hair to classics like Hamlet and 'Tis A Pity She's A Whore. 101 Reykjvaik marks his debut as a film director.



Director: Baltasar Kormakur • Producer: Ingvar Thordarson • Cinematographer: Peter Steuger • Editor: Stule Eriksen, Sigvaldi Karason • Music: Damon Albarn, Einar Orn • Cast: Victoria Abril, Hilmir Snaer, Hanna Maria Karlsdottir • Production Company: 101 Reykjavík Filmhuset, Ingolfstaeti 5, 101 Reykjavík, Iceland • Tel: 354-562-9277 • Fax: 354-562-9283 • World Sales Agent: Trust Film Sales, Avedore Tvaervej 10, Hvidovre, Denmark • Tel: 45-3686-8788 • Fax: 45-3677-4448 • Email: post@trust.film.dk • Website: www.101film.com

Country: New Zealand

Director: Harry Sinclair

2000. 87 mins



THE PRICE OF MILK

The Price Of Milk is a contemporary whimsical fairy tale with adult themes. Lucinda and Rob (Catherine Cormack and Karl Urban) are a couple living a charmed life with their 117 cows on a diary farm. All's well until Lucinda meets an automobile accident involving a mysterious old woman (who turns out to be a witch). Our heroine soon finds herself obsessing on her darker phobias about death and loneliness. On the advice of her friend, Drosophilia, she initiates a series of games she hopes will fan the flames of their romance. The plans work for a while, until a patchwork quilt is stolen from Rob and Lucinda's bed in the middle of the night. Lucinda negotiates with the culprits for its return. But there is a hefty price attached to it: Rob's beloved cows.

"Harry Sinclair's delightfully twisted take on the chaotic nature of human relationships contrasts beautifully with the idyllic landscape and lush romantic score. The Price Of Milk is a clever comedy about the inner turmoil of a woman racked by insecurities about the fragility of her own particular paradise." – Michele Maheux, Toronto Film Festival programme book

enrollment in the drama programme at the Ecole Paul Gaulier in Paris, Sinclair's earlier films include Casual Sex ('93), and his debut ure, Topless Women Talk About Their Lives his second feature as a

started out as an actor at Theatre Corporate in Auckland, which led to his 19930, Avenue du Maine (97). The Price Of Milk is

director

Director: Harry Sinclair Born in Auckland, New

Zealand, in 1959, Sinclair



Jet singapore international film festive

Country: Mexico

Director: Arturo Ripstein

2000. 98 mins



Director: Arturo Ripstein Born in Mexico in 1943. and the son of a movie producer, Arturo Ripstein is no stranger to the movie business. After studying law and art history, Ripstein played several minor roles in films during the '60s. In 1962, he met Luis Bunuel while filming The Exterminating Angel. He made his directing debut in 1965 at the age of 21 with Tiempo de Morir ('65) based on a screenplay by Gabriel Garcia Marquez. His filmography includes more than 30 films, among them La Reine de la Nuit ('94). Carmin Profond ('96) and Pas de Lettre bour le Colonel (in competition at Cannes in '99)



THE RUINATION OF MEN

A famous Mexican folk song says that "damn women are the ruination of men..." The ruination of the main character of our story are precisely two women and baseball. Two women who fight for the corpse of the man they shared in life and a game of unforeseeable consequences.

Shot in black & white, and on digital, the film begins with the protagonist's murder by his baseball buddies. The second act consists of his two wives who battle for his dead body just to own his leather jacket and snakeskin boots. Finally, it ends with his dream of being a baseball star. Like his other films, this film, which won the Best Film prize at last year's San Sebastian Int'l Film Festival, is a masterful tragi-comedy of love gone sour and the fatalistic destiny of humankind.

Director: Arturo Ripstein • Screenplay: Paz Alicia Garciadiego • Producers: Laura Imperiale, Jorge Sanchez • Co-producer: Jose Maria Morales • Director Of Photography: Estaban De Llaca, Guillermo Granillo • Music: Leoncio Lara • Editor: Carlos Puente • Production Company: FiLMANIA S.A. de C.Y., Atletas 2, Col. Country Club, Edif. Pedro Infante, Piso 3 04220 Mexico • Tel: 52-5-544-7805 • Fax: 52-5-549-1820 • Email: jorgesanchez@mexis.com

Country: Mexico/France/Spain

Director: Arturo Ripstein

2000. 98 mins



Director: Arturo Ripstein Born in Mexico in 1943. and the son of a movie producer, Arturo Ripstein is no stranger to the movie business. After studying law and art history, Ripstein played several minor roles in films during the '60s. In 1962, he met Luis Bunuel while filming The Exterminating Angel. He made his directing debut in 1965 at the age of 21 with Tiempo de Morir ('65) based on a screenplay by Gabriel Garcia Marquez. His filmography includes Carmin Profond ('96) and Pas de Lettre pour le Colonel (in competition at Cannes in '99).



ASI ES LA VIDA...

Shot on video and blown up to film, Such Is Life... is inspired by the Greek tragedy, Medea, by Seneca. Working once again with scriptwriter Paz Alicia Garciadiego, Arturo Ripstein updates the setting to a run-down Mexican neighbourhood. Julia (Arcelia Ramirez) is a faith healer, suffering from a failed romance. Her husband has dumped her for a younger woman. In addition to her misery, he wants to keep the children and meanwhile, she has also been told to vacate her home.

"Ripstein also plays with the narrative structure and employs ingenious flashbacks and fantasy sequences as a reminder that we are watching a representation. The use of an old black-and-white TV set is particularly clever. Repeatedly, Ripstein focuses on what seems to be the worst TV programming in the world: an ongoing weather report, random shots of Mexico city and a trio of bolero singers, fulfilling its duty as a Greek chorus. "...Julia's final sacrifice is one of the most disturbing moments in this director's oeuvre." — Leonardo Garcia Tsao, Variety

Director: Arturo Ripstein • Producer: Laura Imperiale, Jorge Sanchez, Alvaro Garnica • Screenplay: Paz Alicia Garciadiego • Cinematographer: Guillermo Granillo • Editor: Carlos Puente • Cast: Arcelia Ramirez, Luis Felipe Tovar • Production Company: FILMANIA S.A. de C.V., Atletas 2, Col. Country Club, Edif. Pedro Infante, Piso 3 04220 Mexico • Tel: 52-5-544-7805 • Fax: 52-5-549-1820 • Email: jorgesanchez@mexis.com



singapore international film festival

Country: Spain

Director: Cesc Gay

2000. 90 mins



KRAMPACK

While his parents are away, Dani invites his buddy, Nico, to spend the summer holidays at his parents' beach house on the Mediterranean coast. Boys being boys, they plan to lose their virginity during this vacation break. While Dani is attracted to Nico, the latter is too preoccupied with Elena, a girl they met on the beach. Disappointed, Dani hooks up with a gay writer whom Dani sees as his opportunity to explore his awakening homosexuality. Ultimately, Nico and Dani are forced to realise that their diverging sexual orientation are forcing them apart.

Krampack (which means "mutual masturbation") was the only film to represent Spain at last year's Cannes Film Festival where it was given the Youth Audience Award. "Cesc Gay handles the intimate scenes with utmost respect. The superb deadpan acting of newcomer Jordi Vilches as the seemingly oblivious Nico, the excellent performance by Fernando Ramallo as the conflicted Dani, and the sparkle between them provide an enticing thrust, making Krampack quite an absorbing film." - Ramiro Puerta, Toronto Film Festival.

