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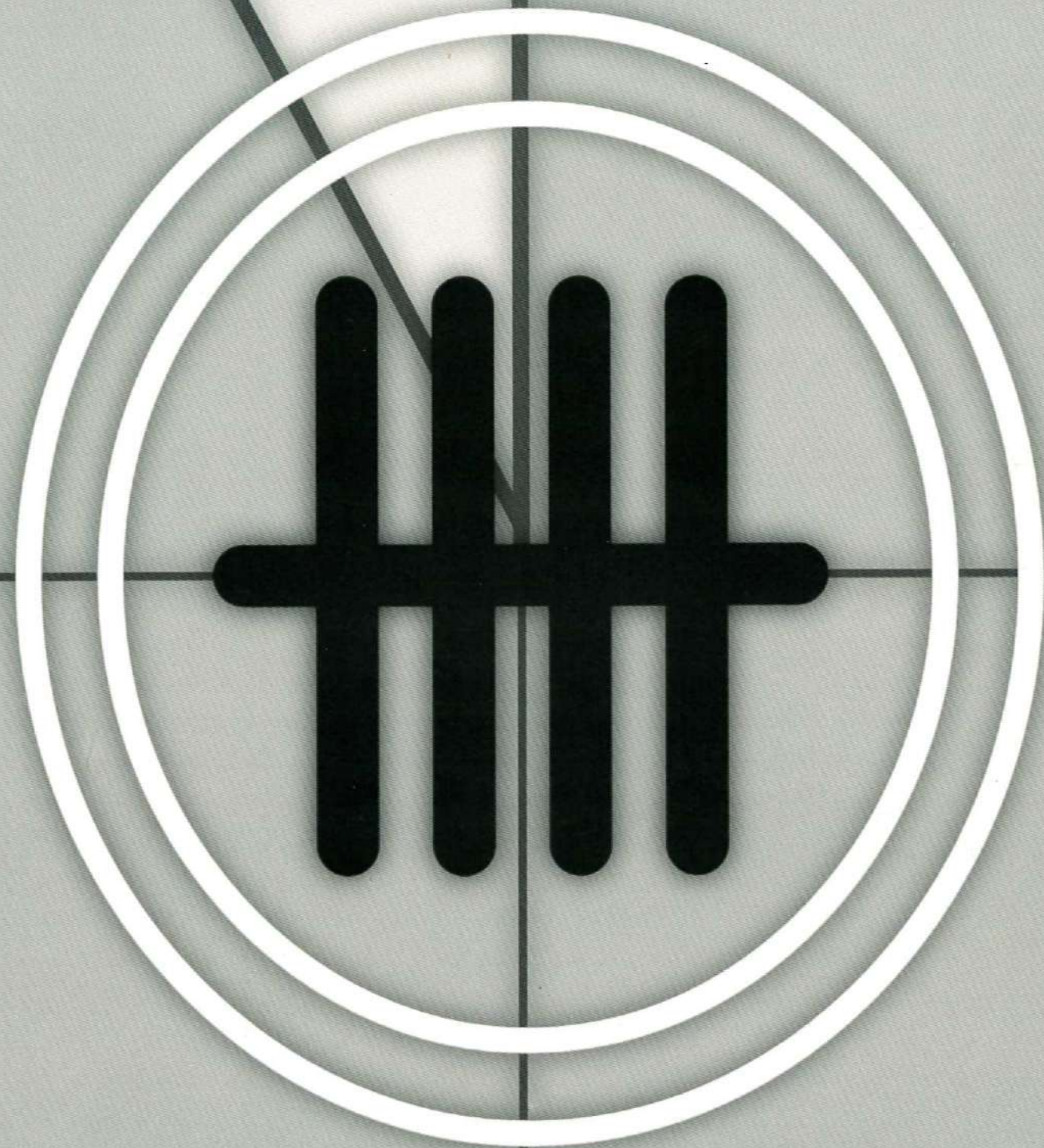
singapore international film festival



4th - 19th APRIL 1997



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An Immortal Design Singapore

UOB Card Centre proudly presents the 10th Singapore
International Film Festival, for the third consecutive year.



Patron's Message



Film Festivals around the world provide an opportunity for individuality and experimentation and allow for the introduction of new ideas and techniques which are not always possible in mainstream cinema.

With Asia emerging as a potent new force in international film, the Singapore International Film Festival can only be commended for its focus on the new Asian Cinema and its promotion of new filmmakers from around the region.

I would like to wish the Festival all the best for the 10th Anniversary and I look forward to seeing it grow and expand in the years to come.

RAYMOND CHOW
Chairman
GOLDEN HARVEST

Patron's Message



It gives me great pleasure in writing this message.

The Singapore International Film Festival has become an important event on Singapore's cultural calendar. Singaporeans love movies. Many of us wait, with anticipation and suspense, for the annual film festival.

The Singapore Festival is beginning to carve a special niche for itself. With a home audience which understands English and several Asian languages, Singapore is ideally located to be the confluence between Western and Asian films. I hope that in time to come the Singapore Festival will acquire the stature and prestige of the Berlin Festival. I also hope that with each passing year, the Singapore Festival will attract a larger and larger audience of viewers who are interested in the Asian cinema.

This year's Festival is special because it will premiere three feature films by three young Singaporean filmmakers. I look forward to seeing them. I hope this is the beginning of the rebirth of the film industry in Singapore. I hope the Singapore government and the various statutory boards, such as the Economic Development Board and the Singapore Tourist Promotion Board, and the banking community will join hands with the filmmakers to make this a reality.

Happy viewing!

PROFESSOR TOMMY KOH
Ambassador-at-Large
MINISTRY OF FOREIGN AFFAIRS

Founder's Message



Last year, in anticipation of the 10th anniversary of the Singapore International Film Festival, we prepared a mission statement, SIFF: "A Vision for the Future" to see how we could advance the Festival so that it will stand alongside other major International Festival such as Cannes, Berlin and Toronto. We set ourselves a time frame of five years to achieve several objectives under three key areas, including the follows:

Content of the Festival

We intend to substantively enrich the content and scope of the Festival, particularly in terms of the number of films and their quality, and expansion of the Silver Screen Awards to include more categories, in line with our objectives to encourage young and talented film makers, particularly in the region.

International Standing

We will enhance the international standing that our Festival has attained thus far by increasing the presence of the international press, film critics, and renown foreign film-makers, as well as positioning Singapore as a window to South East Asian cinema.

Future Development

Our vision for the future development of the Festival includes the introduction of a Film Development Fund, to boost the local film industry and the development of a Film Mart in parallel to the Festival.

Now with this year's Festival, I feel that we have already started to fulfill a number of the objectives we set out to achieve. This year's Festival has over 200 films, by far the largest number in the Festival over the ten years. On the Silver Screen Awards, while maintaining our standards, we have added a new category – the UOB Young Cinema Award. The number of filmmakers, celebrities, foreign and local journalists in attendance has increased, so has the film-related seminars and workshops, as you can see from this programme. With the Hubert Bals Fund we now have a Film Development Fund to support new filmmakers.

As you look in this programme, we hope you can see the results of our efforts, and enjoy this, our biggest Festival yet.

GEOFFREY MALONE
Festival Founder
Chairman, Organising Committee

Presenter's Message



The Arts are a fundamental aspect of the community. Entertaining and provoking, they can make us laugh, cry or even feel angry. They have the power to move many and often, change an individual for the better.

The United Overseas Bank is pleased to announce, for the third year running, our participation in the Singapore International Film Festival. As a stage for the rich and diverse art of film, the Festival is a premier event on the Arts calendar in Singapore.

This year promises to be even more exciting as we witness the growth of the local film industry. In recognition of budding Asian filmmakers, we are delighted to be sponsoring the UOB Young Cinema Award, which will be making its debut at this year's Silver Screen Awards.

Films from over 35 countries around the world will be featured at this year's Festival, showcasing 150 features and 50 short films based on a melange of themes and genres.

Welcome to the 10th Singapore International Film Festival. We know you will enjoy yourself thoroughly.

SIM PUAY SUANG (Ms)
Senior Vice President
Consumer Services Division
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<i>Fringe/Workshop</i>	PRISCA GAN
<i>Theatre</i>	KELVIN TAN SEBASTIAN ZENG

	4 Fri	5 Sat	6 Sun	7 Mon	8 Tues	9 Wed	10 Thur	11 Fri	12 Sat	13 Sun	14 Mon	15 Tues	16 Wed	17 Thur	18 Fri	19 Sat
11:00AM		Accidental Legend MC	Goodbye South Goodbye MC						King of Masks MC	Red Persimmon MC					Hype MC	Four Faces of Eve MC
		Adam & Eve PH	Sunset Over Chao Phraya PH						Summer in La Goulette PH	Pepolino & The Lost Treasure PH					The Promise PH	Tail of A Tiger PH
		Curtis's Charm JUBILEE HALL	Swann GVM 5						Farewell My Darling GVM 5	What The Sea Said GVM 5					Nikolaikirche GVM 5	
2:00PM		A Hot Roof MC	301, 302 MC						Floating Life MC	Carla's Song MC					Festival MC	Lust & Revenge MC
		To Have & To Hold PH	Persons Unknown PH						Forgotten Silver PH	Muen & Rid PH					My Secret Cache PH	Naseem PH
		A Moment of Innocence GVM 5	Love & Other Catastrophes GVM 5						The Father GVM 2	Helpless GVM 2					Rain Clouds Over Wushan GVM 5	Prisoner Of The Mountain GVM 5
4:00PM		The Polygraph MC	The Chair MC						The River MC	A Self-Made Hero MC					A Drifting Life MC	Tropical Fish MC
		Hang Jebat PH	Dang Anom PH						Marian PH	Why Is There A Yesterday PH					Daughter PH	Village of Dreams PH
		Some Kinda Love GVM 5	Edie & Pen GVM 5						The Knife GVM 2	A Matter of Faith GVM 2					A Petal GVM 5	My Mother's Courage GVM 5
7:00PM		Synthetic Pleasures MC	God or Dog MC	Looking For Richard MC	Twelve Storeys MC	Taxi MC	Ah Chung MC	They Call Her Cleopatra Wong MC		Drifting Clouds MC	Tonight Nobody Goes Home MC		Buddha Bless America MC	Fire MC	Small Faces MC	Trojan Eddie MC
		Silent Night PH	Brothers Skladanowsky PH	Epsilon PH	Quiet Room PH	Shoemaker PH			Salt In The Wound PH	The Pupil PH		Four Faces Of Eve PH			Tunnu's Tina PH	Crazy Thunder Road PH
		An Oath GVM 2	Paper Heads GVM 2	Vampira GVM 2	E Flat GVM 2	Subarnarekha GVM 2	The Citizen GVM 2	Reason, Argument & Story GVM 2	A River Called Titash GVM 2	Let Me Hang, Vaska GVM 2	The Boys Club GVM 2	Incident At Raven's Gate GVM 2	Rats In The Rank GVM 2	Saint Clara GVM 2	Dead Sure GVM 2	Dark Night Of The Soul GVM 2
9:15PM		St Jack MC	Ridicule MC	All Things Fair MC	Intimate Relations MC	Kids Return MC	The Road Less Travelled MC	Dynamite Johnson MC	Suzaku MC	Shall We Dance MC	Three Friends MC	Irma Vep MC	Nenette & Boni MC		A Summer's Tale MC	
			Time of Love PH	Gone Gone Forever Gone PH	Sumpah Pontianak PH	Orang Minyak PH	Warshots PH		Man Of The Story PH	Basquait PH	From Jemapoh To Manchester PH	Chappaqua PH	Long Day's Journey Into Night PH			
		The Cloud-Capped Star GVM 2						The Long Journey GVM 2	Quiet Room GVM 2					The Cockroach GVM 2	Siddhartha GVM 2	CLOSING FILM
	Gabbeh CC	Broken English GVM 5	The Making Of The Mahatma GVM 5	The Eighth Day GVM 5	Tokyo Skin GVM 5	Earth GVM 5	Tokiwa - The Manga Apts GVM 5	Sleeping Man GVM 5	Salaam Cinema GVM 5	Labyrinth Of Dreams GVM 5	Little Sister GVM 5	Sudden Manhattan GVM 5	The Day Trippers GVM 5	Brothers In Trouble GVM 5	The Garden GVM 5	Breaking The Waves CC
Midnight		Two Punks PH							Siddhartha PH							

A P R I L

MC – Majestic

PH – Picture House

GVM 5 – GV Marina 5

GVM 2 – GV Marina 2

A P R I L

CC – Capitol

THE ABOVE SCHEDULE IS CORRECT AT THE TIME OF PRINTING.

Festival Fringe at the Goethe-Institut

MAR 28 (FRI)

2 pm Krzysztof Kieslowski: I'm So So (Denmark)
4 pm MUSIC AND FILM: March (UK)/Galaxie 500 (USA)/
Space Water Onion (USA)
7 pm The Life and Death of James Dean (UK/USA)/
Little Desert (Australia)

MAR 29 (SAT)

7 pm The Labyrinth & Images Under the
Shadow (Bangladesh)
9.15 pm Bread & Purim (Germany)/
Heaven-6-Box & Steel Blue (Japan)

MAR 30 (SUN)

2 pm Fading Flower (Hong Kong)/Kancil (Indonesia)
4 pm Round Eyes In the Middle Kingdom (USA)/
A Visit to China's Miao Country (USA)
7 pm When East Meets East (Canada)
9.15 pm My Life In Film: Point of View & Reverse Angles
(Iran/Australia)
LA Christmas & Nine Fish (USA)

MAR 31 (MON)

7 pm The Hamster Factor and Other Tales of
Twelve Monkeys (USA)
9.15 pm Mask Dance (Papua New Guinea)

APR 1 (TUE)

7 pm Jalan Raya Pos (The Netherlands)
9.15 pm Our Burmese Days (Germany)

APR 2 (WED)

7 pm The Ends of the World (China)
9.15 pm Paradise Lost: The Child Murders at Robin Hood Hills
(USA)

APR 3 (THUR)

7 pm Private Wars (Philippines)
9.15 pm No. 16 Barkhor Street (China)

APR 12 (SAT)

7pm-11.30 pm Singapore Short Film 1997 Entries

APR 13 (SUN)

2 pm Singapore Short Film 1997 Entries (Cont'd)
4 pm Seminar on Singapore Filmmaking: Then and Now
with Sunny Lim, Eric Khoo, Hugo Ng, Lim Suat Yen
5.30 pm Singapore Short Film 1997 Entries (Cont'd)

*All screenings are held at the Goethe Institut, No.1 Finlayson Green
#07-00 (MRT: Raffles Place). Admission is free.

MAR 28 TO APR 30

FILM POSTER ART EXHIBITION
Goethe-Institut Gallery
Opens Mon-Fri 9.00 am to 6.00 pm

APR 10 TO 12

At Funan Centre Video Wall:
Japanese techno videos and a retrospective of prize-winning Singapore
shorts will screen from Apr 10-12, noon to 2 pm and 7-9 pm.

APR 8 TO 14

RITWIK GHATAK PHOTO EXHIBITION & DOCUMENTARY
A Photo Exhibition of stills from the Making of Ritwik Ghatak's films
will be on display at Pictura (#04-09, The Heeren).
A documentary "Meet The Editor", about Ghatak's life and career, will
also be screened.
IN PERSON: RITABAN GHATAK

Francois Truffaut Retrospective at the Alliance Francaise AGF Auditorium

APR 5 (SAT)

7.00 pm The Last Metro
9.15 pm Shoot the Piano Player

APR 6 (SUN)

7.00 pm Stolen Kisses
9.15 pm The Man Who Loved Women

APR 7 (MON)

8.00 pm The Green Room

APR 8 (TUE)

8.00 pm Two English Girls

APR 9 (WED)

8.00 pm The Green Room

APR 10 (THU)

8.00 pm The Woman Next Door

APR 11 (FRI)

8.00 pm The Promise

APR 12 (SAT)

7.00 pm The Last Metro
9.15 pm The Pupil

APR 13 (SUN)

7.00 pm Jules and Jim
9.15 pm A Self Made Hero

APR 14 (MON)

8.00 pm Two English Girls

APR 15 (TUE)

8.00 pm The Man Who Loved Women

APR 16 (WED)

8.00 pm Stolen Kisses

APR 17 (THU)

8.00 pm Shoot the Piano Player

APR 18 (FRI)

8.00 pm The Women Next Door

APR 19 (SAT)

7.00 pm 400 Blows
9.15 pm A Summer's Tale

APR 20 (SUN)

7.00 pm Jules and Jim
9.15 pm 400 Blows

Tickets are at \$6.00 for Alliance Francaise
members and \$8.00 for non-members.
Payment is by NETS and cash only.
Prices are inclusive of GST. Free seating.

Alliance Francaise AGF Auditorium is located
at 1 Sarkies Road (Newton MRT).

Gabbeh:

“Director Mohsen Makhmalbaf
weaves his own
colorful magic
into the tapestry
of Iranian
folklore.”

— CITED BY TIME AS ONE OF THE
BEST TEN FILMS OF 1996

Breaking the Waves:

“In its pagan
fervor, this is
an almost
religious
experience.”

— RICHARD CORLISS, TIME

King of Masks:

“... is another
unpretentious gem
from one of China's
most revered
directors ... a
charming
story
masterfully
told.”

— AMY WU, TIME

Singapore International Film Festival:

“Asia's
pre-eminent
film
event!”

— TIME, OFFICIAL MAGAZINE



TIME

TIME is proud to be associated with the 1997 Singapore International Film Festival, which is featuring the films
mentioned above as well as more than 200 other titles representing the best of world cinema.

Opening Film

GABBEH



Iran/France,
1996, 75 mins

Director/Screenwriter/Editor:
Mohsen Makhmalbaf

Producer:
Khalil Darouehi, Khalil
Mahmoudi

Cinematographer:
Mahmoud Kalari

Cast:
Abbas Sayahi, Shaghayegh
Djodat, Hossein Moharami,
Roghieh Moharami

Production Company:
Sanayeh Dast/MK2
Productions (France)
90 Avenue Seyboyeh, Shiraz,
Teheran, Iran
tel/fax: 21-5658672

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75012 Paris, France
tel: 33-1-44673000
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In southeast Iran, the nomadic tribes who weave gabbeh carpets are on the brink of extinction. A distinctive kind of Persian carpet, the gabbeh's patterns are always creatively original, inspired by the people's lives, the landscapes they pass through and the loves they experience. The film weaves together the process of making the carpets with a fabulous tale of the meaning of life and art through the love story of a young girl named Gabbeh. Considered to be Makhmalbaf's best film to date, *Gabbeh* is certain to be the most magical film you have encountered for some time.

"When you bring a gabbeh home you feel like you've brought nature with it. Nature's at your feet! I'm quite convinced that the gabbeh has much in common with any good Iranian film. That is to say they are both simple, tender, close to nature and to daily reality. That's maybe why Western audiences who are flooded with violent, tough films and who are confronted with the same violence in their highly mechanical daily lives are understandably attracted to the simplicity and quietness one finds in our closely linked-with-nature Iranian films."—Mohsen Makhmalbaf



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MOHSEN

MAKHMALBAF

Born in 1957. Left school to support his family at the age of 15, and soon joined an anti-Shah militant group. Was arrested for an attack on a police station when he was 17, and wasn't freed till the Islamic Revolution in 1979. Directed his first feature *Nassooob's Repentance* in 1982, having never seen a film before. Other films include: *Two Sightless Eyes* (1983), *Boycott* (1984), *The Peddler* (1986), *The Cyclist* (1988), *Marriage of the Blessed* (1989), *Time of Love* (1990), *Nights On Zayandeh Rud* (1990), *Once Upon A Time, Cinema* (1991), *Salaam Cinema* (1995), and *A Moment of Innocence* (1996).

The Chee Swee Cheng Group

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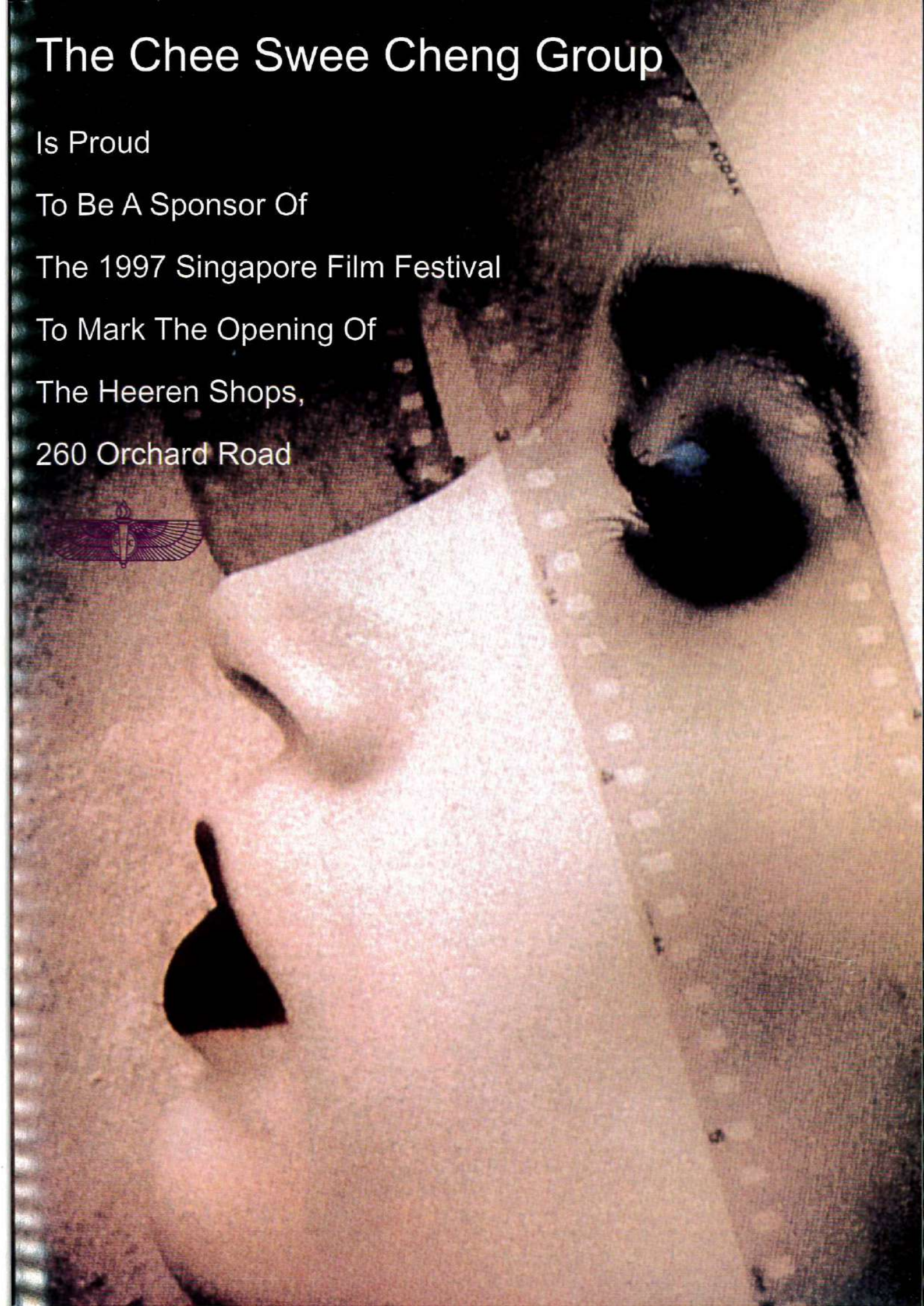
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To Mark The Opening Of

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260 Orchard Road



Closing Film

BREAKING THE WAVES



Denmark/France,
1996, 159 mins

Director/Screenwriter:
Lars von Trier

Producer:
Vibeke Windelov, Peter
Aalbaek Jensen

Cinematographer:
Robby Muller

Editor:
Anders Refn

Cast:
Emily Watson, Stellan
Skarsgard, Katrin Cartlidge,
Jean-Marc Barr, Adrian
Rawlins

Production Company:
Zentropa Entertainment/
La Sept Cinema
Zentropa Entertainment
Ryesgade 106 A,
4 DK-2100 Copenhagen
tel: 45-31424233
fax: 45-31424299

World Sales Agent:
Christa Saredi
Staffelstrasse 8
CH-8045 Zurich,
Switzerland
tel: 41-1-2011151
fax: 41-1-2011152



This Grand Prix winner at the 1996 Cannes Film Festival is a romantic melodrama which tells the strange love story of a young girl and her crippled oil-rig worker husband. Dealing with subjects such as love, faith, sacrifice and miracles, the film is

emotionally draining yet strangely uplifting as well. It also employs daring camera techniques. The story is set in the early 1970s in a small community on the North-West coast of Scotland, the cinematography underlining the stark contrast between the characters' passions and the timeless, wild beauty of the Scottish landscape. Its surprise denouement will leave few untouched.

Lars von Trier defends the film's style, "I have always abhorred people who mock genres, for to do so is to betray the very essence of the cinema. I would like to extend the genres, and perhaps add something new to them. In *Breaking the Waves*, I employ a style which on the face of it may seem a bit weird for broad audiences, but which is nevertheless acceptable, because the story is 100 per cent irrefutable, once you get into it. The intellectuals will be able to permit themselves to cry because the style is so refined. In other words, I have made a film everyone can rally round."



LARS VON TRIER

Born in 1956. Began making short films when he was 13. He studied at the Danish Film School where each of his student films have won the Best Film Award at the Munich Film Festival. He has directed a number of commercials, music videos and television programmes, including the popular series "The Kingdom". In 1991, his film *Europa* won, among other awards, the Special Jury Prize at the Cannes Film Festival. His other feature films are: *Element of Crime* (1984), and *Epidemic* (1987).

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Silver Screen Awards



The Singapore International Film Festival has acquired a reputation for showcasing Asian films. About 50 per cent of the programme is devoted to Asian films. A number of these films have enjoyed their first international screening at the Festival. To encourage excellence amongst Asian filmmakers, the Festival introduced the Silver Screen Awards in 1991 and each year Asian competing filmmakers vie for Best Asian Feature Film, Best Young Cinema, Special Jury Prize, Best Director, Best Actor, and Best Actress awards. Past winners include Tsai Ming-liang (*Vive L'amour*), Im Kwon-Taek (*Sopyonje*), Zhang Yuan (*Beijing Bastards*), Chen Kaige (*Life On a String*), and Park Kwang-Su (*The Black Republic*).

The King of Masks (*Bian Lian*, 1995) is a modest but beautifully crafted film of an elderly street performer and his adopted pupil in China, marking the confident return to the international scene by veteran director Wu Tianming. Charming without being too saccharine, it champions such unfashionable screen virtues such as gentleness and humanism.



Dark Night of the Soul



Ab Chung

Also competing is director Adoor Gopalakrishnan's most ambitious film to date, *Man of the Story* (*Kathapurushan*, 1996). The film shows the effects of Indian independence through the eyes of an idealistic young man, who is caught up in the chaos as traditional society fractures and reforms in the modern age. As always with films that come from India's south, *Man of the Story* has at its foundation strong and unchanging relationships between man and nature.

Gabbeh (1996) weaves together the process of making the carpets with a fabulous tale of the meaning of life and art through the love story of a young girl named Gabbeh. Mohsen Makhmalbaf has this to say about the film, "When you bring a gabbeh home you feel like you've brought nature with it. Nature's at your feet! I'm quite convinced that the gabbeh has much in common with any good Iranian film. That is to say they are both simple, tender, close to nature and to daily reality. That's maybe why Western audiences who are flooded with violent, tough films and who are confronted with the same violence in their highly mechanical daily lives are understandably attracted to the simplicity and quietness one finds in our closely linked-with-nature Iranian films."

Director Yim Soon-Rye's *Three Friends* (*Sechinku*, 1996) is a daring mix of lighthearted comedy and realist drama. Portraying Korea's Generation X, it traces the escapades of three friends caught in the emotional vacuum they cannot fill, created by social values that they no longer identify with.

Dark Night of the Soul (*Anantha Rathriya*, 1996) is a strong contender from Sri Lanka. It tells the story of a soon-to-be-married middle-aged successful businessman who carries on casual relationships with other women possibly as a means to blank out some unpleasant memories. Director Prasanna Vithanage talks about his film, "The inspiration for *Dark Night of the Soul* came from Leo Tolstoy's much criticised last novel *Resurrection*. I read it about ten years ago. But it was only after the period of absolute anarchy and terror which Sri Lanka experienced in the late 80s that I had the context within which I could use the novel's basic theme of a man, stricken with guilt, who tries to make amends for a wrong he did in the past."

Director Chang Tso-Chi talks about his debut film *Ab Chung* (*Zong Zai*, 1996), the Taiwanese entry in the Silver Screen Awards, "I am torn between 'telling a story' and 'expressing reality'. As far as I am concerned, film is not only a 'story-telling' medium or a channel of 'reality', it allows me to display a certain attitude towards 'life', towards 'humanity', it is an attitude that makes a deep impression on the self. Someone once said that it is not difficult to make commercial films, and that it is difficult to make films that leave a deep impression. I've never forgotten those words."

Gone, Gone, Forever Gone (*Gate, Gate, Paragate*, 1996) director Ho Quang Minh feels that history has conditioned the characters of the film and made them into Buddhists, Christians, Communists, and Free World Fighters. Through the events during the 40 years of Vietnamese history from 1945 to 1985, *Gone, Gone, Forever Gone* deals with the effort to go beyond all distinction, division and conflicts.

And this is a bumper year for made-in-Singapore films. *God or Dog* (1997) is actor-director Hugo Ng's version of the life and times of the late 70s serial killer Adrian Lim who was convicted of a series of child murders in Singapore. Film does not dwell on the bloody details of the gruesome killings but rather examines the factors that led to the tragic tale. Lots of atmospheric and colourful scenes involving idol-worshipping, trance, exorcism and superstition.

Last year's Singapore Silver Screen Awards Singapore Short Film category Best Director and Special Achievement Award winner Lim Suat Yen's debut feature *The Road Less Travelled* (1997) tells the story of a group of four friends and their struggles to realise their aspirations.

Meepok Man director Eric Khoo's moving and thought-provoking second film *12 Storeys* (1997) is a look at a day in the life of three households in a HDB block of three room flats. Features a talented cast that includes local television personalities Quan Yifeng and Jack Neo.

Joel Lamagan, the director who made the controversial *The Flor Contemplacion Story*, is back with *Why Is There A Yesterday?* (*Bakit May Kahapon Pa?*, 1996). It deals with issues that affected many Filipinos during the turbulent days of the Marcos regime. The memory of abuses by the military still rankles among the population and therefore this film is equally controversial.

From Jemapoh to Manchester (1997) marks the world premiere of Malaysia's first road movie by debut director Hishamuddin Rais. It is an offbeat adventure across the country's multi-cultures. From meeting punk rockers and skinheads in a bar to encountering crazy kidnappers, this one pulls all the stops. And yes, the protagonists do get stopped for speeding.



King Of Masks



Gabbeh

Fundamental questions about family are often asked by filmmaker Naomi Kawase. In her debut feature *Suzaku* (1997) delves deeper into the area. The film is mainly shot in Nishiyoshino-mura village at the south end of Nara prefecture where Kawase comes from. The title *Suzaku* is derived from the name of one of the Chinese gods. Nishiyoshino has been guarded by the god Suzaku who dwells in the south.

Kids Return (1996) masterfully captures the lost innocence that comes with adolescence, gradually evolving from a light, eccentric comedy into a deeper, more poignant portrayal of failed dreams and lost chances. With *Kids Return*, Japan's foremost media personality Takeshi Kitano, brings to light a generation of Japanese youth whose mistakes and failures have left them dangerously short of hope.

The River (*He Liu*, 1997) is Tsai Ming-liang's latest feature. We can see the usual motifs of a Tsai Ming-liang film here—the leaking roof, non-communication between the characters and painful emotional yearning. With cameos by Yang Guimei and special appearance by Hong Kong director Ann Hui.

The world premiere of *The Long Journey*, Le Hoang's second feature after *The Knife* (which is also showing at the Festival) is also a road movie. This film follows a soldier whose mission is to transport his slain comrade's bones back home. Of course, a lot happens on the way and soon the bones go missing.

— KONG KAM YOKE

Why Is There A Yesterday?



Silver Screen Awards

Hong Kong,
1995, 101 mins

Director/Producer:
Wu Tianming

Screenwriter:
Wei Minglun

Cinematographer:
Mu Dayuan

Editor:
Hui Yulan

Cast:
Zhu Xu,
Zhou Renying,
Zhang Zhigang,
Zhang Rui Yang

Production Company/
World Sales Agent:
Shaw Brothers
(HK) Ltd
Lot 220, Clearwater Bay
Road,
Kowloon, HK
tel: 23355111
fax: 27193928

THE KING OF MASKS BIAN LIAN

A modest but beautifully crafted film of an elderly street performer and his adopted pupil in China, *The King of Mask* is a confident return to the international scene by veteran director Wu Tianming. Charming without being too saccharine, it champions such unfashionable screen virtues such as gentleness and humanism. Set during an unspecified period that has the feel of the 1920s, the story centres on aged travelling performer Wang, who is a master of the traditional Sichuan opera technique of changing face masks rapidly. Abandoned by his wife 30 years ago, and accompanied only by a monkey, he desperately seeks a young boy to whom to pass his art on. Fate brought him together with a kid called 'Doggie' which will change the course of his life...

Like Wu's film *Uncharted River*, this is another character-driven piece of work. It is a simple tale, told with humour, and relies almost totally on the interface of the two leads. Wu's current situation and personal history leads one to compare the lead character's plight with that of the director especially in the scene where the



master turns down an offer to join a travelling troupe as he prefers to remain an independent. At a time when the whole of China is awashed by a tide of greed, the film hits a poignant and touching note.

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WU TIANMING

Born in 1939. Attended a course for advanced directing studies at the Beijing Film Academy in 1976. Returned to Xi'an Film Studio, serving as an assistant director, then vice-director of the studio for three years. In 1979, he co-directed *Reverberations of Life* with Tang Wenji. After the success of his film *Life*, he was appointed head of the Xi'an Studio, resulting in his hiring a number of fresh graduates from the Beijing Film Academy who became known as the Fifth Generation filmmakers. During the Tiananmen events, Wu happened to be in America and decided to reside in LA for a while. In 1994, he returned to China. *The King of Masks* is his first film after a hiatus of eight years. His other films include: *Relations* (1980), *Uncharted River* (1983), *Life* (1984), and *Old Well* (1987).

18

India/Japan,
1996, 107 mins

Language:
Malayalam

Director/Producer/
Screenwriter:
Adoor Gopalakrishnan

Cinematographer:
Ravi Varma

Editor:
M. Mani

Cast:
Viswanathan, Akhil,
Midhun, Urmira Unni,
Arannula Ponnamm

Production Company:
Adoor Gopalakrishnan
Productions/NHK Japan
Adoor Gopalakrishnan
Productions
Darsanam, Trivandrum
695017, Kerala, India
tel/fax: 471-446567

World Sales Agent:
Seawell Films
45 rue Pierre Charron,
75008 Paris, France
tel: 33-1-47201873
fax: 33-1-47201543

MAN OF THE STORY KATHAPURUSHAN

Man of the Story, the most ambitious film to date for director Adoor Gopalakrishnan shows the effects of Indian independence through the eyes of an idealistic young man, who is caught up in the chaos as traditional society fractures and reforms in the modern age.

Kerala is a distinct part of India: though its history parallels that of the rest of the nation, its social structure and conflicts are unique. As always with films that come from India's south, *Man of the Story* has at its foundation strong and unchanging relationships between man and nature.

Adoor who has observed cataclysmic changes in his social and political environment sees the character Vasu, the protagonist Kunjuni's maternal uncle, as a true radical. "Only the true revolutionary can go from Gandhism to Communism to religion." And the conversations between Vasu and Kunjuni resound with deliberate echoes from *The Rat Trap* where the protagonist was frozen into inaction because his inherited feudalism trapped him like a rat.



ADOOR
GOPALAKRISHNAN

Born in 1941. Began his career as a playwright and producer, and joined the Film and Television Institute of India in 1962 to study screenwriting and direction. After graduating, he helped pioneer the film society movement in the state of Kerala, and founded India's first film production co-operative. In addition to his features, he has directed more than 20 documentary films. His feature films include: *One's Own Choice* (1972), *Ascent* (1977), *The Rat Trap* (1981), *Face To Face* (1984), *Ganga Water* (1985), *Monologue* (1987), *Walls* (1989), and *The Servile* (1993).

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an enjoyable evening at the
Singapore International Film Festival

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65 Chulia Street #36-01, OCBC Centre, Singapore 049513. Telephone: 535 3411

Silver Screen Awards

Iran/France,
1996, 75 mins

Director/Screenwriter/
Editor:
Mohsen Makhmalbaf

Producer:
Khalil Daroudchi, Khalil
Mahmoudi

Cinematographer:
Mahmoud Kalari

Cast:
Abbas Sayahi, Shaghayegh
Djodati, Hossein
Moharami, Roghieh
Moharami

Production Company:
Sanayeh Dasti/MK2
Productions (France)
90 Avenue Seyboeyeh,
Shiraz, Teheran, Iran
tel/fax: 21-5658672

World Sales Agent:
MK2 Diffusion
55 rue Traversiere,
75012 Paris, France
tel: 33-1-44673000
fax: 33-1-43413230

GABBEH

In southeast Iran, the nomadic tribes who weave gabbeh carpets are on the brink of extinction. A distinctive kind of Persian carpet, the gabbeh's patterns are always creatively original, inspired by the people's lives, the landscapes they pass through and the loves they experience. The film weaves together the process of making the carpets with a fabulous tale of the meaning of life and art through the love story of a young girl named Gabbeh. Considered to be Makhmalbaf's best film to date, *Gabbeh* is certain to be the most magical film you have encountered for some time.

"When you bring a gabbeh home you feel like you've brought nature with it. Nature's at your feet! I'm quite convinced that the gabbeh has much in common with any good Iranian film. That is to say they are both simple, tender, close to nature and to daily reality. That's maybe why Western audiences who are flooded with violent, tough films and who are confronted with the same violence in their highly mechanical daily lives are understandably attracted to the simplicity and quietness one finds in our closely linked-with-nature Iranian films."—Mohsen Makhmalbaf



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MOHSEN
MAKHMALBAF

Born in 1957. Left school to support his family at the age of 15, and soon joined an anti-Shah militant group. Was arrested for an attack on a police station when he was 17, and wasn't freed till the Islamic Revolution in 1979. Directed his first feature *Nassooob's Repentance* in 1982, having never seen a film before. Other films include: *Two Sighless Eyes* (1983), *Boycott* (1984), *The Peddler* (1986), *The Cyclist* (1988), *Marriage of the Blessed* (1989), *Time of Love* (1990), *Nights On Zayandeh Rud* (1990), *Once Upon A Time, Cinema* (1991), *Salaam Cinema* (1995), and *A Moment of Innocence* (1996).



NAOMI KAWASE

Born in 1969. Graduated from Visual Arts College Osaka majoring in filmmaking in 1989. Her 8 mm documentary *Embracing* (1993) and short film *Katatsunori* (1995) won the FIPRESCI Special Mention Award and Award for Excellence respectively at the Yamagata International Documentary Film Festival. *Suzaku* is her first feature.

Silver Screen Awards

SUZAKU

Fundamental questions about family are often asked by filmmaker Naomi Kawase. *Suzaku* delves deeper into the area. The film is mainly shot in Nishiyoshino-mura village at the south end of Nara prefecture where Kawase comes from. The village is famous for its Yoshino-cedars. About the life of the Tahara family from the 1970s recession to the present, the film is filled with sexual tension and idealistic wonder of small town life ala *The Last Picture Show*.

The actual Nishiyoshino-mura village suffers from the problem of population decrease, and there remains a sadly useless tunnel which was to be part of the railway from Gojo to Nishiyoshino-mura. Kawase collected materials in the village for years, and the filming crew stayed there for 6 months before the shooting, repairing an old Japanese farmhouse to use as the set of the film, and plowing the fields around it. The title *Suzaku* is derived from the name of one of the Chinese gods. Nishiyoshino has been guarded by the god Suzaku who dwells in the south.



Japan,
1997, 95 mins

Director/Screenwriter:
Naomi Kawase

Producer:
Takenori sento, Koji
Kobayashi

Cinematographer:
Masaki Tamura

Editor:
Shuichi Kakesu

Cast:
Jun Kunimura, Machiko
Ono, Sachiko Izumi,
Kotaro Shibata

Production Company:
WOVOW/Bandai Visual
Co. Ltd
WOVOW
1-5-8 Motoakasaka,
Minato-ku, Tokyo 107,
Japan
tel: 03-54148175
fax: 03-54148179

World Sales Agent:
Bitters End Inc.
14-5-306 Sakuragaoka-
cho, Shibuya-ku, Tokyo
150, Japan
tel: 81-3-34620345
fax: 81-3-34620621

20

Japan,
1996, 107 mins

Director/Screenwriter/
Editor:
Takeshi Kitano

Producer:
Masayuki Mori, Yasushi
Tsuge, Takio Yoshida

Cinematographer:
Katsumi Yanagishima

Cast:
Masanobu Ando,
Ken Kaneko, Leo
Morimoto, Hatsuho
Yamaya, Mitsuko Oka

Production Company:
Office Kitano Inc.
5-4-14 Akasaka, Minato-
ku, Tokyo, Japan
tel: 81-3-35888121
fax: 81-3-35888139

World Sales Agent:
Celluloid Dreams
24 rue Lamartine
75009 Paris, France
tel: 33-1-49700370
fax: 33-1-49700371

KIDS RETURN

All stereotypes to the contrary, not all Japanese students are go-getters driven to study hard and succeed. Director Takeshi Kitano remembers another type of youth: the underachieving dropout who dreams of prominence among the yakuza gangs. Shinji and Masaru, the anti-heroes of *Kids Return*, are two such students. They prefer to spend their days doing bicycle stunts and loitering in their favourite coffee shop till they discover boxing. Shinji, the more promising boxer, continued to train hard while Masaru left to join the ranks of a yakuza. The film masterfully captures the lost innocence that comes with adolescence, gradually evolving from a light, eccentric comedy into a deeper, more poignant portrayal of failed dreams and lost chances. With *Kids Return*, Takeshi brings to light a generation of Japanese youth whose mistakes and failures have left them dangerously short of hope.



TAKESHI KITANO

Born in 1947. Entered showbusiness as a standup comic, becoming a huge success as half of the duo The Two Beats-hence his nickname, Beat Takeshi. Through the 70s, he worked as a writer, television actor and talk-show host. He made his movie acting debut in 1981. Japan's foremost media personality, his prolific career has included writing novels, poetry and newspaper columns, acting, painting and feature film directing. He now considers filmmaking as his first love. His films include: *Violent Cop* (1989), *Boiling Point* (1990), *A Scene at the Sea* (1991), *Sonatine* (1993), and *Getting Any?* (1995).



