



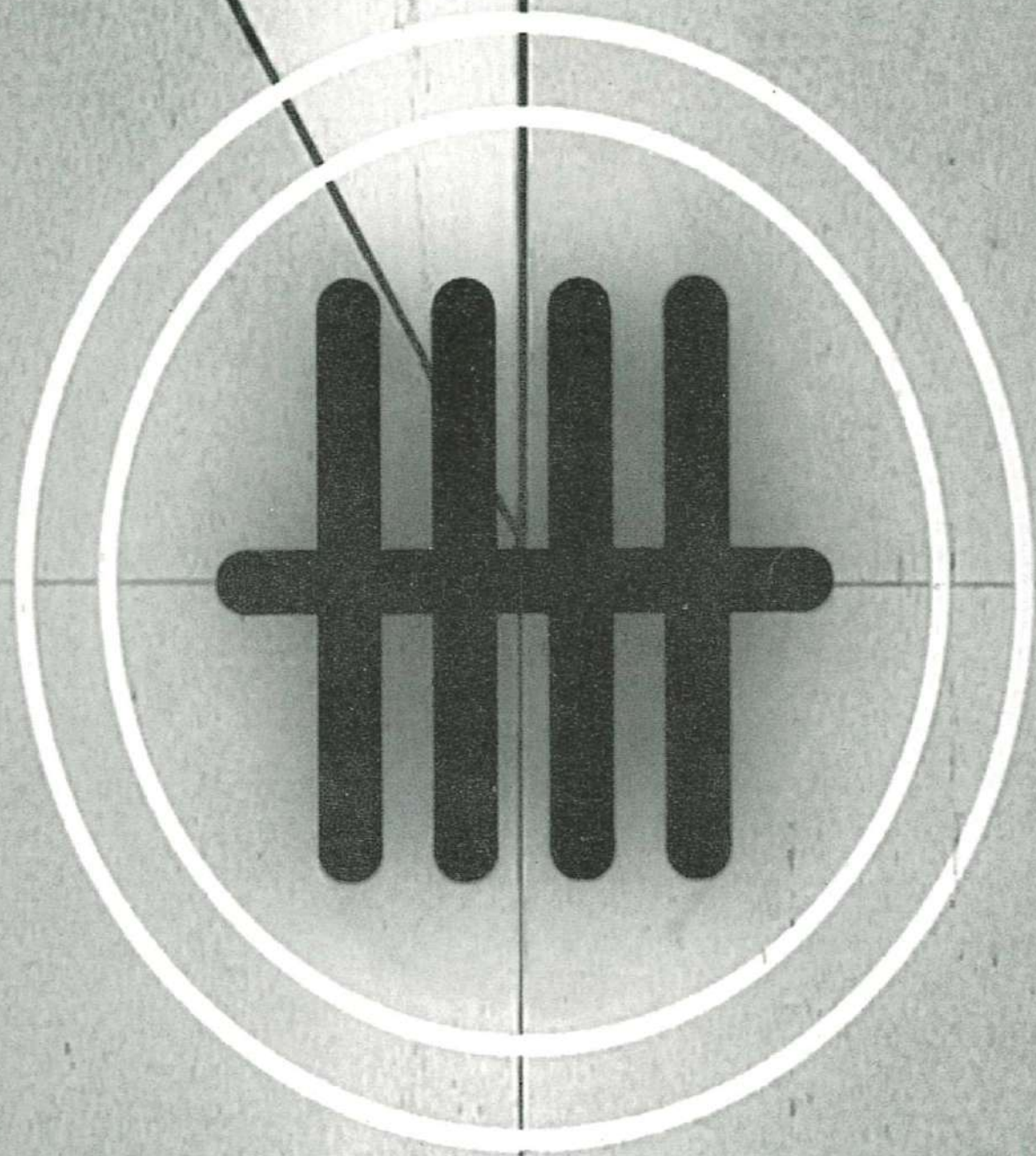
# 11th singapore international film festival

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17th april - 2nd may 1998







we're becoming  
a regular feature.

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Singapore International Film Festival.



*Presents*

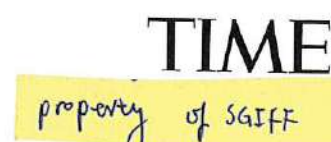
**the 11th singapore international film festival**

17th april – 2nd may 1998

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## Patron's Message



Film is a wonderful media. It can provide inspiration and escapism, and also provoke fear, passion and excitement. For that short one to two hours, it transports the cinema-goer into the magical realm of adventure, romance, fun and thrills.

This year's 11th Singapore International Film Festival provides a rare opportunity to indulge in a movie-going marathon with its selection of over 300 films from around the world. The films are of a varied genre, cover a wide range of themes, and come from diverse cultures and societies.

So I hope that cinema lovers in Singapore will take the time to, at least for the duration of the Festival, put aside the problems facing us in the region, and relax and enjoy a good movie at the Festival.

**RAYMOND CHOW**

*CHAIRMAN  
Golden Harvest*

## Patron's Message



Since its inception, the SIFF has offered filmmakers an exciting venue for their work, creating a stimulating environment for all in attendance.

The innovative Asian content of the programme is regarded with such respect internationally, that other festivals use it as a guide for their programming.

The growing number of movie buffs attending the Asian films would seem to indicate a heightened awareness of the cinematic riches offered by Asian filmmakers.

This year, the 'Focus on Asian American Cinema' takes the programme a step further, neatly bridging the gap between East and West filmmakers.

With films from over 40 countries participating, we can once again look forward to a truly international film festival.

**PROFESSOR TOMMY KOH**

*Ambassador-at-Large  
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## Founder's Message



Well, we thought it would be a difficult task to beat the 250 film record of last year's 10th Anniversary Festival. But, our hard-working programme committee managed to scour around the world and secure over 300 films for this year's Festival, all of excellent quality, both in artistic and entertainment value. We at first thought of scaling down the numbers but we feel that our Singapore audience and our supporters should really be given the chance to experience for themselves the wide range of great films available. Hence, this year's Festival will be the biggest yet.