Director: Cesc Gay • Writers: Cesc Gay and Tomas Aragay, inspired by the play Krampack by Jordi Sanchez • Producers: Marta Esteban, Gerardo Herrero • Cinematographer: Andreu Rebes • Editor: Frank Gutierrez • Music: Riqui Sabates, Joan Diaz, Jordi Prats • Cast: Fernando Ramallo, Jordi Vilches, Marieta Orozco, Esther Nubiola, Chisco Amado • Production Company: Messidor Films, Aragon, 11-Entlo. 1st 08015 Barcelona, Spain • Tel: 34-933-236-940/34-629-614-292 • Fax:34-934-518-618 • Email: messidor@arrakis.es • World Sales Agent: Sogepaq, Gran Via 32, 1st ~ 28013 Madrid, Spain • Tel: 34-91-524-72-20 • Fax: 34-91-521-08-75 • Email: salesintl@sogepaq.es • Website: www.kramback.com

Director: Cesc Gay Born in 1967 in Barcelona. Gay is a Catalan director and scriptwriter and lived for three years in New York where he, together with Argentinean director, Daniel Gimelberg, wrote, directed and blaved in Hotel Room, a 1998 blackand-white, I 6mm-feature film recorded in Harlem. Selected filmography: Baile de Mascaras (short, '87) and Krakers ('94).



Country: Sweden

Director Liv Ullmann



FAITHLESS TROLOSA

Renowned actress-turned-director Liv Ullmann helms this bleak, nuanced film about marriage and betrayal penned by legendary filmmaker, Ingmar Bergman. A story within a story, the gradual disintegration of the family unit is framed against a tale about an elderly director named Bergman (Erland Josephson) who is trying to write a script about infidelity. In his austerely decorated house on a remote island, Bergman invites an actress, who may or may not be a figment of his imagination, to breathe life into the character of Marianne. The actress tells Bergman of Marianne's story through flashbacks.

Marianne Vogler (Lena Endre) is a beautiful actress who is married to Markus (Thomas Hanzon), whose job as an orchestra conductor requires numerous concerts abroad, and who dotes on their young daughter, Isabelle (Michelle Gylemo). But this portrait of a stable family is destroyed when Marianne has an affair with family friend, David (Kirster Henriksson), a film director with a volcanic temper and little regard to those around him. The affair is exposed and a divorce is inevitable. Winner of the Baltic Film Prize for a Nordic Feature Film at the Lubeck Nordic Film Festival 2000.

drama in London. Noticed on stage by Ingmar Bergman, she became one of his favourite actresses, acting in Persona ('66), Cries And Whispers (*72), Scenes From A Marriage ('73), Face To Face ('75) and Autumn Sonata ('77). She won a Guldbagge (the Swedish Oscar) for Best Actress in The Shame. Selected filmography (as director): Parting (short, '81), Sophie ('92), Kristin Lavransdotter ('95) and

Private Confessions ('96).

Director: Liv Ullmann Born in Tokyo of Norwegian parents, Ullmann studied



Director: Liv Ullmann • Writer: Ingmar Bergman • Producer: Kaj Larsen • Cinematographer: Jorgen Persson • Editor: Sylvia Ingemarsson • Cast: Lena Endre, Erland Josephson, Krister Henriksson, Thomas Hanzon • Production Company Sveriges Television Drama • World Sales Agent: AB Svensk Filmindustri SE-127 Stockholm, Sweden • Tel: 46-8-680-3500 • Fax: 46-8-710-4422



014 singapore international film festive

Country: Sweden

Director: Daniel Fridell

2000, 89 mins



SWEDISH BEAUTY

In the summer of 1963, a young Brigitte Bardot lookalike arrives at a small country-town. Of all the obsessed males, two local 15-year-old boys decide to make a film with her acting in it and have a nude scene in order to see her naked. A beautifully filmed story that calls to mind My Life As A Dog.

"Swedish Beauty is an unpredictable, immensely satisfying film that demonstrates what a camera can do to help fulfill a boy's dreams. It is also a poignant reminder that love is sometimes closer than we think – if we point the camera in the right direction." – Toronto Film Festival.

Director: Daniel Fridell
Fridell was born in Sweden
in 1967. With his debut
feature Beneath The
Surface, Fridell gained
national recognition as the
darkest Swedish director
since Ingmar Bergman.



Director: Daniel Fridell • Producer: Hakan Bjerking • Screenplay: Gunder Andersson, Daniel Fridell, Jimmy Karlsson, Hakan Bjerking • Cinematographer: Esa Vuorinen • Editor: Janus Billeskov Jansen • World sales Agent: Scanbox International, 11846 Ventura Blvd, Suite 300, Studio City, CA 91604, USA • Tel: 818 762 8662 • Fax: 818 762 0094 • Email: chrisd@scanboxintl.com

Country: Tunisia/France

Director Moufida Tlatti

2000 122 mins



THE SEASON OF MEN

LA SAISON DES HOMMES

(Asian Premiere)

The Season Of Men is about the plight of Tunisian women sandwiched between modernity and oppressive traditions, in which men are kings and women, their obedient servants. Viewers witness this clash of values through the eyes of Aicha (Rabiaa Ben Abdullah) who live on the claustrophobic island of Djerba with her two dysfunctional daughters — one is married but is petrified of sex while the other is involved with a married man — while husband Said (Ezzedine Gennoun) is away in Tunis selling carpets.

On the genesis of The Season Of Men, director/writer Moufida Tlatli says: "When my daughter was growing up, she would ask me a lot of questions. This film is for her. It's my take on the Tunisian girls of today." The Season Of Men is intended as a way of telling the parallel stories of two generations. While she agrees that Tunisia, her place of birth, is "a model for the emancipation of women" among Arab countries, Tlatli adds, "fourteen centuries' worth of taboos don't get washed away in one generation." The Season Of Men is about the reconciliatory process of these two gaping generations.

Director/Screenwriter: Moufida Tlati • Producer: Margaret Menegoz, Mohamed Tlatili • Cinematographer: Youssef Ben Youssef • Editor: Isabelle Devinck • Music: Anouar Brahem • Cast: Rabiaa Ben Abdallah, Sabah Bouzouita, Ghalia Ben Ali, Hen Sabri, Ezzedine Gennoun • Production Company: Maghrebfilms Carthage/Arte France Cinema • World Sales Agent: Les Films du Losange, 22 Av Pierre les de Serbie 75 | 16 Paris, France • Tel: 33 | -4443-8729 • Fax: 33 | -4952-0640 • Email: delstner@filmsdulosange.fr

Director: Moufida Tlati Born in Sidi Bou-Said, Tunisia, Tlatli graduated from the Paris film school, IDHEC in 1968, From 1968 to 1972, she worked as a script supervisor and then production manager at ORTF French TV. Since 1972, she has edited many feature films including La Memoire Fertile by Michel Khleifi and Traversee by Mahmoud Ben Mahmoud. The Silences Of The Palace (SIFF 1995) was her debut. This is her second feature.