YIM SOON-RYE

Born in 1960. Majored in English Literature at Han Yang University. Later studied film theory at the graduate school. She has a Master degree in Film Studies from the University Paris 8 in France. Directed a short film *Promenade In the Rain* in 1994. *Three Friends* is her first feature.

THREE FRIENDS SECHINKU

Winner of the NETPAC Award at the film's world premiere in the Pusan Int'l Film Festival, Yim's debut is a daring mix of lighthearted comedy and realist drama. Portraying Korea's Generation X, Independent, Fatso and Petal are three friends who have failed their college entrance examination. Lacking ambition, they have no drive to improve their lives. That is, until they are called up for military service. To escape their fate, Independent attempts suicide while Fatso intentionally puts on weight to disqualify the recruitment medical tests. Meanwhile, Petal hopes that the military will prove his masculinity. But their real quandary, as the director suggests, is the emotional vacuum they cannot fill, created by social values that they no longer identify with.



Korea,
1996, 93 mins

Director:
Yim Soon-Rye

Producer:
Yim Soon-Rye, Kim Eun-
Young

Scriptwriter:
Yim Soon-Rye, Park
Kyung-Hee

Cinematographer:
Peter Gray

Editor:
Lee Dong-Hee

Cast:
Kim Hyun-Sung, Lee Jang-
Won, Chung Hee-Suk

Production Company/
World Sales Agent:
Samsung Entertainment
Group, 6th Floor, Daechi
Bldg., 899-11 Daechi-4
dong, Kangnam-gu, Seoul,
Korea
tel: 82-2-3458 1155
fax: 82-2-3458 1108

21

Silver Screen Awards

Philippines,
1996, 107 mins

Director:
Joel Lamangan

Producer:
William Leary

Screenwriter:
Roy Iglesias, Julius
Alfonso

Cinematographer:
Romeo Vitug

Editor:
Jess Navarro

Cast:
Nora Aunor, Dawn
Zulueta, Eddie Garcia,
Melisse Santiago

Production Company/
World Sales Agent:
Viva Films
16 Scout Albano Street
Diliman Quezon City,
Philippines
tel: 9246945/9242534
fax: 9241359

WHY IS THERE A YESTERDAY? BAKIT MAY KAHAPON PA?

The director who made the controversial *The Flor Contemplacion Story* is back with another film that deals with issues that affected many Filipinos during the turbulent days of the Marcos regime. The memory of abuses by the military still rankles among the population and therefore this film is equally controversial.

Lamangan's latest film again stars Nora Aunor as a woman obsessed with exacting revenge on the man who led the massacre which wiped out her entire family. It is also about a sadistic military officer and an uncaring government. These are all topics Lamangan is familiar with.



22

Malaysia,
1997, 135 mins

Director/Screenwriter:
Hishamuddin Rais

Producer:
Halim Sabir

Production Company:
Pitcairns Film
52 C Jln Kemuja, Bangsar
Utama, 51200 Kuala
Lumpur
tel: 03-2831292
fax: 03-2849342

WORLD PREMIERE

FROM JEMAPOH TO MANCHESTER DARI JEMAPOH KE MANCHESTER

What happens when you're a Manchester United fan who lives somewhere in Jemapoh, Malaysia? Why, go to Manchester of course. This World Premiere of Malaysia's first road movie by debut director Hishamuddin Rais is an offbeat adventure across the country's multi-cultures. From meeting punk rockers and skinheads in a bar to encountering crazy kidnappers, this one pulls all the stops. And yes, they do get stopped for speeding.

Yadi and Mafiz, youth of twenty-something were bored living in their kampong—Jemapoh. Yadi is a fan of Manchester United football team wanted to go to Manchester to watch his favourite team and to meet the legendary George Best. Mafiz is also under emotional pressure from his mother. His sailor father has left them since he was 7 years old. He last heard that his father was in Liverpool. Mafiz hopes that he will be able to meet his father.



JOEL LAMANGAN

Acted and directed on stage and television while training for film at the Communications Foundation for Asia and at the Sydney Film and TV School in Australia. His films include: *Darna* (1991), *Hiram na Mukha* (1992), *Ngayon at Kailan Man* (1992), *Hanggang Saan Hanggang Kailan* (1993), *Ikaw* (1993), *Kapanitay ay Langit* (1994), *Kadenang Bulaklak* (1994), *Pangako ng Kahapon* (1994), *Anghel Na Walang Langit* (1994), *Stakbo* (1995), *The Flor Contemplacion Story* (1995), and *Muling Umawit ang Puso* (1995).



PRASANNA VITHANAGE

Born in 1962. Became involved in theatre on leaving school. *Sisila Gini Gani* was his first feature. It won several awards including best film, best director and best actress. *Dark Night of the Soul* is his second feature.

Silver Screen Awards

DARK NIGHT OF THE SOUL ANANTHA RATHRIYA

Winner of all the major awards at the 1996 Sri Lanka Film Critics Forum Awards including Most Outstanding Film, Director, Screenplay, Cinematography and Editing. It tells the story of a soon-to-be-married middle-aged successful businessman who carries on casual relationships with other women possibly as a means to blank out some unpleasant memories. His past catches up with him when he is called upon to serve as a member of the jury at a murder trial. He recognises the defendant, a young sex-worker accused of murdering a client, as the young servant at his aunt's house whom he had an affair with 25 years ago.

Director Vithanage talks about his film, "The inspiration for *Dark Night of the Soul* came from Leo Tolstoy's much criticised last novel *Resurrection*. I read it about ten years ago. But it was only after the period of absolute anarchy and terror which Sri Lanka experienced in the late 80s that I had the context within which I could use the novel's basic theme of a man, stricken with guilt, who tries to make amends for a wrong he did in the past."



Sri Lanka,
1996, 82 mins

Director/Screenwriter:
Prasanna Vithanage

Producer:
Damayanthi Fonseka

Cinematographer:
M.D. Mahindapala

Editor:
Lal Piyasena

Cast:
Swarna Mallawarachchi,
Ravindra Randeniya,
Yashoda Wimaladharma,
Tony Ranasinghe

Production Company:
Third Eye Film Creations
Ms Damayanthi Fonseka
No. 3 Silven Lane
Panadura, Sri Lanka
tel/fax: 94-1-828809

World Sales Agent:
Asian Film Centre
142 Abeyratne Mawatha,
Boralesgamuwa, Sri Lanka
tel: 94-1-509553
fax: 94-1-509553

23

WORLD PREMIERE

THE ROAD LESS TRAVELLED GUI DAO

What happens when one decides to venture into an artistic career—such as music or film—armed with only passion to realise a dream. In a competitive society like Singapore, the handful who dares dream often find themselves along a road less travelled. Last year's Singapore Short Film Best Director and Special Achievement Award winner Lim Suat Yen's debut feature tells the story of a group of four friends and their struggles to realise their aspirations. TCS Star Search finalist Robin Goh and local composer Chua Lilian play a loving couple who sing at a music lounge and dream about making it big one day. But parental objections, familial problems and reality bites threaten to break up their relationship as well as dreams.



LIM SUAT YEN

Her short film *Sense of Home* won her the Best Director and Special Achievement Awards in the 9th SIFF Singapore Short Film Competition. Graduated from University of Wisconsin with a Bachelor of Communication Arts in Film and Broadcasting. *The Road Less Travelled* is her first feature.

Singapore,
1997, 90 mins

Director/Screenwriter:
Lim Suat Yen

Producer:
Zahirat Banu, Jason Lai

Cinematographer:
A. Hisham

Editor:
Peter Tan

Cast:
Robin Goh, Chua Lilian,
Chong Wei Choon,
Belinda Lee

Production Company/
World Sales Agent:
Oak 3 Films Pte Ltd
73 A Pagoda Street
tel: 65-2262338
fax: 65-2262334



Silver Screen Awards

Singapore,
1997, 110 mins

Director:
Eric Khoo

Producer:
Brian Hong

Screenwriter:
James Tob, Eric Khoo

Cinematographer:
Ho Yoke Weng

Editor:
Jasmine Ng

Cast:
Jack Neo, Quan Yifeng,
Koh Boon Pin, Lucilla
Teoh, Lum May Yee

Production Company/
World Sales Agent:
Zhao Wei Films
22 Scotts Road 01-28
Singapore 228221
tel: 65-7357053/7301778
fax: 65-7357124

WORLD PREMIERE

12 STOREYS

Moving and thought-provoking second film by *Meepok Man* director Eric Khoo. It is a look at a day in the life of three households in a HDB block of three room flats. An over-protective brother whose concern for his sister borders on unhealthy obsession. The neighbourhood plain Jane leads a tortuous existence dominated by a naggy mother. A China bride (played by Quan Yifeng) rules over her noodle seller husband in the third household. The lingering spirit of a young man who jumped to his death from a block of flats watches over the mundane but nonetheless real problems faced by the habitants of these white-washed government apartment units where almost 90 per cent of Singaporeans reside. Loneliness and alienation rules. Features a talented cast that includes local personalities Koh Boon Pin and Jack Neo.



24

Singapore,
1997, 90 mins

Director:
Hugo Ng

Producer:
Steven Tan

Screenwriter:
Michael Leung

Cinematographer:
Mak Hoi Man

Editor:
Leung Wing Charn

Cast:
Hugo Ng, Tammy Chan,
Tay Teow Li, Lai Kwai
Yoon, Yau Chung Chii

Production Company/
World Sales Agent:
LS Entertainment &
Productions Pte Ltd
49 B Temple Street
Singapore 058592
tel: 65-2262366
fax: 65-2205911

WORLD PREMIERE

GOD OR DOG WO ER WU ZUI

In January 1981, the body of an 8-year-old Chinese girl was discovered in a travel bag outside the lift of a flat in Toa Payoh. The following month, the body of an 11-year-old Malay boy was found on a grass patch in the vicinity. This was the infamous Adrian Lim Ritual Child Killings case, the most gruesome murder case that is the subject of actor-director Hugo Ng's latest film about the life and times of Adrian Lim who was convicted of this series of child murders in Toa Payoh. Film does not dwell on the bloody details of the gruesome killings but rather examines the factors that led to the tragic tale. Lots of atmospheric and colourful scenes involving idol-worshipping, trance, exorcism and superstition.



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ERIC KHOO

Born in 1965. Studied film at the City Art Institute of Sydney. Prolific short film filmmaker, his short film *August* won Best Singapore Short Film at the 4th SIFF and in 1994, *Pain* won the Best Director and Special Achievement Awards. The success of his short films led to him venturing into feature filmmaking. His feature debut *Meepok Man* was shown at 30 film festivals around the world and also won a string of awards including the Special Mention by FIPRESCI at the 8th SIFF and the Special Jury Prize at the 9th Fukuoka Asian Film Festival in Japan.



CHANG TSO-CHI

Born in 1961. Graduated from Chinese Culture University with a degree in film and drama. Worked as an assistant to directors such as Hou Hsiao-hsien, and directed a stage play and several television dramas before turning to feature filmmaking with *Shooting In the Dark* (1994).



AH CHUNG ZONG ZAI

Ah Chung's family has not had a happy existence. The whole family is plagued by bad luck and misfortune. Convinced the family's misery comes from a failure to worship the gods properly, Ah Chung's mother persuades him to join the Ba Chia Chiang, a religious troupe that goes around the countryside giving performances for the gods. But the misfortune continues. No matter how sincere, forceful and frightening the Ba Chia Chiang's performances are—some involve mutilations and other strange frenzied rites—blessings don't come easily.

Director Chang talks about the film, "I am torn between 'telling a story' and expressing 'reality'. As far as I am concerned, film is not only a 'story-telling' medium or a channel of 'reality', it allows me to display a certain attitude towards 'life', towards 'humanity', it is an attitude that makes a deep impression on the self. Someone once said that it is not difficult to make commercial films, and that it is difficult to make films that 'leave a deep impression'. I've never forgotten those words."

Taiwan,
1996, 97 mins

Director/Screenwriter:
Chang Tso-Chi

Producer:
Lin Tien-jung

Cinematographer:
Chang Chan

Editor:
Liao Ching-song

Cast:
Liu Sheng-chung, Chiou
Shio-min

Production Company:
Chang Tso-chi Film Studio
4th Floor, No. 19, Lane 2,
Wan Li Street, Taipei 116,
Taiwan
tel: 886-2-2396026
fax: 886-2-2396501

World Sales Agent:
Taiwan Film Centre
4th Floor, No. 19, Lane 2,
Wan Li Street, Taipei 116,
Taiwan
tel: 886-2-2396026
fax: 886-2-2396501

25



TSAI MING-LIANG

Born in 1957. Graduated from the Drama and Cinema Department of the Chinese Cultural University of Taiwan and worked as a theatrical producer and television director. Tsai's first feature film *Rebels of the Neon God* (1993) won the Special Jury Prize at the 7th SIFF. His second feature *Vive L'amour* (1994) won the Golden Lion at the 1994 Venice Film Festival.

THE RIVER HE LIU

Beginning with a film crew in Taipei, filming a scene in the river of Taipei that has been forgotten by the people, they find a man to act as a floating corpse in the filthy waters. He is down and out, looking for a job and has family problems, especially with his father. Immediately following the shoot, he is seized by sudden, intense pain in his neck which soon spreads to his entire body. He begins an odyssey to many doctors and healers, sometimes accompanied by his mother, and sometimes by his father who is frustrated that he is not able to help him. Then they discover that the ceiling in the father's room is leaking. It drips and drips but not even the plumber can get to the root of the problem.

The usual motifs of a Tsai Ming-liang film are there—the leaking roof, non-communication between the characters and painful emotional yearning. With cameos by Yang Kuei-mei and special appearance by Hong Kong director Ann Hui.

Taiwan,
1997, 115 mins

Director:
Tsai Ming-liang

Producer:
Hsu Li-kong, Chiu Shun-
ching

Screenwriter:
Tsai Ming-liang, Yang Pi-
ying, Tsai Yi-chun

Cinematographer:
Lao Pen-jung

Editor:
Chen Sheng-chang

Cast:
Miao Tien, Lee Kang-
sheng, Yang Kuei-mei

Production Company:
Central Motion Picture
Corp.
No. 116 Han Chung
Street, 8th Floor, Taipei,
Taiwan
tel: 8862-2820887
fax: 8862-3310681

World Sales Agent:
Celluloid Dreams
24 rue Lamartine 75009
Paris, France
tel: 331-49700370
fax: 331-49700321



Silver Screen Awards

Vietnam,
1996, 90 min

Director:
Ho Quang Minh

Producer:
Tran Thanh Hung

Screenwriter:
Nguy Ngu, Ho Quang
Minh

Cinematographer:
Le Dinh An

Editor:
Bui Kim Hoang

Cast:
Phuong Dung, Le Tuan
Anh, Hoang Phuc

Production Company:
Giai Phong Films/
ZooDee Productions

World Sales Agent:
ZooDee Productions
18 Rond-Point, 1006
Lausanne, Switzerland
tel/fax: 41-21-6178743

GONE, GONE, FOREVER GONE GATE, GATE, PARAGATE

The events during the 40 years of Vietnamese history from 1945 to 1985 which marked the journeys of two hostile brothers separated by communism and a sister, a former imperial concubine turned Buddhist nun. Many events and just as many excuses to talk about Zen, the film captures movement and tranquility, turmoil and serenity.

"The film deals with the effort to go beyond, namely all distinction, division and conflicts, hence beyond history. Because distinction, division and conflicts are history. History has made the characters of the film Buddhists, Christians, Communists, Free World Fighters. History has conditioned them. History has given them particular minds, ideas, ideologies. They have to get out of all that. They have to come out of their bondages of the past. History is past and the past is heavy. And if the past is too much in the mind, they will go on repeating it in the future. They will go on repeating distinction, division and conflicts in the future."—director Ho Quang Minh



HO QUANG MINH

Born in 1949. He attended a French school in Saigon, and studied engineering at the Swiss Federal Polytechnic Institute, where he earned a doctorate degree. He worked with computers for a time, then went to Paris in 1979 to study film. He made two documentaries prior to his feature debut, *Karma*. His other film is *The White Page* (1991).

26

Vietnam,
1997, 90 mins

Director:
Le Hoang

Producer:
Tran Thanh Hung

Screenwriter:
Nguy Ngu

Cinematographer:
Pham Hoang Nam

Editor:
Cam Van

Cast:
Cong Ninh, Moc Mien

Production Company/
World Sales Agent:
Hang Phim Giai Phong
212 Ly Chinh Thang St.
31st Ho Chi Minh City
Vietnam
tel: 84-8-8445609
fax: 84-8-8442538

WORLD PREMIERE

THE LONG JOURNEY

Le Hoang's second feature once again reflects on the impact of the Vietnam War. Here, a soldier carries his slain comrade's bones on a train journey back to the dead man's hometown. But his journey is constantly interrupted, first by the train conductor who declares the bones as contraband, then when he is left behind during a stop at a country town.

During his quest to recover the bones, we see the other side of Vietnam, the corrupt customs officer, the ongoing prostitution, the greedy motorcycle taxi rider. In flashbacks, we see the soldier's battle to stay alive and his friendships. His journey becomes a metaphorical test of faith. Will he retrieve the bones? Will he keep his faith?

Le Hoang's observation of present-day Vietnam is candid and detailed. *The Long Journey* could be the long road to peace, both of body and mind.



LE HOANG

Born in 1956. Graduate of Hanoi Film Drama University. Worked as scriptwriter in many films and was awarded a Vietnam Film Festival Script Award in 1993 for the film *The Little Conscience*. *The Knife* is his debut feature film followed by *The Long Journey*.

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THE SILVER SCREEN AWARDS

Singapore Short Films

3 mins

Director/Producer/
Cinematographer/Screenwriter/
Editor:
Ivan Chua Kar Chye

A MAN'S TALE

Animated claymation of the story of a man who traded his soul for eternity but lived to regret it.

10 mins

Director/Producer/
Screenwriter:
Cheek

BEANSPROUTS AND SALTED FISH

A story about the unintentional lies and unthinking acts that grown ups inflict upon children and the irony of the consequences.

28 mins

Director/Screenwriter: Jasver
Foo Chee Siong

Producers:
John Kong Sia Ping

BISCUIT TIN

Based on a true story, the film focuses on family abuse and violence.

7 mins

Director/Screenwriter:
Yeo Wayne Kevin

Producer:
Claire R. Stephen

CHAP PUAY

Comedy about the trouble juvenile delinquents get into but in reality, they are really cowards.

9 mins

Director/Producer/Editor:
Karen Cai Hui Chen

DAYS GONE BY

A visual journey through the protagonist's personal thoughts.

10 mins

Director/Producer/
Cinematographer/
Screenwriter:
Loh Yen Siang

JANE

A cinema usher longing to become a chef meets Jane who works in a restaurant.

25 mins

Director/Producer/
Screenwriter:
Wee Li Lin

NORMAN ON THE AIR

Comedy about a social misfit who confesses every detail about his failed romance on a radio show.

20 mins

Director/Producer/
Screenwriter:
K. Rajagopal

ABSENCE

A young aspiring artist became obsessed with a priest who reminds him of his dead father.

10 mins

Director/Screenwriter:
Sung Lai Gum

Producer:
Zaibirat Banu

RANDOM LOOKS AT SOME SINGAPOREANS

A quasi-documentary about a mediocre actress and her encounter with a convenience-store guy.

30 mins

Director/Screenwriter/Editor:
Gloria Chee Sze Ing

Producer:
John Kong Sia Ping

SEEDS OF PINE

Story about a distraught mother who could not come to terms to the death of her child.



Beansprouts and Salted Fish



Norman On the Air



Biscuit Tin



Absence

Seeds of Pine



Random Looks At Some Singaporeans



Festival Jury

SILVER SCREEN AWARDS

The Silver Screen Awards were introduced in 1991 during the 4th Singapore International Film Festival with the aim of creating an awareness of the rich filmmaking talents throughout Asia as well as paving the way for a Singapore film industry. A new award, the UOB Young Cinema Award, has been introduced for the first time primarily aimed at encouraging young new directors who have made not more than three films. The results of the Silver Screen Awards will be announced at the Silver Screen Awards Gala on 16 April 1997 at the Westin Stamford Ballroom.

BEST ASIAN FEATURE FILM CATEGORY

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

BEST SINGAPORE SHORT FILM CATEGORY

BEST FILM
SPECIAL JURY PRIZE
BEST DIRECTOR
SPECIAL ACHIEVEMENT AWARD

NETPAC/FIPRESCI AWARD

TELEVISION AWARD

BEST MADE FOR TELEVISION MOVIE

MAIN JURY

TIAN ZHUANGZHUANG
(China)

Born in 1952. Worked as a cinematographer on agricultural documentaries until 1978 when he entered Beijing Film Academy where his classmates included luminaries as Chen Kaige and Zhang Yimou. His films *Rules of the Steppes* (1985) and *Horse Thief* (1986) received international acclaim, putting him at the forefront of the Fifth Generation Chinese directors. His other films include *The Blue Kite* (1993).

GARIN NUGROHO
(Indonesia)

Born in 1961. Graduated from the Jakarta Institute of the Arts. At the Indonesia National Film Festival in 1989, he took the Best Documentary Award. In 1991, his first feature film *Love On a Slice of Bread* was awarded Best Picture at the Indonesian Film Festival. *Letter For An Angel* won Best Young Cinema Award at the Tokyo International Film Festival in 1994. His third film is *And the Moon Dances* (1995).

PARK KWANG-SU
(Korea)

Born in 1955. Joined the Yallasung Film Group and started making short films on Super-8 while studying sculpture in Seoul National University. After graduating, he founded and led the Seoul Film Group which played an important role in the development of the Korean independent film movement. Went on to study film at the ESEC Film School in Paris. Acclaimed as the leader of Korea's New Cinema Movement. His films include: *Chilsu and Mansu* (1988), *Black Republic* (1990), *Berlin Report* (1991), *To the Starry Island* (1994), and *A Single Spark* (1995).

CHERD SONGSRI
(Thailand)

Worked as critic and screenwriter before debuting as director with his 16 mm film *Nohra* since the 1970s. His films include: *The Love* (1973), *The Scar* (1976), *Puen Paeng* (1983), *The Two Worlds* (1990), and *Southern Winds* (1992).

CHONG WING HONG
(Singapore)

Former journalist with The Straits Times and radio producer with BBC London. Graduated with a Master of Arts degree on Film and Television Studies from the University of Westminster, London in 1994. Presently a specialist writer with Lianhe Zaobao.

NETPAC/FIPRESCI JURY

ARUNA VASUDEV
(India)

An authority on Indian cinema, Dr Aruna Vasudev is the Editor and publisher of Cinemaya, an independent quarterly on Asian cinema, which was launched in 1988. A holder of a doctorate degree from Paris in film, she is also President of NETPAC, the Network for the Promotion of Asian Cinema.

DEREK MALCOLM
(United Kingdom)

Has been President of FIPRESCI since 1991. Chief film critic of The Guardian, he was Director of the London Film Festival and former Governor of the British Film Institute. Working in radio and television, he has written for The New York Times, Sight and Sound, The Times of India.

KIM DONG-HO
(Korea)

Presently Festival Director of Korea's Pusan International Film Festival. Was Vice Minister of the Ministry of Culture and President of Korea Motion Picture Promotion Corporation (1988 to 1992).

NAKORN VEERAPRAVATI
(Thailand)

Entertainment News Editor of a Thai Daily newspaper since 1991. Currently the President of the Bangkok Critics Assembly and committee member of the Board of National Promotion for Thai Movies.

THERESA TAN
(Singapore)

Presently, editor of Female magazine. Former entertainment editor for etc magazine and writer for 8 Days magazine. Several of her plays were also staged.

WORLDWIDE



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Singapore Rediscovered

Embarking on this retrospective programme of rediscovering classic Singapore cinema is also a reminder of why filmmaking disappeared in 1970 till its revival in the 90s. There are two elements to this programme. First, we wanted to pay tribute to the Cathay-Keris Studios because Hussain Haniff, Singapore's most critically-acclaimed Malay director made all his films there. Second, while the Singapore studio system collapsed in 1970, we wanted to highlight the first English-language independent features made in that decade.

So a quick backtrack here. The two film studios, Cathay-Keris (began 1953) and Malay Film Production (started 1947), closed in 1970 and 1967 respectively. During their existence, Malay films were produced at the rate of six-to-eight movies per studio annually. Interestingly, in spite of its success in creating a stable of stars, Malay films were not highly profitable. For instance, Cathay-Keris lost S\$1.5 million during its first eight years. During the 50s, a feature cost S\$80,000 and it was still difficult to break even. For example, from 1952-58, only three out of 25 features produced by Cathay-Keris made a profit.

In the 60s, the average cost of a feature rose to S\$120,000 and ticket sales usually didn't cross the halfway mark. The competition with TV, the fact that the Indonesian market was closed to Singapore films due to the Confrontation and the growing interest in Hollywood films in colour sounded the death knell for Malay movies.

Furthermore, government encouragement was non-existent then. There were no tax incentives or concessions. This situation is a reminder of why filmmaking was so difficult then. It also reflects on why filmmakers today still face similar problems.

Yet, it is crucial to also remember historical achievements, for instance, Singapore's most revered director, Hussain Haniff. Haniff directed 12 films for Cathay Keris in eight years, and died at the age of 32. A perfectionist, Haniff's films had detailed sound design with many of his soundtracks scored by Zubir Said (the composer of Singapore's national anthem).

He exacted strenuous performances from his actors. *Hang Jebat* (1961), for instance, featured a mentally tortured protagonist, who had to express a range of extreme emotions from calm to rage, from compassion to murderousness. The film is rated as the best interpretation of the story of two friends, *Hang Jebat* and *Hang Tuah*, the former a rebel, the latter a loyalist who kills him.

He experimented with misc-en-scene and cinematography. For *Hang Jebat*, he featured a Busby-Berkeley-type dance sequence, hanging an overhead camera to capture elaborate body patterns of a Malay folk dance (!). In his other classic, *Dang Anom* (1962), he edited a fight scene with limited extras to create an effect of a large-scale battle.

His scripts were detailed. *Dang Anom* utilised Malay pantuns, the rhyming style of proverbs and maxims, to hammer home the film's theme of lust and greed. *Dang Anom* also showed Haniff pushing his actors to the limit. Actors had their faces squashed in mud, giant red ants thrown on their chests and horrible bloody deaths. Surprisingly, both of these adventurous films were box office hits. Haniff also edited *Sumpah Pontianak* (1958), the first Singapore film shot in cinemascope. It starred the beautiful Maria Menado who ironically enhanced her fame by appearing as a ghastly vampire (pontianak).

The above three titles plus *Orang Minyak* (*The Oily Man*, 1958) will form the tribute to Cathay-Keris Studios.

While the 70s had no marked film activity, it took an independent producer, Sunny Lim, who in the style of Roger Corman, started to make low-budget B-movies. Fashioned after spy movies and martial arts films, Lim, a former wrestling promoter, preferred the offbeat. His main stars were a woman karate fighter, *Cleopatra Wong* (Marie Lee), and an eight-year-old, karate champion, *Dynamite Johnson* (Johnson Yap).

The film, *Cleopatra Wong* (1978), has a slight plot of an Interpol agent who destroys a counterfeiting ring. What it does have a lot of are action-filled moments of Cleopatra Wong battling a group of Indian wrestlers, storming into a hilltop convent and fighting hoods dressed as nuns.

In *Dynamite Johnson* (1978), Wong joins Johnson in a hunt for the Dragon, a madman with plans for global domination. Once again, exotic locale - Chinese Garden, Sentosa Cable Car - and numerous action scenes fill the movie. Lim was shrewd enough to use both Filipino talent and locations and both films benefited from being released in both Singapore and Philippines. Lim is still an active independent film producer, now based in Malaysia. A maverick talent, he had the same gift for cutting corners as Roger Corman.

However, in 1979, an interesting film was shot in Singapore by American director, Peter Bogdanovich, and produced by Roger Corman. Based on the book by Paul Theroux, *St Jack* was about a pimp with a heart of gold. Starring Ben Gazzara and photographed by Dutch cameraman, Robby Muller (a regular with Wim Wenders), the film was enchanted by Singaporean exotica - the transvestites in Bugis Street, a colourful Chinatown - but was faithful to nuances - the Chinese gangsters maintained their vulgar use of the Hokkien dialect.

More important, it is a visual record of a Singapore that isn't seen anymore and contains a closing shot that recurs in recent Singapore films - that of a wide pan showing an older district contrasted against rising skyscrapers. The film was however banned in Singapore when the authorities discovered that Bogdanovich had shot a script different from the one submitted. Now seen for the first time in Singapore, it remains one of Bogdanovich's underrated works.

In many ways, that goes as well for most of the films in this programme, movies made, left unseen for about 30 years, and taken for granted as a historical footnote.

- PHILIP CHEAH

Singapore Rediscovered

USA,
1979, 112 mins

Director:
Peter Bogdanovich

Producer:
Roger Corman

Screenwriter:
Howard Sackler, Paul
Theroux, Peter
Bogdanovich

Cinematographer:
Robby Muller

Cast:
Ben Gazzara, Denholm
Elliott, James Villiers, Joss
Ackland, Rodney Bewes

Production Company:
New World/Shoals Creek/
Playboy/Copa de Oro

SAINT JACK

Saint Jack, adapted from a Paul Theroux novel, is arguably Peter Bogdanovich's best and most underrated film after *The Last Picture Show*. The film faces such difficulty in gaining the respect it deserves largely because it was produced by B-movie cult director Roger Corman with funds provided mainly by Hugh Hefner and his 'Playboy' cronies. The final nail in the coffin was undoubtedly its subject matter: the life and times of a Singapore pimp. Corman, Hefner and sex traditionally suggest a project of considerably lower social merit but *Saint Jack* has a great script and three outstanding character studies.

Shot in dirty colours, *Saint Jack* takes full advantage of Singapore's dichotomy of tropical beauty and urban filth. Ben Gazzara as Jack Flowers, the cigar-chomping pimp, is eminently likeable throughout his shaky arc of stumbling and redemption, and builds several relationships that are genuinely touching beneath its morally repellent exteriors. Whether or not Jack's story is in any way rooted in reality is irrelevant and Hefner may well have had ulterior

motives in portraying prostitution as legitimate and acceptable, but the fact remains that Bogdanovich's film is far more concerned with characters and storytelling than it is with parading around naked ladies.



A DOUBLE BILL IN AID OF MOVING IMAGES AT THE SUBSTATION

THEY CALL HER CLEOPATRA WONG AND DYNAMITE JOHNSON

PRESENTED BY MONSTER FILMS AND THE SINGAPORE INTERNATIONAL FILM FESTIVAL
Monster Films is a new Singapore movie company based at The Substation whose aim is to catalyse local filmmaking through education and action.

1978, 110 mins

Director:
George Richardson

Screenwriter:
Romeo N. Galang

Cast:
Marrie Lee, Dante Varona,
Kerry Chandler, Johnny
Wilson, Brian Richmond

Production Company:
Sunny Lim Film
Corporation

THEY CALL HER CLEOPATRA WONG

This film is banned in Malaysia possibly because of its machine gun-touting nuns subplot. It is a laugh-a-minute story of a fearless and fashionable Interpol agent who karate chops her way through Asia to break a banknote counterfeiting ring. Watch out for a young Brian Richmond as Cleopatra's boss and catch him in a bedroom scene. The street scenes back then like the Paya Lebar airport, Collyer Quay, Orchard Road, Katong and even Mount Faber would also provide nostalgic souls with plenty to mull over. Of course, no spy film would be complete if the hero were not equipped with the latest gadgets to dispose of the enemy. In this case, Cleo's motorcycle is fitted with machine guns a la James Bond.

DYNAMITE JOHNSON

Stars Johnson Yap, the 8-year-old karate champion who was propelled to stardom in the late 70s with the film *Bionic Boy*. In this follow-up which borrows shamelessly from *The Six Million Dollar Man*, Master Yap, as the smart-alecky Dynamite Johnson, joins forces with Cleopatra Wong to foil the plans of the evil 'Dragon'. He arrives in Manila with his aunt Cleopatra to have a malfunction in one of his bionic limbs corrected. Cleo is assigned to investigate a uranium smuggling case and the duo goes on the trail of the smugglers headed by Kuntz complete with facial scar, eye patch and accent.

IN PERSON: SUNNY LIM, MARRIE LEE AND JOHNSON YAP

PETER

BOGDANOVICH

Born in 1939. Graduated from Stella Adler Theatre School in New York. Former film critic who published a series of book-length studies on directors including Howard Hawks, Orson Welles and Alfred Hitchcock before entering film production under the aegis of Roger Corman. Films include: *Targets* (1968), *The Last Picture Show* (1971), *What's Up, Doc?* (1972), *Paper Moon* (1973), *Daisy Miller* (1974), *At Long Last Love* (1975), *Nickelodeon* (1976), *They All Laughed* (1981), *Mask* (1985), *Illegally Yours* (1988), *Texasville* (1990), *Noises Off* (1992), and *The Thing Called Love* (1993).

Tribute to Cathay Keris Films

1961,

Director:
Hussein Haniff
Cast:
Noordin Ahmad,
M. Amin, Latiffah
Omar, Siput Sarawak

HANG JEBAT

Considered to be the best movie version of the legend and the most disturbing examination of loyalty and insubordination. The filming of this box office blockbuster revealed the difficult and meticulous working style of this genius. In order to capture a scene of remorse and anger, he waited days for the right tide and shadows.



1958,

Director:
L. Krishnan
Cast:
Salmah Ahmad,
Noordin Ahmad,
Roomai Noor, Latiffah
Omar, M. Amin

THE OILY MAN ORANG MINYAK

This is another horror classic from the pages of Malayan folklore. The Oily Man is rumoured to attack young women when they are alone. However, he is difficult to capture because he is as slippery as an eel.



L. KRISHNAN

Started as a Raffles Hotel receptionist and also an interpreter in the Indian National Army. Later became a veteran producer, having also directed and written over 30 Malay Films and won several awards.



DANG ANOM

Hussein Haniff was probably the most underrated director and greatest in the history of Malay films. *Dang Anom* showed flair and style. Each frame bustles with people and movement. The storming of the palace is generally regarded to be the best scene ever filmed in the history of Malay film. Through his editing and camera angles, Hussein Haniff created the impression of scale with only a handful of extras. The film was also considered a strong critique of Malay feudal society.

1962, 120 mins

Director:
Hussein Haniff
Cast:
Noordin Ahmad,
Mahmud Jun, Fatimah
Ahmad, M. Amin

HUSSEIN HANIFF

Died at a young age of 32. Made 15 films in 8 years. Many are considered classics. His films include: *Hang Jebat* (1961), *Dang Anom*, *Korban Kaseh*, *Mabok Kepayang*, *Mata Shatian* (1962), *Gila Talak*, *Masul Angin*, *Keluar Asap* (1963), *Dua Pendekar*, *Hutang Darah Dibayar*, *Darah*, *Istana Berdarah*, *Kalong Kenangan*, *Mat Tiga Suku* (1964), *Cinta Kasih Sayang* (1965), *Jiran Se-Kampung* (1965), *Udang Di-Sebalik Batu* (1966).

SUMPAH PONTIANAK

Pontianak is the terrible female vampire of Malayan folklore who is said to live in banana trees. Five *Pontianak* movies were made at Cathay Keris and Maria Menado starred in the first four films. The Pontianak films were not pure horror but were laced with comic sequences. This is also the first film shot in Cinemascope.

1958,

Director:
B.N. Rao

Cast:
Maria Menado, Salmah
Ahmad, Mustaffa
Maarof



B.N. RAO

Started his career as a film director in major studios in India before moving to Malaya. He is best known for his series of record-breaking *Pontianak* films. His other directing credits include *Yatin Mustapha*, *Siti Zubaidah* and the super-fantasy *Jula Jula Bintang Tajoh*.



IN CONJUNCTION WITH THE 10TH SINGAPORE INTERNATIONAL FILM FESTIVAL, CATHAY WILL PRESENT THE 'CATHAY CLASSICS FILM FESTIVAL', SCREENING 6 GREAT CLASSIC MOVIES FROM THE 50S AND 60S.

The 3 Malay titles are *Hang Jebat* (box office blockbuster by Hussein Haniff); *Orang Minyak* (folklore of the oily man who struck terror in the hearts of women); and *Sumpah Pontianak* (horror movie with comic sequences). The Mandarin titles are *My Tender Heart* (starring Yu Min; winner of 1959 Asian Film Festival Best Actress and Best Editing awards); *Our Sister Hedy* (one of the most enjoyable comedies of the 1950s; named Best Picture at the 5th Asian Film Festival in 1958); and *Mambo Girl* (a heart-warming musical drama starring Ge Lan).

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Asian Cinema



ZHANG MING

Born in 1961. Read everything he could find on the topic of film and saw every film that was shown during his college days. Accepted into the Masters Degree Program of the Beijing Film Academy Directing Department. Made a number of short TV series from 1991 to 1994 while teaching at the Film Academy. *Wushan Yun Yu* is his debut feature made with the assistance of several of his friends.

RAINCLOUDS OVER WUSHAN WUSHAN YUN YU

Mai Qiang, an introverted 30-year-old operator, leads a monotonous life as a bachelor. Chen Qing, a worker in a hotel, gets by with her young son following the death of her husband. A drunken joke leads to their chance meeting and the resulting affair is thought to be rape at first. But the true story comes to light during the investigations by a police officer... Director Zhang Ming comments, "This is a film about expectation. Though we exist in a great void, our hopes for love, passion, and adventure, as well as the ceaseless responsibilities of living, bring renewed awareness of the value of life. This is just a love story, but one in which strange and fantastic things take place under the surface of the ordinary and simple. In the world today, life is becoming more and more materialistically oriented, but there is no corresponding increase in happiness. Love has become an extravagant hope. So this is also a special kind of love story. In the end, strange though it may seem, all that remains to the hero and heroine are their expectations."



China,
1995, 96 mins

Director:
Zhang Ming

Producer:
Han Sanping, Huang Yunkai

Screenwriter:
Zhu Wen

Cinematographer:
Yao Xiaofeng, Zhou Ming,
Ding Jiancheng

Editor:
Zhou Yong, Wang Qiang

Cast:
Zhang Xianmin,
Zhong Ping

Production Company/
World Sales Agent:
Beijing East Earth
Cultural Development
Building D Apt 2008
Huiyuan International
Apartments Asian Games
Village Beijing 100101
China
tel: 8610-1391036743
fax: 8610-2358634

ZHANG TIELIN

Graduate of Beijing Film Academy. Began career in film industry as actor in films like *Under the Bridge* and *The Empress Dowager*. Studied film direction at British Film Institute. This is his directorial debut.

THE CHAIR YI ZI

Bitter-sweet comedy depicting the social anomalies in present China where the most hip thing to do is to be an entrepreneur and strike it rich. This has thrown the traditional value system out of sync and resulted in the current confusion and pandemonium in the Chinese society. When a proof-reader retires, he encounters more problems than he bargains for when he buys a chair with his pension. His daughter's objection goads him into trying to sell it off. Instead he attracts the attention of the local police who thinks that the chair is a stolen national treasure. Sleazy antique dealers soon get into the act.

China,
1996, 86 mins

Director/Screenwriter:
Zhang Tielin

Producer:
Weng Naiming, Deng Yimin

Cinematographer:
Zhi Lei

Cast:
Bi Geng, Jiang Lifan, Ma Chuan

Production Company:
Nan Hai



Asian Cinema

Hong Kong,
1996, 108 mins

Director:
Jan Lamb, Eric Kot, Kam
Kwok Leung

Producer:
William Cheung

Screenwriter:
Kam Kwok Leung, Jan
Lamb

Cinematographer:
Christopher Doyle

Editor:
William Cheung, Chan
Kee Hor

Cast:
Sandra Ng, Jan Lamb,
Eric Kot, Qiu Shuzhen,
Mo Wenwei

Production Company/
World Sales Agent:
Spark Star
Productions Ltd
16C No. 20 Macdonnell
Road, Hong Kong
fax: 852-25014523

FOUR FACES OF EVE

SI MIAN XIA WA

Sandra Ng in her groundbreaking portrayal of four different female characters that earned her a Best Actress Award nomination at the 1996 Golden Horse Awards. Quirky film looks at the various faces a woman puts on and the roles she assume in keeping with the rules dictated by society and the media. This film is a milestone in many ways: Sandra Ng is more well-known as a comedian who is not afraid of taking on repulsive and unglamorous female characters in her past films. She yearns to break from the mould and pumped her own money to produce *Four Faces of Eve* which won her the acclaim that she was looking for. One of the young directors of this film is also making waves in the Hong Kong film scene. Jan Lamb, better known as one half of a popular deejay team, has been touted as the next Wong Kar Wai by Hong Kong critics based on two of his short films *Out of the Blue* (screening at this Festival's APB Foundation Asian Film Appreciation Workshop) and *Out of the Blur*. This film will mark his feature film debut.



KAM KWOK LEUNG
Television and film producer
and director.



JAN LAMB
Popular deejay and recording
artiste before venturing into
short film filmmaking.



ERIC KOT
Deejay partner of Jan Lamb
who is also a popular and
award-nominated actor. This is
also his feature film debut.

Asian Cinema

TIME OF LOVE

Like his award-winning *The Peddler*, it is structured as a tragic trilogy. The film narrates three versions of a woman's extramarital affair, each with a different ending. In the first, she meets her lover in the afternoon shadows of a cemetery, where her husband eventually comes to spy on her. In the second version, male roles are reversed and the lover plays the husband. In the third version, a noisy neighbour tips the husband off, leading to a yet more complex entanglement. In each version of the story, Makhmalbaf plays with the dynamics of the three-way relationship and the changing roles, thus assembling an intriguing commentary on the social order in Iran. Expanding on the social criticism of his earlier *The Peddler* and *Marriage of the Blessed*, the message is still consistently conservative: only grief, not happiness, comes from adultery.



MOHSEN
MAKHMALBAF

Born in 1957. Left school to support his family at the age of 15, and soon joined an anti-Shah militant group. Was arrested for an attack on a police station when he was 17, and wasn't freed till the Islamic Revolution in 1979. Directed his first feature *Nassooob's Repentance* in 1982, having never seen a film before. Other films include: *Two Sightless Eyes* (1983), *Boycott* (1984), *The Peddler* (1986), *The Cyclist* (1988), *Marriage of the Blessed* (1989), *Time of Love* (1990), *Nights On Zayandeh Rud* (1990), *Once Upon A Time, Cinema* (1991), *Salaam Cinema* (1995), and *Gabbah* (1996).