We are also extremely encouraged with the tremendous response in the competitive section. There is so much interest in our Festival from around the region and we can almost see Singapore becoming the film mecca of the East.

On the home front, we are particularly heartened by the number of entrants in the Singapore Short Film Competition. It shows that our young filmmakers have not been daunted by the somewhat adverse economic conditions, and that the energy, enthusiasm and pioneering spirit is still there. We believe that the accolades received for Eric Khoo's 12 Storeys for the Cannes Film Festival has been encouraging, and we wish them the very best.

I must thank my fellow Festival Directors: Philip, Swee Leng and Lesley, all of the over-worked and underpaid gang at the Secretariat, the volunteers and our sponsors for their efforts to make this year's Festival yet another step towards fulfilling our vision of making the Singapore International Film Festival the best in Asia.

It looks that this is going to be a bonanza year for film-goers in Singapore. Do enjoy and have a great time at the movies!

**GEOFFREY MALONE**

FESTIVAL FOUNDER  
Chairman, Organising Committee

## Presenter's Message



UOB Card Centre is proud to be the presenter of this prestigious film event for the fourth consecutive year. The Festival has indeed come a long way and has done an excellent job in showcasing the very best in international as well as Asian films. Over the last number of years, it has also played a significant role in shaping the local arts and cultural scene.

The development and appreciation of film in Singapore has evolved overtime and our film-goers are becoming increasingly discerning and sophisticated. Responding to this trend, the Festival has managed to provide local film buffs with hours of great entertainment by achieving excellent standards.

We are especially proud to sponsor the UOB Young Cinema Award which carries a cash prize of \$10 000. This esteemed Award which was introduced last year, goes to the most exceptional talent among budding Asian filmmakers. We hope that this Award will help give recognition to and motivate the future John Woos and Lee Angs.

We would like to extend our heartiest congratulations to the Festival organisers and hope that Singaporeans will continue to lend their ardent support and participation at the Festival.

**SIM PUAY SUANG (MS)**

Senior Vice President  
Consumer Services Division  
United Overseas Bank Limited



## Festival Organisers

### Organising Committee

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PROGRAMMING	PHILIP CHEAH
SPONSORSHIP	LESLEY HO
ADMINISTRATION	TEO SWEE LENG
LEGAL	CHYE KIT SOON
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NLB REPRESENTATIVE	NG YEW KANG

### Festival Programmers

PHILIP CHEAH  
LESLEY HO  
KONG KAM YOKE

### Festival Secretariat

FESTIVAL DIRECTOR	PHILIP CHEAH TEO SWEE LENG
FESTIVAL MANAGER FILM TRAFFIC	LOK MENG CHUE
PUBLICITY	KONG KAM YOKE
HOSPITALITY	PAULINE YU
TICKETING	MEL LIM MANISAH RAHMAT
EVENTS/WORKSHOP	KAREN ANG
THEATRE	FELICIA CHAN LING SOCK LENG ALVAN LOO
FESTIVAL PROGRAM & FLYER DESIGNED BY	SAI BENG YOONG

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and the Arts,  
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Board & Singapore  
Tourism Board.

Singapore International  
Film Festival Ltd  
Tel : 65 738 7567  
Fax : 65 738 7578  
Email :  
filmfest@pacific.net.sg  
Homepage :  
filmfest.asia-online.com.sg

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# Film Schedule

	11:00 am	2:00 pm	4:00 pm	7:00 pm	9:15 pm	Midnight	
Fri 17					cc Hana-bi (Opening)	mc Deep Crimson	Fri 17
Sat 18	mc Blue Moon ph Destiny c2 2 Duo	mc Mirror ph Honey And Ashes c2 Strawberry Fields	mc Faraway, So Close! ph Plae Kaow c2 Shiloh	ph Across The Lake c2 The Planet of Junior Brown	mc Taste Of Cherry ph The Flight c2 Jugofilm	mc Glen Or Glenda	Sat 18
Sun 19	mc Johns ph Ten Girls From Dong Loc c2 Devil's Island	mc The Life Of Jesus ph Rizal In Dapitan c2 Shopping For Fangs	mc Lisbon Story ph Peun-Paeng c2 Season Five	mc Post Coitum Animal Triste ph Allie & Me c2 Doing Time For Patsy Cline	mc The Square Circle ph Baby Krishna c2 Orbis Pictus		Sun 19
Mon 20				mc Moebius ph The Gem From The Deep	mc Murmur Of Youth ph Hanoi, Winter 1946		Mon 20
Tue 21				mc Topless Women Talk About Their Lives	mc After The Crescent ph Tawipop		Tue 21
Wed 22				mc Whisper ph The House Of Peacock	mc A Brother (Un Frere) ph Children Of Heaven		Wed 22
Thu 23				mc Wolves Cry Under The Moon ph The Last Vision	mc Western ph Kitchen Party		Thu 23
Fri 24				mc Junk Mail ph The Witman Boys	mc Genealogies Of A Crime	mc Bride Of The Monster	Fri 24
Sat 25	mc Leaving ph Habitual Sadness c2 Journey To The Beginning Of The World jh My America (Or Honk...)	mc An Obsession ph The Traveller From The South c2 Pippi Longstocking	mc The End Of Violence ph Expectations	ph Leila c2 The Hanging Garden	mc Modulations ph A Friend Of The Deceased c2 Private Confessions	mc Plan 9 From Outer Space	Sat 25
Sun 26	mc Freakin' Beautiful World ph Chronicle Of A Disappearance c2 Yellow	mc Hundred Percent ph Walls Within c2 The Voice Of Bergman	mc As Time Goes By/Still Love You ph In The Navel Of The Sea	mc TwentyFourSeven ph Homesick Eyes c2 Fast, Cheap & Out Of Control	mc Love Go Go ph From Jemapoh To Manchester c2 The Pelvis Of JW		Sun 26
Mon 27				mc Hold You Tight ph Jogho	mc Yours & Mine ph Fun Bar Karaoke c2 Football Stories		Mon 27
Tue 28				mc Chinese Box	mc A Little Life Opera ph Afula Express c2 No Child Of Mine		Tue 28
Wed 29				mc The Forbidden Woman ph The Girl With Brains In Her Feet	mc Mother & Son ph Gray's Anatomy c2 Green Fish		Wed 29
Thu 30				mc East Palace, West Palace ph Private Detective	mc Motel Cactus c2 Frozen		Thu 30
Fri 01	mc Brother ph Benjamin Dove jh Fame Whore	mc Portrait Of Hou Hsiao-Hsien ph Long Twilight jh Little Shots Of Happiness	mc The Scar ph Milagros	mc Under The Skin ph The Castle	mc Men With Guns ph Kokkuri	mc Pusher	Fri 01
Sat 02	mc Days Of Miandi ph Landscapes Of Memory jh Mod Explosion	mc Love & Death On Long Island ph Twilight Of Ice Nymphs jh Licensed To Kill	mc In The Company Of Men ph Road To Nhill	mc Dang Birelay & Young Gangsters ph Robinson In Space	cc Happy Together (Closing)		Sat 02

