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#### **FOUNDER'S MESSAGE**



This year's festival, the 15th, is our most ambitious and showcases our most extensive selection of excellent films yet. It includes the World Premiere of six films and a diverse collection of features, short films, digital productions and animation films.

With the commercial releases of animation films such as Shrek and Ice Age, the film-going public has come to appreciate animation features as an increasingly sophisticated medium in terms of their themes, storylines and production techniques. The animation segment in our programme this year is decidedly varied. We will showcase legendary animator Bill Plympton's bizarre yet poignant cell animation Mutant Aliens and the charming culinary mayhem Eat. Our audience will also have the unique opportunity of viewing the Brothers Quay's stop-motion puppet animation films, which epitomise the new genre of animation shorts that are more than children's cartoons, but are often filled with Kafkaesque images that are at once brooding and thought-provoking. We will also be showing a wide range of Japanese anime, with their usual stylish combination of post-apocalyptic visions, "ordinary" heroes, violence and spirituality, including the multi-layered Patlabor The Movie III, directed by Takuji Endo, and the extraordinary works of Osamu Tezuka.

Our festival programme this year will also present a range of films shot in the digital medium. Digital filmmaking is definitely upon us. George Lucas, no less, as been quoted as saying that "I think I can probably safely say that I will never, ever shoot another film on film. It's inconceivable to me to go back to that method of working." Many of us would have experienced the amazing results of the combination of technology, artistic and technical talents in digital animation, seen in such films as Final Fantasy, a visually stunning movie that uses a dazzling array of computer techniques that produce characters so amazingly real that audiences have virtually no idea that is totally CGI. Many of the films we will be showing at this year's festival are shot in this medium, on anything from your very basic handycam to the more professional digital betacams.

However, it will still be a long time before animation can capture the subtlety and nuances in performances such as Sir Anthony Hopkins in Hearts In Atlantis or Dame Judi Dench in Iris. For our opening film, we have thus selected the more traditional medium – the part-documentary, part-fiction Kandahar by renown Iranian film director, Mohsen Makhmalbaf – a film which cherishes basic story-telling values. We will close with the perhaps not-so-traditional Asian winner at the Chicago International Film Festival, What Time Is It There? By Tsai Ming-liang, a film that also won the runner-up Silver Hugo Jury Prize and the Technical Prize at the 54th Cannes Film Festival.

All in all this year's Festival selection is diverse and balanced, the wide offering of almost 400 films seems eclectic, even random. But, in the way of Chaos Theory, there is a sense of organisation and coherent pattern, a certain degree of "ordered dynamics" that makes the festival all the more rich and exciting.

Please enjoy the Festival.

**GEOFFREY MALONE** 

Festival Founder Chairman, Organising Committee

#### SFC CHAIRMAN'S MESSAGE



The Singapore Film Commission (SFC) celebrates its Fourth Anniversary on April 15, and the year 2002 marks our fourth year as a supporter of the Singapore International Film Festival (SIFF).

The SFC and the SIFF share similar objectives, namely to pave the way for a Singapore film industry and to facilitate Singapore's development into an Asian film centre.

The Singapore Film Commission is once again proud to present the Silver Screen Awards, which, over the past 11 years, have become well-known in the region. Both Asian feature filmmakers and Singapore short filmmakers have used this platform to achieve international recognition for their work. Through the Silver Screen Awards, local filmmakers such as Eric Khoo, Royston Tan and Cheah Chee Kong became well-respected in the Singapore film industry.

May I commend the SIFF team for their effort in making the Festival one of the top film festivals in Asia. And I encourage all of you to partake of the impressive platter of over 300 films from all corners of the world.

JENNIE CHUA

Chairman Singapore Film Commission

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#### KANDAHAR SAFAR E GANDEHAR

Nelofer Pazira plays Nafas, an Afghan-born journalist living in Canada, who fled her country as a teenager. She receives a letter from her sister, who was maimed by a landmine and left behind during the escape, about her intentions to end her life in a mere three days. Battling against a shortage of time and a journey fraught by frustrating impediments, Nafas sets out into a land where it's illegal for women to travel alone. Covered by the required and restrictive burqa, her faceless character meets others along the way, who reveal a different but real facet of life as experienced by the people of Afghanistan.

Mohsen Makhmalbaf's film moves away from creating mere tableaux of the social landscape in Afghanistan and instead works as part-documentary, part-fiction. It is a journey that includes landmine victims, street kids and the perpetual imagery of the burqa. Nafas means "respiration" and breathing – the life force – becomes a leitmotif throughout the film. The veil Nafas must don to travel through Afghanistan paradoxically permits her the freedom to move and reach her sister and yet, obscures her identity and impedes that breath of life. This one paradox is an example of several others throughout the film which reveal what poverty, political turmoil and conditions of warfare result in, such as children who grow up too fast in order to survive. Perhaps the most poignant reality is invoked by the doctor who Nafas must see at one point when he states, "Weapons are the only modern thing in Afghanistan." Kandahar won the Ecumenical Jury Prize at Cannes, 2001 as well as the FIPRESCI Award at the Thessaloniki Film Festival in Greece, 2001 and the UNESCO Fellini Award.

Director/Screenwriter/Editor: Mohsen Makhmalbaf • Director of Photography:Ebrahim Ghafouri • Original music: Mohamad Reza Darvishi • Sound: Behrouz Shahamat, Faroukh Fadai • Assistant Directors: M Mirtahmaseb, Kaveh Moinfar • International Affairs: Mohammad Reza Safiri • Set Designer: Akbar Meshkini • Assistant Directors of Photography: Hossein Amiri, Hashem Gerami • Still Photographer: MR Sharifiniya • Production Manager: Siamak Alagheband • Production Assistant: Abbas Sagharisaz • Production: Makhmalbaf Film House (Iran) and Bac Fillms (France) • World Sales: Wild Bunch, Festival Coordinator: Tahereh Khazrai, 47 Rue Dumont d'Urville — 75116 Paris, France • Tel: 33-1-71-76-1122 • Fax: 33-1-71-761124 • Email: mmm@makhmalbaf.com

#### **OPENING SHORT: GOURMET BABY**

A middle-aged bachelor, played by veteran Singapore dramatic actor Lim Kay Tong, wants to give his young niece the world – on her palate. But who is the grownup and who is the gourmet baby? Gourmet Baby is about the appetite for perfection and the impossibility and perhaps, immorality, of achieving those ideals as well as a perversely tender tale about tutelage.



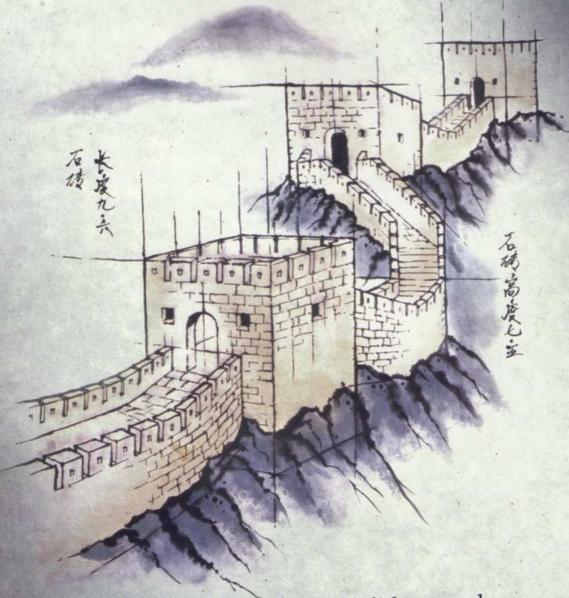
Director Mohsen Makhmalbaf Born in 1957, Mohsen Makhmalbaf's entry into the milieu of important post-Revolution Iranian directors began with an intensive involvement in politics and an arrest in the pre-Revolution period. After his release he began mmerse himself in the culture and literature of his country. He has en and directed over 20 feature films.



Director: Sandi Tan Born in 1972. She made the short film, Moveable Feast in 1996. The film went on to win awards and play at venues that included the Clermont-Ferrand Short Film Festival and the Museum of Modern Art in New York. In 1997, she went to Columbia University's film school, where she majored in screenwriting, Gourmet Baby is her first film since the completion of her MFA programme.

Director/Producer/Writer: Sandi Tan • Director of Photography: Lucas Jogogne • Original Score composed and performed by: John Sharpley • Editor: Supra • Associate Producer: John Powers • Assistant Director: Ang Zhong Yang • Cast: Lim Kay Tong, Carla Dunareanu, Cheyenne Allenspach • Contact: 3021 Paddington Road, Glendale CA 91206 USA • Tel: 818-548-4280 • Fax: 818-548-4281 • Email: omniphobia@hotmail.com

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WORLDWIDE EXPRESS



## WHAT TIME IS IT THERE? NI NEIBIAN JIDIAN

If there is anything to be said about repetition, Tsai Ming-liang has said it all. His new film, What Time Is It There?, appears to be a compilation film, a summary of his ideas from his previous works. There is the father-son relationship from The River (1997), the overheard room-above conversations from The Hole (1998), the closing scene of a despairing girl in a park from Vive L'amour (1994) and the references to water from Rebels Of A Neon God (1992).

Here, Tsai's alter ego, Lee Kang Sheng (who plays Hsiao-kang), returns as a son whose father has passed away and who has to deal with a mother who is obsessed with preparing for the return of her husband's spirit. Of course, the idea of separation and alienation has been a constant for Tsai but here he compounds them with time and death. And amazingly enough, humour. The references to liquid are now in the form of urine, bottles of it, when Hsiao-kang fears leaving his room at night and relieves himself into bottles. The "penetration" scene in The Hole is inverted here when Hsiao-kang's mother masturbates with her husband's ash urn on the night when his spirit is supposed to have returned. But Hsiao-kang, who becomes obsessed with the time in Paris after he is smitten by a girl who is going there, confuses the time of his father's spiritual return, when he becomes obsessed with turning every Taiwanese clock he can lay his hands on to Parisian time. That becomes the final shot of the film when his father's ghost is reincarnated in Paris.

One other reference to note is the appearance of Jean Pierre Leaud, Francois Truffaut's alter ego in his classic new wave films. Here Tsai shows two scenes from a Truffaut film and explains the influence in his cinema. The first scene shows Leaud playing with a milk bottle, exactly the kind of things that Lee Kang Sheng does in Tsai's movies when he plays with objects such as watermelons or bottles to urinate in. The second scene shows a static figure in a constantly moving environment, also the kind of compositions that Tsai himself likes. If there is anything to be said about repetition, it is that Tsai repeats himself better than others. But the challenge for him is discovering what kind of cinema he is capable of, outside of this hermetic world.

Tsai Ming-liang's film was a big Asian winner at the Chicago International Film Festival, receiving the prizes for Director (Tsai Ming-liang) and Cinematographer (Benoit Delhomme), as well as the runner-up Silver Hugo Jury Prize. Du Tuu-chih also won the Technical Prize for his work on Tsai's film at the 54th Cannes Film Festival.

In competition.



important directors with

(1994), The River (1996)

his films Vive L'Amour

and The Hole (1998).

Director: Tsai Ming Liang • Producer: Lee Kang-Sheng, Liang Hung-chih • Associate Producer: Chinlin Hsieh • Production Manager: Ju-Feng Yeh, Catherine Chouridis • Production Designer: Yip Kam Tim • Director of Photography: Benoit Delhomme • Lights: Jacky Mon • Sound: Du Tuu-Chih, Hsiang-Chu Tang • Editor: Chen Sheng-Chang • Screenplay: Tsai Ming-liang, Yang Pi-ying • Cast: Lee Kang-Sheng, Chen Shiang-Chyi, Lu Yi-Ching, Miao Tien, Cicilia Yip, Jean-Pierre Leaud • Production Company: Home Green Films, 6F, No. 420 Yung Chen Road. Yung Ho, Taipei Taiwan • Tel: 886-2-2920-8422 • Fax: 866-2-2920-8421 • Email: homegreenfilms@hotmail.com • World Sales: Fortissimo Film Sales, Cruquiusweg 40-1019 AT Amsterdam, The Netherlands • Tel: 31-20-627-3215 • Fax: 31-20-626-1155 • Email: info@fortissimo.nl



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#### SILVER SCREEN AWARDS

Country: China

Director: Zhang Yang

2001, 117 mins



Director: Zhang Yang An emerging figure of the new wave of '90s Chinese directors. Zhang Yang emerged as a leading stage director with his production of Kiss of a Spiderwoman as well as ning a reputation as a leading music video producer and director. His first feature Spicy Love Soup (1997) was a major hit in China and was followed by Shower (1999), which won awards in a number of festivals including Toronto, Seattle and San Sebastian. Quitting is his third feature.



#### **QUITTING** ZUO TIAN

Testing boundaries of artifice, cinema and reality, Zhang Yang's third feature film is a remarkably bold and raw examination of the human capacity for self-destruction and redemption. Abandoning the choice of having actors play real-life personalities, Quitting ropes in Jia Hongsheng, one of China's leading actors of the late '80s and early '90s, to play himself. Four years into a serious drug addiction, the ex-actor lives in his room in a Beijing apartment he shares with his sister who plays care-taker and helpless observer to his tribulations. His isolation seems irredeemable and his refusal to communicate, resolute. The only redemption lies in his passionate love of The Beatles and his sense of a cosmic connection to John Lennon.

Prompted by the crisis, his parents (also played by Jia Hongsheng's real-life parents, and actors in real life) abandon their theatre duties in a small town in northeastern China to be with their son and restore him and the family back to normality. Quitting was in competition at the Venice International Film Festival, 2001 as well as making the official selections in festivals at Toronto, Vancouver, London and Pusan.

Director: Zhang Yang • Producer: Peter Loehr, Zhang Peimin • Cinematographer: Wang Yu, Cheng Shouqui • Editor: Yang Hong Yu • Music: Zhang Yadong • Screenplay: Zhang Yang, Huo Xin • Art Director: An Bin • Cast: Jia Hongsheng, Jia Fengsen, Chai Xiuling • Production Company: Imar Films, Xian Film Studio • World Sales: Fortissimo Amsterdam Office, Cruquiusweg 40, 1019 AT Amsterdam, The Netherlands • Tel: 31-20-627-3215 • Fax: 31-20-626-1155 • E-mail: info@fortissimo.nl

Country: China/Hong Kong

Director: Zhu Wen

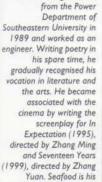
2001, 86 mins



#### SEAFOOD HAI XIAN

A young woman calls herself Zhang Xiaomei, but has several pseudonyms to complement her varied ID cards. She arrives in Beidaihe in mid-winter and seems to be one of many who come to the resort (including Communist Party leaders) in the off-season to kill themselves. One such suicide leads investigations towards her due to her uncertainty about the young man's death. The cop in question believes in the peculiar adage that women are like seafood ("You have to savour the individual taste"). They begin what, for all intents and purposes, is a volatile relationship.

Shot with considerable aplomb and realistic vigour on digital video, Zhu Wen avoids romantic compromise, choosing to examine a difficult inter-subjective intensity instead. The director shifts his film from Beidaihe to Beijing towards the latter half of the film and the sense of disorientation or isolation remains equally intense. It reveals how a booming metropolis holds just as few guarantees for happiness as its small town, desolate counterpart. Seafood won the Grand Jury Prize at the 58th Venice International Film Festival.



directorial debut feature.

Director: Zhu Wen

Born in Quanzhou City in 1967, Zhu Wen graduated



Director/Producer/Screenwriter \* Editor: Zhu Wen \* Cinematography: Liu Yong-Hong \* Art Director: Gao Jian-Xin \* Sound: Gao Ying \* Cast: Jin Zi, Cheng Taisheng, Ma Daming \* Production Company: Thought Dance Entertainment LTD. Unit 1803A, 57 Hung To Road, Kwun Tong, Kowloon, Hong Kong \* 852-2751 1886 \* Fax: 852-2750-4862 \* Email: goldnet@netvigator.com \* World Sales Company: Golden Network Asia Limited, Unit 1803A, 52 Hung To Road, Kwun Tong, Kowloon, Hong Kong \* Tel: 852-2751-1886 \* Fax: 852-2750-4862 \* Email: goldnet@netvigator.com

#### SILVER SCREEN AWARDS

Country: Hong Kong

Director: Fruit Chan

2001, 108 mins



#### HOLLYWOOD HONG KONG HEUNG GONG YAU GOK HOR LEI WOOD

"Hollywood" is the name of a building erected in the middle of a shantytown in post-colonial Hong Kong. An obese man called Mr Chu runs a barbecue pork shop along with his two equally fat sons, Ming and Tiny. Respite from the sweat, blood and banal gore of their work comes in the shape of Tong Tong – a beautiful but elusive prostitute from the Mainland. But the seeming innocence of the scenario quickly disintegrates into a series of vicious encounters with members of the gangland. Before long, it becomes evident that hoping for love in such a decrepit place is absurd.

Hong Kong is a city of contradictions – East and West, post-colonial and post-Handover. Five years after the handover, the issue continues to be topical in the realm of filmmaking. Chan's film is no abstract metaphor for the relationship between the two spaces. Instead, it is imbued with organic elements that smell of dominance, love and betrayal. The film is as much a visual conglomeration of carcass, sweating bodies and sexual desire as it is a searching and humorous look at Hong Kong's current political climate.

Director: Fruit Chan • Editor: Tin Sam-Fat • Cinematography: O Sing-Pui • Music: Lam Wah-chuen, Chu Hing-cheung • Cast: Zhou Xun, Glen Chin, Wong You-nam, Ho Sai-man, Leung Sze-ping • Production Company: Nicetop Independent Ltd. Unit 1803A, 57 Hung To Road, Kwun Tong, Kowloon, Hong Kong • Tel: 852-2751-1886 • Fax: 852-2750-4862 • Email: goldnet@netvigator.com • World Sales Company: International Sales: Capitol Films, 23 Queensdale Place, London W I 1 4SQ, UK • Tel: 44-207-471-6000 • Fax: 44-207-471-6012 • Email: films@capitolfilms.com

to Hong Kong with his family at age 10 and graduated from college in 1979. In 1982, Chan ined the independent film company Century Film Production and became assistant director. In 1991, he directed his first feature Finale in Blood that was critically acclaimed. His films include Made in Hong Kong (1997), The Longest Summer (1998), Little Cheung (1999) and

Durian Durian (2000).

Director: Fruit Chan Born in Conton, China in

1959. Fruit Chan moved



Country: India

Director: Jayaraj

2001, 95 mins



Director: Jayaraj

#### **CALMNESS** SHANTHAM

Two young men who grow up side by side in the same village are slowly drawn into rival political movements. Eventually, one of them is commanded to kill the other in the name of the cause. But the more poignant tale is of the two mothers, and their fight to come to terms with what surrounds them, while seeking an inner calmness. This search for peace is symbolised by the presence of the Thirunavaya temple, on the banks of the river Bharatha Puzha, where the bereaved gather to perform funeral rites, or to seek solace in their grief.

Shantham is the director's second movie in the "Navarasa" series. Jayaraj's first movie in the series, Karunam (Pathos) was invited to festivals at Berlin, Moscow, Vancouver, London, Fukuoka and the Human Rights Watch Festival in New York. Jayaraj has recently completed the third part in the series called Bhibatsa (Repulsion), which was made entirely in Hindi, even though this is not his usual language medium for filmmaking. The shift in language medium for the final film shows how the political concerns shaping the trilogy are more pan-Indian in their scope than merely specific to southern India.

Born and raised in Kottayam, Kerala. Jayaraj was a graduate in electronics and telecommunication engineering before he moved into filmmaking. He has directed 13 feature films in Malayalam, His film Desadanam (1996) won three Nation Awards, and six Kerala state film awards. The film was invited to participate in Pesaro, Fukuoka, Karlovy Vary, London and Shanghai International film festivals. Shantham is his second film in the Navarasa series and his 14th feature film.



Director: Jayaraj • Producer: PV Gangadharan • Cinematographer: Ravi Varman • Editor: NP Sathish • Story: P Suresh Kumar • Script: Maadambu • Music: Kaithapram • Cast: IM Vijayan, Seema Biswas, Kpac Lalitha, MG Sasi • Production Company: Grihalakshmi Films YMCA Road, Kozhikode — 673001, Kerala, India • Tel: 91-495-766362 • Fax: 914-957-66660 • Email: ktcinctl@md2.vsnl.net.in • World Sales Company: National Film Development Corporation Ltd. Discovery of India Buildings Dr.A.B.Road, Worli, Mumbai-18 • Tel: 912-249-73364 • Fax: 912-249-73364 • Email: vpsmenon@nfdcnet.co.in

Country: Indonesia

Director: Riri Riza

2002, 90 mins



#### ELIANA, ELIANA

(World Premiere)

After three years of separation, Bunda pays her daughter Eliana a surprise visit, though she has tickets booked for the first flight the next morning, to deliberately avoid any proper interaction with her estranged daughter. Eliana hardly has the time to interact with her mother and decides to take her on a night trip to visit Bungaran – her soul mate and roommate – so that she can prove she's capable of living independently without her mother's help. The nighttime road trip is filled with revelations from the past.

Riri Riza has fast become an important addition to a growing community of Indonesian filmmakers, not least because he is able to bring a refreshingly honest perspective to themes that may become overly commercialised. He was able to do this with Sherina's Adventure and his documentary work – shown at the 14th Singapore International Film Festival – showed a commitment towards the political changes that have swept over Indonesia since Suharto's rule. In Eliana Eliana the young filmmaker continues to explore the lives of his counterparts – young Indonesians who face an uncertain political future.

Director/Writer: Riri Riza • Producer: Mira Lesmana • Screenplay: Riri Riza, Prima Rusdi • Cinematography: Yadi Sinaga • Art Director: Sastha Sunu • Editor: Suhadi, Satryo Budiono • Sound: Adityawan Susanto • Cast: Rachel Sayidina, Jajang C Noer, Henidar Amroe, Arwendy Nasution • Production Company and Distribution: Miles Films and I Sinema, Pangeran Antasari No. 17, Cipete, Jakarta 12140, Indonesia • Tel: 62-21-7500-503/739 • Fax: 62-21-7581-7755.

Born in Sulawesi in 1970. Started his career as an assistant director for commercial film and documentary. His graduation short won an award in Oberhausen 1994. His omnibus film Kuldesak (1998) was screened in over 15 international film festivals. His first full feature, Sherina's Adventure, was the highest grossing film in Indonesia in 2000. He recently finished his MA for feature screenwriting in London, UK

Director: Riri Riza



Country: Indonesia

Director: Nan Achnas

2001, 106 mins



#### WHISPERING SANDS

PASIR BERBISIK

Whispering Sands is a muted story of the relationship between a soul-searching village girl and her jaded, possessive mother, played by famed Indonesian actress Christine Hakim. Daya's father, who was a travelling medicine peddler, deserted the family long ago. As a single mother, Berlian is overly protective of her adolescent daughter. Escaping into the secret labyrinths of her imaginary world, the lonely Daya lies down on the sand and dreams of meeting her long lost father. Berlian's love towards Daya becomes an obsessive one, from her fear that her daughter will turn out to be like her: bitter due to unrealised dreams. It is a story about how a mother's love can stifle and yet liberate a person's spirit.

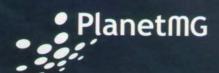
Nan Achnas previously worked with Riri Riza on Kuldesak (Cul-de-Sac, 1999) and Invisible Garments: Expensive Soles, a short documentary piece on Export Processing Zones in Indonesia and the women who work in these factories (see section on Globalisation). Her relentless desire to make a full-length feature film was realised with her debut effort, Whispering Sands, placing her and Riza within the milieu of a promising new generation of Indonesian filmmakers.

Nan Achnas is a graduate in film directing from the Jakarta Art Institute and also received her MA in film studies at East Anglia University in England. With her short film. The Only Day (1988), she won the Grand Prize at the Asian Young Cinema Film Festival in Tokyo in 1988 and, with her 1996 documentary, Ceh Kucak Gavo, she received an award at the Yamagata International Documentary Film Festival in 1997. She also directed Kuldesak (1996), a fourin-one feature film with other three young directors.

Director: Nan Achnas



Director: Nan T Achnas • Producer: Shanty Harmayn, Desiree Harahap • Screenwriter: Nan T Achnas, Rayya Makarim • Cinematography: Yadi Sugandi • Art Director: Frans XR Paat • Editor: Sentot Sahid • Sound: Phil Judd • Music: Thoersi Argeswara • Production company: Salto Productions, Jalan Sutan Syahrir IC/Block 3-4, Jakarta 10350, Indonesia • Tel: 62 21 325 115 • Fax: 62 21 325 360 • Email: salto@cbn.net.id

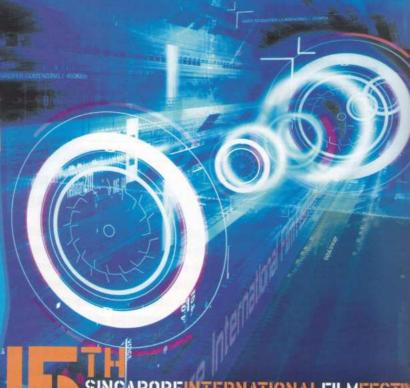


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#### SILVER SCREEN AWARDS

Country: Japan

Director: Otani Kentaro

2001, 118 mins



## A WOMAN'S WORK TRAVAIL

Continuing in the tradition of his debut feature film 2x2/Avec Mon Mari, director Otani Kentaro delves into the tense, humorous world of relationships and gender dynamics in A Woman's Work. His first film with its allusions to the re-doubling of couples reminded many critics of French director Eric Rohmer's thought-provoking examinations of love and morality.

Encouraged by their now-deceased father, sisters Asami and Rina are trained shogi players, the traditional Japanese equivalent of the game of chess. Asami is beginning to regret married life with Kazuya, a timid and hapless man who struggles to assert his masculinity as the "working husband" (ironically played by cult Japanese director Shinya Tsukamoto of Tokyo Fist and Tetsuo fame). Asami's younger sister Rina maintains a deliberately impermanent love life to avoid getting tied down. Her newest boyfriend Hiroki is a mild-mannered slacker musician who poses interesting problems for her non-negotiable lifestyle. With this premise on hand, Kentaro weaves a sardonic story that forefronts strong-willed women and their partners who are considerably less so.

Director/Writer/Editor: Otani Kentaro • Producers: Kiichi Muto, Osamu Kubota • Executive Producer: Takahito Kashino • Production Designer: Yuji Tsuzuki • Cinematographer: Kazuhiko Suzuki • Sound Recording: Tetsuya Kobayashi • Music: Tadashi Umeda • Cast: Asaka Seto, Shinya Tsukamoto, Mikako Ichikawa, Jan Murakami • Production Company: IMJ Corporation, Oasmu Kumota, Yebisu Garden Place Tower, 26F 4-20-3 Ebisu Shibuya Tokyo Japan. Tel: 81-3-5475-2885, 81-3-5475-2861 • Email: eizou@imjp.co.jp • World Sales Company: Xanadeux, Asamatsu bldg., 13-4 Rokuban-cho Chiyoda-ku Tokyo Japan • Tel: 81-3-3288-3300 • Fax: 81-3-3288-3939 • Email: Junko@xanadeux.co.jp

Born in 1965 in Kyoto, Japan. Graduated from the School of Art at Tama Bijutsu University. In school, Kentaro belonged to a society for film production and made many 8mm films. In 1991, his Watashi to tanin ni natta kare wa won a prize in three different categories at the PPF, and it became the most popular film of the year.

Director: Otani Kentaro



Country: Korea

Director: Park Kiyong

2001, 91 mins



## CAMEL(S)

The film starts as a man in his early 40s and a woman in her late 30s, who each have a family of their own, set off to a small port called Wolgot. The motivation for taking a trip together, despite being strangers, is a sense of affinity they feel they share with each other and a curiosity to see where that affinity might take them. Shot on digital camera in black and white, Camel(s) is also an experiment in technique. It was conceived and completed in 12 days, with 10 crew members, two actors and Park Kiyong's static, non-intrusive camera. The director identifies jazz and its improvisational attributes as an inspiration for the spontaneity that characterises the narrative.

Showing his preference for private, closed spaces, the story takes place in a motel with its bare, characterless interior and absence of objects that are laden with memories or associations. The director won a New Currents Award in the 2nd Pusan International Film Festival, a Jury Award at the Fribourg International Film Festival and a FIPRESCI Special Mention at the Rotterdam festival with his debut directorial effort Motel Cactus. This is his second feature film.

Director: Park Kiyong
Born in 1961, Park Kiyong
co-produced two films
before turning to his
directorial debut with
Motel Cactus (1997)
which was about three
different couples, showing
their love and hatred in
vivid and, at times,
experimental visuals. With
Camel(s) he returns to his
preferred motif of closed
spaces and quiet
relationships.



Director/Writer/Producer: Park Kiyong \* Producer: Ko Choonggil \* Line Producer: Kim Sungsoo \* Assistant Directors: Shin Soohyun, Jang Joonsuk, Yoon Heeyoung \* Camera: Choi Chanmin \* Sound Recording: Jung Jinwook \* Editors: Park Kiyong, Kim Sungsoo \* Music: Park Jinsuk \* Design: Park Zoohi \* Cast: Lee Daeyeon, Park Myungshin \* Production Company: Fine Communications, 84-25, Chungdam-dong, Gangnam-Gu, Seoul Korea \* Tel: 82-2-517-1460 \* Fax: 82-2-517-8534 \* Email: bakgiyong@hotmail.com \* World Sales Company: E Pictures, 10-12, Haehwadong, Jongro-gu, Seoul 110-53, Korea \* Tel: 82-2-3673-2545 \* Fax: 82-2-3673-2544 \* Email: ep@ep-korea.com

Director: Lavrente

Philippines. His life-long

fascination with films began as a youth and

student of Tacurong.

and in the establishments of East Village, New York

City. His first film, Ang

Hesus Rebolusyonaryo.

Kriminal ng Barrio

Sultan Kudarat, the Mowelfund Film Institute,

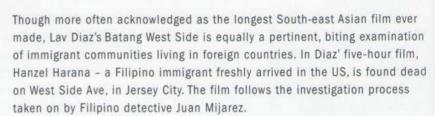
Indico Diaz Born in 1958 in Cotabato, Country: Philippines

Director Lay Diaz

2001, 300 mins



(International Premiere)



Diaz avoids the crime thriller or melodrama genre specifications and instead delivers a taut portrait of the various people who were in Harana's life. The film explodes myths around the hardworking immigrant and instead delves into the dark, hard realities of dysfunctional families. In its entirety, it is littered with difficult questions about the American dream among immigrants, and first generation youth who grapple with questions around their identity. Batang West Side won the Best Actor award at the Cinemanila International Film Festival, shared by four of its cast members, Joel Torre, Yul Servo, Arthur Acuña, and Ruben Tizon. It also won the NETPAC Award.

Director: Lav Diaz • Executive Producer: Antonio S. Veloria • Producer: Joey Gosiengfiao • Director of Photography: Miguel V Fabie III • Production Design: Cesar Hernando • Music: Joey Ayala • Editing: Ron Dale • Sound Engineering: Alex Tomboc • Live Sound Recordist: Rudy Gonzales • Additional Photography: Antonio Ponti, Ruben Lee • Cast: Yul Servo, Joel Torre, Priscilla Almeda, Gloria Diaz, Angel Aquino, Arthur Acuna, Ruben Tizon, Michelle Salvador, Arianne Recto, Jomar Roldan, Raul Arellano, Ged Merino, Joseph Pe, Eric Celerio, Malik Walton, Luis Salvador, Lisa Deocampo • Production Company: JMCN 11A Mirasol Town Homes, Mirasol St., Cuhao, QC, Philippines • Tel: 437-1823 • Email: lavrente@yahoo.com • World Sales Company: Antonio Veloria, 11A Mirasol St., Mirasol Town Homes, Cuhao, QC, Philippines • Tel: 437-1823 • Email: lavrente@yahoo.com



Country: Sri Lanka

Director: Linton Semage

2002, 85 mins

#### PICKPOCKET

As with his previous film Padadaya (The Outcast), Linton Semage favours locating conflicting emotions in his male lead - played by Semage himself. Padadaya took an uncompromising look at what Semage may call the least forgivable aspect of society: its hypocrisy. In Pickpocket, Semage returns to the combination of contradictory emotions and a society that would be quick to condemn the flaws in its individual parts.

Kamal, the pickpocket, is accused by his pregnant wife of bringing misery on other families as well as into their own home. He has promised to reform but he cannot find another line of work in the city. His wife has not been in touch with her family since her marriage to Kamal and thinks of returning, once she has her child. After a morning of picking pockets, Kamal finds a photograph of his wife in one of the men's purses that he has just stolen. His whole world is thrown into chaos... Moral judgment becomes a perilous activity in Semage's films, perhaps best exposing how highly subjective morality is in the first place.

Director: Linton Semage Linton Semage has worked as an actor, dancer and mime artist since the late '70s. In 1991 he produced and directed an original play called Panchayudaya (Five Weapons) which won him awards for Best Actor and Best Play for the year. His work in acting won him Best Actor awards for The Buffalo (1995) and Ayoma (1996). He has also produced two teleserials and one feature film entitled Indrakeelaya. Pickpocket is his second directorial feature film.



Director: Linton Semage • Screenwriter: Linton Semage, Priyankara Ratnayake • Cinematographer: MD Mahindapala • Editor: Elmo Halliday • Cast: Linton Semage, Dilhani Ekanayake, Gayani Gisanthika, Mahendra Perera • Production Company: Seli Films, 117/2 G.h. Perera Mawatha, Boralesgamuwa, Sri Lanka • Tel: 94-1-507-213 • Fax: 94-1-509-553 • Email: afc@sri.lanka.net • World Sales Company: Asian Film Centre, 118, Dehiwala Road, Boralesgamuwa, Sri Lanka • Tel: 94-77-318610 • Fax: 94-1-509-553 • Email: afc@sri.lanka.net, ashley@sri.lanka.net

Country: Sri Lanka

Director: Dharmasena Pathiraja

2001, 116 mins

#### SOME DAY IN THE FUTURE

MATHU YAM DAVASA

(World Premiere)

Dharmasena Pathiraja has long been renowned as ushering in ground-breaking "alternative" filmmaking techniques into Sinhala cinema with his social-realist style of filmmaking introduced in the '70s. With Some Day In The Future the social consciousness that characterises Pathiraja's films is fully and powerfully present. The film centres on two characters, Dhammika and Lionel – whose willingness to become assassins places them firmly in the thick of the political turmoil of Sri Lanka in the '80s.

The film takes it upon itself to challenge a social landscape in which young people feel that the only means to leave the country to sunnier climes abroad is to participate in its worst elements. The deceptively simple narrative dynamically describes the contours of the land, its national boundaries and inter-national aspirations. It forges a cinematic idiom that intersects with the multicultural, the idyllic, the popular, the urban and the global cultural economy.

Director/Producer/Script-writer: Dharmasena Pathiraja \* Associate Producers: Jayatissa Liyanarachchi, Chandana Punchihewa \* Editor: Elmo Halliday \* Music: Premasiri Khemadasa \* Art Director: Lal Harindranath \* Photography: Lal Wickramarachchi \* Cast: Saumya Liyanage, Wasantha Moragoda, Radha de Mel, Rukshana Miskin, DB Gangodatenne, Jayani Senanayake, Mahinda Basnayake, Lionel Wickrama \* Production Company: 93A Kandawatte Road, Nugegoda, Sri Lanka \* Tel: 94-1-822-639 \* Fax: 94-1-509-553 \* Email: afc@sri.lanka.net \* World Sales Company: Asian Film Centre. I 18 Dehiwala Road, Boralesgamuwa, Sri Lanka \* Tel: 94-77-318610 \* Fax: 94-1-509-553 \* Email: Ashley@sri.lanka.net, afc@sri.lanka.net

Country: Thailand

Director: Mingmongkol Sonakul

2002, 112 mins

#### I-SAN SPECIAL KUEN PRA CHAN TEM DOUENG (World Premiere)

I-San Special is a bus that travels from Bangkok to Nong Bua, a small town in north-eastern Thailand. On it is a group of native folks returning to their hometown. However, the journey under a full moon is anything but the usual ride. The travellers become the focus of a story that is equal part Thai soap opera and surrealism. For example, when the bus stops for fuel and meals, a documentary-style of filmmaking takes over and the passengers become regular people who are simply taking the I-San Special home.

Sonakul drew inspiration from Driving, Apichatpong Weerasethakul's concept film and, as such, I-San Special seems to be an experimental extension of the "road movie" genre. On one hand, Sonakul's camera explores Bangkok's northeastern bus terminal, the hectic atmosphere and the mood of people in transit. On the other hand, the film abandons real-time narrative and opts for the imagination instead. Coincidences abound: when the soap opera begins on television, the bus passengers take on personalities as if they are extensions of characters found in these dramas.

Director/Screenplay: Mingmongkol Sonakul • Producer: Pongthorn Bejrajati • Cinematography: Pongthorn Bejrajati • Sound: Teekadech Watcharatanin • Editor: Cattleya Anghasingha • Cast: Mesini Kaewratri, Mark Salmon, Phurida Vichitphan • Production Company: Firecracker Film Co., Ltd., Thailand. Contact: Miss Mingmongkol Sonakul, 68/6 Soi Langsuan, Lumpini, Bangkok 10330 Thailand • Tel: 662-652-0083 • Fax: 662-252-8944 • Email: taona@samart.co.th



Director: Dharmasena Pathiraja

Dharmasena Pathiraja nade his film debut with Sathuro (Enemies), a 10minute short which won the Film Critics and alists Award in 1972. Since he started as a filmmaker, Pathiraja has become one of the forerunners of what is termed a "Third Cinema" and, in 2000, he won the The Golden Lion - a lifetime achievement award - for his contribution to Sri Lankan cinema. This is his eighth feature film.





Director: Mingmongkol Sonakul Mingmongkol Sonakul received her BA from the

San Francisco Art Institute
and has maintained a
steady involvement in
independent film festivals.
After being invited to join
Firecracker Film, she
began to produce
experimental video work
and delved into feature
filmmaking as well. She is
also on the Board of
Directors for the Thai Film
Foundation.



#### SILVER SCREEN AWARDS

Country: Turkey

Director: Semih Kaplanoglu

2001, 110 mins



#### AWAY FROM HOME HERKES KENDI EVINDE

As Nasuhi is returning to his homeland he left years ago, his nephew Selim, who won the lottery for American citizenship, is heading out to a new life. Olga, a Russian woman who has run away from home to search for her estranged captain father, but learns instead that he has moved to Sydney. While she looks for money to go to Australia, she ends up in dire straits and meets Nasuhi. Together, these three characters head to the Aegean town that Nasuhi left 50 years ago.

Kaplanoglu's film presents the desperate journeys of three characters and asks the all-important question of what we identify as "home" in each of our lives. The theme of emigration is compelling and has been delved into often. However, the thread is given a new spin in Kaplanoglu's film because he draws together disparate generations whose reasons for leaving home or returning to it are as varied, as they are complex. In some cases it is fear of political persecution. In recent times a new generation of young and educated Turkish citizens are going abroad in the hope of a better life. Whatever the motivations, the consequences are imbued with poignant tales worth telling. The film received the Best Film Award at the 20th Istanbul Film Festival.

Director: Semih Kaplanoglu • Script: Semih Kaplanoglu, Ozden Cankaya, Serpil Kirel • Director of Photography: Hayk Kirakosyan • Music: Selim Atakan • Editing: Hakan Akol, Onur Tan • Art Director: Cagla Ormanlar • Cast: Erol Keskin, Tolga Cevik, Anna Bielska, Ozlem Cinar Ve Sukran Gungor, Cuneyt Turel, Saltuk Kaplang, Devrim Parscan, Yalcin Akcay • Production Company: Haylaz, Gazrumur Pass Sok. 17/1 Balmumw/80 700 Istanbul, Turkey • Tel: +90 212 213 1115 • Fax: +90 212 246 2476 • Email: semihkap@hotmail.com • World Sales Company: Mrs. Kerman Ulusoy, 4 Rue Vertbois 75003 Paris, France • Tel: +33 1 488 73626 • Fax: +33 148 873587.

Kaplanoglu Born in 1963 in Izmir, Turkey, Kaplanoglu graduated from the Cinema-Television Department of the School of Fine Arts at Dokuz Eylul University. He worked as both an assistant cameraman for documentaries, and directed commercials, published articles on cinema before venturing into filmmaking. This is his first feature film.

Director: Semih



Country: Vietnam

Director: Pham Nhue Giang

2001, 90 mins



THE DESERTED VALLEY

THUNG LUNG HOANG

(Asian Premiere)

The story takes place in a small school in a mountainous area of northern Vietnam largely populated by an ethnic minority whose access to education from the larger cities is slim, if present at all. Two young teachers and a manager take it upon themselves to redeem this situation and work there as teachers. They seem to have been at the school for an interminable time and overcome many hardships to make sure the school exists. However, aside from the sense of social responsibility which compels their conscience to persevere, other issues surface. A point comes, however, when the school must shut down and the burden of responsibility to prevent this falls on the manager. The crisis becomes revelatory of the level of commitment that is required to keep going, despite the obstacles that are inevitably present.

Pham Nhue Giang has always directed her attention towards thematic concerns that centre on the fate of women and children. Her first short film, The Coolie, took initial steps in exploring her interest in such issues and, with The Deserted Valley, Pham also draws attention to class and economic disparities that separate a country's ethnic minorities from its urban majority.

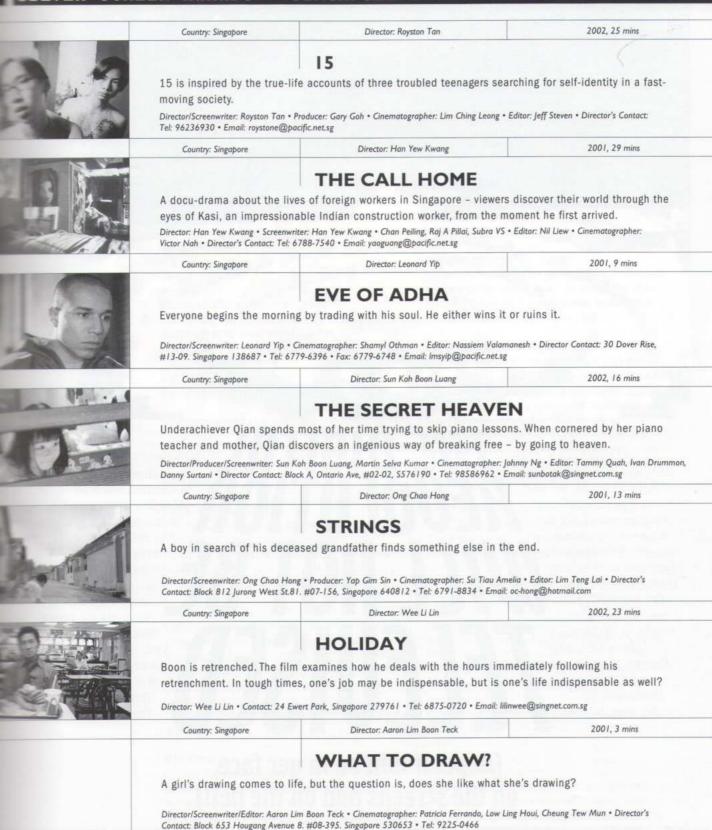
Director: Pham Nhue Giang • Producer: Nguyen Van Nam • Screenwriter: Nguyen Quang Lap • Cinematographer: Ly Thai Dung • Editor: Nguyen Viet Nga • Set Designer: Nguyen Nguyen Vu • Cast: Nguyen Hau, Hong Anh, Tuyet Hanh • Production Company and World Sales: Vietnam Feature Film Company, 4 Thuy Khue St. Hanoi Vietnam • Tel: 84-4-8454-514 • Fax: 84-4-8235-480.

Director: Pham Nhue Glang Born in 1957 in Hanoi,

Vietnam. Pham Nhue Giang grew up in a family of scholars and found her love for cinema from her father who was a great artist and one of the founders of the Vietnam film industry. Her debut effort, The Coolie Child (1992), was a short film, which led to work in feature-length filmmaking. The Deserted Valley, as well as her previous work, delves into the plight of women and children.



### SILVER SCREEN AWARDS - SINGAPORE SHORT FILMS



#### **GARDEN CITY**

When cleanliness becomes an obsession.

Country: Singapore

Director/Screenwriter/Editor: Eva Tang • Cinematographer: Ethan Tan • Director's Contact: 49 Solway Road. London N22 5BX. UK • Tel: 44-781-2804-797 • Email: eva\_tang@yahoo.com

Director: Eva Tang

2001. 2 mins



Singapore International films. From Evans Chan's The Map of (Hong Kong's first DV feature); the no-budget digital works of Malaysia's

## At this year's 15th THE DIGITAL Pore International Film Festival, we are featuring a significant programme of digital In's The Map of Sex and Love ing Kong's first (7 feature); the James Lee; new Dogme films such as Ole Christian Madsen's Kira's Reason to the

Japanese Love Cinema series directed by cult favourites such as Akihiko Shiota and Takashi Miike, Plus the relaunch of 8arts.com with a selection of recent Asian short films and a brandnew digital short film award which you can vote for. Over 60 titles out of more than 300 films to choose from.

(Nope, it will be in yer face, on the screens and on the net!)







#### **FESTIVALJURY**

#### 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 25, 2002.

#### **BEST ASIAN FEATURE FILM CATEGORY**

Best Film SFC Young Cinema Award Special Jury Prize

Best Director

Best Actor

Roct Actrocs

NETPAC/FIPRESCI AWARD - Critics' Prize

#### **BEST SINGAPORE SHORT FILM CATEGORY**

Best Film Special Jury Prize

Best Director

Special Achievement Award

#### **BEST ASIAN DIGITAL FILM CATEGORY**

Critics' Prize Audience Prize

#### MAIN JURY

#### EVANS CHAN (Hong Kong)

Evans Chan grew up in Macau and Hong Kong before moving to the USA. He is a critic, dramatist and director. Filmography: To Liv(e) (1991), Crossings (1994), Journey To Beijing (documentary, 1998), Adeus Macau (documentary, 2000) and The Map Of Sex And Love (2001).

#### JAMES LEE (Malaysia)

Originally trained as a graphic designer with a diploma from a Malaysian college, James Lee decided to go into filmmaking despite having no formal training and experience in film and video. He picked up experience in Malaysia's theatre scene for several years before appearing in Amir Muhammad's DV feature film Lips To Lips; then went on to direct his own full-length DV features, Snipers and Ah Beng Returns.

#### LI YU (China)

Li Yu was born in 1973 in a small town in Northern China. On graduation from college as a Chinese Literature major, she excelled as one of the top 10 TV hosts in China. In 1997 she turned to documentary filming and made a number of award winners. She made her feature debut with Fish And Elephant.

#### JEFFREY JETURIAN (Philippines)

Jeffrey Jeturian took up broadcast communication at the University of Philippines. His feature film debut, Enter Love (1998), earned critical acclaim, while his second film, Fetch A Pail Of Water (1999), was a commercial and critical success, winning the NETPAC Jury Award at the 1st Cine

Manila International Film Festival and a Gold Award at the 2000 Worldfest International Film Festival in Houston, Texas.

#### ABDUL NIZAM ABDUL HAMID KHAN (Singapore)

Winner of the Best Singapore Short Film Award in 1999 with Datura, Abdul Nizam went on to direct Haura, one of three segments in Singapore's first digital film compendium, Stories About Love. He is also the executive producer and director of Koridor, a five-episode, made-for-TV dramatic series based on the short stories of Alfian Sa'at.

#### NETPAC/FIPRESCI JURY

#### KIM DONG-HO (Korea)

Kim Dong-Ho is presently the Festival Director of the Pusan International Film Festival. He was the Vice-Minister of the Ministry of Culture and President of Korea Motion Picture Promotion Corporation from 1988 to 1992.

#### SUDHIR NANDGAONKAR (India)

Sudhir Nandgaonkar is a film journalist with more than 30 years' experience. He was the programme director of the 1999 International Film Festival, Mumbai, has been the Secretary of the Film Journalist Society, Federation of Film Societies of India – Western region, and secretary of FIPRESCI (International Federation of Film Critics) – India Chapter. Nandgaonkar has also served on the Advisory Panel of the Film Censor Board, and the Film Import Committee of the National Film Development Corporation.

#### CHUCK STEPHENS (USA)

Chuck Stephens is the West Coast editor of Filmmaker Magazine and a regular contributor to Film Comment. He also freelances for the Village Voice, LA Weekly and is the film critic for the San Francisco Bay Guardian. Chuck has a thorough understanding of Asian films and specialises in the cinema of Japan, South Korea, Hong Kong and Thailand.

#### TIKOY AGUILUZ (Philippines)

Tikoy Aguiluz is one of the leading figures of the alternative cinema movement in the Philippines. A graduate of the University of the Philippines (UP), he is one of the founders of the UP Film Center and is the festival director of the Cine Manila International Film Festival. His feature films include Boatman (1984), Father Balweg, Rebel Priest (1986), Bagong Bayani, OCW (1995), Dead Sure (1996) and Rizal In Dapitan (1997).

#### ALFIAN BIN SA'AT (Singapore)

Alfian bin Sa'at is one of Singapore's most promising poet and playwright. His plays include Fighting (1994), Yesterday My Classmate Died (1997) and Black Boards, White Walls (1997). He published a volume of poems, One Fierce Hour, which was voted as one of the top 10 Singapore books 1998. In the same year, he received the Singapore Literature Prize Commendation Award for his collection of short stories: Corridor and Other Stories.