014

singapore international film festival

Country: Yugoslavia

Director: Djordje Milosavijevic

2000, 94 mins



THE MECHANISM

MEHANIZAM

(Asian Premiere)

Janko (Andrei Sepetkovski) is a former war veteran who finds a job as a cabdriver. Snezana (Ivana Mihic, who also produced the movie) is a school teacher who has been assigned to a remote village. For both of them, these endeavours give them hope and a reason to dream about the bright future in a country devastated by civil strife. But they have the misfortune of crossing paths with Mak (Nikola Kojo), a ruthless assassin, and Debeli (Gordon Kicic), his dim-witted sidekick. After raping Snezana and mocking Janko, the natural born killers force their victims to join them on a spree of random violence and bloodshed. This blood-soaked thriller was nominated for the Grand Prix des Ameriques at the Montreal World Film Festival 2000.





Director: Djordje Milosavijevic • Producer: Ivana Mihic • Screenwriter: Gordan Mihic • Cinematographer: Zoran Petrovic • Editor: Marko Glusac • Music: Aleksandar Sasa Habic • Cast: Andre Sepetkovski, Ivana Mihic, Nikola Kojo • Production Company: Hortizont 2000 • World Sales Agent: Centar Film, Beogradska 71, 11000 Belgrade, Czech Republic • Tel: 381-11-3240-458, 381-11-3231-606 • Fax: 381-13-3232-139 • Email: centfilm@eunet.yu

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YOUTH IN FILE

014

singapore international film fest

Country: France

Director: Michel Ocelot

1999, 70 mins



Director: Michel Ocelot
After studying art in France
(Ecole des Beaux Arts in
Angers, Ecole Nationale
Superieure des Arts
Decoratifs in Paris) and in
the USA, Ocelot devoted
his professional life to
animated films.



PRINCES AND PRINCESSES PRINCES ET PRINCESSES

An episodic film told in stunning silhouette animation, Princes And Princesses offers six tales, each involving the titular nobility in a fable of unlikely love. The stories stretch the centuries from the majestic ancient Egypt to the distant future of the year 3000, with stops in medieval Europe and Japan along the way. The anthology is linked by a boy and girl who are magically transformed into the hero and heroine of the said tales. Daring and imaginative, Princes And Princesses, the much-anticipated follow-up to Michel Ocelot's 1998 debut, Kirikou And The Sorceress, is bound to dazzle both children and adults.

Director/Writer: Michel Ocelot • Producers: Didier Brunner, Jean-Francois Lagulonie • Cinematographer: Jean Taxis • Editors: Anita Vilfrid, Michele Peju, Dominique Lefever • Music: Christin Maire • Voice performances by Arlette Mirapeau, Philippe Cheytion, Yves Barsacq, Francoise Voisin • Production Company: Gebeka Films, 46, rue Pierre Semard, 69007 Lyon, France • Tel: 33-4-72-71-6227 • Fax: 33-4-37-28-6561

Country: Indonesia

Director: Riri Riza

2000, 114 mins



Director: Riri Riza Born in 1970. Directed a documentary series Children Of A Thousand Islands ("95), other TV documentaries and music videos before making his feature film directorial debut with Kuldesak ("98).



SHERINA'S ADVENTURE PETUALANGAN SHERINA

Starring the 10-year-old award-winning child prodigy singer Sherina Munaf, this musical set all new box-office records when it was screened in Indonesia last year. Directed by Riri Riza, co-director of omnibus film, Kuldesak, it tells the story of a spunky and musically gifted girl, Sherina, who sticks band aids on as a fashion statement. She moves with her family from Jakarta to Bandung where her father hopes to secure a job on a plantation. When a classmate is kidnapped in a business dispute, the pint-sized heroine sets out to free him. Also features award-winning actors, Mathias Muchus, Didi Petet and Butet Kartaredjasa.

Director: Riri Riza • Producer: Mira Lesmana • Screenwriter: Jujur Prananto • Cinematographer: Yadi Sugandhi • Editor: Sentot Sahid • Cast: Sherina Munaf, Derby Romero, Ucy Nurul, Mathias Muchus, Didi Petet, Butet Kartaredjasa • Production Company/World Sales Agent: Miles Productions, Jl. Pangeran Antasari, 17 Cipete Selatan, Jakarta 12410, Indonesia • Tel: 62-21-7500503/739 • Fax: 62-21-75817755 • Email: miles@cbn.net.id

Country: UK

Director: Paul Matthews

2000, 100 mins



Director: Paul Matthews In 1995, Paul Matthews made his directorial debut with Grim (°95). Since then, he directed Deadly Instincts (°96), The Fairy King Of AR (°97) and written The Last Leprechaun (°97).



THE LITTLE UNICORN

In this story of magic and adventure, Polly Regan is an orphan who lives in her grandfather's farm. Polly is heartbroken when she learns that her favourite mare may die giving birth. Polly wishes with all her heart for the King of Horses to intervene and save her mare. But her wishes go unanswered. She is devastated till she sees the foal which is a unicorn. The townsfolk are excited but evil lurks in the form of the Great Allanso, a magician who wants the unicorn.

Director/Screenwriter: Paul Matthews • Producer: Elizabeth Matthews, Paul Matthews • Director of Photography: Vincent Cox • Editor: Peter Matthews • Composer: Mark Thomas • Cast: George Hamilton, David Warner, Brittney Bomann, Joe Penny • Production Company: Peakviewing Transatlantic PLC • Email: info@peakviewing.co.uk



MIDNIGHT MADNESS

singapore international film festival

Country: Japan

Director: Nono Tsuruta

2000, 98 mins



RING 0 BIRTHDAY

Set 30 years ago, this instalment is a prequel to the other three films. It also has an inquisitive journalist bent on uncovering the secrets surrounding a young girl with mysterious powers. This time the trail leads to a drama troupe where strange dreams and gruesome deaths start taking place upon the arrival of a new actress, Sadako.

Director: Norio Tsuruta
Tsuruta (born in 1960, in
Tokyo) began his career as
a filmmaker by creating
short 8mm-films while in
high school. Selected
filmography: Tonerika (*85)
and Tales of Terror That
Really Happened (*91).



Director: Norio Tsuruta • Producer: Shinji Ogawa, Masao Nagai • Screenwriter: Hiroshi Takahashi • Cast: Yukie Nakama, Seiichi Tanabe, Kurniko Aso • Production Company: Asmik Ace Entertainment, Inc., 5-24-5 Hongo, Bunkyo-Ku J-113-8405 Tokyo, Japan • Tel: 81-3-38176947 • Fax: 81-3-38176904 • World Sales Agent: Kadokawa Shoten Publishing Co Ltd 2-13-3, Fujimi, Chiyoda-Ku Tokyo 102-8177, Japan • Tel: 81-3-32388485 • Fax: 81-3-32388612 • Email: namik@kadokawa.co.jp

Country: Japan

Director: Tetsuro Takeuchi

2000, 98 mins



WILD ZERO

Ace, a Guitar Wolf fan, summons up the courage to introduce himself to his idols backstage. His enthusiasm plunks him in the middle of a gunpoint standoff between the band and their sleazy manager, the Captain. Heads explode and drugs scatter. Ace becomes their rock 'n' roll blood brother and is given a whistle to signal for their help as they hit the road for the next gig. Then the zombies arrive. A definite spoof of George Romero's Night Of The Living Dead, Wild Zero adds in Japan's obsession with '50s rock to hilarious effect.

Director: Takeuchi
Tetsuro
Takeuchi Tetsuro set up his
own company while still at
university. He has worked
an over 150 videos, picking
up a number of prestigious
awards. Wild Zero is his
feature debut.