mc - Majestic  
ph - Picture House  
c2 - Cathay 2  
jh - Jubilee Hall  
cc - Capitol

Please Note:  
The above schedule is correct at the time of printing.  
Films may be cancelled or rescheduled due to unforeseen circumstances.  
Please check the ratings before you purchase the tickets. For update, please contact the daily papers or Ticket Charge outlets or go online at [www.filmfest.asia-online.com.sg](http://www.filmfest.asia-online.com.sg).



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## Fringe Schedule

SOUTH EAST ASIAN FILMS AT THE SINGAPORE ART MUSEUM			FESTIVAL FRINGE AT THE GOETHE		
Tuesday, 21 April	12:30 pm	Ay Juk / Bangkok Station / Meteorite/ Take Fire / The Bugs / Wife (Thailand)	Friday, 10 April	2.00 pm	10 Films Against 100 Million Anti-personnel Landmines (France)
Wednesday, 22 April	1.00 pm	The White Funeral (Philippines)		4.00 pm	Balifilm (Canada)
Thursday, 23 April	12.30 pm	The Little Gayo Singer (Indonesia)		7.00 pm	Chester Jones & I (Israel), Healing By Killing (Israel), Anything the Boys Can Do (USA)
	1.00 pm	Bontoc Eulogy (Philippines)		9.00 pm	The Weald (Japan)
Saturday, 25 April	12.30 pm	My Teacher Eats Biscuits (Thailand)	Saturday, 11 April	2.00 pm	Out of Phoenix Bridge (China)
Wednesday, 29 April	12.30 pm	Ary Left For The City / I Left The War / I'm A Girl Like The Others (Cambodia)		4.00 pm	Mouse (USA)
Thursday, 30 April	12.30 pm	Saying Goodbye (Malaysia)		7.00 pm	Pyongyang Diaries (Australia)
	12.40 pm	Thnoat Chroum / Calmette, Batiment (Cambodia)		9.00 pm	In Search Of The Dragon's Tale (Hong Kong)
	1.30 pm	Pain (Singapore)			Neon Goddess (Hong Kong)
Saturday, 2 May	11.00 am	Pagan: Episode 1, 2 & 3 (Singapore)		9.00 pm	Juanito (Argentina)
	12.30 pm	Off Centre (Singapore)	Sunday, 12 April	2.00 pm	Murmuring (S. Korea)
	2.15 pm	Two Sides Of The Bridge (Singapore)		– 10.00 pm	Singapore Shorts (Non-Finalists)
 <b>FESTIVAL FRINGE AT THE HEEREN SHOPS</b>  Co-sponsored by The Heeren Shops, the following programme will be held at Level 6, The Heeren Business Centre. <i>Admission is free.</i>			Monday, 13 April	7.00 pm	3 Tiny Poems (Germany)
					Chantal Akerman by Chantal Akerman (France)
				9.00 pm	Dial H-I-S-T-O-R-Y (Belgium/France)
					Ocularis: Eye Surrogates (USA)
Saturday, April 18	2.00 pm	Asian Music Videos <i>One hour of Asia's award winning MTV directors who are amongst the new wave of South East Asian filmmakers.</i>	Tuesday, 14 April	7.00 pm	In Quest Of A Long Lost Master Of Puppet Theatre (Taiwan)
Sunday, April 19	2.00 pm	Avid Editing Workshop <i>Sponsored by Avid Technology. Award winning Singapore short filmmakers, Dzulkifli Sungit and Remi Sali, gives us a behind-the-scenes look at how their new video feature, Off Centre, was edited on the new Avid machines.</i>		9.00 pm	Homesick 2000 Meters (Taiwan)
Saturday, April 25	2.00 pm	Asian American Seminar <i>Panel discussion on Asian American Cinema. Panelists include directors Renee Tajima-Pena, Jon Moritsugu and TIME staff writer Nasid Hajari.</i>	Wednesday, 15 April	7.00 pm	The Broken Jaw (UK)
Sunday, April 26	2.00 pm	Screening of Singapore Short Film Competition finalists.			Token City (USA)
April 10-17	11.00 am – 8.00 pm	Reel Art 6 : Movie Art Exhibition At Pictura, #04-09 The Heeren Shops. <i>Admission is free.</i>	Thursday, 16 April	7.00 pm	London Brief (USA)
				9.00 pm	India's Quest: A Season Outside (India)
					India's Quest: In The Eye Of The Fish (India)
					India's Quest: One Weapon (India)
					India's Quest: For Maya (India)
					Out For Love...Be Back Shortly (Israel)
					Mao's New Suit (Australia)
					For Beijing With Love & Squalor (USA)



## Opening Film

country: Japan

director: Takeshi Kitano

1997, 103 mins

### HANA-BI FIREWORKS

*Hana-bi* features the same mixture of deadpan comedy and explosive violence that established the director's reputation but although set in the familiar hardboiled world of cops and yakuza, this story of friendship, marriage and sacrifice has an added emotional element, and is very touching. Kitano's

most ambitious film to date (in which he also stars), the film has dry wit, sight gags, explosive violence, beautiful paintings (Kitano's own artwork) and lovely scenery which, Kitano, the director, handles with ease and sophistication.