Iran,
1990, 75 mins

Director/Screenwriter/
Editor:
Mohsen Makhmalbaf

Producer:
Abbas Randjbar

Cinematographer:
Mahmoud Kalari

Cast:
Shiva Gered,
Abdolrahman Yalmai,
Aken Tunc, Menderes
Samanjalar

Production Company:
Green Film house/Khaneh
Film Sabz/Shahed
Exhibition Complex

World Sales Agent:
MK2 Diffusion
55 rue Traversiere,
75012 Paris, France
tel: 33-1-44673000
fax: 33-1-43413230

36

Iran,
1995, 75 mins

Director/Screenwriter/
Editor:
Mohsen Makhmalbaf

Producer:
Abbas Randjbar

Cinematographer:
Mahmoud Kalari

Cast:
Azadeh Zangeneh,
Maryam Keyhan, Feyzolah
Ghashghai

Production Company:
Green Film House
tel: 98-21-8089919

World Sales Agent:
MK2 Diffusion
55 rue Traversiere,
75012 Paris, France
tel: 33-1-44673000
fax: 33-1-43413230

SALAAM CINEMA

Salaam Cinema was made as a birthday present to cinema on its centenary. Director Mohsen Makhmalbaf places an advertisement in Tehran for a cast of 100 actors and actresses in a new film and plans to hold auditions. 1000 application forms are printed but 5000 people turned up. A riot breaks out and people are trampled. The auditions are more orderly, making up the rest of the film. Some are amusing, some are sad, and some a surreal mix of the two.

Nearly everyone, it seems, wants to be a movie star. Some think they look like Paul Newman or Marilyn Monroe, although none do. People sing, or dance, or show off strange talents. Most of the film is unscripted, and Makhmalbaf plays with perceptions of the cinema in relation to truth. The director seems a dictator-not always gentle, not always fair-and so Makhmalbaf encourages a discussion of the role of the director in filmmaking. We also begin to hear the voices of the Iranian people. Intellectuals, students, men, boys and even women-a group seldom heard from in Iranian film-talk about their lives and reflect on themselves.



MOHSEN
MAKHMALBAF

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MOHSEN
MAKHMALBAF

Born in 1957. Left school to support his family at the age of 15, and soon joined an anti-Shah militant group. Was arrested for an attack on a police station when he was 17, and wasn't freed till the Islamic Revolution in 1979. Directed his first feature *Nassooob's Repentance* in 1982, having never seen a film before. Other films include: *Two Sightless Eyes* (1983), *Boycott* (1984), *The Peddler* (1986), *The Cyclist* (1988), *Marriage of the Blessed* (1989), *Time of Love* (1990), *Nights On Zayandeh Rud* (1990), *Once Upon A Time, Cinema* (1991), *Salaam Cinema* (1995), and *Gabbah* (1996).

A MOMENT OF INNOCENCE

A sequel of sorts to *Salaam Cinema*, Makhmalbaf has this time turned the focus on himself instead. In the 70s, he was jailed for stabbing a policeman named Nasorah during his involvement with the anti-Shah group. Memories of this incident resurfaced when a casting call yielded none other than Nasorah. Makhmalbaf wants to exorcise the demons by shooting a film about the incident. Nasorah was against the idea partly because of the injury the director inflicted on him and partly because he was refused an audition for *Salaam Cinema*. In the end though, he went along with the idea and was offered the chance to direct the actor playing the policeman in the film. It isn't long though, before the two men's recollections of the incident come into conflict.

Layering reality with cinematic trickery, Makhmalbaf examines how film and memories shape our perceptions. Continuing in the sly, witty tradition of *Salaam Cinema*, *A Moment of Innocence* surprises again and again, and nothing-not even the director's own memories-could be taken for granted.



Iran/France,
1996, 78 mins

Director/Screenwriter/
Editor:
Mohsen Makhmalbaf

Producer:
Abolfazi Alaqeband

Cinematographer:
Mahmoud Kalari

Cast:
Ali Bakhsbi, Mir Hadi
Tayebi, Ammar Dehghan,
Elham Mohammad Amini

Production Company/
World Sales Agent:
MK2 Diffusion
55 rue Traversiere,
75012 Paris, France
tel: 33-1-44673000
fax: 33-1-43413230

37

Asian Cinema

India,
1995, 120 mins

Language:
Hindi

Director:
Saeed Akhtar Mirza

Producer:
NFDC

Screenwriter:
Ashok Mishra, Saeed
Akhtar Mirza

Cinematographer:
Virendra Saini

Editor:
Javed Sayyed

Cast:
Kaifi Azmi, Kulbhushan
Kharbanda, Surekha Sikhari
Rege, Salim Shah

Production Company/
World Sales Agent:
NFDC

Discovery of India, Nehru
Centre, Dr Annie Besant
Road, Worli,
Bombay 400018
tel: 9-122-4949856/
4950682
fax: 9-122-4950591

NASEEM

Naseem is a Muslim schoolgirl whose emerging adolescent high spirits are only partially kept in check by a strict upbringing. Her pivotal relationship with her ailing grandfather in a year of half-understood political events, spent listening to his fanciful tales about himself and his country (sometimes presented in Rashomon-like contradictory flashbacks) allows her to absorb a history and view of life sharply at odds with the tension and intolerance closing in around her. Sadly, the death of her grandfather at the end of the film seem to imply that the humane values for which he stood for might belong, like him, to a vanished world.

The director talks about his film, "Naseem means the morning breeze. It's the name of a young girl who lives with her family in Bombay. The year is 1992. This was a year when India, as a nation, went through traumatic times. A mosque was demolished and the riots, slaughter and savagery that followed have left wounds that will take years to heal. Naseem is the story of a young girl and her grandfather in these times of hate, anger and frustration. It's the

story of compassion, humour, civility and perhaps poetry in an age that has no time for such niceties."



38

India,
1995, 129 mins

Director/Screenwriter:
Aparna Sen

Producer:
NFDC

Cinematographer:
A. Shashikanth, Dilip
Verma

Editor:
Moloy Banerjee, Ratan
Sarkar

Cast:
Anjan Dutta, Rupa
Ganguly, Pallavi
Chatterjee, Kunal Mitra,
Anil Lenka

Production Company/
World Sales Agent:
NFDC

Discovery of India, Nehru
Centre, Dr Annie Besant
Road, Worli,
Bombay 400018
tel: 9-122-4949856/
4950682
fax: 9-122-4950591

WHAT THE SEA SAID YUGANT

Director Aparna Sen explains the title of the film, "The name *Yugant* which, incidentally means 'end of an epoch' and not 'what the sea said', was inspired by an ancient Hindu myth. According to this myth, creation is part of the kalpa or dream of Vishnu, the creator. The four ages—Satya, Treta, Dwapara and Kali—make up each kalpa at the end of which comes pralay or chaos. And so the cycle goes on...The times we live in could be said to correspond to the outer limit of Kali, the last of the four ages and hence, very close to the end of this kalpa."

This film is about a marriage. Deepak and Anasuya are an estranged couple who have come back to the little fishing village, where they had spent their honeymoon 17 years ago, in an attempt to salvage their marriage. The film develops in a series of fluid movements between the past and the present, examining the nature of a man-woman relationship against the backdrop of a civilisation threatened by ecological disasters, changing moral values and disintegrating relationships.



SAEED AKHTAR
MIRZA

Graduated in economics and political science from the University of Bombay. Worked in advertising for six years before joining the Film and Television Institute of India to study film direction. Films include: *The Strange Fate of Arvind Desai* (1978), and *What Makes Albert Pinto Angry?* (1981).



SHYAM BENEGAL

Born in 1934. Interest in the cinema was kindled when his father bought him a movie camera at the age of 12. Was an active member in his college's film society movement. Embarked on a career of advertising upon graduation from Osmania University with a Master's degree in Economics. Began his career as a documentary filmmaker in 1967 with the much acclaimed *A Child of the Streets*. Some of his feature films include: *Ankur* (1974), *Nisbani* (1975), *Charandas Chhor* (1975), *Manthan* (1976), *Bhumika* (1977), *Kondura* (1977), *Kalyug* (1981), *Mandi* (1983), *Satyajit Ray* (1983), *Nehru* (1985).

THE MAKING OF THE MAHATMA

The process of transformation from Gandhi the man to Gandhi the Mahatma is sumptuously captured in this film shot in many of the actual locations where the historical events took place. The film follows Gandhi from his arrival in South Africa in 1893 to his leadership of the struggle to gain rights and fair treatment for the Indian community. It is directed with a measured and reflective pace minus the sensationalism by veteran director Shyam Benegal. The relevance of this film's depiction of Gandhi's formative influence on the history of South Africa has been attested to by none other than Nelson Mandela himself, "So many young people think that the struggle began in 1976 when they protested against the government's decision to force the term Africans down our throats. This film will show them the depth from which our struggle grew and the sacrifices that were made by people protesting against what was done to us in the past."



India/South Africa,
1996, 147 mins

Director:
Shyam Benegal

Producer:
NFDC (India)/SABC
(South Africa)

Screenwriter:
Fatima Meer, Shama Zaidi,
Shyam Benegal

Cinematographer:
Ashok Mehta

Editor:
Avril Beukes

Cast:
Rajit Kapur, Pallavi Joshi,
Keith Stevenson, Paul
Slabolepszy

Production Company:
National Film
Development Corporation/
SABC

World Sales Agent:
National Film
Development Corporation
6th Floor, Discovery of
India Building, Nehru
Centre, Worli, Mumbai
400 018, India
tel: 4922364/4943353
fax: 4950591/4951455



APARNA SEN

Actress discovered by Satyajit Ray and daughter of eminent film critic Chidananda Das Gupta. Her films include: *36 Chowringhee Lane* (1981), *Paroma* (1985), *Sati* (1985), and *Picnic* (1989).



TIKOY AGUILUZ

Graduated in comparative literature from the University of the Philippines. One of the leading figures in the alternative cinema movement there. Recipient of the John Rockefeller III grant to study film archiving at the Library of Congress Film Archives in Washington D.C., and the Museum of Modern Art in New York. He was also one of the founders of the UP Film Centre at the University of the Philippines. His films include: *Boatman* (1984), *Father Balweg*, *Rebel Priest* (1986) and *Bagong Bayani* OCV (1995).

DEAD SURE SEGURISTA

Michelle works in a nightclub at night in order to sell more insurance which is her day job. But her clients inevitably ask for favours and she often complies. She wants to earn lots of money so that her husband back home can build his career again. She seems set on the road to success till she meets a good-looking car salesman. Trouble also brews back at the apartment whom she shares with her colleague Ruby when her abusive and lascivious boyfriend develops an interest for Michelle.

Dead Sure takes a firm but sure grip of the dramatic elements and moves the film forward confidently. Some memorable touches include the blowing wisps of sand during the final rape scene, the unforced use of the cinematic lahar landscape, the clinical approach the Japanese club owners adopt in the training of their employees and the irony that the protagonist herself meets in her tragic end.



Philippines,
1996, 111 mins

Director:
Tikoy Aguiluz

Producer:
Eric M. Cuatrico

Screenwriter:
Tikoy Aguiluz, Amado
Lacuesta Jr., Jose Lacaba

Cinematographer:
Jun Dalawis

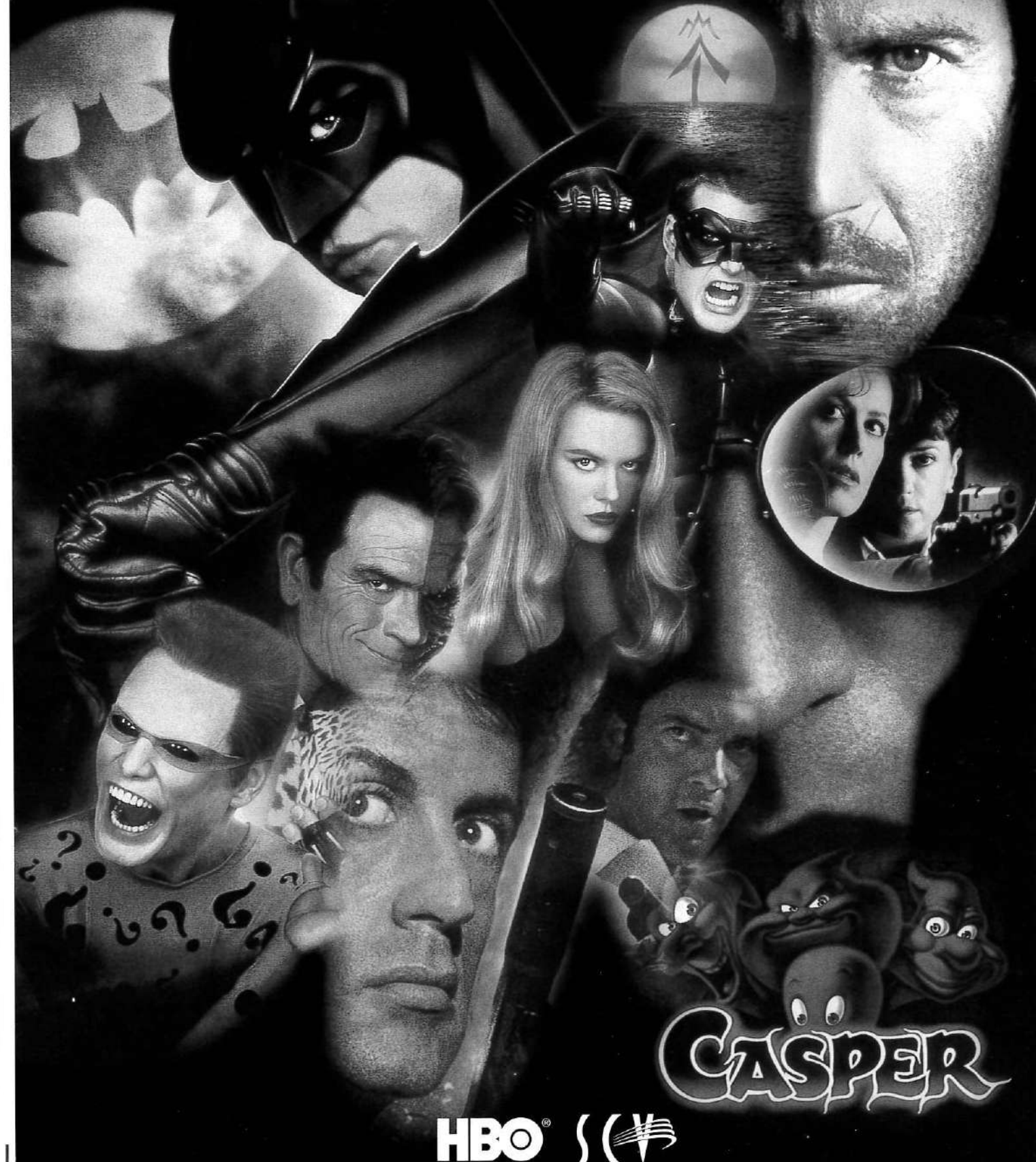
Editor:
Edgardo Vinarao, Myrna
Medina-Bhunjun

Cast:
Albert Martinez, Julio
Diaz, Gary Estrada,
Michelle Aldana, Pen
Medina

Production Company:
Neo Films
122 Dr. Lazcano Street,
Diliman, Quezon City,
Philippines
tel: 63-2-9299568
fax: 63-2-9299569

World Sales Agent:
Viva Films
16 Scout Albano, Diliman,
Quezon City, Philippines
tel: 63-2-9246945
fax: 63-2-9241359

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NAGASAKI SHUNICHI

Born in 1956. Started making 8 mm and 16 mm while at university in the late 70s. Was invited by the Sundance Institute with the script *The Enchantment* in 1986. The film subsequently won the Sakura Award for Young Cinema and the FIPRESCI Award at the 1989 Tokyo Film Festival. His films include: *The Lonely Hearts Club Band in September* (1982), *Rock In a Minor Key* (1988), *The Vampire* (1988), *The Enchantment* (1989), and *Nurses* (1993).

SOME KINDA LOVE

This film is a kind of fairy tale that could happen in modern Japan. There are three main characters in the film, each portraying a certain type of modern Japanese. Shibata epitomises the ambitious Japanese whose single goal in life is to attain economic success; Anzai is like countless other Japanese who hold routine and uneventful jobs whose focus in life is either their family or some kind of hobby; Kiriko, a young woman whose obsession with spotting a UFO somehow sums up her inability to stay in one place for long. The three became acquainted and their meeting was magic, giving their souls a brief moment of illusory rejuvenation, the feeling of retrieving their youthful teenage dreams. It is strictly neither a comedy or drama but the uncertainty and ambiguity form the core of the storyline. Includes cameos from Tetsuo director Shinya Tsukamoto as a town planner.



Japan,
1995, 94 mins

Director/Screenwriter:
Nagasaki Shunichi

Producer:
Shiro Sasaki, Hidekazu Uehara

Cinematographer:
Shigeru Honda

Editor:
Ruji Miyajima

Cast:
Koji Tamaki, La Salle Ishii, Kaori Mizushima, Shinya Tsukamoto, Chikako Aoyama

Production Company/
World Sales Agent:
Office Shirous
Rm 308, 3-11-14,
Akasaka, Minato-ku,
Tokyo 107 Japan
tel: 81-3-35856807
fax: 81-3-35856859



JUN ICHIKAWA

Born in 1948. Worked for Cap, a CF production company and established his own office in 1983. His films include: *Bu.Su* (1987), *The Story of a Company* (1988), *No Life King* (1989), *Tsugumi* (1990), *Dying At a Hospital* (1993), and *Tokyo Kyodai* (1994).

TOKIWA-THE MANGA APARTMENT

This film is based on the real story of the cartoonists who created great comics living in Tokiwa-so, an old apartment in downtown Tokyo. The residents were Osamu Tezuka (creator of "Astro Boy", "Jungle Taitei", "Black Jack"), Shotaro Ishinomori (creator of "Kamen Rider", "Cyborg 009"), the team of Fujiko Fujio (creator of "Doraemon", "Obake no Q-Taro"), Fujio Akatsuka ("Tensai Bakabon"), and other important cartoonists, and their comics made up a movement of "New Manga Stream" in Japan. The cartoons of this period reminded the Japanese baby-boomer generation of the post-war days. It was a time when people had lost many things but were still dreaming about tomorrow. The story of Tokiwa-so is nostalgia, and at the same time, it might be an utopia for the modern age.

Ichikawa chose these models in this time period to portray the beauty of human beings. Through the eyes of Terada, Ichikawa succeeds to describe each character's joy and depression. The characters do not speak much, but every little small gesture they make speaks volumes, reminding so much of Ozu's films.



Japan,
1995, 110 mins

Director:
Jun Ichikawa

Producer:
Toshio Tsukamoto, Tetsu Satonaka

Screenwriter:
Jun Ichikawa, Hideyuki Suzuki, Koji Morikawa

Cinematographer:
Tatubiko Kobayashi, Yoshio Tazawa

Editor:
Yukio Watanabe

Cast:
Masahiro Motoki, Yoshiyuki Omori, Arata Furuta, Katsuhisa Namase

Production Company/
World Sales Agent:
Culture Publishers Inc.
21F Ebisu Garden Place
Tower
4-20-3 Ebisu Shibuya-ku,
Tokyo 150, Japan
tel: 81-3-54241620
fax: 81-3-54241621

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March - Batman Forever, April - Assassins, Waterworld, May - Casper, Copycat.

Asian Cinema

Japan,
1996, 80 mins

Director/Screenwriter:
Shinji Aoyama

Producer:
Takenori Sento, Koji
Kobayashi

Cinematographer:
Masaki Tamura

Editor:
Shuichi Kakesu

Cast:
Tadanobu Asano, Ken
Mitsuishi, Kaori Tsuji,
Yoichiro Saito

Production Company:
WOWOW/Japan Satellite
Broadcasting
2-1-1 Irifune
Chuo-ku, Tokyo 104,
Japan
tel: 81-3-55438069
fax: 81-3-55438084

World Sales Agent:
Bitters End
306 Shibuya Sunny Hill
14-5 Sakuragaoka-cho,
Shibuya-ku, Tokyo 150,
Japan
tel: 81-3-34620345
fax: 81-3-34620621

HELPLESS

Three people settle their past and begin new chapters of their lives: a boy who has no purpose in his life except to visit his sick father in hospital; a man recently released from jail; and his mentally handicapped younger sister. *Helpless* is a relentless portrait of Japanese youth. Its protagonists are bound together in increasingly strange and violent ways over the course of a single day, as they seek to free themselves from their misdeeds and discover there is no escaping the past. Filled with silences and empty spaces, *Helpless* begins with a deceptive sense of realism that inexorably crumbles into nihilistic nightmare. The movie ends at the beginning of another story. Shot entirely on location in Kitakyushu City, *Helpless* is both visceral and thought-provoking.



SHINJI AOYAMA

Born in 1964. Made 8 mm films while attending Rikkyo University and worked as assistant director after graduation. He has also written film critiques for various magazines, including *Cahiers du Cinema Japon*. *Helpless* is his first feature film followed by *Two Punks* in 1996.



KOHEI OGURI

Born in 1945. He first studied screenwriting, then became a freelance assistant director. His first feature, *Muddy River* (1981), was nominated for an Academy Award for best foreign language film, and *the Sting of Death* (1990) won the FIPRESCI Award and the Grand Prix at the Cannes film festival. His other film is *For Kayako* (1984).

SLEEPING MAN NEMURU OTOKO

In the face of rampant Westernization that has left many Japanese bereft of inner peace, Kohei Oguri has made *Sleeping Man*, a testament to his country's traditional attitudes toward nature, life and death. By centering his film around a man in a coma—a man with nothing but an inner life—Oguri has crafted a film that is not so much about “doing” as about “being”, a paean to the culture richness that has begun to disappear as Japan embraces the modern age.

Seasons pass as Takuji sleeps, and life in the village does not change. Rain falls, crops grow, and summer passes. Only when he finally dies and the villagers gather at the shrine for a memorial Noh performance, do they realise that something in their lives has changed forever. Lyrical and elegiac, *Sleeping Man* forgoes grand action to concentrate on smaller, more spiritual conflicts. Oguri, one of Japan's foremost filmmakers, imbues every carefully composed shot with an aura of calm benevolence.



Japan,
1996, 103 mins

Director:
Kohei Oguri

Producer:
Hiroshi Fujikura, Munashi
Masuzawa

Screenwriter:
Kohei Oguri, Kiyoshi
Kenmochi

Cinematographer:
Osamu Maruoka

Editor:
Nobuo Ogawa

Cast:
Abn Sung-ki, Christine
Hakim, Koji Yakusho,
Masao Imafuku

Production Company:
Space Co. Ltd
1-6-15 Horinouchi,
Suginami-ku, Tokyo,
Japan
tel: 81-3-53784051
fax: 81-3-53784052

World Sales Agent:
Gold View Co. Ltd
1-17-3 306 Fujimada
Nerimaku
Tokyo 177, Japan
tel/fax: 81-3-38258611

42

Japan,
1995, 112 mins

Director/Editor:
Yoichi Higashi

Producer:
Yamagami Tetsujiro, Sho
Koshiro

Screenwriter:
Yoichi Higashi, Nakajima
Takehiro

Cinematographer:
Shimizu Yoshio

Cast:
Matsuyama Keigo,
Matsuyama Shogo, Harada
Mieko, Nagatsuka Kyozo

Production Company:
Siglo
5-2416210 Nakano,
Nakanoku, Tokyo 164,
Japan
tel: 813-5343-3101
fax: 813-53433102

World Sales Agent:
Brussels Ave.
rue des Visitandines 1148,
B-1000, Bruxelles
tel: 32-2-5119156
fax: 32-2-5118139

VILLAGE OF DREAMS

Awarded the Silver Bear at the 1995 Berlin International Film Festival, the film is based on the book of essays, *The Village of My Paintings*, written by the younger of the twin brothers, Tashima Seizo. It was liberally adapted by Higashi Yoichi and Nakajima Takehiro into a script vividly capturing the children's encounters with the many living creatures around them, natural and supernatural, filling the story with legend and imagination. The three old women who appear in the film are inspired by the witches in *Macbeth*, but are portrayed uniquely as traditional Japanese figures.

The director talks about his film, “...quoting Jean Baudrillard, that an age has arrived in which a ‘faceless system’ bears ‘faceless terror’. In the film, we see a Japanese family during an era of struggling recovery from total devastation by a war half a century ago. In other words, it portrays a Japanese people long before the emergence of that ‘faceless terror’. Moreover, we can see that the protagonists were not conceived as twins just to be true to their real-life models, but for another deeper reason. While people can exist as lone individuals, each can form dynamic relationships with others through the



strong pulls of ‘affinity and opposition’; we might say that twins were intentionally chosen in order to represent and depict such a relationship. Looking at a film from such an angle may shed light on another way to overcome that ‘faceless terror’ and gain insight on how to courageously continue to live the next half century.”



YOICHI HIGASHI

Born in 1934. Graduated from the Department of Literature at Waseda University and entered Iwanami Production Company in 1954. Left in 1962 to become freelance filmmaker. His films include: *Okinawa Islands* (1969), *The Gentle Japanese* (1971), *Spiritual Awakening* (1973), *A Boy Called Third Base* (1978), *No More Easy Going* (1979), *Natsuko* (1980), *Love Letter* (1981), *Manon* (1981), *The Rape* (1982), *Jealousy Game* (1982), *Second Love* (1983), *Bayside Road* (1985), *Incarnation* (1986), *Oh My Dear!* (1988), and *The River With No Bridge* (1992).



SOGO ISHII

Born in 1957. Established his own production company when he was still studying in Nippon University. Directed the 8 mm *Panic in High School* (1976) at the young age of 21. Director of some very original violent films such as *Crazy Thunder Road* (1980), and *Crazy Family* (1984). Films include: *Panic in High School* (1978), *Burst City* (1982), *Angel Dust* (1994), and *August in the Water* (1995).

THE LABYRINTH OF DREAMS

Tomiko leads a monotonous and lonely life as a bus conductor in the suburbs. Soon she hears a rumour circulating among the bus conductors that a serial killer has been dating the bus conductors and killing them when he gets tired of them.

A handsome bus driver then joins the company and Tomiko suspects him to be the killer at large. Despite her initial caution, she soon falls hopelessly in love and decides to take matters into her own hands.

Film captures the helpless loneliness and numbing monotony that faces the working class in particular the women who then become easy victims to exploitative men. The stark cold monochrome images depicts the plight of the protagonist and captures the mood of the situation aptly.



Japan,
1997, 100 mins

Director/Screenwriter:
Sogo Ishii

Producer:
Yasuhiro Ito/Satoshi
Kanno

Cinematographer:
Norimichi Kasamatsu

Editor:
Kahn Suzuki

Cast:
Rena Komine, Tadanobu
Asano, Kirina Mano,
Kotomi Kyono

Production Company/
World Sales Agent:
KSS Inc.
1-21-8, NishiGotanda
Shinagawa-ku, Tokyo 141,
Japan
tel: 81-3-54345217
fax: 81-3-54348803

43

Asian Cinema

Japan,
1996, 136 mins

Director/Screenwriter:
Masayuki Suo

Producer:
Shoji Masui, Yuji Ogata

Cinematographer:
Naoki Kayano

Editor:
Jun'ichi Kikuchi

Cast:
Koji Yakusyo, Tamiyo
Kusakari, Naoto
Takenaka, Eriko
Watanabe

SHALL WE DANCE?

Shall We Dance? is Masayuki Suo's new comedy about ballroom dancing for ordinary Japanese people. It is a love story but also reveals the current mood of Japanese businessmen and their wives with pathos and humour. Syohei is an ordinary 42-year-old businessman living a comfortable suburban life with his sweet wife and an adorable daughter. Everything seems to be perfect but Syohei feels something is missing. On the train home after work one day, he spots a beautiful lady looking out of the window of a building. He found out about the ballroom dancing school in the building and signs up with a head full of romantic notions. But a whim soon turns into a passion and a new found meaning in life.



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MASAYUKI SUO

Born in 1956. Suo earned himself lasting acclaim in Japan in 1984 with his feature, a funny and sexy pastiche of Ozu's *Late Autumn*, called *My Brother's Wife*. His third feature, the award-winning *Sumo Do, Sumo Don't* played to great success in Singapore in 1995. His other film is *Fancy Dance* (1989).

44

Japan,
1980, 95 mins

Director:
Sogo Ishii

Producer:
Akita Mitsubiko,
Kobayashi Hiroshi

Screenwriter:
Sogo Ishii, Hirayanagi
Masumi, Akita Mitsubiko

Cinematographer:
Kasamatsu Norimichi

Cast:
Yamada Tatsuo, Nanjyo
Koji, Kobayashi Nenji

Production Company/
World Sales Agent:

Be Wiz Inc
3 A Kamiyoma-cho,
Shibuya-ku, Tokyo 150

Japan
tel: 81-3-34816790
fax: 81-3-34819384

CRAZY THUNDER ROAD KURUIZAKI THUNDER ROAD

This is an archetypal 'new wave' film: an outlaw biker fantasy soused in reminiscences of favourite movies and spiked with rock, speed and anti-fascist violence. It is a time of change for the bike gangs in a city of the near future. Ken has decided to disband the Maboroshi Gang while other gangs are amalgamating and trying to rehabilitate their image. But gang member Jin refuses to lie down and die, and when the neo-fascist Takeshi co-opts the bikers for his new model army, Jin spearheads the resistance to his sinister schemes. Referring to everything from silent movie love scenes to Mishima Yukio's rumoured penchant for sex with his toy soldiers, this is an ineffably pure vision of rebellion albeit from the wrong side of the tracks.



SOGO ISHII

Born in 1957. Established his own production company when he was still studying in Nippon University. Directed the 8 mm *Panic in High School* (1976) at the young age of 21. Director of some very original violent films such as *Crazy Thunder Road* (1980), and *Crazy Family* (1984). Films include: *Panic in High School* (1978), *Burst City* (1982), *Angel Dust* (1994), and *August in the Water* (1995).

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Asian Cinema

Korea,
1996, 108 mins

Director:
Lee Min-Yong

Producer:
Lee Soon-Yeoul

Screenwriter:
Lee Kyoung-Sik, Cho Min-
Ho, Chang Jin, Lee Min-
Yong

Cinematographer:
Seo Jung-Min

Editor:
Park Kog-Ji

Cast:
Sook Son, Ha Yoomi, Jung
Sun-Kyoung, Lee Jean-Son

Production Company:
Soon-Film Co. Ltd
#603 Dongsung Bldg
52-1 Samsung-Dong,
Kangnam-Gu
Seoul, Korea 135-090
tel: 82-2-5141704
fax: 82-2-5405857

World Sales Agent:
Fortissimo Film Sales
Hrenmarkt 10-2
1013 ED Amsterdam, The
Netherlands
tel: 31-20-6273215
fax: 31-20-6261155

A HOT ROOF GYAE-GOT-UN NALUI OHU

It's the worst heat wave in a century and the tenants of a suburban apartment block take to the streets, the women chatting and fanning in one shady spot, and the men drinking and smoking in another. Soon violence erupts as a husband chases his abused wife into the open. The wife-beater dies on the way to the hospital. As the police arrive, the women take refuge on the roof and a four-day siege ensues. The women, from different classes, ages, sexualities and backgrounds, unite as all of Korea watches on television.

The film unreels the issues of an emerging feminist consciousness amongst Korean women. Thousands of woman watching the TV coverage at home begin to take stock of their own situations: the lack of women representatives in government, inequalities at work and home, and many other key issues of the women's movement. The plot builds to a rousing climax. The comic exuberance of the film's execution makes this feminist fable a delightful romp.



46

Korea,
1996, 108 mins

Director:
Im Kwon-Taek

Producer:
Lee Tae-Won

Screenwriter:
Yuk Sang-Hyo

Cinematographer:
Park Seung-Bae

Editor:
Park Soon-Dok

Cast:
Ahn Sung-Ki, Oh Jung-
Hae, Han Eun-Jin, Jung
Kyung-Soon

Production Company/
World Sales Agent:
Tae Heung Pictures
3-1 Hannam-dong
Yongsan-gu, Seoul, Korea
tel: 82-2-7975124-5
fax: 82-2-7530395

FESTIVAL CHUKJE

Sopyonje director Im Kwon-Taek's latest film is a masterly look at a family at risk of tearing itself apart. By centering on the traditional aspects of the ceremonies themselves, this film, like Sopyonje, looks at aspects of Korean culture which are in danger of being lost. But it is also Im's most experimental film as the entire story is filtered through glimpses of a child's picture-book vision of the death of her grandmother—arresting, stylised sequences whose meaning falls into place only in the closing moments.

Im Kwon-Taek has this to say about Festival, "Some may think funerals are dull, but I believe embedded deep inside are fascinating things. And besides, I always get good results with subjects I can communicate with. The outcome will be fine as long as I empty myself of any calculations and fly high into the picture."



LEE MIN-YONG

Born in 1958. Studied at the Korean Academy of Film Arts after graduating in economics from Soongsil University. A *Hot Roof* is his film debut, for which he received a Blue Dragon Award and a Choonsa Award for Most Promising Young Director. The Reporters Guild of Korea has also given it an award for Best Film.



PARK CHUL-SOO

Born in 1948. Majored in Economics at Sungkyunkwan University. Began film career as assistant director for Shin Sang-Ok. Made his feature debut with *Wild Dog* in 1980. Has consistently directed many films on women's issues such as *Mother* (1985), *Misty Plum* (1985) and *Woman Who Walks on Water* (1990). His other films include: *Oseam Hermitage* (1989), *Seoul Evita* (1991), *Flower In Snow* (1992), and *Sado Sade* (1994).

Asian Cinema

FAREWELL MY DARLING HAK SAENG BU KUN SIN OUI

Mr Park, a resident of a small Korean village, has died. His children and relatives attend the funeral to supposedly pay their last respects. The eldest son should be mourning the most, but in this film the director gazes at the funeral as if it were a movie. The third son, a Christian back from America, sings a psalm during the traditional ritual. One aunt tries to sell insurance policies. Politicians ask for support. For the living, the funeral is just a part of life, a gathering to eat, drink and catch up on each other.

Park Chul-Soo has this to say about his film, "The motif for this film was first adopted from the poem *Journey* by Hwang Ji-woo. After my father's death, I repeated the process of writing and erasing for this film. I wanted to expose our conscious by showing that the meaning of 'upon the death of an ordinary person' is not always a tragedy, but can be comic as well."



Korea,
1996, 119 mins

Director/Producer:
Park Chul-Soo

Screenwriter:
Kim Sang-Soo

Cinematographer:
Choi Jung-Woo

Editor:
Cho Gi-Hwang

Cast:
Park Chul-Soo, Bang Eun-
Jin, Kim Il-Woo

Production Company:
Park Chul-Soo Films
#503 Youngpoong
Building, 627 Hannam-
dong
Yongsan-gu, Seoul, Korea
tel: 82-2-79483678
fax: 82-2-7952015

World Sales Agent:
Kim's International in
New York
350 Bleecker St. New York,
NY 10014, USA
tel: 212-6758996
fax: 212-6759025

47

THREE-OH-ONE, THREE-OH-TWO 301, 302

This film depicts the stories of two women who suffer from eating binges and anorexia, one eats too much and the other eats too little. Song-Hee, resident of number 301 of the New Hope Bio Apartment is a fantastic chef. She gained weight cooking and finishing the elaborate meals that helped trigger her divorce. She befriends her neighbour living in number 302, an aloof and anti-social writer haunted by a past laced with sexual abuse, butchery and death. She throws up after eating because food, as a symbol of her past, nauseates her physically. 301 cooks because food means control over an unruly world. But cooking can be so very dangerous in this psycho-sexual film filled with utterly surprising provocations.



IM KWON-TAEK

Born in 1936. Considered worldwide as the most representative Korean director. Has received several international awards since the 80s. Films include: *Genealogy* (1980), *Mandara* (1981), *Kilsoteum* (1985), *Ticket* (1986), *Sibaji* (1986), and *Aje Aje Bara Aje* (1989) and *Sopyonje* (1994).

Korea,
1995, 97 mins

Director/Producer:
Park Chul-Soo

Screenwriter:
Lee Soo-Goon

Cinematographer:
Lee Eun-Gil

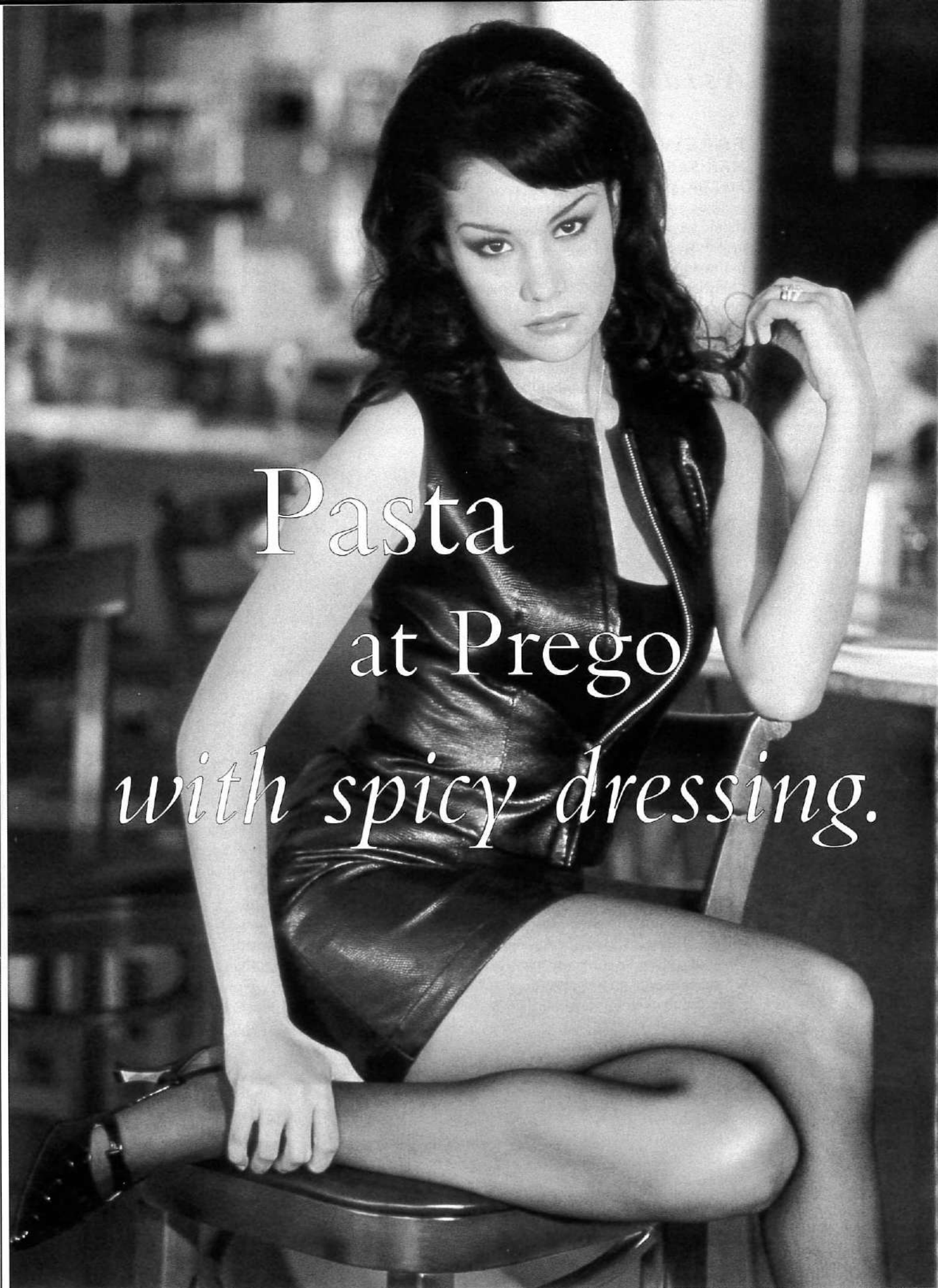
Editor:
Park Gok-Ji

Cast:
Hwang Shin-Hye, Bang
Eun-Jin

Production Company:
Park Chul-Soo Films
#503 Youngpoong
Building, 627 Hannam-
dong
Yongsan-gu, Seoul, Korea
tel: 82-2-79483678
fax: 82-2-7952015

World Sales Agent:
Kim's Video & Music
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York, NY 10014, USA
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Asian Cinema

AN OATH

Beginning in a trial for corruption, *An Oath* is a film told in flashbacks, of a youthful promise to remain idealistic. First as student agitators, then as guerillas during the Vietnam War, and finally as senior Party officials during the country's economic liberalisation, *An Oath* details how both idealism and love are betrayed. It is an interesting insight to post-war Vietnam. The penal code of Vietnam specifies that the embezzlement of state assets and bribery are subject to the highest punishment—the death sentence. This film is particularly poignant now because of the Vietnamese government's recent efforts in trying to stem corruption to salvage the dwindling confidence foreign investors have in the state government.

Vietnam,
1996,

Director:
Tuong Phuong



49



LIN CHENG-SHENG

Born in 1959. Ran away from home at 16 and worked as a baker in Taipei. Attended a directing and screenwriting workshop in 1986 and began a new career in film. He has worked as an actor, editor, cinematographer, documentary director and a fruit farmer. *Drifting Life* is his first feature.

A DRIFTING LIFE CHUN HUA MENG LU

Director Lin and his wife Ko Su-Ching have been making independent award-winning short films since 1990. *A Drifting Life* is unique in that it expanded from a quiet family story into a larger view of the arbitrariness of life. The open and free relationships in the film are between man and nature; those between people are partial and never without partition. All the characters are cut-off, seen through windows or doorways, or surrounded by shadows; the only time the screen is not divided in some way is when the characters move through the wide fields, with only the mountains in the background to suggest limits.

The director feels that the characters in the film "live among the people around us. We don't give them too much notice because we are too busy living our own lives and minding our own business. Hopefully, my presentation will take us down the journey to rediscover the true meanings of our lives. Let the experience be your guidance, and live to understand, to see and to feel."

Taiwan,
1996, 123 mins

Director:
Lin Cheng-Sheng

Producer:
Hsu Li-Kong, Lee Daw-ming

Screenwriter:
Lin Cheng-Sheng, Ko Su-Ching

Cinematographer:
Tsai Cheng-Tai

Editor:
Chen Po-Wen

Cast:
Lee Kang-Sheng, Vicky Wei, Grace Chen, Chen Shi-Huang, Wang Yu-Wen

Production Company:
Central Motion Picture Corporation/Dimensions Communication
Central Motion Picture Corporation
116 Han-Chung Street,
6th Floor, Taipei 108,
Taiwan
tel: 886-2-3715191
fax: 886-2-3310681

World Sales Agent:
Fortissimo Film Sales
Herenmarkt 10-2, 1013
ED, Amsterdam, The
Netherlands
tel: 31-20-6273215
fax: 31-20-6261155



Asian Cinema

Taiwan,
1996, 120 mins

Director/Screenwriter:
Wang Shau-Di

Producer:
Chung Hu-Ping, Hsu Li-Kong,
Huang Li-Ming

Cinematographer:
Mark Lee Ping-Bin

Editor:
Chen Hsiao-Tong, Lei
Chen-Chih

Cast:
Nio Chen-Zer, Chang
Shih, Rene Liu Lin Tze,
Chen Xing

Production Company:
Rice Films International/
Central Motion Picture
Corporation
Rice Films International
No.39, Lane 46, Hoping
East Road, Section 2,
Taipei, Taiwan
tel: 886-3820887
fax: 886-2-3310681

World Sales Agent:
Central Motion Picture
Corporation
116 Han-Chung Street,
6th Floor, Taipei 108,
Taiwan
tel: 886-2-3715191
fax: 886-2-3310681

ACCIDENTAL LEGEND FEI TIAN

The landscape of China's northwest is hard and mysterious, overwhelming in its stark beauty, and is a major element in *Accidental Legend*. The film is a prime mix of adventure, comedy, satire and dreams shot on spectacular locations. Although the film is set in the past, the lives of the people living in that part of the country has not changed very much. In the late Ching Dynasty, settlements were set up by the corrupt government in order to rid the cities of the poor. Since the authorities equated poverty with crime, the settlements became known as thief villages. Two children from such a village were sent to steal exam papers. In the process, they steal some gold for themselves. This sets off a chain of events where only a miracle will save them all.