Director: Takeuchi Tetsuro • Executive Producer: Kazuhiko Tanaka • Producer: Kaichiro Furuta • Screenplay: Satoshi Takagi • Cinematography: Motoki Kobayashi • Editor: Tomoe Kubota • Production Designer: Akihiko Inamura • Sound: Koichi Hayasaki • Music: Guitar Wolf • World Sales Agent: GAGA Communications Inc, East Roppongi Building, 3-16-35 Roppongi, Minato, Tokyo 106 0032, Japan • Tel: 81 3 35 89 75 20 • Fax: 81 3 35 89 74 66 • Email: endok@gaga.co.jp • Website: www.gaga.co.jp

Country: USA

Director: Robert Lee King

2000, 95 mins



Director: Robert Lee King King wrote and directed

The Disco Years, an awardwinning short His script, Slop Her, She's Frenchi, being developed at Dream-Works. Psycho Beach Party is his feature debut.



PSYCHO BEACH PARTY

Malibu, 1963. When sweet and virginal Florence discovers a corpse at a drive-in, she becomes embroiled in a mind-boggling whodunit. Whenever a mutilated body is found, Florence is always at the scene of the crime. The investigating officer, Captain Monica Stark, is a drag queen and he or she (whatever) rounds up the usual suspects which includes Florence's protective mother and a gang of surfer slackers. Psycho Beach Party is the bastard child of three genres: '50s psychological thrillers, '60s beach movies and '70s slasher films, all dumped in one meat grinder of a comedy. Pure insanity.

Director: Robert Lee King • Writer: Charles Busch • Producers: Virginia Biddle, Jon Gerrans, Marcus Hu, Victor Syrmis • Cinematographer: Arturo Smith • Editor: Suzanne Hines • Music: Ben Yaughn • Cast: Lauren Ambrose, Thomas Gibson, Nicholas Brendon, Charles Busch, Matt Kesslar, Kimberly Davies • Production Company: StrandlOz & Red Horse Films • World Sales Agent: Cinema Vault.com, 434 Queen Street East, Toronto, Ontario M5A IT5, Canada • Tel: 416-363-6060 • Fox: 416-363-2305 • Email: admin@cinemavault.com • Website: www.psychobeachparty.com



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Country: Philippines

Director: Jon Red

1999, 80 mins



STILL LIVES

A soap opera, action movie, sit-com and documentary all rolled into one. This film brings us inside the world of drugs and crime in the Philippines. It tells us the story of Enteng on his last day with a gang of "shabu" traffickers.

Director: Jon Red • World Sales Agent: Pelipula, 31 Scout Gandia, QC, Philippines • Tel: 4134738 • Email: pelipula@hotmail.com

Country: Singapore

Director: Hideyuki Tokigawa

2000 19 mins



THE BLUE HEADED MONSTER FROM PLANET 66

Three film graduates, desperate for funding to produce the film of their dreams, hatch a plan to rob a bank. Their madcap journey into crime forces them into the lives of a disenchanted triad boss, and his two bumbling but affable henchmen.

Director: Hideyuki Tokigawa • World Sales Agent: Timeriver Film, c/o Ida Tan, 20 Loyang Crescent, Singapore 508894 • Tel: 65-5480588 • Fax: 5480598 • Email: ida_tan@discovery.com

Country: Singapore

Director Warren Si

1999, 18 mins

A CAN OF BEANS

A young man leads a lonely existence in a rundown apartment. A certain day on the calendar is marked "home!" He has the place cleaned up the day before. On the day itself, however, he never makes it to wherever he has left home to go to.

Director: Warren Sin • World Sales Agent: A Large Production, 1 Ubi Ave., #09-2525, Singapore • Email: fugazi@singnet.com.sg

Country: Singapore

Director: Edmund Chen

2000, 10 mins

WHAT GOES AROUND COMES AROUND

Dick is a smart guy who enjoys fun nights out while his devoted wife waits at home. Then one night, a mysterious woman beckons. And someone has to pay the price of passion.

Director: Edmund Chen * World Sales Agent: 406A Joo Chiat Road, Singapore 427634 * Tel: 65-2265955 * Fax: 65-2265966

Country: Thailand

Director: Urupong Raksasad

2000

THE MARCH OF TIME

A farmer's quiet, mundane day is imbued with joy and meaning when his son comes to visit.

Director: Uruphong Raksasad • Prouduction Company: Titlwong Apartment 123/4 Ramkumhaeng 43/1 Huamark Bangkapi, Bangkok 10310, Thailand • Tel: 66 1 9171101



FESTIVAL FRINGE

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singapore international film festival

Country: Thailand

Director: Tharawit Paniruttiwong

200

FATHER'S SHADOW

An engaging and imaginative animation that looks at the metaphysical meaning of what it means to be living "in the father's shadow."

Country: Thailand

Director: Boonsang Nakpoo

2000

HOPE

A simple wish for a better life someplace else for a crippled old man is shattered when his roommate reveals the truth under duress.

Country: Thailand

Directors: Lee Chatametikool

2000, 28 mins



MIAMI STRIPS, HOLLYWOOD DREAMS MUANG MAYA KRUNG TIDA

Romance in reality cannot withstand the trials and tribulations like romantic

Director: Lee Chatametikool • World Sales Agent: Kick the Machine, 640/10 Vara Place, Ladprao Soi 5, Jatujak, Bangkok, Thailand • Tel: 66-2-9384460 • Fax: 66-2-9384461 • Email: info@kickthemachine.com

Country: Thailand

Director: Parkpoom Wongpoom

2000



LUANG TA

A little boy discovers the world of lies and deception that make up the world of adults when his family became custodians of a paralysed monk.

Director: Parkpoom Wongpoom • Producer Palmon Komolchot • Production Company: Rangsit University, 471 Puttamonthon 3 Talingchan, Bangkok Thailand 10170 • Tel: 662 888 0480 • Email: dott.d@chaiyo.com

Country: Thailand

Director: Panu Aree

2000, 13 mins

ONCE UPON A TIME

A multitude of recorded voiceover recollections about childhood memories of the popular Dan Neramitr amusement park in Thailand.

Director: Panu Aree • World Sales Agent: Kick the Machine, 641/10 Vara Place, Ladprao Soi 5, Jatujak, Bangkok 10400, Thailand • Tel: 66-2-9384460 • Fax: 66-2-9384461 • Email: info@kickthemachine.com

Country: Thailand

Director: Aditya Assarat

2000, 14 mins



MOTORCYCLE

Grandfather Koon's son has been killed in a motorcycle crash and now Koon must now bring his son's body back to the village for a proper burial.

Director: Aditya Assarat • World Sales Agent: 415 Lagunitas #410, Oakland, CA 94610, USA • Tel: 510-6638596 • Email: assarat@yahoo.com



FESTIVAL FRING

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Country: Austria

Director: Virgil Widrich

2001, 12 min



COPY SHOP

An existential reflection on how a man photocopies himself to fill up the whole world. Created with 18,000 photocopied digital frames.

Director/Producer/Writer/Editor: Virgil Widrich • Production Company: Virgil Widrich Film, Mariahhhilfer Strabe 45, A-1060 Wien, Austria • Tel/Fax: 43-1-5857-6360 • Email: office@tx-transform.com • Website: www.widrichfilm.com • World Sales Agent: Sixpack Film, Neubaugasse 45/2, Stock/13 & 14, A-1070, Wien, Austria • Tel: 43-1-526-0990 • Fax: 43-1-536-0992 • Email: office@sixpackfilm.com • Website: www.sixpackfilm.com

Country: Iran

Director: Abdollah Ali-Morad

2000, 27 mins

BAHADOR

An award-winning claymation film about a young submissive mouse working for a tyrannical ruler.