Two detectives leave the police force with Horibe resigning after a shocking injury and Nishi departs to take a trip with his ailing wife.

When his family abandons him, Horibe thinks of suicide.

Nishi, however, rediscovers the meaning of life while travelling with his wife. Ironically, Horibe chooses life, while Nishi chooses to die with his wife. The excesses of life and death, violence and tranquility is aptly juxtaposed in this superbly edited film. Winner of the Golden Lion Award at the 1997 Venice Film Festival.

Director/Screenwriter: Takeshi Kitano Producer: Masayuki Mori Cinematographer: Hideo Yamamoto Editor: Takeshi Kitano, Yoshinori Ota Cost: Takeshi Kitano, Kayoko Kishimoto, Ren Osugi, Susumu Terajima, Tetsu Watanabe, Hakuryu Production Company: Bando Visual/TV Tokyo/Tokyo FM/Office Kitano Inc. Office Kitano Inc. 5-4-14, Alasaka, Minato-ku, Tokyo 107, Japan tel: 81-3-35888121 fax: 81-3-35888139 World Sales Agent: Celluloid Dreams 24 rue Lamarine, 75009, Paris, France tel: 33-1-49700370 fax: 33-1-49700371

Director: Takeshi Kitano  
Born in 1947. Entered showbusiness in 1972 as a stand-up comic, becoming a huge success as half of the duo, The Two Beats - hence the nickname "Beat" Takeshi. Made his movie acting debut in 1981. Japan's foremost media personality, his career has included writing novels, poetry and newspaper columns, as well as acting and painting. Made his directorial debut in 1989. His films include: Violent Cop (89), Boiling Point (90), A Scene At the Sea (91), Sonatine (93), Getting Any? (95), and Kids Return (96).

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## Closing Film

country: Hong Kong

director: Wong Kar-wai

1997, 97 mins



### HAPPY TOGETHER CHUN GUANG ZHA XIE

Winner of the Best Director Award at the 1997 Cannes Film Festival as well as the Best Cinematography Award at the 1997 Golden Horse Awards. A study of relationships and the painstaking search for true love. Shot in wide angle and in humid Buenos Aires where the Leslie Cheung (Ho) and Tony Leung (Lai) characters have just arrived. They soon went their separate ways. Lai started working in a restaurant to make money for the trip home to Hong Kong while Ho continued in his philandering ways.

They soon drifted back together with one falling in love with a co-worker and the other experiencing pangs from a love lost.

Wong has made a name for himself not only for the unusual camerawork, MTV-style, from his long-time collaborator, Christopher Doyle, but also for his use of hip and hot stars in his films which are inevitably tales about lonely and alienated characters longing for emotional connection and

finding one's true love. Kudos should also go to the glib and skilful editing which contribute to the mood and pace of Wong's films. *Happy Together* continues in this visual exploration but is more subdued and lyrical than Wong's previous works.

Director/Producer/Screenwriter: Wong Kar-wai Cinematographer: Christopher Doyle Editor: William Chang Suk Ping, Wong Ming Lam  
Cast: Leslie Cheung, Tony Leung Chiu-wai, Chang Chen  
Production Company: Jet Tone Productions Ltd Flat E, 3/F Kalam Court, 9 Gramplan Rd, Kowloon, Hong Kong  
tel: 852-23361102 fax: 852-23379849 World Sales Agent: Block 2 Pictures Inc. Flat E, 3/F Kalam Court, 9 Gramplan Rd, Kowloon, Hong Kong tel: 852-23361102 fax: 852-23379849

Director: Wong Kar-wai  
Born in Shanghai, China, in 1958. Emigrated to Hong Kong when he was five. Worked as a production assistant in television after graduating from Hong Kong Polytechnic's graphic design programme. Started writing screenplays in 1982, and made his directorial debut with *Tears Go By* in 1988. Other films include: *Days of Being Wild* (91), *Chungking Express* (94), *Ashes of Time* (94), and *Fallen Angels* (95).

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## Silver Screen Awards

country: Hong Kong

director: Chang Wai Hung

1997, 118 mins

### AFTER THE CRESCENT YUE WEI LAO

Made with a HK\$567 200 grant from the Hong Kong Arts Development Council, *After the Crescent* marks renowned film critic-screenwriter turned director Chang Wai Hung's feature film directorial debut. An unusual independent effort by all counts considering Chang's full-time job as screenwriter for Jackie Chan's commercial film company from 1985 to 1988, *After the Crescent* shows the audience a side of Hong Kong seldom glimpsed from the glossy, fast paced movies produced there.

Chang's engaging and sympathetic film tells the story of Meme, who in the course of a day, encounters many people and experiences but yet finds nothing that alleviates her loneliness. They only make her more aware of how depressing her surroundings are. Chang paints a Hong Kong where materialism is the primary motivating force even in relationships. The core of the family is disintegrating. Eastern and Western cultures clash. The alienated young in Hong Kong suffer not because of other people's problems but rather their own.