Country: China

Director: Shi Run Jiu

2000, 87 mins



#### **ALL THE WAY**

Considered to be China's first "road movie," Shi Runjiu's All The Way is a raw, aesthetically low-budget film about chance encounters leading to chaotic heists gone wrong. Set in the beautiful wilderness of Guanxi Province, driver Xiao Wang (played by Jiang Wu, previously seen in Shi's A Beautiful New World and Zhang Yang's Shower) offers a ride to an attractive but somewhat elusive woman called Molly (Hong Kong singer Karen Mok).

Meanwhile, several sub-plots unfold simultaneously as two low lives, who make money by scamming small businesses, are caught in the middle of a seedy deal between "Brother Dragon" – a Chinese snakehead – and another dealer. Molly's boyfriend, Ah Dong, intervenes in the deal unraveling a series of chase scenes and sworn oaths to take revenge. Meanwhile, Molly and Xiao Wang evade the law and the wrath of gangsters, while discovering a quiet mutual attraction. Shi Runjiu, previously known for his underground music videos and documentaries, takes a chance with the gangster movie genre, staying true to its nuances while adding a uniquely Chinese spin to the chaotic underworld.

Shi Run Jiu is a graduate of Beijing's prestigious Central Drama Academy and began his career as the director of some of China's best-known underground music videos. After producing a series of documentaries and working as a preproduction assistant director to Zhang Yimou on To Live, and Lu Yue's Mr. Zhao, he made his first feature film, A Beautiful New World (1999). All The Way is Shi's second film.

Director: Shi Run Jiu



Director: Shi Run Jiu • Producer: Peter Loehr • Cinematographer: Wang Yu • Editor: Yang Hongyu • Screenplay: Diao Yinan • Sound Director: Wang Xue Yi • Music score: Chang Cheng-yu • Art Director: An Bin • Cast: Karen Mok, Jiang Wu, Chang Cheng-yu • Production Company: Imar Films Co. Ltd. Production. Xian Film Studio • Distribution: Fortissimo: HK/Asia Regional Office 14/F, 10 Knutsford Terrace Tsimshatsui, Kowloon. HK, S.A.R. • Email: ffsasia@netvigator.com

Country: China

Director: Li Yu

2001, 106 mins



## FISH AND ELEPHANT JINNIAN XIATIAN

Li Yu's debut feature film also marks the first time that the theme of lesbianism has been taken up in China by any filmmaker. Made in 16mm with a cast of non-professional actresses and actors, Fish And Elephant follows the emotional and sexual lives of two women, Xiao Qun and Xiao Ling. Xiao Qun works as an elephant keeper at the local zoo and dotes over her pet fish at home. Xiao Ling meanwhile runs a small clothing store and watches customers with nonchalant detachment. The two characters are sparse on words and keep their emotions under wraps. Xiao Qun's divorced mother attempts to set her daughter up by initiating several meetings with potential male suitors, anxiously wondering why her daughter is 30-something and still conspicuously unmarried. These humorous engagements operate as revelatory explorations of men and their emotions, and Xiao Qun quietly turns to Xiao Ling for respite.

Meanwhile, in an ironic twist, Xiao Qun's mother becomes aware of her own loveless life and finds redemption and companionship in the end, while accepting her daughter's seemingly puzzling choices. This film won the Elvira Notari Best Film Award at the Venezia International Film Festival 2001.

Director: Li Yu
Born in 1973 in northern
China. Li Yu is a literature
graduate who went on to
documentary filmmaking
in 1997. Sister, a story
about twin sisters, was
highly acclaimed in a
documentary seminar in
France. Fish And Elephant
is her debut film.



Director/Editor/Screenplay: Li Yu • Producer: Cheng Yong • Music: He Wei • Costume: Wang Di • Director of Photography: Fei Xiaoping • Sound: He Wei, Dong Xu • Cost: Pan Yi, Shi Tou, Zhang Qiangian, Zhang Jilian • Production Company: Cheng Yong Productions, Yang Fang Dian, 115 Beijing, 10038, People's Republic of China • Tel: 86-1390-1167-285 • Fax: 86-10-6395-9714

Country: China

Director: Wang Chao

2001, 74 mins

#### THE ORPHAN OF ANYANG ANYANG YING ER

Wang Chao's debut feature is a deeply unnerving, but oddly humorous film that turns its attention towards the marginal urban poor who have been left behind like debris in the wake of China's rapid urbanisation and decollectivisation of the '80s and '90s.

Single and in his 40s, Yu Dagang is a recently unemployed worker who can't even afford to eat. The film's action begins with his efforts to barter nowuseless company ration coupons for cash to buy food. At a noodle stall, he finds an abandoned baby; its mother, Yanli, has left a note promising to pay for the baby's support. Desperate, Dagang takes it home. Yanli is a prostitute and the desultory girlfriend of Boss Side, a small-time triad boss with a snazzy entourage of sharply dressed goons. After a couple of nearly silent meetings with Yanli at a noodle restaurant, Dagang, originally intending to return the baby, decides not only to keep it, but also to invite Yanli to join this impromptu family. The Orphan of Anyang won the grand prize of the FIPRESCI at the Chicago International Film Festival 2001 and the NETPAC Award at the Amiens International Film Festival.

Director: Wang Chao • Producer Fang Li • Cinematographer Zhang Xi • Editor: Wang, Wang Gang • Cast: Zhu Jie, Sun Guilin, Yue Senyi, Liu Tianhao, Miao Fuwen • Production Company: Fang Li, Suite 2509, Tower A, Full Link Plaza, #18 Chaowai-Dajie, Beijing 100020 China • Tel: 86-10-6588-1127 • Fax: 86-10-6588-1162 • Email: FL1226@yahoo.com • World Sales Company: Li Fang, 2190 Fortune Drive, San Jose California, 95131. USA • Tel: 408-526-9022 • Fax: 408-526-9023 • Email: FL1226@yahoo.com



Country: China

Director: Lin Li

2001, 85 mins

#### THREE-FIVE PEOPLE

Hu Jian, Chen Li and Tian Bo tear off gold earrings from passersby daily on a street corner in Cheng Du to sustain their heroin addiction. The law can do nothing to them because they are underage. One earring is used to get a daily dose of heroin from their leader who forces them to steal so that they can be supplied with heroin and a room to sleep in.

He also bails them out with 350 yuan, if any of his "kids" are arrested, so they are known as "Three-five People." To add another dimension to the transaction, for each pair of earring they steal, they give one earring to the Er Pai, who works at the local police station. Between the leader and the Er Pai. these kids eke out an existence that has been a part of the social phenomenon of a rapidly-changing China for years, but which goes unnoticed. Lin Li's film abandons sentimentalism and forces the audience to contend with a social phenomenon instead of merely offering a glimpse of the lives of China's street kids.

Director/Writer/Camera/Editor: Lin Li • Translation: Carol Tsui Lyn Ho • Editing Consultant: Thom Andersen • Voiceover recording: Nathan Crow • Cast: Hu Jian, Chen Li, Tian Bo • All contact info: Lin Li 30124 Pocahantas Drive, Castaic, California USA, 91384 • Tel: 1-661-702-0555 • Tel (office): 1-661-702-0555 • Fax: 1-661-702-0555 • Email: linli898@yahoo.com



Director: Wang Chao

lemy in Beijing, he was nt to Chen Kaige on

the Farewell To My

Born in 1965 in Nanjing. After studying at a film

Director: Lin Li Born in 1960 during the great famine in China. After a series of stints working in the city as a painter and lighting cian, she studied art - Australia and California Institute of the Arts. She made her first video project in 1996 called Soul Flight and since then has done a number of shorts, which have been mown in galleries and art institutes. Three-Five People is her first fulllength feature.

Country: China

Director: Huang Jianxin

2001, 110 mins



# Director: Huang Jianxin After graduation from the directing department of Beijing Film Academy in 1985, Huang Jianxin made his feature debut with Black Cannon Incident. In 1992, he started working on a trilogy that he would call Kaleidoscope Of

Humanities – Stand Up Straight, Don't Bend Over (1992), Wooden Man's

Bride (1993) and Back To

continues his exploration

Marriage Certificate,

of those themes.

Back, Face To Face (1994). His newest film, The



## THE MARRIAGE CERTIFICATE SHEI SHUO WO BU ZAIHU

Set in "a well-known city in the north," the film is narrated by a 13-year-old girl, Xiaowen (Li Xiaoming), who writes her diary about her parents' troubled marriage. Her mother, Xie Yuting (Lu Liping), is an engineer, and her father, Gu Ming (Feng Gong), is a psychiatrist in a hospital; comfortably though by no means extravagantly well off, the family seems a happy one. One day, Yuting's factory announces it will be giving a free blanket to any staff member who's been married more than 18 years but applicants must submit their marriage certificate as proof.

When Yuting can't find theirs, her initial annoyance soon turns to paranoia as she starts to re-examine every aspect of her marital life. Phrases like "loss of status" and "illegal cohabitation" issue from her mouth, and attempts to trace the folks in the countryside who married them prove futile. Her husband suggests living apart. – Asian Film Connections/USA

Sponsored by Singapore Institute Of Management.

Director: Huang Jianxin • Executive Producer: Fu Xiang Bo, Zhang Huai Qiong • Producer: Zhou Pu Xiong, Zhang Pi Min, Wu Yi Jian • Director of Photography: Yang Lun • Art Director: Cao Jiu Ping, Lou Lu Yi • Music: Zhao Lin • Sound: Lou Qun • Editor: Lei Qin • Story: Ye Guang Qin • Screenplay: Huang Xin, Li Wei, Fan Yi • Cast: Feng Gong, Lu Liping, Li Xiaoming, Luo Xiangjin, Niu Zhenhua, Feng Xiaogang • Production company: A Shan'xi Jinhua Film & TV Co., Beijing Forbidden City, Xi'an Film Studio, Nanjing Film Studio production • International sales: Fortissimo Film Sales Cruquiusweg 40-1019 AT Amsterdam, The Netherlands • Tel: 31-20-6273215 • Fax: 31-20-6261155 • Email: Info@fortissimo.nl

Country: Hong Kong

Director: Kenneth Bi

2000, 80 mins



#### A SMALL MIRACLE SHIAO CHI II

Ah Man is a hard-working accountant who deserves a raise but doesn't get one. One day, he is sent a parcel full of Ecstacy pills from an unknown source. His fear for the potential danger is quickly replaced by the prospect of making a small fortune. A lifetime of doing the right thing has only made him feel smaller and smaller. However, one night a young gangster (played by Sam Lee) robs him. To regain his self-esteem, Ah Man confronts the robber and strikes a deal to sell the drugs to him. But the possible promise of heroism and financial gain are more elusive than they initially appear.

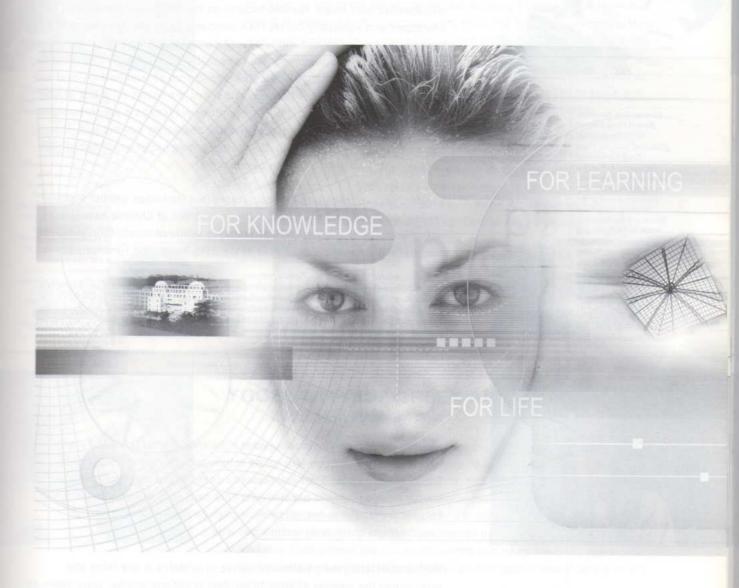
Kenneth Bi's film is an endearing combination of the anti-hero's attempt to hit the big-time with down-to-earth filming techniques afforded by his choice to go digital. Bi's film comes in the wake of a recent trend in Hong Kong cinema where directors are turning to the medium to test out its visual aesthetics and the mobility it provides. Bi's directorial debut is an attempt to paint an ordinary world populated by non-heroic working people, rather than one designed to entertain. The point is driven home by the fact that the entire cast worked without a guaranteed fee.

Director/Screenplay/Editor/Music: Kenneth Bi • Producers: Daniel Yu, Rosa Li, Sze Wing Leong • Cinematography: Henry Chung • Executive Producer: Rosa Li • Cast: Man Fong, Joyce Cheung, Sam Lee, Dion Li • Production Company: Kenbiroli Films, Room A52, 10 Sai Wan Terrace, Quarry Bay, Hong Kong • Tel: 852-9400-3222 • Fax: 852-2540-1299 • Email: kenbiroli@yahoo.com • Co-Production Company: JVI Production Ltd. G/F, 58A Leighton Road, Causeway Bay, Hong Kong • Tel: 852-2802-2322 • Fax: 852-2802-2321 • World Sales: Golden Network Ltd. 1803A Nanyang Plaza, 57 Hung To Road, Kwun Tong, Kawloon, Hong Kong • Tel: 852-2751-1886 • Fax: 852-2750-4862 • Email: goldnet@netvigator.com

Director: Kenneth Bi
Graduated with an
Honours Degree in
TheatrelFilm from Brock
University in Canada. After
his debut as an actor, a
writer and an editor; with
Teddy Robin's Hong Kong
Graffiti, he started his
scriptwriting career for
film and TV. He wrote the
music for Fruit Chan's The
Longest Summer. A Small
Miracle is his debut
feature film.



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www.sim.edu.sg

Country: Hong Kong

Director: Yan Yan Mak

2001, 90 mins



Director: Yan Yan Mak Born in Hong Kong in 1973. Yan Yan Mak graduated from the Hong Kong Academy for Performing Arts with a short entitled Snap-shots, which won the Best Direction award at the 17th Hong Kong Short Film and Video Festival in 1998. In 1993, she was an assistant director on Cha Chuen-yi's Perfect Sex, Perfect Life, production manager on Yu's Love Will Tear Us Apart and screenplay assistant in Wong Karwai's In The Mood For Love. Gege is her first feature-length film.



#### **GEGE**

GeGe uses the narrative thread of a young man from Hong Kong searching for his brother in the remote and vast landscape of northern China to weave an introspective road movie. The film focuses on the immediate presence of its characters who wordlessly convey their emotions. Gradually, the protagonist becomes better acquainted with a beautiful woman working at a modest boarding house and a seemingly unapproachable man, when he discovers they knew his now-missing brother. The significance of relationships past and present are hinted at rather than explained, and the search for a lost brother is treated maturely. Images of Qinghai province act less as a scenic backdrop and more as a meditative landscape that the characters interact with. The film's visual appeal is coupled with an often jarring but poignant soundtrack consisting of a fragmented guitar composition.

The opening sequence with its train journey in a landscape without signs juxtaposed with a commentator's patriotic rendition of Chinese history is a telling example of how Yan Yan Mak manages subtle contrasts throughout the film. GeGe won the FIPRESCI Award at the 25th Hong Kong Film Festival.

Director/Producer/Script: Yan Yan Mak • Director of Photography: Siuki Yip, Eric Lau • Editor: Eric Lau, Stanley Tam, Terence Yung • Sound: Kenneth Tjon • Original Music Composer: Wang Lei • Cast: Stanley Tam, Jin Cai-Xia, Cai Tao, Ma Ke, Yaxiuer Lataijia, Cao Wan-Yan • World Sales Company: Ying E Chi Ltd. Suite 901, Star Commercial Building, 366 Lockhart Road, Wan Chai, Hong Kong • Tel: 852-2836-6282 • Fax: 852-2836-6383 • Email: yingechi@netvigator.com

Country: Hong Kong

Director: Ann Hui

2001, 103 mins



#### JULY RHAPSODY NAN REN SI SHI

Lam Yiu-kwok is a high school teacher – the ideal job for this middle-aged, introverted scholar. Compared to the extravagant lifestyle enjoyed by his former college mates, Yiu-kwok somehow doesn't appear to have made use of his full potential. One of his students, Choi-nam, falls in love with him and he's not indifferent to her advances, though he is also aware of the complications of infidelity and his own wife.

But contemplating the problematic nature of infidelity is one thing and resurrecting the memory of such an incident is entirely another story. When an old school teacher of the couple returns to pay them a visit, memories resurface, as the teacher is also the biological father of Lam's son. The reminder of his wife's past transgression, as well as the foreboding possibility of his own consumes him as he verges on a mid-life crisis. Hui's films have always shown a preference for muted portraits of relationships that struggle to sustain themselves. In The July Rhapsody she brings together a noted cast of Hong Kong actors to re-play that struggle, in which infidelity isn't easily painted as a mark of immorality.

Born in Anshan. Manchuria in 1947. Ann Hui moved to Hong Kong in 1952 and studied English language, literature and comparative literary studies until 1972 She then spent two years at the London Film School. She was an assistant to the director King Hu. Began making serials and documentaries for television in the mid-'70s and made her first feature in 1979.

Director: Ann Hui



Director: Ann Hui • Producers: Derek Yee, Ann Hui • Co-producers: Jacob Cheung, Albert Chow • Executive producer: Alexander Wong • Screenplay: Ivy Ho • Cast: Jacky Cheung, Anita Mui, Karena Lam, Tou Chung Hua, Eric Kot, Jin Hui • Production Company: Filmko Pictures Ltd. Unit 1357 Hong Kong International Trade and Exhibition Centre, I Trademark Drive, Kowloon Bay, Hong Kong, China • Tel: 23-79-9999 • Fax: 27-36-7111 • Email: ahkat@netvigator.com



Director: Stanley Kwan Born 1957 in Hong Kong Kwan initially worked with Hong Kong's TVB broadcasting company before moving to the production training division. He worked as an assistant director and became a part of Hong Kong's New Wave. He cted his first feature in 1985 and his second film, Love Unto Waste, was invited into competition at the Locarno Film Festival. Rouge won him a substantial international audience and Actress (aka Centre Stage) won the Best Actress Prize at the Berlin Film Festival for Maggie Cheung. This is his I 4th feature film.

## LANYU

The eldest son of a senior government bureaucrat, Chen Handong heads a fast-growing trading company and plays as hard as he works. His loyal lieutenant, Liu Zheng, is one of the few who know that Handong's tastes are more towards men than women. Lan Yu is a country boy in Beijing to study architecture. More than most students he is short of money and willing to try anything to earn his keep. He runs into Liu Zheng who pragmatically suggests that he could prostitute himself to a gay pool-hall and bar owner. But Handong finds him at the pool-hall that evening and intervenes instead. He takes Lan Yu home and gives the young man what becomes a life-changing sexual initiation.

This is Kwan's film adaptation of an internet novel originally called Beijing Comrade, which first emerged in 1996. Choosing to draw actors from the Mainland and setting the film with its themes of gay sexuality in the aforementioned city, Kwan reveals how gay culture in Beijing is perhaps more alive and layered than one would assume it to be. An official selection at 2001 Cannes Film Festival, under the Un Certain Regard section.

Sponsored by Opuz (S) Pte Ltd.

Director: Stanley Kwan \* Executive Producer: Jian Qin \* Producer: Zhang Yongning \* Associate Producers: Yi Feng, Zhou Bin, James Tsim \* Screenplay: Jimmy Ngai based on Beijing Comrade/Beijing Story (Beijing Gushi) published on the Internet \* Production Designer: William Chang \* Cinematographer: Yang Tao \* Original Music: Zhang Yadong \* Editor: William Chang \* Sound Design: Wang Xueij \* Cast: Hu Jun, Liu Ye, Su Jin, Li Huatong, Lu Fang, Zhang Yongning, Li Shuang, Zhao Minfen, Zhang Fan \* World Sales: Celluloid Dreams, 2 Rue Turgot, 75009 Paris, France \* Tel: 331-4970-8564 \* Fax: 331-4970-0371 \* Website: www.celluloid-dreams.com



Country: Hong Kong

Director: Evans Chan Yiu Shing

2001, 130 mins



nuy. Hong Kong

#### THE MAP OF SEX AND LOVE

Arranged in the form of three stories that move continuously, charting the memories of its three characters, The Map Of Sex And Love is an eclectic examination of post-Handover Hong Kong, and Macau. The film follows Larry, Mimi and Wei Ming through their individual lives and encounters with each other while probing into the intersections of the personal realm of memory and public realm of history. The three stories named Rubber Band, Belgrade and Nazi Gold unravel the burden of secrets carried by the film's characters that inflects present interactions, but which also lead to sexual and platonic relationships.

Chan's digital video film, also the first to be made in Hong Kong in this format, is, however, not his first attempt at taking on issues around "post-colonial" urban spaces and the uncertain future of exiles and immigrants. But it is perhaps his most detailed exploration of gay sexuality and a history of persecution against racial and sexual minorities. At its core, The Map Of Sex And Love is about the interrelations between sex and love as well as isolation and the search for empathy through which we realise that the personal and the political are never far removed from each other.

Director: Evans Chan • Executive producer: Willy Tsao • Cinematographer: O Sing Pui • Original Music: Milos Raikovich • Cast: Bernardo Chow, Cherie Ho, Victor Ma, Lindzay Chan, Goh Boon Ann • Production Company: Riverdrive Productions Ltd. Hong Kong Arts Centre 8/F, 2 Harbour Road, Wanchai, Hong Kong • Tel: 852 2582 0287 • Fax: 852 2519 2079 • Email: dshu@hkac.org.uk

Director: Evans Chan Chan grew up in Macau and Hong Kong before moving to New York in 1984. A critic, dramatist and director of two narrative features - To Liv(e) (1991), and Crossings (1994). His imentary series of the Hong Kong and Macau handovers to China received critical acclaim. The Map Of Sex And Love is his third feature film and his new film is Bauhinia - a film based in post-September 11, 2001 New York City.



Country: India

Director: Murali Nair

2001, 74 mins



Director: Murali Nair Born in Anandaburam.

Kerala, Murali Nair directed three short films,

Tragedy Of An Indian

Farmer, Coronation and A Long Journey, before

Throne Of Death, his first feature. All of them were

international film festivals especially A Long Journey, which premiered at Cannes in 1996 in the short film competition

section. Throne Of Death

won Cannes Film Festival's

1999 Camera d'Or and

was shown at the 4th

screened at numerous

#### A DOG'S DAY ORU PATTIYUDE DIVASAM

Once in a colourful rural province, the ruling lord granted democracy to his faithful citizens. They celebrated with joyous song. As a token of his good will, the Lord gave the royal dog Apu to his former obedient servant, Koran. Koran and his wife proudly cared for the small dog and were admired by the villagers. However, this scene of bliss is disrupted by fears that the dog in fact has rabies and has been set upon the people deliberately. The peaceful, democratic atmosphere of the village is upturned and the future of the province becomes uncertain.

Taking his crew to the remote Kerala village of Moncombu and working almost entirely with a cast of non-professional actors, Murali Nair crafts an allegorical tale about the role of music, tradition and politics in village life in still-untouched parts of southern India. His previous film Maranasimhasanam – The Throne Of Death – won the Camera d'Or at Cannes in 1999. Here, Nair returns to his genre of choice, the "political fairytale," to critique the developed world's concerns and presence in the "third world."

(3)

Director/Producer: Murali Nair • Screenplay: Murali Nair, Bharathan Njarakal • Music: Kavalam Narayana Panikkar • Director of Photography: MJ Radhakrishnan • Film Editor: Lalitha Krishan • Sound design: Madhu Aspara • Executive Producer: Preeya Nair • Production Designer: Shambhavi Kaul • Cast: K Krishna Kaimal, Thomas V, Vinu Prasad, Lakshmi Raman, Sudhas Thayat • World Sales: Celluloid Dreams, 2 Rue Turgot, 75009 Paris, France • Tel: 331-4970-8564 • Fax: 331-4970-0371 • Website: www.celluloid-dreams.com

Country: India/Finland

Director: John Webster

2001, 60 mins



#### ROOMS OF SHADOW AND LIGHT VALON JA VARJON HUONEET (Asian Premiere)

Rooms Of Shadow And Light follows the life of women in two brothels in the slums of Bombay. Some of the women are old, some are very young, yet they have all been cheated into the business – and cheated out of a life. Vinay, a social worker, has spent the last 10 years helping them – trying to save them from AIDS and in trying to bring them some comfort.

Although the women are outcasts of society, degraded and exploited, they manage to retain some human dignity, spiritedness and some sense of inner hope. Going back and forth between the two brothels, this film is a rare encounter with women and men who are honest about their trade, and who offer candid portraits of what it is like to struggle for survival. Social worker Vinay's attempts to use basic tools such as safe sexual conduct, information on diseases and street theatre as a way of educating the public on AIDS and safety accentuates the way in which building trust provides the women with the dignity that is fully their right.

Director: John Webster
Born of British parents in
Helsinki in 1967. He
studied documentary
filmmaking at the
University of Art and
Design, Helsinki, from
1988 until 1996, when he
graduated with an MA.
Since 1990 he has
worked as an independent
director of documentary
films. Rooms Of Shadow
And Light is his ninth
documentary.



Director: John Webster \* Producer: Kristiina Pervila \* Editor: Jukka Nykanen \* Camera: KU Mohanan \* Sound Designer: Pietari Koskinen \* Music: Rag Bihag, Vishwa Mohan Bhatt, Sukhvindar Singh, Aruna Sayeeram \* Cast: Sakhubai, Ratnabai, Shobha, Saraswati, Kalawati, Annu, Rasia, Minakshi, Shanti, Nasrin \* Production Company: Millenium Film, Patruunantie 8, 05200 Rasamaki, Finland \* Tel: 35-89-6860-466 \* Fax: 35-89-6860-4660 \* Email: kristiina.pervila@milleniumfilm.fi \* World Sales Company: D.net.sales, Peterssteinweg 13, 04107 Leipzig, Germany \* Tel: 49-3084-306168 \* Fax: 49-3084-306167 \* Email: info@d-net.sales.com



#### **DELBARAN**

Fourteen-year old Kaim is an Afghan refugee who has found work helping out at Khan's Place, a truck stop close to the Iranian border, owned by the elderly Khan and his wife. Among the clientele, an assortment of drivers, traders and opium smokers, is Patrol Officer Mahadavi, keeping an eye out for illegal immigrants but oblivious to Kaim's status. The boy runs endless errands, most of which involve a succession of vehicles, which seem to break down or run out of fuel on a regular basis. Movement is a constant in this film, as Kaim and the other characters traverse the barren but beautiful desert landscape, where the sounds of automatic weapons are always just within earshot. The film won the Special Jury Prize at the 54th Locarno International Film Festival. – Sandra Hebron at Regus London Film Festival

Director: AbolfazI Jalili
Born in Saave in 1957,
AbolfazI Jalili began
filmmaking as a teenager.
He entered the Iranian
College of Dramatic Arts
to study film. He made his
first I bmm feature film,
Milad, in 1983 and has
become one of cinema's
most highly regarded
filmmakers. In 1998, with
Dance Of Dust he won
Locarno's Silver Leopard.
Don (1998) won the Jury
Prize in San Sebastian FF.



Director/Writer: Abolfazl Jalili • Producer: Abolfazl Jalili, Shozo Ichiyama • Cinematography: Mohammad Ahmadi • Sound: Hassan Zarfam • Mixing: Mahmud Mousavi-Nezhad • Executive Producer: Masayuki Mori • Cast: Kaeem Alizadeh, Rahmatollah Ebrahimi, Hossein Hashemian • Production Company: Office Kitano and Bandai Visual, Film e-Aval (Iran) and T-Mark Inc. (Japan) Production • World Sales: Celluloid Dreams, 2 Rue Turgot, 75009 Paris, France • Tel: 331-4970-8564 • Fax: 331-4970-0371 • Website: www.celluloid-dreams.com

Country: Israel

Director: Ra'anan Alexandrowicz

2001, 94 mins



#### THE INNER TOUR

As political violence continues to escalate regarding the Israel-Palestine question, the situation frequently becomes a meaningless accumulation of figures and statistics cataloguing shootings and deaths. Whether the question of Palestine is placed on the table for discussion and is resolved or not, the accumulation of individual stories cataloguing loss is as inevitable as it is powerful. Alexandrowicz's documentary follows a group of Palestinians as they make a three-day tour of Israel. Ironically, the tour is the one means by which they can revisit what they may consider to be their rightful heritage and their homeland.

Without narrative interruption, he records their reactions as they look on the land. As the trip continues, they talk about how their lives have been affected by political events. In perhaps an added layer of irony, one man called Ashqar cannot visit his mother in Lebanon because he cannot get an entry permit. The tour takes him to the Israel-Lebanon border where he is able throw across a video he has made for her. The documentary pointedly demonstrates how the simple act of filming the space we live in and sharing the life we live there, can transcend political boundaries.

Director: Ra'anan Alexandrowicz • Producer: Liran Atzmor, Raed Andoni • Editor: Ron Goldman • Director of Photography: Sharon 'Shark' De-Mayo • Music: George Yosof Semaan, Noam Halevi, Ehud Banai, Muhssein Abed El Hamid • Production Company: Belfilms International, 12 Hata'asiya Street, Tel-Aviv, 67139, Israel • Tel: 41-1-862-2106 • Fax: 972-3-624-0781 • Email: belfilms@netvision.net.il • World Soles: First Hand Films, Bahnofstrasse 21, Bulach, 8180, Switzerland • Tel: 411-862-2106 • Fax: 411-862-2146 • Email: info@firsthandfilms.com

#### Director: Ra'anan Alexandrowicz

Ra'anan Alexandrowicz was born in lerusalem in 1969. He studied at the Sam Spiegel School for Cinema and Television, and has worked extensively in documentary, short fiction and music bromo filmmaking. His 1996 film, Self Confident Ltd., won prizes at Lodz and Krakow Short Film Festivals, and Special Mention at the Turin Film Festival. The Inner Tour was inspired by his first civilian visit to the Israelioccubied Palestinian territories, and the realisation of how little he knew his "neighbours."





#### Director: Furuyama Tomoyuki Born in 1968 in the Nagano Prefecture. He majored in law at college but later turned to filmmaking. In 1992 he made a 16mm short entitled Shakunetsu no Dodgeball which received the Grand Prix at the Pia Film Festival. He made his first feature in 1993 with the Pia Scholarship Fund and it was invited to many international film festivals, receiving the Dragon and Tiger Young Cinema Award in Vancouver, BC. He has also worked as an assistant director for Shinji Aoyama, Manda Kunitoshi and Riju Go.



#### BAD COMPANY MABUDACHI

Winner of the Rotterdam Film Festival's Tiger and FIPRESCI Awards 2001, Furumaya's film of adolescent angst is also an astute portrayal of mass education systems. Nagano Prefecture is situated three hours from Tokyo, surrounded by the Japanese Alps. Sadamoto is a middle-school student in a small town far from Nagano City. His parents live emotionally miles away; but he feels he can take care of himself. He spends a lot of time hanging out with his friends and somehow they all depend on him, especially Shuji. One day their teacher Kobayashi learns that the boys have been stealing from a local shop just for fun. Their fathers are summoned and Kobayashi orders the boys to write a 30-page self-critical essay as punishment.

That night, Sadamoto's father hits him for the first time and it prompts a moment of shocked, self-realisation at his own lack of direction in life. He writes an essay titled "I Am An Onion" which turns out to be an outpouring of self-disgust. Lending irony to the moment, Kobayashi praises the essay because it demonstrates a move towards becoming "more human" – but the praises for an admission of self-effacement leads Sadamoto back towards his old habits.

Director: Tomoyuki Furuyama • Producer: Ento Takenori • Cinematographer: Inomoto Masami • Lighting: Matsukuma Shinichi • Sound: Hata Kotaro • Production Designer: Suzaka Fumiaki • Music: Shigeno Masamichi • Cast: Okitsu Yamato, Takahashi Ryosuke, Nakajima Yuta, Mitsuishi Ken, Yashiro Asako, Shimizu Mikio • Production Company: Sento Takenori, Sunset Cinemaworks Production • World Sales: Media Luna Entertainment, GmbH & Co. KG, Ida Martins, Hochstadenstrasse I-3. D-50674 Cologne, Germany • Tel: 49-221-139-2222 • Fax: 49-221-139-2224 • Email: info@medialuna-entertainment.de

Country: Japan

Director: Aoyama Shinji

2001, 128 mins



#### Director: Aoyama Shinji Born in 1964, he formed a band called Up Beat Underground and started making 8mm films while in the university. He was a writer/critic with laban's Cahiers du Cinema and Esquire and worked as an assistant director before working on his own features. His film, Eureka, made in 2000, premiered at the Cannes Film Festival. The film won both the International Critics Prize (FIPRESCI) and Ecumenical Jury Award, and was one of 2000's most acclaimed films. Since making his debut in 1995, Aoyama has made films at an untiring pace.



## TSUKINO SABAKU

Director Aoyama Shinji focused on the collapse of the modern family from the outside in his previous film Eureka, which won the Best Film Award at the Singapore International Film Festival in 2001. With Desert Moon his intentions are to examine that collapse from within. Nagai is widely regarded as a successful Information Age businessman, but in reality he is cornered. His company has gone public and he's at the beck and call of demanding shareholders. The goal he has longed for now seems pointless and to make matters worse, his wife and daughter have left him. He would like to restore the family but has no idea how to do this.

Meanwhile his wife Akira chooses to turn to alcohol and returns to her countryside home. Her daughter Kaai's precocious voice keeps Akira on a tightrope of memory, delusion and alcohol. This already precarious relationship is transformed by the arrival of stranger Keechie whose relentless search for easy money hides a search for the comfort of others and a dangerous unpredictability. Aoyama's film is imbued with keen observations on representations of father figures, "home" and the dilemmas of present-day society.

Director/Screenplay: Aoyama Shinji \* Assistant Director: Suzuki Yoshikazu \* Producer: Sento Takenori \* Cinematographer: Tamra Masaki \* Lighting: Sato Yuzuru \* Sound: Kikuchi Nobuyuki \* Editing: Aoyama Shinji \* Production Designer: Shimizu Takeshi \* Production Supervisor: Sato Kumi \* Cast: Mikami Hiroshi, Toyota Maho, Kashiwabara Shuji, Ikari Yukiko, Natsuyagi Isao, Akiyoshi Kumiko, Hagiwara Kenichi \* Production Company: Sento Takenori, Suncent Cinema Works \* World Sales: Celluloid Dreams, 2 Rue Turgot, 75009 Paris, France \* Tel: 331-4970-8564 \* Fax: 331-4970-0371 \* Website: www.celluloid-dreams.com

Country: Japan

Director: Akihiko Shiota

2001, 92 mins



#### HARMFUL INSECT GAICHU

Sachiko is a 13-year-old junior high school girl with a complicated family life. Her father disappeared with a young mistress when she was an infant. Her mother, who is a bar hostess, is unable to live without outside help. Sachiko has an early love experience with her sixth grade teacher Ogata. But this relationship subsequently caused his retirement from teaching. He writes to her from a far away town where he works in a nuclear power plant. But the simmering tensions of her life escalate when her mother attempts suicide and Sachiko drops out of school.

Shiota's films make sparse use of dialogue and abundant use of long shots that convey a sense of being removed from one's own existence. In a sense, his work belongs to a repertoire of recent Japanese films that deal penetratingly with the anxieties of modern-day Japan, particularly its youth. Though his protagonists often appear unusual and deliberately provocative, they reveal a penetrating awareness of the world around them, which gives his films a particularly powerful resonance.

Director: Akihiko Shiota • Executive Producer: Masaya Nakamura • General Producer: Naota Sarukawa, Norihiko Tani, Yoshimasa Sakao • Producer: Hiroyuki Negishi, Takashi Hirano • Screenplay: Yayoi Kiyono • Music: Number Girl • Director of Photography: Tokusho Kikumura • Lighting: Meicho Tomiyama • Production Designer: Toshihiro Isomi • Sound Recording: Masaru Usui • Film Editor: Yoshio Sugano • Cast: Aoi Miyazaki, Seiichi Tanabe, Ryo • Production Company: Nikkatsu Corporation, 3-28-12 Hongo, Bunkyo-ku, Tokyo I 13-0033, Japan • Tel: 81-3-5689-1026 • Fax: 81-3-5689-1043 • Email: nobu@nikkatsu.co.jp • World Sales: Nikkatsu Corporation 3-28-12 Hongo, Bunkyo-ku, Tokyo I 13-0033, Japan • Tel: 81-3-5689-1026 • Fax: 81-3-5689-1043 • Email: nobu@nikkatsu.co.jp

Rikkyo University, Akihiko Shiota started filmmaking with Kiyoshi Kurosawa, Kunitoshi Manda and others. After graduating, he worked as an assistant director for Kiyoshi Kurosawa's films such as Kandagawa Wars (1983) and The Excitement Of DoReMiFa Girls (1985). His acclaimed debut feature film, Moonlight Whispers, won the grand prize at the Yubari Film

Festival in 1999.

Director: Akihiko Shiota

Born in 1961 in Kyoto.
While he was a student at



Country: Japan

Director: Hashiguchi Ryosuke

2001, 135 mins



#### HUSH!

Naoya is living a self-involved life as a gay man, but he has the sense that there is something missing. Emotionally tired of one-night stands, he meets and falls in love with Katsuhiro. Meanwhile, Asako's promiscuous lifestyle leaves her dissatisfied, and she ponders how to build a more meaningful, but not necessarily conventional relationship with another person. More pointedly, it occurs to her that the kind of relationship she is seeking is with a child and the prospect of raising her own without the intrusion of a stable relationship with a man begins to take hold as a plausible idea.

She meets Katsuhiro and proposes they conceive a child together, even after she clues into the fact that he is gay. Naoya opposes the idea, and he is irritated with Katsuhiro, who has hidden his homosexuality and is generally indecisive. Asako's friendship with the couple is volatile at first, but grows stronger with time while they struggle to negotiate the terms of their relationship. The film is scattered with humorous and bitter-sweet moments in relation to each character's sexual proclivities.

Director/Screenplay/Editor: Hashiguchi Ryosuke • Producer: Yamagami Tetsujiro • Cinematograph, Usaki Hashiguchi Ryosuke • Production Design: Ogawa Fumio • Music: Bobby McFerm • Seiichi, Takahashi Kazuya, Kataoka Reiko • Production Company: SIGLO Ltd. Nakano Daini Coop 2 Nakano Nakano-ku Tokyo 164-0001 Japan • Tel: 81-3-5343-3101 • Fax: 81-3-5343-3102 • Seiglo@cine.co.jp • World Sales: Fortissimo Film Sales, Cruquiusweg 40-1019 AT Amsterdam Teles • Tel: 31-20-627-3215 • Fax: 31-20-626-1155 • Email: info@fortissimo.nl

#### Director: Hashiguchi Ryosuke

Born in 1962 in Nagasaki, Jopan. Hashiguichi began shooting Super-8 in high school. While studying film at Osaka Arts University he developed a documentary filmmaking style. His 1989 film, The Secret Of Last Night, won the Pia Film Festival Grand Prize, Like Grains Of Sand (1995) won grand prizes at the Rotterdam Film Festival, Dunkirk Film Festival and the Turin Gay and Lesbian Film Festival. This is his fourth feature



Country: Japan

Director: Matsui Minoru

2001, 160 mins



#### JAPANESE DEVILS RIBEN GUIZI

A radical examination of revisionist history, Matsui Minoru's film tracks down 14 veterans of the Imperial Army who testify to their brutal participation in Japan's 15-year war against China, from the Manchurian incident in 1931, to Japan's surrender in 1945. The title is a literal translation of a derisive phrase coined by the Chinese in the '30s and '40s for their foreign oppressors. The film exposes how wide the gulf is that separates two nations and their respective memories of the war. In popular Japanese imagination, following the Tokyo War Crimes Tribunal of 1946-48, the "rogue" militarists behind Japanese aggression had been tried, judged, and questions of individual complicity were abandoned to the post-war realities of hunger and survival. This film has been released to much controversy in Japan and is also the first film to document Japan's military atrocities through living witnesses.

"This film is about the true face of history, of human behaviour. In order to protect the future, we must learn about what really happened in that war, about the madness and weakness of the people who were cogs in the machinery that implemented that war." - Director Matsui Minoru

Director/Writer/Editor: Matsui Minoru • Producer: Matsui Minoru, Oguri Ken'ichi • Camera/Sound: Oguri Ken'ichi • Music: Sato Ryosuke • Cast: Tsuchiya Yoshio, Nagatomi Hakudo, Shinozuka Yoshio, Funyu Taisuke, Ebato Tsuyoshi, Shikada Masao, Suzuki Yoshio, Kaneko Yasuji, Enomoto Masayo, Yuasa Ken, Koyama Ichiro, Tominaga Shozo, Kubota Tetsuji, Kobayashi Takeshi • Production Company: The Riben Guizi Production Production Committee, #203 4-19-B Jingumae, Shibuya-ku, Tokyo 150-0001 Japan • Tel: 81-3-3746-0395 • Fax: 81-3-3746-0397 • Email: direct704@aol.com • World Sales: The Riben Guizi Production Production Committee, #203 4-19-B Jingumae, Shibuya-ku, Tokyo 150-0001 Japan • Tel: 81-3-3746-0395 • Fax: 81-3-3746-0397 • Email: direct704@aol.com

Born in 1947 and studied journalism at Sophia University in Tokyo. Between 1972 and 1984, he worked as assistant director to Shindo Kaneto. He has been directing films and documentaries for television since 1985. Japanese Devils was especially noted in the Toronto, Berlin and Munich Film Festivals, 2001.

Director: Matsui Minoru



Country: Japan

Director: Manda Kunitoshi

2001, 117 mins



#### UNLOVED

Manda Kunitoshi's second film, Unloved, makes economical use of dialogue and works with a muted palette to convey the tale of Mitsuko and her relationship to two men. Using the deceptively ordinary backdrop of Mitsuko's work at City Hall, Manda charts her encounter with steadfast but hard-edged Eiji whose suave exterior veils a search for companionship. Mitsuko is more taken by a younger man named Hiroshi, considerably less certain of future directions and palpably aware of how socially inadequate he must appear compared to Eiji.

Manda demonstrates a proclivity for Bresson-like understatement, using sparse interiors and frozen tableaux-like shots of characters who hardly demonstrate emotions in their facial expressions. As a film primarily concerned with questioning the social impulse towards constant self-improvement and progress, Mitsuko is its poignantly self-aware protagonist. Scripted by partners Kunitoshi and Tamami Manda, the director states that it is a film reflecting upon the nature of human relations and what we demand and desire in a partnership. Unloved won the Grand Rail D'Oro Award at Cannes 2001, as well as the Ecumenical Jury Prize for Future Talent and the Tiger and FIPRESCI awards at the Rotterdam Film Festival, 2001.

Director: Manda Kunitoshi • Producer: Sento Takenori • Cinematographer: Ashizawa Akiko • Editor: Kakesu Syuichi • Music: Kawai Kenji • Cast: Moriguchi Yoko, Nakamura Toru, Matusoka Shunsuke • Production Company: Suncent Cinema Works • World Sales: Media Luna Entertainment GmbH &Co. KG Hochstadenstrasse 1-3 D-50674 Cologne, Germany • Tel: +49 221 139 2222 • Fax: +49 221 139 2224 • Email: info@medialuna-entertainment.de

Director: Manda Kunitoshi Born in 1956. Directed several 8mm films while studying at Rikkyo University. Worked as a screenwriter and assistant director with Kurosawa Kiyoshi's Kandagawa (1983) and Excitement Of The DoReMifa Girl (1985). Unloved is his first full-length feature film.





#### Director: Imamura Shohei Born in Tokyo, Jaban in

Born in Tokyo, Japan in 1926. At the end of the war Imamura began university and studied western history. His interests also centred pround theatre and he began writing his own mines. In 1951 he began working at the Shochiku Studios as assistant firector and in 1954 he metched studios before marting his production combany in 1965. His first film was Stolen Desire (1958). In 1975, he created The Cinema and Television Institute of Takahama which became The Japanese Academy of Visual Arts.



#### WARM WATER UNDER A RED BRIDGE AKAI HASHI NOSHITANO NURUI MIZU

Imamura's film is imbibed with the air of magic realism, and an intriguing female protagonist named Saeko. Yosuke, played by Koji Yakusho previously seen in Shall We Dance?, has been recently laid off and his wife has just left him. He winds up on the streets of Tokyo, roughing it, when he meets Taro. The homeless wanderer weaves an elusive tale about a gold Buddhist statue, which he stole from a temple in Kyoto and hid in a house by a red bridge in Noto Peninsula. Yosuke goes in search of the statue and ends up on a different trajectory when he meets Saeko who is a kleptomaniac, with the power to make flowers bloom off-season and draw fish to the river from the sea. These mysterious abilities derive from a condition she has whereby she secretes water in moments of physical pleasure.

Imamura's film is richly laden with symbolic and magical elements but grounded in the most immediate and concrete of themes: that of seeking companionship and love in a landscape of isolation, loneliness and social failure. Koji Yakusho won the Best Actor Award at the Chicago International Film Festival for his role in Imamura's film.

Director: Imamura Shohei • Producer: lino Hisa • Executive Producer: Nakamura Masaya • Screenplay: Tomikawa Motofumi, Tengan Daisuke, Imamura Shohei based on the novel by Yo Hemni • Photography: Komatsubara Shigeru • Light: Yamakawa Hideaki • Sound: Benitani Kenichi • Editing: Okayasu Hajime • Music: Ikebe Shinichiro • Production Company: Nikkatsu Corporation 28, 12 Hongoh-3 Chome Tokyo | 13 Japan • Tel: 81-3-5689-1026 • Fax: 81-3-5689-1043 • World Sales: FPI, 5 Rue Richepanse, Paris 75008 France • Tel: 33-1-4296-0220 • Fax: 33-1-4020-0551 • Email: elagesse@cybercable.fr

Country: Kazakhstan

Director: Serik Aprymov

2000, 80 mins



## THREE BROTHERS TRIBRATA

Director Serik Aprymov is renowned for heralding the Kazakh New Wave and in Three Brothers he weaves a lyrical story about memories of the past and how it is constructed. Following the lives of three brothers who live in a remote village in Kazakhstan, the film begins with the narration of one of the siblings, now grown up and a pilot at the air force. As a youth however, the young boys listened to stories by Klein – an elderly man who tells tall tales about officers at the military bases and beautiful women whom they failed to sufficiently please.

Through the course of his story-telling, he also mentions a beautiful lake where the officers spend their time where everything is seemingly picturesque in addition to the beautiful women. The film is a gentle examination of how myth and fantasy propel dreams and how the privilege of a retrospect gaze unravels the realities of life in the military. Three Brothers won the Asian Film Award at the 13th Tokyo International Film Festival.

Director: Serik Aprymov
Born in 1960 in the
region of Semipalatinsk in
Kazakhstan. Following his
mitary service, he studied
film at the VGIK in
Moscow. His filmography
includes Kijan/Konecnaja
Ostanovka/The Last Stop
(1989) and Zas zigittin
kundeligi (1990). This is
his fourth feature film.



Director/Writer/Producer: Serik Aprymov • Photography: Fedor Aranyshev • Editor: Dina Bersugurova • Sound: Aliy Myrzasheva • Cast: Kazym Zhakibaev, Shakir Vilyoumov, Bulat Mazhagulov, Bahtiyour Kuatbaev • Co-Production Company: Shinju Sano East Cinema Production • TellFax: (7) 3272 248 892 • Production Company: East Cinema 480031 Almaty, Kazakhstan, mkr. Aksai 3 "B", h.34, apt.25 • Tel: 73-272-2488-92 • Fax: 732-72-2488-92 • Email: aprymov@nursat.kz • World Sales: East Cinema, 480031 Almaty, Kazakhstan, mkr. Aksai 3 "B", h.34, apt.25 • Tel: 73-272-2488-92 • Fax: 732-72-2488-92 • Email: aprymov@nursat.kz

Country: South Korea

Director: Kim Ki-Duk

2001, 117 mins



## ADDRESS UNKNOWN SOOCHWIEEN BODMYUNG

From the filmmaker who made the cult hit The Isle, Kim Ki-Duk's most recent effort is a portrait of Korean society "simmering with rage and cruelty to the point that it's about to explode." A single mother writes unanswered letters to an American soldier, the absent father of her child. Her son, a mixed-race Chang-Guk, is tainted by the violence and revulsion he faces everyday. A wounded girl, a shy boy and a lonely young American soldier are intertwined in relationships of love and pain and, for their parents, the legacy of the Korean War is still a daily fact of life. They all live under the shadow of US military forces stationed in South Korea. None can escape the inevitable tragedy of their condition. This film exposes the face of violent innocence and brutal love, acts often committed by those deemed as good people in the legacy of war. It is a film about what the director considers to be the "lost spirituality" of the Korean people.

Kim Ki-Duk says about the film: "Where did this intense suspicion and tension originate? This question prompted me to introduce a certain historical reality and to push it head-on into the foreground of my film."