Director/Screenwriter: Abdollah Ali-Morad * Production Company/World Sales Agent: Institute for the Intellectual Development of Children & Young Adults, Laleh Park, Hejab Street 1, Tehran KH56, Iran * Tel: 9867392 * Fax: 98-21-8821121 * Email: intl_affairs@jamejam.net

Country: Iran

Directors: F Torabi, M Ahadi

2000 17 mins



SHANGOUL & MANGOUL

Boasting elaborate cloth animation, this imaginative film shows how a hungry wolf tries to deceive some little goats.

Director: Farhondeh Torabi, Morteza Ahadi • Production Company/World Sales Agent: Institute for the Intellectual Development of Children & Young Adults, Laleh Park, Hejab Street 1, Tehran KH56, Iran • Tel: 9867392 • Fax: 98-21-8821121 • Email: intl_affairs@jamejam.net

Country: Iran

Director: M Sheydaei, SR Sheydaei

2000, 14 mins

THE STORY OF APPLE

An animation "road-movie" that traces the journey of an apple and which reveals the interconnectivity of life and nature's hand at work.

Director: Mozafar Sheydaei, Seyyed Ramin Sheydaei • Production Company/World Sales Agent: Institute for the Intellectual Development of Children & Young Adults, Laleh Park, Hejab Street 1, Tehran KH56, Iran • Tel: 98-21-8967392 • Fax: 98-21-8821121 • Email: intl_affairs@jamejam.net

Country: Sweden

Director, Linus Tunstrom

2000, 5 mins



TO BE CONTINUED

A little girl tries to stop a pram which is rolling towards the traffic. The lover stands in the hallway while the husband is on his way up the staircase...

Director: Linus Tunstrom • World Sales Agent: Ulla Aspgren, Swedish Film Institute, PO Box 27126, SE 102 52 Stockholm, Sweden • Tel: +46 8 6651145 • Fax: +46 8 666 3698 • Email: ulla.aspgren@sfi.se • Website: www.sfi.se/swedishshorts

Country: Sweden

Director: Elefteria Kalogritsa

2000, 10 mins



THE FACE OF TIME

The Face Of Time is a gentle, sensual reflection, about ageing and changes in life, as experienced in a day spent at a ladies' bathhouse.

Director: Elefteria Kalogritsa • World Sales Agent: Filmbolaget, 3:L 10, SE 413 03 Goteborg, Sweden • Tel: 46-31-42-56-53 • Fax: 46-31-42-56-55



FESTIVAL FRINGE

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Country: Philippines

Director: Roymond Red

2000, 13 min



SHADOWS

Winner of the Golden Palm for Best Short Film at the Cannes Film Festival 2000. The story is about a church photographer who is taunted by an evil being.

Director/Producer/Screenwriter/Cinematographer: Raymond Red * Production Company: Mistulangpelikula, Raymond Red c/o Filmex 2663 Honduras St., San Isidro Village, Makati City MM 1234, Philippines * Tellfax: 63-2-6564993 * World Sales Agent: Atom Films, Warwick House, 9 Warwick St., London W 1R 5RA UK * Tel: 44-20-77346161 * Fax: 44-20-77316162 * Email: info@atomfilms.com

Country: USA

Director: Michael Velasquez

2000, 3 mins



BURN

Filmed within 24 hours on a reliable mini-DV camera, Burn tells the story of how a young man's hormones go wild when he is attracted to a female college student. Burn is edited on a Power Mac G3.

Director: Michael Velasquez * World Sales Agent: E3 Productions

Country: Malaysia

Directors: Bernard Chauly

2000, 18 mins



ADAM & STEVE

Adam's camp. Steve's camp. And dinner sets things straight, naturally.

Director: Bernard Chauly • World Sales Agent: Planet Films, 3 Jalan Timur, 46000 Petaling Jaya, Malaysia • Tel: 603-79553499 • Fax: 603-79556063 • Email: bchaulyir@hotmail.com

Country: Malaysia

Director: Ho Yuhang

2000, 12 mins

GOOD FRIDAY AT THE ZOO

Director Ho Yuhang juxtaposes images involving animals and text he wrote about impressions at a zoo in this highly personal short film. A touch of TS Eliot gives this short some amusing moments.

Country: USA

Director: Kip Fulbeck

2000, 7 mins



SEX, LIES & KUNG FU

Join two kung fu film fanatics as they argue over Asian American masculinity, Asian American media representation... and so much more.

Director: Kip Fulbeck \bullet World Sales Agent: Video Data Bank, 112 S. Michigan Ave, Chicago, IL 60603 USA \bullet Tel: 01 312 345 3550 \bullet Fax: 01 312 541 8073 \bullet Email: info@vdb.org

Country: USA

Director: Kip Fulbeck

2000. 7 mins



SWEET OR SPICY?

Ever listened to Loveline? Well, here's an episode with a 24-year-old Korean American guy who's never been kissed. They're offering free concert tickets to any girl who'll come in and take a chance. Trouble is... no volunteers.

Director: Kip Fulbeck • World Sales Agent: Video Data Bank, 112 S. Michigan Ave, Chicago, IL 60603 USA • Tel: 01 312 345 3550 • Fax: 01 312 541 8073 • Email: info@vdb.org

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INTRODUCTION

by Geoff Malone

With the arrival of the digital era together with the hardware and software related to it – from video cameras to the internet, from HD projectors to virtual reality – artists have been quick to exploit the new media by using its tools to express the views and concerns, the way they have traditionally done so with paint and canvas. As Jean Baudrillard, the noted French postmodern philosopher said, "We used to live in the imaginary world of the mirror, of the divided self and the stage, of otherness and alienation. Today, we live in the imaginary world of the screen, of the interface and the reduplication of contiguity and networks. All our machines are screens. We too have become screens, and the interactivity of men has become the interactivity of screens."

Fields Of Electronic Desire is an exploration of the possibilities of the digital and electronic media by a group of Singapore-based artists whose imagination extend beyond the usual concepts of film and video, and of paint and canvas. Traditionally, we are used to looking at the TV screen as passive observers or voyeurs. In this exhibition, we offer the opportunity to interact with screen and sound and, through our intervention, exert an influence on the installation works – with unexpected and unpredictable outcomes.

The artists have incorporated the video screen into the physically defined world of materials – from glass to perspex to plasterboard. In some cases, they create new enclosures and thus able to link what is happening on the screen to objects within the space, with which the observer further interacts. In other cases, video projections are made into multi-layered shapes to bring about randomly generated images to the observer, or video images are triggered by passing viewers in various ways.

Sound as well as sight plays a part in the exhibition. Random conversation can be picked up and transmitted to unrelated environments. Experimental video clips and performance video also contribute to the exhibition. Nicholas Negroponte, founder and director of the Media Lab in MIT, has said that all communications media and technologies are poised for redefinition. We believe that with this exhibition, our artists are doing just that.

Sponsored by Best Denki (Singapore) Pte Ltd.

Special thanks to: Midpoint Properties Pte Ltd, Tankchoo Contractors Pte Ltd, Wah Loon Electrical Engineering Pte Ltd, Colliers Jardine (Singapore) Pte Ltd, Davnet Singapore Pte Ltd, Mr Alan Fraser, Ms Morgwn Rimel.