Director/Producer/Screenwriter: Chang Wai Hung Cinematographer: O Sing Pui Editor: Vincent Chui Cast: Cherie Ho, Michelle Lau, Henry Yan, Fong Man-fa Production Company: World Sales Agent: A Company of Les Enfants du Paradis Flat D, 37 Floor, Centenary Mansion Block 2, 1 Victoria Road, Hong Kong Tel: 852-28183476 Fax: 852-26512551

Director: Chang Wai Hung  
Born in 1963. Has written film reviews since 1983. Started his career in film as screenwriter with Jackie Chan's Golden Way Films Production Company in 1985. Currently a committee member of the Hong Kong Screenwriters' Guild and the Hong Kong Film Critics Society. *After the Crescent* is his feature directorial debut.



country: Hong Kong

director: Stanley Kwan

1998, 94 mins

### HOLD YOU TIGHT YUE KUAI LE YUE DUO LUO

Stanley Kwan's recent films are concerned with the search of identity. *Hold You Tight*, his latest cinematic foray is no different. What is perhaps a departure from his past works is that the focus is no longer solely or primarily on the female characters but rather on the men in it. Chingmy Yau stars as a successful career woman who is increasingly bored with her married life. The versatile Eric Tsang and Ke Yuluen (of *Vive L'amour* fame) star as the other lost souls.

Kwan says, "On the surface, this is a film about people and relationships. Beneath the surface, it's a study of the ways that people in Hong Kong - including myself - have reacted to the '1997 issue'. I didn't set out deliberately to deal with either 1997 or the 'gay issue' but I find myself more and more drawn to these questions. The film shows three ways to approach relationships, and all of them are drawn from my own past experience."

Director: Stanley Kwan Producer: Raymond Chow Screenwriter: Jimmy Ngai Cinematographer: Kwan Pun Leung Editor: Maurice Li Cast: Chingmy Yau, Sunny Chan, Eric Tsang, Ke Yuluen, Sandra Ng Production Company: Kwan's Creation Workshop 1/F, 15 Lion Rock Road, Kowloon City, Kowloon, Hong Kong Tel: 852-23839267 Fax: 852-27943769 World Sales Agent: Golden Harvest Entertainment Co. Ltd. 8 King Tung Street, Hammer Hill Road, Kowloon, Hong Kong Tel: 852-23528338 Fax: 852-23535989

Director: Stanley Kwan  
Born in 1957. Studied communications at the Baptist College in Hong Kong, then worked for television. He worked for famous directors such as Ann Hui, Tsui Hark and Patrick Tam who were to shape the Hong Kong New Wave Film movement in the 80s. Made his directorial debut with *Women in 1985* and became known as a women's director with films like *Love Unto Waste* (86), *Rouge* (87), and *Full Moon in New York* (89). His actress catapulted Maggie Cheung to international acclaim and a Best Actress award in Berlin in 1991. His recent films include: *Too Happy For Words* (92), *Red Rose, White Rose* (94) and *Yang and Yin: Gender in Chinese Cinema* (96).



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## Silver Screen Awards

country: Iran

director: Majid Majidi

1997, 90 mins

### CHILDREN OF THE HEAVEN BACHEHAYE ASEMAN

Ali and his sister Zohre encounter a rather simple problem which turns into a complicated issue under exceptionally difficult circumstances. Ali and Zohre decide to solve the problem on their own without informing their parents.

"Art has always striven to transcend hatred, and portray things beyond the harrowing confines of anguish, grief and torments of mental complexes. Whosoever art has condescended itself, degraded itself to feeding from the vicious circles of hatred and repressed complexes, it has not only failed to seek man's redemption and extrication, but has merely culminated in a shift of position for the owners of power and wealth. In *Children of the Heaven*, I never ignored these distances, but I saw and depicted people who, by virtue of another more superior perception or realization of life, never yield to despondency; people who sing the song of creation in all its magnificence, mystery and grandeur; and people who cherish every single moment of this honour." - Majid Majidi

Director/Screenwriter: Majid Majidi Producer: Institute for the Intellectual Development of Children and Young Adults Cinematographer: Parvis Malekzade Editor: Hassan Hassandoost Cast: Mohammad Amir Naj, Mir Farrokh Hashemian, Bahare Seddighi Production Company: Institute for the Intellectual Development of Children and Young Adults World Sales Agent: Farabi Cinema Foundation 55 Sie-Tir Avenue, Tehran 11358 Tel: 21-671010 Fax: 21-678155



Director: Majid Majidi  
Born in 1959. Began his film career as an actor. After making several short films, directed his first feature *Baduk* in 1991. His feature *The Father* won several prizes at international film festivals including the best film award at the 14th Fajr International Film Festival.



country: Iran

director: Jafar Panahi

1997, 95 mins

### MIRROR AYNEH

*Mirror* starts with the simple story of Mina, a little girl who has lost her way home from school. The film changes midway from fiction to documentary. Half way through the shooting, Mina suddenly stops acting and starts to walk home. Director Jafar Panahi decides to document her trip home. She soon too loses her way. Despite the shift in form from dramatic film to documentary, the resulting developments remain in the same vein. The two halves therefore mirror each other. Ultimately, the concern for the little girl overshadows the importance of the form of the film. We are once again reminded of the indifference of adults towards children.

Director/Screenwriter/Editor: Jafar Panahi Producer: Jafar Panahi, Vahid Nikkah Azad Cinematographer: Farzad Jafar Cast: Mina Mohammad Khani, Kazem Mojdah Production Company: Rooz Films Tel: 98-21-7530233/2181 Fax: 98-21-7521154 World Sales Agent: Celluloid Dreams 24 rue Lamartine, 75009 Paris, France Tel: 331-49700370 Fax: 331-49700371



Director: Jafar Panahi  
Born in 1960. Graduated from the Iranian College of Cinema and TV. Directed several short films for Iranian TV and his first feature *White Balloon* won the best first feature award at the 1995 Cannes Film Festival. *Mirror* is his second feature.