Director Wang Shau-Di observes, "What I want to discuss in my film is the kind of energy and ability to survive which the Chinese possess, be they Taiwanese or Chinese. People of my generation are always hearing stories about our parents' generation. They are the living embodiment of this



incredible survival instinct which the Chinese have. They may look unimportant and unbecoming, but ask them to tell you a tale—they would tell you wild stories about how they survived in the old days."



WANG SHAU-DI

Earned a Masters of Fine Arts in theatre at Trinity University in Texas, and studied film at San Francisco State University before returning to Taiwan in 1978 to direct stage plays. She has worked as a screenwriter and assistant director while teaching and producing television programmes. She is also a mentor to many young and aspiring Taiwanese directors and writers. *Accidental Legend* is her first feature.



SYLVIA CHANG

Born in 1953. Started her career as a singer-presenter on television before moving on to film as an actress in martial arts films and melodramas. In addition to acting and directing, she has written a number of screenplays and produced several films. Feature films include: *Passion* (1986), *The Game They Called Sex* (1988; co-director), *Mary From Beijing* (1992), *Conjugal Affairs* (1994), and *Siao Yu* (1995).

TONIGHT NOBODY GOES HOME JIN TIAN BU HUI JIA

We all know that yawning is contagious, but to the Chen family, contagiousness extends to taking on an extra-marital/extra-familial affair. It all starts on the day of Mr Chen's 60th birthday. To a semi-retired dentist, still physically fit and full of charisma, being 60 years-old is not the best of news. He dreams of the freedom and passion of his youth. Then, suddenly, a new woman enters the picture, offering both. And the women in the family began rethinking the meaning of their lives and relationships.

At the time of crisis, people's inert strength kicks into motion. It is a desire to live life to the fullest and to find out about one's self-worth. Just like an innocent kid picking up his backpack to run away from home so that he can discover what he will never find out if he stays behind, each member of the Chen family embarks on his or her journey. No matter how far they have travelled, their hearts remain together as only a family can. And yet, a heart that has tried to leave will never be the same again. Just like life.



Taiwan,
1996, 120 mins

Director:
Sylvia Chang

Producer:
Hsu Li-Kong, Chiu Shun-Ching

Screenwriter:
Lee Khan, Sylvia Chang

Cinematographer:
Chang Ta-Lung

Editor:
Mei Fung

Cast:
Lung Sihung, Chang Gue,
Ah-Let, Winston Chao, Jo-ying Liu

Production Company/
World Sales Agent:
Central Motion Picture
Corporation
116 Han-Chung Street,
6th Floor, Taipei 108,
Taiwan
tel: 886-2-3715191
fax: 886-2-3310681

50

Taiwan,
1996, 111 mins

Director/Screenwriter:
Wu Nien-jen

Producer:
Yang Teng-Kuei,
Yeh Wen-Li

Cinematographer:
Lee Ping-Bin

Editor:
Chen Bo-Wen

Cast:
Lin Cheng-Sheng, Chiang
Shu-Na, Yang Tzong-Hsien,
Lee Hsin-Tzong,
Bai Ming-Hwa

Production Company/
World Sales Agent:
Taiwan Film Centre
4th Floor, N19, Lane 2,
Wan Li Street, Taipei 116,
Taiwan
tel: 886-2-2396026
fax: 886-2-2396501

BUDDHA BLESS AMERICA TAI PING TIAN GUO

Brain, the intellectual in the village, has been fired from his job as an elementary school teacher for teaching "improper" politics. The villagers are told that a US-Taiwanese military manoeuvre will take place in the area. The government promises compensation for the problems that might arise, and Brain convinces the locals to cooperate. Soon the land is rendered useless for agriculture, and bars, whores, and the usual GI supports turn the village into hell.

Buddha Bless America is hardly a romp, but is nonetheless profoundly comic. It could have been made anywhere-particularly in Asia, where the Americans have come to "help". One of the film's joy is Lin Cheng-Sheng (director of *A Drifting Life*) as Brain who is a wonderfully gifted comic actor.

"Even though America has never occupied Taiwan officially, its influence over the Taiwanese people is far greater. Its influence extends beyond the cultural and economic to the most important domain of all, that of politics. So, I feel Taiwan has never been independent from the United States since 1949. Two



years ago, I made my first film, *A Borrowed Life*, about our Japanese complex. And my second film, *Buddha Bless America*, is about our American complex."

—Wu Nien-Jen



WU NIEN-JEN

Born in 1952. Started writing short stories while taking accounting courses in college, and soon moved to screenwriting. Joined Central Motion Picture Company as a creative supervisor in 1978. Allied himself with Hou Hsiao-hsien and Edward Yang in 1982 to promote New Taiwanese Cinema. Wrote more than 70 scripts before turning to directing in 1994. His debut film *A Borrowed Life* (Duo Sang) was awarded the Special Jury Prize at the 8th SIFF. *Buddha Bless America* is his second feature.



CHEN YU-HSUN

Born in 1962. Spent five years working in a TV production company after graduating from university. *Tropical Fish* is his first feature.

TROPICAL FISH RE DAI YU

A number of the problems faced by modern Taiwan are presented in humorous fashion through the story of a young boy who attempts to escape from reality via the world of imagination. Taiwan is now a wealthy country, but children are caught up in the fierce competition of school exams, and in adult life, human relations have weakened considerably. Everyone forgot their childhood dreams in the pursuit of money. At the same time, tropical fish began to disappear from the waters of Taiwan. A certain spirit of romance has also disappeared along with the fish.

Director Chen reveals, "For me, each and every tropical fish represents a dream. And aside from dreams, there's only one other thing as beautiful as tropical fish...and that's love."



Taiwan,
1995, 108 mins

Director/Screenwriter:
Chen Yu-Hsun

Producer:
Hsu Li-Kong, Wang Shau-Di

Cinematographer:
Liao Pan-Jung

Editor:
Chen Sheng-Chan, Lei
Cheng-Chin

Cast:
Win Yin, Lin Chen-Sheng,
Shi Ching-Luen, Lin
Chia-Hong

Production Company:
Rice Films International
No.39 Lane 46 Hoping
East Rd, Sec. 2, Taipei,
Taiwan
tel: 7774228
fax: 7335018

World Sales Agent:
Central Motion Picture
Corporation
116 Han-Chung Street,
6th Floor, Taipei 108,
Taiwan
tel: 886-2-3715191
fax: 886-2-3310681

51

Asian Cinema

Taiwan,
1996, 105 mins

Director:
Hou Hsiao-hsien

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

Screenwriter:
Chu Tien-wei

Cinematographer:
Lee Ping-bin,
Chen Hwai-en

Editor:
Liao Ching-song

Cast:
Jack Kao, Hsu Kuei-ying,
Lim Giong, Annie Shizuka
Inoh, Hsi Hsiang,
Lien Pi-tung

Production Company:
3H Films
#19 Lane 2 Wan Lib
Street, Taipei, Taiwan
tel: 886-22301431
fax: 886-22308903

World Sales Agent:
Shochiku Co.,
13-5 Tsukiji 1-chome,
Chuo-ku, Tokyo 104,
Japan
tel: 81-3-55501623
fax: 81-3-55501654

GOODBYE SOUTH, GOODBYE NAN GUO ZAI JIAN, NAN GUO

This film is a portrait of present-day Taiwan. Director Hou Hsiao-hsien's subject is the not-so-young generation of drifters and would-be gangsters, cut off from traditional values but not yet capable of successfully entering the Westernised money-grabbing lust of Taipei. The film is told through the story of Kao and his various get-rich-quick schemes.

Much of *Goodbye South, Goodbye* will startle and delight admirers of Hou Hsiao-hsien. Without abandoning his Ozu-like long takes, reduction of action to a minimum and insistence on the active collaboration of the audience, Hou has changed the rhythm of his new film to dramatise his characters' visceral experiences. As the film progresses, the camera moves more and more. There are long, sublime tracking shots down highways and country roads, and even at several points, images shot hand-held. And hard rock is used on the soundtrack to evoke the characters' lives.



HOU HSIAO-HSIEN

Born in 1947. Studied film at the National Taiwan Academy of Art before joining the industry as a continuity man. Worked his way up to assistant director for Li Hsing, Lai Cheng-ying and Chen Kun-hou. Some of his films include: *The Sandwich Man* (1983), *The Boys From Fengkuei* (1983), *A Time to Live and a Time to Die* (1985), *Dust In the Wind* (1986), *Daughter of the Nile* (1987), *A City of Sadness* (1989), *The Puppetmaster* (1993), and *Good Men, Good Women* (1995).



CHERD SONGSRI

Worked as critic and screenwriter before debuting as director with his 16 mm film *Nobra*. His films include: *The Love* (1973), *The Scar* (1976), *Puen Paeng* (1983), *The Two Worlds* (1990), and *Southern Winds* (1992).

Asian Cinema

MUEN AND RID AMDAENG MUEN KAB NAI RID

Set in 19th century Thailand, this film depicts the life of Amdang Muen, the first Thai woman to struggle for women's independence. Until 1865, Thai women were bought and sold at the whim of their parents and husbands, and free marriage based on love was not permitted then. Muen escapes from an arranged marriage to live with her lover. Subsequently sued by her husband, she presented her case to King Mongkut. Directed by foremost Thai director Cherd Songsri and starring Thailand's most popular actress, Jintara Sukaphat (star of *Good Morning, Vietnam*).



Thailand,
1994, 129 mins

Director:
Cherd Songsri

Screenwriter:
Thom Thathree, Channipa

Cinematographer:
Anupap Buachand

Editor:
M.L. Warapa Ukris

Cast:
Jintara Sukaphat, Santisuk
Promsiri, Ron Rittichai,
Duengdao Charuchinda

Production Company:
Five Stars Production Co.
Ltd/Cherdchai
Productions
Five Stars Production Co.
Ltd
61/1 Soi Thaveemitr 2,
PraRam 9 Rd, Huikwang,
Bangkok 10310
tel: 66-2-2469026
fax: 66-2-2462105

World Sales Agent:
Cherdchai Productions
523525 Suttisarn Rd,
Dindaeng, Huikwang,
Bangkok 10400, Thailand
tel: 66-2-2749637
fax: 66-2-2754840

52

Thailand,
1995, 116 mins

Director/Screenwriter:
Chatrichalerm Yukol

Producer:
Somsak
Techaratanaprasert

Cinematographer:
Anuphap Buachand

Editor:
Sunanda Weeramongkol

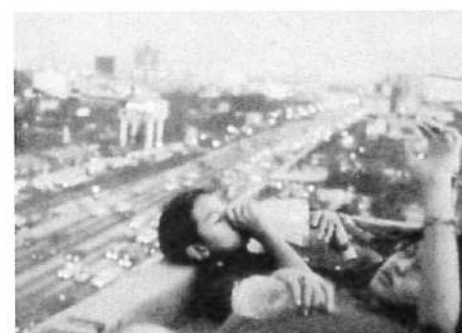
Cast:
Nusra Prajunna, Vichitra
Triyakul, Kemasorn
Nookao, Karnjana
Kounnakkum

Production Company:
Sahbamongkoi Film Co.
Ltd/Prommitr
International Producing
Co. Ltd

World Sales Agent:
Golden Harvest (HK) Ltd,
8 King Tung Street,
Hammer Hill Road,
Kowloon, Hong Kong
Tel: 852-23528222

DAUGHTERS SIE DAI

Traces the progressively downward spiral in the lives of five teenagers. Rebellious, restless, and hanging out with the wrong crowd proves disastrous as some end up hooked on drugs and resorting to prostitution to earn their pocket money. Realistic and gritty look at the total lack of control parents in modern Thai society has over their siblings and how some of them alienate their children through their own inability to deal with their own problems. "The film is a true story. It's a movie about everyday life, a story about children who have problems with their families: what makes them turn bad? I am a father myself. I don't want my children to have these kind of problems. I'm using teenage actors but not the type that are lovable, desirable, cute...In fact, they have very demanding roles. Besides, *Daughters* has a form that is very different from all my films." —Chatrichalerm Yukol



CHATRICHALERM YUKOL

Born in 1942. Eldest son of Prince Anusorn Mongkongkaj (grandchild of King Chulalongkorn). Became interested in filmmaking while studying geology at the UCLA. He made his first feature in 1970. Films include: *Out of the Dark* (1970), *Karn* (1972), *The Angel* (1974), *The Last Love* (1975), *The Model* (1976), *The Violent Breed* (1976), *I Love You* (1977), *The Taxi Driver* (1978), *Kama* (1978), *Yellow Sky* (1979), *If You Still Possess Love* (1981), *Gunman* (1983), *The Citizen* (1984), *Somsri* (1985), *The Elephant Keeper* (1989), *The Song of Chaophraya* (1990), *The Gunman 2* (1991), *Powder Road* (1991), and *Salavain* (1991).

EUTHANA MUKDASANIT

Born in 1952. Graduated from Thammasat University with a degree in journalism and mass communications. His films include: *Angels of Bar 21* (1978), *The Inferno* (1980), *Angel of the Factory* (1981), *Money, Money, Money* (1982), *The Story of Nam Poo* (1984), *Butterfly and Flower* (1985), *Red Roof* (1987), and *Path of the Brave* (1990).

SUNSET AT CHAO PHRAYA KHU GAM

The story of endless love is set amidst the fiercest conflict this world has ever known—World War II. As war is about to break out in Europe, Angsumalin and Vanus meet one last time. Vanus is on his way to England to join the Free Thai movement. He hopes to receive a definite promise from Angsumalin that she will marry him after the war. She instead tells him that she will wait for the end of the war to give him an answer. The fateful events of the war brought to Thailand a Japanese navy captain Kobori. He too is a victim of the war as he is torn apart from his family to fight the war for the emperor. He soon meets up with Angsumalin but she naturally despises him. But Cupid has other ideas of course. Winner of 5 Golden Awards in Thailand including Best Picture, Best Director, Best Actor, Best Title Song and Best Costume Designs in 1996.



Thailand,
1996, 133 mins

Director/Producer:
Euthana Mukdasanit

Screenwriter:
Euthana Mukdasanit,
Wanich Jarungidanan

Cinematographer:
Pipat Pyakha

Editor:
Warapa Kasemsri

Cast:
Thongchai McIntyre,
Apasiri Nitiphon

Production Company:
Grammy Film Co. Ltd
209/1 CMIC B Building,
Sukhumvit 21 Road
Klongtoey Bangkok 10110
Thailand
tel: 662-6644396-8
fax: 662-6640230

World Sales Agent:
Magic Film Co. Ltd
209/1 CMIC B Building,
Sukhumvit 21 Road
Klongtoey Bangkok 10110
Thailand
tel: 662-6644396-8
fax: 662-6640230

53

NETPAC Asian Film Discovery

Japan,
1996, 83 mins

Director:
Shinobu Yaguchi

Producer:
Shin Horiguchi, Mayumi
Amato, Kiyomi Kanazawa

Scriptwriter:
Shinobu Yaguchi, Takuji
Suzuki

Cinematographer:
Masahiro Kishimoto

Editor:
Miho Yoneda

Cast:
Naomi Nishida, Go Riju,
Takatoshi Naito

SHINOBU YAGUCHI

Born in 1967. Enrolled in Tokyo University of Art and Design as a graphic design major but eventually was attracted to film. Made a number of 8 mm and video works while freelancing at film studios as assistant to the production designer. His debut feature *Down the Drain* was made on a PFF scholarship program. *My Secret Cache* is his second feature.

MY SECRET CACHE HIMITSU NO HANAZONO

Like a Japanese-styled screwball comedy, Shinobu Yaguchi's second feature, *My Secret Cache*, follows the life of Sakiko, an obsessive adolescent who loves money. Her first job as a bank teller depresses her when she realises that all the money she is counting isn't hers. That is, until the bank is robbed and she is taken hostage. When the robbers suffer a fatal accident and the loot falls into a deep river, Sakiko makes it her life's goal to recover it. Moving at a fast pace, with impossible plot twists and turns, the film is powered by the two principal actors, Naomi Nishida as Sakiko and Go Riju as Edogawa, a hapless geologist who gets roped in on Sakiko's adventure. The true secret of this film is



whether materialism can be transformed into idealism.

TWO PUNKS CHINPIRA

Shinji Aoyama, currently a brave new directing talent from Japan, follows *Helpless*, his debut film, with another tale of restless youths, *Two Punks*. Based on the novel by Shoji Kaneko, *Two Punks* has Yoichi, a country boy, who meets Michio, a chinpira (or punk) who works for the yakuza. Michio recruits him to run a betting racket. But Michio sleeps with the yakuza boss's mistress and when the latter is killed, he runs off with the gang's money. Yakuza hitmen trail the two punks for revenge. Told with minimal dialogue and flashbacks, Aoyama's strength is his stark images and the imploding sense of doom that permeates the film. The soundtrack consists of an anguished electric guitar solo that articulates



Yoichi's angst.

Japan,
1996, 100 mins

Director:
Shinji Aoyama

Producer:
Naoki Kai, Katsuaki
Nagasawa, Akimoto
Okagawa

Scriptwriter:
Shoji Kaneko, Toshiyuki
Morioka

Cinematographer:
Isao Ishii

Editor:
Masahiro Onaga

Cast:
Takao Osawa, Dankan,
Reiko Kataoka, Chikako
Aoyama, Ryo Ishibashi

SHINJI AOYAMA

Born in 1964. Made 8 mm films while attending Rikkyo University and worked as assistant director after graduation. He has also written film critiques for various magazines, including *Cahiers du Cinema Japon*. *Helpless* is his first feature film followed by *Two Punks* in 1996.

NETPAC Asian Film Discovery

Iran,
1996, 96 mins

Director:
Majid Majidi

Producer:
Centre of Documentary and
Experimental Cinema

Scriptwriter:
Mehdi Shojai, Majid Majidi

Cinematographer:
Mehsen Zolnari

Editor:
Hassan Hassandoost

Cast:
Mohammad Kasebi,
Parivash Nazari, Hassan
Sadeghi, Hossein Abedini

MAJID MAJIDI

Born in 1959. Began film career as an actor in 1980. Directed his first feature film *Baduk* in 1992 which won many prizes including best film for a first-time director. *The Father* is his second feature.

FATHER PEDAR

Winner of the Best Second Feature Prize at the Fajr Int'l Film Festival, Majid Majidi's film is about Mehroolah, a 14-year-old boy, who is forced to provide for his family after his father's death. His crisis arrives when his mother remarries and his role is displaced by the new father. Resisting his new father's love, Majidi's film is unflinching in his depiction of the conflict between them. The actors are restrained and maintain an emotionally engaging performance throughout. Majidi treats his subject with sensitivity and great respect, handling his characters with gentleness and affection. *The Father* is simple in plot, but Majidi draws deep and revealing truths from the young boy's turmoil, making for a touching story of profound emotional depth.



TUNNU'S TINA TUNNU KITINA

Pareesh Kamdar's debut film is about the dream world that exists in the heart and mind of a Bombay tenement dweller. Tunnu lives in an imagined world of action, glamour, romance and sex. His father struggles desperately to make a living to buy a new apartment. Then there is Tina, the girl of Tunnu's dreams, a symbol of everything unattainable in his life. The film consciously spoofs Bollywood-type cinema and manages to be just as irritating and facile as cinema of that style. Yet, there is a subtle realism that runs throughout as the film's counterpoint.



India,
1995, 120 mins

Language:
Hindi

Director:
Pareesh Kamdar

Producer:
NFDG Doordarshan

Scriptwriter:
Pareesh Kamdar

Cinematographer:
KK Mahajan

Editor:
Pareesh Kamdar

Cast:
Sunil Barve, Rajeshwari,
Renuka Shahane, Robin
Hattangadi

PARESH KAMDAR

Graduated from Film & Television Institute of India in 1986. Edited a few films. Won National Award for Best Editing in 1994. *Tunnu's Tina* is his first feature.

Japan,
1996, 92 mins

Director:
Yukinari Hanawa

Producer:
Shimpei Okuda

Scriptwriter:
Yukinari Hanawa, Xiu Jian

Cinematographer:
Robin Probyn

Editor:
Nobuko Tomita

Cast:
Xiu Jian, Mika Takahashi,
Yukio Yamato, Koko, Ali
Ahmed

YUKINARI HANAWA

Born in 1965. His first job in the film industry was as a part-time chauffeur on a movie set while he studied at the Scenario Centre in Tokyo. He then worked as assistant to Mamoru Watanabe, known as the "Kurosawa of Adult Movies", for two years. Then became assistant director to Shun Nakahara and Kaizo Hayashi. *Tokyo Skin* is his first feature.

TOKYO SKIN MEI FA ZI

What is underneath *Tokyo's skin*? Yukinari Hanawa's debut feature has the motif of an endless subway train ride, like a series of unanswered questions at each stop. It is likened to a journey through Tokyo's underworld. Tokyo with its ever-present commuter trains, maze-like back alleys, and exotic basement bars is discovered by three outsiders. Shu, a Chinese immigrant, tries to fit into Japanese society and realises that he will never fit in. He sets up a series of illegal businesses to survive. Like Ali, a Pakistani, and Kazuo, an expatriate Japanese who returns home, they remain outcasts in a supposed multicultural society, skimming the surface, unable to get beneath *Tokyo's skin*. The film won the Special Jury Prize at the Fukuoka Asian Film Festival.



THE KNIFE

Winner for Best Director at the Vietnam Film Festival 1995, Le Hoang's debut film is another reminder of the country's war years. During a takeover of a village, an old woman attacks the Liberation Army with grenades and is killed by Dung, a young soldier. Her granddaughter, Nguyet, swears revenge and is given a knife by a South Vietnamese officer. Later, Nguyet falls in love with Dung before she faces her tragic moment of truth. Director Le Hoang observes both North and South Vietnamese soldiers without judgement and instead concentrates on the effect the war has on the villagers, leading to its tragic end.



Vietnam,
1995, 91 mins

Director:
Le Hoang

Producer:
Tran Thanh Hung

Scriptwriter:
Nguyen Ho

Cinematographer:
Pham Hoang Nam

Editor:
Thuy Chung

Cast:
My Duyen, Thieu Ann
Duong, Le Van Nghia,
Quoc Thao, Moc Mien

LE HOANG

Born in 1956. Graduate of Hanoi Film Drama University. Worked as scriptwriter in many films and was awarded a Vietnam Film Festival Script Award in 1993 for the film *The Little Conscience*. *The Knife* is his debut feature film.

Turkey,
1995, 91 mins

Director:
Umit Elci

Producer:
S. Kadir Yilmaz

Scriptwriter:
Erhan Bener, Umit Elci

Cinematographer:
Colin Mounier

Editor:
Aytag Aydin

Cast:
Halil Ergun, Nurseli Idiz,
Fusun Demirel, Meltem
Cumbul

UMIT ELCI

Born in 1948. Graduated from Bosphorus University in English Literature and Language before attending London Film School. Then he returned to Turkey to work as director of commercials. His films include: *Hero's Way* (1985), *A Handful of Sky* (1987), and *Glittering Ceziye* (1989).

COCKROACH BOCEK

Based on a novel by Erhan Bener, the film is set against Turkey's recent problems with violence and terrorism. Recai Bey is a police chief with a tortured childhood that haunts him. His self-hatred is transferred to the people around him. Later when he falls for a teenager whom he arrests, they marry. But the problems build up when she refuses him sex. When she mysteriously dies, suspicion surrounds him and he loses his job. His mental state deteriorates and he soon develops an obsessive compulsive behaviour. While a severe indictment on police cruelty, the film also offers compassion for Recai Bey's suffering.



THE SHORT FILMS OF REGIBEN ROMANA

A WHITE CLOUD ISANG PUTING ULAP

A young woman travels back to her hometown to visit her mother whom she hasn't seen in over 25 years.

WOUND SUGAT

Unrequited love erupts into a violent bloodbath which leads to the murder of two lovers.

PILIPINAS: WHAT DO YOU THINK OF THE PHILIPPINES, MR JANETZKO

An experimental film of outtakes from an action film mixed with news broadcasts, plus hardcore music to evoke Filipino politics and culture.

THE HUNGER

An experimental silent film portraying a brooding young man's journey into his self as he wanders into the city's endless pit.

Philippines
1994, 12 mins

Philippines
1991, 8 mins

Philippines
1989, 5 mins

Philippines
1989, 7 mins

Warzone

On occasion, fiction aspires to the grit, sweat and sensory overdrive of live broadcast. Few attempts veer closer to the sordid heat of the moment than Heiner Stadler's astounding feature, *Warshots*. *Warshots* serves up an uncompromising scrutiny of war journalism in extreme close-up - how the line separating voyeur from participant can be dangerously confounded.

Herbert Knaup gives a haunting turn as a prize-winning photographer covering the fictional North African El Irouane civil war. His pursuit of violence is remorseless: "My job is what's on the pictures, not what happens in front of the camera." But as he gets drawn under the skin of local citizens, his professional detachment begins to come undone. Locations for *Warshots* include Somalia and Lebanon; Stadler's unerring, frequently handheld docu-realism makes for uncomfortable viewing both visually and in its relentless ethical cross-examination.



A Petal

If the 20th century came to be remembered for spawning the world war, then film, the singular art form distinguishing these dubious 100 years, might stand as one of the scant beneficiaries of humanity's darkest moments. Imagine cinema without the chill of Brando's spectacle in *Apocalypse Now*, the dissecting force of *Shoah*, the bite of Renoir's irony in *La Grande Illusion*, or the primacy of fear in *Boat People*... a difficult proposition indeed. Film's uncanny capacity to transform distant echoes of anguish into resounding soundbytes of palpable grief is nowhere as cleanly demonstrated as the documentary form.



Prisoner Of The Mountains

The much-lauded *Prisoner of the Mountains* elects a relatively poetic tone in its treatment of the strife in the Caucasus. If *Warshots* centred individuals facing philosophical struggle, Siberia-born director Sergei Bodrov is clearly more interested in underscoring the ironies posed by delicate kinships, fraternity, and love under the threat of a nationalist conflict. The story follows the kidnapping of two Russian soldiers by a Chechen father, who hopes to barter them for the release of his own son imprisoned by Russian factions. Eventually the younger Russian hostage falls in love with his captor's young daughter, while his mother journeys towards the mountains to plead for her son's safety.

Prisoner's humanitarian underpinnings keeps the film free from absolute configurations of morality and villainy. Somewhat old-fashioned but no less timely is Bodrov's apparent implication that armies might be at each other's throat, while ordinary folk make friends across enemy lines.

Red Persimmon by Taiwanese veteran, Wang Tung, is not just any meditation on family ties - the autobiographical work is based on the trials and tribulations of Wang's very own household following the civil war that separated Taiwan from mainland China in 1949. Father is a Kuomintang commander, largely absent from the Wang compound during the turbulent years, leaving the feisty Grandmother to lead the family's flight from Shanghai to Taipei. Grandmother is a quirky pillar of strength to the brood of 10 excitable grandchildren, while Mother takes on the uphill task in making ends meet, having arrived in a new land with little of their previous wealth.

Wang's bittersweet comic take on the civilian ordeals of war makes his latest film a natural, if sentimental, successor to works like *Strawman* and *Banana Paradise*.

Nostalgia is equally central to the mechanics of Férid Boughedir's intoxicating *A Summer in La Goulette*. The time is 1967, the place, a Tunisian resort town where its Muslim, Jewish and Gentile residents cohabit amicably enough, oblivious to the occasional radio warning of simmering Middle East turmoil. Instead, the serenity is only threatened when three of *La Goulette's* most eligible daughters, one from each religion, set their eyes on dating men across cultural lines.

Boughedir's sensitivity for razor-sharp exchanges and exuberant physical comedy belies the film's astute commentary on ethnic relations. At the film's close, Boughedir inserts a poignant reminder of the fragility of human harmony as religious nationalism once again rears its ugly head: Tunisia gets caught up by the Israeli-Arab war the very next day.

The Knife by newcomer Le Hoang features the war between North and South Vietnam with religion as its central metaphor. A Catholic village becomes the battleground between the two factions, while one of its devotees, the young girl Nguyet, loses her grandmother in the cross-fire and vows to avenge her death. Unknowingly though, she falls in love with a Liberation Army soldier who is none other than the killer.

In his new film, *The Long Journey* (a world premiere in Singapore), Le Hoang again examines how faith motivates us. Here a soldier is determined to bring back the bones of his slain comrade to his hometown. Through a series of accidents which causes the bones to be misplaced, Le Hoang fashions a metaphorical road movie.

The South Korean film, Jang Sun-Woo's *A Petal*, employs the symbol of a young girl to represent the suffering nation during the Kwangju massacre of 1980. To remind us how old wars reflect new wars is the true story of Elsa Tabori in 1944, a married woman in Budapest, who bravely protests her deportation, by the German secret police, and saves lives in Michael Verhoeven's *My Mother's Courage*. History repeats itself in the cinema of war, the very crucible for invoking timely reminders to us all.

- LOW YUEN PING



Red Persimmon



Asian Cinema

Korea,
1996, 101 mins

Director:
Jang Sun-Woo

Producer:
Ahn Byoung-Ju,

Screenwriter:
Jang Moon-Il, Jang Sun-
Woo

Cinematographer:
Yoo Young-Kil

Editor:
Kim Yang-Il

Cast:
Moon Sung-Kuen,
Lee Jung-Hyun, Lee
Young-Ran

Production Company:
Miracin Korea/Daewoo
Cinema

World Sales Agent:
Mayfair Entertainment
110 St Martins Lane
London WC2N 4AD
tel: 44-171-3047911
fax: 44-171-8671184

A PETAL KOTYIP

All Koreans of the present generation were marked in some way by the Kwangju massacre in 1980. For many, this hideous episode (for which former president Chun Doo-Hwan has recently been sentenced) remains an unhealed wound. A *Petal* is Jang Sun-Woo's attempt to come to terms with what happened in Kwangju, when hundreds of civilians were mowed down by the army. It is the first mature cinematic reflection on what happened and what it all meant. Jang's film is tough and often unrelentingly hard to watch but it also sets a new benchmark for the serious treatment of politics and sex in Korean cinema.

A young woman, nameless and mentally disturbed, wanders the countryside looking for her brother. She finds a man she takes for her brother and follows him to the shed he lives. But he is merely an ordinary labourer and tries to get rid of her by treating her rudely, beating her and finally raping her. She however stays. Through flashbacks, we learn how the girl's brother died in



military service and how her mother was killed on the streets of Kwangju. It's as if the girl is the personification of the nation's trauma...



JANG SUN-WOO

Born in 1952. Majored in anthropology at Seoul National University. He was jailed for six months for his involvement with the student protest movement. He was inspired to work in films after watching Lee Chang-Ho's film *Fine Windy Days* and entered the industry as Lee's assistant. His first feature *Seoul Jesus* (1986) had difficulty clearing censorship. His subsequent films have tackled a wide variety of social, psychological and philosophical issues. His other films include: *The Age of Success* (1988), *The Lovers In Woomuk-Baemi* (1989), *Road To The Racetrack* (1991), *Hwa-om-kyung* (1993), *To You From Me* (1994) and *Cinema On the Road* (1995).



WANG TUNG

Born in 1942. Studied fine arts at the National Academy of Art. Worked as an apprentice art director after graduation and later studied stage design at the University of Hawaii. Began his film career as a set and costume designer, making his directorial debut in 1980 with *If I Were For Real*. His other films include: *Portrait of A Fanatic* (1981), *Flower In the Rainy Night* (1982), *Run Away* (1984), *Strawman* (1987), *Banana Paradise* (1989), and *Hill of No Return* (1992).

RED PERSIMMON HONG SHI ZI

This autobiographical film continues director Wang Tung's (*Strawman, Hill of No Return*) exploration into one of the key themes in Taiwanese cinema: the trauma caused by the separation of the island from mainland China. *Red Persimmon* follows the struggles of a family in a new and strange land. Reminiscent of Hou Hsiao-hsien's *A Time To Live and A Time To Die*, the story originates from the director's real-life grandmother. The scenes come straight from Wang's childhood, right down to the scene where the grandmother ties her ten children together with a piece of rope so that they would not get lost. Though Wang's family lived a comfortable life in China, they lost everything when they came to Taiwan: their house, their savings, and their land.

Wang's grandmother led her many grandchildren from China to Taiwan in the forties. The transition is shattering, but the humour and deep strength of the grandmother holds the family together. Although the film begins with fear and loss, it resolves around the survival and triumph of love, interwoven with humour without a hint of maudlin sentimentality.



Taiwan,
1996, 168 mins

Director/Screenwriter:
Wang Tung

Producer:
Hsu-Li-Kong

Cinematographer:
Wai-den Yang

Editor:
Chen Sheng-Chang

Cast:
Tao Shu, Shi Chun, Wang
Chuan

Production Company/
World Sales Agent:
Central Motion Picture
Corporation
116 Han-Chung Street,
6th Floor, Taipei 108,
Taiwan
tel: 886-2-3820887
fax: 886-2-3310681

58

Kazakhstan/Russia,
1996, 98 mins

Director:
Sergei Bodrov

Producer:
Boris Giller, Sergei Bodrov

Screenwriter:
Arif Aliev, Sergei Bodrov,
Boris Giller

Cinematographer:
Pavel Lebeshev

Editor:
Olga Grinshpun, Vera
Kruglova, Alain Baril

Cast:
Oleg Menshikov, Sergei
Bodrov, Jr., Djemal
Sikharulidze, Susanna
Mekhrallieva

Production Company:
Caravan JSC/B.G.
Productions
Caravan JSC
9/11 Tchaikovsky Street,
Almaty 480004,
Kazakhstan
tel: 7-3272-329735
fax: 7-3272-399895

World Sales Agent:
Fortissimo Film Sales
Herenmarkt 10-2, 1013-
ED, Amsterdam, The
Netherlands
tel: 31-20-6273215
fax: 31-20-6261155

PRISONER OF THE MOUNTAINS KAVKAZSKI PLENNIK

Sergei Bodrov, the most contemporary of Russian filmmakers, once again focuses on his troubled homeland, this time confronting the absurdities of the Chechen war. A powerful and beautifully made film, *Prisoner of the Mountains* captures the human side of that tragic conflict through the story of two Russian soldiers who are captured and brought to a small mountain village.

While Chechnya is constantly in today's news, Russia's involvement dates back to the last century. A young Leo Tolstoy saw action in this area and used his experiences as the backdrop for numerous stories and novellas. Bodrov has drawn upon one of these, "Caucasian Captive", for this film.

In this film, Bodrov depicts ordinary people trapped in a war not of their making, who nevertheless must try to survive. He has made the film more personal and the issue more poignant by casting his own son as the younger of the two soldiers captured. When the climax comes, it is as sad and pointless as all wars, capturing the hopeless paralysis everyone feels when looking at this



divisive conflict. Bodrov magnificently explores the Chechen war's deeper implications, dymystifying the process whereby two men point guns at each other and pull the trigger.



SERGEI BODROV

Born in 1948. Graduated from the State Institute of Cinematography in 1974, specialising in screenwriting. He has written scripts for more than 30 films as well as a novel, *Freedom Is Paradise*, based on one of his films. His films include: *Non-professionals* (1987), *Freedom Is Paradise* (1989), *Card Sharpers* (1990), *White King, Red Queen* (1992), and *I Wanted to See Angels* (1992).



FERID BOUGHEDIR

Born in 1944. Began working as a film critic for Jeune Afrique in 1971 and is currently a professor of film at Tunis University. He has made a number of short films and documentaries. His other feature film was *Halfaouine-Child At the Terraces* (1990).

A SUMMER IN LA GOULETTE UN ETE A LA GOULETTE

Ferid Boughedir is fast proving to be the most generous and sensual of directors. In *Halfaouine*, he revealed the women's baths in a Tunis neighbourhood through the eyes of a young boy. Now he offers us *A Summer In La Goulette*, which is a glorious portrait of a Tunisian resort neighbourhood where Muslims, Jews and Christians live side by side, and three teenage girls threaten the peace by daring to lust after the wrong men. Boughedir talks about his film, "I profoundly believe in the liberating values of laughter and eroticism which some have described as 'approbation of life, even to the point of death'. My humble ambition with *A Summer In La Goulette* is to make a film which gives joy, feeling and understanding to those who see it and experience it through the infinite medium of cinema. The great art historian, Faure, wrote about Charlie Chaplin, 'In a simple pirouette, he is capable of expressing the joy and pain of being in this world.' This is the Arab world I would like to perpetuate. I do so by introducing the viewers to the citizens of La Goulette, an admirable corner of the Mediterranean, where tolerance and a joie de vivre reign thanks to the particular virtue of open-mindedness of its people."



Tunisia/France/Belgium,
1996, 100 mins

Director:
Ferid Boughedir

Producer:
Marie-Francoise Mascaro

Screenwriter:
Ferid Boughedir, Nouri
Bouzid

Cinematographer:
Robert Alazraki

Editor:
Andree Davanture,
Catherine Poitevin

Cast:
Gamil Ratib, Mustapha
Adouani, Giry Nataf,
Claudia Cardinale

Production Company:
Cinapes/Marsa Film/La
Sept Cinema/Lamy Films
RTBF
Marsa Films
10 rue de la peparriene
75008 Paris, France
tel: 1-47-938600
fax: 1-42-937440

World Sales Agent:
Flach Pyramide
International
5 rue Richempanse, 75008
Paris, France
tel: 33-1-42960220
fax: 33-1-40200551

59

German Focus

1996, 93 mins

Director/Producer:
Heiner Stadler

Screenwriter:
Harry Gockertz, Heiner
Stadler

Cinematographer:
Yusef Hu

Editor:
Micki Joanni

Cast:
Herbert Knaup, Peter
Franke, Ozay Fecht, David
Keboe

Production Company:
Heiner Stadler
Filmproduktion/BR/WDR/
SDR/Arte

World Sales Agent:
Heiner Stadler
Filmproduktion
66 Agnesstrasse, 80797
Munich, Germany
tel: 49-89-12392202
fax: 49-89-12392262

WARSHOTS

What's the difference between a Leica camera and a Kalashnikov AK-47? *Warshots* goes a long way towards providing the answer. To an undetermined country wrecked by civil strife—it could be Somalia, Lebanon or Bosnia—come Jan Loy and Maynard Wilhelm, a reporter-photographer team who are seasoned veterans of such wars. Jan is the star photographer whose pictures of the world's troubled spots have won him numerous awards. For his latest assignment, he is introduced to a sniper who sits in a window gunning people who happen to come within his line of fire. He also soon develop intimate relations with a maid who works in the hotel where he is staying. Caught between these two conflicting aspects of the war, he soon begins to re-examine his involvement in the war.

Shot in Northern Ireland, Somalia and Lebanon, *Warshots* exudes a feeling of total veracity. Director Heiner Stadler does a good job of showing his protagonists' internal and external conflicts. Like Antonioni, who perfected the morally indecisive hero in *Blow-Up*, Stadler depicts the quandary that begins to eat away at Jan's life with precision and compassion.



WITH THE SUPPORT OF
GOETHE-INSTITUT SINGAPORE



HEINER STADLER

Born in 1948. Worked for a short while as a reporter and studied journalism before turning to film. Lecturer in film history and media education in 1974 to 1976. In addition to making features and documentaries, worked as a freelance cameraman, director and production manager for various television productions since 1976. Features include: *King Kongs Faust* (1985), *Das Ende Einer Reise* (1992), and *Hannibal* (1994).



FRANK BEYER

Born in 1932. Graduated from the Prague Film School, FAMU, in 1957. Controversy over his film *The Trace of Stones* in 1966 resulted in his being forbidden from working in Berlin or Potsdam. Worked in theatre and stage before returning to DEFA Studio in 1974. Features include: *Two Mothers* (1957), *An Old Love* (1959), *Five Cartridge Cases* (1960), *Star-crossed Lovers* (1962), *Naked Among Wolves* (1963), *Carbide and Sorrel* (1964), *The Trace of Stones* (1966), *Jacob the Liar* (1974), *The Hiding Place* (1977), *Turning Point* (1983), *Taken for a Ride* (1984), *The Break-in* (1989), and *The Suspicion* (1991).

German Focus

NIKOLAICHURCH - THE MOVIE

NIKOLAIKIRCHE - DER KINOFILM

A gripping portrayal of the dramatic weeks in the summer and autumn of 1989 as the German Democratic Republic was drawing its last breath. The film shows the reality of the GDR as it was lived and experienced through the story of a family in Leipzig during the two years of unrest starting in 1988 that culminated in the Monday Demonstrations in the autumn of 1989. Beyer's lucid and logical approach to the story clearly shows how individual actions, often unrelated, led to the fall of a regime. Ordinary people simply grew tired of lying to themselves, and discovered that their power was greater than the state's truncheons and tanks. Wonderfully acted and directed with restraint, this is a superb film about historic times. Beyer, one of GDR's most prominent directors and one who was often at odds with the authorities, has made a magnificent, intimate epic in an attempt to understand the collapse of the Iron Curtain.



1996, 138 mins

Director:
Frank Beyer

Producer:
Lutz Witteke

Screenwriter:
Frank Beyer, Eberhard
Görner, Eric Loest

Cinematographer:
Thomas Plenert

Editor:
Rita Hiller

Cast:
Barbara Auer, Ulrich
Matthes, Ulrich Mube,
Annemone Haase

Production Company:
PROVOBIS-Film Jurgen
Haase
PROVOBIS - Film
22039 Hamburg, Jänsfelder
Allee 80
tel: 49-40-66885381
fax: 49-40-66885369

World Sales Agent:
Progress Film-Verleih,
burgstrasse
27, 10178 Berlin,
Germany
tel: 49-30-2806049
fax: 49-30-2807492

60

1995, 92 mins

Director/Producer/
Screenwriter:
Michael Verhoeven

Cinematographer:
Michael Epp, Theo
Bierkens

Editor:
David Freeman

Cast:
George Tabori, Pauline
Collins, Ulrich Tukur,
Natalie Morse

Production Company:
Sentana Films/Little Bird
Limited/Wega Film
Sentana Film Produktion
Gebtsattelstr.30 D. 81541
Munich, Germany
tel: 89-4485266
fax: 89-4801968

World Sales Agent:
The Sales Company
62, Shaftesbury Avenue
GB-London W1V 7DE
tel: 1-71-4349061
fax: 1-71-4943293

MY MOTHER'S COURAGE MUTTERS COURAGE

This film version of Tabori's autobiographical play and novel portrays a strange, satirical, darkly humorous film about fate and human cruelty. Verhoeven elaborates, "Much of this dark humour is already there in Tabori's story. It's specifically a very Jewish response to tragedy and death, which uses humour as a way of responding to and understanding that which is too awful to comprehend."