Director/Writer/Art Direction: Kim Ki-Duk • Executive Producer: Lee Seung Jae • Co-producer: Kim Sang Keun • Cinematographer: Suh Jong Min • Editor: Hahm Sung Won • Music: Park Ho Joon • Cast: Yang Dong Kun, Ban Min Jung, Kim Young Min, Cho Jae Hyun, Pang Eun Jin, Myung Kye Nam, Mitch Malum • Production Company: IJ Film, 2F Dong-A Bldg., 585-1 Shinsa-dong, Gangnam-gu, Seoul, South Korea 135-892 • Tel: 82-2-3444-2466 • Fax: 82-2-3444-6858 • Email: hanci@ljfilm.com

Kim Ki-Duk's film career spans only five years and this is his sixth feature to date. A filmmaker whose work spans mainstream appeal and art cinema brawura, his films are about the inner desires of marginalised people. He is considered to be the artistic heir to one of Korean cinema's masters, the late Kim Ki-Young.

Director: Kim Ki-Duk



Country: Korea

Director: Hur Jin-ho

2001, 113 mins



## ONE FINE SPRING DAY BOMNARUN GANDA

A 30-something female announcer for a provincial TV station and a recording engineer in his late 20s meet on the job and fall in love. Their relationship is already a transgression of societal barriers because a younger man courts a divorcee, without a fixed possibility of sustaining the connection. Playing with seasonal shifts once again, director Hur Jin-ho takes viewers through the undulations of love beginning in winter, and ending in a hot summer.

Equally, sound is a leitmotif of choice in the film as both protagonists are involved in a world inundated with sounds, music and voices across airwaves. Sound aptly translates the interior landscapes of both characters while delving into the troubled road of love. The film won the Best Artistic Contribution Award at the Tokyo International Film Festival 2001.

Director: Hur Jin-ho Born in 1963 in Jeonju, Hur studied at the Korean Academy of Film Arts where he completed the acclaimed short film. For Kochul. He began his film career as assistant director on Park Kwang-Su's To The Starry Island and A Single Spark. He also co-wrote A Single Spark and Killimanjaro. His debut feature. Christmas In August, was invited to the Critic's Week at Cannes



Director: Hur Jin-ho \* Producers: Tcha Sung-Jai, Miyajima Hideshi, Peter Ho-sun Chan \* Script: Ryu Jang-ha, Lee Sook-yun, Shin Joon-ho, Hur Jin-ho \* Cinematography: Kim Hyung-gu \* Art Director: Park II-hyun \* Editor: Kim, Hyun \* Sound: Lee Byung-ha \* Music: Cho Sung Woo \* Cast: You Ji-tae, Lee Young-Ae \* Production Company/World Sales: Sidus Corporation Hansung Bldg., 88 Samsung-dong, Gannam-gu Seoul, 135-090 Korea \* Tel: 822-6005-6000 \* Fax: 822-6005-6599 \* Email: soon@sidus.net



# TAKE CARE OF MY CAT GOYANGYI-RUL BUTAKHAE

A refreshingly subtle take on the dilemma of 20-something existence, this film follows the changing lives of five 20-year-old women who were high school friends, and now find themselves at a crossroads in their respective lives. Decisions are harder to make in the city of Incheon where many of them reside. It is a place which only inspires dreams of escape to Seoul and, like domesticated cats that escape or strays that wander the city streets, the women constantly struggle to find a path other than the ones society has prescribed for them.

Hae-joo works for a brokerage firm and wants to become a successful career woman. Ji-young is a talented artist but an introspective individual who hopes to further her aspirations abroad. Tae-hee is grappling with politics and makes singular efforts to re-create the unadulterated bond from their high school days. As the director notes, "It is more about the majority who do not go to college than the few who do. It is about the majority who worry about more than just sex."

Director/Writer: Jeong Jae-eun \* Executive Producer: Tcha Sung-jai, Choi Jae-won \* Producer: Oh Gi-min \* Cinematography: Choi Young-hwan \* Music: M&F \* Editor: Lee Hyun-mi \* Cast: Bae Doo-na, Lee Yo-won, Ok Ji-young \* Production Company: Masulpri Pictures 179-61 Seongbuk-I dong, Seongbuk-gu, Seoul 136-021 Korea \* Tel: 822-3672-5807 \* Fax: 822-3672-5810 \* Email: masulpri@dreamwiz.com \* World Sales: Cinema Service Co.Ltd. 5th Fl. Jeung-kuk Bidg., 43-1 Jooja-dong Joong-gu, Seoul, Korea \* Tel: 822-2270-4735 \* Fax: 822-2264-2180 \* Email: Rachel@cinemaservice.com

Director: Jeong Jae-eun Born in 1969, Jeong Jae-Eun studied film at Korean National University of Arts. After sking many short films, she made her feature with Take Care Of My Cat. Her short works include Coming Of Age Ceremony, After School, "s Secret Codes and Girl's Night-Out. With "s Secret Codes, she on the Grand Prize at - Women's Film Festival in Seoul in 1999.



Country: Korea

Director: Im Soonrye

2001, 105 mins



# THE WAIKIKI BROTHERS IRMAOS WAIKIKI

What happens when high school dreams of playing in a band and becoming the next Beatles tapers off into a life of playing small town night-clubs in tacky shirts for a pittance? This is a bitter-sweet portrait of three such men in their 30s who find that the imagined and glamorous life of musicians is disconnected from the reality of struggling to make ends meet. Led by Sungwoo, the original band leader and eventually the sole member of the outfit, the group is composed of contrasting personalities. Sungwoo's quiet patience and commitment to his dream is unlike keyboard player Jungsuk – a playboy who chases women between gigs. Kangsoo is their drummer and between gentle uncertainty and bouts of anger, he clings to the bottle and drugs.

A brief flash-back reveals their hometown of Suanbo as a booming resort city with its hot springs and the first encounters with watching bands onstage. Preferring long shots that convey the sense of isolation and anonymity of those onstage, and nostalgic Korean pop favourites inflecting the soundtrack, as the director says, the film is about "how difficult and long a fight it would be to stick to one's dreams and ideals."

Director/Writer: Im Soonrye • Executive Producer: Suk Dongjoon Producer: Lee Eun • Associate Producer: Lee Woojung • Cinematographer: Choi Jeeyul • Editor: Kim Sangbum • Music: Choi Soonshik, Kim Minwoo • Cast: Lee Uhl, Park Wongsang, Hwang Jungmin, Oh Jeehae, Oh Kwangrok, Ryu Sungbum • Production Company: Myung Films. 10-12, Haehwa-dong, Jongro-gu, Seoul 110-530, Korea • Tel: 822-3672-1202 • Fax: 822-3673-2744 • Email: kkh@myungfilm.com • World Sales: E Pictures. 10-12 Haewha-dong, Jongro-Gu Seoul 110-530, Korea • Tel: 82-2-3673-2545 • Fax: 822-3673-2544 • Email: ep@ep-korea.com

Director: Im Soonrye Born in 1960 in Inchon. Korea. Studied film theory in Korea and went on to do her Masters in film studies in France's University Paris 8. Worked as an assistant director to Yeo Kyundong's film Out To The World, In 1994 she directed an award-winning short film called Promenade In The Rain. Her first feature film, Three Friends, was released in 1996 winning the Netpac award for Best Asian Film. Waikiki Brothers is Im Soonrye's second feature film.



# ASIAN FILMS

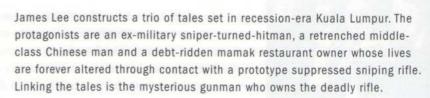
Country: Malaysia

Director: James Lee

2001, 100 mins



(International Premiere)



The story flows seamlessly from Ah Loong who is ordered by the mysterious gunman to pick up the rifle and wait for the assigned target, to Steve Tan and Ismail who turn to the rifle and its killing potential as respite from a sense of alienation pervading their lives. Steve is about to get retrenched and then becomes convinced his wife is having an affair. Meanwhile, Ismail's only way out of his debt-ridden business is to pull a hit for a local thug. Opting for equal parts of dark humour and gangster-land aesthetics, Lee's film is an eclectic perspective of Malaysia's underbelly.

Director/Producer/Writer: James Lee • Executive Producer: Vernon Adrian Emuang • Associate Producers: Amir Muhammad and Sylvia Tan • Cinematographer: Johnny Kok • Editor: Jimmy L Ishmael • Music: Eric Kok, Jaya • Cast: Tan Eng Heng, Pang Khee Teik, Huzir Sulaiman • Production Company: Dog House 73 Productions • Tel: 603-7876-9578 • Email: doghouse 73 @hotmail.com • World Sales: Doghouse 73 Pictures. 17, Jin 22/51, Tmn-Lin Jeng, Petaling Jaya 46300, Malaysia • Tel: 603-7876-9578 • Email: doghouse 73 @hotmail.com



Country: Burma/Germany

Director: Lindsey Merrison

2001, 86 mins

# FRIENDS IN HIGH PLACES

(Asian Premiere)

In Burma, where spirit worship has survived both the triumph of Buddhism and the vagaries of a military dictatorship, a lively cult peopled by talented mediums, many of them homosexuals, makes life under one of the world's harshest regimes more bearable. Shot on film without a permit in Burma's capital Yangon, this film takes us on a journey into the nat cult and into the lives of several mediums. It is a world of extravagant costume, ecstatic music and flamboyant dance.

Lindsey Merrison's film has been noted for its perceptive portrayal of a social practice that has sustained itself despite the political circumstances that are contrary to its existence. Perhaps more poignantly, Merrison's own discovery of having cultural roots in the landscape and with its people lends an added level of sincerity to the work. The film works partly as an examination of Burmese cultural idiosyncrasies and partly as Merrison's exploration of her place in Burma.

Director/Producer: Lindsey Merrison • Co-Producer: Werner Schweizer • Camera: Lars Barthel • Sound: Marc von Stuerler, Annegret Fricke • Music: U Sein Kala, Hsaing Waing Ensemble • Cast: Daw Khin Myint Kyi, And Daw Ah Mar Sein, U Ah Swan, U Thein Lwin, U Wynn Hlaing • Production Company: Lindsey Merrison Film. Ebereschenallee 15, D-14050. Berlin, Germany • Tel: 49-30-306-144-48 • Fax: 49-30-306-144-47 • Email: merrison@aol.com • Co-production Company: Dschoint Ventschr Filmproduktion. Zentralstrasse: 156, CH-8003 Zurich, Switzerland • Tel: 411-456-3020 • Fax: 411-456-3025 • Email: maya@dschointventschr.ch • World Sales: Lindsey Merrison Film. Ebereschenallee 15, D-14050. Berlin, Germany • Tel: 49-30-306-144-48 • Fax: 49-30-306-144-47 • Email: merrison@aol.com



James Lee was originally trained as a graphic designer with a diploma from a local college. He was a film buff from his early days and a fan of comics and manga. He learnt acting at the Actors Studio Theatre and was in several plays and experimental performances. Snipers is his first digital video feature. Ah Beng Returns followed as his next fulllength movie shot with an ultra-low budget.

Director: James Lee



Director: Lindsay Merrison

Lindsay Merrison discovered relatively late in life that she was part-Burmese. In Our Burmese Days (BIFF 1996) - her first film as a director she documented a difficult journey of reconciliation she made to Burma with her mother. She was born in England and studied film at the University of Kent. She moved to Berlin in 1982 to work as a film programmer for the British Council, from where she made the move to production. She became an independent producer in 1988





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Country: Philippines

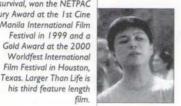
Director: Jeffrey Jeturian

2000, 105 mins



Director: Jeffrey

# Born in Manila in 1959, He worked his way up from being production assistant to becoming a film director in 1998. His second film, Fetch A Pail Of Water (1999), a socialrealist film that tackles the plight of slum dwellers and their struggle for survival, won the NETPAC Jury Award at the 1st Cine Manila International Film Festival in 1999 and a



# LARGER THAN LIFE TUHOG

A movie director hoping for a comeback finds material for a sure-fire hit: a lurid tabloid headline about a pig farmer who rapes his own daughter and granddaughter. A producer approves the project on the condition that the film is effectively within the soft-porn genre. The incest-rape victims, Perla and her daughter Floring, though reluctant to sell their story are persuaded by an offer of US\$2,000. However, the product – a film called Lust For Flesh – is hardly concerned with a revelation of facts, preferring a stylised, Hollywood-mimicking movie about sexual intrigue and vixen-like women. Watching the movie is like being raped all over again and they walk out of the film.

A disturbing and powerful examination of the role of a filmmaker in society, Larger Than Life, according to the director, "challenges the filmmaker to assess his motives in making films. How far is he willing to compromise his art without sacrificing his integrity? Only by confronting this issue can he then determine the kind of reality he wants to portray and ultimately, the kind of artist he wants to become."

Director: Jeffrey Jeturian • Producer: Lisa Monteverde • Cinematography: Sherman So, Shayne Clemente, Boy Yniguez • Editor: Ron Allan Dale • Sound: Ross Diaz, Ric Loresto Jr • Music: Jay Oliver Durias • Cast: Ina Raymond, Irma Adlawan, Nante Montreal, Jaclyn Jose, Klaudia Koronel, Dante Rivero, Raymond Nieva, Eric Parilla • Production Company: Regal Films. 38 Valencia St. Quezon City, Philippines • Tel: 724-8050 • Fax: 726-9742.

Country: Philippines

Director: Mike de Leon

2001, 103 mins



### Director: Mike de Leon Born in 1947. Before making full-length films, De Leon made two short films: Sa Bisperas (1972) and Monologo (Monologue, 1975). He established his own film outfit, Cinema Artists Philippines, in 1975. Known for his varied experiments in directorial style, he ushered in the birth of the new musical in Kakabakaba Ka Ba?, a landmark film which spoofs a number of selfimportant totems of Philippine society.



# THIRD WORLD HERO BAYANING THIRD WORLD (International Premiere)

The director, together with his writer, embarks on a probe in an attempt to capture Dr Jose Rizal's "cinematic moments" in an investigative story of the Philippines' national hero. As we see the "film-in-progress," the director and writer not only focus on Rizal's life, but his pervading influence in contemporary Philippine society. In a series of visual flashes it shows how countless filmmakers, historians and writers have immortalised Rizal. His works have been endorsed by the government but censored by the Catholic Church.

As the director continues to scrutinise Rizal's controversial life, he is faced with too many unanswered questions. The director decides to stop production to refocus his movie. As the past unfolds, the director and the writer dig up more of the gray areas of Rizal's life. Mike de Leon – often pegged as the *enfant terrible* of Philippine cinema – chose to shoot the film in black-and-white in order to draw the audience beyond surface aesthetics. His own obsession with Jose Rizal translates in the film in the form of a kind of play within a play, so that it becomes a film about a filmmaker's exploration of a national icon.

Director: Mike de Leon • Associate Producers: Pinky Ibarra, Eliza Tamayo • Screenplay: Clodualdo Del Mundo Jr, Mike de Leon • Production Design: Roy Lachica • Additional Production Design: Cesar Hernando • Director of Photography: Ding Achacoso • Music: Lorrie Ilustre based on the compositions of Lorenzo S Ilustre • Costume Design: Mike Guison • Editing: Armando Jarlego • Production Company: Cinema Artists, Philippines. LVN Studio Compound, 8 Tuazon Street. Cubao, Quezon City, Philippines



### Director: Adi Yadoni 45 Yadoni, who studied at arts at University Of estern Sydney, Nepean, Australia, is a full-time pointer with works that e graced the exhibition halls of both Singapore and overseas art galleries. as also an experienced moducer, scriptwriter and songwriter. His composition of theme song for the Sayang Semuanya drama series was nominated for Best Theme Song at Pesta dana, an annual award aval to recognise local tolents and works for Malay TV.



# REFLECTIONS OF THE MISUNDERSTOOD MAT ROCKERS

(World Premiere)

Director Adi Yadoni focuses on a subculture in Singapore that is rarely talked about. They are known in the local colloquial lingo as "Mat Rockers." It is a tag that is synonymous with drugs, anti-establishment attitudes and juvenile behaviour. The Mat Rockers (Malay rockers) have always been typecast as deviants. This identity manifests through their style, dress code and attitude. It's a culture and identity that is the object of scrutiny and criticism in Singapore's often conformist-oriented social mores.

Four interviewees – musicians, writers, radio producers and family members – talk about Mat Rock and the roots of its culture, with rare footage of gigs that complement the spirit of the documentary. Singapore's music scene is a fascinating topic of debate among both musicians and supporters of local bands. Though the discussions frequently revolve around the different musical genres and the growth or demise of a band, there is less attention paid to the cultural specificities that motivate bands to take the particular directions they do. Adi's documentary enters this space and talks about how culture and identity are intricately connected to music-making.

Director/Screenwriter/Cinematographer: Adi Yadoni • Editor: Amano Munauwir • Documentary interviewees: Suhaimi Subandie, Adam Md Yusop, Andry Erfanto, Burhanuddin Buang • Production Company: Kaki Lima Films. 20 B Lorong Ampas, GS Building. Singapore 328780 • Tel: 65637796 • Fax: 62543931 • Email: kakiSfilms@guapunya.net • Co-Production Company: Guapunya.TV. 5 Dunlop St, Singapore 209335 • Tel: 68831473 • Fax: 62941618 • Email: tv@guapunya.net

# HARITY PREMIERE

Country: Singapore

Director: Joyceln Woo, Colin Goh

2001, 90 mins



# Prector: Joyceln Yen Yen Woo, Colin Goh Joyceln Yen is currently a Spencer Doctoral Research Fellow at Teachers College, Columbia University, while Colin Goh, a former practicing attorney, has amed to full-time writing and cartooning. Born in

New York City.





# TALKINGCOCK - THE MOVIE (World Premiere)

Talkingcock, a colloquial Singaporean term meaning to talk nonsense or engage in idle banter, is the title of an irreverent Singapore feature by the people behind one of Singapore's most popular satirical websites. It links four tales that have a decidedly Singaporean flavour. A young man's doomed attempt to dotcom his father's illegal loan sharking business; a banker who loses his mobile phone and slowly his senses; a waitress in a Chinese dumpling shop who resorts to traditional (and unsanitary) methods to woo the object of her affections and a teenage heavy metal band which is forced to become a saleable boy band to market themselves.

In addition to its mandate of bringing local flavour to the big screen, Colin Goh opted for the digital format to explore its democratic potential. This is the first self-proclaimed "surrealist comedy" made in Singapore. Goh's eAhLong.com won the Special Achievement Award at the 2001 Singapore International Film Festival.

Net proceeds to Action For Aids.

Director/Producer: Joyceln Yen Yen Woo, Colin Goh \* Screenplay: Colin Goh \* Executive Producer: Hian Goh, Jen Howe Lim \* Director of Photography: Gerald Gay \* Original Music: Thubten Lama, Tom Tan, Bernard Ho, Terence Ho \* Editor: Mohamad Ahzar Ismon, Infinite Frameworks \* Cast: Tan Cheng Han, Ronald Leo, KS Segar, K Latha, Ellen Ji Huan, Rauzan bin Rahman, Mohamad Leoaidil, Yuhan, Faizal, Johann Azman, Randall Lee, Jeff Singh \* Production Company: Wu Liao Pte.Ltd. 137 Sunset Way, #09-07, Singapore 597159 \* Tel: 966-77084 \* Fax: 6466-2046 \* Email: wuliaomedia@yahoo.com \* World Sales: Wu Liao Pte.Ltd. 137 Sunset Way, #09-07, Singapore 597159 \* Tel: 966-77084 \* Fax: 6466-2046 \* Email: wuliaomedia@yahoo.com

Country: Thailand

Director: Bhandit Ritthakol

2001, 120 mins



# MOONHUNTER SONGKRAM PRACHACHON

This movie tells a true story of two young revolutionaries. Seksan Prasertkul, a fearless student leader, who, in October 1973, commanded the biggest mass demonstration in modern Thai history. The event led to a popular uprising that toppled the military dictatorship and restored democracy. His life and that of his girlfriend, Chiranan Pitpreecha, took a drastic turn when they were caught in the wave of political violence, stirred up by remnants of the old ruling elite who still bid for the return of dictatorial rule. After the assassinations of many fellow activists, the two decided to join the illegal armed movement, led by the Communist Party of Thailand. Seksan's dreams of redressing his country's grievances, however, were quickly shattered, when he found that his strain of idealism was not really shared by the party's old Guard.

In Moonhunter Bhandit Rittahakol chooses to delve into a well known, but perhaps uncomfortable point in Thai history, when the popular uprising of October 1973 toppled military strongman Thanom Kittikachorn. Despite concerns surrounding the film with the nation's censors, it raises important questions around memory and a people's own remembrance of their history.

Director: Bhandit Ritthakol • Producer: Thanit Jitnukul • Screenwriter: Seksan Prasertkul, Bhandit Rittakol • Cinematography: Teerawat Rujintham • Art Director: Bhandit Rittakol, Teekayu Thamnitayakul • Editor: Sunit Asawanitkul • Cast: Punu Suwanno, Pimpan Chanta, Kriangkrai Fookasem, Supalak Chaowayuth • Production Company: Five Star Production Co.Ltd. 61/1 Soi Thaweemitr 2, Ramas Rd. Huaykwang Bangkok 10320, Thailand • Tel: 0-2246-90259 • Fax: 0-2246-2105 • Email: info@fivestarent.com



directors, he has had his success in both box office and critical realms. His films include the Boonchu series of comedies, The Seed (1987), Classmates (1990), Missing You (1993), Once Upon A Time (1995) and Satang (2000).



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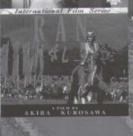
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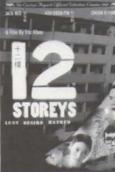
















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# RETROSPECTIVE OF RATANA PESTONJI



# A JEWEL IN THE CROWN OF THAI CINEMA

We, who were born in the '70s and grew up in the '90s, were able to see only the poster of Ratana Pestonji's Country Hotel and hear the elders tell us about how great that film was. Many critics rated it as one of the best in Thai film history. But like other old films made before the National Film Archive was established, it was thought lost.

I found later from the list of the negatives that came back from Rank Laboratory in England that all Ratana Pestonji's films were there, including Country Hotel. It was revived and shown along with six other classic films in the Teung Nang Thai Festival.

When I saw this film for the first time I was amazed. It was not at all what I had expected. From the title which is supposed to mean "Hell Hotel," I expected a suspensethriller, or something horrifying. But it turned out to be one of the most hilarious films I have ever seen. It is set in a country hotel where anything and everything can happen from Italian to Chinese opera, from wrestling to bull fighting. There is only one guest room in this hotel which is occupied by Chana (Chana Sri U-bon) who is driven crazy by the happenings. So he renames the hotel "Hell Hotel." A two-hour-and-twenty-minute film on a single set is not easy to deal with, but Pestonii succeeded in keeping the audience with him all the time.

From his name and appearance, he was not a typical Thai. He was always mistaken for a foreigner - maybe an Indian. His grandfather had migrated from Iran many years earlier and Pestonji was born in Bangkok in 1908. Later he was sent to study in India and England. He had been interested in photography since childhood and he won the first prize in the national photographic competition in India at the age of 12. After graduating in engineering from London University he came back to Thailand. He worked for Nai Lerd Company and Deitham Company for several years before being asked by Prince Panupan Yukorn to be a cinematographer for Pan Ti Norasing. This was where his career as a professional filmmaker began.

In fact, he had been in the field of non-professional filmmaking for a long time.

One of his short films, Tang, won an award in the Glasgow festival, and the award was presented by Alfred Hitchcock whom Ratana admired a great deal.

After Pan Tai Norasing, Pestonji made his own 16mm film, Tookata Ja, shot around his house. Then in 1953 he plunged into the film world by setting up a fully equipped 35mm sound studio called Hanuman Film Studio.

After the war the Thai film industry was taken over by 16mm films with the sound dubbed later because of the lower cost. The 35mm format was considered dead then. When Pestonji came along with filmmaking of a higher standard, it was like a renaissance of the 35mm format.

In 1954, Santi-Veena, the first Thai film, gained international acclaim when it represented Thailand in the first South-east Asian Film Festival in Tokyo, winning two awards – for best art direction and best cinematography by Pestonji himself. In addition–Santi-Veena was also presented a 35mm Mitchell camera from the Motion Picture Association of America as the best film representing Asian culture in the festival.

Pestonji only produced the first two films and with the third, Country Hotel, he became a director. He also wrote the script for his debut film. He made the film in black and white which cut down the costs because it could be processed in Thailand. The lower costs also gave him the freedom to explore and experiment.

Through his films he wanted to introduce Thai culture to international audiences. He was able to do this with Black Silk in 1961, which was shown at the Berlin festival that year. The film was almost like a one-man show. He was the producer, director, scriptwriter, cinematographer and editor. Ironically, most of his films were not successful at the box-office, but he kept on doing them his own way.

Even Dark Heaven which he directed for a producer friend, a fairly conventional musical, has some very funny gags. He never became a mainstream director, not even when he tried to make his last film, Sugar Is Not Sweet, as a popular formula musical-romance-comedy. He put in commercial

# RETROSPECTIVE OF RATANA PESTONJI

ingredients like stars, songs, dances and sex but it came out as a parody of the genre. In fact, he was never comfortable with the prevailing star system. Since he shot his films with synch sound, he needed rehearsals. However, it was impossible for a famous star, who had to shoot three or four films at a time, to follow his strict rules. Making a virtue of necessity, he introduced new faces in every film he made.

It was ill health and unhappiness with the system that he had to stop working, but his concern about the problems faced by the film industry and the lack of government support for it continued and he tried until the end to draw attention to this. On Aug 17,

1970, at what was probably the first ever meeting held between film producers and the Minister of Economics who came to listen to their problems, Pestonji was the last one to speak. Though he had a great deal to say, he was not in a condition to do so. He suffered a heart attack and fell unconscious. One hour later he passed away.

Even though he could not finish his speech, his tragic death pushed the government to establish the National Film Board that year. Ratana Pestonji was not a man who just happened to be a filmmaker. He lived for cinema, and died for it. - Chalida Uambumrungiit

With the support of the Thai Film Foundation and the Royal Thai Embassy Singapore.

# RETROSPECTIVE OF RATANA PESTONJI

Country: Thailand

Director: Marut (Tawee Na Bangchang)

1955, 117 mins



# FOREVER YOURS CHUA FA DIN SALAI

RD Pestonji's talent for photography is manifest in this Thai classic love story. The high-contrast Technicolor is believed to influence the recent international success and visual highlight Tears Of The Black Tiger. Forever Yours is based on an all-time Thai classic novel under the same name. It was also the most sought story by established directors like Prince Chatreechalerm Yugala, Cherd Songsri and Euthana Mukdasanit. The film revolves around desire and lust leading to an unexpected tragedy.

A young girl, Yupadee, marries father-aged millionaire Pha-po and moves to live in the north of Thailand. Here, she becomes attracted to her husband's handsome nephew Sangmong. Lust and obsession forces the young adulterors into disaster. When Pha-po finds the truth, he chained their hands.

Director: Marut (Tawee Na Bangchang) • Producer/Cinematographer: RD Pestonji • Screenwriter: Tawee Na Bangchang, Wijit Kunawut • Editor: Jurai Kasemsuwan • Cast: Ngamta Suphaphong, Chana Sri-u-bul, Hem Sukhasem, Prajuab Ruekyamdee • Production Company: Human Film Company • Contact information: Thai Film Foundation (under the patronage of Prince Anusorn Monkolkarn) 21/1 Sukhumvit 61 Wattana District, Bangkok 10110, Thailand • Tel. 01-439-4482 • Fax. 437-9818 • Email: thaifilm@infonews.co.th

Country: Thailand

Director: RD Pestonji

1957, 138 mins

# COUNTRY HOTEL RONG RAM NAROK

Pestonji's directorial debut started in this black-and-white black comedy on unexpected incidents at the Heaven Hotel. Anything can happen here – from Chinese opera, wrist wrestling, boxing, robbery to conflict-turned-love story. Some characters are happy while some are not, thus forcing the hero, who always sat on the same sofa, to rename the establishment "Hell Hotel." Many Thais found the idiosyncrasies of the movie unacceptable when it was first released but it is Pestonji's most popular film today and is often listed in the top-10 favourite films of many film buffs and Thai directors.

Director/Producer/Screenwriter/Editor: RD Pestonji • Cinematographer: Prasat Sukhum (ASC) • Cast: Chana Sri-u-bul, Surasith Sattayawong. Sarinthip Siriwan • Production Company: Human Film Company • Contact Information: Thai Film Foundation (under the patronage of Prince Anusorn Monkolkarn) 21/1 Sukhumvit 61 Wattana District, Bangkok 10110, Thailand • Tel: 01-439-4482 • Fax. 437-9818 • Email: thaifilm@infonews.co.th

# ETROSPECTIVE OF RATANA PESTONJI

Country: Thailand

Director: RD Pestonji

1958, 98 mins



# DARK HEAVEN SAWAN MEUD

Dark Heaven is far from any highly-creative story, but it is a simple melodrama showing class conflict and discrimination between the two leading characters. A young and poor Choowit falls in love with Nianof, an adopted daughter of a millionaire. Returning from military service, he becomes blind and decides to commit suicide. Pestonji adapted the story from a popular TV series and cast the same leading actor, Suthep Wongkamhaeng who was a real-life singer. The theme song, Dark Heaven, was also one of the popular and classic songs in Thailand. This is the first 35mm colour film shot in Thailand.

Director: RD Pestonji • Producer: Amnuai Tewamit Khunchorn Na Ayuthaya • Screenwriter: Suwat Voradilok • Cinematographer: Prasat Sukhum • Editor: Thay Kanjara • Cast: Suthep Wongkhamhaeng, Subnueng Kanphai, Pensri Phumchoosri • Production Company: Kanjara Film Company • Contact Information: Thai Film Foundation (under the patronage of Prince Anusorn Monkolkarn) 21/1 Sukhumvit 61 Wattana District, Bangkok 10110, Thailand • Tel: 01-439-4482 • Fax: 437-9818 • Email: thaifilm@infonews.co.th

Country: Thailand

Director: RD Pestonji

1961, 119 mins



# BLACK SILK PRAE DUM

Pestonji tried to lift the filmmaking standard of Thai cinema by shooting this in Cinemascope. Apart from visual superiority, Pestonji changed the story into something never found in any previous Thai movies. A widow unintentionally gets involved with crime because of her affair with a nightclub owner Thom who betrays her. Pestonji cast his own daughter, Rattanawadee, in the role of the widow. Black Silk was invited to compete in the 1961 Berlin International Film Festival.

Director/Producer/Screenwriter/Editor: RD Pestonji • Cinematographer: RD and Adle Pestonji • Cast: Rattanawadee Rattaphan, Thom Wisawachart, Sarinthip Siriwan • Contact Information: Thai Film Foundation (under the patronage of Prince Anusorn Monkolkarn) 21/1 Sukhumvit 61 Wattana District, Bangkok 10110, Thailand • Tel: 01-439-4482 • Fax: 437-9818 • Email: thaifilm@infonews.co.th

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# THE DIGITAL REVOLUTION WILL NOT BE TELEVISED

At this year's 15th Singapore International Film Festival, we are featuring a significant programme of digital films. From Evans Chan's The Map Of Sex And Love (Hong Kong's first DV feature), new Dogme films such as Ole Christian Madsen's Kira's Reason to the Japanese Love Cinema series directed by cult favourites such as Akihiko Shiota and Takashi Miike.

In economic times like this, what better way to innovate and re-invent ourselves than by going digital? As Evans Chan said: "DV filmmaking is revolutionising the film industry everywhere. In a way, it saved my filmmaking career at that point in time, because I couldn't raise sufficient funds to make a decent 35mm film. As it turned out, The Map Of Sex And Love, was shot for less than US\$50,000 (excluding the film transfer cost)."

We are also featuring the no-budget digifilms of Malaysia's James Lee, who, aside from a bunch of shorts, has already made two digifeatures in two years - Snipers and Ah Beng Returns.

The process of digitising content for multiple platforms will radically change the way films are made and distributed. Even today, with the pervasiveness of personal computers, the Internet and IT gadgets such as digital camcorders and mobile devices, we are already

getting a taste of this potential. The world of filmmaking has become more democratic. For the first time in history, extremely powerful, high quality filmmaking tools have become available on a mass level. Streaming via the Internet has also changed the way films are being distributed, allowing filmmakers to bypass traditional channels and connect directly with their audience.

By the same token, the Internet has opened the door to non-mainstream cinema and experimental works. The introduction of low-cost technology has allowed non-professionals greater access to filmmaking technology and audiences to expand their film horizons.

With the support from the Infocomm
Development Authority of Singapore (IDA), we have been able to re-launch 8arts.com, which we introduced in 2000. The objective of 8arts.com is to create a film and video site with a regional presence and scope, one that will become a catalyst in the development of Internet film, video and animation across Asia.

For this Festival, we are proud to introduce the inaugural Asian Digital Film Awards for eight digital finalists plus a section of new Asian shorts. So log on to

http://s-one.net.sg/8arts to vote for your favourite digital film and watch the new works by emerging film directors.



# ASIAN DIGITAL FILM AWARDS http://s-one.net.sg/8arts

Country: India

Director: M Jagadish Rao

2001, 20 mins



# THAT IS ARTHAAT

Set in the holy city of Benares, this is the story of two priests who worship and serve Lord Shiva. On a journey, they encounter sickness and mortality as well as desire and death. The film is an allegory, which explores some of the fundamental questions found within the tenets of Hinduism.

Director/Writer/Producer/Editor: M.Jagadish Rao • Camera: Navneet Misser • Production Manager: Abhik Sarkar • Assistant to Director: Abhishek Chowbe • Make-up: Govind Rao • Sound Design: M Jagadish Rao • Costume: Maganlal Dresswallah • Edit Studio: Digi Edits, Lokhandwala • Cast: Srikanth Malladi, Sukhdev Singh, Vijay Kumar, Bhakti, Abhishek Chowbe, Surendra Rajan • Narration: Jagmeet Samundri • Producer's Contact: M Jagadish Rao, 4/1 Silvan Shades, Plot 108, Mt Mary's Raad, Bandra Reclamation, Mumbai, India 400050 • Tel: 91-22-6426442 • Fax: 91-22-6426442 • Email: jodotdrama@hotmail.com

Country: Indonesia

Director: Garin Nugroho

2001, 14 mins



# ON THE WATERFRONT LAYAR HIDOEP

Indonesian filmmaker Garin Nugroho explores the port of Jakarta. The film is also an exploration of Indonesia's colonial roots and reveals how a community of Indonesian-Portuguese people continues to inhabit the city. As Nugroho states, "This harbour-city is a meeting place full of hope and anxiety where many new values came to Indonesia... it is a place where sad stories take place: wars usually start in harbours."

Director/Producer: Garin Nugroho • Screenwriter: Garin Nugroho • Editor: Sasta Sunu • Cinematographer: Z Ical Tanjung, Joseph C, Shamir • Producer's Contact: Set Foundation • Tel: 021-725-1095 • Fax: 021-722-9638 • Email: set@indo.net.id

Country: Korea

Director: Kim Moo-yeun, et al

2001, 9 mins



# INVITATION CHO DAE

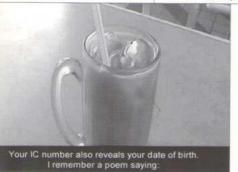
The story is set in a fictional world where residents receive a letter the day before their death. Two old ladies live in this world as neighbours. One day, one of them receives the letter and though the other lady finds out about it, they spend their day together quietly. After some time, the old lady who is left behind also receives the letter and joyfully departs the world.

Director: Kim Moo-yeun, Kim Seung-in, Kim Jung-woo, Park Mi-rang, Park Jin-woo, Yea Ji-young, Lee Mi-young \* Screenwriter: Yea Ji-young \* Editor: Kim Seung-in \* Producer Contact: Kaywon School of Art and Design, clo Indiestory Inc \* Tel: 822-595-6051 \* Fax: 822-595-6052 \* Email: songfish@indiestory.com

Country: Malaysia

Director: Amir Muhammad

2002. 9 mins



# LOST

More than 270,000 Malaysian identity cards were reported missing in the year 2001. This is the story of just one.

Director/Producer/Screenwriter/Cinematographer: Amir Muhammad • Editor: James Lee • Producer's Contact: 77 Jalan Setiakasih, Damansara Heights, 50490 Kuala Lumpur, Malaysia • Tel: 603-255-3869 • Fax: 603-255-3869 • Emall: amirmu@hotmail.com

# SIAN DIGITAL FILM AWARDS ttp://s-one.net.sg/8arts

Country: Philippines

Director: Rox Nose Lee

2001, 3 mins



### **PLANET OF THE NOSES**

This film consists of a series of nose drawings with no sound, that are complemented by dialogue balloons.

Director/Screenwriter/Cinematographer/Editor: Rox Lee • Contact Information: Rox Lee, 5 Mascardo Street. La Paz Village, Makati City, Philippines

Country: Singapore

Director: Melvinder Kanth, Ismail bin Ishak

2001, 20 mins



# IN SEARCH OF AFGHANISTAN

This documentary is about two friends who went to Pakistan to document the lives of people in the region as they make their way closer to Afghanistan among US air strikes nearby.

Director: Ismail bin Ishak • Melvinder Kanth • Cinematographer/Screenwriter/Editor: Ismail bin Ishak • Producer's Contact: Ismail bin Ishak • Block 405 Bedok North, Avenue 3, #05-197, Singapore 460405 • Tel: 9660-5458 • Email: ismahi68@hotmail.com

Country: Singapore

Director: Eva Poh Chooi Tang

2001, 2 mins



# TOABBAS

A long take exercise that was made unexpectedly when life precedes fiction.

Director/Editor/Cinematographer: Eva Poh Chooi Tang • Screenwriter: Eva Poh Chooi Tang, Zoo Kee Wah Saw • Contact information: 49 Solway Road, London N22 5BX, UK • Tel: 44-7812-804797 • Fax: 65-281-9519 • Email: eva\_tang@yahoo.com

Country: Thailand

Director: Pramote Sangsorn

2001, 18 mins



# FISH DON'T FLY

Kao wants a goldfish, but not the one his father gave him.

Director/Cinematographer/Screenwriter: Pramote Sangsorn \* Editor: Neung/Pramote \* Producer's Contact: Pattcharin Bunda \* Tel: 660191-31777 \* Fax: 660-244-102634, Extension: 116 \* Ethaifilm@ji-net.com

# ASIAN DIGITAL SHORTS http://s-one.net.sg/8arts

Country: Indonesia

Director: Hanung Bramantyo

2001, 20 mins



# THE DEAREST MASK TOPENG KEKASIH

Haunted by the over-authoritarian figure of his now-deceased father, and the passing of his mother, a young man sits in his room surrounded by books on politics and theory as well as the music of Jim Morrison, unable to reconcile his memories of the past with his feelings of the present.

Director: Hanung Bramantyo • Cinematographer: Robby Herbi • Screenwriter: Hanung Bramantyo • Editor: Ramdan Panigoro • Contact information: Hanung Bramantyo. Jl. Amd VIII No.3D Lenteng Agung-Jakarta Selatan, Indonesia • Tel: 021-781-3046 • Email: brams\_gods@yahoo.com

Country: Indonesia

Director: Eric Gunawan

2000, 12 mins



# A MOMENT TO SAY LOVE SAAT MENYATAKAN CINTA

This film poses the question of what happens when a husband is convinced of knowing exactly what his wife wants and vice versa.

Director/Screenplay: Eric Gunawan • Original Music: Bambang Pranoto, Yane E Lawalata • Sound Designer: Siti Asifa Nasution • Director of Photography: Faozan "Wong Pao" Riza • Editor: Sastha Sunu • Production Manager: Siti Asifa Nasution • Cast: Julis Setiady, Meggy Tristan • Contact Information: Eric Gunawan: eric\_wu29@yahoo.com.sg

Country: Philippines

Director: Mes De Guzman

2001, 15 mins



# RAGS BATANGTRAPO

Real-life Filipino street kids portray the story of two siblings who sustain themselves by selling rags and wiping the windscreens of motorcars in busy thoroughfares. The film makes interesting use of the traffic light as a central metaphor in the boys' lives.

Director/Screenwriter: Mez De Guzman • Cinematographer: Larry Manda, Robert Quebral • Editor: Armando Jarlego • Producer's Contact: Mes De Guzman, Cesar Hernando. AB2-404 Aardin Ng Rosas, UP Diliman Quezon City, Philippines • Tel: 073-436-4108 • Email: sampaybakod@edsamail.com.phi

Country: Korea

Director: Jun Ha-mok

2000, 5 mins



# AUTO

An automatically controlled military reconnaissance plane is in flight. The pilot upfront is sleeping with nothing to do and the pilot in the rear observation station is bored. Suddenly, 10 exhausted geese fly over to sit on the wings of the plane. Despite the pilot's effort to distract them, they don't fly away. The annoyed pilot ends up randomly firing the machine gun as his ultimate step.

Director/Screenwriter/Editor: Jun Ha-mok • Producer's Contact: Motion and Picture, c/o Indiestory Inc • Tel: 822-595-6051 • Fax: 822-595-6052 • Email: songfish@indiestory.com

Country: Korea

Director: Kim Eun-soo, et al

2001, 7 mins



## **DADDY AND I**

The seemingly normal veneer of a Korean family is shattered in this powerful animation film drawn from the perspective of a little girl who is left alone at home with her father and discovers that he is not a benign guiding figure in her life. The film begins with a radio report that a growing number of Korean men release their stresses from work by engaging in abuse at home.

Directors/Screenwriters: Kim Eun-soo, Kim Hye-jung, Park Mi-sun, Lee Kyung-hwa, Lee Dong-jae, Lee Song-hee, Jung You-jin \* Editors: Lee Kyung-hwa, Kim Hye-jung \* Producer's Contact: Kaywon School of Art and Design. San 125, Naeson-dong, Euiwang-shi, Kyunggi-do, 437-712, Korea clo Indiestory Inc \* Tel: 822-595-6051 \* Fax: 822-595-6052 \* Email: songfish@indiestory.com

Country: Korea

Director: Kim Hyuk-bum, et al

2000, 7 mins



### O'CLOCK

He lives inside a cuckoo's clock. His job is to dispatch the cuckoo bird everyday at the right time. Then one day, an accident occurs unexpectedly and he is dispatched instead of the cuckoo bird...

Directors: Kim Hyuk-bum, Yun Yeo-dong, Yang Sung-in, Lim Eung-ryong • Screenwriter, Editor: Kim Hyuk-bum • Producer's Contact: Indiestory Inc • Tel: 822-595-6051 • Fax: 822-595-6052 • Email: songfish@indiestory.com

Country: Korea

Director: Hwang Ji-young

2001, 3 mins



# THE CYCLE SOON-HWAN

We live in a world going round in circles, in a food chain where one takes on the other before a bigger fish comes along. This film shows an image representing the cycle of life, the world and the universe as a whole.

Director/Cinematographer/Screenwriter/Editor: Hwang Ji-young • Producer: Wang Ji-young • Production Company: Indiestory Inc • Tel: 822-595-6051 • Fax: 822-595-6052 • Email: songfish@indiestory.com

Country: Taiwan

Director: Lim Tay-Jou

2000, 10 mins



# CHICHI, THE MONSTER

Rex, four, and his brother Raphael, six, moved into their new house the day before the Chichi Earthquake. Ten days later they visit their grandparents in Chichi. The sight of the disaster has repeatedly appeared in their drawings ever since. For these two, an earthquake is a horrifying monster and a merciless home-destroyer. Animation and sounds are applied for special effects. The innocent imaginary world of children echoes throughout the film.

Director/Cinematographer/Screenwriter/Editor: Lin Tay-jou • Producer: Chiao Wei-hsuan • Contact: Lin Tay-jou, 8F, 270, Chungshan Road, Touliu, Yunlin 640, Taiwan • Tel: 886-9528-52961 • Fax: 886-5-533-1707 • Email: lintj@pine.yuntech.edu.tw

Country: Japan

Director: Isao Yukisada

2000, 91 mins



# ENCLOSED PAIN TOJIRU HI

The Japanese "Love Cinema" series produced by the CineRocket company began in 2000 with Ryuichi Hiroki's Tokyo Trash Baby (Tokyo Gomi Onna), Mitsuhiro Miura's Amen, Somen, Ruggermen (Eri Ni Kubittake) and Yukisada Isao's Enclosed Pain (Tojiru Hi). The series allowed some of Japan's finest independent filmmakers to test out the possibilities afforded by the digital video medium whilst continuing to explore innovative narrative structures within their films.

The trials and tribulations of Japanese youth has become a favoured topic of choice among many of Japan's contemporary independent filmmakers, who are able to provide more than a passing and superficial view of their emotions. Yukisada's Enclosed Pain tells the tale of Nayuki and Takumi who are siblings with a traumatic family history. The details of that history reveal itself through writer Nayuki's new novel. Takumi's fascination for insects manifests on his room wall, which looks like a natural history museum, covered with the remains of bugs he has obliterated with the date of their demise. Living together, Nayuki and Takumi have a disturbing and incestuous relationship.

Director: Isao Yukisada • Screenplay: Isao Yukisada, Shoichi Mashiko • Cinematography: Jun Fukumoto • Editor: Yayol Ohtake, Tsuyoshi Imai • Music: Hirofumi Asamoto, MOKU • Cast: Makoto Togashi, Tetsu Sawaki • Production Company: Susumu Nakajima, Reiko Arakawa, Seiichiro Kobayashi. 8F !-10-8 Dogenzaka, Shibuya-ku. J-Tokyo 150-0043, Japan • Tel: 81-3-5456-0363 • Fax: 81-3-5456-0364 • World Sales: Gold View Company Ltd. 4-35-10 Watanabe Bldg. #201. Honcho Nakano-Ku. J-Tokyo 164-0012, Japan • Tel: 81-3-5342-7267 • Fax: 81-3-5342-7268

Director: Isao Yukisada Born in Kumamoto in 1968. Isao Yukisada had made several TV movies, commercials and video clips before directing his first feature film, Open House. He has also directed Himawari (Sunflower, 2000) and Torch Song (2000).



Country: Japan

Director: Shinohara Tetsuo

2000, 79 mins



# STAKEOUT HARIKOMI

An investigator occupies a woman's apartment balcony to stake out the apartment in the opposite building on the claim that a homicide suspect lives there. Initially, identities are safely established, but the film's narrative rapidly reveals that perhaps the man is not a detective on the prowl and she is not a regular urban citizen. The investigator's initial charming smiles and neighbourhood watch slogans slowly become highly intrusive and obsessive as he turns his investigative eye towards the woman. It becomes apparent that she is only engaging in pretense when she refers to her husband who will be returning soon. Also, it seems she is more than vaguely aware of a recent suicide in her building under investigation.

Shinohara Tetsuo's film is held together by the psychoses of the leading characters and reveals how close to death eroticism lies. More delightfully, it peels away layer after layer to expose how criminality and homicide may provide perverse pleasures to the average by-stander, if only vicariously. Stakeout is the fourth film in the "Love Cinema" series.

Director: Shinohara
Tetsuo
Born in Tokyo in 1962,
Tetsuo Shinohara had a
big commercial success
with Tsuki to Kyabetsu
(Moon And Cabbage,
1996), a romantic love
story and Hatsukoi (First
Love, 2000), which dealt
with a teenager's family
and emotional problems.



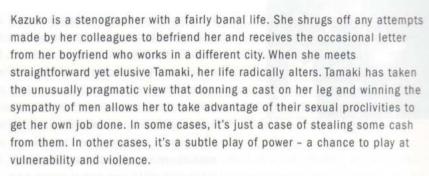
Director: Shinohara Tetsuo • Screenplay: Keisuke Toyoshima • Cinematography: Shogo Ueno • Editor: Yasuhi Nakamura • Music: Tatsuya Murayama • Cast: Shiho Wakabayashi, Mantaro Koichi • Production Company: Susumu Nakajima, Reiko Arakawa, Seiichiro Kobayashi. 8F 1-10-8 Dogenzaka, Shibuya-ku. J-Tokyo 150-0043, Japan • Tel: 81-3-5456-0363 • Fax: 81-3-5456-0364 • World Sales: Gold View Company Ltd. 4-35-10 Watanabe Bldg. #201. Honcho Nakano-Ku. J-Tokyo 164-0012, Japan • Tel: 81-3-5342-7267 • Fax: 81-3-5342-7268

Country: Japan

Director: Akihiko Shiota

2000, 83 mins





Fifth in the "Love Cinema" series, director Akihiko Shiota's film captures the ambiguous and complex relationship between the two women as Kazuko develops a strong attachment to the method and honesty behind Tamaki's madness

Born in 1961 in Kyoto.
Assistant to Kiyoshi
Kurosawa, he made his
directorial debut with
Gekko No Sasayaki
Moonlight Whispers) and
Dokomademo (Don't Look
Back), both screened at
the Locarno Festival in
1999.