17



## Silver Screen Awards

country: India Language: Oriya

director: Shri A. K. Bir

1997, 130 mins

### THE LAST VISION SHESHA DRUSHTI

(International Premiere)

Kedar Babu is a freedom fighter since the days of Gandhi's call for the Civil Disobedience Movement. Now in 1970, he has settled in his native village in Orissa to raise his only son, Sangram. Kedar Babu still carries a pain on his right side which was the result of police-beating during the freedom struggle. But he treats this as his only treasure in life and hence never thought of getting himself cured by a doctor. Upon graduation, Sangram goes to the city and stays with his father's childhood friend while he works in the library. He then experiences the gradual moral degradation of a feudal system and the irresponsible and unethical practices at the library. He becomes disillusioned and confused. Sangram is then summoned back to his village when his father becomes critically ill. At Kedar Babu's death bed, Sangram experiences a new vision to life.

Director/Screenwriter/Cinematographer: Shri A.K. Bir Producer: NFDC-Doorbarshan Editor: Aseem Sinha  
Cast: Sarat Pooari, Narendra Mohanty Production Company/World Sales Agent: National Film Development Corporation  
Discovery of India Building, Nehru Centre, Worli Mumbai 400018, India  
tel: 91-22-4943353 fax: 91-22-4973364

Director: Shri A.K. Bir  
Born in 1948. Studied at the FTII, Pune, from 1966 to 1969 and graduated with a diploma in cinematography. Several of his short films, features and documentaries have won numerous awards. His films include: Aadi Mimansa, Lavanya Preeti, and Aranyaka.



country: Japan

director: Aoyama Shinji

1997, 109 mins

### AN OBSESSION TSUMETAI-CHI

The leader of a religious cult is shot while in police custody. Someone's gun is stolen in the subsequent chase - an explosive start to a tender love story. A weapon that kills is also used to prove the existence of love and provoke the re-examination of a relationship. By the director of last year's SIFF entries, *Helpless* and *Two Punks*, Aoyama Shinji, is reputed to be the latest Japanese sensation. He has graduated from yakuza flicks to police drama in *An Obsession*.

Aoyama spins an intricate web of obsessions uncovered by the detective desperate to recover his lost gun. This sombre mood piece continues Aoyama's exploration of Japanese alienation and deviates from his previous work by introducing a gentle romanticism.

Director/Screenwriter: Aoyama Shinji Producer: Kaji Naoki, Takemoto Katsunori, Kuno Tsutomu Cinematographer: Ishii Isao  
Editor: Sato Kumi, Aoyama Shinji Cast: Ishibashi Ryo, Suzuki Kazuma, Takyama Kyoko, Nagashima Eiko, Suwa Taro  
Production Company: Taki Corporation Inc. Academy Building 3F, 3-7-4 Sendagaya, Shibuya-ku, Tokyo  
tel: 81-3-34788022 fax: 81-3-34788023 World Sales Agent: Bitters End Inc. 101, 10-5 Sakuragaoka-cho, Shibuya-ku, Tokyo 150 Japan  
tel: 81-3-34620345 fax: 81-3-34620621

Director: Aoyama Shinji  
Born in 1964. Made several short films in university and worked as assistant director in various features before making his own films. His first two features, *Helpless* (96) and *Two Punks* (96), were shown at last year's SIFF. His other feature effort is *Wild Life* (97).



## Silver Screen Awards

country: Korea

director: Park Ki-yong

1997, 91 mins

### MOTEL CACTUS MOTEL SEONINJANG

Almost half of the lights that illuminate the city of Seoul come from motel signboards. It is here that many spend their youth, waiting and pondering. Hyun-ju is sentimental about her memories at the motel, and Min-gu finds Hyun-ju a burden. To these two, the motel represents a space for instant gratification. This also applies to others who frequent the motels, such as Jun-ki and Seo-kyung who unintentionally have sex while waiting for a friend in a motel room. They then leave without fulfilling their primary mission of shooting a film. Hyun-ju visits the motel again where she has meaningless sex with a stranger, Suk-tae, who later brings his old flame there after attending his senior's funeral. The film depicts a deep sense of loneliness of the people who come to Motel Cactus. What they leave behind are dry and painful memories captured in the smell of their skin.

Director: Park Ki-yong Producer: Tcha Sung-Jai Screenwriter: Park Ki-yong, Bang Joon-ho  
Cinematographer: Christopher Doyle Editor: Han Sung-won Cast: Jin Hee-Kyung, Jung Woo-sung, Lee Mi-yeon  
Production Company/World Sales Agent: UNO Films 3F, Daeha Building, 494-65 Yongkang-Dong, Mapo-ku, Seoul 121-070, Korea  
tel: 82-2-7127234 fax: 82-2-71272457



Director: Park Ki-yong  
Born in 1961. Graduated from Seoul Art Institute and Korea Academy of Film Art and started working as an assistant director for TV commercials, documentaries and feature films, including *To the Starry Island* by Park Kwang-su. *Motel Cactus* is his first feature film as director.



country: Philippines

director: Marilou Diaz-Abaya

1997, 114 mins

### IN THE NAVAL OF THE SEA SA PUSOD NG DAGAT

In a remote fishing village in the 50's, a young boy grows up learning the trade of his mother who is the only midwife of the community. At first, the boy Pepito doesn't mind the unusual arrangement, but as he grows older, he begins to resist this profession which he feels is associated only with women. Embarrassment and prejudices are overcome with maturity, love and understanding between mother and son.

At the heart of the film is a tale of displacement. For Pepito who is being trained for a job traditionally meant for women; for Rosa, his mother, who delivers babies but could not bear any of her own; for the women in the film who feel that they belong to another better, kinder world or who lose their sense of self. The director intended the film to show the full circle of life these characters will experience - pain, death, acceptance, rebirth.