Country: Singapore

Artist: Geoff Malone

VIDEO FENCE

Artist: Geoff Thomas Malone
Chairman of the SIFF,
Malone's architectural
work has also been shown
in the 2000 Venice
Biennale and on exhibition
at the Aedeo Gallery in
Berlin.



The Video Fence is an enclosure for surrounding the installation pieces and in keeping with the theme of the exhibition is itself multimedia. Its organic form is inspired by sine waves and the twisting strands of the DNA double helix. The infil of the undulating fence framing contains the traditional hard edged elements of a fence or barrier – wire mesh and bars, then it softens into translucent fabrics until it takes the form of a screen for video projection similar to a journey from hard edged reality to electronic fantasy.



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Country: Singapore

Artist: Julie Ross

'IGNORANCE IS BLISS...' 2001

Working with glass as an expressive medium provides a constant challenge – creatively, aesthetically and technically. Variation in scale, process and approach to application (aesthetically – whether in two dimensional or three dimensional interpretation) is matched with a constant need to learn and push boundaries – including combining other materials with glass.

'Ignorance is Bliss...' 2001 engages the viewer on a level which challenges the senses of sight and sound through multimedia applications and the viewer's reaction to entering and experiencing an intimate space (by size) — which is transparent and fragile (by material). The subject matter dealt with is intended to provoke a reaction through a subtle approach — translated through text, images and sound.

Artist: Julie Ross Ross primarily works with glass and other materials producing pieces for installation, sculptural and architectural applications. Multidisciplinary projects in the past have included No Face (LASALLE SIA SIA College of the Arts, 1999) and Shadow Is The Queen Of Colour (Dancespace '99, The Substation). Ross is currently, the Director of 3D Studies at LASALLE SIA College of the Arts where she is responsible for the dibloma programme in the areas of sculpture, ceramics, jewellery and glass and architectural glass.



Country: Singapore

Artist: Saraswati Gramich

UBIQUITOUS MOSQUITO

Ubiquitous Mosquito features an installation work that exemplifies the notion and practices of interference by sheer materiality and strategic arrangement. Unlike the passive and prescribed encounters elicited by conventional art forms, this installation seeks to actively engage viewers to participate with the artwork to draw out unique experiences. Hundreds of lightweight objects will be suspended in a white box room. Images of "insects" buzzing around will be projected onto the installation, wall, and viewers who enter the room. It invites viewers to walk through, look, listen, "catch," "wave," "destroy" and feel the artwork. The viewer's experience of the artwork is "open ended" and interactive.

The artist's work seeks to create artwork and aesthetic encounters emphasising heterogeneity, fluidity, multiplicity and flexibility. Such art forms undermine the privileging of any single person's experiences or exclusivity, instead enable the development of "patterns" of collective creativity. For example, the seemingly peculiar interaction of the individual with the installation continuously evolves such that the composite result cannot but be a collective experience. The artist uses her installation as creative interferences that encourage the viewer to actively explore and acknowledge the multiple possibilities of her art.

Artist: Saraswati Gramich

Gramich has exhibited in Bangkok, Melbourne, Canberra, Sydney and Dublin since 1993. She currently lectures at LASALLE-SIA College of the Arts, Department of Degree Studies, in the School of Fine Art.

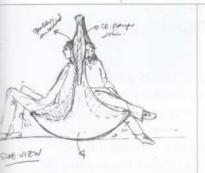


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Country: Singapore

Artists: Susie Lingham, Adam Collis, Francis Ng



ANY SIMILARITIES ARE PURELY COINCIDENTAL

This work engages with the idea of "eavesdropping," the covert invasion of privacy, the sometimes overly "dramatic" aural experience in cinemas, and text that performs as "disclaimers" as seen during credits at the end of a film. The work also deals with the notion of intervention in existing structural/ architectural and aural features of a site.

This collaborative work between Susie Lingham, Adam Collis and Francis Ng involves the use of "binoaural" (or sensurround) sound effects, text translated into recorded voice, and sculptural installation. Pairs of structures constructed from dismantled and restructured headphones will protrude from the walls for audience interaction. Each installation will be a private "hearing station" with headphone structures located individually at seemingly random areas of the atrium. Individuals will be able to interact with these private "hearing stations" and eavesdrop on the pre-recorded spoken text played through these structures. The recorded disclaimer text will be heard via speakers/headphones embedded in the wall structures. The effect will trigger the auditory senses creating a "binoaural" experience.







Artist: Susie Lingham

Returning from Sydney with an MA (Honours) in writing, she currently lectures at LASALLE-SIA College of the Arts. Susie was co-founder of the artist-initiative 5th Passage and has worked with Urban Theatre Projects in Sydney, Theatreworks, The Necessary Stage, and The Substation. Her writings have also been published in various publications.

Artist: Adam Collis

Collins is a British-born composer specialising in electronics and computer music. His compositions were performed in England, New Zealand and Singapore and his music featured in The Mix. He has worked as a DJ, software engineer and currently lectures at LASALLE-SIA College of the Arts.

Artist: Francis Ng

Ng is an artist whose work deals with existing spaces and the idea that spaces are reconstructed. He was the recipient of the National Arts Council — Georgette Chen Scholarship and the Ericsson Arts Scholarship. He is currently completing his BA in Fine Arts with the Royal Melbourne Institute of Technology.

Country: Singapore

Artist: Various

WORKS

A compilation of experimental video and media integration exploring the issues of Personality and Identity.

Presented by students of the School of Multimedia Art, LASALLE-SIA College of the Arts.



Singapore international film fest

Country: Singapore

Artist: Khiew Huey Chian

CYCLE OF REFLECTION

Cycle Of Reflection deals with the notion of life inspiring film, and film reflecting one's life experiences in an interesting fashion. Films draw inspiration from life, surroundings and the environment. They allow the audience to watch and relate to their personal experiences, encounters and beliefs, and the opportunity to think and react to issues that are occurring worldwide. The cycle of life inspiring film and film inspiring life is the basis of this installation.

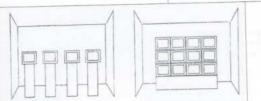
Artist: Khiew Huey Chian

Khiew currently lectures full-time in the Department of 2-D studies (School of Fine Art) at LASALLE-SIA College of the Arts. In 2000, he was received the Japanese Chamber of Commerce and Industry's Art Awards 2000. This year Khiew is a participating artist for the President's Young Artists held in the Singapore Art Museum.



Country: Singapore

Artist: Lutz Presser, Guy La Pointe



Artist: Lutz Presser Presser is an artist/ educator/writer who has taught in art schools at university level for over 25 years. He is presently engaged in works dealing with human behaviour, cultural displacement and "acculturation." He is also engaged in research leading to a book on

fetishism in the work of Man Ray, Andy Warhol and

Robert Mapplethorpe.

Artist: Guy La Pointe
Lapointe is a Canadian
artist who has lived and
worked in Singapore for
the last few years. Hismost
recent practice is
essentially focused on the
use of videography in the
context of performance
and installations. He
presently lectures at the
National Institute of

Education.

FOUCAULT'S OZ S'PORING

In this project, members of the public unwittingly trigger electronic mechanisms by moving around the given space. The sensors respond firstly with animal noises, such as barking or croaking, and, secondly, by activating a series of short films, which are automatically displayed on the large television monitors. The content of the movies is absurd and out of place in the given situation. The movie excerpts have been gleaned from longer films produced some years ago highlighting Australia's projected public self to the world. The edited images haven been "mined" from the film archives of the Australian High Commission.