Director: Akihiko Shiota • Screenplay: Rena Horiuchi • Cinematography: Kazuhiro Suzuki • Editor: Takehiro Ishitani, Akihiko Shiota • Music: Gary Ashiya • Cast: Hinako Saeki, Machiko Ono • Production Company: Susumu Nakajima, Reiko Arakawa, Seiichiro Kobayashi. 8F I-10-8 Dogenzaka, Shibuya-ku. J-Tokyo 150-0043, Japan • Tel: 81-3-5456-0363 • Fax: 81-3-5456-0364 • World Sales: Gold View Company Ltd. 4-35-10 Watanabe Bidg. #201. Honcho Nakano-Ku. J-Tokyo 164-0012, Japan • Tel: 81-3-5342-7267 • Fax: 81-3-5342-7268

Country: Japan

Director: Takashi Miike

2000, 84 mins

# VISITOR "Q"

The film is a head-spinning intersection of absurdly brutal family ties. A middle-aged man who is a television reporter makes his topic of interest the perversities of Japan's youth. To lend a naively conceived air of realism to his project, he takes a hands-on style of reporting, quite literally. This leads him into a "paid companionship" with his daughter, who has gone into prostitution and who perceptively takes advantage of the amoral universe she inhabits. While this incestuous relationship draws the family over the edge, his bullied son exacts his fury on the mother who has turned to heroin for relief, and prostitution to finance the habit. It is the arrival of a mysterious visitor that sets the deranged unit back into some semblance of order, but the process involves necrophilia, body fluids and a few more cathartic elements.

Takashi Miike astutely avoids painting the transgressions against the light of the family's subsequent re-ordering. Instead, the film is a breathtakingly visceral examination of roles allotted in family units, and what would happen if these roles were pushed to the limit.

Director: Takashi Milke Born in Osaka in 1960. At the start of his career Takashi Milke worked for Shohei Imamura. His credits include Fudoh: The New Generation (1996), Audition (1999) and Dead Or Alive (1999)



Director: Takashi Miike • Screenplay: ERA • Cinematography: Hideo Yamamoto • Editor: Yasuji Shimamura • Music Koji Endo • Cast: Kenichi Endo, Shungiku Uchida • Production Company: Susumu Nakajima, Reika Arakawa. Seiichiro Kobayashi. 8F I-10-8 Dogenzaka, Shibuya-ku. J-Tokyo 150-0043, Japan • Tel: 81-3-5456-0363 • Fax: 81-3-5456-0364 • World Sales: Gold View Company Ltd. 4-35-10 Watanabe Bldg #201, Honcho Nakano-Ku. J-Tokyo 160-0012, Japan • Tel: 81-3-5342-7267 • Fax: 81-3-5342-7268

Country: China

Director: Echo Y Windy

2002, 88 mins



# THE BOX

The Box is a frank and honest portrayal of how one Chinese couple in a vast, lesbian community co-habit and deal with society's response to their status as "different" kinds of women. However, the film probes deeper than that, avoids over-politicisation and asks fundamental questions around relationships. What does it mean to be in love with someone, what do the daily routines involve and how does inter-subjectivity require a kind of heart-breaking honesty about one's past, present and the future as a couple? These are some of the questions that emerge as the two women offer candid and passionate anecdotes about their lives. The film was shot on video in both black and white and colour. Using a non-intrusive style of filming, the director enters their personal space without ever inhibiting the women in front of the camera.

Director: Echo Y Windy Born in Shenyang, China She started to study calligraphy and painting at seven years old, gaining many grand prizes for her works in China and Japan. In 1988 she began to study Chinese literature in Liaoning University. From 1992-1998 she worked as a columnist, editor or editor-in-chief with newspapers and magazines, Since 1999. she has worked as a TV director. The Box is her first documentary film made independently.



Director: Echo Y Windy • Production Company/Director's Contact: Ying Qian forward Echo Y Windy, Shenyang People's Political Consultative Conference. No.27 Qiwei Avenue, Shenhe District, Shenyang City, Liaoning Province, China • Tel: 0086-24-241-45873 • Mobile: 139-400-63670 • Email: echo7052@hotmail.com, yww2005@163.com, yww2005@sina.com

Country: India

Director: Sidharth Srinivasan

2001, 95 mins



# DIVINE VISION DIVYA DRISHTI

Sidharth Srinivasan's second film is inspired by the dogme Danish filmmaking aesthetic and is set in the seemingly desultory environs of suburban Mumbai. A charlatan holy man sits at Raju's tea shop, drinking cheap country liquor and hoodwinking eager, if not lower middle class people who come to him for advice by telling them exactly what they want to hear.

One day however, the sadhu begins to lose his eyesight. His imminent blindness brings with it a new vision, cataclysmic nightmares, hallucinations and, finally, the truth. Srinivasan's film touches on an almost iconic figure in the Indian popular imagination: that of the sadhu or holy-seer and spiritual guide. The film shatters the myths around purity and spiritual wisdom, while astutely exploring how charlatans are as much a curiously engaging part of the social landscape as their genuine counterparts.

Director: Sidharth Srinivasan Sidharth Srinivasan graduated from St Stephen's College with a degree in economics. Srinivasan's first independently written produced and directed film, The Tightrope Walker, made when he was 24 years old, was screened in competition at the 57th Venice International Film Festival. Divine Vision is his first full-length feature film.



Director: Sidharth Srinivasan • Director of Photography: Anil Chandel • Editor: Amit Sharma • Produced by: Digital Talkies • Director's Contact: 504 Aakar, Gaurav Gardens, Dhanukarwadi, Kandivali (W), Mumbai — 67. 44 Taxilla, I.I.T. — Delhi, Hauz Khas, New Delhi — 16. Mumbai, India • Tel: 91-22-805-4400, 91-98212-25986. Delhi, India • Tel: 91-11-685-9554-8957 • Email: sidsrinivasan@hotmail.com

Country: India

Director: Neeraj Bhasin

2001, 55 mins

# MY FRIEND SU



Neeraj Bhasin's film is a contemporary and urban reflection on the male-female binary and its inability to include those who feel they don't correspond to its conventions. It is an insightful examination of one man's feelings and struggles with being a "man" on the outside but feeling distinctly feminine otherwise. On one hand he grapples with accepting what he is from within, a real "woman." He also dreams of being with a man who can love him and who can be sensitive to his feminine attributes.

Bhasin imbues the film with nighttime shots of urban streets, coffee shops and warm-lit interiors in Mumbai. The film becomes as much an exploration of Su's emotional universe and the city, as it is a thoughtful exploration of gender identity and the empathy we seek with others.

ector: Neerai Bhasin Neeraj Bhasin is a insultant in a software opment company. He studied direction and ptwriting from the Sri Aurobindo Institute of ess Communication. My Friend Su is part of his emempt to cultivate new cinematic concepts. bestow these with introspection and add some depth to cinema with a blend of variety and substance.



Director: Neeraj Bhasin • Camera/Editing: Siddharth Anand Kumar • Producer: Digital Talkies and Ishan Talkies • Production Company: Ihsan Talkies. J.G 2/74-b, Vikas Puri, New Delhi, India • Tel: 981-0102-195, 91-011-261-5449. E-mail: neerajbh@vsnl.net, neerajbhasin@ihsan-talkies.com • Co-production Company: Digital Talkies. Naaz Cinema Complex. Jhandewalan, New Delhi, India • Tel: 91-011-355-04044 • Email: ankur@digitaltalkies.com • World Sales: Ihsan Talkies. J.G 2/74-b, Vikas Puri, New Delhi, India • Tel: 981-0102-195, 91-011-261-5449 • Email: neerajbh@vsnl.net

Country: Indonesia

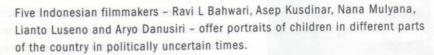
Director: RL Bahwari, et al

2001, 90 mins

# ИО

# **VIVA INDONESIA**

(International Premiere)



In Jakarta, Entong constantly wonders why there are bombs and a sense of terror in his city, while in Singkawang South Kalimantan, Aseng misses his mother and worries about the ethnic conflict that surrounds him. Other tales of a trade in babies and market transactions arise as the children go on to ask god about the problems around them during the transition period, a time filled with corruption, power and poverty.

As the stories were set among real situations in Indonesia during a politically volatile period, they gain a sudden and poignant actualisation from Jakarta, to West Kalimantan to Central Java and East Nusa Tenggara.



Director: L Bahrawi L Bahrawi is currently working on his first fulllength feature. Director: Asep Kusdinar Graduated in 1996 with a short film called Novi which was screened in various film festivals Director: Aryo Danusiri Penyair Negeri Linge, one of his ethnographic films, was screened at the 7th International Festival of Ethnographic Films, London 2000. Director: Nana Mulyana Currently writing screenplays for TV and feature-length films. Director: Lianto Luseno

Studied directing at the

IKI's Film and Television

Faculty in 1993.

Directors: Ravi Bahrawi, Aryo Danusiri, Lianto Luseno, Nana Mulyana • Producer: Garin Nugroho, M Abduh Aziz • Co-producer: Icang S.Tisnamiharja, Koko LF Kartijo, Anastasia Rine • Post-production manager: Lianto Suseno • Supervision Editor: Arturo GP • Production Company: Set Foundation, Jalan Bacang III No.5 Mayestik Gandaria Jakarta Selatan 12130 Indonesia • Tel: 021-725-1095 • Fax: 021-722-9638 • Email: set@indo.net.id

Country: Korea

Director: ZK Jia, J Akomfrah, ML Tsai

2001, 90 mins



Director: Jia Zhang-ke His Platform (2000) won the Grand Prix and the Judge's Special Prize at the Nantes Continental Film Festival last year. Director: John Akomfrah An internationally acclaimed director in digital films, whose film Riot won the Grand-Prix won the Grand Prix at the first JIFF. Director: Tsai Ming Liang He made his directorial debut with Rebels Of The Neon God (1992). Tsai has become one of Taiwan's most important directors with his films Vive L'Amour (1994), The River (1996) and The Hole (1998).







# DIGITAL SHORT FILMS BY THREE FILMMAKERS

Three filmmakers produce three digital films in a period of less than three months. The (technical/funding) committee gave minimal technical restrictions to the filmmakers, with minimal conditions around format, and the use of a DIGI camera. Each documentary follows different nuances in the socio-cultural landscape of its figures. Jia Zhang-ke's film, In Public, captures subtle images of China's shift from a socialist country to one that has embraced capitalism. John Akomfrah's Digitopia explores how the medium provides virtual pleasure, while Tsai Ming-liang's A Conversation With God is an eclectic piece which works as a collection of impressions exploring the relationship between the camera and the object of filming, not the camera and its director.

Production Company: Sidus Corporation. 88 Samaung-dong, Kangnam-gu, Seoul, Korea • Tel: 822-6005-6000 • Fax: 822-6005-6007 • Email: raintree@sidus.net • World Sales: Sidus Corporation. 88 Samaung-dong, Kangnam-gu, Seoul, Korea • Tel: 822-6005-6000 • Fax: 822-6005-6007 • Email: raintree@sidus.net

Country: USA

Director: Irene Lusztig

2001, 90 mins



# RECONSTRUCTION

Reconstruction explores the ramifications of one of the most controversial political cases in the history of communist Romania, the "Loanid Gang" bank heist of 1959 in which director Irene Lusztig's grandmother, Monica Sevianu, was implicated and condemned to life in prison. Using interviews, footage from contemporary Bucharest, and rare and shocking archival footage, it uses the bank heist as a point of departure for a meditation on the act of portraiture, filmmaking, and historical investigative work.

Director: Irene Lusztig Born in 1974 in England, Irene Lusztig has lived in the Boston area since 1978, graduating from Harvard with highest honors in filmmaking and Chinese studies in 1997. Her previous works include For Beijing With Love, Sauglor (1997), a documentary about contemporary Beijing's underground youth culture and Crema Roz (1996), a 16mm documentary short about a quirky lifelong friendship between two Romanian women.

Production Company: Komsomol Films. 1 Jenner Road, First Floor, London N16 7SB, UK • Tel: 44-781-318-5380 • Email: Irene@komsomolfilms.com • World Sales: Komsomol Films. 1 Jenner Road, First Floor, London N16 7SB, UK • Tel: 44-781-318-5380 • Email: Irene@komsomolfilms.com



# RAW DEAL: A QUESTION OF CONSENT

This documentary looks into the circumstances around an alleged rape that took place during a college party. Lisa Geir King, a stripper hired for the party, claimed she was raped by Michael Yahraus, and that his frat house brother videotaped the incident. After viewing the tape however, the police arrested King on the charge that the tape showed willing and consensual sex.

Various women's rights organisations contested the way in which King's case and the verdict had been handled which led the police to take the unprecedented step of making the tape public. The rationale was to allow people to decide for themselves whether King's case was a legitimate one and where Yahraus stood in the entire situation. Outside of the bounds of the footage in question, Corben's film is a disturbing exploration of the perennial question that asks at what point consent is pushed towards obligation or force. More powerfully, it explores the role of the media in the American context and the relationship between the realm of the personal and the public.

Director: Billy Corben
Billy Corben formed
Spellman/Corben
Productions with producer
Alfred Spellman in March
1994 as high school
sophomores. After making
three shorts, the
filmmakers in 1997 shot
their debut feature, First
Taste, about an unusual
teenage love triangle. Raw
Deal is the duo's first
documentary.



Director: Billy Corben • Producer: Alfred Spellman, Billy Corben • Editor: Armando Salas, Billy Corben • Director of Photography: Lawrence Janus • Music: Travis Roig • World Sales: Sloss Law Office, 107 Fifth Avenue, Suite 800, New York, NY 10010, USA • Tel: 1-212-627-9898 • Fax: 1-212-627-9498 • Email: office@slosslaw.com

Country: USA

Director: Shelly Silver

2002, 92 mins



### SUICIDE

(World Premiere)

Suicide follows a woman's strange intercontinental voyage through the malls, airports and train stations of Asia, Europe and Central America, chronicling her fiercely hopeful and desperate search for a reason to continue living.

Shot in the genre of a personal journal film, and starring Silver herself as the fictional filmmaker heroine, suicide is edgy, dark and funny; an audacious act of flirting with the revelatory autobiographical. It is a wild ride, as the heroine, slipping ever further into the shadow areas between the real and the imagined, narrates the film's two voyages, her own as well as a Quixote-like voyage of a Princess and her... penis!

Director: Shelly Silver Shelly Silver is a New Yorkbased film and videomaker. Utilising a strange and unpredictable mix of narrative. documentary and experimental strategies, Silver's work uses the pleasures of storytelling to explore the personal, public and political boundaries we use to organise our lives and identities. Suicide is her first feature length fiction



Production Company: House Productions, 22 Catherine Street #6, NYC 10038, USA • Tel: 212-732-2986 • Emilyerny@earthlink.net

# FOCUS ON ANIMATION



# A TRIBUTE TO OSAMU TEZUKA

No film festival programme that devotes attention to the contributions of animation in the film world would be complete without the presence of Osamu Tezuka. The Japanese anime artist's contributions are immense and varied, from over 150,000 pages of frames and over a thousand characters spanning a 40-year career.

Tezuka was an avid fan of the movies and would watch up to 365 films in a year. He also had a keen eye for issues as diverse as the medical (though he studied to be a doctor, this was never to be his driving passion), psychological, to the spiritual and cultural. Osamu Tezuka was born in 1928 and grew up during World War II in what was to become an increasingly nationalistic country with a dominant military presence. His appreciation for all life - human, animals, and insects alike - became the leitmotif of his artwork. It is no coincidence that his nickname, "Osamushi," which referred to a kind of ground beetle, became his nom de plume.

But perhaps his greatest contribution and passion was in the area of revolutionising manga comics, and bringing a cinematic flavour to primarily static frames, which dominated the gag strips of pre-Tezuka manga.

As many writers and fans have noted, Tezuka lent dynamism and visual complexity to action in his frames. Scott McCloud, who wrote Understanding Comics, referred to the technique as "aspect-to-aspect" transitions, which means a moment of action or a setting is broken down into multiple panels, which lends intricacy and mood to what may otherwise be a static frame. At 24 frames a second, film had pioneered the art of visual story telling. Tezuka brought this method into the world of animation and for all manga of the future.

He also initiated strategies to enable manga to become a burgeoning industry, which could produce animated entertainment cheaply and quickly. By limiting the animation at times to only a part of an image or character's face, he saved on costs and cels. Equally, he started an "animation bank" of specific expressions that could be re-used, which further cut down on costs and perhaps

created recognisable characteristics, rather than repetitions in his animation.

Though he is best known for the beloved Tetsuwan Astro (Astro Boy) or Jungle Taitei (Kimba The Lion), which became the unacknowledged inspiration for Disney's The Lion King, he thirsted to be a pioneer in many other areas. Always motivated by a humanist approach to both his art and life, he created Hi No Tori (Phoenix) – which dealt with themes of death, re-birth as well as scientific theories and religion.

Astro Boy became an iconic figure of postwar Japan and among the baby-boomers of North America, but the thematic concerns in it were hardly cute throwaway material. Tezuka dove into the politics of genetics, robotics and issues of morality, gender identity and a technology-dominated future.

Other than the ubiquitous Astro Boy, it is also impossible to speak of Tezuka without acknowledging his creation, Ribon no Kishi (Princess Knight), which was the first modern shojo manga (girls' manga). Though manga had previously created female protagonists, it was Tezuka who brought complexities to the sweet, somewhat naïve efforts that dominated the scene prior to this. In Princess Knight, he created a female character who is raised as a boy because girls cannot succeed to the throne – a theme that is significant and current even in our post-feminist 21st century era.

His inclinations were not only thematically diverse, but also cosmopolitan. Dostoyevsky's Crime And Punishment counted as an influence, along with Greek, Chinese and Japanese folkloric tales or mythology. He delved into an examination of the Nazi era with Adolf ni Tsugu (The Story Of The Three Adolfs), and even had a taste for horror, which he explored in Dororo. It returns to the relentlessly fascinating theme of humans interefering with the creation of life and the consequences of such acts.

The tribute to Tezuka focuses on some of his less ubiquitous and intriguing first efforts, which show his widespread knowledge of animation and world history. Many of these films offer key glimpses into how film, music and animation are inter-connected and how this relationship often goes unnoticed.

## FOCUS ON ANIMATION

Aru Machikado No Monogatari (Tales Of A Streetcorner) falls into the category of films which Tezuka created to explore his artistic ideas in the realm of animation. It is considered to have a strong anti-war statement and adopts motifs from several Eastern European styles, to construct a pastiche of influences and references. In addition to the images itself, it draws a great deal of attention to music and sound for the invocation of character and mood.

Tenrankai No E (Pictures At An Exhibition) is Tezuka's awe-struck response to Disney's Fantasia, but also a reference to Mussorgsky's image-inspired score, while Jumping is once again an idiosyncratically Japanese adaptation of the Hungarian experimental animation film The Fly.

Though Tezuka moved beyond the initial constraints of gag manga where "gag" refers

to a spur of the moment joke, he paid tribute to the beginnings of comedic manga in the '60s with **Onboro Film (Broken Down Film)**, which is a string of gags that show early manga's pursuit of pure laughter.

Similarly, Mori No Densetsu (Legend Of The Forest) is formally dedicated to Walt Disney and set to Tchaikovsky's 4th Symphony. It explores the influence of animators such as Windsor McCay and Tex Avery, while staying true to his interests around the relationship between nature and human beings. As ever, until his death in 1989 at the age of sixty, Tezuka was a prolific artist with a vivid imagination, and a humanist with a vision. — Vinita Ramani

Note: The writer would like to acknowledge the extensive and detailed essays and synopses by Philip Brophy on Tezuka, found in the Melbourne Film Festival's 1995 website.

With the support of Tezuka Productions Co Ltd., The Japan Foundation, Embassy of Japan Singapore and Embassy of Japan Moscow.

Country: Japan

Director: Osamu Tezuka

1962, 38 mins



# TALES OF THE STREETCORNER ARU MACHIKADO NO MONOGATARI

In Tales Of The Street Corner, many posters on the walls live side by side in harmony and play music. There are various dramas that unfold among the residents nearby. A girl who loves a teddy bear, a family of mice, a streetlight which is almost broken, a punk moth and a tree scattering seeds are among the images and characters featured in the film. One day, the shadow of war looms over the scene and soon, the street corner is enveloped in war flames. In the flames, a poster of a violinist and a pianist who are lovers flies in the air sorrowfully.

Production Company: Tezuka Production Co. Ltd. Ms.Emi Ozawa. 4-32-11 Takadanobaba, Shinjuku-ku. Tokyo, 169-0075, Japan • Tel: 813-3371-6411 • Fax: 813-3371-6431 • Japan Foundation. ARK HILLS Office. ARK Mori Building. 1-12-32, Akasaka Minato-ku, Tokyo 107-6021, Japan. Akasaka Twin Tower Office. Akasaka Twin Tower 2-17-22, Akasaka Minato-ku, Tokyo, 107-0052, Japan

Country: Japan

Director: Osamu Tezuka

1966, 39 mins



# PICTURES AT AN EXHIBITION TENRANKAI NO E

This film is Tezuka's inspired response to Disney's Fantasia, and also draws on his perpetual fascination for sound and music. It is also based on Mussorgsky's famous image-narrative score. An interlude called Promenade links a piece to another, which expresses Mussorgsky's feelings walking from picture to picture.

Production Company: Tezuka Production Co. Ltd. Ms.Emi Ozawa. 4-32-11 Takadanobaba, Shinjuku-ku. Tokyo, 169-0075, Japan \* Tel: 813-3371-6411 \* Fax: 813-3371-6431 \* Japan Foundation. ARK HILLS Office. ARK Mori Building. 1-12-32, Akasaka Minato-ku, Tokyo 107-6021, Japan. Akasaka Twin Tower Office. Akasaka Twin Tower 2-17-22, Akasaka Minato-ku, Tokyo, 107-0052, Japan

# FOCUS ON ANIMATION

Country: Japan

Director: Osamu Tezuka

1984, 6 mins



# JUMPING

Influenced by the experimental animation film, The Fly, this is a breathtaking gag animation film depicting how powerful a child's animation can be. The character of this film is playing in the street skipping and jumping and begins to bounce higher than he would imagine possible. Eventually, he ends up wandering from the city and to the sea. Then he jumps into a faraway transoceanic country at war. In the end he jumps into purgatory. It is a prime example of Tezuka's revolutionary style of bringing static images to visual and dynamic life. The film won the Grand Prize at the Zagreb International Animation Film Festival in the year of its release, as well as the UNESCO Prize.

Production Company: Tezuka Production Co. Ltd. Ms.Emi Ozawa. 4-32-11 Takadanobaba, Shinjuku-ku. Tokyo, 169-0075, Japan • Tel: 813-3371-6411 • Fax: 813-3371-6431 • Japan Foundation. ARK HILLS Office. ARK Mori Building. 1-12-32, Akasaka Minato-ku, Tokyo 107-6021, Japan. Akasaka Twin Tower Office. Akasaka Twin Tower 2-17-22, Akasaka Minato-ku, Tokyo, 107-0052, Japan

Country: Japan

Director: Osamu Tezuka

1985, 5 mins



# BROKEN DOWN FILM

A story of the old-time west. A brave cowboy has a lively time and rescues a beautiful girl from a villain by a hair's breadth. For the beautiful girl, he even comes out of a frame or blows a train in a single action. Tezuka emphasises the nostalgic aspect of this gag film by intentionally compounding scratches and dirt on the film via optical treatment. Overall, the film is like a string of gags with references to Windsor McCay's surreal comic strips. It is noted that Tezuka considered the screening would be a success only if the audience booed off this film. It won the Grand Prize at the 1st Hiroshima International Film Festival, 1985.

Production Company: Tezuka Production Co. Ltd. Ms.Emi Ozawa. 4-32-11 Takadanobaba, Shinjuku-ku. Tokyo, 169-0075, Japan • Tel: 813-3371-6411 • Fax: 813-3371-6431 • Japan Foundation. ARK HILLS Office. ARK Mori Building. 1-12-32, Akasaka Minato-ku, Tokyo 107-6021, Japan. Akasaka Twin Tower Office. Akasaka Twin Tower 2-17-22, Akasaka Minato-ku, Tokyo, 107-0052, Japan

Country: Japan

Director: Osamu Tezuka

1987, 30 mins



# MORI NO DENSETSU (PART 1)

A film inspired by Tchaikovsky's 4th Symphony and also a homage to Walt Disney, this tale is about the elves and animals of the forest who strike warning bells against the intrusion of humans, who continue to repeatedly destroy nature. The film also pays homage to the history of world animation, and represents a comprehensive study of Tezuka's considerable contribution to the world of animation by depicting the battle between full animation and television animation.

Production Company: Tezuka Production Co. Ltd. Ms.Emi Ozawa. 4-32-11 Takadanobaba, Shinjuku-ku. Tokyo, 169-0075, Japan • Tel: 813-3371-6411 • Fax: 813-3371-6431 • Japan Foundation. ARK HILLS Office. ARK Mori Building. 1-12-32, Akasaka Minato-ku, Tokyo 107-6021, Japan. Akasaka Twin Tower Office. Akasaka Twin Tower 2-17-22, Akasaka Minato-ku, Tokyo, 107-0052, Japan

# FOCUS ON ANIMATION

Country: Japan

Director: Satoshi Kon

2001, 87 mins



# MILLENNIUM ACTRESS SENNEN JOYU

Genya Tachibana is a director and the president of a small production company. One day, he is contacted by the famous Ginei studios who ask him to direct a documentary commemorating their 70-year history. Genya chooses the legendary actress Chiyoko Fujiwara as his central figure, a superstar actress who withdrew from public life 30 years earlier and chose to end her career.

Accompanied by a young cameraman, Tachibana finds his way to Chiyoko, who lives alone in the backwoods far from the city. Her charm and elegance continue to astound Tachibana and, to gain her confidence, he brings her an old key of sentimental value from where Chiyoko begins telling her tale.

Here, Satoshi Kon returns with what has been called "cinematic poetry." Chiyoko's personal obsession with finding the mysterious man she falls in love with constantly crosses over into her roles in films. Kon's aesthetic style of animation frequently mirrors its celluloid counterpart, as if it additionally hints at how he revels in walking the line separating animation from "reality."

Director: Satoshi Kon • Producer: Taro Maki • Screenplay: Satoshi Kon, Sadayuki Murai • Cinematography: Hisao Shirai • Editor: Takeshi Honda • Sound: Masafumi Mima • Music: Susumu Hirasawa • Cast: Chiyoko Fujisawa, Genya Tachibana • Production Company: Genco. 2F, 6-17-1 Roppongi, Minato-gu, Tokyo, Japan • Tel: 81 3 5410 9944 • Fax: 81 3 5771 2808 • Email: matsua@genco.co.jp • World Sales: The Klockworx Co., Ltd. 7th Fl. Four Season Ebusu Bldg. 1-2-11 Ebisu Minami, Shibuya-ku,Tokyo 150-0022, Japan • Tel: 81 3 5720 7791 • Fax: 81 3 5720 7792 • Email: Kana@klockworx.com

College of the Arts. He began as a comic artist but then moved to animation, working as a background artist on numerous films. In 1995. he was in charge of the screenplay and background design for Magnetic Rose, the first segment of the animation, Memories. In, 1997, he made his debut feature animation Perfect Blue. Millennium Actress is his second feature animation.

Director: Satoshi Kon Born in 1963, Satoshi Kon studied at the Musashino



Country: Japan

Director: Takayama Fumihiko, Takuji Endo

2002, 100 mins



# **PATLABOR THE MOVIE III**

Serial subversive activities attacking the Labor happen at Tokyo Bay. Detective Kusumi and Hata of Jonan Police Station are having a hard time with the case. While investigating, Hata meets a university lecturer Saeko, and gradually becomes attracted to her. In the meantime, Kusumi and Hata meet the "Monster" at a stockpile base floating in the middle of Tokyo Bay. Is this the monster that is destroying the Labors?

Patlabor is a series with many filmmakers and many incarnations behind it. Already, in Takayama's hands, it involves everything from the Defense Agency and Special Vehicles Section 2, to the Patlabor crew that is now in action to combat this unknown force. This Patlabor movie is based on one of the manga-story arcs, Haikibutsu 13-go jiken (The waste No. 13 Incident). Instead of the killer robots that previously took centrestage in the Patlabor series, this centres on genetically engineered monsters breaking out of their transport cages.

Director: Takuji Endo • Fumihiko Takayama • Screenplay: Miki Tori • Character Design: Hiroki Takagi • Original Idea: Masami Yuuki • Mechanical Design: Hajime Katoki, Shoji Kawamori, Yutaka Izubuchi • Music: Kenji Kawai • Supervisor: Yutaka Izubuchi • Production Company: Bandai Visual Co.,Ltd. SFF Bldg., 3-5 Matsugaya I-chome, Taito-ku, Tokyo I I I-8558, Japan • Tel: 81-3-5828-3028 • Fax: 81-3-5828-3018 • Co-production Company: Tohokushinsha Film Corporation. 4-8-10 Akasaka, Minato-ku, Tokyo I 07-8460, Japan • Tel: 81-3-5414-0297 • Fax: 81-3-5414-0430 • World Sales: Tohokushinsha Film Corporation, 4-8-10 Akasaka, Minato-ku, Tokyo I 07-8460, Japan • Tel: 81-3-5414-0297 • Fax: 81-3-5414-0430

Director: Takayama Fumihiko Director: Takuji Endo Anime classic 36-episode Superdimensional Century Orguss, which was first aired on Japanese TV in 1983, was followed by a six-part OAV directed by Fumihiko Takayama, creator of the original storyline and also responsible for Gundam 0800: A War In The Pocket, With Patlabor, Takayama continues his work on a film which has also involved the likes of Mamoru Oshii.

Country: USA

Director: Bill Plympton

2001, 83 mins



Director: Bill Plympton Born in 1946 in Portland, Oregon. He designed Cineaste, Filmmakers Newsletter, and the Film Society Review magazines, while his illustrations have graced the pages of The New York Times, Vogue and the Village Voice. After a series of short films, Plympton made his first full-length animation feature film, The Tune (1992). Mutant Aliens is his sixth animation feature film in addition to a plethora of shorts and television projects.

# MUTANT ALIENS and EAT

Mutant Aliens is a wildly humorous yet poignant story about an astronaut, his daughter, and five violent, yet sympathetic, alien creatures who seek revenge against a space industry baron. The story begins as the astronaut Earl Jensen says goodbye to his five-year old daughter Josie and rocket designer Dr Frubar. As the ship is launched into space, the selfish Dr Frubar pushes the "fuel ejection" button, leaving Earl lost in space. Only Josie sees the evil deed and bites off his finger. Twenty years later, Josie is now working in an observatory. When her boyfriend Darby arrives for quick sex, they notice an asteroid about to crash into Earth. But, on further inspection they realise it's her long-lost father, returning from space after his adventures with the Nose People. Plymptom's film is a biting take on how advertising rules the world, how lab animals are treated as disposable objects and about greed in the higher echelons of society.

In Eat (9 mins, 2001), also by Plympton, a quaint and charming French restaurant quickly becomes the scene of culinary mayhem.

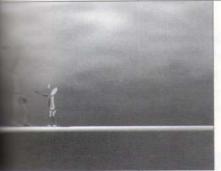


Director: Bill Plympton • Associate Producer: John Holderried • Production Managers: Delphine Burrus, Signe Baumane • Editor: Anthony Arcidi • Sound: Georgia Hilton • Music: Hank Bones, Maureen McElheron • Art Supervisors: Jennifer Senko, Delphine Burrus, Signe Baumane • Voices: Dan McCormas, Francine Lobis, George Casden, Matthew Brown, Kevin Kolack, Amy Allison, Christopher Schukai, Jay Cavanaugh, Vera Beren • Production Company: Bill Plympton 107 West 25th Street #4B New York, NY 110001, USA • Tel: 212-675-6021 • Fax: 212-675-0233 • Email: plymptonns@ool.com • World Soles: SND Films. Leidsestraat 106, 1017 PG Amsterdam, Netherlands • Tel: 31-20-404-0407 • Fax: 31-20-404-0408 • Email: info@sndfilms.com

Country: USA

Director: Van Phan

2000, 5 mins



# **VALUES**

Produced at the USC Cinema-Television School within the Division of Animation and Digital Arts, this thesis film was inspired by the filmmaker's relationship with his late father. In a very minimalist manner, using primitive shapes made out of spheres, planes and cylinders, the filmmaker tells a story about family relationships. Stripping the characters to faceless icons and locking the camera to primarily a master shot, the filmmaker tells his story mainly through the performance of the characters and lighting.

Country: Canada

Director: Paul Walker

2000, 5 mins



# **AHOU BOUKEN**

While listening to a record, a robot envisions its own creation: A young hacker brings the robot to life, but there are complications. A mix of noisy digital video and sketchy stop-motion animation cut to the crunchy beats of Bogdan's Ahou Bouken, this video combines intense, contemporary computer music with a '60's "children's TV special" aesthetic.

Production Company: Margin Walker Productions. 105 Victoria Street, Suite 1003, Toronto, ON. Canada. M5C 3B4 • Tel: 416-366-4936 • Email: paul@marginwalker.net

# FOCUS ON ANIMATION

## HONG KONG ANIMATION

All contact information for Hong Kong Animation shorts: Hong Kong Arts Centre, 2 Harbour Road, Wanchai, Hong Kong • Tel: 852-2582-0200 • Fax: 852-2802-0798 • Website: http://www.hkac.org.hk

Country: Hong Kong

Director: Kwan Pak Huen

1998, 9 mins



### BIRTH/DEATH OF A PAINTER

The director uses roto-scoping techniques (drawing on film) to produce a 35mm animation short. In a futuristic world where animals no longer exist and only human beings preside, one man is able to trace the fading memories of his previous life before his untimely death.

Country: Hong Kong

Director: Ng Seung Ho, Peter

1997, 4 mins



# MR. SALMON

As the director eats his sushi in a restaurant, he ponders the meaning of life and death. The salmon swim upstream against all odds to fulfill their life's goal: to reproduce and continue the cycle of life. Where do people stand in relation to the question of survival?

Country: Hong Kong

Director: Esme Chan Kwai Lan

2000. 3 mins



### NOODLES RHAPSODY

A subtle and sardonic examination of modern day people and the trends that they follow. Won the Distinguished Youth Award in Youth Category, 6th Hong Kong Independent Short Film and Video Awards, 2000.

Country: Hong Kong

Director: Tsang Fung Chi, Kevin

1998, 5 mins



### **THEWINDOW**

A thoughtful and poignant exploration that asks: how can we escape from a world in which imagination is prohibited? This film was the first animation short to win the Grand Award at the 4th Hong Kong Independent Short Film and Video Competition 1998.

Country: Hong Kong

Director: Shek Ming Fai, Phil

1997, 5 mins



# DREAM

An ethereal vision unfolds of a couple making their slow way to the open fields to have a picnic and make love. But is this a dream or is it reality? This film won the Silver Award, Animation Category at the 3rd Hong Kong Independent Short Film and Video Awards, 1997.

Country: Hong Kong

Director: Yuen Kin To

1996, 2 mins



### **FOUL BALL**

This work is a social statement to protest the exploitation of child labour in the developing world by corporate manufacturers of sports goods. It won the Silver Award in the Animation Category of the 2nd Hong Kong Independent Short Film and Video Awards, 1996.

Country: Hong Kong

Director: Ellen Yuen

1996-97, 2.5 mins



### iD

When the preset labels don't fit and when the complexity of sexuality is ignored, you still have a choice. A quirky piece that calls for the day when gender identity labels are not used to oversimplify and when difference is truly respected. Won the Silver Award in Animation Category, 2nd Hong Kong Independent Short Film and Video Awards, 1996.

# CUS ON ANIMATION

Country: Hong Kong

Director: Tsang Fung Chi, Kevin

1999, 10 mins

# THE MUSEUM OF "CHOU"

A haunting piece about role categorisation in the world of Chinese puppet drama. "Chou" can never be a major role and this realisation arrives in a disturbing, albeit artful way. Won the Gold Award in the Animation Category of the 5th Hong Kong Independent Short Film and Video Awards, 1999.

Country: Hong Kong

Director: Ho Sze Man, Wong Chin Pang

2000, 15 mins



### THE CIRCUS OF N-N AND V-V

In a modern city, there is a beggar collecting some garbage that he uses to construct his own circus. He is searching in a place that no longer exists, and his creations are such that it is uncertain when they are dreams or reality.

Country: Hong Kong

Director: Tsang Fung Kee

2000, 8 mins



# THE QUANTUM OF MY CENTURY

Delving into the imagination of the director, this animation is like a journey through one's subconscious. Only footprints of our presence are left behind and things constantly seem to shift... Won the Gold Award in Animation Category, 6th Hong Kong Independent Short Film and Video Awards, 2000.

Country: Hong Kong

Director: John Ho

2000. 3 mins



### COME HOME

A woman waits for the return of a lover, a boat comes across the door but it carries only the loss of hope, tears and sighs. An impressionistic film that won the Silver Award in Animation Category, 6th Hong Kong Independent Short Film and Video Awards, 2000.

Country: Hong Kong

Director: Kwai Bun

2000, 5 mins



### A DULL LIFE

One day, the urinal discovers that the women's washroom is much cleaner. He settles there thinking he has found his perfect home, but discovers he is wrong. Distinguished Award in Animation Category, 6th Hong Kong Independent Short Film and Video Awards, 2000.

Country: Hong Kong

Director: Yuen Chow Tai

1999, 15 mins



# NINGXIA JOURNAL

This is the director's way of capturing his journey through remote China and is a mode of lyrical prose that expresses what happened on his trip. Won the Distinguished Award in Animation Category at the 5th Hong Kong Independent Short Film and Video Awards, 1999.

Country: Hong Kong

Director: Ulrike Herold

1997, 5 mins



### 0714

How does a radio actually work? Clay animation allows for the innards of a radio transistor to come alive with incongruous characters. They attempt to co-exist as the cohesive mechanism that allows a radio to function.

# **BROTHERS QUAY**



The Brothers Quay make stopmotion puppet animation films, and their monsters are much less benign than the creatures of Monsters Inc, or Disney's dancing hippos.

Instead, identical twins Stephen and Timothy bring a brooding Kafkaesque vision to their nightmarish films,

which are filled by images that have been described as "harrowing and exciting." The guts of a watch are just that, a troop of mutant Muppet tailors with hollow heads catch a puppet figure and dress him, a tricycle man moves around a three-walled room checking traps, and screws unscrew themselves, then push themselves back into place.

If their work sounds more like Czech animator Jan Svankmajer rather than Walt Disney, there is a reason for it. The twins were born in a town near Philadelphia in 1947, where there was a large European immigrant population. They studied at the Philadelphia College of Art, then went to London in the late '60s, where they studied at the Royal College of Art. There they made their first short films, before a stint in Holland in the '70s.

They returned to London and, in 1980, formed Koninck studios, with fellow RCA alumnus Keith Griffiths, who has produced all their films. The Brothers Quay made TV commercials and music videos (including Peter Gabriel's Sledgehammer) to support personal projects – short films ranging in length from one minute, The Pond and Stille Nacht, to 52 minutes (Punch And Judy, made in 1980), which have been called "complex, often impenetrable and utterly fascinating."

Their first full-length feature was Institute Benjamenta (1994), which charts the progress of a man who enrolls at a training centre for servants. It was inspired by the writing of Swiss author Robert Walser – the brothers have a preference for the obscure, often decorating their films with graphics written in Polish, Czech, German or French. Street Of Crocodiles, in which a furtive hero gets caught and clothed by hollow-headed tailors, is inspired by the work of a little-known Polish artist Bruno Schultz, and the complete title of one offering is Little Songs Of The Chief Officer Of Hunar Louse, Or This Unnameable Little Broom (Being A Largely Disguised Reduction Of The Epic of Gilgamesh).

Esoteric? Certainly. Bizarre? Definitely. But who said that animated shorts had to be for kids – or easily – frightened adults? – **Susan Tsang** 

With the support of the British Council.

All Information regarding The Brothers Quay at British Film Institute • Stephen Street Office, bfi National Library, British Film Institute, 21 Stephen Street, London W1T 1LN, UK • Tel: 44 (0)20 7255 1444



Director: Brothers Quay

1984, 14 mir



# THE CABINET OF JAN SVANKMAJER

A series of animated sequences showing a puppet Jan Svankmajer at work. The film consists of nine interlinked sections from Pins Or Loose Geographies to An Unexpected Visitor, where the puppet Svankmajer, whose head is literally stuffed with books and whose arms are graphic instruments, receives a visitor, a young boy. There are other vignettes where the importance of objects in the Czech animator's work is explored and thereby reveals how much European literature, philosophy and music influence the animated works of the Quay brothers. (Revised from Julian Petley)

Country: UK

Director: Brothers Quay

1986, 20 mins



# STREET OF CROCODILES

A somewhat decrepit caretaker enters a museum and lets a goblet of his saliva fall into a Kinetoscope machine. Inside the machine, mechanisms begin to turn over, wires run around pulleys, and flaps and hatches open. The puppet figure of a man is conjured into motion. The man severs the wires from which he hangs and begins an exploration of the Street Of Crocodiles, a suite of near-derelict rooms in which screws turn of their own volition at his approach.

# OCUS ON ANIMATION

Director: Brothers Quay

2000, 20 mins

## **IN ABSENTIA**

Shot in black and white and colour, In Absentia combines live action and animation with dazzling use of light to convey the mindscape of a woman alone in a room repeatedly writing a letter with broken-off pieces of pencil lead, while outside her window vistas of ever changing light register her every emotion. The film is dedicated to EH, who lived and wrote to her husband from an asylum. The film is also a collaboration with the celebrated avant-garde composer Karlheinz Stockhausen, who composed and conducted original music for the film. (www.zeitgeistfilm.com)

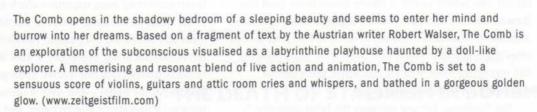
Country: UK

Country: UK

Director: Brothers Quay

1991, 17 mins

# THE COMB (FROM THE MUSEUMS OF SLEEP)



Country: UK

Director: Brothers Quay

1987, 14 mins

# REHEARSALS FOR EXTINCT ANATOMIES

Rehearsals For Extinct Anatomies was inspired by a print by Jean-Honore Fragonard, an 18th century French painter whose scenes of frivolity and gallantry embody and capture the Rococo spirit.



Country: UK

Director: Brothers Quay

1999, 18 mins



# DUET-VARIATIONS ON THE CONVALESCENCE OF "A"

Choreographed by William Tuckett, this film maintains the Quay Brothers' penchant for deep contrasts of shadow and light, faded photograph tones and brooding Kafkaesque imagery. The dance piece reveals an unsettling "duet" between two figures whose relationship endures despite its own uncertainty.

Country: UK

Director: Brothers Quay

2000, 41 mins

# **SANDMAN**

The Quay Brothers once again work with choreographer William Tuckett to create a masterful piece that is an adaptation of a short story by late 18th century writer ETA Hoffmann. The German romantic writer's split personality found its way into his stories, which were suffused with both surrealistic and horrific elements. In this dance piece, the short story is adapted to tell a tale about the writer Hoffmann himself. Filled with foreboding dark corners and a play of sepia tones with black and white shots, the Quay brothers artfully translate dance aesthetics onto film.

# JANSVANKMAJER ANIMATION RETROSPECTIVE



"Disney plus Bunuel equals Svankmajer" was Milos Forman's summary of the effect of Jan Svankmajer's work.

In truth, the only link the Czech filmmaker has with the Mouse Kingdom is the fact that he works in animation. One

could watch hours of his films and not come across a single lampshade singing anodyne songs. Rather, the dark humour of Svankmajer's work is less like the fairytale world of Tinkerbell, and more closely related to the cinematic surrealism of Bunuel. This surreal quality is clearly shown in his short film, Dimensions Of A Dialogue. Under a segment called exhaustive discussion, characters made out of items of food, and various other bits and pieces ingest their opponents, chew them up and regurgitate them, with the characters being formed repeatedly out of ever smaller pieces.

The filmmaker himself eschews the label animator. "I never call myself an animated filmmaker because I am interested not in animation techniques or creating a complete illusion, but in bringing life to everyday objects."

He may protest about his intentions, but the fact remains that Svankmajer's works incorporate a wide range of techniques, ranging from puppets, clay models, collage, sketches and stop-action photography.

Not only does he refuse to be called an animator, he also claims: "I am not interested in art. That is, art with a big A. But I am interested in certain artists, or more accurately certain works of art by certain artists but not because I consider them to be more 'artistic' than other works or because they strike my 'sense of beauty' but because they touch something more important which exceeds the concept of art - that is, the basis of life, in another words, a form of inner still undefined imagination (which is nothing else than prima materia of our existence). A work of art which manages to break through into this 'secret' underground imagination, the deeper the better - only such a piece I find interesting because it liberates a human being. And liberation is the only meaningful activity of a human. Only this anti-aesthetic dimension of an artistic (and not only artistic) piece of work is of interest to me." - Susan Tsang

All Contact Information for Svankmajer Shorts: Production Company and World Sales: Athanor, U 5.baterie 21, 162 00 Prague 6, Czech Republic • Tel: +420 2 51563551 • Fax: +420 2 51566551 • Email: athanor@nextva.cz

Country: Czech Republic

Director: Jan Svankmajer

1982, 12 mins



# **DIMENSIONS OF DIALOGUE**

A study of different forms of communication in three parts, all depicted without dialogue. Exhaustive discussion, passionate discourse and factual conversation show arguments, a romantic relationship and a wordless depiction of a verbal game of chess. Won the Golden Bear at Berlin for short film.

Country: Czech Republic

Director: Jan Svankmajer

1971, 14 mins



# **JABBERWOCKY**

A surreal trip back to the nursery. Lewis Carroll's nonsense poem is animated, focusing on a wardrobe and a turn of the century nursery. After the poem ends, playtime continues, as a sailor suit comes to life, and toys play and arrange and rearrange themselves, as they are repeatedly overturned by a cat.

Country: Czech Republic

Director: Jan Svankmajer

1988, 17 mins



# VIRILE GAMES

A football fan watches a match on television, where the players are cutouts who shimmer across the field, before thinking of new ways to kill each other off as fans go wild. In this game, the only score that matters is the body count. Then the game moves into the fan's flat, complete with stretcher bearers and undertakers.

# FOCUS ON ANIMATION



Country: Czech Republic Director: Jan Svankmajer

1973, 12 mins

# **LEONARDO'S DIARY**

The sketches in Leonardo da Vinci's diaries come to life in this animated feast. The drawings are juxtaposed with clips of modern human activities in war and peace.

Country: Czech Republic

Director: Jan Svankmajer

1966, 10 mins



# **PUNCH AND JUDY**

Brings the violence of Punch and Judy shows to a hilarious extreme. Two puppets battle to the death - and beyond - over a live guinea pig.

Country: Czech Republic

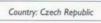
Director: Jan Svankmajer

1990, 10 mins



## THE DEATH OF STALINISM IN BOHEMIA

A symbolic tour of modern Czech history, from the 1948 Communist takeover onwards. Those unfamiliar with the country's leaders may not catch the significance of everything, but the images are dazzling.



Director: Jan Svankmajer

1964, 12 mins



### THE LAST TRICK

Schwarzwald and Edgar are two competing magicians. As their rivalry escalates, the white gloves come off, and the tricks get violent.

Country: Czech Republic

Director: Jan Svankmajer

1968, 13 mins



### **THE FLAT**

A man is in a flat, where nothing works as it should. Holes open in the table he leans on, a light bulb breaks through cement, and home becomes a grotesque survival test.

Country: Czech Republic

Director: Jan Svankmajer

1965, 10 mins

# JOHAN SEBASTIAN BACH: FANTASIA G-MOLL

How music can transcend even the grimmest of circumstances. A man trudges to his flat, and plays the title piece of music. The music is counter-pointed by walls with cracked plaster, holes and peeling paint, and a landscape of derelict buildings. This film was shot in black and white.

# FOCUS ON ANIMATION

Country: Czech Republic

Director: Jan Svankmajer

2000, 127 mins



Director: Jan Svankmajer Born on Sept 4, 1939, in Prague, Czechoslovakia. He began making short films in 1964, and continued in that medium for over 20 years, when he finally achieved a longtime ambition of making a feature film based on Lewis Carroll's Alice In Wonderland (Alice, 1988). He has exhibited his drawings, collages and "tactile sculptures," many of which were produced in the mid-'70s, when he was temporarily banned from film-making by the Czech authorities. He has been a member of the Prague Surrealist Group since 1969.

# **LITTLE OTIK**OTESANEK

David Lynch has nothing on Svankmajer. This is the animator's fourth feature, a surreal, grotesque retelling of an old Czech fairytale, mostly in live action, but with an animated tree stump and cartoons. A couple cannot conceive. When the husband finds a tree stump that looks like a baby, his wife adopts it. Unfortunately, this bizarre foundling takes on a life of its own, complete with huge appetite. Little Otik will eat anything – or anyone. After the disappearance of the family cat, the postman, and a social worker, Alzbetka, an 11-year-old girl who lives in the same apartment building, digs up her book of fairytales, and guesses the family's secret.

Director/Screenplay: Jan Svankmajer • Producer: Jaromir Kallista • Cinematographer: Juraj Galvanek • Editor: Marie Zemanova • Cast: Jan Hartl, Kristina Adamcova, Veronika Zilkova • Production Company: Athanor, U 5.baterie 21, 162 00 Prague 6, Czech Republic • Tel: +420 2 51563551 • Fax: +420 2 51566551 • Email: athanor@nextva.cz • Distribution: Cinepol, Svedska 25, 15000, Prague 5, Czech Republic • Tel: +420 606 659725 • Fax: +420 2 2492 1725 • Email: john.riley@cinepol.com

Country: Czech Republic

Director: Jan Svankmajer

1996, 85 mins



# THE CONSPIRATORS OF PLEASURE SPIKLENCI SLASTI

A look at the sexual obsessions and erotic fetishes of six outwardly normal individuals in Prague, whose paths criss-cross. As they go about their daily routines, they furtively accumulate a bizarre assortment of items that they use to act out elaborately kinky autoerotic rites. A letter carrier does grotesque things with dough balls, a clerk with a fixation on a TV newsreader builds a masturbatory machine. One of his customers turns into a porno chicken, while the chicken's neighbour has a doll that resembles him. The newsreader fantasises about carp, while her husband makes artifacts from stolen materials. The credits acknowledge Sigmund Freud, Max Ernst, Luis Bunuel and the Marquis de Sade.