Director: Marilou Diaz-Abaya Producer: Jimmy Duavit, Butch Jimenez Screenwriter: Jun Lana  
Cinematographer: Romy Vitug Editor: Jess Navarro Cast: Jomari Yllana, Elizabeth Orpessa, Chin Chin Gutierrez, Rolando Tinio, Pen Medina Production Company: GMA Films/Filmex GMA Films 2/F Sagittarius Condominium, H-V. dela Costa St., Salcedo Village, Makati City 1227 Philippines  
World Sales Agent: GMA Films 2/F Sagittarius Condominium, H-V. dela Costa St., Salcedo Village, Makati City 1227 Philippines  
tel: 632-8163873/75, 8925854 fax: 632-8936354



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





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## Silver Screen Awards

country: Malaysia

director: Hishamuddin Rais

1997, 135 mins

### FROM JEMAPOH TO MANCHESTEE DARI JEMAPOH KE MANCHESTEE

(World Premiere)

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, twenty-something youths are bored living in their kampong—Jemapoh. Yadi is a fan of Manchester United and wants to go to Manchester to watch his favourite team and meet the legendary George Best. Mafiz is 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.

Director/Screenwriter: Hishamuddin Rais Producer: Halim Sabir Production Company: Pitcairns Film 52 C Jin Kemuja, Bangsar Utama, 51200 Kuala Lumpur tel: 03-2831292 fax: 03-2849342

The Singapore International Film Festival is pleased to continue its relationship with the Hubert Bals Fund for the second year. In our effort to promote the cinema of Southeast Asia, we recommend films to be supported by the Fund. This year, *From Jemapoh to Manchestee*, is the proud recipient of funding for English subtitling. The Hubert Bals Fund was set up in 1988 to realise remarkable films from talented filmmakers in developing countries. Every year, the Fund has US\$500 000 to dispense and is able to make individual grants up to a maximum of US\$50 000. In considering projects, the Fund looks closely at the financial aspects of the film, but the substance and artistic values of the film proposed are the decisive factors. Those interested in the Hubert Bals Fund can contact The Singapore International Film Festival.



Director: Hishamuddin Rais Studied Southeast Asian History at University of Malaya. Studied French at Catholic University of Leuven La Neuve Belgium in 1983. Graduated from Polytechnic of Central London in Film/Video. Returned to Malaysia in 1984 after 20 years living in Europe. *From Jemapoh to Manchestee* is his first feature.

country: Malaysia

director: U-Wei Bin Hajisaari

1997, 94 mins

### JOGHO

This film is based on the novel 'Juara' by S. Othman Kelantan. Mamat, a native of Malaysia, has been making his living in South Thailand as a trainer of fighting bulls (a Jogho) which is a practice that is outlawed in Malaysia. Mamat lives with his wife and three daughters, two divorcees and one who has not yet married, but he has sent his only son to boarding school in Kelantan. He, together with Lazim, are leaders in a small village that depends mostly on the money won from gambling in bullfights for its sustenance. The film begins when Lazim is killed in the bullfighting arena. Revenge is mandatory to protect the honour of the village. Mamat is held responsible for the mayhem that follows and locked up. But the cycle of violence within the Malay community continues.

Director/Screenwriter: U-Wei Bin Hajisaari Producer: Makoto Ueda, U-Wei Bin Hajisaari Cinematographer: Khalid Zakaria Editor: Kamarudin Abu Cost: Khalid Salleh, Normah Damanhuri, Sabri Yunus, Baharudin Haji Omar, Normala Omar Production Company: NHK/Gambar Tanah Licin NHK 2-2-1 Jinnan, Shibuya-ku, Tokyo tel: 81-3-34653434 fax: 81-3-34653438 World Sales Agent: NHK 2-2-1 Jinnan, Shibuya-ku, Tokyo tel: 81-3-34653434 fax: 81-3-34653438

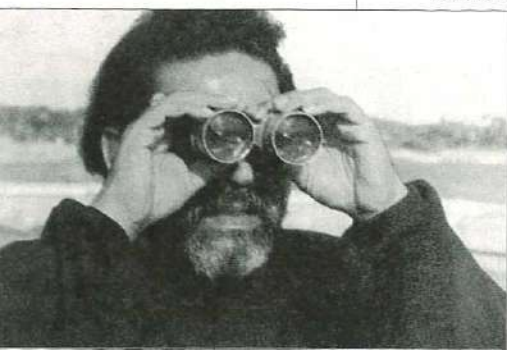


Director: U-Wei Bin Hajisaari Born in 1954. Studied filmmaking at the New School for Social Research in New York City. An active member of the Malaysian Film Director's Organisation. Has written and directed 4 feature films: *Woman, Wife and Whore* (93), *Black Widow* (94), *The Arsonist* (94) and *Jogho. Woman, Wife and Whore* received the Best Film, Best Director, Best Screenplay, Best Story and Best Actor awards at the 11th Malaysian Film Festival. In 1995, *The Arsonist* became the first Malaysian film to be invited to the Cannes Film Festival.





## Silver Screen Awards



country: Sri Lanka

director: Prasanna Vithanage

1997, 85 mins

### WALLS WITHIN PAWURU WALALU

Violet manages to raise her two daughters by working hard as a seamstress. Her husband, who had abandoned his family, comes back occasionally to gloat and remind Violet that she is still his lawfully wedded wife. Despite this unfair and unhappy state of affairs, Violet is expected to bear with her circumstances in the traditional, post-colonial, Roman Catholic community of the 60s where she lives. But things are set to change.