It seems remarkable, but it was true, that in summer of 1944, the Jews of Budapest still felt relatively safe. This was due to the particular political situation in Hungary at that time. Hungary, under the leadership of Admiral Horthy, was nominally allied with the Axis powers. By 1944, however, it was obvious that the wind was blowing in favour of the Allies, and the Horthy regime was attempting to keep its options open as the Soviet army approached its borders, maintaining links with the Allied governments through consulates in neutral countries. It was only in autumn of 1944, when a Hungarian fascist regime was installed, that the deportation and extermination policies which were to kill most of Tabori's family were officially implemented in Budapest.



By the time the assault on the Hungarian Jews began, the world had evidence of the Final Solution being pursued by the Nazis. But the Allied governments refused to divert resources to halt the extermination programme. A conspiracy of silence meant that most of the victims were ignorant of the fate awaiting them as they were loaded onto the trains.



MICHAEL VERHOEVEN

Born in 1938. Studied medicine and qualified as a doctor in 1969. Worked as an actor before forming own production company in 1967. Films include: *Dance of Death* (1967), *Tables* (1969), *O.K.* (1970), *A Terrific Exit* (1973), *Sunday Children* (1979), *The White Rose* (1982), *Killing Cars* (1985), and *The Nasty Girl* (1989). Silver Bear at Berlin Film Festival.

DANI LEVY

Born in 1957. Joined the Zirkus Basilisk as a clown and acrobat at age 13 and later became a stage actor. Started in film as an actor but soon became a writer-director. Films include: *Same To You* (1985), *RobbyKallePaul* (1988), *I Was On Mars* (1991) and *Burning Life* (1993).

SILENT NIGHT STILLE NACHT

Dani Levy's erotic/romantic drama is one of the films defining a new style in German cinema. The film gives a surprisingly open and revealing glimpse into the tense relationship between three entangled characters, connected physically and electronically through the telephone. Often comedic, at times cynical, *Silent Night* reveals the emotional desperation that can take over when all seems lost and takes some daring risks in the way it explicitly reveals each character's agenda. The performances are first rate and though shot on limited sets, Levy uses wonderful cinematography and an eye for revealing details to create a sexually charged atmosphere.

Director Levy talks about the autobiographical elements of the film, "We used moments and situations from our lives and our friends' lives. If you go through a long term relationship (Levy and Schrader have been together 10 years), you will always have moments when you don't connect. A lot of it is about timing—about one person expressing something at a moment when the other isn't listening or isn't able to hear."



WITH THE SUPPORT OF
PRO HELVETIA

61

1996, 84 mins

Director:
Dani Levy

Producer:
Stefan Arndt, Dani Levy,
Rolf Schmid

Screenwriter:
Klaus Chatten, Dani Levy,
Maria Schrader

Cinematographer:
Carl-F. Koschnick

Editor:
Dani Levy

Cast:
Maria Schrader, Mark
Schlichter, Jurgen Vogel

Production Company/
World Sales Agent:
X Filme Creative Pool/
Fool Film/Fama Film
X Filme Creative Pool
Sputnik Filmverleih,
Nollendorfplatz 5, 10777,
Berlin, Germany
tel: 49-30-2161070
fax: 49-30-2161069

German Focus

1996, 79 mins

Director/Screenwriter:
Wim Wenders and
students of Film Academy,
Munich

Producer:
Wim Wenders, Veit
Helmer, Wolfgang
Langsiedl

Cinematographer:
Jurgens Jurgens

Editor:
Peter Przygodda

Cast:
Udo Kier, Nadine Buttner,
Christoph Merg, Otto
Kubnie

Production Company:
Wim Wenders Produktion
Segitz 2D-10969, Berlin
tel: 30-6153011
fax: 30-6152021

World Sales Agent:
Road Sales GmbH
Mediastribution
Mommensenstrabe 11 10629
Berlin
tel/fax: 30-327960

THE BROTHERS SKLADANOWSKY

When Max Skladanowsky's eldest daughter, Lucie, confides that she misses her uncle, a juggler, when he is away touring, her father goes to work on a means by which she can always see lifelike, moving images of her favourite relative. A sweet, childish request for the impossible (in the 1890s) became the inspiration for an inventor.

Wim Wenders' latest project tracks the development of early German cinema through the efforts of Max and Emil Skladanowsky. On 1 Nov 1895, they publically projected 8 short scenes depicting performers at a popular Wintergarten Theatre variety show. They were DIY inventors, not engineers. They earned their money at fairgrounds and with no financial backing, they truly co-invented cinema in a poetic, endearing and rather 'un-German' way. The film has captured (often using an actual hand-cranked relic) modestly, lovingly and with a gentle wit the triumphs, defeats, and the Skladanowsky's unquenchable excitement at developing a new combination of science and art, undreamed of before.



WITH THE SUPPORT OF
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WIM WENDERS

Born in 1945. He briefly studied medicine and philosophy before attending the Academy for Film and Television in Munich. Set up his own production company, Road Movies, in 1975. His films include: *Summer In the City* (1970), *The Goalie's Anxiety at the Penalty Kick* (1972), *The Scarlet Letter* (1973), *Alice In the Cities* (1974), *The Wrong Move* (1975), *Kings of the Road* (1976), *The American Friend* (1977), *Lightning Over Water* (1980), *The State of Things* (1982), *Hammelt* (1982), *Paris, Texas* (1984), *Wings of Desire* (1987), *Until the End of the World* (1991), *Faraway, So Close* (1993), and *Lisbon Story* (1994).

62

Youth In Film

Germany,
1995, 81 mins

Director:
Janos Uzsak

Producer:
Manfred Korytowski

Screenwriter:
Irene Rodrian, Jozsef
Nepp, Shimon Wincelberg

Cinematographer:
Erzsebet Nemes

Editor:
Magda Hap, Susanne
Pfister

Production Company:
Infafilm GmbH Theo-
Prosel-Weg
1 D-80797 Munich,
Germany
tel: 89-1269921
fax: 89-12391243

World Sales Agent:
Movienet Film GMBH
Munich
tel: 089-3073228
fax: 089-3073219

PEPOLINO AND THE LOST TREASURE

This fully animated musical feature based on the work by renowned German writer Irene Rodrian is pure family entertainment. The film which took 8 years to produce charts the adventures of young Pepolino who wants to be a famous troubadour. Together with his charming and delightful friends — Barney the dog, Don Poco the parrot and Emil the rat, they set off on the high seas on a grand adventure. The film charts the madcap exploits of Pepolino and his crew complicated by the obese, evil and selfish captain Babaluk and the witch Admiral Hildegard. Pepolino's most fortuitous encounter, however, is with Mora the enchanting mermaid who teaches him the strength of friendship and love. The music is by three-time Oscar winner Giorgio Moroder. The director won the Audience Prize in 1996 in Munich.



TAIL OF A TIGER

See page 87 for more details



JANOS UZSAK

Award-winning director born in Hungary.

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Tribute to Conrad Rooks



Born in 1934. Through his former wife who was a descendent of the Romanov family, he was introduced to Russian nobility in Paris and the Beatniks in New York, including Jack Kerouac, Allen Ginsberg and Andy Warhol. In 1961, he managed to kick his alcoholism and drug addiction problem in a clinic in Switzerland. His independent film *Chappaqua* was based on his own experiences and was awarded the Silver Lion at the Venice Film Festival. In 1972, he directed his second feature *Siddhartha* which was again awarded the Silver Lion. He then left the USA and has since then been living the life of a recluse in Thailand.

CHAPPAQUA

Chappaqua elaborately describes the real experiences and visions that the main character goes through in a clinic where he has gone to overcome his addiction. However, the real setting of the film is not the Central Park Reservoir or the steep-roofed 19th century chateau that houses the clinic but the wild and terrible hallucinations of an exploding mind. The real action of the film is the disoriented mingling of recollection and fantasy. This debut film by Conrad Rooks is based on his own personal experiences. Together with its story and the long list of illustrious collaborators, including Man Ray and Aldous Huxley as advisors, this film can truly be called 'a monument of avant garde art in the 60s.' The film does not idealise the addict. It shows his dimmed reactions, the non-reality of his black and white world juxtaposed with the beautiful colours of the world of others. This film, highly praised by the critics who called it superb, innovative and important, won the Silver Bear at the Venice Film Festival in 1966, beating films by Francois Truffaut, Agnes Varda and Robert Bresson.



SIDDHARTHA

The film, based on Hermann Hesse's popular novel which describes the process of a young man in search of meaning, was shot almost entirely in India. This film has admirably visualised the philosophical atmosphere of the book. Also, the main character, played by Shashi Kapoor, a super star in Hindu cinema, is simply brilliant.

In filming *Siddhartha* entirely on location in India, director Conrad Rooks had to overcome two major hurdles: the first was the Indian government's reluctance to extend visas to Western filmmakers in the wake of what it considered to be an anti-Indian documentary directed by Louis Malle. Rooks was able to convince Prime Minister Indira Gandhi (a personal friend of his) and other government officials that his film would be a celebration of India's culture. The second problem was the Indo-Pakistani war which erupted shortly after Rooks' arrival in Bombay. There were air-raids in Bombay. The filming had to be constantly postponed. Rooks utilizes locations no American filmmaker had ever been given permission to reveal. In the holy city of Rishikesh, the palaces and estates of the Maharajah of Bharatpur, the settlements along the Ganges River, the hunting grounds at Bareta and the temple ruins of this magnificent country, Rooks has spun a magical web of enchantment, and Sven Nykvist who shot more than a dozen masterworks for Ingmar Bergman has filmed its sunsets and moonrises like frescoes in a Buddhist temple.



ERIC ROHMER

Born in 1920. Founded "la gazette du cinema" in 1950 and served as editor-in-chief until 1963. He has also edited Les Cahiers du Cinema. Some of his films include: *Ma nuit chez Maud* (1969), *le Genou de Claire* (1970), *Le Rayon Vert* (1985), *Conte de Printemps* (1989), *Conte d'Hiver* (1991) and *Les Rendezvous de Paris* (1995).

French Panorama

A SUMMER'S TALE

CONTE D'ETE

The third of Eric Rohmer's "Tales of the Four Seasons" cycle, *A Summer's Tale* is one of his most beautifully executed works in years. Shot in the vacation resorts of the Brittany coast, it tells a tale of amorous misadventures, couplings and recouplings among the 20-year-old set in France. All Rohmer's concerns are visible here, depicted with the deeply loving yet ironic eye that defines his best work. His characters are indecisive, self-deluded, self-absorbed, caught in the web of their maker's imagination. Choice has always been Rohmer's central concern: how, when and why we choose—or don't. Young, guitar playing Gaspard is waiting for his girlfriend Lena to arrive in an apartment at the seaside resort. Within hours, he meets up with Margot who soon draws out the reticent Gaspard. He confesses that although he loves Lena, she does not treat him well. He and Margot strike up a platonic friendship but his wandering eye soon lands on the sultry and voluptuous Solene. And then Lena shows up.



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A SELF MADE HERO

UN HEROSTRES DISCRET

Story takes place in World War II France, a troubled spot like everywhere else in the world at that time. Traitors suddenly become heroes and vice-versa. A man could live several lives, the majority of which he would prefer to forget. The film's hero, Albert Delhousse decides to invent himself a better life, where he joins the Resistance and becomes the hero he so obviously is not. This is a comedy with serious intentions.

Jacques Audiard does not take a moral stand on this French 'Zelig,' "After all which lie are we talking about? The one this little man tells to survive, or the one a whole nation tells herself because the truth is unbearable. This period, the end of the war, 1944-45 is the time when an enormous lie—one which my generation grew up with—was created: France resisting, France sitting at the victor's table, France occupying..."



JACQUES AUDIARD

Born in 1932. Worked first as an editor before immersing himself in various activities in the theatre. He is now regarded as one of France's most staple writers for television and cinema. His directorial debut was the award-winning *See How They Fall*. *A Self Made Hero* is his second feature.



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1996, 113 mins

Director/Screenwriter:
Eric Rohmer

Producer:
Francoise Etcheberry

Cinematographer:
Diane Baratier

Editor:
Mary Stephen

Cast:
Melvil Poupaud, Amanda Langlet, Aurelia Nolin, Guenaelle Simon

Production Company:
Les Films du Losange/La Sept Cinema

World Sales Agent:
Les Films du Losange
22 avenue Pierre
1er de Serbie, 75116 Paris,
France
tel: 33-1-44438710
fax: 33-1-49520640

1995, 105 mins

Director:
Jacques Audiard

Producer:
Patrick Godeau

Screenwriter:
Jacques Audiard, Alain Le Henry

Cinematographer:
Jean-Marc Fabre

Editor:
Juliette Welfling

Cast:
Mathieu Kassovitz, Anouk Grinberg, Sandrine Kiberlain, Albert Dupontel, Nadia Barentin

Production Company:
Aliceleo
1 quai Gabriel Peri, 94340
Joinville-le-Pont, France
tel: 1-43976800
fax: 1-43976801

World Sales Agent:
UGC D.A.,
24 Avenue Charles de
Gaulle, 92200 Neuilly,
France
tel: 1-46404400
fax: 1-46403728

French Panorama

1996, 96 mins

Director/Screenwriter:
Olivier Assayas

Producer:
Georges Benayoun

Cinematographer:
Eric Gautier

Editor:
Luc Barnier

Cast:
Maggie Cheung, Jean-
Pierre Leaud, Nathalie
Richard, Alex Descas,
Nathalie Boutefeu

Production Company:
Dacia Films
3 rue de Crege
tel: 1-40-234810
fax: 1-40-829701

World Sales Company:
Flach Pyramide
International
5 rue Richepanse, 75008
Paris, France
tel: 33-1-4296-0220
fax: 33-1-4020-0551

IRMA VEP

Assayas met Hong Kong star Maggie Cheung at a film festival and insisted on making a film with her. Playing herself, Maggie comes to Paris to play *Irma Vep*, the rubber suited jewel thief in a remake of Louis-Feuille's 1915-16 serial *Les Vampires*. The director of the film-within-the-film is incompetent and out-of-touch (in a nod to Truffaut's *Day For Night*). His crew hold him and the project in contempt and are soon out of control.

Woven into the anarchy are acid comments about current French film—particularly of the “arty” kind—and praise of Hong Kong cinema. Written in ten days, Assayas’ script is loose enough to allow for spontaneous invention by the actors. The seat-of-the-pants atmosphere is amplified by Eric Gautier’s agile camerawork. Add to this, the performance by Cheung, who is always a joy to watch, the result is a splendid change of pace from one of France’s most gifted filmmakers who proves that he is no less skilled with sly comedy than with darker, more sensual themes.



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OLIVIER ASSAYAS

Born in 1955. Directed many short films after graduating with a Masters degree from l'Ecole des Beaux-arts in Paris and also served on the editorial board of the magazine *Cahiers du Cinema* from 1980 to 1985. Filmography: *Desordre* (1986), *L'enfant del'hiver* (1989), *Paris s'eveille* (1991), *Une Nouvelle vie* (1993) and *L'eau froide* (1994).



CLAIRE DENIS

Born in 1948. Directed 3 shorts after graduating from the prestigious film school l'IDHEC in 1971. Worked as assistant director on several films including Wim Wenders' *Wings of Desire* and Jim Jarmusch's *Down By Law*. Her films are: *Chocolat* (1988), *Man No Run* (1989), *No Fear No Die* (1990), *I Can't Sleep* (1993), and *US Go Home* (1994).

French Panorama

NENETTE AND BONI NENETTE ET BONI

Nenette and Boni are a brother and sister who have not seen each other for a long time. She is 15 and expecting a child whom she does not want. Boni at first does not want to hear about either his sister or the child but later changes his mind. Boni and Nenette are played by Gregoire Colin and Alice Hourri who also played brother and sister in Denis' last film *US Go Home*.

Denis talks about her film, “I had at the back of my mind the book *Les Enfants Terribles* because there you have something—not the incest (that would have been too simplistic)—you have two bodies in a mutual attraction, maybe because they both fend for themselves but they would rather destroy everything than acknowledge this attraction.”



1996, 103 mins

Director:
Claire Denis

Producer:
Georges Benayoun

Screenwriter:
Claire Denis, Jean-Pol
Fargeau

Cinematographer:
Agnes Godard

Editor:
Yann Dedet

Cast:
Gregoire Colin, Alice
Hourri

Production Company:
Dacia Films/Canal Plus
(France)
Dacia Films
3 rue de Liege, 75009
Paris, France
tel: 1-40-234810
fax: 1-40-829701

World Sales Agent:
Flach Pyramide
International
5 rue Richepanse, 75008
Paris, France
tel: 1-42960220
fax: 1-40200551

66

1996, 102 mins

Director:
Patrice Leconte

Producer:
Gilles Legrand, Frederic
Brillion, Philippe
Carcassonne

Screenwriter:
Remi Waterhouse, Michel
Fessler, Eric Vicaut

Cinematographer:
Thierry Arbogast

Editor:
Joelle Hache

Cast:
Fanny Ardant, Charles
Berling, Bernard
Giraudeau, Judith
Godreche

Production Company:
Epithete/Cineal/France 3
Cinema

World Sales Agent:
Polygram Film
International
76 Oxford Street
London W1N 0HQ, UK
tel: 44-171-3071300
fax: 44-171-3071301

RIDICULE

In the 18th Century court of Louis XVI, duels are fought not only with pistols or rapiers, but also with clever words. The humour at Versailles is far from gentle, though: every joke must be ridicule, at someone else's expense.

Gregoire Ponceludon de Malavoy, a forthright engineer, enters this dangerous domain. He hopes to gain an audience with the king to get permission to dam a river, and so stem the malaria epidemic among the peasants in his home province. He relies on his intelligence to get ahead in court circles, by taking advantage of the need for fresh blood at the tables and salons of high society.

However, the young ambitious courtier is handicapped on two counts—he wants to help other people and falls in love too easily. These amount to serious flaws at a time when social ridicule do not only lead to ostracism but even death.

Director Patrice Leconte shows that he is as adept with period films as with modern works, constructing a piece of biting satire of French royalty at its most decrepit. Extravagant without being showy, and replete with biting dialogue and nasty, backstabbing characters, *Ridicule* transcends mere

costume drama and provides a glimpse of a vicious world where a slip of the tongue could cost a man his head.



PATRICE LECONTE

Born in 1947. Studied at the IDHEC film school from 1968 to 1969. Worked three years in television before directing two films with the comedy troupe Cafe Splendide cast - *Les bronzes* (1978) and *Les bronzes font du ski* (1979). He then directed and scripted a successful series of comedies. Features include: *Monsieur Hire* (1988), *Le mari de la coiffeuse* (1990), *Tango* (1993), and *Le parfum d'Yvonne* (1994).

OLIVIER SCHATZKY

Born in 1949. Started his career as an editor and assistant director for various French television programs. Co-wrote numerous screenplays in the 80s and directed his first feature, *Fortune Express*, in 1990. In addition to his film work, he has continued to direct for television.

THE PUPIL L'ELEVE

On the French Riviera at the turn of the century, a young tutor Julien is hired to take care of a sickly 11 year-old boy, Morgan, who is wild but highly gifted. Before long, Julien discovers the truth about the family's lifestyle. Though the aristocratic trio do their best to keep up appearances, they are in fact flat broke, surviving on macaroni and coffee and leading a gypsy-like existence as they roam from one estate to the next. However, more surprises await him as he soon realises the real reason he is hired.

Writer-director Olivier Schatzky has created a set of distinctive, finely textured characters whose relationships are as true-to-life as they are complex. He also proves to be adept at conveying the opulence and corruption that surround Morgan's family. At its heart, however, *The Pupil* is about the love between teacher and student, conveyed with masterful precision by Vincent Cassel and young Casper Salmon as the intelligent, eerily mature child hungry for someone who cares for him.



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67

1996, 92 mins

Director:
Olivier Schatzky

Producer:
Josee Benabent-Loiseau

Screenwriter:
Olivier Schatzky, Eve
deboise

Cinematographer:
Carlo Varini

Editor:
Jean-Francois Naudon

Cast:
Vincent Cassel, Caspar
Salmon, Caroline Cellier,
Jean-Pierre Marielle

Production Company:
Ocelot Productions/Blue
Films/La Sept Cinema/
Rhône-Alpes Cinema

World Sales Agent:
President Films
2 rue Lord Byron, 75008
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Francois Truffaut Retrospective

"I have always preferred the reflection of life to life itself."
— Francois Truffaut



Born 6 February 1932 in Paris. Died 21 October 1984 from cancer. Truffaut had a childhood as lonely and unhappy as that of the little hero in *The 400 Blows*. He found his main solace in the darkness of movie theatres. Truffaut began to assiduously go to the movies at 7. He was also a great reader, but not a good pupil. He left school at 14 and started working. In 1947, at age 15, he founded a film club and met Andre Bazin, a respected critic, who became his mentor. Bazin helped the delinquent Truffaut particularly when he was put in jail for deserting the army. In 1953, he published his first movie critique in "Les Cahiers du Cinema". In this magazine, Truffaut and some of his friends, who were as passionate as he was, would become defenders of what they called the "auteur policy". He led the attack on conventional French cinema as pretentious and artificial, and exalted the works of commercial American directors and made celebrities of obscure directors of action B movies. In 1954, Truffaut directed his first 16 mm short film as an experiment. Two years later, in 1956, he assisted Roberto Rossellini on some projects. 1957 was an important year for him: he married Madeleine Morgenstern, the daughter of an important film distributor, and founded his own production company "Les Films du Carrosse" with her dowry. The company was named after Jean Renoir's *Le Carrosse d'or* (1952) (*The Golden Coach*). He also directed *Les Mistons* (1957) (*The Mischief Makers*), considered as the first real step of his film work.

The other big year was 1959: the huge success of his first full-length film *Les quatre cents coups* (1959) (*The 400 Blows*) also signalled the beginning of the New Wave, a new way of making movies in France. It was ironical however that the style of this film was conservative, much like the romantic realism in the French films that were slammed by Truffaut in his critiques. *The 400 Blows* owed more in style to Vigo and Renoir than the technical stylists he so admired.

From 1959 to his death, Francois Truffaut's personal life is inadvertently mixed with his films. He would return to his screen alter-ego, continuing in the examination of his favourite themes through the hero Antoine in his adulthood and in his married life (*Stolen Kisses*). In his second feature, *Shoot the Piano Player*, Truffaut showed another side of his artistic temperament, demonstrating the stylistics he so admired in his American counterparts. He changed pace once again in *Jules and Jim*, where he gave up camera dynamics for character study and period atmosphere.

Francois Truffaut was the most popular and successful French film director ever. His main themes were passion, women, childhood and faithfulness. Besides collaborating on scripts of other directors including Godard's *Breathless*, he was also remembered as one of the leading characters in Steven Spielberg's *Close Encounters of the Third Kind*.

Truffaut was also well-known for his interviews with the master of suspense, Alfred Hitchcock, published in 1966. The book "The Cinema According to Hitchcock" was one of the first to show how Hitchcock was a real film author.

THIS RETROSPECTIVE IS MADE POSSIBLE WITH THE SUPPORT OF ALLIANCE FRANCAISE DE SINGAPOUR, THE CULTURAL SECTION OF THE FRENCH EMBASSY AND THE FRENCH MINISTRY OF FOREIGN AFFAIRS.

THE 400 BLOWS LES QUATRE CENTS COUPS

Antoine Doinel is a 14-year-old Parisian. His parents do not show much interest in him. He skips school to go to the movies or play with his friends. He discovers his mother has a lover, steals a typewriter, gets suspended from school... all these to conceal that he suffers. One of cinema's most sincere and sensitive evocations of childhood, *The 400 Blows* was received enthusiastically by the international audience and did much in advancing the reputation of the French New Wave. Powerful, tender, and at times overwhelmingly sad, this film touches all the right buttons without being exploitative.

1959, 99 mins

Producer:
Francois Truffaut

Screenwriter:
Marcel Moussy, Francois Truffaut

Cinematographer:
Henri Decae

Editor:
Marie-Joséphine Yoyotte

Cast:
Jean-Pierre Leaud, Albert Remy, Claire Maurier, Patrick Auffay

Production Company:
Carrosse les Films du Carrosse/SEDIF



Francois Truffaut Retrospective

1960, 85 mins

SHOOT THE PIANO PLAYER

TIREZ SUR LE PIANISTE

Charlie Kohler is a piano player in a bar. The waitress Lena is in love with him. One of Charlie's brother, Chico, a crook, takes refuge in the bar because he is chased by two gangsters, Momo and Ernest. We will discover that Charlie's real name is Edouard Saroyan, once a virtuoso who gives up after his wife's suicide. Charlie now has to deal with Chico, Ernest, Momo, Fido (his youngest brother who lives with him), and Lena... Don't look for plot, unity of theme, or understandable mood transitions. This film is a brilliantly offbeat mix of crime, melodrama, romance, and slapstick.

Producer:
Pierre Braunberger

Screenwriter:
David Goodis, Marcel
Moussy, Francois
Truffaut

Cinematographer:
Raoul Coutard

Editor:
Claudine Bouche, Cecile
Decugis

Cast:
Charles Aznavour, Marie
Dubois, Nicole Berger,
Michele Mercier,
Catherine Lutz

Production Company:
Les Films de la Pleiade



70

1968, 90 mins

STOLEN KISSES

BAISERS VOLES

Antoine Doinel joined the army but has just been discharged. The film tells his reunion with Christine Darbon, the girl he was in love with before the beginning of the film, and his adventures in his jobs first as a night watchman, then as a private investigator within Mr Tabard's shoe-shop... Mme Tabard is so fascinating... Like the other films in the series, this work resembles Truffaut's autobiography as he romantically captures the awkwardness of Doinel and his encounters with women. This delightful comedy is often considered one of Truffaut's best films.

Producer:
Marcel Berbert

Screenwriter:
Claude de Givray,
Bernard Revon

Cinematographer:
Denys Clerval

Editor:
Agnes Guillemot

Cast:
Jean-Pierre Leaud,
Claude Jade, Daniel
Ceccaldi, Delphine
Seyrig, Michael
Lonsdale

Production Company:
Les Films du Carrosse/
Les Productions Artistes
Associés



JULES AND JIM

JULES ET JIM

Paris, 1900, two friends, Jules (German) and Jim (French) fall in love with the same woman, Catherine. But Catherine loves and marries Jules. After WWI, when they meet again in Germany, Catherine starts to love Jim... This is the story of three people in love, a love which does not affect their friendship, and about how their relationship evolves with the years. Superb character study that is really a film about wanting what you cannot have and not wanting what you think you desire once you have it.

1961, 104 mins

Producer:
Marcel Berbert

Screenwriter:
Jean Gruault, Henri-
Pierre Roche, Francois
Truffaut

Cinematographer:
Raoul Coutard

Editor:
Claudine Bouche

Cast:
Jeanne Moreau, Oskar
Werner, Marie Dubois,
Boris Bassiak, Sabine
Haudepin

Production Company:
Les Films du Carrosse/
SEDIF



TWO ENGLISH GIRLS

LES DEUX ANGLAISES ET LE CONTINENT

At the beginning of the 20th century, Claude Roc, a young middle-class Frenchman meets Ann Brown, a young Englishwoman in Paris. They become friends and Ann invites him to the house where she lives with her mother and her sister Muriel. During these holidays, Claude, Ann and Muriel become very close and he gradually falls in love with Muriel. But both families lay down a one-year-long separation without any contact before agreeing to the marriage. So Claude goes back to Paris where he has many love affairs before sending Muriel a break-up letter...

1971, 130 mins

Producer:
Claude Miler

Screenwriter:
Jean Gruault, Henri-
Pierre Roche, Francois
Truffaut

Cinematographer:
Nestor Almendros

Editor:
Yann Dedet

Cast:
Jean-Pierre Leaud, Kiki
Markham, Stacey
Tendeter, Philippe
Leotard, Marie Mansa



Francois Truffaut Retrospective

1977, 119 mins

Screenwriter:
Michel Fermaud,
Suzanne Schiffman,
Francois Truffaut

Cinematographer:
Nestor Almendros

Editor:
Martine Barraque

Cast:
Charles Denner, Brigitte
Fossey, Nathalie Baye,
Genevieve Fontanel,
Nelly Borgeaud

THE MAN WHO LOVED WOMEN

L'HOMME QUI AIMAIT LES FEMMES

Many women are attending Bertrand Morane's burial. They are all the ones that the 40-year-old engineer loved. Flashback to Bertrand's life and love affairs, told by himself while writing an autobiographical novel. A film about love, relationships, the need to charm and the literary creation, the film examines why the protagonist wants and needs women so much, and why they respond to him so well. Like most of Truffaut's films, it has a deceptively light tone.



1980, 128 mins

Producer:
Francois Truffaut

Screenwriter:
Jean-Claude Grumberg,
Suzanne Schiffman,
Francois Truffaut

Cinematographer:
Nestor Almendros

Editor:
Martine Barraque

Cast:
Catherine Deneuve,
Gerard Depardieu, Jean
Poiret, Andrea Ferreol,
Heinz Bennent

Production Company:
Les Films du Carrosse/
SEDIF/Societe Francoise
de Production (SFP)/TFI
Films Production

THE LAST METRO

LE DERNIER METRO

Paris, 1942. Lucas Steiner is a Jew and was compelled to leave the country. His wife Marion, an actress, directs the theater for him. She tries to keep the theater alive with a new play, and hires Bernard Granger for the leading role. But Lucas is actually hiding in the basement... A film about art and life. Catherine Deneuve and Gerard Depardieu star in this film about a Parisian theatrical company that believes "the show must go on" despite the restrictions and terrors of the Nazis during their World War II occupation of France.



THE GREEN ROOM

LA CHAMBRE VERTE

A French little town, at the end of the twenties. Julien Davenne is a journalist whose wife Julie died a decade ago. He gathers in the green room all of Julie's objects. When a fire destroys the room, he renovates a little chapel and devotes it to Julie and other dead persons in his life. An intimate film about death and the unspoken, where reality is hurt by a man confronted with his own despair. It subtly but strongly discloses Truffaut's own apprehension of death.

1978, 94 mins

Producer:
Francois Truffaut

Screenwriter:
Jean Gruault, Henry
James, Francois Truffaut

Cinematographer:
Nestor Almendros

Editor:
Martine Barraque

Cast:
Francois Truffaut,
Nathalie Baye, Jean
Daste, Antoine Vitez,
Jane Lobre

Production Company:
United Artists, Les
Films du Carrosse/
Production Artistes
Associés



71

THE WOMAN NEXT DOOR

LA FEMME D'A COTE

Madame Jouve, the narrator, tells the tragedy of Bernard and Mathilde. Bernard was living happily with his wife Arlette and his son Thomas. One day, a couple, Philippe and Mathilde Bauchard, moves into the next house. This is the accidental reunion of Bernard and Mathilde, who had a passionate love affair years ago. The relationship revives... A somber study of human feelings, the film clearly demonstrates Truffaut's admiration for Alfred Hitchcock. This gripping, well-made film about guilt, passion, and the growing influence of a small sin that grows, carries trademarks of the master of film suspense.

1981, 106 mins

Producer:
Francois Truffaut

Screenwriter:
Jean Aurel, Suzanne
Schiffman, Francois
Truffaut

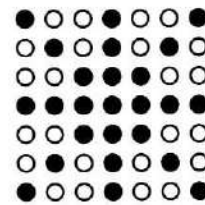
Cinematographer:
William Lubchansky

Editor:
Martine Barraque

Cast:
Gerard Depardieu,
Fanny Ardant, Henri
Garcin, Michele
Baugartner

Production Company:
Les Films du Carrosse/
TFI Films Production





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Tribute to Gillies MacKinnon

Born in 1948. After studying mural painting at the Glasgow School of Art, Gillies MacKinnon moved to London where he taught art, worked with troubled teenagers and freelanced as a cartoonist. He then gave up his teaching job to enrol in the National Film and Television School. His graduation film *Passing Glory* won various prizes at the Edinburgh Film Festival in 1986. Has since directed *Conquest of the South Pole* in 1988 and in 1992 directed *The Playboys* for the Samuel Goldwyn Company. Invited by Steve Martin to direct *A Simple Twist of Fate* in 1993.

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SMALL FACES

"Glasgow in 1968 was a city of tremendous energy and humour which at times exploded into aggression," says Gillies MacKinnon, director of *Small Faces*. "This was not the result of unemployment or drug abuse. The teenage boys of the times were mainly working as apprentices earning their first wages. As old tenement slums were flattened, new housing estates encircled Glasgow and these became the territories of large teenage gangs with names like The Fleet, the Bar L, the Cumbie, the Toi, etc. On a Saturday night, the gangs came into the city centre to spend their wages, drink, meet girls and face off rival gangs, sometimes with tragic consequences. This activity was far removed from the razor gangs of the depressed 20s, nor was it based upon organised crime. It was a spontaneous outburst of tribal warfare, more reminiscent of the ancient Celts."

1995, 108 mins

Director:
Gillies MacKinnon

Producer:
Billy MacKinnon, Steve
Clark-Hall

Screenwriter:
Billy MacKinnon, Gillies
MacKinnon

Cinematographer:
John de Borman

Editor:
Scott Thomas

Cast:
Clare Higgins, Ian
McElhinney, Joseph
McFadden, Steven Duffy

Production Company:
Skyline Films

World Sales Agent:
The Sales Company
62, Shaftesbury Av.,
London W1V 7DE
tel: 171-4349061
fax: 171-4943293



TROJAN EDDIE

Trojan Eddie exudes the raw, roguish charm of Ireland's traveller community, with Stephen Rea full of jocular fun as the ne'er-do-well who's constantly one step behind trouble. Realistic and magical at the same time, *Trojan Eddie* carries the weight of myth, yet never loses its light touch. Eddie is a small town, wheeler-dealer Irish salesman with the gift of the gab and much else. He'll sell anything and everything from the travelling auctions he sets up in the back of his Trojan van. This is the one thing he is good at. Everything else in his life, especially relationships, is in a mess. Even his latest association with the rich John Powers turns out to be a big mistake.

UK/Ireland,
1996, 105 mins

Director:
Gillies MacKinnon

Producer:
Emma Burge

Screenwriter:
Billy Roche

Cinematographer:
John de Borman

Editor:
Scott Thomas

Cast:
Stephen Rea, Richard
Harris, Sean McGinley,
Brid Brennan, Aislin
McGuckin

Production Company:
Initial Films/Bord Scannan
na hEireann/Irish Screen

World Sales Agent:
Film Four International
124 Horseferry Road,
London SW1P 2TX, UK
tel: 44-171-3964444
fax: 44-171-3068361

British Cinema

1995, 102 mins

Director:
Udayan Prasad

Producer:
Robert Buckler, George
Faber

Screenwriter:
Robert Buckler

Cinematographer:
Alan Almond

Editor:
Barrie Vince

Cast:
Om Puri, Angeline Ball,
Pavan Malhotra, Pravesh
Kumar

Production Company:
BBC Films/Renegade Films
Renegade Films
13 Arruthnot Rd, London
SE14 5LS
tel: 44-171-7326922
fax: 171-2775135

World Sales Agent:
Jane Balfour Films Ltd
Burghley House
35 Fortress Road, London
NW5 1AD
tel: 44-0-171-2675392
fax: 44-0-171-2674241

BROTHERS IN TROUBLE

"This film is groundbreaking in its depiction of the experience of illegal immigrants in the Britain of the sixties..."—Derek Malcolm, *The Guardian*. Though set at a time of rising illegal immigration from South Asia, the film is not about race relations. Almost the entire movie takes place within the confines of the house, with the British rarely seen, casting disapproving looks in doorways of shops. Indian-born director Prasad focuses squarely on the emotional and social problems within the diverse group. Despite the movie's gray, downbeat look, the overall tone is surprisingly light, with plenty of dry humour, a self-mocking tone to many of the characterisations and an optimistic finale.



UDAYAN PRASAD

Came to UK from India at the age of 9, and subsequently went to art school in Leeds and the National Film and Television School. Did a number of documentaries and TV productions after graduating. *Brothers In Trouble* is his first feature film.



PHILIP GOODHEW

Born in England in 1960. Graduated in drama from Manchester University and started as an actor with the Royal Exchange Theatre. Has since worked as a stage director, television actor and producer. *Intimate Relations* is his first feature film.

British Cinema

INTIMATE RELATIONS

Menage-a-trois, blackmail, deceit and murder lurk behind the manicured gardens and spotless houses of middle-class Britain in this film that is based on a true story set in the 1950s. Evoking the suburban dementia of *Heavenly Creatures*, this black comedy tells the story of a young drifter ensnared by a housewife whose outward prudishness conceals a dangerous sexual appetite. First-time director Philip Goodhew proves himself an adept hand at dark humour, avoiding caricature in favour of subtler, more satisfying laughs. Rupert Graves captured the Best Actor Award at the Montreal Film Festival. Goodhew explains why the film is a barometer of the decade after the end of World War II when the country appears to be going through an identity crisis, "People were making the best of everything and persuading themselves that their life was something that it wasn't...Everyone was being desperately optimistic, which is wonderful getting positivity out of an awful wartime experience, but it's also a denial of the truth and not being able to cope with it. The people in the film take that to an extreme. The coyness in the newspapers of never mentioning sex is where the title comes from—sex was always termed 'intimate relations'.



1995, 105 mins

Director/Screenwriter:
Philip Goodhew

Producer:
Angela Hart, Lisa Hope,
Jon Slan

Cinematographer:
Andres Garretton

Editor:
Pia Di Ciaula

Cast:
Julie Walters, Rupert
Graves, Mathew Walker,
Laura Sadler

Production Company:
Boxer Films/Paragon
Entertainment
Boxer Films
46 fairlaw Grove,
London, UK, W4 5EH
tel: 181-9955580
fax: 181-9955581

World Sales Agent:
HandMade Films,
15 Golden Square,
London W1R 3AG,
United Kingdom
tel: 44-171-434-3132
fax: 44-171-434-3143

74

UK/Canada,
1996, 95 mins

Director:
Anna Benson Gyles

Producer:
Ann Scott, Christina
Jennings

Screenwriter:
David Young, Anna
Benson Gyles

Cinematographer:
Gerald Packer

Editor:
Robin Sales

Cast:
Miranda Richardson,
Brenda Fricker, Michael
Ontekean, David Gribitt

Production Company:
Greenpoint Films/
Shaftesbury Films
Greenpoint Films
SA Noel Street, London
W1V 3RD
tel: 171-437-6492
fax: 171-437-0644

World Sales Agent:
Majestic Films and
Television
13 Gloucester Mansions,
Cambridge Circus, London
WC2H 8XD, UK
tel: 44-171-836-8630
fax: 44-171-836-5819

SWANN

Six years ago, Mary Swann, a farm wife and obscure poet from rural Ontario, was axed to death, her body left in the silo on her husband's farm. In *Swann*, the sparkling film adaptation of Pulitzer Prize-winner Carol Shields' novel, two disparate women come together to find out how this grisly murder really happened.

Full of passion and sinister secrets, *Swann* vividly captures both the competitive world of Canadian literature and the quieter charm of small-town Ontario. Though a mystery in form, it is foremost a story of unlikely friendship and self-discovery, brought to life by captivating performances from Miranda Richardson and Brenda Fricker, and Anna Benson Gyles' calmly assured direction which brings elegance and understanding to the film. *Swann* is a deeply felt film, intelligently executed and awash with splendid ironies. How and why an obscure poet from rural Ontario becomes a literary and feminist cause celebre—written up in *Vanity Fair* and discussed on talk shows—is a delectable enough dissection of contemporary culture. With a little "truth" thrown in, you would realize that things are never really what they seem.



ANNA BENSON
GYLES

Veteran producer and director of numerous dramas and documentaries for the BBC. *Swann* is her feature debut.



KEN LOACH

Born in 1936. Equally active in television and film production work. Embarked on a series of films about contemporary British life beginning with *Riff Raff* (1991), *Raining Stones* (1993) and *Ladybird* (1994). His other films include *Poor Cow* (1968), *Kes* (1969), *The Price of Coal* (1977), *Black Jack* (1979), *The Gamekeeper* (1980), *Looks and Smiles* (1981), and *Land and Freedom* (1995).

CARLA'S SONG

Moving and often very funny film set in Nicaragua teaming veteran director Ken Loach (whose films *Riff Raff* and *Land and Freedom* were nominated European Film of the Year) and writer Paul Laverty. Told through the story of George who is a bus driver prone to giving free rides and serving the commuters with a sense of humour. One day, Carla—a refugee from war-torn Nicaragua, gets onto his bus. Thus begins a beautiful relationship. The strengths and pleasures of this film are multiple, not least the joy of watching the growth of a delicate relationship beautifully played (including one of the most warmly humorous love scenes in cinema) and its integration into an uncompromising but vital reminder of the tragic recent history of Nicaragua and the insupportable role of the US within it.



UK/Germany/Spain,
1996, 127 mins

Director:
Ken Loach

Producer:
Sally Hibbin

Screenwriter:
Paul Laverty

Cinematographer:
Barry Ackroyd

Editor:
Jonathan Morris

Cast:
Robert Carlyle, Oyanka
Cabezas, Scott Glenn,
Gary Lewis, Pamela
Turner

Production Company:
Parallax Pictures/Channel
Four Films (UK)/Tornosol
Films (Spain)/Road Movies
Dritte Produktionen
(Germany)
Parallax Pictures
7 Denmark Street, London
WC2H 8LS
tel: 171-8361478
fax: 171-4978062

World Sales Agent:
Film Four International
124 Horseferry Road,
London SW1P 2TX, UK
tel: 44-171-3964444
fax: 44-171-3068361

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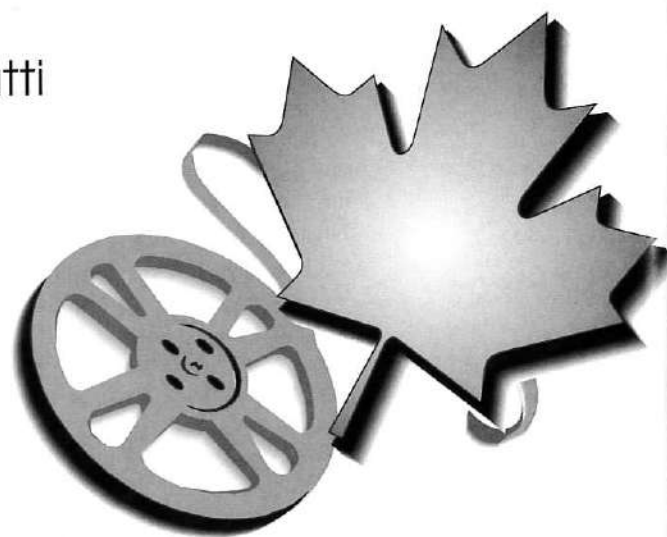
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Bridging the seemingly ample distance between Canada and Singapore is no big deal for Singaporeans. Local audiences consistently demonstrate a keen interest in Canadian cultural output (and we don't just mean Alanis Morissette and Bryan Adams). Visiting dancers, painters, sculptors, authors, violinists, pianists, percussionists and more have shown Singaporeans totally different ways of seeing Canada. Of all the arts, film is among the most powerful ways there is to learn about the society of another country.