The project is supported by Australian High Commission (Singapore) and anticipates another one scheduled to open later this year. Foucault's Oz S'poring explores human behaviour in public spaces. They also play with the notion of surveillance and the sudden realisation that one is being observed, without necessarily knowing who is watching and why.



UIT singapore international film festival

Country: Singapore

Artist: Tan Ek Chwan



WEATHER 2001: HAZARD

Hazard explores lightning as a natural phenomenon. In this dynamic universe, lightning is regarded as an energy source. This work explores the effects of lighting using electricity. Besides spark sounds, it generates a ticking sound that is similar to the pattering of raindrops on a zinc rooftop.

Artist: Tan Ek Chwan Tan's work combines science and mechanical technology and requires interaction of the human body with dynamic space. He is currently a second year sculpture student with the LaSalle-SIA College of the Arts.



Country: Singapore

Artist: Steven Lim Chen Beng



WEATHER 2001: FACTORS AFFECTING GLOBAL WEATHER

This installation examines factors affecting weather, signifying human impact on global weather changes. The aluminium structure represents man's technological ability. The entire world is surrounded by technology enabling us to enhance our living condition, but inadvertently inflicting harm onto the climate. The spikes threaten to pierce the globe (symbolising earth). The aluminium spikes represent mining, wooden spikes, deforestation and acrylic spikes represent man's high dependency on fossil fuels. These various factors give rise to global warming. This work purposes to create public awareness of the importance of being environmentally-friendly.

Artist: Steven Lim Chen Beng
Lim is a second-year art
student at LaSalle-SIA
College of the Arts,
majoring in sculpture.
Being an avid windsurfer,
he is constantly exposed to
the environment and sees
first-hand, the damage
caused by people who are
not eco-friendly.





UIT singapore international film fest

Country: Singapore

Artist: Various

NO FACE

No Face probes the various layers and notions of "face" in both the Eastern and Western context. It explores the geography of the hidden self, the construction or deconstruction of face in response to changing environments and the struggle between the mirror of our uniqueness and the facade built by society.

No Face comprises five parts:

In The Mask, the characters hide behind their personas and personae. In so doing they are unable to connect with one another. While the chorus comments on the ephemeral nature of beauty, only the Faceless blind Seer sees all.

Malevich aside, Carre Blanc refers to the French symbol of censorship. Here, masks enable the characters to transcend their own inhibitions and to connect.

Scymboals is a ritualised mahjong game where the characters engage in an abstract love debate. As symbols mark time, cymbals sound, the wheel of fortune turns round and round.

Cnvctn is a Pavane-like race for qualification and recognition.

L'Heautontimoroumenos is the taking down of masks. This liberation invites the possibility for vulnerability, manipulation and creativity.

No Face is a collective work by Robert Casteels (Belgium), Peeramon Chomdhavat (Thailand), Adam Collis (UK), Trina Eby (Canada), Ravenna Tucker (UK), Julie Ross (Scotland), Joe McKim (USA), Eric Watson (UK), and Tommy Wong (Hongkong).



ASIAN DIGITAL FILMS

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ingapore international film festival

FAST, CHEAP AND OUT OF CONTROL -ASIAN DIGITAL CINEMA

by Philip Cheah

"I remember the same thing when cable came in big. Finally, here's an outlet for real independent filmmaking. And, of course, it turned out to be exactly the opposite and destroyed what was left of B-filmmaking, destroyed the whole Roger Corman scene. And I hope that doesn't happen with the Internet." So said film critic Dave Kehr last year about the hyped-up synergy between the internet and film.

That nightmare scenario sort of came through a few months after that quote when Nasdaq crashed and the era of dot.bombs began.

Fast, cheap and out of control was how Errol Morris titled one of his previous films. That could be what the whole digital filmmaking revolution is about. Perhaps for us in Asia, we should take note of how the early experiments have been like. Dogma film releases have so far been highly uneven albeit adventurous. The Blair Witch hype proved that marketing and style rule.

In the festival's focus this year on documentary, we have illustrated how this genre is the chief antidote to digital diarrhoea. To combat budget and location limitations, Garin Nugroho, for the first time, shot his latest film, A Poet, on a constructed set in Jakarta. About the mass executions of suspected Acehnese communists in 1965, after Suharto's rise to power, the digital film could not be shot in Aceh as roads to the area were blocked off. Instead, the Acehnese cast and crew were assembled in Jakarta. Nugroho's documentary element was the casting of Ibrahim Kadir, the Acehnese poet who was a witness to the mass executions when he was interned during that period. Through clever set construction, the digital medium ensured that the film was made on budget.

Costing RM80,000 or slightly more than the average Malaysian TV drama, Amir Muhammad's Lips To Lips understands the possibilities of digital film. A surreal and sometimes acerbic

satire of modern Malaysia, the film looks and feels like it's shot on the run. But its rawness complements its daring to stare in the face of Malaysia's changing social mores – from sex to society.

Singapore's Ong Lay Djinn leaves issues behind in Return To Pontianak, his digital update of the classic Malay pontianak legends. Here he relates the misadventure of a group of day travellers who decide to embark on a two-day hike into the jungle, in search of a lost village. What transpires is an unusual reflection of how Singaporeans behave on foreign soil. The film's real horror is everything that we fear Singaporeans could be like overseas.

More horror appears in Teenage Hooker Became Killing Machine In Daehakroh, a lowbudget Korean fantasy high on imagination, and with Tokyo Trash Baby, quiet observation which emotes wordlessly becomes the chief means of succeeding on low-budget digital filmmaking.

If the dot.bombs have one thing to remind us, it's that Roger Corman's combination of cheapness and runaway imagination are still the main ingredients of this digital age.

Asian digital films:
Return To Pontianak (Singapore)
Tokyo Trash Baby (Japan)
Lips To Lips (Malaysia)
Teenage Hooker Became Killing Machine In
Daehakroh (Korea)
A Poet (Indonesia)



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TRENDS IN EAST-ASIAN CINEMA BY TONY RAYNS

Sponsored by Caltex

A London-based filmmaker, critic, lecturer and festival programmer. He is a contributing editor of the magazine Sight & Sound, and has programmed the celebrated Dragons & Tigers strand for the Vancouver Film Festival since 1989. He has played a significant role in introducing such directors such as Kitano Takeshi, Chen Kaige, Miike Takashi and Zhang Yimou to western audiences. In 1997, he organised the world's first retrospective of films by Jang Sun-Woo for the Rotterdam Film Festival.

Tony Rayns, who has been watching the developments in Asian film for several decades, will outline the current trends in East-Asian film. Here, he will cover South Korea, Japan, Hongkong, Taiwan and China, the challenges and the problems that each territory faces.

Sunday April 22 11 am GV Grand

Admission is free

ASIA EUROPE PANEL DISCUSSION ON DOCUMENTARY FILMMAKING

In partnership with Asia Europe Foundation

What are the different cultural barriers that Asian and European documentarists have to deal with – in terms of funding, finding an audience, finding a subject?

Panel Speakers: Riri Riza, Jano Williams, Alan D'Cruz, Osman Ali and Alan

Rosenthal

Sunday April 22 2 pm Goethe Institut

Admission is free

SEMINAR: THE TRUTH IS OUT THERE

What do documentary filmmakers get from documentaries which they can't get from the mass media?