Director/Screenplay: Jan Svankmajer • Producer: Jaromir Kallista • Cinematographer: Miloslav Spala • Editor: Marie Zermanova • Cast: Gabriela Wihelmova, Peter Meissel, Barbora Hrzanova, Anna Wetlinska, Jiri Labus and Pavel Novy • Production Company: Athanor, U 5.baterie 21, 162 00 Prague 6, Czech Republic • Tel: +420 2 51563551 • Fax: +420 2 51566551 • Email: athanor@nextva.cz • Distribution: Athanor, U 5.baterie 21, 162 00 Prague 6, Czech Republic • Tel: +420 2 51563551 • Fax: +420 2 51566551 • Email: athanor@nextva.cz



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All contact information regarding Annecy 2001 Film Festival: 6 Avenue des lles, BP 399 – 74013. Annecy Cedex France • Tel: 33-04-5010-0900 • Fax: 33-04-5010-0970 • Email:—infa@annecy.org • Website: www.annecy.org

Country: France

Director: C Barnouin, N Bonnin, L Degardin

2000, 6 mins



#### **COMICS TRIP**

A little boy believes that he will have some extraordinary adventures when he goes to a birthday party.

Country: France

Director: Arthur de Pins

2000, 9 mins



#### **GERALDINE**

One day, Gerald wakes up to find himself turned into a woman.

Country: France

Director: L Bail, A Delpoux, S Ebzant, B Lauwick

2000, 9 mins



#### **AP 2000**

The parasites living on a dog's back must contend with a new enemy: an anti-germ product designed to kill parasites just like themselves called AP 2000.

Country: Italy

Director: Enzo D'alo

2000, 4 mins



#### **PINOCCHIO**

This film is a re-visitation of a historical character that has captured the hearts and dreams of generations of young children all over the world: Pinocchio.

Country: UK

Director: Dave Borthwick

**NESTEA "CLOSED"** 

1999, 1 min

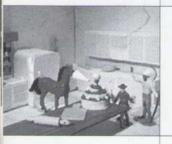


A commercial for Nestea.

Country: Belgium

Director: Stephane Aubier, Vincent Patar

2000, 4 mins



#### **PANIC IN THE VILLAGE**

The horse has prepared a cake which he puts in the fridge to eat the next morning. However, the Cowboy and the Indian want to eat this cake immediately. The horse does not agree with this idea at all. A conflict ensues.



Country: UK Director: Tim Hope

2000, 4 mins

#### **IWALK THE EARTH**

Mixing animation with music video innovation, this is an animated music video for King Biscuit Time, an independent British band.

Country: Canada

Director: Paul Driessen

2000, 9 mins



#### THE BOY WHO SAW THE ICEBERG

A playful and poignant animated short about a boy with an overactive imagination, presenting the worlds of reality and fantasy.

Country: Mexico

Director: Rene Castillo

2001, 11 mins



#### **DOWN TO THE BONE**

This is the story of a man and his arrival to the world of the dead. He quickly discovers that being dead might not be such a bad thing after all.

Country: Russia

Director: Natalia Berezovaya

2000, 3 mins



#### IT'S MY LIFE

A little piglet tells the story of his life.

Country: UK

Director: Phil Mulloy

2000, 11 mins



#### **INTOLERANCE**

The Zogs may look ugly, but their habits are even uglier.

Country: UK/Netherlands

Director: Michael Dudok De Wit

2000. 8 mins



#### **FATHER AND DAUGHTER**

A father says good-bye to his daughter. She waits for his return for days, then months, through the seasons and eventually for years on end...

Country: Canada

Director: Cordell Barker

2001, 8 mins



#### **STRANGE INVADERS**

A middle-aged childless couple is surprised one night by the sudden arrival of a small, odd-looking child, a gift from Heaven or from much further out? Another penny dreadful tale from Cordell Barker, director of The Cat Came Back.

#### LOTTE REINIGER RETROSPECTIVE

With the support of the Goethe Institut Inter Nations Singapur.

Contact BL 231 - Film, Goethe-Institut Inter Nationes Bonn, Kennedyallee 91-103, D-53175 Bonn, Germany • Tel: 49 228 880-0

Country: Germany

Director: Lotte Reiniger

1953, 16 mins



#### THE ART OF LOTTE REINIGER

Lotte Reiniger explains the individual production steps that are necessary to make a silhouette film, highlighting the techniques involved in making such animated films.

All contact regarding Lotte Reiniger Films: The Goethe Institut, 163 Penang Road, #05-01 Winsland House II, Singapore 238463

Country: Germany

Director Lotte Reiniger

1923-26, 65 mins



#### THE ADVENTURES OF PRINCE ACHMED

A city celebrates the birthday of the great caliph. A powerful sorcerer appears and presents the marvel he has created: a horse that can fly through the skies.

Country: Germany

Director: Lotte Reiniger

1933, 9 mins



#### CARMEN

A not-so-serious parody of a popular opera story, this silhouette film tells the tale of Carmen who beguiles the captain Don Jos with her dancing and lures him into the camp of some shady characters. There, she proceeds to steal his clothes and sells them off for a magnificent lace gown.

Country: Germany

Director: Lotte Reiniger

1935, 11 mins



#### **PAPAGENO**

Papageno, the jovial bird-catcher from Mozart's Magic Flute, feels lonely in the company of his birds and wishes they will turn into beautiful women. His wish comes true but disappears when Papagena, the woman intended for him, approaches.

Country: Germany

Director: Lotte Reiniger

1954, 10 mins



#### THE SLEEPING BEAUTY

The birth of a King and Queen's daughter is celebrated with much fanfare, but the joy is snuffed out when the 13th fairy who was not invited to the fete, puts a curse on Sleeping Beauty whereby on her 15th birthday, she will prick herself on a spindle and die.

Country: Germany

Director: Lotte Reiniger

1954, 10 mins



#### **CALIPH STORK**

With a deceitful plan the power-hungry sorcerer Kashnur lures the Caliph of Baghdad and his grand vizier into a trap. The two are transformed into storks. But will they remember the word that will help them change into humans again?

Country: Germany

Director: Lotte Reiniger

1954, 10 mins



#### THE GRASSHOPPER AND THE ANT

In the middle of a field of flowers the grasshopper is fiddling away on his violin, and everyone is dancing to his tunes. Only the busy ant rejects the offer made by the light-hearted grasshopper.

Country: Germany

Director: Lotte Reiniger

1928



#### DR DoLITTLE AND HIS ANIMALS

Featuring A Trip To Africa; In The Lion's Den and Dr DoLittle In Danger. In A Trip To Africa, Doctor DoLittle's peaceful life comes to an end when a swallow reports that a terrible disease is killing the apes in Africa. In The Lion's Den, Doctor DoLittle tries to save all the gorillas, organg utans, baboons and monkeys, along with the animals of the desert.

# GERMAN ANIMATION FROM THE STUTTGART INTERNATIONAL ANIMATION FESTIVAL, CURATED BY PROF ALBRECHT ADE

Contact: Institut fuer Auslandsbeziehungen e.V., Charlottenplatz 17, D-70173 Stuttgart, Germany • Tel: 49 711 2225-163 • Fax: 49 711 2225-194 • Website: www.ifa.de

Country: Germany

Director: Susanne Franzel

1994, 8 mins



#### **GOOD THINGS**

A symbiosis of real shots and animated film which tells the absurd story of animated film monsters.

Contact: Susanne Franzel, clo Sultana Films. Obere Straße 6. D-73268 Erkenbrechtsweiler, Germany • Tel: 49-7026-5490 • Fax: 49-7026-5473 • mail: SuFranzel@aol.com

Country: Germany

Director: Andreas Hykade

1995, 15 mins



#### **WE LIVED IN GRASS**

"I don't want to have testicular cancer and I don't want to kill a tiger. I want to fly..."

Contact: Andreas Hykade. c/o Studio Film Bilder. Ostendstraße 106. D-70188, Stuttgart, Germany \* Tel: 49-711-481027 \* Fax: 49-711-489-1925 \* Email: studio@filmbilder.de

Country: Germany

Director: Joachim Kreck

1990, 11 mins



#### THE CONFESSION

An era is coming to an end. It is time to give an account of oneself. Erich Honecker goes before the Holy Father, who hears his confession.

Contact: Joachim Kreck. Klopstockstr. 12. D-65187, Wiesbaden, Germany • Tel: 49-7141-926183 • Fax: 49-611-807985

Country: Germany

Director: Thomas Meyer-Hermann

1994, 7 mins



#### THE CREATION

The film shows us the beginning of the world in a sequence of playful associations.

Contact: Thomas Meyer-Hermann. c/o Studio Film Bilder. OstendstraBe 106. D-70188, Stuttgart, Germnay • Tel: 49-711-481027 • Fax: 49-711-489-1925 • Email: studio@filmbilder.de



Country: Germany Direct

Director: Thomas Meyer-Hermann

#### FLYING IMAGE

The eyes wander relentlessly through rooms. They scan weird people, catch some parts of eerie occurrences, sense connections without ever really understanding them.

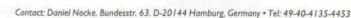
Country: Germany

Director: Daniel Nocke

1997, 15 mins



Carlos' profession is to whip people, and he goes about it with a great deal of personal commitment and devotes particular care to working with new recruits.



Country: Germany

Director: Heinrich Sabl

1997, 15 mins

#### PERE UBU I

The "UBU" plays make Alfred Jarry one of the founders and chief proponents of absurd theatre. The animated film with figures is rooted both in fine and theatrical art.



Country: Germany

Director: Thomas Stellmach, Tyron Montgomery

1996, 12 mins

#### QUEST

In quest of water, a little sandman leaves the sand world in which he lives. In the end, he reaches the water... in a tragic way.

 $Contact: Thomas \ Stellmach. \ Ahornweg \ 3. \ D-34295 \ Edermunde-Grifte \ \bullet \ TellFax: 49-5665-7762 \ \bullet \ Email: \ tstellma@uni-kassel.detart. \ Ahornweg \ 3. \ D-34295 \ Edermunde-Grifte \ \bullet \ TellFax: 49-5665-7762 \ \bullet \ Email: \ tstellma@uni-kassel.detart. \ Ahornweg \ 3. \ D-34295 \ Edermunde-Grifte \ \bullet \ TellFax: \ 49-5665-7762 \ \bullet \ Email: \ tstellma@uni-kassel.detart. \ Ahornweg \ 3. \ D-34295 \ Edermunde-Grifte \ \bullet \ TellFax: \ 49-5665-7762 \ \bullet \ Email: \ tstellma@uni-kassel.detart. \ Ahornweg \ 3. \ D-34295 \ Edermunde-Grifte \ \bullet \ TellFax: \ 49-5665-7762 \ \bullet \ Email: \ tstellma@uni-kassel.detart. \ Ahornweg \ 3. \ D-34295 \ Edermunde-Grifte \ \bullet \ TellFax: \ 49-5665-7762 \ \bullet \ Email: \ tstellma@uni-kassel.detart. \ Ahornweg \ 3. \ D-34295 \ Edermunde-Grifte \ 49-5665-7762 \ \bullet \ Email: \ tstellma@uni-kassel.detart. \ Ahornweg \ 3. \ D-34295 \ Edermunde-Grifte \ 49-5665-7762 \ \bullet \ Email: \ 49-5665-7762$ 

Country: Germany

Director: Kirsten Winter

1995, 7 mins

#### CLOCKS

An insight into the (working) life of the 37-year-old composer and pianist Elena Kats-Chernin. The main function of the music is to support the images here, but positions are reversed for the occasional shifts from concrete to abstract pictorial content, with the intention of making the spectator into a listener.

Contact: Kirsten Winter. anigraf, Bodekerstraße 92. D-30161. Hannover, Germany • Tel: 49-511-660-165 • Fax: 49-511-667327 • Email: kwinter@dm.fh-hannover.de





2000, 7 mins

#### ONE GOOD DAY

Director: Yoo Jin-hee

This story is about a mean girl created out of the author's memories of childhood.

All Korean Animation World Sales: Indiestory, #202, SungChang Bldg. 150-10, Sadang-dong, Dongjak-gu. Seoul, 156-816, Korea • Tel: 822-595-6051 • Fax: 822-595-6052 • Production: Korean Academy of Film Arts (KAFA), 206-46 Chungnyangni-dong, Tongdaemoon-gu, Seoul, Korea • Tel: 822-9587-351 • Fax: 822-9587-660

Country: Korea

Country: Korea

Director: Jeon Young-chan

2001, 4 mins

#### FALLING



A boy is falling from the parapet of the roof. The moment his head almost reaches to the ground, the world around him stops. Then the world turns into a whole new world...

Country: Korea

Director: Jung Seung-hee

2001, 4.5 seconds

#### JUNGLE



By a series of episodes that an ordinary young man "X" goes through in a day, this animation reflects the imminent violence in our modern society.

Country: Korea

Director: Lee Won Sun

2000, 4 seconds

#### **ANGEL EYES**



A young, adolescent girl is terminally ill. She knows death is coming but rather than feeling scared, she is very calm. At last, the time comes to face her destiny.

Country: Korea

Director: Giggle, Kim Dong-ook, et al

2000, 13 seconds

#### ON THE EDGE OF DEATH



A man in his mid-30s tries and fails at three suicide attempts. But with each attempt the aftermath is not more painful or poignant. It instead becomes increasingly absurd.

Country: UK

Director: Julian Hanshaw

2001, 12 mins

#### MEAT

Our lead protagonist manages to animate a slab of meat into life and before long they are like man and dog: best friends and inseparable.

Director's contact: mrjulianhanshaw@hotmail.com

Country: Philippines

Director: Arnel Telesford, et al

2001, 20 mins



## MOVEMENTS: VISUAL INTERPRETATION OF MUSIC IN FIVE PARTS

This collaborative piece consists of five animated film interpretations of original Filipino music.

Production Company/World Sales: Mowelfund Film Institute. NCCA, PIA Kodak-Phil and Animagination. 66 Rosario Drive, Cubao, Quezon City, Philippines • Tel: 632-7271915 • Fax: 727-2033

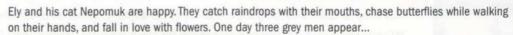
= 4 1

Country: Switzerland

Director: Rafeal Sommerhalder

2000, 10 mins

#### **ELY AND NEPOMUK**



Production Company: Ecole Cantonale d'art de Lausanne (ECAL/CI). Rue de l'inustrie 46, 1030 Bussigny, Switzerland \* Tel: 44-21-316-9205 \* Fax: 41-21-316-9266 \* Email: Pierre.wyssa@dfj.vd.ch

Country: Switzerland

Director: Simon Piniel

2000, 9 mins

#### THE FLOOD

We have technology on our side, but will Mother Nature be with us too?

Production Company: HGK Zurica/Film U.Fernsenen. Postfach 8031, Zurich, Switzerland • Tel: 41-1-446-2357 • Fax: 41-1-446-2355 • Email: laura.zimmermann@hgrz.ch

Country: Switzerland

Director: Georges Schwizgebel

2000, 5 seconds

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#### THE YOUNG GIRL AND THE CLOUDS

The adventures of Cinderella told in several scenes and bathed in luminescent images of clouds; with Felix Mendelssohn's Fugue op.35 n.5 as the score to the lush colours.

Production Company: Studio GDS. 15 Av.Gilbert. CH-1227 Carouge, Switzerland • Tel: 41-22-342-7236 • Fax: 41-22-300-0071 • Email: gschwiz@woldcom.ch

Country: Switzerland

Director: Jonas Raeber

2000, 7 seconds



#### CREDO

On the idyllic Alps a herd of sheep live peacefully and joyfully, guarded by the shepherd Paula. One day, a wealthy farmer sends John the herdsman to install law and order.

Production Company: Swamp. GMBH Ltd.Inc. Trickfilmstudio, Mythenstrasse 7. CH 6003, Luzern, Switzerland • Email: swamp@swamp.ch

Country: Switzerland

Director: Robi Muller

#### **FOTOMAX, PROLOG**

Four short stories about visitors to the photomat, who try to appear in their best light.

World Sales: Swiss Short Film Agency. Maupas 2. CH-1004 Lausanne, Switzerland • Tel: 41-21-311-0906 • Fax: 41-21-311-0325 • Email: agency@filmnet.ch

Country: Taiwan

Director: Yvonne Chiu Yu-feng

6 mins

#### TRAVEL

An animation short using sand as the medium, Yvonne Chiu Yu-feng tells the tale of movement, despair, loneliness and travel.

Country: Taiwan

Director: Yvonne Chiu Yu-feng

2000, 9 mins

#### TIME

The director's grandmother, who was forced into prostitution for the military during World War II, might have lived the rest of her life away from the gunfire of war and the inhumane life of a comfort woman, but suffers from the painful memories of her past nevertheless.

World Sales: Chiu Yu-feng. 6F-3, No.185, Feng Nan Rd, Nantzu 811, Kaohsiung, Taiwan • Tel: 886-9-3360-7183 • Fax: 886-6-690-3160 • Email: g870704@mail.tnca.edu.tw



# THE WHOLE WORLD IS WATCHING Films on Globalisation

How does that hamburger change your life? Will you still have good libraries in the future? What does this big word, globalisation, mean?

From Big Mac, Small World; The Library In Crisis; The Dark I Must Not Name; Store Wars; Startup.com and many other films, the 15th Singapore International Film Festival takes a look at globalisation.

The interconnections between word-image-idea are so intricate that a mere utterance of the word "globalisation" comes laden with preconceptions. With its implied meanings of crossing political boundaries to engage in commodity exchange, information sharing and communication, it remains an elusive term.

After all, it can mean anything from the World Trade Organization, to the mass protests of Seattle in 1999. It is equally fitting to think of the ever-growing Export Processing Zones tucked away inside the heart of countless cities across the world, producing goods that are consumed elsewhere. Like so much that litters the landscape of the early 21st century the word "globalisation" is like a Janus-faced riddle, threatening and liberating simultaneously.

The contradictory faces of globalisation are characterised by a supposed opening of barriers for public consumption on one hand, and increased corporatisation and privatisation on the other. Corporations propound that public consumption increases in tandem with the removal of trade barriers. The end picture is increasing freedom for the individual and a decline in the poverty problem. However, that the vision is a skewed one has been revealed by the continued discrepancies between the rich and the poor.

As many of the protestors who emerged in the tens of thousands from Seattle, to Quebec City among other places pointed out, the hue and cry was not against free trade per se because the corporate cause is not just about free trade to begin with. As political theorist Richard Grossman writes, the Free Trade Agreement of the Americas, for example, is about "a corporate property rights agreement, a corporate governance agreement."

Similarly, the WTO meeting in 1999 involved processes that would compromise laws that protected public health and environmental issues in member countries. Foreign corporate investors were prioritised so that they could establish themselves with fewer barriers from local governments. So the popular term "anti-globalisation" used by the media to describe protestors is somewhat misleading as the rancor has less to do with limiting the possibilities of exchange and more to do with the terms of that exchange.

But the concept of globalisation is hardly an isolated anomaly that sprouted within recent history. Its intimate ties to imperialism and colonialism make for an intriguing map of power distribution. Anne Makepeace explores this predecessor to globalisation in her documentary Coming To Light - Edward S Curtis And The North American Indians, which traces the life of the American photographer who documented the lives of countless American Indian peoples. While he took over 40,000 photographs, Curtis' story in the annals of US history is both illustrious and riddled with controversy. His highly romantic image of the North American Indian as a noble entity whose authenticity had to be preserved shows the other face of colonialism and the legacy of European settlement in North America - a face which seems benevolent but is motivated by the very same discourses on non-white peoples as those which justified colonialism and imperialism.

Shaan Khattau powerfully and subtly captures capitalism's effect on the environment in the documentary **The Dark I Must Not Name**. She travels to the Indian city of Bhopal, which metamorphosed into a post-industrial disaster zone in 1984 due to a gas tragedy at the US-based company Union Carbide. It killed 8,000 people and has killed many more from gradual after-effects. Carefully edited to juxtapose vignettes from various women and men whose lives have dramatically changed since the disaster, it is a disturbing examination of how the new imperialism is that of corporate presence on foreign soil.

Others have armed themselves with cameras and shoestring budgets to chart the protest events of the past few years, giving a dramatically different perspective from the mainstream media, especially with regards to the growing threat of police violence against citizens. Big Rattle In Seattle and Independent Media Centre's This Is What Democracy Looks Like document some of the initial developments of Nov 30, 1999, in Seattle and give a protestor's perspective of the scenes of the WTO summit, while demonstrating the growing power of alternative media in politics.

What these organised efforts are up against is a correspondence between the corporate

agenda and its effects on the environment at large and an increasingly mobile global population. It is apparent that efficiency and profitability are core concerns in the corporate context and the mandate is no better symbolised than in the ubiquitous presence of what sociologist George Ritzer has termed the "chain" mentality. One dramatic feature of globalisation, and probably its most superficially harmless, is the creation of chain outlets. Everything from fast food, clothing to transportation fuel and book stores or newspapers are dominated by this precept: don't wait for the people to find you, go to where the people are. The effect has been a gradual homogenisation of the consumer landscape and the marginalisation of small businesses. Perhaps the most famous symbol of ubiquity and a quick craving fix is the franchise of McDonald's.

Swiss filmmaker Peer Guyer's documentary

Big Mac, Small World is a sardonic take on
the infamous fast food outlet. Travelling to
towns or cities in China, Switzerland, Finland,
Brazil, South Africa and the US, Guyer's
narrative-free journey is a collection of
portraits of everyday people who are
McDonald's managers or servers by day, and
family members otherwise. Inter-cutting scenes
of domesticity with evangelical management
speeches by CEOs about employee
empowerment, Guyer chooses ironic
detachment rather than vilification, leaving
plenty of room for its viewers to mull over the
issues.

Perhaps a more poignant spin on the trail of stories about an increasingly homogenised world is Micha X Peled's Store Wars - When Wal-Mart Comes To Town. Taking his camera to a seemingly nondescript small town of 7,200 people in Virginia called Ashland, Peled follows a year-long period of events in their fight against the proposal for a new Wal-Mart to come to town. Store Wars however, shows how the arrival of a shopping conglomerate divides the town despite the overall sense of a fierce pride in their distinct small town character. Peled's documentation of the Ashland story is effective because it shows how activism does not necessarily involve knowing political theory and the discourse of activism. It can arise when people are faced with a situation that threatens what they consider to be their sense

of the local, or community.

Amar Kanwar's two documentaries on the struggle of the tribal peoples in South Orissa and Gujarat among other regions in India capture the indigenous struggle against corporate takeover of land. Like his conceptual predecessor Ali Kazimi whose film documented the Narmada Bachao Andolan struggle led by Mehda Patkar and supported by Arundhati Roy, Kanwar's films show a different, but all too often neglected facet of the resistance movement: that which exists in the developing world. Baphlimali 173 and Freedom ...! recount a story about the Kashipur tribals of South Orissa and their thus far eight-year battle for the Kashipur hills which are rich in bauxite ore and the site of choice for international and Indian mining companies who are funded by the World Bank and G7 Nations. Kanwar's realistic approach to documentary filmmaking shows how much relevance caste politics and the plight of tribal populations still'has in India. Figures such as Laxman Naik and Niyogiji are among the many freedom fighters now martyred as a result of police opening fire on protestors.

The global landscape is also chockfull to the brim with advertising campaigns and universally understood signs. As cultural critics and artists point out, perhaps everything has been said and all space that should be public domain has been bought over by a symbol and a slogan. But re-writing the religious tenets of corporate bigwigs is one gesture that can expose the intentions and origins of capitalism's drive for profit. The term that has become popularly used to describe this act is "culture jamming," a phrase that was originally coined in 1984 by one of many purveyors of audio-collage art, Negativland. As Naomi Kline in her paraphrased musings on Negativland states, "A good jam, in other words, is an X-ray of the subconscious of a campaign, uncovering not an opposite meaning but the deeper truth hiding beneath layers of advertising euphemisms."

It's in this spirit that Jill Sharpe's quickwitted, sound collage-filled documentary, **Culture Jam: Hijacking Commercial Culture**, emerges as part of a broader examination of what we mean when we say "globalisation." Featuring tongue-in-cheek organisations such as the Billboard Liberation Front and cultural theory taken to the streets courtesy of media tigress Carly Stasko, it is a trip through the streets of San Francisco, New York city and Toronto where public spaces are reclaimed. As New York artist Rodriguez de Gerada points out, instead of terming his re-fashioning of billboards as a form of subversive "guerilla art," Gerada prefers to regard it as "citizen art." Kline notes" "he wants the dialogue he has been having with the city's billboards for more than ten years to be seen as a normal mode of discourse in a democratic society – not as some edgy vanguard act."

Negativland's recent observations about the public domain in the digital age highlight the possibilities that exist in a seemingly corporate-dominated future. While there are dominant forces at work with considerably greater clout than small, locally based organisations or groups, cracks occur at the larger scheme of things which allow for individuals and groups to reclaim autonomy in other ways. The looming presence of Microsoft and Bill Gates may back the digital age of the Internet, but its underbelly contradicts this homogenous image of competing monopolies. As Negativland say, "once a digital copy of that work is released, it is up for grabs... in other"words we have begun to allow the receiving end of cultural output to put themselves in charge of the reproduction and distribution of that work - above and beyond what the original producer accomplishes in that realm."

The digital age has allowed for the conventional world of copyright laws to be thrown asunder and has returned some degree of autonomy to the public domain so that they can "participate in it, by not only absorbing it as an individual, but also by remaking it, adding to it, removing from it and recombining it with other elements..." Networking on webbased sites does not merely evoke the image of a benign global village. Instead, it has become what Kline calls "a blueprint for decentralised but cooperative decision making."

So much furor has been invested in the recent debates about the digitisation of text with corresponding infringements on civil liberties via copyright laws, that little attention has been paid to the library as an institution of subversion and knowledge sharing. Filmmaker and writer Julian Samuel's documentary, **The** 

Library In Crisis, offers a critical perspective on the history of writing, the first universities and the library's role in political shifts over time. It is a cogent and powerful examination of how knowledge is increasingly being sidelined by the information imperative, demonstrating how corporate take-over of information and its subsequent commodification spells a concrete threat to intellectual freedom. This is a facet of globalisation rarely undertaken explicitly and acts as an integral contrast to the political and economic issues that are raised in other films.

The various documentaries that fall within the broad section of The Whole World Is Watching: Films on Globalisation attest to the fact that only a small gesture can be made towards creating a broad category such as this one. In fact, many of the films in other categories that do not necessarily appear to be about globalisation are the result of forces that shape our current cultural and political climate. This is a climate in which people may not always have the means to move freely, but filmmaking and art are able to transcend political boundaries to tell their stories. This creates an ambiguous balance of the local and the global existing in conjunction. - Vinita Ramani

82

Country: India

Director: Amar Kanwar

2001, 28 mins



Director: Amar Kanwar Amar Kanwar's King Of Dreams was awarded the Jury's Award at Film South Asia 2001 – Katmandu Documentary Film Festival. He has thus far made nine documentary films.



#### **BAPHLIMALI 173**

Baphlimali 173 is a film about globalisation and tribal consciousness at odds with each other in the heart of rural India. It is particularly about the Kashipur resistance movement which began nearly over eight years ago and has grown in strengths to prevent large companies from the US, England, France, Japan and Australia from participating in the continued destruction of land by mining. The adivasis or tribals in rural areas not far from Kashipur got no compensation in return for the mining which occurred on their land. This encouraged the growth and proliferation of a political fight to prevent a similar fate for the people of Kashipur.

Producer: Foundation for Ecological Security, clo NTGCF, Anand, Gujarat, India • Production Company: AK
Productions. N 14A, Saket, New Delhi I 10017, India • Tel: 91-11-651-6088 • Fax: 9-11-651-3556 • Email:
amarvg@vsnl.com • World Sales: A.K. Productions. N 14A, Saket, New Delhi I 10017, India • Tel: 91-11-651-6088 •
Fax: 9-11-651-3556 • Email: amarvg@vsnl.com

Country: India

Director: Amar Kanwar

2001, 58 mins



#### FREEDOM...!

Here, Amar Kanwar directs his camera towards the fight for the Kashipur hills in Orissa, a land rich in bauxite ore and a chosen area of mining for aluminum export. The film also moves further south to the mass movements of the Chhattisgarh people and the coastal communities in the region of Kutch, Gujarat as they resist development projects to build large ports and industrial parks with no guarantee of sufficient compensation for the millions of displaced tribal peoples. However, what the documentary unravels is that the various communities do not want compensatory gestures, and instead demand the freedom to exist on their land as they have for generations.

Director: Amar Kanwar • Produced by: Foundation for Ecological Security • Camera: Dilip Varma, Ranjan Palit • Editor: Sameera Jain, Sound: Sundar, Vaidyanathan • Producer: Foundation for Ecological Security, c/o NTGCF, Anand, Gujarat, India • Production Company: AK Productions. N 14A, Saket, New Delhi 110017, India • Tel: 91-11-651-6088 • Fax: 9-11-651-3556 • Email: amarvg@vsnl.com • World Sales: AK Productions. N 14A, Saket, New Delhi 110017, India • Tel: 91-11-651-6088 • Fax: 9-11-651-3556 • Email: amarvg@vsnl.com

Country: Indonesia

Director: Nan Achnas

2001, 12 mins



#### Director: Nan Achnas

## INVISIBLE GARMENTS: EXPENSIVE SOLES

Invisible Garments captures a day in the life of Indonesian women who work in Export Processing Zones (EPZs) making branded garments and shoes which sell for considerably higher costs in foreign countries.

Country: India

Director: Shaan Khattau

2000, 65 mins



#### THE DARK I MUST NOT NAME

Traversing the interface between colonialism and globalisation, Shaan Khattau's documentary is a subtle but searing examination of the 1984 Bhopal gas tragedy in India. Avoiding a chronological fact-based approach to an industrial and human disaster of astonishing proportions, the film is instead a quiet exploration of how one lives after a tragedy in which 8, 000 people died.

Structured in the form of vignettes that tell the story of that day through different perspectives, the tales of loss unfold to reveal unanswerable questions and forces one to ask whether paying for damages can adequately compensate for loss of life. The vignettes are also explorations of Bhopal's history – revealing how story-telling is a strong part of the city's cultural tradition, and how this tradition was submerged beneath the weight of media reports about a city in post-tragedy ruins. Without explicitly addressing the issue, it is a powerful examination of corporate presence on foreign soil, and how the Indian government was complicit in the American-based company Union Carbide's role in the disaster. Many of the widows and childless mothers of the victims speak out against American presence in India and the fall-out of capitalism's drive for profit in candid, if painful terms.

Director: Shaan Khattau • Assistant Director: Siddharth Srinivasan • Camera: RV Ramani • Editors: Rajesh Parmar, Sujata Narula • Editing Consultant: Sudarshan Shetty • Sound: Deepankar Sharma • Sound Design: Madhu Aspara • Assistant post-production: Kalpana Shetty • Production Company: Contact Shaan Khattau, 4A, Lands End, Dongersi Road, Malabar Hill, Bombay 400006, India • Tel: 9122-3690655 • Email: skhattau@hotmail.com

Director: Shaan Khattau

Born in 1971 in Mumbai, India. In 1994 she joined the School of the Art Institute of Chicago for an MFA. She also studied photography, video art, feminist and cultural theory at Arizona State University and University of Washington, Seattle. After a number of projects as assistant to documentary projects, she completed her first documentary, The Dark I Must Not Name. She is currently working on a video installation project dealing with the beauty



Country: USA

Director: Micha X Peled

2001, 59 mins



## STORE WARS – WHEN WAL-MART COMES TO TOWN

A candid examination of how big business infiltrates small towns and remote parts of the world driven by the profit motive, this documents the fight taken on by the small, but powerful citizen body in the town of Ashland, Virginia against Wal-Mart. The film follows events in Ashland over a one-year period, from the first stormy public hearing that galvanises residents' opposition till the Town Council takes a final vote on the proposed Wal-Mart Store. Featuring polarised opinions from a grassroots organisation opposed to the conglomerate to those who believe it will produce jobs and provide convenience to the citizens.

Store Wars does not single out Wal-Mart, but rather highlights its position as the icon of the Big Box industry and raises questions around whether the expansion of a truly global corporation is inevitable. More importantly, it shows how a citizenry can rally support and effectively organise itself as a political voice – demonstrating that theory can and often does arise from direct experience. The film won the Gold Plaque in the category of Documentary: Social/Political at the Chicago International Television Competition. It also won the Golden Gate Award for Best Documentary from the San Francisco International Film Festival.

Director/Producer/Writer: Micha X Peled • Associate Producer: Monica Z Lam • Camera: Allen Moore • Sound: Bob Silverman • Editor: Ken Schneider • Co-editors: Gary Weimberg, Micha X Peled • Production Company: Teddy Bear Films, 1598 Custer Avenue. San Francisco, CA 94124 USA • Tel: +1 (415) 648-4114 • Fax: +1 (415) 641-1311 • Email: 76632.1440@compuserve.com

Director: Micha X Peled Studied media in Boston. His documentary, Will My Mother Go Back to Berlin won prizes in Europe and the US. You, Me, Jerusalem 1 hr (1995) was codirected with George Khleifi. It is the first Israeli Palestinian film about the biggest obstacle to peace between them -Jerusalem. The world premiere was at New York's Lincoln Center and the European at the Rotterdam Film Festival.



Country: Switzerland

Director: Peter Guyer

2000, 100 mins



Director: Peter Guyer Born in 1957 in Zurich,

Switzerland, Guyer did three years of studies in

of studies in German literature, journalism, and

medicine and three years

Social anthropology at the Universities of Bern and Freiburg, Since 1980 he

has been an independent

photographer of many art

videos and documentary

filmmaker, director and

#### **BIG MAC, SMALL WORLD**

Peter Guyer traverses contrasting parts of the world choosing the six destinations of China, USA, Finland, South Africa, Brazil and Switzerland for his documentary. The one unifying factor in all of these places is the now ubiquitous fast-food conglomerate of McDonald's. The Swiss director masterfully moves back and forth from interviews with Big Mac employees, to their everyday existence in their homes. Most of the employees who are the focus of the documentary occupy managerial positions and are taught to see themselves as the CEOs of the business. Guyer also cuts between campy scenes of mass McDonald's employee gatherings where slogans are emitted like an evangelical invocation from head priests, to management-oriented seminars about value for money and strategies to generate sales volumes.

The film is a humorous, and yet disturbing look at the intersections of globalisation and the everyday lived culture of people all over the world. With repeating scenes of families who pose in front of the camera's eye, without saying a word, it is a documentation that allows plenty of room for viewers to decide for themselves how to perceive some of the effects of globalisation.

Director: Peter Guyer • Producer/Production Manager: Marian Amstutz • Cinematographer: Matthias Kalin • Editor: Kathrin Pluss • Music: Mich Gerber • Sound: Balthasar Jucker, Pavol Jasovsky • Mix: Hans Kuenzi • Cast: Jennifer Bruger, William Cezario Guzmao, Connie Hallett, Franz K Mmakola, Jarmo Poykko, Mao Ying • Production Company: Recycled TV. Sandrainstrasse 3, CH-3007 Bern, Switzerland • Tel: +41 31 318 5353 • Fax: 41-31-318-5354 • Email: info@rectv.ch

Country: USA

Director: Anne Makepeace

2001, 85 mins



films.

## COMING TO LIGHT: EDWARD S CURTIS AND THE NORTH AMERICAN INDIANS

Edward S Curtis' images are omniscient in the social landscape of North America, reproduced en masse as postcards depicting sepia-toned, romanticised images of majestic looking men, women and children. His photographs acted as culturally specific discourses on North American Indians. Here, Anne Makepeace charts Curtis' attempt to capture such images before the North American Indians purportedly disappeared, a belief that was deeply contested by many.

Many see the photographs as positive visual proof of traditions that were maintained despite colonialism and oppressive measures taken to stamp out cultural practices. Others point out that Curtis more often than not created artificial scenes of grandeur and omitted evidence of colonisation, reservations and residential schools that were part of the assimilation process. These contradictions are examined in conjunction with contemporary life on reservations and the quest for re-integrating tradition into the everyday. Before globalisation, there was colonialism and this film unravels at least one significant strand of it.

Director/Producer/Writer: Anne Makepeace • Executive Producer: Susan Lacy (for American Masters) • Associate Producer: Candace Schermerhorn • Camera: Uta Briesewitz, Jennifer Lane, Emiko Omori • Editor: Jennifer Chinlund • Composer: Todd Boekelheide • Researcher: Patti Tauscher • Narrator: Sheila Tousey • Voice of Edward Curtis: Bill Pullman • Production Company: Anne Makepeace Productions. 1763 Prospect Avenue #1, Santa Barbara, CA 93103, USA • Tel: 805-682-4935 • Fax: 805-569-0685 • Email: Amakepeace@aol.com • World Sales: Bullfrog Films. P.O. Box 149, Oley, PA 19547, USA • Tel: 610-779-8226 • Fax: 610-370-1978 • Email: video@bullfrogfilms.com

#### Director: Anne Makepeace

Anne Makebeace has been directing, writing and producing independent films for 15 years. Her st recent film, Baby, It's You, premiered at the 1998 Sundance Film Festival. She has also written scripts including screenplays for the American Playhouse Theatrical Feature, Thousand Pieces of Gold, and the documentary film Ishi, The Last Yahi, which won the Best American Independent Film in Munich and Best Film at the Native American Film Festival.

Country: USA

Director: Chris Hegedus, Jehane Noujiam

2000, 103 mins



#### Director: Jehane Noujiam Chris Hegedus (right) and Jehane Noujiam adapt a cinema verite style to produce a film that gets deep inside the duo's workings and personal lives, which allows an insider's perspective on the crazy kids that come up with web ideas which flop or rise depending on numerous factors. Many critics have particularly noted how it captures the manner in which money

Director: Chris Hegedus



#### STARTUP.COM

Startup.com is a fascinating documentary about the boom and bust of Internet businesses in the '90s. It follows two friends and their business dream from May 1999 through to January 2001. Kaleil Isaza Tuzman and Tom Herman were high-school friends with a good idea: to create an Internet site where people could connect with their local, state and federal governments directly. On their dream site, a person could pay parking tickets, get a fishing license and look up public records at the miraculous click of a finger. They name the site GoveWorks.com and muster up enough savvy to get funding and some big names on board, but not before several expected struggles. But only days before the site is to go up, the system won't work.

Production Company: Pennebaker Hegedus Films Inc. 262 W91st Street New York NY 10024, USA • Tel: 1-212-496-9195 • Fax: 1-212-496-8195 • Email: info@pennebakerhegedusfilms.com • World Sales: Jane Balfour Services. Flat 2, 122 Elsin Crescent, London W I I 2JN, UK • Tel: 44-2077-271528 • Fax: 44-207-221-9007 • Email: janecthome@onetel.net.uk

Country: USA/Philippines

Director: Sari Lluch Dalena, Camilla Benolira Griggers

2001, 61 mins



direct our dreams

#### Director: Sari Lluch Dalena Sari Raissa Lluch Dalena's films include Church Dog (1994). Little Crosses (1995), Jamming on an Old Saya (1995) The White Funeral (1997), Attack Champion (2000), Bullet Days (2001) and Divine Wind (2001). Director: Camilla Benolira Griggers Camilla Benolirao Griggers' videos and films include Alienations of the Mother Tongue (1995)

and The Micropolitics Of

Biopsychiatry (1996).





#### MEMORIES OF A FORGOTTEN WAR (World Premiere)

Memories Of A Forgotten War is an interesting film adaptation of revisionist history by academic Camilla Benolira Griggers made in collaboration with filmmaker Sari Lluch Dalena. Griggers turned to her own personal history to discover the legacy of buried history - the Philippine-American War of 1899 which has interesting parallels to Vietnam, but is hardly known historically.

Choosing the ambitious mode of re-telling history through a personal lens, Grigger consciously adapts feminist theory in her documentary, which delves into American economic interests in South-east Asia symbolised by the Philippines. Though it is only regarded as a small fraction in the larger Spanish-American War, US presence in the Philippines was specifically designed to drive out the Spaniards and secure the goal of becoming an economic global empire, along with the euphemistically termed "benevolent assimilation" incorporated as part of the project. Often turning to local villagers to enact episodes of their own history, as well as traditional songs, lamentations, Griggers chooses to offer a distinctly Filipino perspective on a little-known, crucial war. The documentary also revises the genre by choosing images that sensitise viewers to the violence of warfare.

Director: Camilla Benolirao Griggers, Sari Lluch Dalena • Cinematography: Roberto Yniguea, Robert Quebral, Regiben Romana • Editing: Andres Tapia Urzua • Script: Camilla Griggers, Lilia Quindoza Santiago, Krista L Dalena • Sound: Ed Um Bucholtz • Art Director: Rocio Martinez • Motion Graphics: Christina Hung • Musical Score: Grace Nono and Bob Aves

Country: USA

Director: Jill Freidberg, Rick Rowley

2001, 72 mins



## THIS IS WHAT DEMOCRACY LOOKS LIKE

Combining the mammoth organisational task of bringing together thousands of people in Seattle, along with significant theoreticians on the global, economic crisis, This Is What Democracy Looks Like is a collation of a movement's documentation of itself. It draws on hundreds of hours of footage from dozens of media activists and video-makers, as well as offering insightful comments from development theorist Vandana Shiva, labour council activists as well as members of NGO organisations such as Direct Action Network and the Community Coalition for Environmental Justice. It is independently distributed and aims to be self-sufficient. The money made from screenings will be geared towards generating financial support to mobilise further actions in the near future.

Director/Producer/Editor: Jill Freidberg, Ricky Rowley • Narration: Michael Franti, Susan Sarandon • By Indymedia Organization

Director: Jill Friedberg Director: Ricky Rowley

Country: Germany

Director: Harun Farocki

2001, 72 mins

#### THE CREATORS OF SHOPPING WORLDS

Everyone is familiar with the shopping experience and knows what a mall looks like. The shopping phenomenon is, however, the result of a highly complex process. The designing of shopping malls is overseen by an army of planners, managers and scientists. Six thousand guests attended an annual convention in Las Vegas at which such questions were investigated as where the gaze of a customer falls and how "spontaneous" purchase can be induced. Famed documentary filmmaker Harun Farocki shows how mall producers look at malls when they want to find out, for example, how passers-by move, where they stop and where they reach for an article. – Antje Ehmann

Director/Script: Harun Farocki • Assistant: Matthias Rajmann • Cinematographer: Ingo Kartisch, Rosa Mercedes • Editor: Max Reimann • Sound: Ludger Blanke, Matthias Rajmann, Leo van Rooki • Researchers: Rob Miotke, Stefan Pethke, Matthias Rajmann, Brett Simon • Director of Production SWR: Thomas Lorenz • Contact: Harun Farocki Filmproduktion, Pfarrstr. 96, 10317 Berlin, Germany • Tel: +49-30-553 36 43 • Fax: +49-30-577 94 019 • Email: AEhmn@aol.com

Director: Harun Farocki
Harun Farocki was born in
1944 and has made close
80 films in the course
of the past 30 years.



Country: UK

Director: Flaco Blag

2000, 24 mins



#### **BIG RATTLE IN SEATTLE**

The socio-political scene of the past two years has been dominated by large-scale protests against international meetings centred on free trade and the free movement of capital. From the 1999 World Trade Organization protests in Seattle, Washington to 2001's protests against the Free Trade of the Americas meeting in Quebec city and controversies in Genoa, impatience with unfair policies is not only large in scale, but remarkably well-organised. Big Rattle In Seattle is a short, in-your-face film shot on DV on an absent budget and a borrowed camera. It takes viewers through a protestor's view of the infamous day N30 – Nov 30, 1999 – when protestors took to the streets against the WTO convention and successfully blockaded streets through a series of well-organised plans effectively hampering the schedule and events of the meeting.

Director: Flaco Blag . Contact: guerillavision@angelfire.com

# Canada 'Gold Sponsor'

#### Singapore International Film Festival 2002

#### Features:

- Last wedding (RA) by Bruce Sweeney
   13 th April, 9.15pm, Prince 2 cinema.
- Atarnajuat The Fast Runner (RA) by Zacharias Kunuk
   4th April, 9.15, Prince 1 cinema.

#### **Globalization Films:**

- The Library in Crisis
   by Julian Samuel (PG),
   14th April, 2pm, Alliance Francaise
- 4) Culture Jam: Hijacking Commercial Culture (PG), by Jill Sharpe in Fringe Program (free), shown with two shorts on April 16th, 9.15 pm at Alliance Française

#### International Shorts:

The Heart of The World (TBA)
 by Guy Maddin,
 12th April, Prince 2 shown at Midnight.

#### **Animation (short) Films:**

Ahou Bouken (PG) 25th April, 7pm at Alliance Francaise.

#### **Animation Festival Award Winners:**

- The Boy Who Saw The Iceberg R(A) by Paul Driessen
  - 21st April, 11am at Alliance Française.
- Strange invaders R(A) by Cordell Barker
   21st April, 11am at Alliance Francaise.



Last Wedding



The Fast Runner



The Fast Runner



Culture Jam

RT. COM

Director: Julian Samuel

writer who currently lives

in Montreal. Samuel has taught graduate level

courses in Film Studies at Concordia University and

John Abbott College, His

recent works include The Raft Of The Medusa; Into The European Mirror; City Of The Dead And The World Exhibitions, and Lettres du Caire which

ine the historical and

political relationship

en the West, Europe,

== Middle East and Asia.

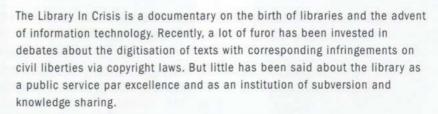
Julian Samuel is a Canadian filmmaker and Country: Canada

Director: Julian Samuel

2002, 46 mins



(Asian Premiere)



The video consists of interviews with eight academics, historians and librarians who offer a collective genealogy of the library, from the advent of writing and universities to its use as a tool for disseminating information by the state. As it is noted in the documentary, the library is the foundation of a democratic society. The full gravity of this idea is conveyed when the various interviewees consider the implications of bibliocide and how books are deaccessioned. Equally significantly, the film also addresses the World Trade Organization's interest in public service institutions such as libraries and the phenomenon of globalisation.

Director/Producer • Julian Samuel • Camera: Ron Hallis, Jayce Salloum, Julian Samuel • Editors: Michel Giroux, Julian Samuel • Interviewees: Brian Campbell, Donald Gutstein, Fred Lerner, Manal Stamboulle, Martin Dowding, Peter F McNally, Ian MacLachlan, Sumalya Hamdani • Director's contact/World Sales: Julian Samuel. 360 Terrasse Saint Denis, Montreal, H2X 1E8, Canada • Tel: 514-284-0431 • Email: jjsamuel@vif.com

Country: Canada

Director: Jill Sharpe

2000, 57 mins

#### More. Worry Less.



#### CULTURE JAM: HIJACKING COMMERCIAL CULTURE

Jill Sharpe's quick-witted and quirky spin through the streets of Toronto, NYC and San Francisco follows the escapades of culture jammers who do subtle but perceptible alterations of public spaces monopolised by advertising. Jack Napier of the Billboard Liberation Front, Reverend Billy from the Church of Stop Shopping and Media Tigress Carly Stasko are the featured personalities and each expound on why what they do is a critical, subversive gesture in a landscape dominated by signs. That the antics are also remarkably well-thought-out and done in the spirit of humorously shaking things up is best exemplified by the billboard make-overs of Napier and his crew, as well as Reverend Billy's exuberant call-to-arms to boycott Disney and quit shopping.

Sharpe's documentary is rapid in pace with its sharp editing and opts for the cut and paste collage of audio sounds inspired by the group Negativland, who originally coined the term "culture jamming." From an inspired scene of the Billboard Liberation Front's night-time exploits to the stickers that Carly Stasko leaves behind as her response to advertising messages, this is a journey into semiotic mayhem and all the fun that can be had in shaking things up.

Director: Jill Sharpe • Producer: Lynn Booth, Jill Sharpe • Associate Producer: Diana Wilson • Editor: Bonni Devlin • Director of Photography/Sound Designer: Velcrow Ripper • Original Music: Doug Blackley • Cast: Jack Napier, Reverend Billy, Carly Stasko, Craig Baldwin, Mark Dery, Lew Lillian, Margaret Kunstler, Negativland • Production Company: Right to Jam Productions Inc. #450-380 West I\* Avenue, Vancouver B.C. Canada, V5Y 3T7 • Tel: 604-874-9498 • Fax: 604-687-4937 8 Email: kim@makebelievemedia.com

Director: Jill Sharpe
Jil Sharpe has directed
and produced numerous
accumentaries for several
aduction companies but
has focused on making
her own stories for the
tip years under Reel
Myth Productions Inc.
Culture Jam is her eight
documentary film.