Since its beginning 10 years ago, the Singapore International Film Festival has been a big part of Canada's cultural identity in Southeast Asia. We're delighted that in this, SIFF's 10th year, Canada has a record nine films in the Festival line-up.

The Boy's Club
The Cockroach That Ate Cincinnatti
Curtis's Charm
Fire
Long Day's Journey Into Night
The Polygraph
Shoemaker
Swann (UK co-production)
Intimate Relations (UK co-production)

Our heartiest congratulations to SIFF on 10 years of success, and our many thanks to the Festival and its patrons for their continued appreciation of the best of Canadian contemporary film.



JOHN L'ECUIER
Born in 1966 in Montreal, Canada. He spent most of his teenage years struggling with his drug addiction. In his 20s, he decided to turn his life around and enrolled in the Ryerson Polytechnical University's film programme. His short films have won numerous awards. *Curtis's Charm* is his debut feature.

Canadian Images

CURTIS'S CHARM

John L'Ecuier talks about his film, "I tend to think that film should be about shared experiences and the search for truth. If you can create an atmosphere of empathy for a character struggling with a dilemma, you've achieved a great thing. I come from a school of thought that hates pretence, melodrama, politics and 'artistes'. In terms of how I wanted to present the characters in *Curtis's Charm*, I drew from my own experiences as a heroin addict, the lessons I learnt from my short films, and mixed in a little irreverent humour." "Stylistically, it was important to me that the camera be a participant. Hand-held and in close was the style employed. Harald Bachmann is the incredible DOP and human steadicam that delivered. The tight, guerrilla style shooting schedule meant that elaborate visual metaphors would have to wait, and in fact, that worked as a wonderful advantage—this is a film that begs for naturalism and authenticity. Sometimes presenting something simply is the most difficult thing to achieve."



1995, 75 mins

Director/Screenwriter:
John L'Ecuier

Producer:
Sandra Cunningham

Cinematographer:
Harald Bachmann

Editor:
Craig Webster

Cast:
Maurice Dean Wint,
Callum Keith Rennie,
Rachael Crawford

Production Company:
Rabid Dog Films

World Sales Agent:
Alliance Independent
Films
121 Bloor Street East
Suite 1500
Toronto, Ontario
Canada M4W3M5
tel: 416-967-1141
fax: 416-9625884



COLLEEN MURPHY
Studied acting at Ryerson University and the Strasberg Institute. She made two short films *Putty Worm* (1993) and *The Feeler* (1995) before filming *Shoemaker*, her first feature debut.

SHOEMAKER

With a big smiling happy face painted on its front window, one would expect Mr Happy Shoe Repair to be a bastion of sunshine and goodwill. No such luck. Instead we find two lonely shoemakers, Carey and Paul, neither of whom bears the slightest resemblance to Mr Happy. Carey, dull-witted and plodding, carefully polishes shoes while Paul, practical and overbearing, looks after the books. Their lives are deceptively simple until Anna arrives on the scene.

Aided by Jaan Kolk's well-crafted script, director Colleen Murphy deftly examines isolated people who can barely imagine ever falling in love. Set in a forgotten urban neighbourhood, *Shoemaker* subtly and gently wears away your cynicism and make you care for some very unlikely people. The power of *Shoemaker* is that it is like its deceptively simple characters—it works its charm little by little in the knowledge that life cannot be led without risk or heartache, and that sometimes "happily ever after" is beside the point.



1996, 80 mins

Director:
Colleen Murphy

Producer:
Elizabeth Yake

Screenwriter:
Jaan Kolk

Cinematographer:
Christophe Bonniere

Editor:
Wiebke von Carolsfeld

Cast:
Randy Hugsen, Alberta
Watson, Hardee T.
Lineham, Carl Marotte

Production Company:
Subjective Eye Inc.
54 Churchill Ave.,
Toronto, Ontario, Canada
M6J 2B4
tel: 416-5886351
fax: 416-5886216

World Sales Agent:
Cinema Esperanca
International
96 Spadina Avenue, Suite
301, Toronto,
Ontario M5V 2J6, Canada
tel: 416-703-5000
fax: 416-703-5002

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Canadian Images

1995, 91 mins

Director:
John Fawcett

Producer:
Tim O'Brien, Greg
Dummett

Screenwriter:
Peter Wellington

Cinematographer:
Thom Best

Editor:
Susan Maggi

Cast:
Chris Penn, Dominic
Zamprogna, Devon Sawa,
Stuart Stone, Jarred
Blancard, Amy Stuart

Production Company:
Alliance Communications
Corp./O'B & D Films

World Sales Agent:
Alliance Independent
Films
121 Bloor Street East
Suite 1500
Toronto, Ontario
Canada M4W3M5
tel: 416-967-1141
fax: 416-9625884

THE BOYS CLUB

A disturbing tale of three teenage boys, Kyle, Brad and Eric, who find shelter from small town pubescent angst in a forest shack. The shifting relationships among them are explored when they encounter an enigmatic stranger, Luke, who needs their help to survive. However, the relationships between the boys became strained, and to varying degrees each begins to question Luke's intentions. What begins as an exhilarating adventure spirals into a harrowing and deadly ordeal for the boys.

Psychological, dark and often touching, the film is essentially the harrowing story of what happens to the friendship of three young people when confronted with a trauma brought about by a character who is initially perceived as good. Through this traumatic situation, the boys are forced to confront their true selves in ways which brings on conflict among them. It is these erupting, shifting relationships that becomes the focus of the drama.

Who's strong, who's weak, who's really a friend?



78

1996, 174 mins

Director:
David Wellington

Producer:
Daniel Iron, Niv Fichman

Scriptwriter:
Eugene O'Neill

Cinematographer:
David Franco

Editor:
Susan Shipton

Cast:
William Hutt, Martha
Henry, Tom McCamus,
Peter Donaldson, Martha
Burns

Production Company/
World Sales Agent:
Rhombus Media Inc.
489 King Street West,
Suite 102, Toronto,
Ontario M5V 1L3
tel: 416-9717856
fax: 416-9719647

LONG DAY'S JOURNEY INTO NIGHT

Long Day's Journey Into Night is an unflinching portrayal of Eugene O'Neill's own family. Set in a small Connecticut summer home in August 1912, this Pulitzer Prize-winning classic unfolds over the course of a single day as the Tyrone family confronts their oldest, most haunting secrets. At the centre of the maelstrom of blame, condemnation, anger and bitterness, we see moments of incredible compassion, pity and love. Amidst all the anguish and bitterness lies the love that these people have for one another and the profound, shared tragedy that binds them.

Writing *Long Day's Journey Into Night* was emotional torture for Eugene O'Neill. He would emerge from his study at the end of each day, gaunt and weeping from delving into his own past to craft this tragic story of a family's disintegration. Everything, from the costumes to the detailed recreation of the O'Neill family's summer house, seethes with dark, rich atmosphere.

Relentlessly gripping, this film more than confirms O'Neill's status as one of the 20th century's greatest playwrights.



JOHN FAWCETT

Director/writer in residence at The Canadian Film Centre in 1991. His short films *Half Nelson*, *Scratch Ticket* and *Children's Day* were award winners at film festivals. *The Boys Club* marks John Fawcett's feature film debut.



DEEPA MEHTA

Born in 1950. Began film career writing scripts for children's films after graduating with a degree in philosophy from University of Delhi. The commercial success of *Sam and Me* (1991), her first feature, led to her being asked by George Lucas to direct an episode in his TV series *Young Indiana Jones*. She also directed *Camilla* (1994) which starred Jessica Tandy and Bridget Fonda.

FIRE

Fire is set in a contemporary household in New Delhi. It is a film about desire and the manifestations of desire. It is about thwarted passions, spiritual obsessions, soured aspirations, secret lives and isolation. *Fire* explores the contradictions and chaos that exist between the old and the new, East and West, the spiritual and the material. The story revolves around the struggle of each family member to maintain a semblance of allegiance to the deeply rooted traditions of family life, while at the same time seeking expression for their own personal needs and desires. The story of the family is a metaphor for the major transitions taking place across the whole Indian sub-continent. Rapid economic progress has created an immense tension between the continuity of the extended family and the desire, on the part of the young people, for greater wisdom and independence. It has also given powerful impetus to the reconsideration of the role of the Indian women in society.



1996, 104 mins

Director/Screenwriter:
Deepa Mehta

Producer:
Deepa Mehta, Bobby Bedi

Cinematographer:
Giles Nuttgens

Editor:
Barry Farrell

Cast:
Shabana Azmi, Nandita
Das, Kulbushan
Kharbanda, Jaaved Jaaferi

Production Company/
World Sales Agent:
Trial By Fire Films
316 Robert Street,
Toronto, Canada, ON
M5S 2K8
tel/fax: 416-9440851

79



DAVID WELLINGTON

Graduate of the film programme at Concordia University, and was a resident director at the Canadian Film Centre from 1990 to 1991. In addition to features, he has directed several short films and commercials. Also directed: *I Love a Man In Uniform* (1993).



ROBERT LEPAGE

Born in 1957. Studied at the Conservatoire d'art dramatique de Quebec and became a renowned stage actor and producer. Directed his first feature film, *The Confessional* (1995).

THE POLYGRAPH

This is Robert Lepage's second feature which is inspired by his 1987 play of the same name. It continues to pursue the theme of the meaning of truth via another intriguing, teasing thriller that, like its predecessor, is set in Quebec City. In this tale of a man suspected of a murder that he cannot remember committing, Lepage continues to express a fascination for Hitchcockian themes, including transference of guilt.

Lepage sees the film as an exploration into "the sentiment of alienation which everyone will experience in a society where technology and not compassion is utilised to search for one's conscience and soul."



Canada/France/Germany,
1996, 104 mins

Director:
Robert Lepage

Producer:
Bruno Jobin, Jean-Pierre
St-Michel

Screenwriter:
Robert Lepage, Marie
Brassard

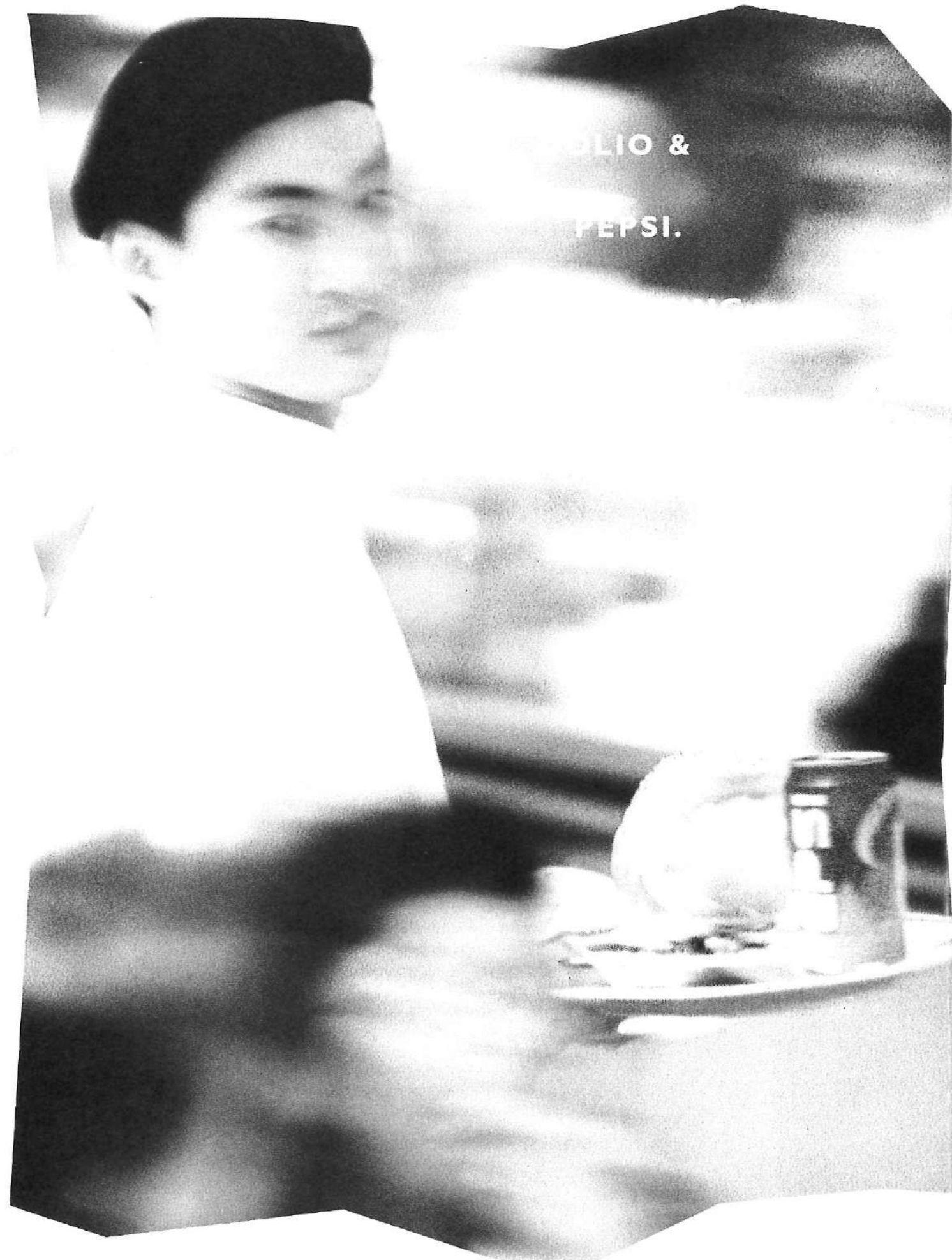
Cinematographer:
Guy Dufaux

Editor:
Emanuelle castro, Jean-
Francois Bergeron

Cast:
Marie Brassard, Partick
Goyette, Peter Stormare,
Maria de Medeiros

Production Company:
Extremis Images/Cinea
Extremis Images
307 Ste-Catherine
O., #515, Montreal,
Quebec H2X 2A3
tel: 514-8428770
fax: 514-8427459

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2C8
tel: 514-342-2340
fax: 514-342-1922



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Tel: 737 7044

Olio Dôme II
#02-00 Picturehouse
6 Handy Road
Tel: 339 8511

Olio 3 on Suntec
1 Raffles Boulevard #01-140
Singapore International
Convention & Exhibition Centre
Tel: 334 7555

US Independents



JULIAN SCHNABEL
Born 1951. His paintings have been included in the permanent collections of almost all the prestigious art collections, including Museum of Modern Art, the Tate Gallery, and the Centre Georges Pompidou. *Basquiat* is his first feature.

BASQUIAT

Director Julian Schnabel had known artist Jean-Michel Basquiat for many years and believed he was the best person to tell his life story, to clear up all the lies, distortions and misrepresentations floating around about this talented man whose very short, very public life had been likened to a movie. "Humans are hypnotised by those drenched with talent; they also can't take their eyes away from the violent accident that often occurs to those people. Jean-Michel had the success and the fame that an artist wishes to achieve. He burned bright, caught on fire and burned up. He paid the price, sealing his fate with his early death. He became what he longed to be, and he fulfilled what his audience waited for him to become. Was his life a tragedy? I don't know. He certainly accomplished a whole lot more than most people who lived to be 80."—Julian Schnabel



1995, 106 mins

Director/Screenwriter:
Julian Schnabel

Producer:
Jon Kilik, Randy Ostrow,
Joni Sighvatsson

Cinematographer:
Ron Fortnato

Editor:
Michael Berenbaum

Cast:
Jeffrey Wright, Michael
Wincott, Benicio Del Toro,
Claire Forlani

Production Company:
Build A Fort Productions

World Sales Agent:
Miramax International
375 Greenwich Street,
New York, NY 10013,
USA
tel: 212-9413800
fax: 212-9413949



GREG MOTTOLA
Studied film at Columbia University. He has made a short film, *Swingin' In the Painter's Room* (1989), and attended the Sundance Writers/Directors Lab in 1992. *The Daytrippers* is his first feature film.

THE DAYTRIPPERS

Greg Mottola talks about his film, "In a crisis, most of us turn to family for help. They are a group of people who, by genetic chance, you are connected to for life—yet they can make you feel more disconnected than anyone else on Earth. The idea for this movie started with an image of a family crammed into a car. One daughter has a dilemma, a puzzle to solve, and the family pitches in to help her. They all have the same goal in mind—unfortunately, they are seeing the situation from completely different perspectives. On this journey, the travelers bring along their baggage from the past and agendas for the future. Age-old feelings start to surface. Trapped in a car all day, they are going through the same motions over and over again, like vaudevillians who know only one routine. Finally, as the family gets closer to the problem at hand, they stumble onto the truth about themselves." Winner of Best Film at the 1996 Slamdance Film Festival.



1996, 88 mins

Director/Screenwriter:
Greg Mottola

Producer:
Nancy Tenenbaum, Steven
Soderberg

Cinematographer:
John Inwood

Editor:
Anne McCabe

Cast:
Hope Davis, Stanley Tucci,
Parker Posey, Liev
Schreiber, Anne Meara

Production Company:
Nancy Tenenbaum Films

World Sales Agent:
Alliance International

US Independents

1996, 98 mins

Director:
Matthew Irmas

Producer:
Matthew Irmas, Victoria
Tennant

Screenwriter:
Victoria Tennant

Cinematographer:
Alicia Weber

Editor:
Michael Ruscio

Cast:
Stockard Channing,
Jennifer Tilly, Scott Glenn

Production Company:
Emby Eye
3000 W Olympic Blvd
Santa Monica
CA 90404, USA
tel: 310-3154826
fax: 310-3154879

World Sales Agent:
Trimark International
2644, 30th Street, Santa
Monica, CA 90405 USA
tel: 310-3142000
fax: 310-3998246

EDIE & PEN

This film is about two women who come to Reno to get divorced. Pen's Park Avenue husband no longer wants her, and Edie is getting rid of her meaningless past to marry the man of her dreams. The two women meet in a bar, and go through a night of misadventures with some local cowboys and Harry, a heart-broken pharmacist whose ex-wife has stolen his dog. By the next morning, Edie and Pen have become unlikely friends and share a cab to the airport where a surprise lies waiting. This is a film about heart-break and yearning, love and disappointment, regret and second chances. It is about what men and women want, too often what they get, and how romance can bloom in unlikely places.

Director Irmas has this to say about his film, "*Edie & Pen* is a film about choice. Edie makes a choice to live by her sexuality. Pen makes a choice to be childlike. Both of them are dependent on men. They learn in the course of the film that there are other options, and one of them is able to make a change and the other isn't. I was attracted to the script because it was so well written.



I was so intrigued that most of the story came from real-life experiences. It had wit and that's why I wanted to get involved."



MATTHEW IRMAS

Has a BA in film from Hampshire College and a Masters in Business Administration from UCLA. Was involved in the production aspect of the film business all these years. Films include: *They Seem Normal To Me* (1978), and *When The Party's Over* (1993).



GEORGE HICKENLOOPER

He made his mark with the making-of documentary of *Apocalypse Now*, called *Hearts of Darkness* (1991). His other films include: *Grey Knight* (1992), *Some Folks Call it A Slingblade* (1994) and *The Low Life* (1995). He also made two other documentaries: *Art, Acting & the Suicide Chair*, and *Picture This: The Times of Peter Bogdanovich*.

PERSONS UNKNOWN

This Hitchcockian thriller tells the story of Jim, a troubled ex-cop who runs a failing security business, and who has a one-night stand with the sexy, mysterious Amanda. Jim realises the morning after that his confidential client files have been raided. Using his surveillance know-how, he tracks down the elusive Amanda and discovers that she and her beautiful sister are planning to rob some of his former clients who just happen to be big-time drug-dealers. Jim waited till the break-in succeeds, then steps in to steal the money for himself. More complications ensue as the drug dealers act to get their money back. A chilling climax plays out at a lonely mountain hideout. Hickenlooper discusses his work, "The financial and technical restrictions were what made Orson Welles great. We have chosen to lead the gypsy life, but we will get better with the experience. A career needs to be built gradually. You need to build a body of work. I want to be a commercial filmmaker. I want my films to be seen by the public."



1996, 98 mins

Director:
George Hickenlooper

Producer:
David Lancaster

Screenwriter:
Craig Smith

Cinematographer:
Richard Crudo

Editor:
Suzanne Pettit

Cast:
Joe Mantegna, Kelly
Lynch, Naomi Watts,
JT Walsh

Production Company:
Guild Pix, Inc.
9000 Sunset Blvd, Suite
1550 Los Angeles,
CA 90068 USA
tel: 310-2719990
fax: 310-2470412

World Sales Agent:
The Promark Center
3599 Cabuenga Blvd West,
3rd Floor Los Angeles,
CA 90068 USA
tel: 213-8780404
fax: 213-8780486

82

1995, 84 mins

Director:
Doug Pray

Producer:
Steven Helvey

Cinematographer:
Robert Bennett

Editor:
Doug Pray, Joan Zapata

Production Company:
Helvey/Pray

World Sales Agent:
PFG Entertainment Inc.
1401 Ocean Ave., Suite
302
Santa Monica, CA 90401
tel: 310-3935788
fax: 310-3930882

HYPE!

Rockumentary about the origins of the Seattle music scene—how rock n' roll was marketed as 'grunge'. Engaging and humorous film includes candid interviews and spectacular concert footage from Soundgarden, Pearl Jam, Nirvana (rare footage of the band's first performance of Smells Like Teen Spirit), Mudhoney, The Posies, The Young Fresh Fellows, Seaweed, 7 Year Bitch, The Gits, Flop, Love Battery, Gas Huffer, The Supersuckers, and many more.

Dave Rosencrans from the Sub-Pop label which put the soundtrack together has this to say about the film, "The movie attempts to tell two stories. It specifically tells the genesis of the music scene in Seattle, starting around the mid-80s through to the point at which Nirvana broke, and then beyond—what kind of an effect that had on the larger culture. On a broader level, they're talking about the dynamics of any popular culture explosion. The specific device they use that allows the movie to succeed is that they allow the people who live here (Seattle) to tell their story, rather than having critics and industry heads from outside of Seattle regurgitate what we've heard before."



DOUG PRAY

Graduated from UCLA's School of Film and Television with a masters degree. Directed, produced and edited a number of educational and industrial films. *Hype!* is his first feature.



ADRIENNE SHELLEY

Most well-known for her starring roles in two Hal Hartley films, *Trust* and *The Unbelievable Truth*. Also written and directed stage plays as well. Wrote and directed a 26 min film called *Urban Legend* which was well-received. *Sudden Manhattan* is her first feature.

SUDDEN MANHATTAN

Sudden Manhattan is an off-beat, black comedy about a New York girl in trouble. Donna is 20-something, jobless, single and broke. On a fateful day, reality turns itself upside down and Donna is suddenly faced with one absurdity after another—food rumbles, men stalking her and bizarre murders. But the most troubling question Donna has is in fact about her own sanity. Full of deliciously funny moments, *Sudden Manhattan* weaves an intricate plot that picks up speed (and characters) as it moves along towards its climatic conclusion. The story idea came when Adrienne Shelly, out on a stroll one day, met a man in a business suit walking out of a restaurant holding a gun. She decided to write an exaggerated version of her life as a young Manhattanite, thus resulting in a truly personal first feature film, different for its unusual sense of humour and relentless in its portrayal of modern life for a young urban woman. It is a typical hero's journey told with a twisted sense of humour.



1996, 83 mins

Director/Screenwriter:
Adrienne Shelly

Producer:
Marcia Kirkley

Cinematographer:
Jim Denault

Editor:
Jack Haigis

Cast:
Adrienne Shelly, David
Simonds, Melinda Wade,
Pamela Gray, Brian Quirk

Production Company:
Homegrown Pictures
186 Fifth Av. 5th Floor,
New York, NY 10010
tel: 212-2069233
fax: 212-2069240

World Sales Agent:
Film Bridge Odyssey
1411 5th St. #306 Santa
Monica, CA 90401
tel: 310-6568680
fax: 310-6568683

83

US Independents

1996, 112 mins

LOOKING FOR RICHARD

Director:
Al Pacino

Producer:
Michael Hodge, Al Pacino

Screenwriter:
Al Pacino, Frederic
Kimball

Cinematographer:
Robert Leacock, Steve
Confer, Nina Kedrem,
John Kranhouse

Editor:
Pasquale Buba, William A.
Anderson, Ned Bastille,
Andre Betz

Cast:
Al Pacino, Alec Baldwin,
Kevin Spacey, Winona
Ryder

Production Company:
CHAL Productions

World Sales Agent:
Fox Searchlight Pictures
Box 900, Beverly Hills,
California 90213, USA
tel: 310-3694402
fax: 310-3692359

For the first time in his lengthy career, Al Pacino dons three hats as creator, director and star of *Looking For Richard*. In the vein of Truffaut's *Day For Night* or Fellini's *8 1/2*, Pacino's impassioned project intertwines the telling of Richard III with an intimate look at the actors' and filmmakers' processes as they grapple with their characterisations and with translating their enthusiasm for the play onto film. Pacino takes the cameras on a free-spirited comic romp through the streets of New York, to the birthplace of Shakespeare, and finally, to an emotionally charged production of Richard III.

The film provides a multifaceted examination of the Bard's legacy, combining documentary, performance and playful, subversive interviews with academics and scholars. Pacino is determined to prove that Shakespeare is timeless, with value even for the New York teenagers he encounters on the street during filming. Pacino jumps from playing Richard to chatting with Vanessa Redgrave, Sir John Gielgud and Kenneth Branagh about their thoughts on cultural context and the romance of iambic pentameter.



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AL PACINO

This is Al Pacino's directorial debut. The eight-time Oscar nominated actor has won an Academy Award for *Scent of a Woman*. He is a long-time member of David Wheeler's Experimental Theatre Company of Boston, where he has performed in *Richard III*.

84

1995, 82 mins

SYNTHETIC PLEASURES

Director:
Iara Lee

Producer:
George Gund

Cinematographer:
Marcus Hahn, Toshifumi
Furusawa, Kramer
Morgenthau

Editor:
Andreas Troeger, Stacia
Thompson

Cast:
Michio Kaku, Scott
Bukatman, Jaron Lanier,
John Perry Barlow, Orlan

Production Company:
Caipirinha Productions
134 East 93rd Street,
#15B, New York, New
York 10128, USA
tel/fax: 212-4105117

World Sales Agent:
Jane Balfour
Burghley House, 35
Fortress Road, London
NWS1AD, UK
tel: 44-171-2675392
fax: 44-171-2674241

From kickout raves to mind-expanding virtual reality simulations. From artificial worlds created in vast shopping malls to the latest in flash-frozen pets. *Synthetic Pleasures* is the ultimate how-to book for Futureworld, consumer style. More than just a documentary, Iara Lee's film is a rich and overwhelming barrage of information and imagery. Punctuated by sound bites from experts—more wide-eyed acolytes than academics—and accented by a hypnotic techno score, *Synthetic Pleasures* neatly ties together all newsworthy trends, from the kooky to the horrific.

The film takes off from the idea that mankind's effort to tap the power of nature has been so successful that a new world is suddenly emerging, an artificial reality. Working from a simple premise—that many of today's trends stem from a desire to transcend the natural world—Lee divides her film into three sections: Synthetic Environments, Synthetic Bodies and Synthetic Identities.



IARA LEE

Of Korean descent, Iara Lee but was born and raised in Brazil. She studied film and philosophy at New York University, and was in charge of programming for the Sao Paulo International Film Festival. She made several short films in New York and Japan, helped run New York's Korean Film Festival in 1994, and has been active in cultural exchange events, including the No Budget Film Workshop. *Synthetic Pleasures* is her first feature.



Cultural Affairs Program

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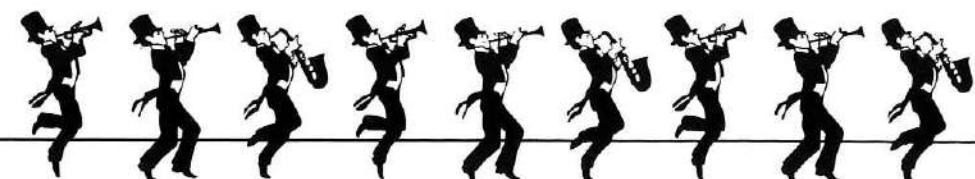
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In cooperation with the National Arts Council



Tribute to Rolf de Heer



"I have travelled in the world of childhood since I was a child...even more so now that I have children of my own. They are a source of endless fascination, insight and inspiration, and to me, childhood is the most precious of all things. In one form or another then, much of what I write and think about concerns childhood."
— Rolf de Heer

Born 4 May 1951 in Heemskerk, Netherlands. Spent part of his childhood in Indonesia before emigrating to Australia with his family. Rolf de Heer began his career in 1970 at the Australian Broadcasting Commission. During his seven years there, he progressed from film librarian to film editing assistant, programme assessor and publicity officer. In 1977, he went to the Australian Film, TV and Radio School, graduating in 1980 with a Diploma in Film and TV production and directing. Since then he has freelanced as a scriptwriter, producer and director. He has scripted and/or directed more than 50 corporate films, videos and audio-visual productions. His first feature was a children's film, *Tail of A Tiger* (1984), which charted a young boy's effort to rebuild and fly a Tiger Moth plane. The intriguing sci-fi thriller, *Incident At Raven's Gate* (1988), which was critically acclaimed and led to a flood of Hollywood offers, was followed by the life-affirming *Dingo* (1990), in which a small town musician's life is transformed by an unlikely chance encounter with a legendary jazzman. *Bad Boy Bobby* (1993) is his surreal and Gothic black comedy about a young man brought up by his mother to believe that he will suffocate and die if he steps out of the house. Rolf de Heer is fascinated with telling stories from the innocent's point of view. *Bad Boy Bobby* showed the world through the eyes of a man released after a long incarceration; 1995's *Epsilon* entered the mind of a female alien among humans. With *The Quiet Room*, he completes his unofficial trilogy of films from the naïf's perspective, capturing the thoughts of a seven-year-old girl as she watches her parents' marriage fall apart.

1984, 84 mins

TAIL OF A TIGER

A unique and delightful film of a young boy's courage and determination to take to the skies in an original Tiger Moth aeroplane. Young Orville Ryan is obsessed with flying. He is eager to join the local gang and fly model aeroplanes, but has difficulty in being accepted...until he finds a real Tiger Moth aeroplane in a deserted flour mill, owned by an eccentric old man. The enthusiastic and excited Orville persuades this mysterious recluse into rebuilding the Moth and Orville's life takes off with it.



Producer:
James M. Vernon

Screenwriter:
Rolf de Heer

Cinematographer:
Richard Michalak

Editor:
Suresh Ayyar

Cast:
Grant Navin, Gordon
Poole, Caz Lederman,
Peter Feeley, Gayle
Kennedy

Production Company:
The Producers' Circle
20 Glebe Street, Edgecliff,
NSW, Australia 2027
tel: 02-3262977

1988, 94 mins

INCIDENT AT RAVEN'S GATE

This film is an intriguing combination of genres—part supernatural thriller, part science fiction, part psychological drama—and it has a grim sense of humour. The film gradually builds up the notion that a spaceship has landed, and that an unseen presence is affecting the people and the place. This is suggested playfully at first. Gradually, the manifestations become more frightening and bizarre, and the film builds to a dramatic climax. Even then, it is the distortion of the familiar that provides the element of terror. Sound and image create the disorientation and tension, rather than effects.



Producer/Screenwriter:
Rolf de Heer, Marc
Rosenberg

Cinematographer:
Richard Michalak

Editor:
Suresh Ayyar

Cast:
Steven Vidler, Celine
Griffin, Ritchie Singer,
Vincent Gil, Saturday
Rosenberg

Production Company:
International Film
Management Ltd

Tribute to Rolf de Heer

THE QUIET ROOM

The Quiet Room's protagonist has withdrawn from her surroundings because of the tensions between her parents. They tried talking to her but she doesn't answer. We the audience are however privy to her innermost thoughts, delivered as a voiceover. She thinks about death when a succession of goldfish go belly-up. Most of all though, she longs for things to go back to the way it used to be, flashing back in her memory to when she was three and everyone was happy.

Rolf de Heer, on the other hand, displays an intimate knowledge of the workings of children's minds. The film's bold, bright cinematography and expressive use of colour both amplify de Heer's uncanny ability to write the way a child thinks. Most impressive of all, however, is Chloe Ferguson, who plays the child. On screen for virtually every frame and silent for most of the film, she nonetheless brings an almost frightening precision to the role, with a single expression speaking volumes.



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EPSILON

The themes of *Epsilon* could be summed up thus: on one level, it is a love story, and on another, it is a reminder that our planet is special. It is however a film difficult to categorise by genre or formula. It abandons traditional filmmaking in favour of camera-by-computer, using motion control and time-lapse photography. But it is not a self-indulgent exercise—de Heer has something to say and he chose the most powerful way to say it. Rolf de Heer talks about the technical aspects involved in the film, "The film really did start with a vision, that came to me one night like a bolt of lightning. I'd seen some of the extraordinary motion control and time-lapse footage shot by Digital Arts, and was impressed by how it forced me to re-examine the way I looked at the universe, at the physical world. I'd been wondering loosely how you'd go about putting actors into those pictures, how you'd synthesise more mainstream drama with those amazing images. We're finding that we're re-inventing certain aspects of cinema, but we're also finding that we're doing things that have clearly never been done before. There are times when there's a new cinema language at work."



Australia,
1996, 90 mins

Director/Screenwriter:
Rolf de Heer

Producer:
Rolf de Heer, Domenico
Procacci

Cinematographer:
Tony Clark

Editor:
Tania Nehme

Cast:
Chloe Ferguson, Phoebe
Ferguson, Paul Blackwell,
Celine O'Leary

Production Company:
Vertigo Productions/
Fandango
Vertigo Productions
3 Butler Drive, Hendon
SA 5014, Australia
tel: 8-3489382
fax: 8-3489347

World Sales Agent:
Intrafilms
Viale Gorizia 25c, 00198,
Rome, Italy
tel: 396-8841289
fax: 396-85353790

Australia,
1995, 85 mins

Director/Screenwriter:
Rolf de Heer

Producer:
Domenico Procacci, Rolf
de Heer

Cinematographer:
Tony Clark

Editor:
Tania Nehme

Cast:
Ulli Birve, Syd Brisbane

Production Company:
Vertigo/Fandango
Vertigo Productions
3 Butler Drive, Hendon
SA 5014, Australia
tel: 8-3489382
fax: 8-3489347

World Sales Agent:
Intrafilms
Viale Gorizia 25c, 00198,
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**EMMA-KATE
CROGHAN**

Born in 1972. After dabbling in dance, drama and photography, she finally settled on film. Made two successful short films *Sexy Girls*, *Sexy Appliances* and *Desire*. *Love and Other Catastrophes* is her first feature.



PAUL COX

Born in 1940. Started out as a photographer and began directing short films in the 60s. Turned to features in 1976. His films include: *Illuminations* (1976), *Inside Looking Out* (1977), *Kostas* (1979), *Lonely Hearts* (1981), *Man of Flowers* (1983), *My First Wife* (1984), *Cactus* (1986), *Vincent* (1987), *Island* (1989), *Golden Braid* (1990), *A Woman's Tale* (1991), *The Nun and the Bandit* (1992), and *Exile* (1994).

World Cinema

LOVE AND OTHER CATASTROPHES

Unlike the standard fare of the campus genre, *Love and Other Catastrophes* is funny and smart, fast and sensitive, young and pretty sane. A talented young cast plays confused and lovesick characters who stumble toward the end of the term besieged by exam anxiety, horrid roommates, massive library fines, lousy professors, late assignments, housing problems and romantic dreams. The film is laced with quotes from Jane Austen, Lewis Carroll, Alfred Hitchcock, Doris Day, Quentin Tarantino and the Bee Gees and hurtles through a series of events that unfold within a day. The film is handled with freshness and confidence, revealing an honest and relaxed attitude towards love, sex and films.

Energy is the word most commonly associated with *Love and Other Catastrophes*. it propels the film forward at the same speed as the lives the characters live. They are all at the age where every relationship is important but there is no real thought of staying with one person forever. They are changing homes, changing lovers, and changing courses. These are the great years before marriage and before children set your lives in concrete.



Shown with

THE PASSING

Based on a fairytale by Hans Christian Andersen, the film follows a mother's search for her lost child.

UK,
1996, 9 mins

Director:
Malene Skaerved, Michael Barrett

LUST AND REVENGE

Being a wealthy heiress is boring work, so Georgina Oliphant convinces her father to commission a sculpture for her. Recognising a tax dodge when he sees one, he soon hires ambitious sculptor Lily for the job. At first hesitant about posing in the nude, Karl-Heinz soon warms to the idea thanks to a flirtatious Georgina. Throw in a frigid wife and a potent anti-depressant with horny side-effects and things start getting out of hand. Sex, art, New Age religion and corporate finance career toward a spectacular collision in *Lust and Revenge*, a caustic satire of Australia's privileged class. Paul Cox mercilessly attacks his subjects with razor-sharp wit. He spares no one, skewering one and all with deadly accuracy.



Shown with

FILM NOIR

Film Noir is an affectionate spoof of Quentin Tarantino's penchant for in-yer-face dialogue, bloodbath and razor-edge scenes.

Australia,
1996, 3.5 mins

Director:
Michael Liu

Australia,
1996, 76 mins

Director:
Emma-Kate Croghan

Producer:
Stavros Andonis Efthymiou

Screenwriter:
Yael Bergman, Emma-Kate Croghan, Helen Bandis

Cinematographer:
Justin Brickle

Editor:
Ken Sallows

Cast:
Frances O'Connor, Alice Garner, Radha Mitchell, Matthew Dyktynski

Production Company:
Screwball Five

World Sales Agent:
Beyond Films
53-55 Brisbane Street,
Surry Hills, Sydney, NSW
2010, Australia
tel: 61-2-2811266
fax: 61-2-2819220

Australia,
1996, 97 mins

Director:
Paul Cox

Producer:
Jane Ballantyne, Paul Cox

Screenwriter:
Paul Cox, John Clarke

Cinematographer:
Nino Martinetti

Editor:
John Scott

Cast:
Nicholas Hope, Gosia Dobrowolska, Claudia Karvan, Victoria Eagger

Production Company:
Illumination Films
1 Victoria Av., Albert
Park, Melbourne, Victoria
3206, Australia
tel: 61-3-6905288
fax: 61-3-6965625

World Sales Agent:
Seawell Films
45 rue Pierre Charron,
75008 Paris, France
tel: 33-1-47201873
fax: 33-1-47201543

From Celluloid Heroes, A Celebration of Australian Cinema
by Film Australia.

World Cinema

Australia,
1996, 95 mins

Director:
Clara Law

Producer:
Bridget Ikin

Screenwriter:
Eddie L.C. Fong, Clara
Law

Cinematographer:
Dion Beebe

Editor:
Suresh Ayyar

Cast:
Annette Shun Wah, Annie
Yip, Anthony Wong,
Edwin Pang

Production Company:
Hibiscus Films Pty Ltd
270 Devonshire Street,
Surry Hills, 2010,
Australia
tel: 61-2-3197011
fax: 61-2-3196906

World Sales Agent:
Southern Star Film Sales
8 West Street, Level 10,
North Sydney, NSW 2060,
Australia
tel: 61-2-2028555
fax: 61-2-99566918

FLOATING LIFE FU SHENG

Floating Life is the culmination of the themes that suffuse all of Clara Law's films: emigration and the resulting cultural conflicts that gradually evolve into acceptance and understanding. It is about a Chinese family that falls apart after moving from the East to the West. It is only when they return to their roots that they are reconciled and come to terms with who they are and how to live in their new homes. Law has always underscored the drama and emotions of her characters through the use of space and colour. Australia is first presented as terrifying: endless, empty space bathed in harsh, clear light. Clara Law talks about her film, "*Floating Life* describes most aptly for me the world of an immigrant. An immigrant is cut off from history, both from one's personal history and the nation's history. He/she has to learn to live 'floatingly'. What does existence mean away from one's country, the non-existence of an existence when one is cut off from one's roots? Yet aren't we all transient beings passing through this place called earth? We are mortals

that will pass away. We always try to hold hard onto a little space and call it our own. Are we not immigrants to the world? Where are our roots? At the end of the 20th century, we are still trying to differentiate by our colours, by our gods, by where we come from, the East or the West."



CLARA LAW

Joined Radio Television Hong Kong as an assistant producer and director after graduating from the University of Hong Kong. Went to England to study film direction and writing at the National Film and Television School in 1982. Her films include: *They Say the Moon Is Fuller Here* (1985), *The Other Half and the Other Half* (1988), *The Reincarnation of the Golden Lotus* (1989), *Farewell China* (1990), *Autumn Moon* (1992) and *Temptation of a Monk* (1993).



BOB CONNOLLY



ROBIN ANDERSON

Connolly was a Australian Broadcasting Corporation documentary producer while Anderson was a ABC researcher before they teamed up and have worked together ever since. Their best known work is their Highland trilogy filmed in the highlands of Papua New Guinea—*First Contact* (1983), *Joe Leaby's Neighbours* (1989), and *Black Harvest* (1992) which won no less than 30 major Australian and International awards.

World Cinema

RATS IN THE RANKS

Politics is a bruising business. The best policies in the world mean nothing unless you have the numbers. This film takes a behind-the-scenes look at how politicians get the numbers. Every September, Sydney's Leichhardt Council elects its mayor. Incumbent Larry Hand was popular with the citizenry, but they don't vote for mayor—the 12 councillors do—and after 3 years of Larry, some of them are after his job.

Filmmakers Bob Connolly and Robin Anderson gained extraordinary access to the councillors during the struggle for the mayorship. Arms were twisted, favours called in; people are double-crossed, damaging stories leaked to the media and deals are done. But right up to the vote, no one knows if the numbers will stick.

Rats in the Ranks is shot in the style of the earlier Connolly/Anderson films—a real-life narrative drama and at the same time an unblinking study of universal human behaviour. Once again, the filmmakers focus on the particular to illustrate the general. Once again under analysis are the fundamental forces which drive people—the tribal elements of human relationships about which the filmmakers are very familiar.