Panel Speakers: Harun Farocki, Debra Hoffman, Frances Reid,

Dennis O'Rourke, Garin Nugroho, Sophie Barry

and Lyndal Barry

Saturday April 21 2 pm Goethe Institut

Admission is free

WORKSHOP

014

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SHOOTING ON DV CAM FOR 35mm THEATRICAL RELEASE BY DENNIS O'ROURKE

Sponsored by Digital Cinema Entertainment Pte Ltd

From 1975 to 1979, Australian Dennis O'Rourke lived in Papua New Guinea and taught documentary filmmaking techniques to the locals. His first film, Yumi Yet - Independence For Papua New Guinea. His other films include lleksen - Politics In Papua New Guinea ('78), Yap: How Did You Know We'd Like TV? ('80); The Shark Callers Of Kontu ('82); Half Life - A Parable For The Nuclear Age ('85); Cannibal Tours ('88), The Good Woman Of Bangkok ('91) and The Pagode da Tia Beth ('93).

Using his recent documentary, Cunnamulla, as a case study, O'Rourke will talk through the complete process of producing feature films using low-cost digital technology. From pre-production through to location shooting, editing, sound post-production, video tape onlining and the crucial tape-to-film transfer process, he will explain how to produce features with relatively small budgets.

He will discuss and compare cameras, photographic techniques, sound recording techniques for small crews and editing using desk-top computers, and will also discuss strategies for finance, marketing and distribution. O'Rourke will be available to advise those present on any aspects of their own productions.

Sunday April 22 11 am Goethe Institut

PERSONAL DOCUMENTARY WORKSHOP CONDUCTED BY WU WENGUANG

Sponsored by the Singapore Film Commission

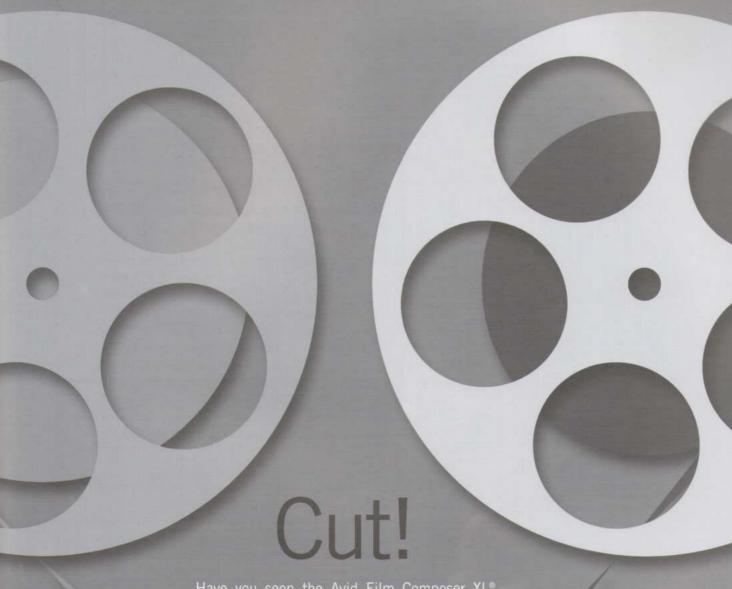
Wu Wenguang is seen as a key figure in the video documentary movement in China by The Museum of Modern Art. Wu was born in 1956 in Yunan, China. After graduating from Yunan University in 1982, he taught junior high school for three years and joined a television network in 1985 to work as a news journalist. After four years he left the station to become an independent documentary filmmaker and freelance writer.

Following up on his first personal documentary workshop in Singapore last November, noted Chinese documentarist Wu Wenguang will be highlighting the new personal documentary movement in China, mostly shot on digital video. He will show works done by his students and discuss their approach.

Documentaries to be screened:

Real Love, 52 mins Old Man, 95 mins Not Just Only One Unhappy, 45 mins Gongbu's Happy Life, 85 mins

April 26 and 27 10 am - 4 pm Goethe Institut



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DOCUMENTARY FILMMAKING WORKSHOPS

Main sponsor: Singapore Broadcasting Authority Supported by Ngee Ann Polytechnic, Goethe Institut, Avid Technology and The Substation

Three documentary workshops by visiting documentary filmmakers Andreas Voight (Germany), Wu Wenguang (China) and Amie Williams (USA) were conducted between November 2000 and March 2001. Our guest directors taught participants research techniques, how to win the subjects' trust and developing a narrative structure whilst going through the entire process of filming a documentary.

In the last few years, documentaries have become more prominent on the festival circuit. For instance, Asia now has three documentary film festivals, Bombay, Yamagata and a new one in Taipei, which started in 1998. There are also many more prominent Asian documentary directors, the late Shinsuke Ogawa for one, and one of the pioneers China's new wave of documentaries, Wu Wenguang.

These directors have brought into focus many of the issues facing us today. The documentary workshops will look at Singapore. What is the reality of Singapore behind the news? Is there another story behind the story? Whose reality is it? Participants will develop a documentary based on a news story in the printed media and research their documentaries on them.

EXHIBITION: BUENA VISTA OF HAVANA A PHOTO EXHIBITION BY WIM AND DONATA WENDERS

Presented by the Goethe Institut Singapore

During the filming of the documentary Buena Vista Social Club, director Wim Wenders and his wife Donata took a series of photographs and film stills of the artists – including Ibrahim Ferrer, Compay Segundo and Ruben Gonzales – the Cuban people, street scenes and the splendidly decaying architecture in Havana.

This exhibition of 48 photographs is a personal record of Donata and Wim Wenders' interest in Cuba. The photographs, which seek to describe their experience and impression on the remarkable life of the Cuban people and the unique image of Havana, are as enigmatic, sensual and haunting as the magical Cuban music they celebrate.

April 7 - 22, 2001

Opening hours: Mon-S

Mon-Sat 9 am to 6 pm daily

Closed on Sundays and public holidays including

Easter Monday (April 16, 2001)

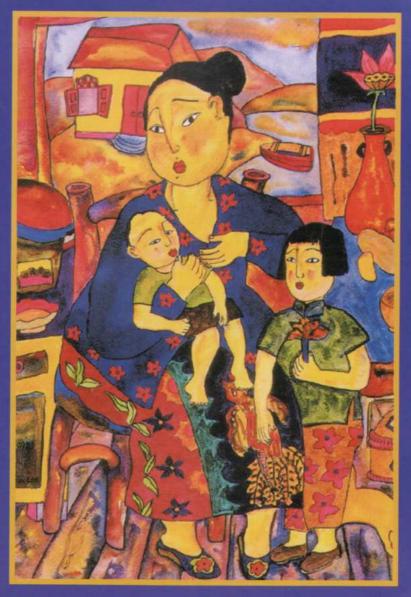
Venue:

Art Gallery, Goethe-Institut Singapore

Enquiries:

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BEFORE THE TRUTH, THERE WAS THE DOCUMENTARY



Before the
Tiananmen
Papers were
published, there
was the
documentary,
The Gate Of
Heavenly Peace
Everyone who
saw that film
knew what was
going down long
before the book
confirmed it.

What is real? What is false? What is truth? Some of the best films in this year's 14th SINGAPORE INTERNATIONAL FILM FESTIVAL (Apr 11-28, 2001) documentaries. Check out The Eyes Of Tammy Faye, Land Of Wandering Souls, Divorce Iranian Style, Live Nude Girls Unite!, Before Your Eyes Vietnam, The Gleaners And I, Long Night's Journey Into Day and Mr Death.

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