Country: Canada

Director: Bruce Sweeney

2000, 100 mins



Director: Bruce

#### Sweeney Born in 1962 in Sarnia Ontario. He received a degree in communications masters of fine arts from Columbia. Following some feature film was Live Bait

from Simon Fraser University and later a the University of British earlier short films, his first (1995), made on a budget of under US\$100,000, and won the best Canadian Feature award at the Toronto International Film Festival. His second feature was Dirty (1998). Last Wedding is his third feature.



#### LAST WEDDING

Noah, a water-proofing specialist, and an aspiring singer, Zipporah, marry after a whirlwind courtship. His friends, Shane and Peter, are against it. Over the course of a year, the relationships of all three men with their women go into crisis in this nervy comedy. Noah's marriage sours when he realises he "married a half-wit," and their new life together degenerates into a battle of wills. Peter, who teaches at the university, finds himself drawn to a student, while Shane becomes jealous as his girlfriend gains new confidence and perspectives when she gets an exciting job.

The story and script were developed over three years, through intense workshops, discussions and rehearsals. As Sweeney says: "I'm only interested in making small people films. We're all just people and that's what fascinates

Sponsored by the Canadian High Commission.

Director: Bruce Sweeney • Producer: Stephen Hegyes • Cinematographer: David Pelletier • Editor: Ross Weber • Screenplay: Bruce Sweeney . Cast: Benjamin Ratner, Frida Betrani, Tom Scholte, Nancy Sivak, Vincent Gale, Molly Parker, Babs Chula, Marya Delve • Production Company: Brightlight Pictures, 3605 Grandview Highway, 3rd floor, Vancouver, British Columbia V5M 268, Canada • Tel: +604 4534710 • Fax: +604 4534711

Country: Canada

Director: Zacharias Kunuk

2000, 172 mins



#### ATANARJUAT, THE FAST RUNNER

An Inuit fable set around AD1000. Atanarjuat (The Fast Runner) and a beautiful girl called Atuat love each other. But she is betrothed to Oki, the camp leader's obnoxious son, so their relationship violates the custom of Igloolik, their island community. Oki seeks revenge on Atanarjuat and his brother, Amagjuaq (The Strong One). The battle that ensues could destroy the community.

Atanarjuat is the first Inuit film, shot in the Inuit language, Inuktitut, filmed almost entirely by an Inuit crew on location in the North Baffin region of the Canadian Arctic. Costumes, props and sets were handmade by local artists and elders. It took the Camera d'Or at Cannes for Best First Film. Before his first feature, Zacharias Kunuk made shorts and documentaries. These include Qaggiq (Gathering Place, 1989), Nunaqpa (Going Inland, 1991), Saputi (Fish Traps, 1993), Nunavut (Our Land, 1995), Nipi (Voice, 1999) and Nanugiurutiga (My First Bear, 2000).

Director: Zacharias Kunuk Born in 1957, led a nomadic lifestyle before his family settled in Igloolik on Baffin Island, Canada in 1967. He is an internationally renowned carver and video-artist who has had several artist-in-residency posts at Canadian universities.



Director: Zacharias Kunuk • Producer: Zacharias Kunuk, Norman Cohn, Paul Apak Angilirq • Cinematographer: Norman Cohn • Editor: Zacharias Kunuk, Norman Cohn, Marie-Christine Sarda • Screenplay: Paul Apak Angilirq • Cast: Natar Ungalaaq, Sylvia Ivalu, Peter-Henry Arnatsiaq, Lucy Tulugarjuk, Madeline Ivalu • Production Company: Igoolik Isuma Productions • Email: katarina@isuma.ca • Distribution: Cinemavault Releasing, 434 Queen St East, Canada • Tel: +416 3636060 • Fax: +416 3632305 • Email: admin@cinemavault.com



The British Council is proud to be a regular supporter of the Singapore International Film Festival



The British

Country: UK

Director: Milcho Manchevski

2001, 127 mins



## Director: Milcho

Manchevski Milcho Manchevski was born in 1959 in Skopje, Macedonia, in what was at that time Yugoslavia. He graduated in 1982 from the Southern Illinois University and directed numerous shorts and music videos for 10 years. His debut feature, Before The Rain (1994), was nominated for a best foreign picture Oscar. Manchevski is also a photographer (having toured much of Europe with his book of photographs, Streets), a published writer of fiction. a performance artist and a journalist



#### DUST

Macedonian-born director Manchevski's second film takes us from modern day New York to the Balkans in the last century. An old lady tells a burglar the story of two American cowpokes – brothers who fall out over love. One makes his way to join a group of cattle rustlers in Macedonia, but their paths still manage to cross, even as the Turks try to bring order to the region. A film that combines the violent aesthetic of Sam Peckinpah with magic realism.

According to the director, "Dust is a film about storytelling, about how history is told (not necessarily the big history of major events, but also the history of a single individual) and about what we leave behind once we are gone. The motto of the film is 'Where does your voice go when you are no more?'"

Director/Screenplay: Milcho Manchevski • Producer: Chris Auty, Vesna Jovanoska, Domenico Procacci • Cinematographer: Barry Ackroyd • Editor: Nic Gaster • Cast: Joseph Fiennes, David Wenham, Anne Brochet, Adrian Lester, Nikolina Kujakc • Production Company: History Dreams, Ena Film, Fandango Film • Distribution: The Works, Portland House, 4 Great Portland Street, London W1W 8QJ • Tel: +44 20 76121080 • Fax: +44 20 76121081

Country: UK/Italy

Director: Mike Figgis

2001, 109 mins



#### Director: Mike Figgis Born on February 28, 1948, Carlisle, England. Before going into film,

Figgis studied music in London and performed with the R&B group, The Gas Board. He was a member of the British experimental theatre group, The People Show, and directed theatre before his feature debut, Stormy Monday (1988). He went to Hollywood to direct Internal Affairs (1990) and Liebestraum (1991). More recent films include Leaving Las Vegas and Miss Julie.



#### HOTEL

One of Mike Figgis' most experimental films, with the screen sometimes breaking into four as he traces the activities within a Venetian hotel. A film crew tries to shoot a Dogme-style adaptation of The Duchess Of Malfi, with a documentary crew recording their efforts. An East European politician is on mysterious assignment, a call girl and an assassin ply their trade, and cannibals operate out of the cellar. The director (Rhys Ifans) gets incapacitated by an assassin's bullet, and the ambitious producer (David Schwimmer) takes over uncompleted scenes – as well as the directors girlfriend (Saffron Burrows). A surreal atmosphere is created by the use of night-vision cameras.

Director/Screenplay: Mike Figgis • Producer: Mike Figgis, Annie Stewart • Cinematographer: Patrick Alexander Stewart • Cast: Salma Hayek, Lucy Liu, Burt Reynolds, David Schwimmer, Julian Sands • Production Company: Hotel Production c/o Red Mullet Productions, 30, Percy Street, London W I T 20B, UK • Tel: +44 20 76367870 • Fax: +44 20 76367860 • Email: louis@red-mullet.com • Distribution: Moonstone Entertainment, PO Box 7400, Studio City, CA 91614, USA • Tel: +818-985-3003 • Fax: +818-985-3009

Country: UK/USA

Director: Joel Hershman

2000, 91 mins



#### GREENFINGERS

Colin Briggs, a convict who almost served his time for murder, is transferred to a minimum security prison. A blind old prisoner gives him a packet of seeds for Christmas, and changes his life. For even as double violets bloom, Briggs discovers a talent for gardening. Soon, the prison governor gets him and a handful of other inmates to plant the prison's first garden. They come under the patronage of a stuffy horticulturist, who has a pretty daughter called Primrose. Love and gardens blossom as the jailbirds find themselves among the gardening elite. Based on a 1998 New York Times article, Free To Grow Bluebells In England.

Director: Joel Hershman
Born in Brooklyn and
raised in Los Angeles,
Hershman majored in
theatre in CarnegieMellon before studying
film at New York
University. He made his
directing debut with Hold
Me Thrill Me Kiss Me
(1992).

Director/Screenplay: Joel Hershman • Producer: Travis Swords, Daniel J Victor • Cinematographer: John Daly • Editor: Justin Krish • Cast: Clive Owen, Helen Mirren, David Kelly, Warren Clarke, Danny Dyer, Adam Fogerty, Paterson Joseph, Natasha Little, Sally Edwards, Peter Guinness, Lucy Punch, Donald Douglas, Kevin McMonagle, Julie Saunders, Jordan Maxwell • Production Company: Samuel Goldwyn Films • Distribution: Overseas FilmGroup, 8800 Sunset Blvd, Los Angeles, CA 90069, USA • Tel: +310 855-1199 • Fax: +310 8550719 • Email: info@firstlookmedia.com

Country: UK

Director: Paul Cronin

2001, 60 mins



## "LOOK OUT HASKELL, IT'S REAL!" THE MAKING OF MEDIUM COOL

Fascinating account of how liberal cinematographer Haskell Wexler made his groundbreaking 1969 film, Medium Cool, which was a combination of fiction and cinema verite. Wexler and his crew filmed in the real 1968 Democratic Convention in Chicago, and in the riots in that city – the title comes from a line in the film when the crew was tear-gassed.

Wexler talks about how the film evolved from an innocuous commission to adapt a children's story, and how the young actor, Harold Blankenship, recruited from the street, was illiterate. Medium Cool is about a news photographer (Robert Forster), his responsibility for what he films, and his relationship with a working-class widow (Verna Bloom) and her young son (Blankenship). An Academy Award-winner, having lensed films such as Who's Afraid Of Virginia Woolf, In The Heat Of The Night and Matewan, Wexler films the riot scenes with a wonderful realism.

Director: Paul Cronin
Paul Cronin is the author
of the forthcoming Faber
title, Herzog On Herzog,
and is curating the Werner
Herzog retrospective at
this year's Edinburgh
international Film Festival.
"Look Out Haskell, It's
Real!" The Making Of
Medium Cool is his first



Director/Producer: Paul Cronin • Cinematographer/Editor: Jonathan Cronin • Cast: Haskell Wexler, David Sterritt, Studs Terkel, Verna Bloom • Production Company: Sticking Place Films • Tel: +44 20 8340 4612 • Fax: +44 20 8374 0638

Country: UK

Director: Dom Rotheroe

2001, 111 mins



#### MY BROTHER TOM

Gritty tale about sexual abuse. Jessica is a teen who is raped by her neighbour, who also happens to be her schoolteacher. Tom is an adolescent who is bullied by local gangs. They find mutual refuge in the woods, where a strong bond develops between the troubled duo. When Jessica learns the truth about Tom's life, their bond is shaken. Rotheroe's first feature is a compelling piece of honest filmmaking, taking an unflinching look at a horrific aspect of teen life.

As the director says, "For me the moment that all paid off most was when we filmed the scene where they tear off their clothes and run around the woods being wild and animalistic."

Director: Dom Rotheroe Studied film at Harrow College. Rotheroe made his name with the documentary A Sarajevo Diary, his harrowing vision of the Bosnian conflict, which was shot on a Hi-8 with a budget of £1,000. Channel 4 bought the film and asked for another - A Sarajevo Diary: From Bad To Worse, which bushed him into the limelight at festivals all over the world and won him a Bafta nod.



Director: Dom Rotheroe • Producer: Carl Schonfeld • Cinematographer: Robby Müller • Editor: David Charap • Screenplay: Dom Rotheroe, Alison Beeton-Hilder • Cast: Jenna Harrison, Ben Wishaw, Adrian Rawlins, Judith Scott, Richard Hope • Production Company: MBR Productions, contact Cosima Dannoritze, Carl Schoenfield, clo Goldcrest Studios, 36-44 Brewer Street, London WIR 3HP, UK • Tel: 20-7493-4177 • Fax: 20-8838-2566 • Email: mybrothertom@gnxx.net • World Sales: FilmFour International, 76-78 Charlotte Street, London WIP ILX, UK • Tel: 20-7868-7700 • Fax: 20-7868-7766 • Email: filmfourintl@channel4.co.uk

Country: UK

Director: Andrew Kotting

2001, 111 mins



#### THIS FILTHY EARTH

Kath and Francine are sisters, who work their farm in an insular, brutal community, where superstition abounds. As Kath turns 21, her former lover shows a renewed interest, as she will inherit the farm. Francine sees an outsider, Lek, who is hired by a neighboring farm, as a means of escape. When nature goes badly, the inhabitants make Lek their scapegoat. Kotting's second film is an adaptation of Emil Zola's La Terre, and combines a gritty claustrophobia with some unexpected visual lyricism.

Says Kotting: "It feels dirty, sodden, bleak and grim. It's a celebration of the landscape... the carcasses we used in the film – they're real, they're dead, they're not made out of prosthetics. The offal that's around stinks, the rain machines aren't warmed up, the mud isn't tested for bacteria so I can have my cast lying face down in it, the fights are real. Everything that you see in it is real. It's hardcore, and the landscape is hardcore."

Director: Andrew Kotting
An artist and filmmaker,
Andrew Kotting is the director of numerous shorts and the acclaimed first feature Gallivant (1996). This Filthy Earth is his second feature, and won the Best Use of Digital FX prize at Hamburg International Film Festival.



Director: Andrew Kotting • Producer: Ben Woolford • Cinematographer: Nick Gordon Smith • Editor: Cliff West • Screenplay: Andrew Kotting, Sean Lock • Cast: Rebecca R Palmer, Shane Attwooll, Demelza Randall, Xavier Tchili • Production Company: Tall Stories Ltd, contact Ben Woolford, Studio 40, I Clink Street, London SEI 9DG, UK • Tel: 20-7357-8050 • Fax: 20-7357-0889 • Email: tallstories@compuserve.com • World Sales: FilmFour International, 76-78 Charlotte Street, London WIP ILX, UK • Tel: 20-7868-7700 • Fax: 20-7868-7766 • Email: filmFourintl@channel4.co.uk



#### MR IN-BETWEEN

Jon is an extremely focused and effective gangland assassin. He has no friends except his boss, "the Tattooed Man," a paternal figure who is a volatile mix of philosophy and violence. One day, the introverted Jon runs into an old chum, Andy, now married to a mutual school friend, Cathy. As Jon becomes increasingly drawn to Cathy, he gets a glimpse of a normal life, and starts to rethink his allegiances. In so doing, he becomes Mr In-Between – torn between Cathy and his jealous, violent boss. But the Tattooed Man will not tolerate a rival. As Jon tries frantically to protect his friends and his newly-awakened soul, he finds that the boss's influence reaches far, wide and deep. Based on the novel by Neil Cross.

Birrector: Paul Sarossy
Born on April 24 1963 in
Ontario, Canada. Sarossy
is better-known as a
cinematographer. He
orked with Atom Egoyan
on The Adjuster, Exotica
and Sweet Hereafter, and
the Denis Arcand on Love
And Human Remains. Mr
in-Between is his directing
debut.



Director: Paul Sarossy • Producer: Michael Cowan, Jason Piette, Andreas Bajohra, Bob Portal, Yvonne Michael • Cinematographer: Haris Zambarloukos • Editor: Eddie Hamilton • Screenplay: Peter Waddington • Cast: Andrew Howard, David Calder, Geraldine O'Rawe, Andrew Teirnan, Mark Benton, Clive Russell, Saeed Jaffrey • Production Company: Phantom Pictures, 187, Haverstock Mill, London NW3 4QG, UK • Tel: +44 20 7419 6268 • Fax: +44 20 7419 5178 • Email: contact@phantom-pictures.com • Distribution: Fusion International Sales, Suite 1140-4370, Tuyunga Ave, Studio City, CA 91604, USA • Tel: 1818 7619834 • Fax: 1818 7619835

Country: UK

Director: Ken Loach

2001, 92 mins



#### **THE NAVIGATORS**

Set in South Yorkshire at a site under grey skies amidst railway tracks, The Navigators follows the often illogical and exploitative hand of bureaucracy and privatisation that threatens a group of British Rail workers. At first, buzz- words and terms such as "mission statement," "performance related pay" and "customer satisfaction" as well as "unpaid holidays" sound farcical. But Paul, Mick, John and the rest of the gang clue into the fact that the effects of privatisation are not only stupendously banal, but also operate with the worker's safety and rights placed at the bottom of the priority list.

Though efforts are made to resist the transformation of British Rail into East Midland Infrastructure, it seems futile, and caving in to pressure is the only way to assure that a paycheck comes in. But even acquiescing to the new rules does not assure solidarity or safety for the men. Loach has long been recognised as a veteran of social consciousness and one of the pioneers of the British neo-realist school. While his previous film, Bed And Roses, turned to the LA janitor's strike, here he returns to home turf and blends dead-pan, sardonic British humour with a critical concern for worker's rights.

Director: Ken Loach • Producer: Rebecca O'Brien • Screenplay: Rob Dawber • Cinematographer: Barry Ackroyd, Mike Eley • Editor: Jonathan Morris • Production Designer: Martin Johnson • Sound: Ray Beckett • Music: George Fenton • Cast: Joe Duttine, Steve Huison, Tom Craig, Dean Andrews, Venn Tracey • Production Company: Parallax Ltd. The Works TSC Ltd. Portland House, 4 Great Portland Street, London, W I W 8QJ, UK • Tel: 44-2076-121080 • Fax: 44-2076-121801 • World Sales: The Works TSC Ltd. Portland House, 4 Great Portland Street, London, W I W 8QJ, UK • Tel: 44-2076-121080 • Fax: 44-2076-121801.

Director: Ken Loach Born in 1936 in Nuneaton, England. One of the few genuinely radical voices in the British cinema, Loach's films to date have all shown the plight of the edividual on the bottom of society fighting the machinery's inexorable eight. Family Life (1971) is the most disturbing statement yet made on film to explode the myth of the family as a protective and supportive Loach has continued throughout his career aking films with a social conscience such as Poor Cow, Raining Stones and bird. Ladybird and My Name Is loe



Country: Germany/UK

Director: Werner Herzog

2001, 133 mins



#### INVINCIBLE UNBESIEGBAR

In 1932, a year before the fall of the Weimar Republic, hypnotist and showman Erik-Jan Hanussen scouts Poland for a strongman. He persuades Jewish blacksmith Zische to sport a blond wig and spiked helmet, to play German mythical hero Siegfried. Zische plays along at first, but as anti-Semitism grows in Berlin, he starts getting nightmares and seeks the advice of a rabbi. This is Herzog's first feature after almost a decade of directing documentaries and opera productions. The main role is played by Jouko Ahola, a real weightlifter, who won the World's Strongest Man contest in 1997 and 1999. This is his first film appearance.

Herzog is famous for dealing with marginalised figures and for his choice of "exotic" sets. He has filmed in Peru, Brazil, and Australia. Herzog insists that "film is not the art of scholars, but of illiterates." He lives in Munich with his wife, the journalist Martje Grohmann, who also starred in some of his movies.



Director: Werner

Herzog

taught himself filmmaking. Never attended a film school, had no formal film education. His films include Aguirre: The Wrath Of God (1972) with Klaus Kinski, who also starred in Nosferatu (1979), Woyzeck (1979), Fitzcarraldo (1982) and

Cobra Verde (1987).



Director: Werner Herzog • Producer: Gary Bart, Werner Herzog, Christine Ruppert • Cinematographer: Peter Zeitlinger • Editor: Joe Bini • Screenplay: Werner Herzog • Cast: Jouko Ahola, Tim Roth, Udo Kier • Production Company: Werner Herzog Filmproduktion • Tel: +49 89 38347070 • Fax: +40 89 33044768 • Email: worldsales @Werner Herzog.com • Distribution: FilmFour International • Tel: +44 20 78687700 • Fax: +44 20 78687766 • Email: filmgfourintl@channel4.co.uk

Country: Germany

Director: Hannes Stohr

2001, 93 mins



#### **BERLIN IS IN GERMANY**

Martin is sent to jail in East Germany in 1989, just before the reunification. Eleven years later, he is released with DM800 and a ticket to Berlin. His wife has a new man, his son doesn't know him, and the old State has passed away. Martin must try to adapt to a world which he knows only from television, with the double stigma of being an "Eastie" and an ex-con. He goes to his chums – suicidal Peter, Cuban Enrique, and Victor, who runs a porn shop. Stohr's debut feature took the Panorama Audience Award at Berlin.

Director: Hannes Stohr
Born 1970 in Stuttgart,
Germany. Stohr grew up
in Hechingen-Sickingen.
After studying English,
Spanish and European
law, he worked as a
stand-up comedian in a
theatre in Spain. In 1994,
he studied at the German
Film and Television
Academy in Berlin. Berlin
Is In Germany is his
graduation film.

Director: Hannes Stohr • Producer: Gudrun Ruzickova-Steiner • Cinematographer: Florian Hoffmeister • Editor: Anne Fabini • Screenplay: Hannes Stohr • Cast: Jorg Schuttauf, Julia Jager, Edita Malovcic, Tom Jahn • Production Company: Lunafilm GmbH • Distribution: Media Luna Entertainment GmbH, Hochstadenstrasse 1-3, 50674 Cologne, Germany • Tel: +49 221 1392222 • Tel: +49 221 1392224

Country: Germany

Director: Sven Taddicken

2001, 94 mins



## MEIN BRUDER DER VAMPIR

Mike has a dull job as a subway cop, and a very bizarre family. His cameratoting 15-year-old sister, Nic, is looking to lose her virginity, and picks a thug, Manny, to do the deed. He is gay, but perhaps if she throws in enough kinkiness, Manny might come through. Mike's older brother Josh is retarded, and loves dressing up as the Prince of Darkness. Mike's only solace is in his new girlfriend, Nadin. No wonder he freaks out when Josh names an expletive as the desired present for his upcoming birthday, with Nadin as the giver. Taddicken's film bagged the FIPRESCI award at this year's Rotterdam Film Festival.

Director: Sven Taddicken Born in Hamburg, Germany in 1974. In 1996, he started studying direction at the film academy in Baden-Wuerttemberg.



Director: Sven Taddicken • Producer: Christian Hunemorder, Michael Jungfleisch, Nico Hoffman • Cinematographer: Daniela Knapp • Editor: Jens Klüber • Screenplay: Matthias Pacht • Cast: Roman Knizka, Hinnerk Schönemann, Marie Luise Schramm, Julia Jentsch, Alexander Scheer • Production Company: GAMBIT, TeamWorx. GAMBIT Film und Fernsehproduktion, Konigsallee 43, D-71638 Ludwigshafev, Germany • Tel: +49 7141 125170 • Fax: +49 7141 125175 • Email: chuenemoerder@gambit-film.de • Distribution: Beta Cinema, Robert-Buerkle Strasse 2, D-85737 Ismaning, Germany • Tel: +49 89 99562345 • Fax: +49 89 99562703 • Email: DSchuerhoff@betafilm.com

Country: Germany

Director: Maria Speth

2001, 120 mins



## THE DAYS BETWEEN IN DEN TAG HINEIN

Lynn is a spontaneous, happy, but aimless 22-year-old. Her lively personality is attractive, but being irrational and impulsive, she has trouble relating with her boyfriend, David. He is a swimmer, whose severe training regimen clashes with Lynn's character. She works days in a cafeteria, and spends her nights in a night club as a go-go dancer. She also steals, lies, and sets fire to David's furniture. Then she meets Koji, a Japanese student. Though there is a language barrier, the meeting of minds is palpable, and he shares her sensuality. Maria Speth's first feature won the Tiger Award at Rotterdam.

Director: Maria Speth Born in 1967 in Titting, Bavaria. She graduated with this film from the Konrad Wolf Film and TV Academy. Before she started her directing career, she attended octing lessons with Janina Szarek and worked since 1991 as editing and arecting assistant on films and TV programmes.



Director: Maria Speth • Producer: Holger Lochau • Cinematographer: Reinhold Vorschneider • Editor: Dietmar Kraus • Screenplay: Maria Speth • Cast: Sabine Timoteo, Hiroki Mano, Florian Muller-Mohrungen, Sabina Riedel, Nicole Marischka, Guntram Brattia, Kim Andrzejewski, Saima Ahmad • Production Company: November Film, Fritschestrasse 79, 10585 Berlin, Germany • Tel: +49 30 34702656 • Fax: +49 30 34702657 • Email: November Film@agdok.de • World Sales: Celluloid Dreams, 2 Rue Turgot, 75009 Paris, France • Tel: 33 1-4970-8564 • Fax: 33 1-4970-0371 • Website: www.celluloid-dreams.com

#### **OBERHAUSEN SHORTS**

SEX, ROCK 'N' ROLL AND HISTORY

Since 1999, the Oberhausen International Short Film Festival (the world's leading avant-garde short film event) reinvented itself when it introduced MuVi, the world's first festival music video award. Sex, Rock 'n' Roll And History features two programmes: #I. Consciousness Of Decline, a brief survey of films from Eastern Europe and #II. Image Production In Contemporary Pop Culture, a look at music and music videos that challenge the boundaries of pop. Featuring bands such as Third Eye Foundation, Mouse On Mars and Microstoria. Both programmes are curated by Oberhausen's Festival Director, Lars Henrik Gass.

Country: Germany

Director: Various

82 mins



#### **OBERHAUSEN SHORTS #1**

CONSCIOUSNESS OF DECLINE: SELECTION OF PROGRAMMES OF INTL SHORT FILM FESTIVAL OBERHAUSEN 1971-1997

Browned Brain Of Pupilia Ferverk (Yugoslavia)

Dir: Karpo A Godina Black Film (Yugoslavia) Dir: Zelimir Zilnik Tango (Poland)

Dir: Zbigniew Rybczynski Sparrows (Kirghiz Republic) Dir: Ernest Abdysaparov Flying Over Blue Fields (Lithuania)

Dir: Audrius Stonys Food (Czech Republic) Dir: Jan Svankmajer

Country: Germany

Director: Various

65 mins



#### OBERHAUSEN SHORTS #II

IMAGE PRODUCTION IN CONTEMPORARY POP CULTURE: A SELECTION OF PROGRAMMES OF THE INTL SHORT FILM FESTIVAL OBERHAUSEN 1999-2001

Sometimes (USA)

Dir: Mike Mills

The Architecture of Reassurance

Dir: Mike Mills (USA)

Doobie (Germany)

Dir: D Schamoni, U Lindenmann

Star Escalator (Germany)

Dir: M Klofkorn, O Husain

Weil Wir Einverstanden Sind

(Germany)

Dir: D Schamoni, U Lindenman

Distroia (Germany)

Dir: R Barba, H Weiser

Ping Pong (Germany)

Dir: Sebastian Kaltmeyer

Prowler (Germany)

Dir: Mark Sikora

Kontra (Germany)

Dir: Rosa Barba

What Is It With You (Germany)

Dir: Daniela Sieling

Why (Germany)

Dir: G Graw, U Bockler

Contact for Oberhausen Shorts: Dr Lars Henrik Gass, Festival Director, Internationale Kurzfilmtage Oberhausen gGmbH, International Short Film Festival Oberhausen, Grillostr. 34, D-46045 Oberhausen, Germany • Tel: 49-0-208-825-2652 • Fax: 49-0-208-825-5413 • Email: gass@kurzfilmtage.de • Website: www.kurzfilmtage.de

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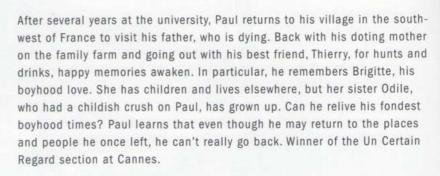




Director: Yves Caumon

2001, 102 mins





Says the director, "My biggest ambition, modest as it was, was to try and share a certain feeling, the diffused nostalgia of Paul."

Director: Yves Caumon • Producer: Bertrand Gore • Cinematographer: Julien Hirsch • Editor: Sylvie Fauthoux • Screenplay: Yves Caumon • Cast: Mathieu Amalric, Lauryl Brossier, Fabrice Cals, Michèle Gary, Roger Souza • Production Company: Sunday Morning Productions, , 25 Rue Michel Lecomte, Paris 75003 , France • Tel: +33 I 4274 5437 • Fax: +33 I 4274 4760 • Email: sunday@sundaymp.fr • World Sales: Celluloid Dreams, 2 Rue Turgot, 75009 Paris, France • Tel: 33I-4970-8564 • Fax: 33I-4970-037I • Website: www.celluloid-dreams.com

Country: France

Director: Sandrine Veysset

2001, 96 mins

#### MARTHA... MARTHA

Martha is a volatile mother to six-year-old Lise, whom she alternately loves and taunts, saying: "You spoil everything." In reality, Martha tends to spoil things, and tries the patience of her husband, Reymond, who sells second-hand clothes at a fair. Martha scans the newspapers for morbid family tragedies, which she relays to her friends. She does not get along with her family, who regard her as an embarrassment, and a visit to her rich sister in Spain is fraught. A childhood trauma and a dark family secret are only hinted at, in this richly-textured portrait of a troubled young woman which took the FIPRESCI award in Cannes.



Director: Yves Caumon Barn in 1964, Cauman lives and works in Gaillac in the south-west of France. He studied at the FEMIS national film school, then served as first assistant director to Jean-Paul Civeyrac. Gaumon

makes his feature debut

with Boyhood Loves. His

30-minute Les Filles De

prestigious Prix Jean Vigo

Mon Pays won the

last year.

Veysset Born in 1967 in Avignon. Studied modern Letters and Visual arts. In 1989, she helped in the set

Director: Sandrine

decoration of The Lovers
Of The Pont-Neuf by Leos
Carax. Her first film was
Will It Snow for
Christmas? (1996), which
was followed by Victor...
Pendant Qu'il Est Trop Tard
(1998).



Director: Sandrine Veysset • Producer: Humbert Balsan • Cinematographer: Hélène Louvart • Editor: Nelly Quettier • Screenplay: Sébastien Régnier, Sandrine Veysset • Cast: Valérie Donzelli, Yann Goven, Lucie Régnier, Lydia Andrei, Séverine Vincent • Production Company: Ognon Pictures • Distribution: Flach Pyramide International, 5, Rue Richepanse 75008 Paris, France • Tel: +01 42 960220 • Fax: +01 40 200551

Director: Catherine Breillat

2001, 84 mins



#### BRIEF CROSSING BRÈVE TRAVERSÉE

Thomas is a French teen who boards the ferry for England. Alice, an Englishwoman in her 30s, starts a conversation. A game of flirtation develops into something more physical. But Portsmouth soon looms. Will young Thomas get to develop his relationship with this fascinating older woman?

Says Breillat: "Filming a boy on his first time, filming him like a girl.

Superficially. Nostalgia for the enormous transatlantic liners, for the space 'beyond the law' which allows you to enjoy adventures outside of your real life, in the shelter of a parenthesis. Describing a passion within the unity of time and place of classical tragedies."





Director/Screenplay: Catherine Breillat • Producer: Jean-Pierre Guerin • Cinematographer: Eric Gautier • Editor: Pascale Chavance • Cast: Sarah Pratt, Gilles Guillain, Marc Filippi, Laetitia Lopez, Christelle Dacosta, Alexandre Le Balidec • Production Company: GMT Productions 27, rue Monberf, 75008, Paris, France • Tel/Fax: +33 | 53575100 • Distribution: Flach Pyramide International, 5, Rue Richepanse 75008 Paris, France • Tel: +01 42 960220 • Fax: +01 40 20055 |

Country: France

Director: Catherine Breillat

2001, 93 mins



#### **FAT GIRL** À MA SOEUR!

Overweight Anais is 12, and must rely on her beautiful 15-year-old sister Elena for company when they go on holiday with their parents. Anais becomes an unwilling bystander as Elena experiments with relationships with a handsome law student, raging all the while. She, too, wants to lose her virginity. This frank look at youngsters and sex, and the battle of the sexes, has a shocking, logical climax. This Catherine Breillat film has won awards at Chicago, Rotterdam and Berlin.

Says Breillat: "The truth doesn't necessarily lie in what you see. The image is a false witness. It's always the meaning and impression given off by the whole film that makes you believe in what you see and feel that is important... Society wants to know if a young girl is a virgin or not. I think that is a rape."



Director/Screenplay: Catherine Breillat • Producer: Jean-Francois Lepetit • Cinematographer: Yorgos Arvantitis • Editor: Pascale Chavance, Gwenola Heavime • Cast: Anais Reboux, Roxane Mesquida, Libero de Rienzo, Arsinée Khanjian, Romain Goupil • Production Company: Flach Film, 12 rue Lincoln, 75008 Paris, France • Tel: +33 1 56693838 • Fax; +33 1 56693839 • Distribution: Flach Pyramide International, 5, Rue Richepanse 75008 Paris, France • Tel: +01 42 960220 • Fax; +01 40 200551

Director: Stephan Oriach

2001, 75 mins



#### ORLAN, CARNAL ART

"I had to be operated on urgently... I decided to make the most of this new adventure by turning the situation in on itself, by considering life an aesthetically recuperable phenomenon: I had a camera and video recorder brought into the operating room and the videos and the photographs were shown as if it had been a planned performance."

The controversial French artist, Orlan, uses her body as her canvas, and turns the operating theatre into a performance space. She undergoes plastic surgery not to become beautiful but just to change her face, and reads poetry and has other performers as the surgeon works. "My work is a critique on the body, and on cosmetic surgery as it is usually used."

This documentary captures the operations in all their bloody glory, and interviews art critics and gallery owners, who discuss the value of her work.

Director: Stephan Oriach Stephan Oriach produced Balufu Bakupa-Kanyinda's 40-minute political satire, The Draughtsmen Clash (1996). He directed the photography for Jacques Sarasin's l'Il Sing For You (2001), a documentary about Malian guitarist and singer Boubacar Traoré, as well as The Franc (1994), by Djibril Diop Mambety.



Director/Producer/Cinematographer/Editor/Screenplay: Stephan Oriach • Cast: Orlan, Pierre Restany, Serge François, Barbara Rose • Production Company: Myriapodus Films 78, Rue Rambuteau, 75001 Paris, France • Tel/Fax: +33 1 47 97 40 85 • Distribution: Myriapodus Films, 78 rue Rambuteau, 75001 Paris, France • Tel/Fax + 33 1 42336244 • Email: myriapodus@francemultimedia.fr

Country: France

Director: Jacques Doillon

2001, 95 mins



#### TOTALLY FLAKY CARRÉMENT À L'OUEST

Alex, a drug dealer, tries to get money from one of his clients, and meets the client's girlfriend, Fred. He falls for Fred right away, but she doesn't care for him. Graceful, bright and complicated, she devises an elaborate game, setting Alex up with lonely Sylvia. Things go wrong when Fred finds herself in love with Alex, who becomes confused – Sylvia is crazy about him as well, and that's very attractive. In a wild, eventful night, the young trio end up in a hotel suite, where they learn quite a few things about true love. Doillon's daughter, Lou, plays the female lead.

Director: Jacques Doillon Born March 15, 1944 in Paris, France, Doillon has been a leading maverick of the French cinema for over 25 years. In films such as La Drôlesse, A Fifteen-Year-Old Girl, The Little Criminal and Ponette, he has demonstrated a special gift for dealing perceptively with young people, without patronising them.



Director/Screenplay: Jacques Doillon • Producer: Richard Djoudi • Cinematographer: Caroline Champetier • Editor: Catherine Quesemand • Cast: Lou Doillon, Guillaume Saurrel, Caroline Ducey, Xavier Villeneuve, Camille Clavel, Hafed Benotman • Production Company: Diba Films, 8, Bld Bonne Nouvelle, 75010 Paris, France • Tel: +33 1 53340222 • Fax: +33 1 53341255 • Email: diba@easynet.fr • Distribution: Les Films du Losange, 22, Ave Pierre ler de Servie, 75016 Paris, France • Tel: +33 1 44438713 • Fax: +33 1 49520640 • Email: international@filmsdulosange.fr

Director: Jacques Rivette

2001, 154 mins

#### WHO KNOWS VA SAVOIR

French New Wave director Rivette (at 73) directs this leisurely, intricate farce involving six characters.

Camille, a French actress made good in Italy, returns to Paris with Ugo, her new partner, to perform Pirandello's six-character farce, As You Desire Me. She meets Pierre, her old boyfriend, who is now married to Sonia. Ugo searches desperately for an unpublished manuscript, and meets Dominique, whose half-brother Arthur is having an affair with Sonia. Jewels get stolen and stolen again, people get locked in rooms, and change partners like there's no tomorrow, in this light, witty, charming and absurd study of relationships, which shows life as a play within a play.





Director: Jacques Rivette • Producer: Martine Marignac • Cinematographer: William Lubtchansky • Editor: Nicole Lubtchansky • Screenplay: Pascal Bonitzer, Christine Laurent, Jacques Rivette • Cast: Jeanne Balibar, Sergio Castellitto, Marianne Basler, Jacques Bonnaffe, Helene de Fougerolles • Production Company: Pierre Grise Productions • World Sales: Celluloid Dreams, 2 Rue Turgot, 75009 Paris, France • Tel: 331-4970-8564 • Fax: 331-4970-0371 • Website: www.celluloid-dreams.com

Country: France

Director: Bertrand Bonello

2001, 108 mins



## THE PORNOGRAPHER LE PORNOGRAPHE

Jacques, a popular pornographic filmmaker in the '70s, returns to the industry to pay off his debts. He meets his son, Joseph, a young man who left home years before upon discovering what his father did for a living. Jacques realises that he is not happy making the mindless sex films his producer wants, and dreams about making his "opus." He begins acting eccentrically. He sees a woman, a stranger, and begins following her, even sneaking into her apartment.

The film's cast combines real porn stars, as well as conventional actors. Jean-Pierre Leaud, who played the troubled teen in Truffaut's 400 Blows, takes the title role. Winner of the FIPRESCI award at Cannes.

Director: Bertrand Bonello Born in 1968. His first feature film, Something Organic, was released in 1998. The Pornographer is his second feature film.



Director: Bertrand Bonello • Producer: Carole Scotta • Cinematographer: Josée Deshaies • Editor: Fabrice Rouaud • Screenplay: Bertrand Bonello • Cast: Jean-Pierre Léaud, Jérémie Régnier, Domenica White, Alice Houri, Catherine Mouchet • Production Company: Haut et Court, 38, rue des Martyrs, 75009 Paris, France • Tel: +33 | 55312727 • Fax: +33 | 55312728 • Email: info@hautetcourt.com • Distribution: Mercure Distribution, 27 rue de la Butte aux Cailles, 75013 Paris, France • Tel: +33 | 44168844 • Email: infos@mercure-distribution.fr

Country: USA

Director: Francis Ford Coppola

2001, 202 mins



Director: Francis Ford Coppola In 1971, Coppola's film Godfather, The (1972) became one of the highest-grossing movies in history and brought him an Oscar for writing the screenplay with Mario Puzo. The film also won the Oscar for Best Picture. Coppola's The Conversation (1974) was honoured with the Golden Palm Award at the Cannes Film Festival. The Godfather: Part II (1974) rivalled the success of The Godfather and won six Academy Awards. Coppola then began work on his most ambitious film, Apocalypse Now.



#### APOCALYPSE NOW REDUX

To create this new version of Joseph Conrad's Heart Of Darkness set in Vietnam, Francis Ford Coppola went back to the original raw footage, so he could reassemble his 1979 film in a tighter, more cohesive way. The result is an even more surreal picture of the war, with 53 minutes of new footage, including two never-before-seen scenes.

Says Coppola: "When I started With Apocalypse Now, my intention was to create a broad, spectacular film of epic action-adventure scale that was also rich in theme and philosophic inquiry into the mythology of war.

"But by the spring of 1979, we were terrified that the film was too long, too strange and didn't resolve itself in a kind of classic big battle at the end... So we shaped the film that we thought would work for the mainstream audience of its day... More than 20 years later... What struck me was that the original film... now seemed relatively tame... This... encouraged me to go back and try a new version."

Sponsored by HMV, Video Ezy, Alliance Entertainment (AE)

Director: Francis Ford Coppola • Producer: Kim Aubry, Francis Ford Coppola • Cinematographer: Vittorio Storaro • Editor: Walter Murch, Richard Marks • Screenplay: John Millius, Francis Ford Coppola • Cast: Marlon Brando, Robert Duvall, Martin Sheen, Frederic Forrest, Albert Hall, Sam Bottoms • Production Company: American Zoetrope, 916 Kearny St, San Franciso, CA 94133, USA • Tel: +1 415 7887500 • Fax: + 1 415 9897910 • Email: kim\_aubry@ffcnotes.com • Distribution: Le Studio Canal, 301 North Cannon Drive Suite 207, Beverly Hills, CA 90210, USA • Tel: +1 310 2470994 • Fax: +1 310 2472507

Country: USA

Director: DA Pennebaker, C Hegedus, N Doob

2000, 98 mins



Director: Donn Alan Pennebaker Born on July 15, 1925 in Illinois, and is widely regarded as a pioneer of cinema verite. Director: Chris Hegedus It was as director of

photography on Lizzie
Borden's Born In Flames
(1975) that Chris
Hegedus first received
critical acclaim.
Director: Nick Doob
Nick Doob has been
making films since the
'70s. He is an eminent
cinematographer, and shot
Down From The Mountain.

He also filmed The War





#### DOWN FROM THE MOUNTAIN

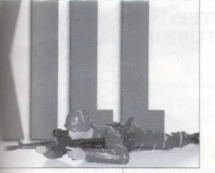
Spurred by the success of the soundtrack of the Coen brothers' movie, O Brother, Where Art Thou?, which went platinum and won the Album of the Year at this year's Grammy awards, the artistes who sang on the album did a concert in Nashville in May 2000. This documentary records the onstage and backstage goings on of the event, which featured Ralph Stanley, Alison Krauss, Chris Thomas King, Emmylou Harris, The Fairfield Four and others. Some of the performers try to puzzle out the continued appeal of American folk music. Anyone who likes music will be well rewarded, as it is the performances that make this film a magical experience – blues, gospel, field hollers and bluegrass.

Director: DA Pennebaker, Chris Hegedus, Nick Doob • Producer: Bob Neuwirth, Frazer Pennebaker • Filmed by: Joan Churchill, Chris Hegedus, Nick Doob, DA Pennebaker, Jim Desmond, Jehane Noujaim • Editor: Susan Littenberg, Nick Doob, DA Pennebaker • Cast: Gillian Welch, Emmylou Harris, Chris Thomas King, Alison Krauss & Union Station, The Nashville Bluegrass Band, T-Bone Burnett, Ethan Coen, Joel Coen, Holly Hunter, Tim Blake Nelson • Production Company: Pennebaker Hegedus Films, 262 W 91st Street, New York, NY 10024, USA • Tel: +1 212 496 9195 • Fax: +1 212 496 8195 • Email: info@pennebakerhegedusfilms.com • Distribution: Jane Balfour Services, Flat 2, 122 Elgin Crescent, London, W11 2JN, UK • Tel: +44 20 77271528 • Fax: +44 20 72219007

Country: USA/Netherlands

Director: Coco Schrijber

2001, 73 mins



Room.

#### FIRST KILL

A documentary that explores the contradictory feelings that war evokes. Michael Herr, a former war correspondent who wrote about the horror and fascination of war in the book, Despatches, breaks a decade-long silence to talk about his dark experiences. Eddie Adams, who took the famous photo of a general shooting a Vietcong soldier in the head, went to lunch after snapping his famous picture. And veterans talk about their continuing trauma, or nostalgia for war, with one of them, former tunnel rat Billy Heflin, admits that, despite his aversion to war, he feels that killing brings on an intoxication that is better than drugs.

Director: Coco Schrijber Has made seven documentaries since 1992.



Director: Coco Schrijber • Producer: Leontine Petit, Joost de Vries • Cinematographer: Sander Snoep • Editor: Sonder Snoep, Boris Gerrets • Screenplay: Coco Schrijber, Sander Snoep • Production Company: Lemming Film, Kromme Mijdrechtstraat 110-3, 1079 Amsterdam, Holland • Tel: +31 20 6610424 • Fax: +31 20 6610979 • Email: lemming@lemmingfilm.com

Country: USA

Director: Suki Hawley, Michael Galinsky

2002, 97 mins



#### Suki Hawley has worked in the cutting rooms on such films as Party Girl and Sense And Sensibility. She has directed and edited several music videos for bands such as Spaceheads, Cell, and Gaunt Director: Michael Galinsky Michael Galinsky is the bass player in the New York band Sleepyhead and cofounder of the band Laptop. He is also a professional photographer and co-directed the film Half-cocked. He is also working on a documentary about saxophonist David S Ware.

Director: Suki Hawley





#### HORNS AND HALOS

In 1998, St Martin's Press decided to withdraw the first biography of George W Bush, called Fortunate Son. It was in eighth place on Amazon's bestseller list, probably because the book alleged that Bush used cocaine in the '70s. Underground publisher Soft Skull decided to issue the book. However, Soft Skull founder, Sander Hicks, became embroiled in years of court cases, negative publicity and disagreements with the book's author, JH Hatfield. This documentary gives viewers a picture of the left-wing underground publishing company, its energetic boss, who also worked as a part-time cleaner, and delves into the relationship between media and politics.

Director/Producer/Cinematographer/Screenplay: Suki Hawley, Michael Galinsky \* Editor: Suki Hawley \* Cast: Sander Hicks, JH Hatfield \* Production Company: Rumur Inc, 164 Hall St, Brooklyn, NY112051, USA \* Tel/Fax: +1 212 7186360949 \* Email: m\_galinsky@yahoo.com \* Distribution: Rumur Inc, 164 Hall St, Brooklyn, NY112051, USA \* Tel/Fax: +1 212 7186360949 \* Email: m\_galinsky@yahoo.com

Country: USA

Director: Lisa Udelson

2001, 58 mins



#### LIFETIME GUARANTEE: PHRANC'S ADVENTURE IN PLASTIC

(Asian Premiere)

Phranc, the former punk rocker who once toured with Morrissey, and now a self-proclaimed All-American Jewish lesbian singer, has moved on to more mainstream fare – she is an enthusiastic seller of Tupperware.

This documentary follows Phranc, who sports a flat-top haircut and suits, to Tupperware conventions, and records her enthusiastic pitch for the symbol of domestic American bliss. She also discusses the murder of her brother, and the Tupperware community's occasional hostility to a salesperson with her butch image.

"It's absolutely peerless, it has no competition," says Phranc. "Other plastic products do not have a lifetime guarantee. And that's just one of the incredible features..."

Director: Lisa Udelson Lisa Udelson has directed segements for television for series like The Men's Room. Her award-wining short, The Party Favor, has had more than 100 screenings at home and abroad and Tire Mountain (1989) was another prize winning short. Udelson conceived, shot and edited Lifetime Guarantee, her debut feature, and is already working on two new projects, Book Club and Key Chain.



Director/Cinematographer/Editor: Lisa Udelson • Producer: Eric d'Arbeloff, Lisa Udelson • Cast: Phranc • Production Company: Roadside Attractions, 427 North Canon Drive No 216, Beverly Hills, CA 90210, USA • Tel: +1 310 8601692 • Fax: +1 310 8601693 • Email: ericd@roadsideattractions.com • Distribution: Roadside Attractions, 427 North Canon Drive No 216, Beverly Hills, CA 90210, USA • Tel: +1 310 8601692 • Fax: +1 310 8601693 • Email: ericd@roadsideattractions.com

Country: USA

Director: Christine Lahti

2001, 108 mins



#### MY FIRST MISTER

Jennifer sports chains and a Gothic look, and is alienated to the point of self-destruction. The 17-year-old loner refuses to go to college, and is the despair of her mother (Carol Kane). She looks for a job in an uptown boutique owned by Randall, a straitlaced, 49-year-old divorcee. He gives her a job in the stockroom, so no customers see her, and she progresses to sales. A strange but beautiful friendship ensues, between the lost souls. Albert Brooks and Leelee Sobieski carry this film through quirkiness and conventionality with their honest performances.

Sponsored by Citibank N.A.

Director: Christine Lahti Born on April 4, 1950, in Birmingham, Michigan. A drama major at the University of Michigan, Lahti worked extensively as an actress on stage before making a stunning film debut as an attorney in And Justice For All (1979). She made her directing debut with a 1994 episode of TV's Chicago Hope. Her short film, Liebermann In Love (1995), won an Academy Award. My First Mister is her first feature.



Director: Christine Lahti • Producer: Gerald Green, Frank Hubner, Carol Baum, Sukee Chew, Jane Goldenring • Cinematographer: Jeffrey Jur \* Editor: Wendy Greene Bricmont \* Screenplay: Jill Franklin \* Cast: Albert Brooks, Leelee Sobieski, Desmond Harrington, Carol Kane \* Production Company: Hopscotch Pictures, 3454 S, Bentley Avenue, Los Angeles, CA 90034, USA • Tel: +310 2872734 • Fax: +310 2872264 • Email: schew@hopscotchpictures.com • Distribution: Total Film Group, 9107 Wilshire Boulevard, Beverly Hills, CA 90210, USA • Tel: +310 2758404 • Fax: +310 2751585 • Email: total film@aol.com

Country: USA

Director: V Fremont, SD Fremont

2001, 75 mins



#### PIE IN THE SKY: THE BRIGID BERLIN STORY

A portrait of Andy Warhol's associate, whose taped conversations with him. and whose monologues about her life formed the basis of a play and a book. Berlin was the overweight, rebellious daughter of the chairman of Hearst Corporation. Her father, Richard Berlin, was a friend of Richard M Nixon and an admirer of Senator Joseph R McCarthy. Her mother, Honey, was a socialite. Some of the tricks she played on her conservative family included telephoning her mother from stage, and broadcasting to the audience Mum's tirade against her daughter's lifestyle. In interviews following her 60th birthday, a slimmer Berlin explains the "cock book," and reveals her obsession with order and a ferocious desire for Key lime pie.