Australia,
1996, 97 mins

Director:
Bob Connolly, Robin
Anderson

Producer/Screenwriter/
Cinematographer:
Bob Connolly

Editor:
Ray Thomas

Production Company/
World Sales Agent:
Arundel Films/Film
Australia
Film Australia
101 Eion Road, Lindfield,
NSW 2070, Australia
tel: 61-2-94138636
fax: 61-2-94169626

Australia,
1996, 100 mins

Director:
John Hillcoat

Producer:
Denise Patience

Screenwriter:
Gene Conkie

Cinematographer:
Andrew de Groot

Editor:
Stewart Young

Cast:
Tebeky Karyo, Rachel
Griffiths, Anni Finsterer,
Steve Jacobs

Production Company:
Small Man Productions/
Calypso Films

World Sales Agent:
Southern Star Film Sales
10th Floor, 8 West Street,
North Sydney, NSW 2060
Australia
tel: 612-92028555
fax: 612-99566918

TO HAVE AND TO HOLD

Jack, an expatriate living in Papua New Guinea, is mourning the sudden death of his much-loved wife, Rose. He meets Kate, a writer, on a business trip to Melbourne, and is immediately struck by her resemblance to his wife. Charmed by Jack, and keen to do research for her new book, Kate goes back with him to the tropics. There in the isolated village where Jack lives, a powerful psychological drama about love, guilt, passion and obsession unfolds.

John Hillcoat elaborates on the theme of the film, "The film is about romantic obsession—the projective nature of love, where one person projects their fantasy onto the other, and that person, in turn, projects their fantasies back. It is about fantasy ruling reality. Love is 'blind' as it hinges on the illusion that the ideal we are striving for is realised in the object of love. Romance in many cultures is a sacred form of insanity. Sometimes the more incomplete we feel, the more obsessed we become with owning someone onto whom we can project all of our missing qualities, hence the more exclusively possessive we become. This is the core of Jack's dilemma."



JOHN HILLCOAT

Born in 1960. Abandoned career in fine arts to enrol in Melbourne's Swinburne Film School. Went on to a highly successful career directing and editing music videos. After 31/2 years of research, wrote and directed his first feature film *Ghosts...Of the Civil Dead* in 1988.



MARCOS LOAYZA

Born in 1959 in La Paz, Bolivia. Studied at San Antonio de los Baños International Film and Television Academy in Cuba. He has directed many documentaries and short films on video including *The Snell of Oldness* (1988), *When You Have Gone, Shadows Will Wrap Me* (1990), *About the Earth* (1991), *Blood Has A Name* (1991) and *Breathless* (1993).

A MATTER OF FAITH CUESTION DE FE

This road movie about men facing fundamental questions of life and religious faith won a string of film awards including Best First Film at the 1995 Latin American New Film Festival. Domingo is a craftsman who makes religious icons. He is called upon by some gang members to make a life-size icon of Mary and to take it to a village in a mountain valley. When the gambler Joaquin gets wind of this deal, he fixes his rundown truck and offers to transport the icon up to the village. The journey begins, each character with his own motives. They meet with all kinds of obstacles along the way which test their religious beliefs and ambitions. The underlying conflicts between Domingo's piety and Joaquin's cynicism do not interfere with the ensuing adventures nor get in the way of the abundant local colour. Rather, it deepens the already rich texture. The ironic humour works well at every turn, carrying the theme of the film which questions what faith is, and who is it for.



Bolivia,
1995, 88 mins

Director/Screenwriter:
Marcos Loayza

Producer:
Jean-Claude Eiffel

Cinematographer:
Cesar Perez

Editor:
Nelson Rodriguez

Cast:
Jorge Ortiz Sanchez, Elias
Serrano, Raul Beltran,
Gina Portugal, Fernando
Illanes

Production Company/
World Sales Agent:
Iconoscopio S.R.L.
Av. Camacho 1280 Piso 2
of. 9, La Paz
tel: 591-2-310516
fax: 591-2-366309

World Cinema

Argentina/Spain,
1996, 115 mins

THE SALT IN THE WOUND EL DEDO EN LA LLAGA

Director:
Alberto Lecchi

Producer:
Claudio Pustelnik, Pablo
Kompel, Beatriz de la
Gandara

Screenwriter:
Alberto Lecchi, Daniel
Romanach

Cinematographer:
Hugo Colace

Editor:
Miguel Angel Santamaria

Cast:
Juanjo Puigcorbe, Karra
Elejalde, Dario
Grandmetti, Luisina
Brando

Production Company:
Kompel Producciones -
Madala Films
Corrientes 1660, localys
1042, Buenos Aires,
Argentina
tel: 341-3348794
fax: 341-3848805

World Sales Agent:
Mainstream
34 Soe Poncelet, Paris,
France
tel: 331-49400555
fax: 331-47630762

Two Spanish actors going on tour around Argentina, stop in Zapallares, a lost city in the middle of the country. An unwitting outburst during their performance triggers the whole town into action against the exploitative politicians and civil service who see the play as a potential threat to political stability.

This is a story about feelings, contradictions, frustrations, lost dreams and sleeping ideals. Two generations—one in their forties with a wild past and a general feeling of disappointment; the other made up of 18-year-olds who are born disillusioned, believing in nothing and confused. Lecchi does not dwell on his country's recent past, but rather gives a voice to a generation disillusioned by the shocking actions of its forebears. The director extracts good performances from the ensemble of young actors who were mainly amateurs of the small town where the film was shot. The film's sense of familiarity is contagious and engaging, and one cannot help but be taken by its warmth.



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ALBERTO LECCHI
Born in Buenos Aires,
Argentina, in 1964. He made
the following short films: *A
Couple* (1980) and *Cecilia's
Dream* (1985) (winner of first
prize at Yugoslavia Festival).
His other film is *Nothing To
Lose* (1993).



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Belgium/France/
Luxembourg,
1996, 93 mins

Director/Screenwriter:
Jean-Pierre Dardenne, Luc
Dardenne

Producer:
Luc Dardenne

Cinematographer:
Alain Marcoe

Editor:
Marie-Helene Dozo

Cast:
Jeremie Renier, Olivier
Gourmet, Assita
Quedraogo, Rasmene
Quedraogo, Frederic
Bodson

Production Company:
Les Films du Fleuve/RTBF/
Touza Productions/Samsa
Film
Les Films du Fleuve
4 quai Churchill, 4020
Liège, Belgium
tel: 41-424939
fax: 41-426698

World Sales Agent:
Seawell Films
45 rue Pierre Charon,
75008 Paris, France
tel: 33-1-47201873
fax: 33-1-47201543

THE PROMISE LA PROMESSE

The dialogue about guilt between Marcel and his mother in Dostoyevski's *The Brothers Karamazov* inspired the Dardenne brothers to pen the screenplay for *The Promise*. The film is therefore a meditation on that dialogue in the directors' opinion.

The Promise tells the story of 15 year-old Igor, who helps his father run his illegal immigrant labour network. One day, a "black" labourer falls off the scaffold he is working on at a building site, and Igor obeys his father's instruction to leave him there to die. But before that happens, the labourer makes Igor promise to look after his wife and son after he has gone. The two filmmakers know better than anyone else how to describe the life of these marginalised people who left their home countries with the hope of



finding a better future and ended up in infested homes, completely at the mercy of slave-traders—the new underclass of Western society. They do not mince words in denouncing contemporary society which is devoid of solidarity where unfair capitalism wins the day.

Shown with

OVER THE RAINBOW

There is no issue of race when love is concerned.

Belgium,
1995, 15 mins

Director:
Rudolf Mestdagb



**JEAN-PIERRE
DARDENNE**

Born in 1951. Began his career
acting in experimental theatre
before setting up a production
company with his brother, Luc.
Has directed numerous
documentaries with his brother
since 1981. Has started running
a media workshop at the Liege
University since 1994.



LUC DARDENNE

Born in 1954. A philosophy
graduate, joined his brother in
setting up a production company
in 1975. Writes and lectures in
aesthetics, and has run a
screenwriting workshop at the
Free University of Brussels since
1990. Co-directed films *Falsch*
(1986), and *Je pense a vous*
(1992).

World Cinema

Czech Republic,
1996, 109 mins

Director:
Petr Vaclav

Producer:
Kristina Petrova, Petr
Vaclav

Screenwriter:
Petr Vaclav, Jan Sikel

Cinematographer:
Stephan Kucera

Editor:
Alois Fisarek

Cast:
Stefan Ferko, Milan Gifra,
Radek Holub, Jaroslava
Vysouzilova

Production Company:
Tosara Film/Czech
International Films/Les
Films de L'Observatoire

World Sales Agent:
Tosara Film,
Vanickova 2,
16014 Prague,
Czech Republic
tel/fax: 42-2-527-411

MARIAN

Director Petr Vaclav talks about his film, "Ten years ago, I was introduced to the world of correctional facilities, filled with frustration, cruelty and ugliness. The majority of the children are Romanies who, as adults, live in the Czech Republic on the margins of so-called 'normal' society. They are considered second class citizens; people who are the object of a cruel and unsuccessful attempt at assimilation. Here I met the real Marian on whom this story is based. Classed as dangerous, he was the epitome of an unhappy child who grew up to be a criminal."

Unflinchingly raw, *Marian* depicts a rich canvas of life at its most brutal. Vaclav builds characters, atmosphere and drama with the assurance and skill of a veteran, using the expressive faces of his actors—all non-professionals—to heighten the film's combination of cruelty and great beauty. Steering clear of maudlin sentiment, Vaclav imbues the story with credibility and an aesthetic outlook that adds to its gutsy strength.

The film won the Silver Leopard and FIPRESCI Award at the Locarno Film Festival last year.



94

Hungary,
1996, 85 mins

Director:
Peter Gothar

Producer:
Jolan Arvai, Peter
Barbalics, Laszlo Sipos

Screenwriter:
Laszlo Bratka, Peter
Gothar

Cinematographer:
Francisco Gozon

Editor:
Zoltan Vida, Eszter
Majoros

Cast:
Maksim Sergeyev, Yevgeny
Sizyihin, Valia Kasyanova,
Gabor Mate

Production Company:
Young Artists Studio of
Hungarian Television &
Magic Media
c/o Magyar Filmunis, 1068
Budapest, Varosligeti,
Faor 38
tel: 36-1-3517760
fax: 36-1-3517766

World Sales Agent:
Media Luna
Frieserwall 83, Cologne
50672, Germany
tel: 49-221-1392222
fax: 49-221-1392224

VASKA EASOFF HAGGYALLOGVA VASZKA

Vaska Easoff brings to life a tale told by Soviet prisoners working in gulags on the White Sea Canal. Told as a way of keeping spirits alive and taking revenge against a repressive state, the story is escapist, light-hearted and comic, a modern day myth with legendary burglars in a story set in St. Petersburg. The heroes, Vaska and Vanka, are not ordinary criminals. For one thing, they can fly; for another, they have access to such fantastic, magical items as the Bloodied Sardine Tin Key and the fabled Guiding Thread which they use to steal gold from the National Bank. And their arch-enemy Zinoviev has his own bag of tricks to get the gold back.

Visually, the film is stunning. Gothar's playfulness extends to making sections of the film resemble old black and white movies, complete with splices and scratches. The cast of well-known Russian actors are obviously having the time of their lives, celebrating a freedom of the imagination forbidden to them till a few years ago. This film revives the practised art of the folk tale to stunning effect.



PETR VACLAV

Born in 1967. Served as chairperson of documentary creations at the Czech film school FAMU. He has made several short films and documentaries including *Tvar Zizkova* (1989), *The Fatte* (1990), *Cuoc Song O Ubitovna* (1992), and *Madame le Murie* (1993). *Marian* is his first feature film.



ARI FOLMAN



ORI SIVAN

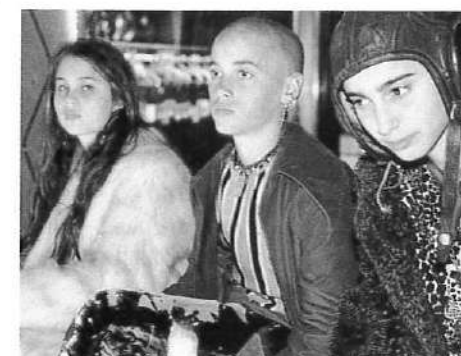
Ori Sivan was born in 1963. Studied film at Tel Aviv University. Directed television documentaries while teaching at the university. Ari Folman was born in 1962 and moved to Israel the following year. Directed television documentaries and children's television series. The pair teamed up together in 1991 to direct the documentary, *Comfortably Numb*. *Saint Clara* is their first feature film.

World Cinema

SAINT CLARA CLARA HAKADUSHA

This is a fantasy set in a remote industrial town. Clara, a 13-year-old from a family of bear hunters, enjoys supernatural powers for several days, powers which bring the entire town to the brink of chaos and anarchy: the school bursts into flames, her classmates stop taking sedatives, teachers dream about spending wild nights with Edith Piaf and an earthquake threatens to destroy everything. At a crucial moment, Clara is forced to choose between experiencing her first love or hold on to her powers.

The characters are well-carved out and convincing in their rebellious impulses. Clara's Russian immigrant family is no stranger than her classmate Tikel's spaced-out parents. While teachers and parents are comically grotesque, the directors view the kids with sympathy and humour minus the sentimentality. The cinematography, on the other hand, boosts the film's surreal aspirations with startling, eye-catching colours.



Israel,
1995, 84 mins

Director/Screenwriter:
Ari Folman, Ori Sivan

Producer:
Marek Rozenbaum, Uri
Sabag

Cinematographer:
Valentin Belanogov

Editor:
Dov Steiner

Cast:
Lucy Dubinchek, Halil
Elobau, Jhony Pitterson,
Maya Meron, Maya de
Fries

Production Company:
Transfax Film Productions
7 Abaronson St., Tel Aviv
68012, Israel
tel: 972-3-5162746
fax: 972-3-5162744

World Sales Agent:
Fortissimo Film Sales
Herenmarkt 10-2, 1013
ED Amsterdam, The
Netherlands
tel: 31-20-6273215
fax: 31-20-6261155

95



PETER GOTHAR

Born in 1947. Worked as assistant director for Hungarian Television from 1968 to 1971 before attending Academy of Theatre and Film. Feature films include: *A Priceless Day* (1979), *Time Stands Still* (1981), *Time* (1985), *Just Like America* (1987), *Melodrama* (1991) and *The Outpost* (1994).



ROBERT JAN
WESTDIJK

Born in 1964. Graduated from the Dutch Film & Television Academy in 1987. Since then he has worked as a freelance director and editor for several Dutch broadcasting companies. In 1993, he made a short film, *Red Lens*. *Little Sister* is his first feature which has won several awards including the Holland's Golden Calf for the Best Dutch Feature Film of 1995.

LITTLE SISTER ZUSJE

Incest, voyeurism and videotape are the compelling ingredients of *Little Sister*, a film shot entirely with subjective camera. The film is kept from becoming merely an exercise in technique by the intriguing power shifts negotiated between the title character and her unhealthily obsessed brother. The edgy scenario is well-sustained by director Robert Jan Westdijk, Jos Driessen's often humorous script and by the appealing quartet of young actors, almost all of them making their first appearances in a feature film.

For most of the film, the sister-fixated brother, Martin, is represented by his video-camera. Constantly filming, he dances frantically around the object of his affections, Daantje. He is seen only when the camera falls into other hands or is left stationary. While the tone is playful at first, Martin's constant surveillance soon becomes menacing and an old Super-8 film sparks memories Daantje would rather keep locked away. The little sister wises up to his game and takes control of the camera, but when the truth of the traumatic childhood events emerge, they are not what we expect.



Shown with

CRAB BOY

Somewhere a mother and father are expecting their first born. A freak accident leaves the mother dead. The boy grows up thinking that he has a severe physical deformity due to 13 years of psychological abuse from the father.

New Zealand,
1995, 11 mins

Director:
Anthony Timpson

Netherlands,
1995, 86 mins

Director:
Robert Jan Westdijk

Producer:
Clea de Koning, Robert
Jan Westdijk

Screenwriter:
Robert Jan Westdijk, Jos
Driessen

Cinematographer:
Bert Pot

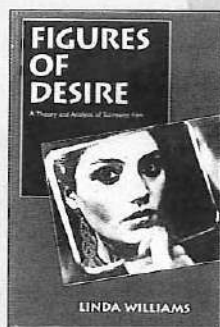
Editor:
Herman P. Koerts

Cast:
Kim van Kooten, Hugo
Meters III, Roeland
Fernhout, Ganna
Veenbuysen

Production Company:
Grote Broer Filmwerken
C.V.
Postbus 58141, 1040 HC
Amsterdam, The
Netherlands
tel/fax: 20-6161879

World Sales Agent:
Fortissimo Film Sales
Herenmarkt 10-2, 1013
ED, Amsterdam, The
Netherlands
tel: 20-6273215
fax: 20-6261155

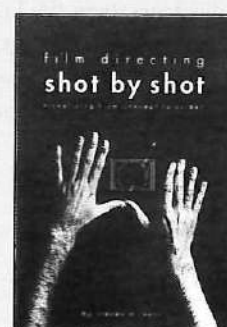
HOW TO ENJOY YOUR OWN PRIVATE FILM FESTIVAL.



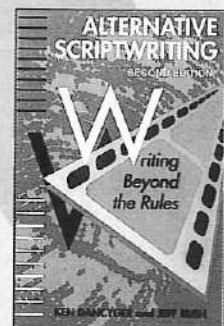
FIGURES OF DESIRE
Linda Williams



THE PEOPLE vs LARRY FLYNT
Scott Alexander & Larry Karaszewski



FILM DIRECTING SHOT BY SHOT
Steven D. Katz



ALTERNATIVE SCRIPTWRITING
Ken Dancyger and Jeff Rush



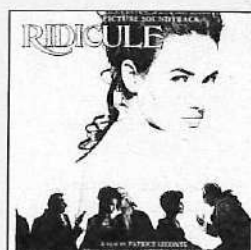
THE FILM OF AL PACINO
William Schoell



SIMPLE MEN AND TRUST
Hal Hartley



LONDON KILLS ME
Hanif Kureishi



RIDICULE
OST



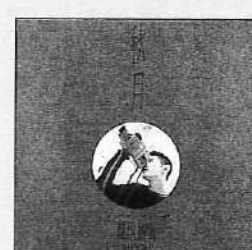
VIVEMENT DIMANCHE!
Georges Delerue



NADJA
OST



BREAKING THE WAVES
OST



AUTUMN MOON
OST



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AKI KAURISMAKI

Born in 1957. He has worked as a film critic, scriptwriter, actor, assistant director and producer. His films include: *The Saimaa Gesture* (co-director)(1981), *Crime and Punishment* (1983), *Calamari Union* (1985), *Shadows in Paradise* (1986), *Hamlet Goes Business* (1987), *Ariel* (1988), *Leningrad Cowboys Go America* (1989), *The Match Factory Girl* (1990), *I Hired a Contract Killer* (1990), *Bohemian Life* (1992), *Total Balalaika Show* (1993), *Take Care of Your Scarf, Tatjana* (1994), and *Leningrad Cowboys Meet Moses* (1994).

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World Cinema

DRIFTING CLOUDS KAUAS PILVET KARKAAVAT

Drifting Clouds continues in the vein of Kaurismäki's best work. This is a director who loves and sympathizes with the common people who find themselves life's unwilling victims. The subject this time is about unemployment and tells the story of a happily married couple who both lose their jobs at the same time. The precariousness of their lives is brought home but what ultimately transpires, a minor epiphany in both their lives, shows Kaurismäki to be a master of the understated hopes and dreams of the working class.

The director talks about the film, "I have no esteem for films in which people are slaughtered with guns and this is called entertainment. A film is always drawn into a certain scale. If one starts to shoot about and play with explosives, then nothing will be enough. If the film is tuned on a minimalistic level, even the sound of a cough is dramatic. If the main character slips and falls into a gutter, the viewer is already worried about what is going to happen to him or her even though in other films, people are dropped from aeroplanes and they survive without a single scratch. *Bicycle Thief* is a fine example of how the viewer worries about the characters. People follow intensively if the bicycle gets found. It is utterly tragic."



Finland,
1996, 96 mins

Director/Producer/
Screenwriter/Editor:
Aki Kaurismäki

Cinematographer:
Timo Salminen

Cast:
Kati Outinen, Kari
Vaananen, Elina Salo,
Sakari Kuosmanen

Production Company:
Sputnik Oy
Pursimiehenkatu 25,
Helsinki 00160
tel: 358-9-6221811
fax: 358-9-6223855

World Sales Agent:
Christa Saredi
Staffelstrasse 8
CH-8045 Zurich,
Switzerland
tel: 41-1-2011151
fax: 41-1-2011152

VAMPIRA: ABOUT SEX, DEATH AND TAXES

"The things that make the world go round are sex, death and taxes. We'll leave the taxes to the bureaucrats," so says Vampira in *Vampira: About Sex, Death and Taxes*, a documentary about the origins of art—childhood traumas, sexuality and death. The film tells the story of this controversial celebrity who was the legendary presenter of midnight movies in the 50s and a close friend of James Dean. She also starred in notorious director Ed Wood's film, *Plan 9 From Outer Space*. Vampira shares with us the gossip and tales of a colourful and glamorous era in filmmaking with insider details of Bela Lugosi and other film luminaries.

Finland,
1996, 65 mins

Director/Producer/
Screenwriter:
Mika J. Ripatti

Cinematographer:
Timo Peltonen

Editor:
Anne Lakanen

Production Company/
World Sales Agent:
Green Bird Oy
Palkaneentie 13A,
Helsinki 00510
tel: 35897012810



World Cinema

New Zealand,
1996, 53 mins

Director/Screenwriter:
Peter Jackson, Costa Botes

Producer:
Sue Rogers

Cinematographer:
Alun Bollinger, Gerry
Vasbenter

Editor:
Eric de Beus, Michael
Horton

Cast:
Jeffrey Thomas, Peter
Jackson, Costa Botes, Sam
Neill, Leonard Maltin,
John O'Shea

Production Company/
World Sales Agent:
New Zealand Film
Commission
P.O. Box 11-546
Wellington, New Zealand
tel: 64-4-3859754
fax: 64-4-3849719

FORGOTTEN SILVER

Forgotten Silver opens with director Peter Jackson (*Braindead*, *Heavenly Creatures* and *The Frighteners*) introducing the place where he says he has discovered an extraordinary collection of archival film by Colin McKenzie, pioneer New Zealand filmmaker. With co-director Costa Botes, Jackson explores McKenzie's rich and at times tragic life. The film also follows the extraordinary story of how the work of this forgotten genius was brought to light. The story, in fact, entirely fictional, a "mockumentary". Supported by fascinating "archive" footage (directed by Jackson) and stills, and "testimonies" by luminaries of the film world like Sam Neill, Leonard Maltin and Miramax's Harvey Weinstein, *Forgotten Silver* is not only riveting drama, combining tragedy, comedy and romance, it is also a story that audiences truly wish to believe.



Shown with

HERE I SIT

A visual and metaphorical interpretation of the poem by Australian poet Sandy Jeffs, exploring the complexities of the mind and the emotions of schizophrenia.

Australia,
1996, 8 mins

Director:
Alyson Bell



PETER JACKSON

Born in 1961. Films include: *Bad Taste* (1988), *Meet the Feebles* (1990), *Braindead* (1993), *Heavenly Creatures* (1994), and *The Frighteners* (1996).



COSTA BOTES

Born in 1958. Graduated from the University of Canterbury School of Fine Arts in 1981. He has worked as a scriptwriter, director and film critic, including directing the series, *Ray Bradbury Theatre*.

98

New Zealand,
1996, 90 mins

Director:
Gregor Nicholas

Producer:
Robin Scholes

Screenwriter:
Gregor Nicholas, Johanna
Pigott, Jim Salter

Cinematographer:
John Toon

Editor:
David Coulson

Cast:
Rade Serbedzija,
Aleksandra Vujcic, Julian
Arabanga, Marton Csokas,
Madeline McNamara

Production Company:
Communicado
Productions

World Sales Agent:
Village Roadshow
International
2121 Avenue of the Stars,
Suite 1590, Los Angeles,
California 90067, USA
tel: 310-2825300
fax: 310-2825339

BROKEN ENGLISH

Broken English reunites much of the same creative team that made *Once Were Warriors*, and both films share a central idea: an autocratic father who dominates his family and instigates unreasoning strife. This Romeo and Juliet story is a tale of two star-crossed lovers who come from very different backgrounds but are determined not to let their ethnic backgrounds destroy their love.

Gregor Nicholas's direction is powerful. Full of strong performances, *Broken English* continues in the brutal, deeply troubling tradition of *Once Were Warriors*, showing how intolerance can destroy a family. But what makes this film so interesting are the very different tribal traditions it explores, with Eddie's Maori culture standing in stark contrast to Slavic blood rivalries.



GREGOR NICHOLAS

One of the most sought-after commercial directors in New Zealand today. His numerous short films, including *Pacific 3*, *2*, *I Zero* and *Avondale Dogs*, have received widespread acclaim. *Broken English* is his first feature film.



JOAQUIM LEITAO

World Cinema

ADAM AND EVE

The comedy of *Adam and Eve* plumbs one major modern fix—vast numbers of women hold top jobs, are educated and divorced. That has no historical precedent. And it means that a whole new set of relationships have to be rewritten.

Catarina is a TV star who anchors a primetime culture show. Sexually, she either does not know what she wants or has lots of wants. She has a female lover but is also turned on by men. Like many people who do not know what they want, she decides on a change of direction: to become a mother. The characters' attitudes and dilemmas are recognisable anywhere in the world. Warmly lit, *Adam and Eve* uses close-ups with focus slightly pulled away from any background: the characters' sentiments and doubts, their need to feel they belong to a family but rejection of traditional attitudes dominate the scenes.



Portugal,
1996, 104 mins

Director/Screenwriter:
Joaquim Leitao

Producer:
Tino Navarro

Cinematographer:
Juan Molina

Editor:
Pedro Ribeiro

Cast:
Maria de Medeiros,
Joaquim de Almeida,
Karra Elejalde, Ana
Bustorff

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PAPER HEADS

Paper Heads depicts and analyses the various mechanisms and facets of an ideology which collapsed at the same time as the Soviet Union, in 1989, at the very moment when the desire for freedom by the Czech and Slovak peoples became an irresistible force. Slovak filmmaker Dusan Hanak never left his country in spite of the fact that his films were banned by the Communist regime. Dusan began his research and investigations shortly after the Velvet Revolution in 1990. He faithfully captured the events on film, using shattering eye-witness accounts and astonishing archives that are seen here for the first time. The film, which took six years to complete, was considered by Dusan to be his most important work.

Paper Heads is a vast and vivid tapestry of many colours, marked by the comical appearance of the expressionless masks of former apparatchiks: the paper heads. This refers to the Paper Heads Carnival, held on 1 May 1990—the first May Day after the Velvet Revolution—when the people donned masks depicting ludicrous and pathetic senior communist officials and paraded through Wenceslas Square. In what was then Czechoslovakia, mockery and irony have always been the best way to defend against the invader. Dusan Hanak has created a film which is both serious and ironic, historical and emotional, and which questions the manipulation of the people by a totalitarian regime in all its absurdity. The film sought to create a cinematic language capable of evoking the vast extent of the subject. It succeeds in revealing the shadow of Communism in Czechoslovakia's past as it revisits the images and official icons of the Communist regime.



Slovakia/France/
Switzerland,
1995, 96 mins

Director/Screenwriter:
Dusan Hanak

Producer:
Marian Urban, Philippe
Avril, Maya Simon

Cinematographer:
Alojz Hanusek

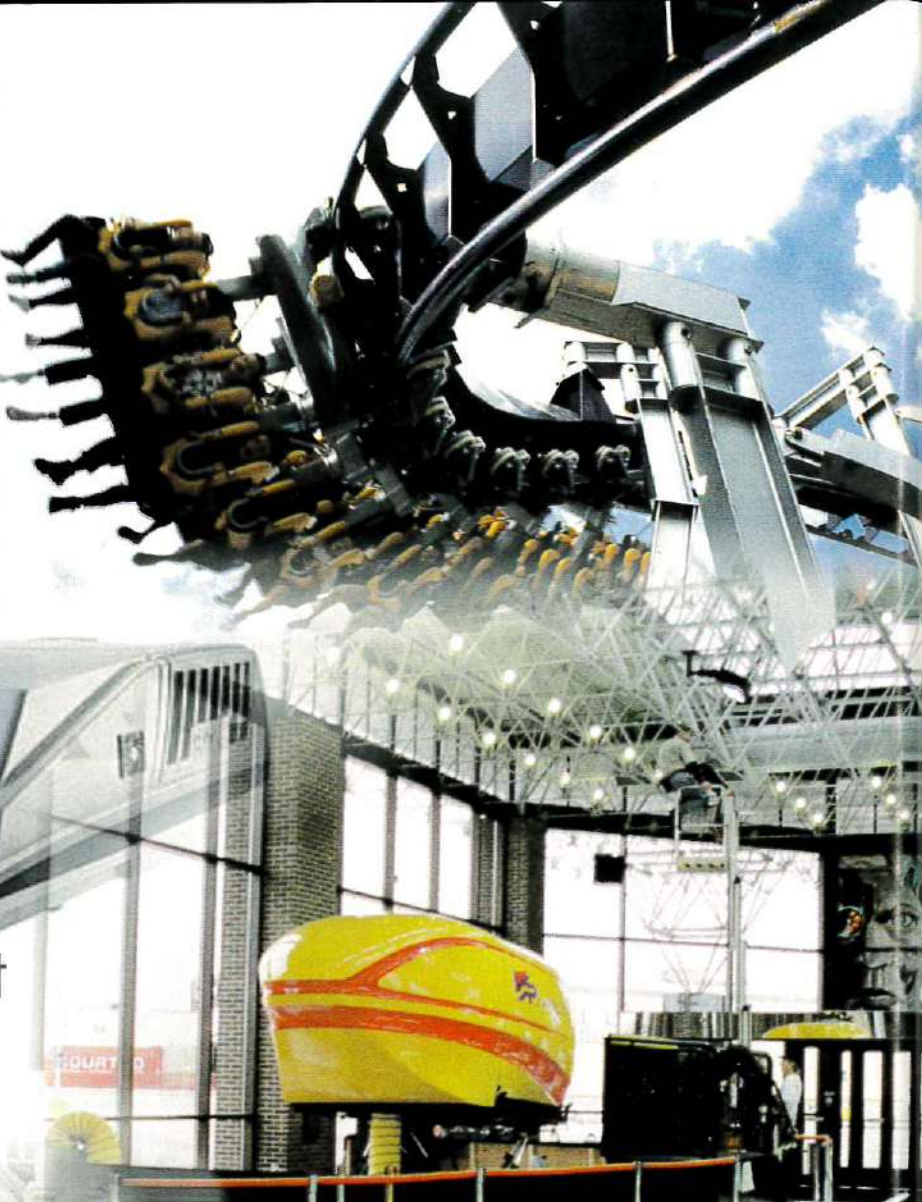
Editor:
Patrik Pass, Alena
Patoprsta

Production Company:
ALEF/Les Films de
L'Observatoire/EOS Films

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World Cinema

TAXI

This film is a bold, urgent outcry against the rising tide of xenophobia in Europe. It is also a love story, with two young people defying their elders to create a small island of happiness in a netherworld of hatred and fear. Through the eyes of a rebellious teenage girl, Saura turns his penetrating gaze on the enormous hatred, and the tremendous love, one person can bear for another. *Taxi* is an immensely enjoyable film which testifies to the greatness of Saura as a director and to Vittorio Storaro's richly shaded cinematography. Saura talks about his film, "As we often find in life, we cannot live on the margins, much as we would like to. However much we shut our eyes, we cannot escape the outside world. We can then adopt one of two attitudes: we can become involved in what is going on or hide away....*Taxi* has inevitably become a political film. When you begin to deal with certain topics which concern personal relationships and society directly—a society such as Spanish society—then you are making political film. Then again, this is not political cinema of the first order, as they call it in France (ie. it is not directly about political parties or political movements), but of the second or third order."



CARLOS SAURA

Born in 1932. Educated as an engineer before turning to professional photography in 1949, then to film directing 10 years later. He has won many major awards at film festivals around the world and is Spain's most celebrated filmmaker. Films include: *The Urchins* (1959), *Hollow* (1959), *The Hunt* (1965), *Stress Is Three, Three* (1968), *The Garden of Delights* (1970), *Cousin Angelica* (1974), *Keeping Crows* (1975), *The Blinded Eyes* (1978), *Blood Wedding* (1981), *Antonieta* (1982), *Carmen* (1983), *El Dorado* (1988), *The Dark Night* (1988), *Ay Camela!* (1990), *Sevillanas* (1992), *Marathon* (1992), and *Flamenco* (1995).



Spain,
1996, 110 mins

Director:
Carlos Saura

Producer:
Javier Castro, Concho Diaz

Screenwriter:
Santiago Tabernero

Cinematographer:
Vittorio Storaro

Editor:
Julia Juaniz

Cast:
Ingrid Rubio, Carlos Fuentes, Agata Lys, Angel de Andres Lopez

Production Company:
P.C. Filmart
Navas de Tolsa 3 Madrid
28013, Spain
tel: 34-1-5310443
fax: 34-1-5217065

World Sales Agent:
TFI International
305 avenue le jour se leve
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fax: 33-1-41413144

BO WIDERBERG

Born in 1930. Started out as a writer before directing his first short film *Pojken och draken*. His feature films include: *The Pram* (1963), *Raven's End* (1963), *Love 65* (1964), *Elvira Madigan* (1967), *Adalen 31* (1969), *The Ballad of Joe Hill* (1971), *Stubby* (1974), *The Man On the Roof* (1975), *The Man from Majorca* (1984), *The Serpent's Way* (1986), and *Finally Victoria* (1987).

ALL THINGS FAIR LUST OCH FAGRING STOR

The original Swedish title is taken from a classic psalm which is known by everybody in Sweden and sung when the school is over just before the summer holiday. The story takes place in Malmo of 1943 when Stig, who is 15, meets his new teacher who is 37. Sparks fly and soon they are involved in a scandalous affair. The whole situation became more dangerous for both of them, especially Viola, the teacher, who risks everything. Stig realises one day, however, that love does exist in the shape of someone his own age and Viola lets Stig pay dearly for this.

Through his films *Raven's End*, *The Man On the Roof* and *The Man From Majorca*, Bo Widerberg has become a major part of Swedish film history. His way of working with actors is world renowned. Widerberg's enthusiasm has resulted in many acclaimed and award-winning films. The main part of Stig is played by Bo Widerberg's son, Jan Widerberg.



Sweden,
1995, 130 mins

Director/Screenwriter/
Editor:
Bo Widerberg

Producer:
Per Holst

Cinematographer:
Morten Bruus

Cast:
Johan Widerberg, Marika Lagercrantz, Tomas von Bromssen, Karin Hult

Production Company:
Per Holst Film A/S
Forbindelsesvej 12, DK-
2100 Copenhagen
tel: 45-31424050
fax: 45-31424045

World Sales Agent:
Nordisk Film TV
Distribution A/S
1 Skelbækgade
DK-1717 Copenhagen V,
Denmark
tel: 45-31232488
fax: 45-31232184

World Cinema

Slovakia,
1995, 96 mins

Director:
Martin Sulik

Producer:
Rudolf Bierman

Screenwriter:
Martin Sulik, Martin
Loscak, Ondrej Sulaj

Cinematographer:
Martin Sirba

Editor:
Dusan Milko

Cast:
Roman Luknar, Marian
Labuda, Zuzana Sulajova,
Jana Svandova

Production Company:
Charlie's Bratislava/ART-
CAM Paris/STV
Bratislava/SFT Koliba

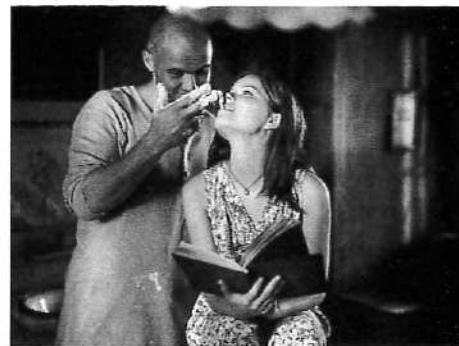
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Bratislava, Slovak
Republic
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fax: 0042-7-323678

THE GARDEN ZAHRAHA

Multi-award winner including the main prize in the Prix Italia 1995. *The Garden* combines earthy humour and a semi-mystical take on rural life to wonderful effect. It could be interpreted as a simple back-to-nature fable or a complex metaphor for Slovakia's current mindset. The film is narrated in ironically titled chapters with the protagonist placed in absurdist, wondrous and unexplainable situations.

The Garden tells the story of 30-year-old Jakub at a time when nothing in his life seems to be working out. He then decides to think things out in his grandfather's deserted country house. He finds the old man's diary and rediscovers the simple and wondrous things in life which he has long forgotten. He learns how to mow the grass with a scythe, chop down trees, make his own brandy and bake bread. He comes to know the inscrutable Helena who changes his life, and is visited by three mysterious men with an unusual mission. The extraordinary world which he suddenly finds himself

helps him to renew his relationship with his father and he learns to see the world in a different way.



MARTIN SULIK

Graduated from the Film Academy in Bratislava in 1986. Made his first feature film *Tenderness* in 1991. His second film *All the Things I Love* (1992) was the Best Film of the Year in Slovakia.

World Cinema

France/Belgium,
1996, 118 mins

Director/Screenwriter:
Jaco Van Dormael

Producer:
Philippe Godeau

Cinematographer:
Walther Vanden Ende

Editor:
Susana Rossberg

Cast:
Daniel Auteuil, Pascal
Duquenne, Miou-Miou,
Isabelle Sadyan, Henri
Garcin

Production Company:
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International
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fax: 171-3071301

THE EIGHTH DAY LE HUITIEME JOUR

Harry is a normal guy. Very normal. Maybe too normal. He has only one reality. Harry has learnt to conform so well to the image of what is expected of him that he has lost himself. Then he finds Georges on the road. "Me mongol", says Georges. Harry wants to take Georges back home but ends up unable to get rid of him. But he soon grows fond of Georges and rediscovers the joy of being alive again.

Director Jaco Van Dormael has this to say about the film, "I wanted to film the clash of two worlds, the world considered 'normal' and the one that isn't. To see what the latter has that we don't have. To film the beauty in the apparently unpleasant, to film the grace in the apparently ordinary, to show another way of comprehending the world and life, another awareness of the universe, in its rich diversity, that reveals to us our capacity for love."



JACO VAN DORMAEL

Born in 1957. Studied film in INSAS (Brussels), and Louis Lumière (Paris). Former stage director for children. His first feature *Toto the Hero* won the Camera d'Or at the 1991 Cannes Film Festival. His short films and documentaries include: *Maedeli La Breche* (1980), *Stade 81* (1981), *Les Voisins* (1981), *L'imitateur* (1982), *Sortie De Secours* (1983), *E Percoloso Sporgersi* (1984), and *De Boot* (1985).

Spain,
1995, 125 mins

Director/Screenwriter:
Julio Medem

Producer:
Fernando de Garcillan

Cinematographer:
Javier Aguirresarobe

Editor:
Ivan Aledo

Cast:
Carmela Gomez, Emma
Suarez, Silke, Karra
Elejalde, Nancho Novo

Production Company/
World Sales Agent:
Sogepaq International
Gran via, 32 1a, 28013
Madrid, Spain
tel: 1-5220529
fax: 1-5210875

EARTH TIERRA

Angel is a complex being. Believing himself to be half man, half angel, half alive, half dead, his conscience is governed by a voice that speaks to him from the cosmos. He turns up in a rural region of red earth hills on a mission to fumigate and so eradicate, a plague of lice that produce a strange taste of earth in the local wine. But Angel encounters an opportunity to resolve his split personality by choosing between two women. One part of him feels seduced by Mari, a brazen and very sexual 18-year-old, while the other half falls in love with Angela, a shy and simple married woman.

While Medem is interested in exploring a series of dichotomies—earth vs. cosmos, the physical vs. the philosophical, death vs life—he keeps his film firmly under control, not allowing it to soar into the realm of pretension. He explains, "Angel needs to cast part of his essence into a being that does not exist, that has already died, to feel less vulnerable to death and to diminish the importance of the act of dying. Here is my reason for including in *Earth* an anti-mystic reflection. Death is a void, so there's no need to waste time

thinking about it. The Universe is excessively violent and vast, and Man is the light of all. We are here."



JULIO MEDEM

Born in 1958. Worked as a film critic for the Basque newspaper, *La Voz de Euskadi*, as well as other film periodicals from 1983 to 1985. He began making short films in Super-8 since 1976, progressing to 35 mm in 1985. His other films, all award-winners, include: *Cows* (1992), and *The Red Squirrel* (1993).

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NASI PADANG

Ritwik Ghatak Retrospective



When Ritwik Ghatak was asked by Saeed Mirza, one of his then students, about the test of a good director, the answer was quintessential Ghatak: "In one pocket a bottle of liquor, in the other your childhood."

The masters of Indian cinema - Ritwik Ghatak, Mrinal Sen and Satyajit Ray started making films within a few years of each other. Ghatak's *The Citizen* actually predates *Pather Panchali* by three years. While Ray is the aristocratic product of an intellectual and artistic family steeped in the classical culture of the East and West, resulting in films that are sophisticated, subtle and committed to a universal humanity that transcends barriers, Ghatak is more familiar with Indian culture, both classical and popular. His films therefore seek to reach out to the masses.

To Ghatak, the cinema was a medium he chose not for the simple love for film but more because he realised its power in communicating to the millions in India. However, his conscious cinematic style shows an understanding of the medium that betrays his denied passion for film. Film was the only medium which could showcase the Bengali waters and wide, open spaces Ghatak so loved. Nature was brought to life with Ghatak's use of wide angle shots. Deep focus photography, the placing of characters within the frame, the mise-en-scene with its novel use of space and volume, the variations in the pitch and tone of the soundtrack used to such controlled effect to counterpoint, not harmonise with the image, are essential trademarks of Ghatak.

Most, if not all his films focused on the problems that confronted those turned into refugees by external events. His own family was driven out of East Pakistan when the partition of India divided Bengal into two. The sense of loss and uprooting he experienced influences most of his work.

Ritwik Ghatak died a frustrated and angry man in 1976 at the age of 50. The last phase of his life was marked by alcoholism. His films were not embraced and received with understanding by the audience, both at home and abroad, during his lifetime. The world only realised the genius in Ghatak after his death. Through the presentation of six of his life's work in the 10th Singapore International Film Festival, we pay homage to a director whose humanism and concern for his fellowmen always shines through on screen. He had hoped his films would help improve the situation back home in those turbulent times but they would do more than that now as they touch the audience with its raw and simple emotions.

A PHOTO EXHIBITION OF STILLS FROM THE MAKING OF RITWIK GHATAK'S FILMS WILL BE ON DISPLAY AT PICTURA (#04-09, THE HEEREN).

A DOCUMENTARY "MEET THE EDITOR", ABOUT GHATAK'S LIFE AND CAREER, WILL ALSO BE SCREENED. IN PERSON: RITABAN GHATAK

THIS RETROSPECTIVE IS MADE POSSIBLE WITH THE KIND SUPPORT OF THE RITWIK MEMORIAL TRUST, THE MINISTRY OF EXTERNAL AFFAIRS GOVERNMENT OF INDIA, DIRECTORATE OF FILM FESTIVALS IN DELHI, THE INDIAN HIGH COMMISSION IN SINGAPORE AND ARUNA VASUDEV OF CINEMAYA.

1953, 120 mins

THE CITIZEN

According to Ritwik Ghatak, the screenplay of *The Citizen* (*Nagarik*, 1953), his first film, was written in 1950-51 when there were no realistic films in India. "This was the first genuinely realistic work in Bengali film on the post-War agonies of middle-class Bengalis."



1960, 120 mins

THE CLOUD CAPPED STAR

In *The Cloud Capped Star* (*Meghe Dhaka Tara*, 1960), Ritwik Ghatak saw "the 'Great Mother' image, with both the benevolent and terrible aspects, as being in our civilisation since antiquity, intermingled with our myths, our epics, our folklores and our scriptures." He was in fact working on a universal theme applicable not only in the Bengali society where the film was set.



E FLAT

In *E Flat* (*Komal Gandhar*, 1961), Ghatak once said:

"Contemporary Bengal, the wounds of Partition and doubts of an uncertain Independence; the depression that comes from an indiscriminate use of national idealism; the emotional bankruptcy of a leadership nurtured on Western ideals - the pain and failure resulting from these national and international crises. This film deals with these pains, painting a picture of that valueless, hopeless descent...The heroine of the film is an image of Shakuntala; the hero represents the turmoil in the minds of modern youth: not really healthy, or sane, a little obsessed, downhearted."

1961, 110 mins



SUBARNAREKHA

Subarnarekha (1965) turns the focus on life in a colony where uprooted Bengalis build their temporary homes in Calcutta in 1948, right after the partition of Bengal. The film, to Ritwik Ghatak depicts "one archetypal image that has been haunting us from a remote past that is today confronting us all over the world. You may call it by many names: the Hydrogen Bomb, or Strategic Air Command or De Gaulle or Adenaur, or some other name you would not like to mention. It is the power of Annihilation, the ability to destroy."

1965, 110 mins



A RIVER CALLED TITASH

A River Called Titash (*Titash Ekti Nadir Naam*, 1972) lyrically records the rhythm, life pattern, and rituals of a fishing community on the banks of the River Titash in East Bengal 40 years ago. "*Titash* has become a kind of commemoration of the past that I left behind long ago. There is no political argument in this film. The novel is epic in style, and I have tried to capture this quality in my film. *Titash* has been closely associated in my mind with many childhood events that I saw with my own eyes. It was as if I was journeying backward in time, to the East Bengal of 30 years ago. When I was making the film, it occurred to me that nothing of the past survives today, nothing can survive. History is ruthless. No, it is all lost. Nothing remains."

1972, 123 mins



REASON, ARGUMENT AND STORY

In his last film finished shortly before his death, *Reason, Argument and Story* (*Jukti Takko Ar Gappo*, 1974), Ghatak looks back ruefully and ironically on his own life. This honest film still has a measure of optimism. Society has collapsed, the intellectual is at sea, political idealism has been wounded by grim political reality but Ghatak keeps intact his faith in the individual, in truth, in hope. Playing himself in his autobiographical film, his dying words are: "Something has to be done."

1974, 120 mins

Print Source: Ritaban Ghatak,
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South Block, Flat 1, C. I. T., 33/33/1 Chetla Central Road,
Calcutta 700027 India, Tel/Fax 91-33-4799131

Five Classic Indonesian Masters

The celebration of traditional culture through regionalism in Cinema – David Hanan

In 1995, to celebrate the 50th anniversary of Sukarno and Hatta's declaration of Indonesian independence, the Singapore International Film Festival screened two films about the Indonesian war of independence, *The Long March* (1950) and *Six Hours in Yogyakarta* (1951), both directed by Usmar Ismail, the key figure in Indonesian film making in the early years of the new Republic of Indonesia. Both of these films were made in conditions similar to that of several Italian directors who made their films in the lean years after World War II.

This year, as part of the Singapore Int'l Film Festival's 10th anniversary celebrations, five major Indonesian films made between 1950 and 1970 are being screened, under the title "Classic Indonesian Masters".

This selection of films has been chosen to illustrate not so much the "realist" tradition in Indonesian cinema, but to show some of the ways in which the new Indonesian cinema of the early independence period sought to incorporate aspects of Indonesian culture that had not been shown before on screen - its fertile regional traditions; of story-telling, of humour, of dance, of language, music and cultural values, that needed to be represented on their own terms, and not on models provided by what had been attempted in the national cinemas of "the developed world".

In these films we find a pervasive concern with regional cultures, with cultural specificity and cultural resistance, with traditions of performance, whether of music, dance or theatre, and in one case, even with politics and political satire. Films to be shown in this selection explore and rework in film quite specific aspects of regional cultures from various parts of Indonesia: from the Minangkabau society of West Sumatra; from West Java and East Java; from Jakarta (the tradition of lenong theatre, an anti-colonial theatre that evolved amongst poor traders in Batavia under the Dutch); and the folklore of Jakarta/Batavia from the early part of this century.

Apart from screenings in 1984 at the Nantes Film Festival (where some of these films were shown without subtitles and with simultaneous audio translation in French), and more recently at the Museum of Modern Art in New York (as part of a program for the New York Asian Society), and in Amsterdam and Melbourne, these films, which represent the best surviving works of the first 20 years of early Indonesian cinema - have rarely been shown outside of Indonesia. The selection of films to be shown at Singapore will be screened with English subtitles. Nevertheless all but one of these films are very well known in Indonesia, having been shown regularly on television and regarded as Indonesian classics.

Although Usmar Ismail's war of independence films touch upon and allude to Indonesian traditions, they are fundamentally about the struggle for liberation from the Dutch. Djayakusuma's *Tiger from Tjampa* (*Harimau Tjampa*, 1953) was the first Indonesian film to attempt to incorporate aspects of a traditional society into film and base its story around the exemplification of cultural values.

Based on a script by Usmar Ismail and Alwi Dahlan, both of whom were born and grew up in West Sumatra, the film was directed by the Javanese Djayakusuma. The exteriors were filmed on location in West Sumatra, and interiors being filmed in a Jakarta studio, using Minangkabau people resident in Jakarta as extras.

The film incorporates in a particularly pure way the music (talempong), dance (including the randai) and song traditions of Minangkabau society, but also the language of proverbs and maxims (including in coffee shop scenes the rhyming tradition of the Malay pantun) from what was still, in some respects, an oral culture. Djayakusuma subsequently made the extraordinary *Whipfire* (*Tjambuk Api*, 1958), which in reworking an East Javanese performance tradition of fighting with whips, and using music from West Java, also incorporated love duets of the kind found in Indian popular cinema, and did the opposite of purism of *Tiger from Tjampa*. The result is a hybrid of "Eastern-Western", with hero and villain fighting with whips instead of guns. According to director Ami Priyono, the difference between these two films by Djayakusuma reflects a debate going on in the 1950s among Indonesian intellectuals as to whether the new Republic of Indonesia should attempt to preserve the cultures of the different regional areas, or whether the new Indonesian 'national culture' would become a synthesis of different regional cultures, mixed with internationalism.

Until his death in 1987, Djayakusuma was known as a director of unusual vision and integrity, an expert on Javanese Wayang Wong (dance drama), and a revered teacher at the Faculty of Cinematography at the Jakarta Institute of the Arts, a teacher who always placed an emphasis on the need for his students to take an interest in and learn about the many traditional Indonesian regional cultures. Among those internationally-known contemporary Indonesian filmmakers influenced by his films and his teaching are Slamet Rahardjo, Gotot Prakosa, Eros Djarot and Garin Nugroho.

Usmar Ismail is represented in this selection by perhaps his most unusual film, a political satire, *Tamu Agung* (*Exalted Guest*). It is often asserted that Indonesians do not criticise their leaders. But it is reported that in 1955 Usmar Ismail decided that President Sukarno was showing tendencies of aggrandising too much power to himself, and even developing a "cult of personality".

Sukarno needs to be criticised, said Usmar, but how can we do this in film, for the Javanese will only tolerate criticism if the criticism is indirect? It was decided that Sukarno would be criticised by the only means possible, by what in Java is

known as *sindiran* - criticism by allegory, and that they would develop a script based loosely on Gogol's *The Inspector General*. The script was written by Suryo Sumanto and Basoeki Resobowo (now living in exile in Amsterdam).

The film was shot on location in East Java and incorporated many regional traditions. The completed film (which I have discussed in detail in an article in *Cinemaya*, Summer 1992) is imbued with the excitement of a newly independent Indonesia, and Gogol's influence is there only as a catalyst for a film that is completely Indonesianised. It has been reported that when the film was completed, the censors were reluctant to pass the film, fearing presidential retaliation. Scriptwriter Suryo Sumanto, a noted gregarious personality, who knew Sukarno, asked Sukarno to view the film. The film was duly screened at the Bogor palace for Sukarno, his wives, family and friends, and Sukarno was reported to have been delighted with the film, even flattered that such clever film had been made with himself in mind. While *Exalted Guest* was supposed to use *sindiran*, audiences today are often surprised at how directly it criticises charismatic political leadership, and openly parodies Sukarno's style of speechmaking. The only Indonesian film that approaches the level of *Exalted Guest* is Nya Abbas Akup's *Matt Dower*, made in 1969, the negative of which has been lost.

Nya Abbas Akup was Indonesia's foremost director of comedies, and his work is represented in this selection by his first film, *Three Fugitives* (*Tiga Buronan*, 1957), which uses music, acting and repetitive dialogue styles of lenong not only to create indigenous comedy, but to gently satirise the codes of the Hollywood Western and gangster movie, thus being an early and relatively unique example of culturally resistant Third World cinema.

Three Fugitives was the debut of Bing Slamet, one of the best comedians of popular cinema, who also starred in later highly popular Nya Abbas Akup culturally resistant comedies, such as *Bing Slamet, Reluctant Cowboy* (1973). This tradition of genre satire, apparently initiated in the work of Nya Abbas, was also extended in the films of the Betawi singer and comic, Benyamin S., who in the 1970s was making four films a year, most notably *Refugee Cowboy* (about a cowboy living on the edge of the city but forced off his 'ranch' by developers) and *A Tarzan of the City*. The low budget films of Benyamin S. - enormously popular amongst the Jakarta poor - in their crude, makeshift construction, and deliberately naive yet at times strangely sophisticated way, affirm the Betawi values of reciprocity and friendship, in opposition to the bewildering stonewalling of the newly emergent smart world of big business of the 'developing' Jakarta of the 1970s.

Wim Umboh's *Tiger of Kemayoran* filmed in cinemascope in 1965 was one of the most commercially successful films of the period. Wim Umboh is regarded by Cannes programmer and critic, Pierre Rissient, as the Indonesian director who best understood the fluid visual language of cinema, a director's director.

Based on a script by noted short story writer Misbach Jusa Biran, this stirring two-and-a-half-hour silat action film is

also of sociological interest for it abounds with anti-colonial Jakarta folklore stemming from the colonial period. Set on the edge of early 20th century Batavia, the film tells of Rausin who returns to his village of Kemayoran, to redress wrongs of the corrupt village head who is in the pay of a Dutch landowner. Director Wim Umboh is noted for the energy and fluidity of his visual style while screenwriter, Misbach Biran, is known for his short stories and folklore of Batavia. The film is beautifully paced, moving from tight action sequences, to leisurely scenes, with haunting keroncong songs, the languid Portuguese-influenced music of serenading accompanied by guitar.

Unfortunately, the negative of this film has been lost and surviving prints are of uneven quality. It is to be hoped that this film can be restored sufficiently to become part of regular retrospectives of Indonesian cinema.

The most recent film of the selection, *Nji Ronggeng* (*The Ronggeng Dancer*, 1969) also illustrates the important work that regional archives must do to preserve the heritage of South East Asian cinema. In 1989, a 16mm internegative and three 16mm prints were made from the single surviving 35mm print, which was already showing signs of colour deterioration. Fortunately, the original 35mm negative has been located. Shot in cinemascope and colour in the area of Sumedang in West Java in 1969, one of four films financed by the short-lived government-financed National Film Development Council, *The Ronggeng Dancer* is a feature film about the position of the women who work as dancers in the Ronggeng/Joget tradition of public dancing, a tradition found in different forms throughout Malaysia and many parts of the Indonesian archipelago.

Directed by Alam Suryawijaya, who grew up in the Sumedang area, and featuring, as the credits announce, "hundreds of dancers, musicians and folk art performers from the Sumedang area" (and scripted jointly by Suryawijaya, Sihombing and by the great Sjumandjaya - who was subsequently to become one of Indonesia's most progressive directors of the 1970s and 80s) this film is of interest both for the thoughtful ways in which it examines the social position of the women, and also because some 40% of this feature film is made up of semi-documentary footage of regional arts, tightly integrated into the film's action and plot. I have discussed this film at length in an article ("Nji Ronggeng: Another Paradigm for Erotic Spectacle in the Cinema"), published in the *East West Film Journal*, East West Center, Honolulu (1992) and also in Virginia Hooker (ed.) *Culture and Society in New Order Indonesia* (Oxford University Press, Kuala Lumpur, 1993).

The fact that these films are now becoming available for international screening may provoke further discussion of regionalism in film and of films that seek their inspiration from traditional societies, and celebrate the richness of what previous generations have discovered, rather than seeking only the modern and the international post modern.

David Hanan is the senior lecturer in film and television at the Monash University. He is also programme consultant for South-east Asian Cinema to the Melbourne Int'l Film Festival and SBS Television.

Classic Indonesian Masters Workshop

A Film workshop presented by the Singapore International Film Festival and The Substation's Moving Images Programme. The Substation is proud to host a workshop/presentation of five classic Indonesian films by some of the country's best known directors. The workshop is presented also as a part of The Substation's year-long programme promoting the appreciation of film art, "The Moving Images". David Hanan from Monash University is well-versed in Indonesian cinema, society and culture. He will give an introductory talk before each film and lead discussions with the participants after each screening. A must for those keen to learn more about Indonesian cinema from the post-independence days to 1970.

PROGRAMME

12 April

11 am

Tiger From Tjampa (Harimau Tjampa, 1957, 97 mins)

Directed by Djayakusuma, the film incorporates in a pure way, the music (talempong), dance (including the randai) and song traditions of Minangkabau society.

2.30 pm

The Ronggeng Dancer (Nji Ronggeng, 1969, 125 mins)

Film is about the position of women who work as dancers in the Ronggeng/Joget tradition of public dancing, and includes semi-documentary footage of regional arts.

7.15 pm

The Exalted Guest (Tamu Agung, 1955, 100 mins)

Satire of Sukarno's "cult of personality" and at the time of its completion, the censors were afraid to pass it for fear of the President's displeasure but Sukarno's was reported to have been delighted that such a clever film had been made with him in mind.

13 April

11 am

Three Fugitives (Tiga Buronan, 1957, 107 mins)

Director Nya Abbasa Acup uses the traditional anti-colonial theatre style of lenong to create an indigenous comedy and satirise the codes of the Hollywood western and gangster movie.

2.30 pm

The Tiger of Kemayoran (Macan Kemayoran, 1965, 150 mins)

Directed by Wim Umboh and based on a script by noted short story writer Misbach Jusa Biran. This is a stirring silat action film about an early 20th century Robin Hood in Batavia.

Venue:

Guinness Theatre, The Substation
45 Armenian Street, Singapore 179936

Enquiries:

3377800

3rd APB Foundation Asian Film Appreciation Workshop

Sponsored by the Asia Pacific Breweries Foundation, the APB Foundation Asian Film Appreciation Workshop focuses on Asian Young Cinema this year with highlights of the works of vibrant young independent filmmakers from Philippines, Singapore, United States, Japan and Taiwan.

WITH THE ASSISTANCE FROM THE FILM & MEDIA STUDIES SOCIETY OF THE Ngee ANN POLYTECHNIC.

PROGRAMME

14 April

9.30 am

Screening of Regiben Romana's A White Cloud, Wound, Pilipinas: What Do You Think Of The Philippines, Mr Janetzko? and The Hunger

11 am

Screening of Homeless by Zhang Kee Chul

2 pm

Screening of Filipino Animation Shorts and introduction by Nick Deocampo

4 pm

Screening of Jan Lamb's Out Of The Blue

15 April

9.30 am

Taiwanese Short Films and introduction by Peggy Chiao

Screening of David Wang's A Private Matter, Chen Yi-Wen's Scenes Of Violence, Jay Shih's Post-Human and Hsiao Ya-chuan's Hanging There

15 April (cont'd)

2 pm

Screening of Naomi Kawase's Embracing and Katatsumori

4 pm

Screening of Oki Hiroyuki's Heaven-6-Box

16 April

9.30 am

Screening of Kip Fulbeck's Nine Fish and LA Christmas and discussion by Kip Fulbeck

11 am

Singapore Award-winning Short Films Retrospective

2 pm

Singapore Award-winning Short Films Retrospective

Venue:

Ngee Ann Polytechnic Lecture Theatre 26,
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Seminars and Workshops

KODAK CINEMATOGRAPHY WORKSHOP

(7 - 10 April 1997)

KODAK Cinematography Workshops are designed for both experienced cinematographers and camera assistants who are keen to gain a deeper understanding of the 'technology' and 'techniques' of motion picture film and filming. The four-day programme includes studio lighting control and exposure for both interior and exterior sets using various filter and lighting techniques to achieve creative and special effects in the camera. There will also be coverage in the area of film laboratory and telecine transfer practices relevant to cinematography.

This workshop will be conducted by Don Strine, a cinematographer with Eastman Kodak who works in the Professional Motion Imaging Product Development group in Rochester, New York.

With his more than 10 years 'behind the camera', Don has a wealth of technical knowledge and insight into laboratory operations, in addition to his vast experience in film to tape transfer.

This cinematography workshop is sponsored by Kodak Singapore Pte Ltd. The workshop is made possible with the support of Asia Broadcast Centre, Cameraquip, United Film Laboratory, Video Headquarters and Yarra Films.

COFFEE-SHOP-TALK: WHAT'S SO INTERESTING ABOUT ASIAN FILMS?

Hosted by The Arts Magazine in association with The Fat Frog

Coffee Shop Talk is a series of critical sessions organised by The Arts Magazine aimed at generating discussion on burning issues of the day in arts and culture.

Join us for an informal discussion on the style and stylistics of Asian films today. Meet Asian directors, film critics and film personalities and hear their views on Asian film genres and how they see SEAsian films developing in the next few years. To be held at The Fat Frog (Substation) and admission is free.

ADDRESSING THE SOCIAL AND POLITICAL IN ASIAN FILMS

(13 April 1997, 5.00pm)

IS THERE A SOUTH-EAST ASIAN FILM GENRE?

(15 April 1997, 7.00 pm)

APPLE WORKSHOP: MOVIE MAKING AT HOME

Be the movie mogul of home movies. Apple Computer will be holding a workshop called "Movie Making At Home". Discover how fun and easy movie-making can be with just a VCR and a home computer - your home creative studio.

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For more information, call the SISTIC Hotline at 348-5555 or National Arts Council Hotline at 371-7832/270-0722.



Krzysztof Kieslowski I'm So So



Round Eyes In the Middle Kingdom



Point of View

Fringe

KRZYSZTOF KIESLOWSKI I'M SO SO

A personal and intimate portrait of the renowned Polish film director captured him in front of the camera talking about his films and his life during the period in which they were made.

Denmark/Poland,
1995, 56 mins

Director:
Krzysztof Wierzbicki

STEEL BLUE

A fight erupts after some disagreements.

Japan,
1994, 5 mins

Director:
Tomoyuki Furumaya

THE DEATH AND LIFE OF JAMES DEAN

A film about the town of Fairmount during its annual commemorative celebrations of its most famous citizen. Includes footage of the events and interviews with those who grew up with him in the town.

UK,
1996, 45 mins

Director:
James Dean

LITTLE DESERT

Torn between her love for a man and her longing for independence, Robyn ruthlessly makes a choice. She confronts her fears and guilt and commences on a journey which leads her through a surreal landscape of danger, lovers and strangers.

Australia,
1996, 10 mins

Director:
Francisca Bosse

THE LABYRINTH

A first film by Saiful Islam Chowdhury Dolon on the sorrows and joys of the daily life of a street boy in Bangladesh.

Bangladesh,
1995, 30 mins

Director:
Saiful Islam Chowdhury Dolon

IMAGES UNDER THE SHADOW

This video attempts to reveal the complex nature of contemporary Bangladesh society and the media, their interrelationship and how women in real life roles are mirrored by the media.

Bangladesh,
1995,

Director:
Zakir Hossain Raju

FADING FLOWER

A short film about the famous and acclaimed Cantonese opera actress Ms Pak Suet-sin who had laughed and cried with the characters she portrayed.

Hong Kong,
1996, 14 mins

Director:
Rex Ng Kwok-leung

KANCIL'S TALE OF FREEDOM

Award-winning Indonesian filmmaker Garin Nugroho's documentary is a real life story that focuses on four young boys who will do anything they can just to survive in Jogjakarta.

Indonesia,
1995, 55 mins

Director:
Garin Nugroho

ROUND EYES IN THE MIDDLE KINGDOM

Set in present day Beijing, the film tells the unknown story of China's Caucasian residents from the 1930s till the present.

USA,
1995, 52 mins

Director:
Ronald Levaco

A VISIT TO CHINA'S MIAO COUNTRY

The film highlights the colourful festivals in the rural areas of Guizhou and Hunan provinces in Southwest China.

USA,
1996, 35 mins

Director:
Eleanor Coppola

WHEN EAST MEETS EAST

A hybrid documentary that celebrates the Chinese oral histories through music videos, an international retrospective of cinema and new dramatic material.

Canada,
1997, 53 mins

Director:
Kalli Paakspuu

POINT OF VIEW

The director hung a video camera from the window of his bedroom to film the people on the streets or at the bus stop. But from whose point of view do the observations belong to?

Iran/Australia,
1995, 11 mins

Director:
Maani Petgar

REVERSE ANGLE

The director pays tribute to cinema by using excerpts of dialogues from his favourite films as well as bits and pieces of interviews by his favourite filmmakers.

Iran/Australia,
1995, 33 mins

Director:
Maani Petgar

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Fringe

LA CHRISTMAS

Warm, funny and sarcastic film follows the quirky idiosyncracies of a Chinese American family Christmas in Southern California.

USA,
1996, 13 mins

Director:
Kip Fulbeck

NINE FISH

From childhood memories to recurring nightmares, *Nine Fish* explores the indecision and confusion surrounding euthanasia and care of the elderly in the United States.

USA,
1996, 23 mins

Director:
Kip Fulbeck

THE HAMSTER FACTOR AND OTHER TALES OF TWELVE MONKEYS

Chronicles Terry Gilliam's struggle to make 'a European art film in the Hollywood system' through footage shot throughout the entire production and editing of *12 Monkeys*.

USA,
1996, 90 mins

Director:
Keith Fulton and Louis Pepe

MASK DANCE

Documentation of the unique tradition called the Singing Tumbuan or Mask Dance ceremony of Birap Village of Bogia District in Papua New Guinea.

Papua New Guinea,
1995, 50 mins

Director:
Marsha Berman

JALAN RAYA POS

Tells the story of the writer Pramudya Ananta Tur, one of today's most important Asian writers, set against the history of how the Great Post Road was built.

Netherlands,
1996, 155 mins

Director:
Bernie Ijdis

OUR BURMESE DAYS

Sally Merrison, who so deeply renounced her background that she used to tell her children she came from Wales, returns to her native Burma as the subject of daughter Lindsey Merrison's documentary.

Germany,
1996, 90 mins

Director:
Lindsey Merrison

THE ENDS OF THE WORLD

About life on the Phala Grassland on the northwest of Tibet Plateau which is at an altitude of between 4800 to 5000 meters. It is almost totally isolated from the outside world and hence the Phala herdsmen still keep their old lifestyle and ways of production.

China,
1996, 140 mins

Director:
Duan Jinchuan

NO. 16 BARKHOR SOUTH STREET

All the people regard Barkhor Street as the centre of Lhasa. But people seldom realise that old courtyards, alleys paved with rock, newly built Tibetan style houses and shopping centers in the street are built under the influence of politics. This film records various events and stories which happened in 1995.

China,
1995, 100 mins

Director:
Duan Jinchuan

PARADISE LOST: THE CHILD MURDERS AT ROBIN HOOD HILLS

Paradise Lost is the true story of the most notorious murder case in Arkansas history. The filmmakers captured these shocking events as they unfolded before their cameras with unprecedented access to all the players in this real-life human drama.

USA,
1995, 150 mins

Director:
Joe Berlinger, Bruce Sinofsky

PRIVATE WARS

An autobiographical story of the filmmaker's search for his missing father. The film mixes documentary footages with reconstructed scenes to give a poetic, yet agonizing narrative of how wars destroy families and societies.

Philippines,
1996, 65 mins

Director:
Nick Deocampo

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MARCH, GALAXIE 500 AND SPACE WATER ONION

From drum and bass, alternative rock to ambient techno, you can watch techno star Moby in a rare acting role in *Space Water Onion*.

USA,
1996, 23 mins



LA Christmas



Our Burmese Days



Private Wars

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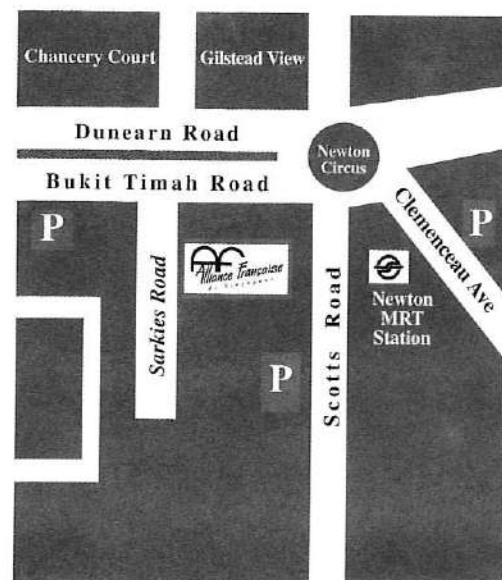
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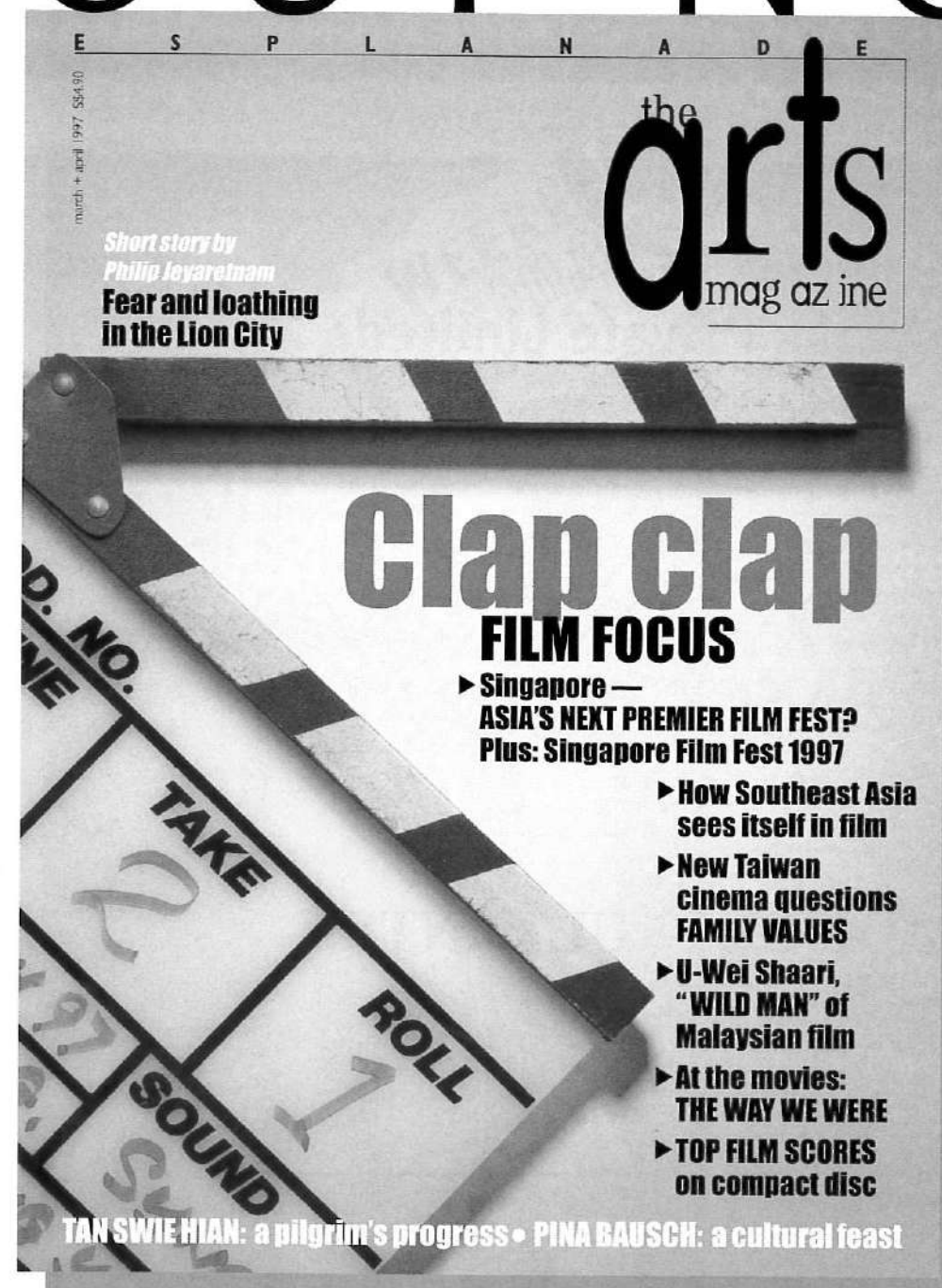
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Film Index

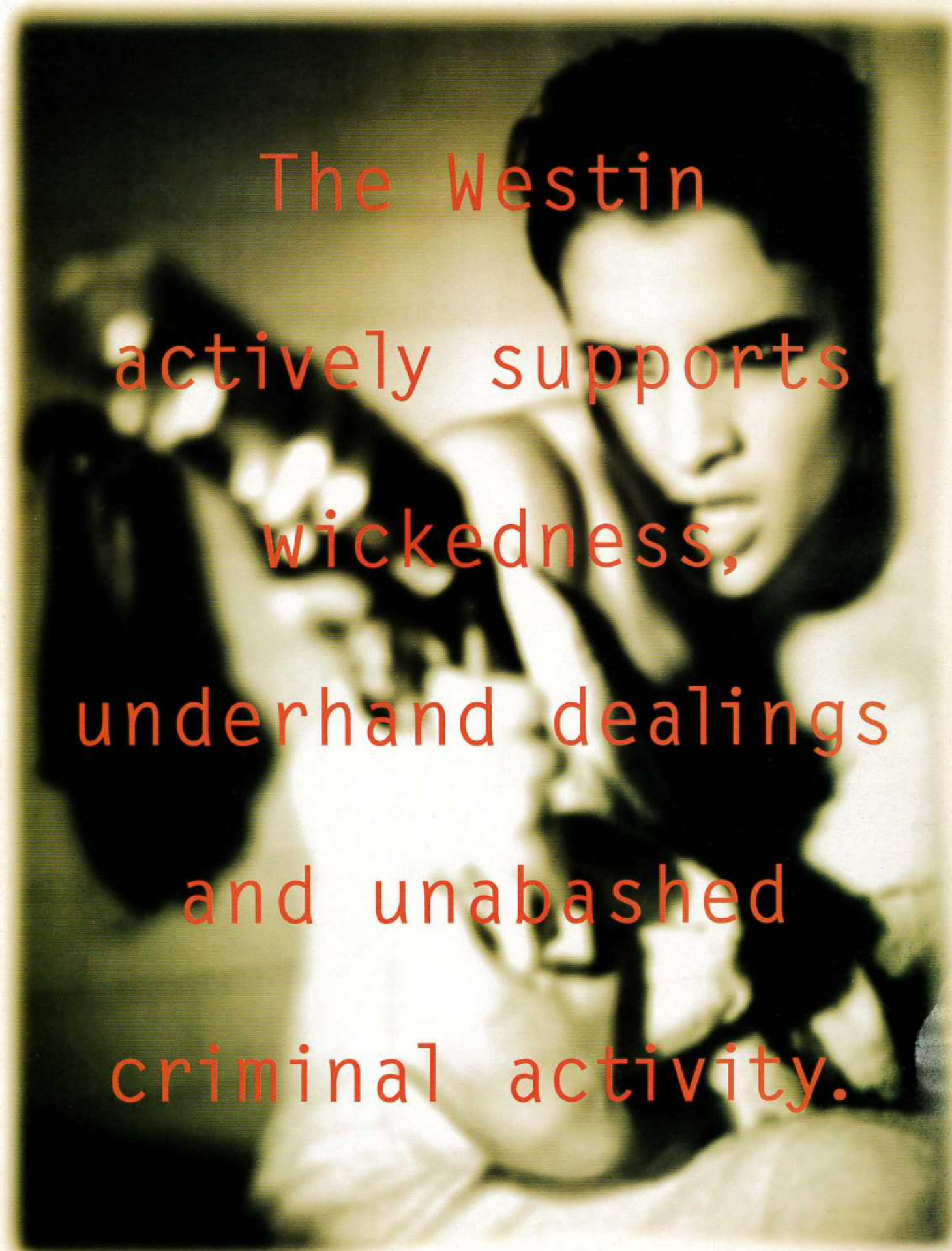
A		G		My Mother's Courage	60	Small Faces	73
Absence	29	Gabbah	12	My Secret Cache	54	Some Kinda Love	41
Accidental Legend	50	Galaxie 500	115			Space Water Onion	115
Adam and Eve	99	The Garden	100	N		Steel Blue	113
Ah Chung	25	God or Dog	24	Naseem	38	Stolen Kisses	70
All Things Fair	101	Gone, Gone, Forever Gone	26	Nenette and Boni	67	Subarnarekha	105
		Goodbye South, Goodbye	52	Nikolaikirche	61	Sudden Manhattan	83
B		The Green Room	71	Nine Fish	115	A Summer In La Goulette	59
Basquiat	81			No. 16 Barkhor Street	115	A Summer's Tale	65
Beansprouts and Salted Fish	28	H		Norman On the Air	29	Sumpah Pontianak	33
Biscuit Tin	28	The Hamster Factor and Other Tales of Twelve Monkeys	115	O		Sunset Over Chao Phraya	53
The Boys Club	78	Hang Jebat	33	An Oath	49	Suzaku	21
Breaking the Waves	14	Here I Sit	98	Orang Minyak	33	Swann	74
Broken English	98	Helpless	42	Our Burmese Days	115	Synthetic Pleasures	84
Brothers In Trouble	74	A Hot Roof	46	Over the Rainbow	92		
The Brothers Skladanowsky	62	Hype	82			T	
Buddha Bless America	50					301, 302	47
		I				12 Storeys	24
C		Images Under the Shadow	113	P		Tail of a Tiger	86
Carla's Song	75	Incident At Raven's Gate	86	Paper Heads	99	Taxi	101
The Chair	35	Intimate Relations	75	Paradise Lost: the Child Murders At Robin Hood Hills	115	They Call Her Cleopatra Wong	32
Chap Puay	28	Irma Vep	66	The Passing	89	Three Friends	21
Chappaqua	64			Pepolino and the Lost Treasure	62	Three Fugitives	106
The Cloud Capped Star	105	J		Person's Unknown	83	The Tiger of Kemayoran	106
The Cockroach	55	Jalan Raya Pos	115	A Petal	58	Tiger From Tjampa	106
The Citizen	104	Jane	29	Point of View	113	Time of Love	37
Crab Boy	95	Jules and Jim	70	The Polygraph	79	To Have and To Hold	90
Crazy Thunder Road	44			Prisoner of the Mountains	58	Tokiwa - the Manga Apartment	41
Curtis's Charm	77	K		Private Wars	115	Tokyo Skin	54
		Kancil	115	The Promise	92	Tonight Nobody Goes Home	51
D		Kids Return	20	The Pupil	67	Trojan Eddie	73
Dang Anom	33	The King of Masks	18	Q		Tropical Fish	51
Dark Night of the Soul	23	The Knife	54	Quiet Room	87	Tunnu's Tina	55
Daughters	52	Krzysztof Kieslowski: I'm So So	109			Two English Girls	70
Days Gone By	28			R		Two Punks	54
The Daytrippers	81	L		Rainclouds Over Wushan	35	V	
Dead Sure	39	LA Christmas	115	Random Looks At		Vampira: about sex, death and taxes	97
Drifting Clouds	97	The Labyrinth	113	Some Singaporeans	29	Village of Dreams	42
A Drifting Life	49	The Labyrinth of Dreams	43	Rats In the Rank	91	Visit to China's Miao Country	113
Dynamite Johnson	32	The Last Metro	71	Reason, Argument and Story	105		
		The Life and Death of James Dean	113	Red Persimmon	59	W	
E		Little Desert	113	Reverse Angles	113	Warshots	60
E-Flat	105	Little Sister	95	Ridicule	66	What the Sea Said	38
Earth	100	Long Day's Journey Into Night	78	A River Called Titash	105	When East Meets East	115
Easoff Vaska	94	The Long Journey	26	The River	25	Why Is There a Yesterday?	22
Eddie and Pen	82	Looking For Richard	84	The Road Less Travelled	23	The Woman Next Door	71
The Eighth Day	102	Love and Other Catastrophes	89	The Ronggeng Dancer	107		
The Ends of the World	113	Lust and Revenge	89	Round Eyes In the Middle Kingdom	113		
Epsilon	87						
Exalted Guest	106	M		S			
		The Making of the Mahatma	39	Saint Clara	95		
F		Man of the Story	18	Saint Jack	32		
The 400 Blows	69	A Man's Tale	28	Salaam Cinema	36		
Fading Flower	113	The Man Who Loved Women	71	The Salt In the Wound	92		
Farewell My Darling	47	Marian	94	Seeds of Pine	29		
The Father	55	Mask Dance	115	A Self-Made Hero	65		
Festival	46	A Matter of Faith	91	Shall We Dance?	44		
Film Noir	89	A Moment of Innocence	37	Shoemaker	77		
Fire	79	Muen and Rid	53	Shoot the Piano Player	70		
Floating Life	90			Siddhartha	64		
Forgotten Silver	98			Silent Night	61		
Four Faces of Eve	36			Sleeping Man	43		
From Jemopoh to Manchester	22						

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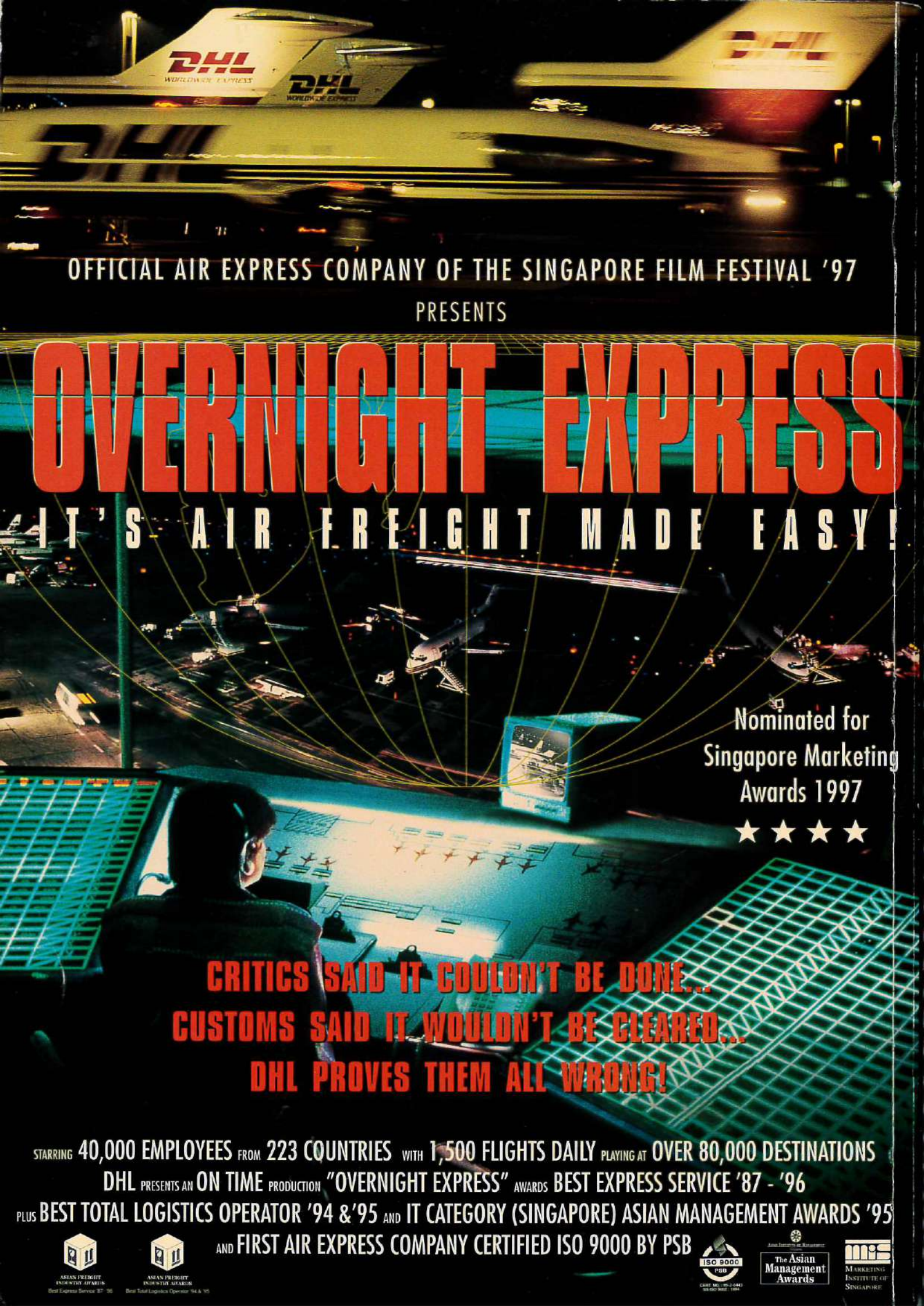
When the projectors roll at the 10th Singapore International Film Festival on April 4th, the Westin will again be heavily involved. And with the likes of Seventies local flick "Cleopatra Wong", Truffaut's classic debut "400 Blows" as well as the pick of



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