Vincent Fremont says: "When we started filming, I invited all the siblings to be in the movie." Shelly Dunn Fremont adds: "And that happened to be a moment when they weren't speaking."

Fremont Vincent Fremont began working with Andy Warhol in 1969. Fremont was heavily involved in the artist's film and video productions and came to know the regulars at Warhol's Factory, including the loquacious renegade heiress, Brigid Berlin, Director: Shelly Dunn Fremont Born in 1954 in Detroit. After attending the Parsons School of Design, she worked for, among

Vincent Fremont.

Director: Vincent





Director/Producer: Vincent Fremont, Shelly Dunn Fremont • Cinematographer: Vic Losick • Editor: Michael Levine • Cast: Brigid Berlin, John Waters, Patty Hearst, Paul Morrisey • Production Company: Vincent Fremont Enterprises, One Union Square West #307 NY, NY 10003, USA • Tel: 212 4141881 • Fax: 212 4140788 • Distribution: Films Transit International, 402 East, Notre Dame, Suite I 00, Montreal, Quebec, Canada H2Y I C8 • Tel: +514 8443358 • Fax: +514 8447298 • Email: info@filmstransit.com

Country: USA

Director: Joel Coen

2001, 116 mins



Director: Joel Coen Born on Nov 29, 1954, in Minneapolis, Minnesota, and attended New York University Film School. Works so closely with his brother, producer Ethan Coen, that the two of them are often jokingly referred to as "The Two-Headed Director." Their films include Blood Simple (1984), Raising Arizona (1987), Barton Fink (1991) and Fargo (1996). Coen is married to actress Frances McDormand, who has starred in many of his films. He was recently named a Chevalier of the French Order Of Arts And Letters



#### THE MAN WHO WASN'T THERE

Billy Bob Thornton plays a mournful, chain-smoking barber whose life is terribly narrow. He learns that his wife (Frances McDormand) is having an affair with her boss (James Gandolfini), and decides to blackmail them into getting the money to set up a dry cleaning business. But his plan unleashes a chain of double and triple reverses.

Exquisitely lit and photographed, The Man Who Wasn't There is a loving recreation of the classic, brooding film noir visual style, in black and white, and highly atmospheric.

Says Joel Coen: "Studios would rather get anthrax than release a film in black and white. But we approached this movie as something we wanted to do in black and white." Tied for the best director award at Cannes.

Director: Joel Coen • Producer: Ethan Coen • Cinematographer: Roger Deakins • Editor: Roderick Jaynes, Tricia Cooke • Screenplay: Joel Coen, Ethan Coen • Cast: Billy Bob Thornton, Frances McDormand, Michael Badalucco, James Gandolfini,Katherine Borowitz • Production Company: USA Films, 100 North Crescent Drive, Beverly Hills, CA 90210, USA • Tel: +1 310 3854400 • Fax: +1 310 3854408 • Distribution: Good Machine International, 417 Canal Street, New Tork, NY10013, USA • Tel: +1 212 3439230 • Fax: +1 212 3439645

Country: USA

Director: Christopher Wilcha

2000, 70 mins



## THE TARGET SHOOTS FIRST

Christopher Wilcha was hired at the age of 22 by mail-order company Columbia House, to market alternative music to his alienated Gen X demographic. He took a camera to work every day, and shot at least one thing per workday while he was working with the Sony-owned company. The reluctant cog in the corporate machine edited this portrait of work in the giant company out of more than 200 hours of footage. See the workings of a large sales company through interviews, meetings, and office parties. Wilcha's amusing and lighthearted film may not show working stiffs anything they don't already know, but it explores the concept of selling out, and won the Slamdance Best Documentary award.

Director: Christopher Wilcha

After growing up on the mean streets of suburban New Jersey, Christopher Wilcha earned a philosophy degree from NYU. Post-graduation, he took an inappropriately responsible role at Columbia House Company. After quitting, he attended grad school at the California Institute of the Arts where he earned an MFA from the Film/Video Department.



Director/Producer/Cinematographer/Screenplay: Christopher Wilcha • Editor: Bil Yoelin, Christopher Wilcha • Cast: Christopher Wilcha • Production Company: 434 Clinton Street, Brooklyn, New York , USA 11231 • Email: CWilcha@aol.com • Distribution: 434 Clinton Street, Brooklyn, New York , USA 11231 • Email: CWilcha@aol.com



#### Bestor Cram has over 20 years of experience as a director, producer and cinematographer. Following a tour of duty as a US Marine officer in Vietnam, he did graduate studies at the West Surrey College of Art and Design in England. In 1982, he founded Northern Light Productions. Director: Mike Majoros Mike Majoros has been making documentaries since 1982. He received his Masters Degree in film/video from MIT and is currently a member of the faculty at the Rhode Island School of Design.





#### UNFINISHED SYMPHONY

Not just another documentary about the Vietnam War. This one is unique in its subject and structure. It focuses on the War protest over the Memorial Day weekend in 1971, when recently-returned veterans traced the path taken during Paul Revere's ride in reverse. En route, they talked to the press and people that they met about their war experiences. Footage from the Vietnam War, as well as from the protest march are spliced to present three pictures – the events that prompted the protest, the march, and its aftermath. The structure follows that of Henryk Gorecki's Symphony No. 3, The Symphony Of Sorrowful Songs, which is used as the soundtrack.

Director/Cinematographer: Bestor Cram, Mike Majoros • Producer: Bestor Cram • Editor: Mike Majoros • Production Company: Northern Light Productions, 1050 Commonwealth Ave, Boston, MA 02215, USA • Tel: +1 617 731 9100 x201 • Fax: +1 617 731 9109 • Email: bsternheimer@nlprod.com

Country: USA/France

Director: Amos Kollek

2001, 98 mins



# **QUEENIE IN LOVE**

Queenie is 24, and eschews her rich parents' estate for Manhattan's East Village, where she helps kids and tries to launch a career as an actress. She is also engaged to Skip, an ambitious Wall Street broker. Middle-aged Horace is terminally ill. As an ex-cop, his friends include former gangsters Martha and Spencer, who occasionally earn money by throwing S&M orgies. One day, Horace meets meandering Queenie, and a little romance ensues in this light comedy.

"I just write what kind of shoots through my mind," Kollek says of his screenplay's genesis. "And then I see something and it starts to come together."

Director: Amos Kollek Born in Israel, his father is Teddy Kolleck, the mayor of Jerusalem, about whom he made his film, Teddy Kolleck (1995). His filmography includes Fast Food Fast Women (2001), Whore 2 (1994), Double Edge (1992), High Stakes (1987), Forever, Lulu (1987), Crazy Streut (1987), Goodbye, New York (1985) and Worlds Apart (1980).



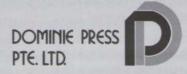
Director/Screenplay: Amos Kollek • Producer: Amos Kollek, Pascale Breton, Olivier Brémond, Jean-Louis Piel • Cinematographer: Ed Talavera • Editor: Ron Len • Cast: Victor Argo, Valerie Geffner, Louise Lasser, Mark Margolis, Austin Pendelton, David Wike, Kris Carr • Production Company: Marathon Productions, 74 rue Bonaparte, 75006 Paris, France • Tel: +33 | 53109100 • Fax: +33 | 43250466 • Email: marathon@marathon.fr • Distribution: Marathon International, 74 rue Bonaparte, 75006 Paris, France • Tel: +33 | 53109100 • Fax: +33 | 43250466 • Email: marathon@marathon.fr

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Director: Rose Troche

2001, 120 mins





The stories of four families in a pleasant neighbourhood intertwine in this drama adapted from AM Homes' 1990 short-story collection about the internal terrors of suburban America. A mother's tending of her comatose son creates a rift between her and her husband, while she tries to express affection for her daughter by winning her a car in a last-one-standing radio contest. A lawyer married to his work showers his neglected wife with kitchen appliances, as their son develops an intimate relationship with his sister's doll. A new divorcee tries to create a life for herself and her children, and another bored housewife searches for meaning.

Says Rose Troche: "It is a film about four families who share a close geography over four days in their lives. (There's) a sort of falling apart and a philosophical regrouping. And what I did was put seven short stories and their characters into four families."

Director: Rose Troche
Born in Chicago, Illinois.
Her feature debut was Go
Fish (1994), a 16mm
romantic comedy set in
the lesbian commnity of
Chicago's Wicker Park. Go
Fish was the hit of the
Sundance Film Festival
and was the first of the
features there to gain a
distributor. Troche had
made short films and
worked in video in the
years preceding Go Fish.



Director/Screenplay: Rose Troche • Producer: Dorothy Berwin, Christine Vachon • Cinematographer: Enrique Chediak • Editor: Geraldine Peroni • Cast: Glenn Close, Dermot Mulroney, Jessica Campbell, Patricia Clarkson, Josh Jackson, Moira Kelly, Robert Klein, Timothy Olyphant, Mary Kay Place • Production Company: Infilm, 140 Franklin St, #2c, New York, NY10013, USA • Tel: +1 212 9415504 • Fax: +1 645 6130851 • Distribution: Renaissance Films, 34-35 Berwick St, Landon W1F 8RP, UK • Tel: +44 207 2875190 • Fax: +44 207 2875191 • Email: gjackson@renaissance-films.com

Country: Australia

Director: Leigh Sheehan

2001



#### DALKEITH

The residents in a retirement home get a new lease of life when the "pet dog" among their number turns out to be a thoroughbred greyhound. As pooch, named Dalkeith, proves itself in increasingly important races, it wins a stack of cash. The residents also win a lot through betting, but the straightlaced board of trustees takes exception to their activities. The dog is taken away, and two staff members dismissed. So the old-timers start looking up legal avenues to get their hound back.

Sheehan came up with the story after watching a current affairs television programme about the residents of the real-life Dalkeith Memorial Home, whose greyhound ran away with A\$10,000 in prize money, as well as the hearts and minds of the home's residents.

Director: Leigh Sheehan
Born in 1959. Leigh
Sheehan graduated from
RMIT Television
Production, then embarked
on a career in TV
commercials. Dalkeith is
Sheehan's first feature. He
has also directed a
television movie, The

Director: Leigh Sheehan • Producer: John Chase • Cinematographer: David Haskins • Editor: Martin Fox • Screenplay: Victor Kazan • Cast: Ray Barrett, Gus Mercurio, Alan Hopgood • Production Company: Leigh Sheehan Productions/Highpoint Films • Distribution: Highpoint Films and TV • Email Ruth Sexton: ruth@highpoint-thefilmcompany.co.uk

Country: Australia

Director: Robin Anderson, Bob Connolly

2001, 83 mins



#### Director: Robin Anderson Director: Bob Connolly Bob Connolly was born on June 4, 1945 in Australia, and spent his formative years at the ABC as a foreign correspondent, current affairs reporter and documentary film maker. In 1979, he left the ABC, along with Robin Anderson, his partner and co-director, to make films independently. Their debut film, First Contact (1983), is a classic study of first culture contact in the New Guinea Highlands. Their 1996 film, Rats In The Ranks, chronicles the power struggle surrounding a mayoral election in an inner-Sydney municipality.





#### **FACING THE MUSIC**

Fly-on-the-wall filmmakers Robin Anderson and Bob Connolly follow the fortunes of the Sydney University's Music Department in 1999. Its head, Anne Boyd, is a composer and a dedicated teacher, who struggles to keep as many options open to her students as possible, in the face of brutal budget cuts. She begins the academic year opposed to union strike calls, but her dedication and passion, which make her a brilliant teacher, also make her vulnerable. Soon, she joins and even leads the picket lines. As tight funding forces her staff to shoulder ever greater workloads so as not to let standards slip, tension rises.

The stress in the department is beautifully juxtaposed with scenes of teaching, and the glorious music produced by students in this winner of the Australian Film Institute's Best Documentary award.

Director/Producer/Screenplay: Bob Connolly, Robin Anderson • Cinematographer: Bob Connolly • Editor: Ray Thomas • Cast: Ann Boyd • Production Company: Film Australia/Arundel Films, 101 Eton Rd, Lindfield NSW 2070 Sydney, Australia • Tel: +6129 4138705 • Fax: +61294169401 • Email: sales@filmaust.com.au • Distribution: Film Australia, 101 Eton Rd, Lindfield NSW 2070 Sydney, Australia • Tel: +612 94138705 • Fax: +612 94169401 • Email: sales@filmaust.com.au

Country: Australia

Director: Alkinos Tsilimidos

2001, 84 mins



#### **SILENT PARTNER**

Bill and John are two drunks who hang their hopes on dog races. Things look up when a gangster offers them ownership of a greyhound, with himself as silent partner. The pooch, also called Silent Partner, doesn't start her racing career very well, so the silent partner stirs, and tells the chaps to augment her next performance with drugs. Adapted from a play, this film was shot in seven days.

Says director Alkinos Tsilimidos: "I wanted a true two-hander, but with the audience as voyeurs. So I approached filming it that way, with a slight documentary style. I wanted to create a sense of nervous energy and spontaneity. Most of the crew didn't know the outcome. We shot it pretty much in sequence and that created a thriving environment for the creative side of the acting and of the filmmaking."

**Tsilimidos** Born in Melbourne in

Director: Alkinos

Born in Melborne in 1966 and graduated from the Swinburne School of Film and Televislon in 1988. His debut feature Everynight... Everynight (1994) was acclaimed worldwide and earned him a nomination for an AFI Award for his direction and screenplay. Silent Partner is his second feature.

Director/Producer: Alkinos Tsilimidos • Cinematographer: Toby Oliver • Editor: Ken Sallows, Alkinos Tsilimidos • Screenplay: Ray Mooney, Alkinos Tsilimidos • Cast: David Field, Bill Hunter, Robert Morgan, Phil Motherwell, Jim Daly • Production Company: Rescued Films, 39 Acland Street, Suite 39, St Kilda, Vic 3182, Australia • Tel/Fax: +61 3 95936418 • Email: rescuedfilms@bigpond.com • Distribution: Rescued Films, 39 Acland Street, Suite 39, St Kilda, Vic 3182, Australia • Tel/Fax: +61 3 95936418 • Email: rescuedfilms@bigpond.com

Country: Australia

Director: Steve Jacobs

2001, 90 mins



#### THE SPANISH WOMAN LA SPAGNOLA

It's 1960, and Lola, a fiery Spanish immigrant, is left in the lurch with her 14-year-old daughter, Lucia, after her husband leaves her for a blonde Australian. She raves and rants, and creates elaborate schemes to get revenge and her rent paid, all the while alienating her daughter. Lola's eccentric sister arrives, adding volatility to a tense situation. Then Lucia launches her own scheme of retribution.

The Spanish Woman took seven years to realise, from its conception to the finished product. First-time producer Anna Maria Monticello, who wrote the script, works in partnership with her husband, Steve Jacobs.

Director: Steve Jacobs

Born Jan 8, 1967.

Attended the Mitchell

College Of Advanced
Education and also the
Australian Film, Television
and Radio School (AFTRS).
Has worked as an actor
and casting director. The
Spanish Woman marks his
directorial debut.



Director: Steve Jacobs • Producer: Anna Maria Monticelli • Cinematographer: Steve Arnold • Editor: Alexandre De Franceshi • Screenplay: Anna-Maria Monticelli • Cast: Lola Marceli, Alice Ansara, Lourdes Bartolome, Alex Dimitriades, Simon Palomare, Silvio Ofria • Production Company: The Australian Film Commission, Level 4, 150 William Street, Woolloomooloo NSW 2011, Australia • Tel: +61 2 93216415 • Fax: +61 2 93573631 • Email: marketing@afc.gov.au • Distribution: Fortissimo Film Sales, Cruquiusweg 40, 1019 AT Amsterdam, The Netherlands • Tel: 31-20-6273215 • Fax: 31-20-6271155 • Email: info@fortissimo.nl • Website: www.fortissimo.nl

Country: Australia

Director: Robert Sutherland

2001, 85 mins



#### THE INSIDE STORY

Dean Olsen, an astrophysics student, moves in with his old uncle and stumbles on an ancient artefact locked away in the bowels of the family mansion. Seduced by the knowledge that the artefact can grant him, Dean ignores his uncle's warnings and unleashes a dark power that had been locked away for generations. As the mysteries of the universe are laid bare before him, Dean must confront an ancient evil that threatens to destroy not only himself, but the very fabric of creation.

The Inside Story's script was awarded the Australian Writers Guild Award (AWGIE) for best feature film screenplay in 2000.

Director: Robert
Sutherland
Began making films at 10
and has since been a
prolific writer of stories
and screenplays. His work
demonstrates a wild
imagination and his early
filmmaking involved
experimentation with
visual effects and
animation. His short films
include Computer Games.
The Inside Story is his first
feature.

Director/Producer/Screenplay: Robert Sutherland • Cinematographer: Luis da Silva • Editor: David Pulbrock • Cest Kate Oliver, Andrew Curry, Charles Tingwell • Production Company: Silvereye Films, 20 Howard St. Box Hill, 3128, Australia • Tel: +61 3 98988688 • Fax: +61 3 98185946 • Email: rob@silvereyefilms.com.au The 15th Singapore International Film Festival

# SPOTLIGHT ON TASTE



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FUEL FOR THOUGHT



#### TIRANA YEAR ZERO TIRANA VITI ZERO

Described by the director as "a call to the Albanian people not to abandon their native land," this film nevertheless shows how bleak things are in Albania. Niku is an aimless truck driver who tried working in Italy and preferred to go home, to be with his mother and ailing father. He's in the minority, however – his girlfriend, neighbours and friends all plan to emigrate. Leaving has its dangers – one lonely pensioner living in Niku's apartment building has several television sets sent over by his daughter, who is probably a prostitute abroad. Staying, as Niku does, also offers few options.

This film, which won at the 42nd Thessaloniki Film Festival, caused something of a scandal when it premiered in Albania. The director was accused of maligning the country. "I didn't invent anything – I found it," was Koçi's reply. He claims that all the stories have a basis in reality.

Director: Fatmir Koci Born in 1959 in Tirana, Albania. Koci attended the Academy of Fine Arts and the Film School at Tirana. His first feature film, Necrology (1994), received a Special Mention for Best First Feature Film at the Montreal World Film Festival in 1996. Alternative Head, a video documentary shot in 1996, won several awards at international festivals. Tirana Year Zero is his second feature film.



Director: Fatmir Koci • Producer: Fatmir Koci, Thierry Lenouvel • Cinematographer: Heinzi Brandner • Editor: Thomas Kühne, Michel Klochendler • Screenplay: Heinzi Brandner • Cast: Nevin Meçaj, Ermela Teli, Rajmanda Bulku, Robert Ndrenika, Behar Mera • Production Company: Cine Sud Promotion, 73 Rue De Turbigo, 75003 Paris, France • Tel: +33 1 44 545477 • Fax: +33 1 44 540502 • Distribution: Cine Sud Promotion, 73 Rue De Turbigo, 75003 Paris, France • Tel: +33 1 44 545477 • Fax: +33 1 44 540502

Country: Austria/Germany

Director: Valeska Grisebach

2001, 57 mins



#### BE MY STAR MEIN STERN

While their mother works the night shift, three sisters experiment with relationships. Nicole, the eldest, is 14. She and Christopher, also 14, find each other "nice," and decide to get together. But the kids find commitment a bit of a drag.

Valeska Grisebach works exclusively with non-professionals in her first feature, with real-life sisters Nicole, Monique and Jeanine Glaser. In so doing she brings a freshness and authenticity to this portrait of teens trying to find their feet. This film got a FIPRESCI special mention at the Toronto International Film Festival "because of the justness of its documentary-like style in observing bittersweet teenage love."

**Grisebach** Born in 1968, she studied philosophy in Berlin,

Director: Valeska

philosophy in Berlin,
Munich and Vienna. Her
documentary film project,
Sprechen und
Nichtsprechen (1995),
was presented in the
"museum for applied art"
in Vienna. Other
documentary films
followed: In The Gobi
Desert (1997) and
Berlino (1999). Be My
Star is Valeska Grisebach's
diploma project at the film
academy.



Director/Producer/Screenplay: Valeska Grisebach • Cinematographer: Bernhard Keller • Editor: Anja Salamonowitz • Cast: Nicole Gläser, Christopher Schöps, Monique Gläser, Jeanine Gläser, Sebastian Rinka • Production Company: Filmakademie Wien, Metternichgasse 12, 1230 Vienna, Austria • Tel: +49 30 28094868 • Distribution: Austrian Film Commission, Stiftgasse 6, 1070 Vienna, Austria • Tel: +43 1 526 3323 • Fax: +43 1 5266801

Country: Austria/Switzerland

Director: Martina Kudlacek

2001, 103 mins



Director: Martina

Documentary Workshop

guidance of Prof Michael

Rabiger (Documentary

Center Chicago, USA).

"VISIONS" under the

Kudlacek Born in Vienna in 1967. She studied theatre and art history in Vienna and at the Prague Film Academy (FAMU), specialising in film and TV camera. In 1990-91 she won the Carl Mayer Prize for screenplay writing in Austria. Thanks to her movie Positivity, she was chosen for the European

#### IN THE MIRROR OF MAYA DEREN

This documentary of the life of artist Maya Deren won the Vienna Film Award at the Viennale 2001. The film visits her birthplace in the Kiev, and traces her journey to America, where she became a leading figure in the avante garde scene after World War II. She was a poet, dancer and a voodoo devotee. She also made experimental films and was a major film theorist in the '40s and '50s. Deren used to say that her films cost what Hollywood spends on lipstick.

Contains an interview with composer Bebe Baron (Forbidden Planet), filmmaker Stan Brakhage and many other friends of the seminal experimental artist.

Director/Screenplay: Martina Kudlacek • Producer: Johannes Rosenberger, Constantin Wulff • Cinematographer: Stephane Kuthy, Wolfgang Lehner • Editor: Henry Hills • Production Company: Navigator Film Produktion, Schottenfeldgasse 14, A-1070, Vienna, Austria • Tel: +43 | 5249777 • Fax: +43 | 524977720 • Email: office@navigatorfilm.at • Distribution: Navigator Film Produktion, Schottenfeldgasse 14, A-1070, Vienna, Austria • Tel: +43 | 5249777 • Fax: +43 | 524977720 • Email: office@navigatorfilm.at

Country: Belgium/Slovenia

Director: Danis Tanovic

2000, 98 mins



#### NO MAN'S LAND

At the height of the Bosnian war, Ciki, a Bosnian soldier, hides in a trench in No Man's Land. Nino, a Serb, is wounded in the same trench, while Cera, a Bosnian soldier, lies unconscious on a spring mine. Both men attract the attention of their respective sides in an attempt to survive their predicament. Soon, the UN troops are called in, and bring with them the press corps, as the trench incident becomes a media circus. This strangely beautiful, funny movie won the Screenplay award at Cannes.

"We (Bosnians) are the only region to have a good sense of humour. I think it's a way of surviving... So we laughed a lot during the war... I thought why not treat a subject that was serious with a good sense of humour. It eases up certain things. Because if you make a film that is too difficult to watch, nobody is going to watch it."

Director: Danis Tanovic Born in Zenica, 1969. Graduated from the Academy of performing arts, department of intermedia directing. He directed a short fiction. Your Lover Called; a theatre play, A Madman And A Nun; the documentaries Dervishs, My Mother Shahid and A Year After; and a series of video clips, B&H Army.



Director/Screenplay: Danis Tanovic • Producer: Frédérique Dumas, Marc Baschet, Cedomir Kolar • Cinematographer: Walther Vanden Ende • Editor: Francesca Calvelli • Cast: Branko Djuric, Rene Bitorajac, Filip Sovagovic, George: Siatidis, Katrin Cartlidge, Serge-Henri Valcke • Production Company: Noé Productions • Distribution: The Works TSC, Portland House, 4 Great Portland Street, London W I W 8QJ, UK • Tel: +44 20 76121080 • Fax: +44 20 76121081

Country: Bulgaria/Netherlands/Hungary

Director: Iglika Triffonova

2001, 88 mins



#### LETTER TO AMERICA PISMO DO AMERIKA

Ivan's best friend Kamen is dying in an American hospital. Denied a visa to go to his side, Ivan wanders around Bulgaria with the camcorder that Kamen gave him, trying to recover an old folk song believed to have the power to raise the dead. Travelling through remote villages hidden in the mountainous countryside, Ivan records the stories of the various people he encounters, and sees traditions and lifestyles that are quickly disappearing. These form a video letter to his friend, but he can't quite find the resurrection song.

Triffonova's debut feature, a nostalgic, evocative effort, was awarded the FIPRESCI award in the Kiev.

Director: Iglika Triffonova Born Feb 17, 1957 in Sofia, Bulgaria. She graduated from the National Academy of Theatre and Cinema in 1982. In 1990, she wrote and directed her first documentary, Year Of 1990, which took the first prize at Prix Futura in Berlin. Her documentary, Murder Stories, won the Golden Rose for Best Bulgarian Documentary in 1994. She makes her feature film debut with Letter To America.



Director: Iglika Triffonova • Producer: Rossitsa Valkanova, Petra Goedings, Lazlo Kantor • Cinematographer: Raii Ralchev • Editor: Yordanka Bachvarova, Floor Smal • Screenplay: Iglika Triffonova • Composer: Milcho Leviev • Cast: Phillip Abramov, Ana Papadopoulou, Peter Antonov • Production Company: Budapest Filmstudio • World Sales: Celluloid Dreams, 2 Rue Turgot, 75009 Paris, France • Tel: 331-4970-8564 • Fax: 331-4970-0371 • Website: www.celluloid-dreams.com

Country: Denmark

Director: Anders Thomas Jensen

2000, 109 mins



# FLICKERING LIGHTS BLINKENDE LYGTER

As gangsters, Torkild, Peter, Arne and Stefan are screw-ups. At 40, dumped by his girlfriend, and with his life going downhill, Torkild runs off with money owned by a mean gang boss. With his team of dimwits, Torkild lies low in an abandoned restaurant in the forest. Or tries to, as his pals either threaten to shoot up all the wildlife in the forest, or feel the overwhelming need to call their cocaine dealer or their girlfriend. Amid the trees and eccentric locals, with videos of Rich Man, Poor Man to entertain them, each of the gang comes to terms with their past, as a surprising future opens up. This gangster comedy, with a touch of poetry, was a big hit in Denmark.

Born on April 4, 1972, in Frederiksvaerk, Denmark, where he still lives. He wrote the scripts of several Danish films, including In China They Eat Dogs, The King Is Alive and Mifune. He also got Oscar nominations three years running for his short films, and won for Election Night in 1999. Jensen makes his feature film

debut with Flickering

Lights.

Director: Anders Thomas



Director/Screenplay: Anders Thomas Jensen • Producer: Tivi Magnusson, Kim Magnusson • Cinematographer: Eric Kress • Editor: Anders Villadsen • Cast: Søren Pilmark, Ulrich Thomsen, Mads Mikkelsen, Nikolaj Lie Kaas, Sophie Grābal • Production Company: M&M Productions, Blomstervaenget 52, 2800 Lyngby • Tel: +45 70203080 • Fax: +45 70203081 • Distribution: NonStop Sales, Döbelnsgatan 24, S-113 52 Stockholm, Sweden • Tel: +46 8673 9980 • Fax: +46 8673 9988 • Email: info@nonstopsales.net • Website: www.nonstopsales.net

Country: Denmark

Director: Ole Christian Madsen

2001, 93 mins



### KIRA'S REASON – A LOVE STORY EN KÆRLIGHEDSHISTORIE (DOGME)

When Kira returns home after a stint in a mental hospital, her family experiences terrible pressure. Her behaviour is capricious, and even scandalous, embarrassing her husband Mads and upsetting her two young sons. Mads, who had an affair with Kira's sister while she was in hospital, feels powerless to help her regain control, and starts to wonder if he should leave her. When it seems as though she can no longer hang on, Kira sits down and writes a letter to Mads. Together, they recall a terrible family tragedy, and consider the strength of their relationship. The cramped intimacy of the Dogme style lends extra realism to this sensitive drama.

Says Ole Christian Madsen: "This film is about how you struggle for love. Love can be a harsh ride - the film asks, how much can you take?"

Director: Ole Christian Madsen
Born in Roskilde, Denmark in 1966. He graduated from the National Film School of Denmark in 1993. He is co-founder of Nimbus Film, which produced his short films, including Sinans bryllup in 1996. His first feature was Pizza King in 1999. Kira's Reason is his second feature.



Director: Ole Christian Madsen • Producer: Bo Ehrhardt, Morten Kaufmann • Cinematographer: Jorgen Johansson • Editor: Soren B Ebbe • Screenplay: Ole Christian Madsen, Morgens Rukow • Cast: Stine Stengade, Lars Mikkelsen, Sven Wollter • Production Company: Nimbus Film • Distribution: trust Film Sales, Avedore Tvaervej 10, 2650 Hvidovre • Tel: 3686 8788 • Fax: 3677 4448

Country: Finland

Director: Jarmo Lampela

2001, 106 mins



# THE RIVER

Slices of the lives of several different families in a small Finnish town are presented over the course of a morning. As each of the segments unfolds, we piece together the loose acquaintances between the characters. Relationships start and end, while others show various stages of maturity and decay. One couple is deliriously happy in love, so much so that the girl decides to matchmake her co-workers. Another family feels the tension as the members gather for a birthday. One woman struggles with acceptance as her husband lies dying in hospital, while another woman tries to drown herself. All different tales along the river of life, where our sense of time is oriented around a sonic boom.

Director: Jarmo
Lampela
Born Oct 9, 1964,
Lampela graduated from
Helsinki's University of
Art and Design in 1992
with a degree from the
Department of Film and
Television. He first studied
acting At the Academy of
Theatre. His works include
Freakin Beautiful World
(1997), Solar (1996) and
501-Better Than Tomorrow
(1995).



Director/Screenplay: Jarmo Lampela • Producer: Riikka Poulsen • Cinematographer: Harri Räty • Editor: Kimmo Taavila • Cast: Sanna Hietala, Elina Hoffren, Tuukka Huttunen, Ahti Jokinen • Production Company: Lasihelmi Filmi, Paijanteentie 39-41, 00510 Helsinki, Finland • Tel: +358 9 77428350 • Distribution: Finnish Film Foundation, K13, Kanavakatu 12, FIN-00160, Helsinki, Finland • Tel: +358 9 62203026 • Fax: +358 9 62203060

Country: Hungary

Director: Peter Gothar

2001, 72 mins



# PASSPORT PASZPORT

Hoping that a wife might help her brother, Joszi, a drunken farmer, reform, his sister begins a correspondence in his name. A Russian factory hand, Elizaveta, agrees to marry her penpal, seeing him as a passport to a better life in Hungary. Neither plan works. When Elizaveta decides to leave Joszi, and take her young daughter back to Russia, they are foiled by the lack of... a passport.

Gothar's film has a bleakly lyrical evocation of landscape using black and white and tinted images, and a sharp sense of the absurd. Eniko Borcsok's performance as the disappointed but resourceful heroine won her the best actress award at the Hungarian film week in Budapest in 2001.

Director: Peter Gothar
Born in August 28 in Pecs,
Hungary. Won Venice's
Golden Lion for Ajándék
ez a nap (A Priceless
Day), his first feature in
1979. His films include
Hanged (1999), ancsi és
Juliska (1997), The Section
(1995), Melodráma
(1991) and Tiszta
Amerika (1987).



Director/Screenplay: Peter Gothar • Producer: Jozsef Berger, Istvan Kardos • Cinematographer: Tamas Babos • Editor: Agnes Ostoros, Zoltan Vida • Cast: Eniko Borcsok, Gergely Kocsis, Mari Nagy, Eva Feher • Production Company: Budapest Film • Distribution: Mythberg Films, Jokai u 12, 1066 Budapest, Hungary • Tel: +36 1 3010856 • Fax: +36 1 3010857 • Email: mythbergfilms@matavnet.hu

Country: Mexico/USA

Director: Alfonso Cuaron

2001, 105 mins



#### AND YOUR MOTHER TOO Y TU MAMÁ TAMBIÉN

Tenoch and Julio are two hormone-charged teenaged stoners whose girlfriends have gone to Italy. They pass the time by making fart jokes, masturbating on diving boards at the country club pool, and falling for "an older woman," 28-year-old Luisa, who is married to Tenoch's cousin, an obnoxious writer. The boys take Luisa on a long ride to a beach and, along the way, sex, drugs and ingeniously funny scenes ensue. Cuaron's film took the FIPRESCI award at Havana and had the biggest opening for a Mexican film, breaking box office records.

Says Cuaron: "We tried to observe the social context in as much detail as the observation of the characters' behaviour."

Director: Alfonso Cuaron Born Nov 18, 1961, in Mexico City, Alfonso Cuaron became established in Mexican TV and made a heralded film about AIDS, Solo Con Tu Pareia/Love In The Time Of Hysteria (1991). Cuaron also went to the US to helm an episode of Fallen Angels. He also directed The Little Princess (1995) and Great Expectations (1997).



Director: Alfonso Cuaron • Producer: Alfonso Cuaron, Jorge Vergara • Cinematographer: Emmanuel Lubezki • Editor: Alfonso Cuarón, Alex Rodríguez • Screenplay: Carlos Cuarón, Alfonso Cuarón • Cast: Maribel Verdu, Gael Garcia Bernal, Diego Luna • Production Company: Besame Mucho Pictures, 1041 North Formosa Avenue, Formosa Building — Room 207, West Hollywood CA 90046, USA • Tel: +323 8502560 • Fax: +323 8502561 • Distribution: IFC Films, 10353 West Washington Blvd, Culver City, CA 90232, USA • Tel: +310 2871481 • Fax: +310 2872603

Country: Italy

Director: Francesco Dal Bosco

2000, 97 mins



# THE TRAVELLING SALESMAN IL COMMESSO VIAGGIATORRE

Michele Rosati is a travelling salesman who loves his family and likes his job. However, as he walks down the streets, normal things take on a sinister hue. The papers report nothing but wars, murders and accidents. With death all around him, Michele starts seeing what others cannot see, and attracts misfits and freaks. He carries on bravely with his job, even though he knows that everything he has built will fade away.

Francesco Dal Bosco explains his film as "the tragedy of a man who ends up destroying his family - rather like an Arthur Miller play. Similar stories take place all the time and they are reported in the national press. As I read the articles, I always ask myself how something like this could possibly happen. The answer is that tragedies come about as a result of love - though I realise just how strange that must sound."

Director: Francesco Dal Bosco Born in 1955 in Trento, Italy. Dal Bosco is a writer and artist, with exhibitions and installations to his credit. He has worked in video and made several short films. The Travelling Salesman is his feature



Director: Francesco Dal Bosco • Producer: Francesco Dal Bosco, Daniele Constantini • Cinematographer: Alessio Gelsini Torresi • Editor: Massimo Quaglia • Screenplay: Francesco Dal Bosco, Daniele Constantini • Cast: Claudio Bigagli, Maddalena Crippa, Carlo Croccolo, Valentina Emeri • Production Company: Monti Pallidi Film, Via Alessandro Volta 42, 00 | 53 Rome, Italy • Tel/Fax: +39 06 57284452 • Email: tulsa@tin.it

Country: Italy

Director: Silvio Soldini

2000, 112 mins



# BREAD AND TULIPS PANE E TULIPANI

Rosalba goes on holiday with her family, but misses the bus after a toilet break, when her work-obsessed husband and music-loving son fail to notice her absence. When her husband fails to get her, she hitches a ride, spends a night in a Venetian hotel, and meets an unhappy waiter. The next day, she misses another bus. She meets other lonely people, and starts to enjoy her unplanned solo "vacation." Away from the usual routine and responsibilities, she discovers a new sense of fulfilment. Meanwhile, her husband, furious at his wife's "disobedience," hires a private detective to find her.

This film swept the Italian "Oscars," winning nine Donatellos, including best film, director, actor, actress, supporting actor, supporting actress, screenplay, and cinematography.

Sponsored by UBS AG.

Director: Silvio Soldini
Born in 1958 in Milan,
Italy, Studied political
science at the university,
before abandoning his
course to take up film
studies in New York. His
films include The Peaceful
Air Of The West (1990), A
Soul Split In Two (1993),
Le Acrobate (1997) and
Rom Tour (1999).



Director: Silvio Soldini • Producer: Daniele Maggioni • Cinematographer: Luca Bigazzi • Editor: Carlotta Cristiani • Screenplay: Doriana Leondeff, Silvio Soldini • Cast: Licia Maglietta, Bruno Ganz, Felice Andreasi, Giuseppe Battiston, Antonio Catania, Felice Andreasi • Production Company: Monogatari, c/o Adriana Chiesa Enterprises • Distribution: Adriana Chiesa Enterprises, Via Barnaba Oriani, 24/A, 00197 Rome, Italy • Tel: +39 06 8070400 • Fax: +39 06 8087855

Country: Argentina/Spain

Director: Lucrecia Martel

2000, 103 mins



#### THE SWAMP LA CIENAGA

In a city called La Cienaga, Mecha and her family squat in the ruins of their family's grand country estate to pass the hot, rainy summer. They are joined by Tali, her cousin, Tali's husband, and their four children. To escape from the coldness between herself and her husband, as well as the sullen servants, Mecha takes to drink in this gloomy tale that parallels the economic depression in Argentina.

This debut effort from Lucrecia Martel caught the attention of the Havana Film Festival's fiction jury, which awarded it the Coral First Prize, plus those for Best Direction, Best Actress (Graciela Borges) and Best Soundtrack.





Director/Screenplay: Lucrecia Martel • Producer: Lita Stantic • Cinematographer: Hugo Colace • Editor: Santiago Ricci • Cast: Martin Adjemian, Diego Baenas, Leonora Balcarce, Silvia Bayle, Sofia Bertolotto, Juan Cruz Bordeu, Graciela Borges, Noelia Bravo Herrera, Maria Micol Ellero, Andrea Lopez, Sebastian Montagna, Mercedes Moran, Daniel Valenzuela, Franco Veneranda, Fabio Villafane • Production Company: 4K Films, 3205 Avenue Santa Fe, Piso 2, Of.31, Buenos Aires, Argentina • Tel: +54 11 48237245 • Fax: 54 11 48210316 • Email: Istantic@elsitio.net • Distribution: Orfeo Films International, Riehlerstrasse 1, 50668 Cologne, Germany • Tel: +49 221 1305660 • Fax: +49 221 1305661 • Email: helen@orfeofilms.com

Country: Poland

Director: Robert Glinski

2001, 91 mins



#### HI, TERESKA CZESC TERESKA

Shy,15-year-old Teresa hopes to escape life in her depressing tenement block, with her factory-worker mother and her alcoholic father. She enters a tailors' training programme and hopes to become a fashion designer. She becomes friendly with Renata, a rebel, and learns how to smoke, drink, and tease the adolescent boys around her block. Petty crime, violence and stunted emotion grow imperceptibly out of the initial optimism, and seems less a fault of the people than their environment. A friendship with a crippled guard (Zbigniew Zamachowski) offers some relief, but carries certain risks as well. This study of teenaged alienation is presented in black and white. The two main characters were played by girls from a reform school, one of whom was again on the run at the time of the film's premiere.

Director: Robert Glinski Born in 1952. He graduated from the State Academy of Film in Lodz in 1975. Worked in theatre and documentaries, before making movies. His films include Sunday Games (1983), Swan Song (1988), Supervision (1990), All That Really Matters (1992), Her Mother's Mother (1996), Love and Do What You Want (1997).



Director: Robert Glinski • Producer: Filip Chodzewicz • Cinematographer: Petro Aleksowski • Editor: Krzysztof Szpetmanski • Screenplay: Jarek Wyszomirski, Robert Glinski • Cast: Aleksandra Gietner, Karolina Sobczak, Zbigniew Zamachowski, Malgorzata Rozniatowska, Krzysztof Kiersznowski • Production Company: Propoganda Film, JP Woronicza 17, 00-999 Warszawa, Poland • Tel: +48 22 5478267 • Fax: +48 22 5474225 • Distribution: Poltel Enterprises, JP Woronicza 17, 00-999 Warszawa, Poland • Tel: +48 22 5476139 • Fax: +48 22 5477583 • Email: meliorate.cup@waw.typ.pl

Country: Russia

Director: Alexander Sokurov

2000, 90 mins



#### Director: Alexander Sokurov

Born June 14, 1951 in Podorvikha, Russia. In 1979 Sokurov graduated from the All-Union Cinematography Institute (VGIK, Moscow) (Documentary Film studio of Alexander Zguridi) one year earlier because of his conflict with the administration of the Institute and the leadership of Goskino (State Office of Cinematography): his student works in cinematography were marked unacceptable, and he was accused of formalism and anti-Soviet views.



**TAURUS** 

Lenin spends his last days in a country dacha with wife, sister and servants, harassed by doctors. Visited by Stalin, who waits to take his place, the great leader chafes against his physical decay, even as he comes to terms with the fact that his ideals will never be realised. Sokurov, who has been hailed as the new Tarkovsky, adopts some of the unique visual style of his earlier film Mother And Son (1997), in this dialogue-heavy study of power and mortality. Taurus is the second in a planned four-part study of the great dictators of the 20th century, after Moloch (1999), which dealt with Hitler. It is also the first film lensed by Sokurov himself.



Director: Alexander Sokurov • Producer: Viktor Sergeyev • Cinematographer: Alexander Sokurov • Editor: Leda Semyonova • Screenplay: Youri Arabov • Cast: Leonid Mozgovoi, Maria Kuznetsova • Production Company: Lenfilm Studios, 10 Kirovsky Ave, St Petersburg 197101, Russia • Tel: +78123268224 • Fax: +78122328881 • Email: prdept@lenfilm.ru

Country: Slovenia

Director: Jan Cvitkovic

2001, 68 mins



### BREAD AND MILK KRUH IN MLEKO

Ivan is released from his alcoholism programme a day early, but looks forward to life of sobriety with his wife, Sonja, and son, Robi. The next day, when buying bread and milk, he runs into an old friend, who persuades him to have a drink. Ivan learns that Sonja once spent a night with his chum, before she paired up with him. Soon, Ivan wanders into The Tavern — "If this town is Eden, then this Tavern is the apple" reads scrawled graffiti on the wall outside. And Robi seems to have inherited his father's addictive tendencies in this tightly-constructed family tragedy, where disasters are piled on so quickly it becomes a cruel farce. Shot in black and white.

Director: Jan Cvitkovic Born in 1966, he studied physics for one year and then travelled in Israel, Egypt and East Africa. He went back to university and studied archaeology, receiving his degree in 1999. He wrote the screenplay for the awardwinning short film, Rob stoletja (The Robbery Of The Century), and cowrote and played the leading role in the awardwinning 1999 film, V leru (Idle Running).



Director/Screenplay: Jan Cvitkovic • Producer: Danijel Hocevar • Cinematographer: Toni Laznic • Editor: Dafne Jemersik • Cast: Peter Musevski, Sonja Savic, Tadej Troha, Perica Radonjic-Pepi • Production Company: Vertigo/Emotion Film, Kersnikova 4, 1000 Ljubjana, Slovenia • Tel: +386 | 4303531 • Fax: +386 | 4303530 • Email: info@emotionfilm.si • Distribution: MDC INT GmbH, Schillerstrasse 7A, 10625, Berlin, Germany • Tel: +49 30 26497900 • Fax: +49 30 26497910 • Email: info@mdc-int.de

Country: The Netherlands

Director: Ineke Smits

2001, 112 mins





In this visually-arresting modern fairy tale, a young boy visits his father on a beautiful island each week. They fly kites, and the man tells his son stories about a land called Magonia. As they fly a kite shaped like a Magonian flying ship, the boy hears of love in an Islamic realm, and about how an estranged couple learn to value human contact after meeting an old man and his son. Finally, a woman in a fishing port waits for her husband to return after a big storm. The magical tales help both to escape to a different world, and the boy gets a deeper understanding of his father.

Director: Ineke Smits
Born in Rotterdam in
1960. She studied Fine
Arts at the Rotterdam Art
Academy, then specialised
in directing at the
National Film and
Television School in
London. Smits has made
several short fiction films:
Monas Plen (1990), Rose,
Violet and Lily (1992),
Hoerenpreek (1996) and
The Cloud Factory (1997).



Director: Ineke Smits • Producer: Valerie Schuit • Cinematographer: Piotr Kukla • Editor: René Wiegmans • Screenplay: Arthur Japin • Cast: Dirk Roofthooft, Linda van Dyck, Ramsey Nasr, Antje de Boeck, Willem Voogd • Production Company: Eye Wonder Films BV, Valérie Schuit, Amsterdam, Holland • Tel: +31 20 6363678 • Fax: +31 20 6367716 • Email: valeria@viewpointdocs.com • Website: www.viewpointdocs.com • Distribution: Fortissimo Sales, Cruquiusweg 40, 1019 AT Amsterdam, Holland • Tel: +31 20 6273215 • Fax: 31 20 6261155 • Email: info@fortissimo.nl

Country: The Netherlands

Director: Lodewijk Crijns

2001, 90 mins



# WITH GREAT JOY MET GROTE BLIJDSCHAP

Luc gets news of his brother Adrian, or "Ad," who disappeared 15 years earlier. He rushes to the forests of La Roche in the Belgian Ardennes, but Ad, who lives in a primitive shack with his wife Els, is evasive. Confident, moralistic Luc decides to stay a few days with his tight-lipped brother and sister-in-law – who used to be Luc's lover – on their farm, in hopes of discovering why Ad disappeared, and what he has been doing since. He hears strange noises coming from a barn and is determined to learn more about them in this insightful human drama about shame and regret. Won the Golden Calf for best screenplay at the Netherlands Film Festival.

Director: Lodewijk Criins Born in 1970 in Eindhoven, The Netherlands. He became known as the man behind the two fake documentaries, Kutzooi and Lap Rouge, which received many prizes, in part for the originality of the concept. In 1999 his feature film debut, Jesus Is A Palestinian, was selected for the VPRO Tiger Awards at the International Film Festival Rotterdam, With Great Joy is his second feature film.



Director: Lodewijk Crijns • Producer: Frans van Gestel, Jeroen Beker • Cinematographer: Joost van Gelder • Editor: Menno Boerema • Screenplay: Lodewijk Crijns, Kim van Kooten • Cast: Renée Soutendijk, Jack Wouterse, Jaap Spijkers, Camilla Siegertsz • Production Company: Motel Films, Hoogte Kadijk 32, 1018 BM Amsterdam, Holland • Tel: +31 20 6386095 • Fax: +31 20 6200785 • Email: info@motelfilms.nl

Country: Switzerland/USA/Germany

Director: Gabriel Baur

2001, 104 mins



Director: Gabriel Baur She studied directing and dramatic technique indepth with Wojciech Marczewski, Krzysztof Kieslowski, Frank Daniels and Markus Imhoof, In 1994 she made Queen Of Bed. In 1996 she began research for her documentary feature Venus Boyz. Baur was Member of the Board of Directors of the Swiss Film Directors' Association (FDS) from 1988-91 and since 1994 she has been European delegate of the FDS for the European Directors Association FERA. Since 1995 she has been conducting film seminars at the University

# **VENUS BOYZ**

This documentary journeys into feminine masculinity, and tries to discover what motivates practitioners, which include women in London who experiment with hormones to transform themselves into new men and "cyborgs."

Starting at Drag King Night in New York, where women become men, we meet Diane Torr, who lives with her 16-year-old daughter. Before it became trendy, she pioneered the King movement and has been giving performances and workshops for two decades. We accompany Torr, transformed into one of her masculine alter egos and, through her, learn secrets of masculine body and power strategy. The director won the Critics Week Award at Locarno.

Says the director: "Who doesn't dream to slip once into the skin of the other sex? To experience as a woman so-called manhood? The question about social standards and their excesses, about identity and sex are a central aspect of my film work."

Director/Screenplay: Gabriel Baur \* Producer: Kurt Maeder \* Cinematographer: Sophie Maintigneux \* Editor: Salome Pitschen, Jean Vites, Daniela Roderer \* Cast: Diane Torr, Mildred Gerestant, Bridge Markland, Storme Webber \* Production Company: ONIX Filmproduction, Maag-Areal, Hardstrasse 219, CH-8005, Zurich, Switzerland \* Tel: +41 | 2723801 \* Fax: +41 | 2723800 \* Email: onix@swix.ch \* World Sales: Celluloid Dreams, 2 Rue Turgot, 75009 Paris, France \* Tel: 331-4970-8564 \* Fax: 331-4970-0371 \* Website: www.celluloid-dreams.com



Country: Ireland

Director: Kirsten Sheridan

2001, 94 mins



### DISCO PIGS

Pig and Runt are two 16-year-olds who were born on the same day, in the same hospital, and who live next door to each other. In addition, they share an amazing affinity. They terrorise their schoolmates together, commit minor crimes together, and share their own language – a marriage of baby talk and Shakespearean monologue. As they approach their 17th birthday, however, Pig wants their relationship to go deeper, and is looking forward to sex, while Runt has her doubts, and wants to experience other boys a little. Not a good idea, as Pig, a dreamer and borderline psychopath, behaves with bloodcurdling sadism towards anyone who tries to come between him and his soulmate.

Director: Kirsten Sheridan Born on July 14, 1976, in Dublin, Ireland. Sheridan was 12 years old when she began her film career in My Left Foot, directed by her father Jim. She played the younger sister of severely handicabbed writer-painter Christy Brown. Sheridan studied at Ireland's national film school, the Dun Laoghaire College of Art and Design. In 1998, the Film Institute of Ireland called her the Best Newcomer in Film.



Director: Kirsten Sheridan • Producer: Ed Guiney • Cinematographer: Igar Jadue Lillo • Editor: Ben Yeates • Screenplay: Enda Walsh • Cast: Cillian Murphy, Elaine Cassidy • Production Company: Temple Films, Shamrock Chambers, I-2 Eustace St, Dublin 2, Ireland • Tel: +353 | 6719313 • Fax: +353 | 6719323 • Distribution: Renaissance Films, 34-35 Berwick St, London WIF 8RP, UK • Tel: +44 207 2875190 • Fax: +44 207 2875191 • Email: piackson@renaissance-films.com

Country: Sweden

Director: Peter Torbiornsson

2001, 88 mins



#### THE LOVERS OF SAN FERNANDO ÄLSKANDE I SAN FERNANDO, DE

Tinoco, a Sandinista soldier, meets Ninoska when he is sent to her mountain village. They marry in 1986. When the filmmakers return to Nicaragua to check up on the couple in the late '90s, lyrical declarations of love have been squeezed out of their 12-year marriage because of economic problems, which also stresses other family relationships. Poverty is "like a rushing river," notes Ninoska's father mournfully. "It only goes down, never up." Tinoco tries for the American dream, and concludes: "The American dream is just a dream inside you. If you want to, you can fulfill it anywhere, not just in the US." Can Tinoco fulfill his dream?

Says filmmaker Peter Torbjörnsson: "You look for the light in the tunnel, year after year. One day Ninoska says, 'I didn't know it would end this way.' That's when I realised that the film was finally finished."

Director/Screenplay: Peter Torbiornsson • Producer: Elisabeth Fahlen Lee • Photographer: Goran Gester, Peter Ostlund, Frank Pineda, Erik Borjesson, Peter Torbiornsson, U Simonson • Editor: Eva Hillstrom, Susanne Linnman • Cast: Ninoska Perez, Sebastian Tinoco, the Perez Family • Production Company: GotaFilm, Konstepidemins vag 6, SE-413 14 Gothenburg, Sweden • Tel: +46 31 82 5570 • Fax: +46 31 82 0860 • Email: gotafilm@gotafilm.se • Distribution: Swedish Film Institute/Svenska Filminstitutet, Box 27 126, Borgvagen 1-5, Stockholm, 102 52, Sweden • Tel: +46 8 6651100 • Fax: +46 8 6663698 • Email: uof@sfi.se • Distribution: Epidem, Maneesikatu 1J, Helsinki, FIN-00170, Finland • Tel: +358 968 466 12 • Fax: +358 968 466 14 • Email: wahlforss@epidem.pp.fi

Torbjörnsson
Born in 1941 in Sweden.
The sa a PhD in literature
and social education, and
worked as a reporter and
foreign correspondent for
Swedish newspapers,
television, and radio.
Starting in 1979, he has
shot over 20
documentaries in Latin
America, Africa, Bosnia
and Sweden.

Director: Peter

Country: Sweden

Director: Lukas Moodysson

2000, 106 mins



# **TOGETHER**TILLSAMMANS

Lukas Moodysson, who made Show Me Love in 1998, follows up that success with this comedy set in 1975. When their mother Elisabeth leaves their alcoholic father, Eva and Stefan are thrown into the bewildering world of a commune, run by their nice but ineffectual uncle Goran. Far from achieving freedom and peace, the commune is rife with emotional tensions as liberalism runs amok. Timid Goran resents his girlfriend's espousal of free love, she lusts after a committed Marxist who prefers political discussion to sex, a couple divorce because the wife turns lesbian for ideological reasons, and the prim neighbours spy voyeuristically. In the chaos, Stefan and a boy called Tet (after the Tet Offensive in Vietnam) play General Pinochet, with make-believe electrodes, and Eva befriends the boy across the street, who, it turns out, hates his parents' hypocritical conservatism.

Director: Lukas
Moodysson
Born in Malmo on Jan 17,
1969. At 17, he published
a book of poems. At 29,
he made his first feature,
Show Me Love, which was
hailed by Ingmar Bergman
as a masterpiece. Lives in
Malmo with his wife, Coco,
and their two sons.



Director/Screenplay: Lukas Moodysson • Producer: Lars Jonsson • Cinematographer: Ulf Brantas • Editor: Fredrik Abrahamsen, Michael Leszczylowski • Cast: Lisa Lindgren, Michael Nyqvist, Gustav Hammarsten, Gustav Hammarsten, Jessica Liedberg. Ola Norell, Shanti Roney, Sam Kessel, Emma Samuelsson, Lars Frode, Cecilia Frode, Henrik Lundström, Thérèse Brunnander, Claes Hartelius og Olle Sarri • Production Company: Film I Vast, Keyfilms Roma, Memfis Film & Television, SYT Drama, Goteborg, TV 1000 AB, Zentropa Entertainments • Distribution: Trust Film Sales, Avedore Tvaervej 10, 2650 Hvidovre, Denmark • Tel: +45 36 868788 • Fax: +45 36 774448

Country: Yugoslavia

Director: Srdan Golubovic

2001, 93 mins



# ABSOLUTE HUNDRED APSOLUTNIH STO

This social drama is set amid the high rises of Belgrade, where ideals and values are easily crushed. Sasa is the national junior air rifle champion who is training for the world junior championships. His preparations are upset by seeing how low his brother Igor, a former World Champion, has sunk since joining the Bosnian War as a sniper. Igor gets beaten up, steals valuables from home and sells his medals for money to fuel his drug habit. Sasa decides to avenge Igor for all the humiliation he suffers, and takes up Igor's sniper's rifle.

Director: Srdan
Golubovic
Born on Aug 24, 1972, in
Belgrade, Serbia,
Yugoslavia. He has several
short films to his name
and has made many
music videos and
commercials. Absolute
Hundred is his first
feature.



Director: Srdan Golubovic • Producer: Srdan Golubovic, Ana Stanic • Cinematographer: Aleksandar Ilic • Editor: Stevan Maric • Screenplay: Djordje Milosavljevic, Srdan Golubovic, Biljana Makisc • Cast: Vuk Kostic, Srdjan Todorovic, Paulina Manov, Sasa Ali, Bogdan Diklic • Production Company: Bas Celik, Tadeusa Koscuska 56, 11000 Belgrade, Yugoslavia • Tel/Fax: +381 11 1622833 • Email: bascelik@eunet.yu • Distribution: Brussels Avenue, Rue de Visitandines 1/48, B-1000 Brussels, Belgium • Tel: +32 2 5119156 • Email: Brussels avenue@compuserve.com

# MIDNIGHT MADNESS

Country: Australia

Director: Anthony Redman

2001, 90 mins



# THE LONG LUNCH (World Premiere)

When you owe money to the Triad and don't pay it back quickly, you can expect a few threats. But Uncle, owner of The Prosperous Palace Restaurant, didn't count on the threats involving a two-foot long needle and a large amount of suction. The money has to be found really fast. Enter the cash cows: five crooks on their day off. They have chosen The Prosperous Palace as the venue for a boozy lunch. They discuss the next day's robbery plans and the staff, overhearing, decide to get there first. So with the aid of a cranky waitress, a roast duck-obsessed chef, a pimply bartender and an ancient ex-Hong Kong cabbie, the staff head out. The question is how will they get it all done before the bill is paid and the crooks figure out what is going on?

Anthony Redman has described his film as a "stir-fry of outrageous dialogue and neatly-connected twists, shoe-horned into a fast-paced story" and it also has touches of inspiration clearly seen from the Hong Kong action movie genre.

Director/Screenplay: Anthony Redman • Associate Producer: Sean Boyle • Producer: Beth Frey • Director of Photography: Condrad Slack • Editor: Mohamad Azhar Isman, Bill Murphy • Music: Roger Mason • Cast: Jeanette Cronin, Ian Bliss, Vince Gil, Alex Menglet, Victor Rodger, Steph Song, Conroy Chan, Teik Buck Ooi, Lawrence Leung, Angelina Nguyen, Yang Li, Jules Sobotta • Production Company: Widowmaker PTI Ltd. 139 Beaconsfield Parade, Albert Park 3206, Australia • Tel: 613-9690-3003 • Fax: 613-9696-8613 • Email: bethfrey@ozemail.com.au • World Sales: Widowmaker PTI Ltd. 139 Beaconsfield Parade, Albert Park 3206, Australia • Tel: 613-9690-3003 • Fax: 613-9696-8613 • Email: bethfrey@ozemail.com.au

#### Director: Anthony Redman

Anthony Redman has won over 300 awards at every major international award show during his six-year advertising career. After two year at Batey Ads Singapore, he became the youngest Creative Director ever of a multi-national agency in Asia when promoted in 1995 Redman left the company in 1997 to pursue his interests in directing. The Long Lunch is his debut directorial effort.



Country: Japan

Director: Ishii Sogo

2001, 55 mins

# ELECTRIC DRAGON 80,000V



Ishii Sogo has inspired a generation of young filmmakers as the innovator of the cyberpunk genre. Sogo returns here with a manga-inspired tale pitting Japanese superstars Asano Tadanobu and Nagase Masatoshi against each other in a reckless and irreverent story that is both a visual and aural feast of breath-taking proportions.

Playing one day as a child on a power line tower, Dragon Eye Morrison receives a huge electrical shock, which ignites in his brain a long dormant pre-historic disposition for blind rage. His "dragon" has been awakened. His only solace lies in wildly playing the electric guitar. But, as his rage sends huge electrical charges out into the urban environment, he shackles himself to his bed each night to avert disaster. Dragon Eye Morrison's nemesis appears on the scene as Thunderbolt Buddha, an avenger who was, as a child, electrocuted by a thunderbolt. Presuming his powers to be superior, Thunderbolt Buddha tracks down Morrison and challenges him to a high-voltage Tokyo rooftop showdown.

Director/Screenplay: Ishii Sogo • Producer: Sento Takenori • Director of Photography: Kasamatsu Norimichi • Music Onogawa Hiroyuki, Mach 1.67 • Lighting: Mizuno Kenichi • Production Designer: Isomi Toshihiro • Sound: Obara Yoshiya • Editor: Kakesu Syuichi • Cast: Asano Tadanobu, Nagase Masatoshi • Production Company: Suncent Cinemaworks Inc. 1-5-8 Moto Akasaka Minato-Ku Tokyo, 107-8080, Japan • Tel: 813-5414-8198 • Fax: 813-5414-8199. • Email: info@suncecnt.co.jp • World Sales: Suncent Cinemaworks Inc. 1-5-8 Moto Akasaka Minato-Ku Tokyo, 107-8080, Japan • Tel: 813-5414-8198 • Fax: 813-5414-8199 • Email: info@suncent.co.jp

his forays into filmmaking, called Panic High School (Koko Dai Panikku, 1978). This was soon followed by the manic biker movie Crazy Thunder Road (Kuruizaki Sandaa Rodo, 1980). He continued to experiment in both playing music and maintained an avid support for the punk scene, which he knew intimately. Electric Dragon 80,000V is his most

recent feature film effort.

Director: Ishii Sogo

Ishii Sogo's first feature

film was made soon after

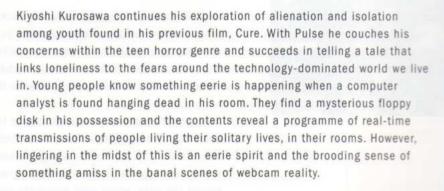


Country: Japan

Director: Kiyoshi Kurosawa

2001, 118 mins

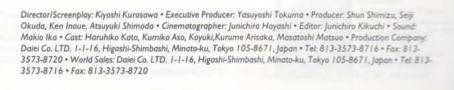
### PULSE KAIRO



Kurosawa has a penchant for locating profound and complex themes such as the spiritual void that consumes the present generation of Japanese youth, in a genre of film that often produces B-grade horror cinema. But the director manages to make intelligent references in an understated manner delivering a film that is both disturbing and powerful.



Director: Kiyoshi Kurosawa Born in Kobe, 1955. He graduated from the Sociology Department in Rikkyo University. He made his directorial feature debut with Kandagawa Warriors (1983). Selected filmography: The Excitement Of The DoReMiFaa Girl (1985), Eyes Of The Spider (1997), Serpent's Path (1997), Cure (1998), Barren Illusion (1999), Charisma (1999), License To Live (1999), Séance (2000) and Pulse (2001).



Country: Germany

Director: Franziska Buch

2001, 110 mins



# EMIL AND THE DETECTIVES EMIL UND DIE DETEKTIVE

This updated rendering of Erich Kastner's 1928 children's classic incorporates contemporary issues like unemployment, homelessness and divorce. But the story is still about youngsters using their initiative and intelligence to nab a baddie. When 12-year-old Emil Tischbein goes from the former East Germany to Berlin, he plans to use his life savings to help his single father get a fake driver's licence – which will help him secure a job. The naïve lad is drugged and robbed, but meets up with a tomboy called Pony. She introduces him to a gang of children, who help him tail the suspect, using computers, cell phones and skateboards.

Director: Franziska Buch In 1996, Franziska Buch began teaching screenblay-writing at the Film Academy in Ludwigsburg. Her films, which she scripted and directed, include Die Ordnung Der Dinge (1987), Tod Eines Idioten (1988), Die Ungewisse Lage Des Paradieses (1993), Mein Herz-Niemandem (1994) and Verschwinde Von Hier (1999).

Director/Screenplay: Franziska Buch • Producer: Peter Zenk Uschi Reich • Cinematographer: Hannes Hubach • Editor: Patricia Rommel • Cast: Tobias Retzlaff, Anja Sommavilla, Jürgen Vogel, Maria Schrader, Kai Wiesinger • Production Company: Bavaria Filmverleih-und Produktions/Lunaris Film, Bavariafilmplatz 7, 82031 Geiselgasteig, Germany • Tel: +49 89 64992872 • Fax: +49 89 64993143 • Distribution: Bavaria Film International, Bavariafilmplatz 8, 82031 Geiselgasteig, Germany • Tel: +49 89 64992686 • Fax: +49 89 64993720 • Email: stefaniez.etitler@bavaria-film.de

Country: UK

Director: Jimmy T Murakami

2001, 81 mins



# CHRISTMAS CAROL: THE MOVIE

This animated adaptation of Charles Dickens' Christmas story is narrated by a mouse named Gabriel. Mean Ebenezer Scrooge meets three ghosts that make him change his tightfisted mind about Christmas, charity and everything. Kate Winslet lends her voice talents to the character of Belle, whom the old miser once loved. Simon Callow plays Dickens in the live action prologue.

Says Jimmy T Murakami: "We don't have the schools now to educate animators; it's all going to computers and 3D animation. I was always interested in 3D but I never thought it was good enough. It was too cold and didn't have any texture to it. Everything we did in Christmas Carol was 2D except the mice, which were computer-generated."

Director: Jimmy T Murakami is an animator who was behind TV's The Snowman, as well as two animated films, Battle Beyond The Stars (1980) and When The Wind Blows (1986).



Director: Jimmy T Murakami • Producer: Iain Harvey • Editor: Taylor Grant • Screenplay: Robert Llewellyn, Piet Kroon • Cast: Simon Callow, Kate Winslett, Jane Horrocks, Michael Gambon, Nicolas Cage, Rhys Ifans, Juliet Stevenson • Production Company: Illuminated Films 15 Gunnersbury Lane, Acton, London, W3 88Q, UK • Tel: +44 208 8961666 • Fax: +44 208 8961669 • Email: iain@illuminatedfilms.com • Distribution: Winchester Films, 19 Heddon Street, London W1B 4BG, UK • Tel: +44 207 8516500 • Fax: +44 207 8516505 • Email: Ifleet@winchesterent.co.uk

Country: UK

Director: Mark Herman

2000, 99 mins



#### **PURELY BELTER**

Mark Herman follows up Brassed Off (1996) and Little Voice (1998) with this tale of two young football fans who are desperate for season tickets to their beloved Newcastle United. They try selling household junk, swearing off cigarettes and a bit of burglary to get the necessary thousand pounds, but no luck. Adapted from Jonathon Tulloch's book, The Season Ticket.

Says Herman: "The musical aspect was actually an area I was trying to get away from. I don't want to get pigeon-holed as a musical maker. Or even worse, as a gritty Northern musical maker. To some extent Purely Belter was a risk because it's the third Northern film, but I thought there was room for just one more. I didn't want to go the gritty Northern thing, though."

Sponsored by Spinelli Coffee Company.

Director: Mark Herman Born in 1954 in Bridlington, East Yorkshire, England. His films include See You At Wembley, Frankie Walsh (1987), Blame It On The Bellboy (1992), Brassed Off (1996) and Little Voice (1998).



Director/Screenplay: Mark Herman • Producer: Elizabeth Karlsen • Cinematographer: Andy Collins • Editor: Michael Ellis • Cast: Chris Beattie and Greg McLane, Charlie Hardwick, Tim Healy, Roy Hudd, Kevin Whately • Production Company: Mumbo Jumbo, 19-23 Welss Street, London W1P 3FP, UK • Tel: 20-7344-8095 • Fax: 20-7344-8096 • World Sales: FilmFour International, 76-78 Charlotte Street, London W1P 1LX, UK • Tel: 20-7868-7700 • Fax: 20-7868-7766 • Email: filmfourintl@channel4.co.uk

Country: Switzerland

Director: Helene Faucherre

1999, 62 mins



#### STEPPING OUT OF THE FRAME

The Prix De Lausanne, an international competition for young dancers, has been devoted to classical dance since 1973. In 1999, however, the contest welcomed contemporary dancers as well. This film looks at lessons, and conducts interviews with choreographers of classical and contemporary dance as it reflects on the art of teaching dance to future professionals. This documentary was awarded an honourable mention at the Columbus International Film & Video Festival.

Director: Helene Faucherre Born Jan 5,1973, in Cully, Switzerland. Since 1997, she has been making documentaries and short fiction films.



Director/Producer: Helene Faucherre • Cinematographer: Aline Brechbuhl • Editor: Karine Sudan • Distribution: 11, Rue Emile-Nicolet, 1205 Geneva, Switzerland • Tel: 004 122 7089482 • Fax: 004 122 3211453



Country: Australia

Director: Janine Hosking

1999, 95 mins

#### MY KHMER HEART

This documentary follows the trajectory of the life and work of Geraldine Cox, an Australian woman's struggle to establish and maintain a children's orphanage in Cambodia amidst the political struggles following the coup of 1997.

Director: Janine Hosking • World Sales: iCandy Productions, Janine Hosking, 71 London Street. Enmore NSW, 2042, Australia • Tel: 61-2-9550-4925 • Email: janinehosking@bigpond.com

Country: Australia

Director: Sally Ingleton

2001, 52 mins



#### PAINTING COUNTRY

This film follows a journey back to the traditional country of 10 indigenous artists from the outback community of Balgo in north-west Australia. Their art is famous for its hot bright colours, bold composition and creative brush techniques. Its origins lie in the traditional designs done in sand and body paintings. But in less than 20 years it has evolved into one of the most innovative movements of modern art in Australia. The film intimately portrays the life and humour of the artists. It reveals how white settlement forced them to leave their country and why their relationship to the land is still fundamental to their existence. – Michael Agar, Popcorn Taxi Melbourne Festival

Country: Australia

Director: Solrun Hoaas

2001, 73 mins



#### **RUSHING TO SUNSHINE**

Australian documentary filmmaker Solrun Hoaas' film essay examines the uncomfortable relationship between North and South Korea, examining the latter's growing acceptance of North Korea. Also known as the Pyongyang Diaries, Hoaas turns to student dissidents, innumerable political prisoners and residents on the streets to reveal how the political boundary allows for the proliferation of often false images of the North Korean people and the government's curious blend of Communism and Confucianism.

Director: Solrun Hoaas • Production Company/World Sales: Goshu Films PTI Ltd, PO Box 324, Albert Park Victoria 3206, Australia • Tel: 613-9699-5554 • Fax: 613-9696-0496 • Email: solrun@ozemail.com.au

Country: Australia

Director: Kylie Parish

2000, 46 mins



#### TALKING DRUM

A two-year collaborative project had its international debut when the documentary, The Talking Drum, will be released this year. The film, to be aired by the Australian Broadcasting Corporation, was shot by Australia's I Spy Productions, in Ghana, West Africa, and traces the musical journey of Australian percussionist Ray Pereira and Ghanaian musician Nii Tettey Tetteh.

Director: Kylie Parish • World Sales: I Spy Productions, 29B Greeves Street, St Kilda, Victoria, Australia 3182 • Tel: 613-953-72280 • Fax: 613-9593-6304 • Email: tibor@ispy.com.au



Country: China

Director: Andrew YS Cheng

2001, 87 mins

#### SHANGHAI PANIC WO MEN HAI PA

Bei is a young Shanghai man who has had a fever for the better part of the month. He has little red dots all over his body and feels run down. Worried that he has contracted HIV, he tells his friends Kika, Fifi and Casper. Frightened, the four spend their time getting high on cheap drugs, hanging out in KTV rooms, and wandering down to the Bund, Shanghai's famous waterfront, to ruminate on life and love in their city. They draw closer together dealing with the possibility that Bei may really be sick and deal with the complications of their sexual orientation and love lives.

Director: Andrew YS Cheng \* Contact: Room 1002-3, Zao Yang Road, Shanghai 200062, China \* Tel: 86-21-6216-0202 \* Fax: 86-21-322-503883 \* Email: ausgonb@yahoo.com

Country: China

Director: Michelle Chen

2001, 60 mins



#### THE SNAKE BOY

Coco Zhao is a 24-year-old jazz singer and has come out to the world. His world is Shanghai, former city of sin, and these days a more conservative home for gay men. But he has yet to tell his mother, a traditional Chinese opera teacher in the distant province of Hunan. Coco was born in the year of the snake in the Chinese zodiac and believes he was a snake in his past life. The year 2001 is the Year of the Snake and so, it is Coco's year.

Director: Michelle Chen • Contact: J-19 Tomson Golf Villas. 1 Long Dong Avenue, Pudong. Shanghai, China • Tel: 86-21-6856-5970 • Email: chenmm@aol.com

Country: Italy

Director: F Conversano, N Grignaffini

2001, 15 mins



#### SHANGHAI, MON AMOUR: MIAN MIAN'S NIGHTS

Inter-changing between the multi-layered city of Shanghai and the ever-shifting social milieu of writer Mian Mian, this documentary is a delicate, yet intense journey through the innards of both. Delving into its eclectic zones, Mian Mian takes the camera and viewers into a Shanghai that unravels as a postmodern city par excellence. Between snatches of prose, Shanghai residents and foreigners reveal their feelings about the city.

Director: Francesco Conversano, Nene Grignaffini • World Sales: Movie Movie. Via San Vitale. 40/7 – Bologna 40125. Italy • Tel: 0038-051-221914 • Fax: 0038-051-222236 • Email: movieita@tin.it

Country: Germany

Director: Harun Farocki

2001, 24 mins

# EYE/MACHINE

The film centres on the images of the Gulf War, which caused worldwide sensation in 1991. Exploring the impossibility of distinguishing between the photographed and the (computer) simulated images, the loss of the "genuine picture" means the eye no longer has a role as historical witness. Harun Farocki's film explores the phenomenon of the digitised image.

Director: Harun Farocki • Contact: Harun Farocki Filmproduktion. Pfarrstr. 96, 10317 Berlin, Germany • Tel: +49 - 30 - 553 36 43 • Fax: +49 - 30 - 577 94 019 • Email: AEhmn@aol.com



Country: Iran/Canada

Director: Bahman Moshar

2001, 57 mins

#### MY NAME IS ROCKY

Maryam, Gelayol, Zeynad, Batool and Leila are five women being dealt with under Tehran's judiciary system. Maryam, 19, has run away from home more than seven times. Gelayol, also 19, ran away because her mother beat her. She is sentenced to prison for premarital sex. Zeynab, 20, was married at 13, divorced at 14 and beaten by her father. Batool, 18, was beaten by her father and raped while wandering in the southern city of Bander Abbas. Leila, 16, ran away from home because she had failed two courses at school. She was raped while alone in the city. Two runaway girls are interviewed in a park and a young man discusses the beating of women.

Director: Bahman Moshar • World Sales: Bahman Moshar, 2208-1239 West Georgia St. Vancouver BC V6E 3J5, Canada • Tel: 604-681-6967 • Fax: 604-6821-487 • Email: bmoshar@yahoo.com

Country: Hong Kong

Director: Evans Chan

2001, 84 mins



#### ADEUS MACAU

This documentary comes as a second piece in Evans Chan's "China Decolonised" series, the first of which was Journey To Beijing and chronicled the 1997 handover of Hong Kong to China. With Adeus Macau Chan turns his camera lens upon the corresponding 1999 handover of Macau and muses with artists whether handovers are an act of one set of colonisers replacing another.

Director: Evans Chan • World Sales: Riverdrive Productions Ltd. Hong Kong Arts Centre 8/F, 2 Harbour Road, Wanchai, Hong Kong • Tel: 852 2582 0287 • Fax: 852 2519 2079 • Email: dshu@hkac.org.uk

Country: Iran

Director: Jamsheed Akrami

2000, 99 mins



#### **FRIENDLY PERSUASION**

Friendly Persuasion is a feature-length documentary video which examines the realities of Iranian cinema by framing several key questions and providing informed responses through commentary, scene analysis and interviews with top Iranian filmmakers. The questions address issues of international success, censorship, codes, banning Hollywood films, role of the government and the representation of women as well as the genre of children's films which Iranian cinema has become recognised for. The film includes interviews with Abbas Kiarostami, Dariush Mehrjui, Masoud Kimiai, to post-revolution filmmakers Mohsen Makhmalbaf, Jafar Panahi and Tahmineh Milani.

Country: Hong Kong

Director: Choi Kai Kwong

2001, 140 mins

# LAI MAN WAI: FATHER OF HONG KONG CINEMA

The documentary is a paean to Lai Man-Wai (Li Minwei), who was one of the founders of the Minxin and Lianhua film studios before the 1949 revolution. Lai also shot war documentaries for Sun Yat-Sen's forces in the '20s. This very detailed portrait follows his career from his first feature film shot in 1913, starring his first wife Yan Shanshan, to his death in Hong Kong in 1953. The documentary includes excerpts of many important pre-Revolution films as well as interviews with many key surviving figures from the Chinese film industry, whether in Shanghai or in Hong Kong. His personal life was also complex, with a second (simultaneous) wife the actress Lam Chor-Chor (Lin Chuchu) and many children. – Lisa Roosen-Runge, Senses Of Cinema



Country: Thailand

Director: Suwan Hunagsirisakul

17 mins

#### PINK HOUSE BAN SEE CHOMPOO

A day in the life of street kids who eke out an existence and make toy planes using bottle caps and scrap metal. The images shift from film to video and capture the ironies of little luxuries like carbonated drinks, which may often be more widely available than clean drinking water.

Director: Suwan Hunagsirisakul • Contact: Thai Film Foundation. PO Box 6 Phutthamonthon Nakornpathom 73170, Thailand • Tel: 66-1615-5137 • Fax: 66-2-8883-086 • Email: thaifilm@ji-net.com

Country: Thailand

Director: Pattana Jirawong

2001, 10 mins



#### LOOKING THROUGH THE GLASSES

Taking off from the old joke that Elvis is not really dead, this film delves into the life of another great music icon, John Lennon, and imagines what it would be like if he was still alive. A voiceover narrates his imagined sentiments around being an iconic figure for the masses.

Director: Pattana Jirawong • Contact: Thai Film Foundation. PO Box 6 Phutthamonthon Nakornpathom 73170, Thailand • Tel: 66-1615-5137 • Fax: 66-2-8883-086 • Email: thaifilm@ji-net.com

Country: Thailand

Director: Pairoj Prasantong

7 mins



#### MUTATION KLALPAN

A collage of animated images that borrows from traditional Thai culture as well as urban fragments of young people. The images are complemented by a mélange of different music styles. But the film is also a depiction of how Siamese life has been affected by globalisation.

Director: Pairoj Prasantong • Contact: Thai Film Foundation, PO Box 6 Phutthamonthon Nakornpathom 73170, Thailand • Tel: 66-1615-5137 • Fax: 66-2-8883-086 • Email: thaifilm@ji-net.com

Country: China/USA

Director: Lin Li

2001, 6 mins

## SYDNEY COAL LOADER

This work marks the 10th anniversary of her immigration from mainland China to Australia. Filmmaker Lin Li views it as a palimpsest, writing over ground first occupied by the Koori people, then European settlement, and now the story of a millennial generation of immigrants. Until 80 years ago all of Sydney's coal was imported and the work is shot at the derelict Ball's Head Wharf in North Sydney where it used to be unloaded. Lin makes a metaphorical link between her own journey, and that of the coal itself, and processes of cultural importation and exchange.

Director: Lin Li • Contact: 30124 Pocahantas Dr, CASTAIC, CA 91384, USA • Tel: 1-661-702-0555 • Fax: 1-661-702-0555 • Email: linli898@yahoo.com



Country: Malaysia

Director: James Lee

75 mins

#### **AH BENG RETURNS**

James Lee's film is an experimental feature that is deliberately "artsy" and takes a highly stylised anti-narrative approach to filmmaking. It is about a group of Chinese gang members dealing with abuse, disillusionment, betrayal and the absence of love. "It's easier to kill than to love" is a phrase that sums up the sentiments of the films characters.

Director: James Lee • World Sales: Doghouse 73 Pictures. 17, Jin 22/51, Tmn-Lin Jeng, 46300 Petaling Jaya, Malaysia • Tel: 603-7876-9578 • Email: doghouse73@hotmail.com

Country: Malaysia

Director: James Lee

35 mins



#### **AHYU'S STORY**

Two gangsters work for a heart broken madman, Mr Chun. Both Ah Yu and Jo have to choose between love, loyalty and honour.

Director: James Lee • World Sales: Doghouse 73 Pictures. 17, Jin 22/51, Tmn-Lin Jeng, 46300 Petaling Jaya, Malaysia • Tel: 603-7876-9578 • Email: doghouse73@hotmail.com

Country: Malaysia

Director: James Lee

14 mins



#### **BEAUTIFUL MAN**

An experimental film in which the image of masculinity, machismo and conventional ideas of Asian manhood are challenged. The roles are reversed so that the man becomes a fetish and an object of fantasy.

Director: James Lee • World Sales: Doghouse 73 Pictures. 17, Jin 22/51, Tmn-Lin Jeng, 46300 Petaling Jaya, Malaysia • Tel: 603-7876-9578 • Email: doghouse73@hotmail.com

Country: Malaysia

Director: James Lee

8 mins



#### **SUNFLOWERS**

Set on a beach café, a man and a woman decide on the fate of their relationship. A fully improvised piece by the director and actor.

Director: James Lee • World Sales: Doghouse 73 Pictures. 17, Jin 22/51, Tmn-Lin Jeng, 46300 Petaling Jaya, Malaysia • Tel: 603-7876-9578 • Email: doghouse73@hotmail.com

Country: Malaysia

Director: James Lee

15 mins



#### **SURVIVOR**

A film adaptation of a stage performance by the Nyoba Dancers.

Director: James Lee • World Sales: Doghouse 73 Pictures. 17, Jin 22/51, Tmn-Lin Jeng, 46300 Petaling Jaya, Malaysia • Tel: 603-7876-9578 • Email: doghouse73@hotmail.com

Country: Malaysia

Director: James Lee

13 mins



# THINK POSITIVE

A man is disillusioned after receiving a letter and becomes edgy and uncertain. The letter is the result for his HIV blood test and is an exploration of AIDS awareness.

Director: James Lee • World Sales: Doghouse 73 Pictures. 17, Jin 22/51, Tmn-Lin Jeng, 46300 Petaling Jaya, Malaysia • Tel: 603-7876-9578 • Email: doghouse73@hotmail.com



Country: Malaysia

Director: Yuhang Ho

2001, 38 mins

#### NOT FAR FROM HERE

In Estravagario, Pablo Neruda wrote, "We come leaving." That is to say, no sooner have we arrived, it is time for us to go. The video is based on notes and conversations excerpted from Anoushka Khorbakash from Iran. She examines our desire to discover new worlds and only to find that when we arrive, we are always on the lookout for the familiar.

Director: Yuhang Ho • Contact: some film production, AL-00-06, Subang Perdana Court 10, USJ 15, 47630 Subang Jaya, Malaysia • Tel (mobile): 6-012-2323255 • Email: hojazz@hotmail.com

Country: Malaysia

Director: Desmond Ng

2001, 27 mins



#### LATIN'S HOUSE

Thoreau said that an area of 20 square miles will be enough to occupy a lifetime of close exploration on foot – you will never exhaust its details. A film diary/travelogue about nature, literature and the act of seeing and observing.

Director: Desmond Ng • World Sales: 43, BU 11/6, Bandar Utama, 47800 Petaling Jaya, Malaysia • Tel: 6012-3393-922 • Fax: 603-7493-6012 • Email: ng\_desmond@hotmail.com

Country: Malaysia

Director: Bryant Low

2002, 63 mins

# DAYAFTERTOMORROW

Utilising a combination of documentary, essay and straight narrative and shot with multiple formats (DV, Photo stills, 16 and 8mm) the film might be best described as a love story with one flat tire. A man writes a letter proposing marriage to a woman who has recently left to return to her life overseas. He then waits patiently for her reply.

Director: Bryant Law • Contact: Mr Ngui Ing Yant, B&W Films Sdn Bhd, No. 43, Jalan 9/3, 46000 Petaling Jaya, Selangor, Malaysia • Tel: 03-7954-3797

Country: USA

Director: Ken Paul Rosenthal

6 mins



#### I MY BIKE

From a child's compulsion to stare into the sun to an adult's obsession with dying and moving towards light – I My Bike addresses the conflict between urban space and the body.

Director: Ken Paul Rosenthal • World Sales: Four Eyes Films, Block 90 Kismis Avenue #09-02, Singapore 598266 • Tel: 460-8277 • Email: kaypeear@hotmail.com

Country: Netherlands

Director: Lou Ye

2001, 16 mins

#### IN SHANGHAI

A very personal tour through Shanghai. The writer and director of Suzhou River goes back to the city where he was born... This mood piece does not flinch from the uncomfortable realities of the poor in a rich city, and this refusal to compromise allows it to capture more of the spirit of the city than many TV travelogues.

Director: Lou Ye • World Sales: Rene van der Giessen, PO Box 21696. 3001 AR Rotterdamn, The Netherlands • Tel: 31-10-890-9090 • Fax: 31-10-890-9091 • Email: programme@filmfestivalrotterdam.com

Country: Belgium

Director: Sabine Van Der Linden, Hugo Pauwels

2001, 7 mins



## **TEMPUS FUGIT/TIME FLIES**

This film is an intimate evocation of passing time, perceptible in physical, yet transient space.

Directors: Sabine Van Der Linden, Hugo Pauwels • Producer's Contact: Filip Callewaert, Donkerstraat, 46 1740 Ternat, Belgium • Tel/Fax: 322-582-2427 • Email: hgzeeklimaat@pandora.be

#### FESTIVAL SHORTS



Country: India

Director: Manish Jha

2001, 5 mins

#### A VERY VERY SILENT FILM

A debut piece by 23-year-old Manish Jha, this powerful and terse film silently hits home with its theme of social ills that plague poverty-stricken women. In its narrative, one more homeless woman has died on the street, after a life of probable mental and physical exploitation. Jha states perhaps in her death, the exploitation has come to an end, however, this is not the case.

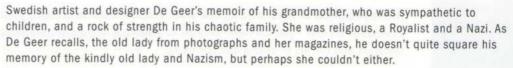
Director: Manish Jha • World Sales: Manish Jha Productions. DG II/44A, SFS Flats, Vikas Puri, New Delhi, India • Tel: 011-5502111 • Email: cinemanishjha@yahoo.com

Country: Sweden

Director: Carl Johan De Green

2001, 17 mins

# GRANDMOTHER, HITLER AND I



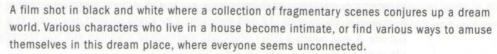
Director: Carl Johan De Geer • World Sales: Charlotta Bjuvman, Telepicture Marketing Ltd. 16 Gun Wharf, 124 Wapping High Street, London E1W 2NJ, UK • Tel: 44-0-207-2651-644 • Fax: 44-0-2074-812766 • Email: charlotta.bjuvman@dial.pipex.com

Country: UK

Director: Rustyna Edwards

2001, 9 mins

# SACRUM



Director: Rustyna Edwards • Production Company: CCTV. 128b Upper Richmond Road West, London SW1 48PT, UK • Email: cctv@london.com

Country: USA/Philippines

Director: Sari Dalena

2001, 9 mins

# BULLET DAYS

A veiled woman drags her goat across a stony desert landscape. Her goat seems to embody her despairing situation – lustful men victimise her, while society is ever-ready to put the blame on her. When she meets a bandit, she gets her revenge.



Director: Sidharth Srinivasan

2001, 15 mins

## THE TIGHTROPE WALKER

A study of a lonely, young girl who falls in love with her own biological death. The line between reality and illusion blurs for her, and the claustrophobia of her small suburban Mumbai flat acquires a new dimension.

Director: Sidharth Srinivasan \* 504 Aakar, Gaurav Gardens, Dhanukarwadi, Kandivali (W), Mumbai – 67. 44 Taxilla, I.I.T. – Delhi, Hauz Khas, New Delhi – 16. Mumbai, India \* Tel: 91-22-805-4400, 91-98212-25986. Delhi \* Tel: 91-11-685-9554-8957 Email: sidsrinivasan@hotmail.com

Country: Canada

Director: Guy Maddin

2000, 6 mins

## THE HEART OF THE WORLD

Anna is a "state scientist" who tries to save the world, while two brothers vie for her love. This short film manages to cram references to the first horror films, classic, propaganda flicks and serials into its running time. The director calls it part of his campaign to redeem melodrama. The quick tour of the history of cinema has thrilled audiences at film festivals worldwide.

Director: Guy Maddin • World Sales: Toronto International Film Festival Group. 2 Carlton Street, STE. 1600, Toronto, ON. MS8 1J3, Canada • Tel: 416-934-3255 • Fax: 416-967-9477 • Email: sgravestock@torfilmfest.ca



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### SEMINAR

# DIGITAL FILM SEMINAR: THE DIGITAL REVOLUTION WILL NOT BE TELEVISED

What is the digital revolution about? How cheap can you make your films?
What are its other advantages? Has digital filmmaking changed the aesthetics of cinema?

Film panelists include filmmakers Evans Chan (HK), James Lee (Malaysia), Ismail bin Ishak (Singapore), Melvinder Kanth (Singapore), Abdul Nizam (Singapore) and Sai Prasad (India).

When: April 21, 2002, 11 am Where: Goethe-Institut Auditorium

Admission is free

Sponsored by Digital Cinema Entertainment Pte Ltd.



# SEMINAR

# THE INFLUENCE OF THE AVANT-GARDE AND POP CULTURE ON FILM

Over a period of five decades, the International Short Film Festival Oberhausen has become a seminal space to showcase short works on video and music in particular. The Festival has pioneered an unconventional approach to political and aesthetic developments through the "Oberhausener Manifest" – perhaps the most important group document in the history of German film. To introduce the selection of Oberhausen films, there will be a keynote speech with presentation of video excerpts by Lars Henrik Gass, director of the Oberhausen International Film Festival.

When: April 20, 2002, 2 pm Where: Goethe-Institut Auditorium

Admission is free

With the support of the Goethe-Institut Inter Nations Singapur.

#### SFC MASTER LECTURE SERIES

Oscar-nominated Australian director, Scott Hicks, will be in Singapore to present the fifth lecture of the Singapore Film Commission's (SFC) **Master Lecture Series**, on April 16, 2002. The lecture will include the premiere screening of Scott Hicks' latest film, Hearts in Atlantis.

The Singapore Film Commission organises the Master Lecture Series, which features lectures by eminent international filmmakers, to help promote film appreciation and the craft of filmmaking among Singapore's film enthusiasts, practitioners and members of the public.

Hicks graduated from Flinders University of South Australia (BA Honors) in 1975 and was awarded an honorary doctorate in 1997. Born and raised in East Africa, Scott lives with his wife, producer Kerry Heysen and their two sons, Scott and Jethro in Adelaide, South Australia. His filmography includes Snow Falling on Cedars ('99) and his 1996 film Shine was nominated for an Oscar as well as the Golden Globe for Best Director.

When: April 16,2002, 7 pm

Where: GV Grand

Sponsored by Singapore Film Commission.



#### WORKSHOP

#### **IRANIAN PUPPETRY WORKSHOP**

Co-organised with The Substation

The substation When: April 16-23, 2002, 10am-5pm

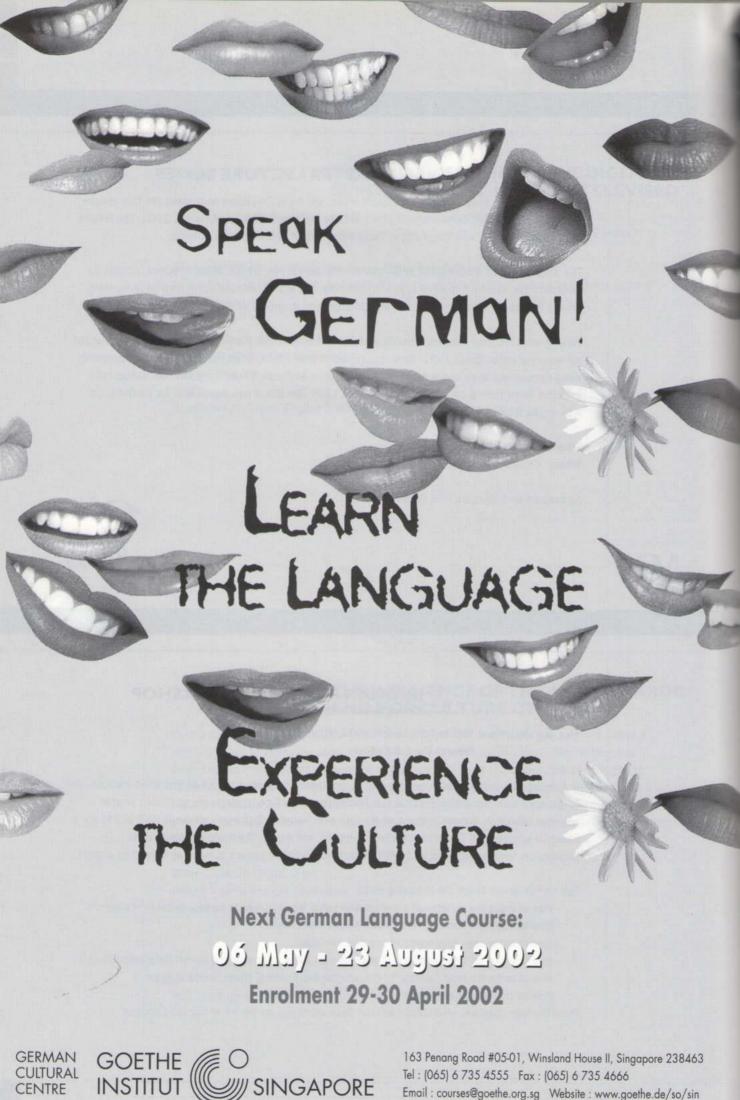
Where: The Substation

In keeping with the spirit of allowing a hands-on experience of what the art of animation involves, the Singapore International Film Festival and The Substation will be hosting veteran Iranian puppet animator, Abdollah Alimorad, whose works (the award-winning Bahador – shown in SIFF 2001) are a beautiful symbiosis of Persian storytelling, puppetry and music. The workshop aims to get participants familiar with puppet animation techniques plus a project to make an animating puppet.

The workshop will teach the following skills:

- How to make the skeleton of a puppet with metal wire and how to make a metal-joint skeleton.
- How to make the human anatomy with polyurethane foam.
- How to make animating hands of puppets with latex.
- How to make the head and face of puppets with paste, colouring and the skill of manipulating it.
- How to make the final covering for the puppets like clothing, shoes, hair and beard.
- How to animate the puppets.

Plus: the workshop will also screen several documentaries on the art of Iranian puppetry.



#### ANIMATED FILMS FROM GERMANY

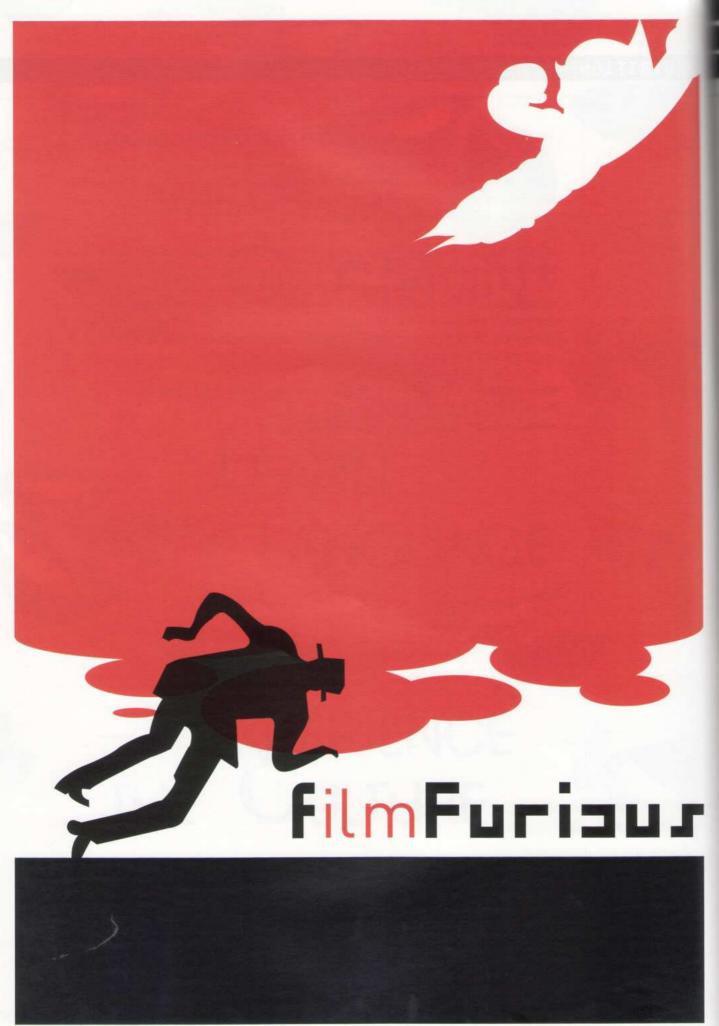
The first tiger getting ready to spring from the screen over the heads of spectators in a cinema hall was the first animated actor and special effect which happened simultaneously. No wonder that even today, the art of animated film still revels in the magic gardens of conjurers, jugglers and illusionists – not only in terms of form, but also of content.

In 1997, two Oscars were awarded to German animated films, confirming international recognition of trend-setting German animators. Animated Films From Germany consists of a selection of the best, most exciting and innovative animated films from the past few years with set models, photographs, drawings, paintings and, of course, the films themselves. The exhibition was conceived by Professor Albrecht Ade, artistic director of the Baden-Wurttemberg Film Academy in Ludwigsburg, Germany. He also founded the International Trickfilm Festival in Stuttgart in 1982, one of the largest festivals of its kind in the world.

When: April 11-27, 2002, 9 am - 6 pm (closed on Sundays and public holidays)

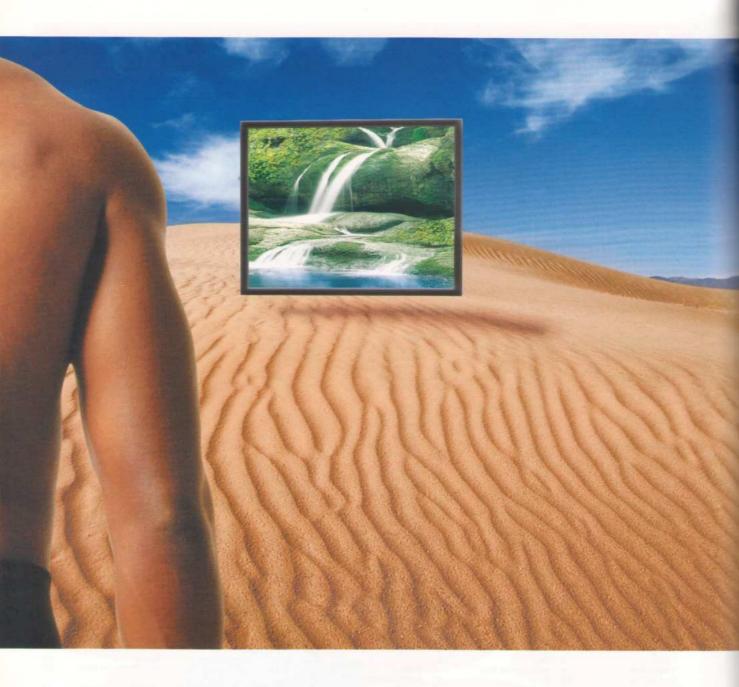
Where: Goethe-Institut Art Gallery

Admission is free



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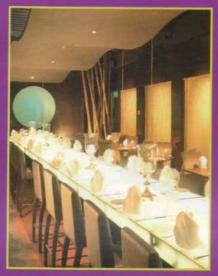
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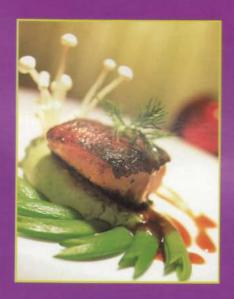
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