"The particularly textured camerawork of *Walls Within* as well as the sophisticated editing style which harmonises the soundtrack with the visuals in a way that is organic to the film contribute to make the film a really outstanding technical and creative achievement. This is a film that will undoubtedly confirm Prasanna Vithanage's position among the outstanding Asian filmmakers of this decade." - Ashley Ratnavibhushana, Cinemaya - The Asian Film Quarterly, Issue No. 38/1997

Director: Prasanna Vithanage Producer: Nita Fernando Screenwriter: Tony Ranasinghe  
Cinematographer: Suminda Weerasinghe Editor: Lal Piyasena Cast: Tony Ranasinghe, Nita Fernando, Sangeetha Weeraratne, Damayanthi Fonseka Production Company: Padmar Productions 207 "Pubudu" Katuneriya, Sri Lanka  
tel: 94-3155612 fax: 94-1-586544 World Sales Agent: Asian Film Centre 85/17 Jawatte Gardens, Colombo 05, Sri Lanka tel: 94-72-269119 fax: 94-1-509553/586544

Director: Prasanna Vithanage  
Born in 1962. Became involved in theatre on leaving school. His first and second features *Ice On Fire* (92) and *Dark Night of the Soul* (96) are award-winners at local and international film festivals. *Walls Within* is his third feature.



country: Hong Kong

director: Chen Yu-hsun

1998, 94 mins

### LOVE GO GO AI QING LAI LE

This hilarious comedy won Best Supporting Actor and Actress Awards at the 1997 Golden Horse Awards. The ensemble cast puts in brilliant and sensitive portrayals of average guys and gals. Stuck in mundane jobs and pedestrian lives, they yearn for some exciting romance or fantastic change of luck that will turn their lives around. How far would they go to achieve just that?

"Almost always our paths will cross with many others'; almost always they will leave something behind. No matter how well we remember and no matter how important they are, life is comprised of these encounters and the things they leave behind. We are always surrounded by some good friends, but more than likely no one remembers what was said when we first met. It might be some conversational greetings or nothing at all. Nevertheless, one thing is for sure, life starts with encounters. Stories don't start until there are encounters." - Chen Yu-hsun

Director/Screenwriter: Chen Yu-hsun Producer: Hsu Li-kong Cinematographer: Tsai Chen-tai Editor: Chen Po-wen  
Cast: Tang Na, Shih Eli, Chen Ching-hsin, Liao Hui-jen, Ma Nien-hsien Production Company: Zoom Hunt International Productions Co. Ltd/Central Motion Picture Corporation Zoom Hunt International Productions Co. Ltd  
10F, No. 37, Kuang-fu North Road, Taipei, Taiwan tel: 886-2-27617879 fax: 886-2-27616876  
World Sales Agent: Zoom Hunt International Productions Co. Ltd 10F, No. 37, Kuang-fu North Road, Taipei, Taiwan  
tel: 886-2-27617879 fax: 886-2-27616876

Director: Chen Yu-hsun  
Born in 1962. Spent 5 years directing TV sit-coms after graduation from college. In 1994, made his feature film directorial debut, *Tropical Fish*, with the encouragement from his teacher, Wang Shau-di (director of another SIFF film entry this year *Yours and Mine*). *Love Go Go* is his second film.



*Murmur of Youth:*  
"But [Lin Cheng-sheng's] camera breathes life into those tableaux, swelling them with not only the fragility but the bravado of the two girls, played by René Liu and Tseng Jing, thrown together in a cinema ticket booth."

— NISID HAJARI, TIME

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— TIME, OFFICIAL MAGAZINE

*A Taste of Cherry:*

"The film's artful simplicity, its respect for each speaker's beliefs, its refusal to sentimentalize: all underline the director's strategy of art."

— CITED BY TIME AS ONE OF THE BEST MOVIES OF 1997

*Happy Together:*

"With its Kodachrome oranges and petrochemical sunsets, *Happy Together* looks as if it had been printed on ancient nitrate stock about to catch fire, like the loins of its heroes."

— RICHARD CORLISS, TIME



# TIME

TIME is proud to be associated with the 1998 Singapore International Film Festival, which is featuring the films mentioned above as well as nearly 300 other titles representing the best of world cinema.



## Silver Screen Awards

country: Taiwan

director: Ho Ping

1997, 121 mins

### WOLVES CRY UNDER THE MOON GUO DAO FENG BI

Since he made *18* in 1992, Ho Ping has spent five years raising the money as well as putting together cast and crew for his new film, *Wolves Cry Under the Moon* which was nominated for eight Golden Horse Awards last year in all the major categories and finally bagged the Special Prize awarded by the Taiwanese film critics at the Awards. This film is the ultimate road movie. When Taiwanese highways become clogged nightmares, the government closes them for twelve hours, and all cars are forced to divert from principal roads. Unusual relationships develop between total strangers caught on the road in different outrageous situations and ridiculous circumstances.

All the characters become intertwined, and the tone of the film shifts from hilarity to the deeply moving without losing its forcefulness. Stars the Taiwan film industry's brightest talents like Zhang Shih, Gu Bao-ming and Annie Shizuka Inoh (Yi Neng-jing).

Director: Ho Ping Producer: Tsai Sung-lin Screenwriter: Kuo Cheng, Ho Ping Cinematographer: Han Yun-chung  
Editor: Chen Po-wen Cast: Annie Shizuka Inoh, Chang Shih, Gu Bao-ming, To Tzong-hua  
Production Company: Scholar Films Co. Ltd c/o Taiwan Film Center 4th Floor, No. 19, Lane 2, Wan Li Street, Taipei  
118, Taiwan tel: 886-2-2396026 fax: 886-2-2396501 World Sales Agent: Taiwan Film Center 4th Floor, No. 19, Lane 2,  
Wan Li Street, Taipei 116, Taiwan tel: 886-2-2396026 fax: 886-2-2396501

Director: Ho Ping  
Born in 1957. Has a Masters  
degree in Film Production  
from Syracuse University,  
New York. He has produced,  
directed and written  
commercials, television  
programmes and short films.  
His films include: *Honour Thy  
Father* (90), and *18* (92).



country: Taiwan

director: Wang Shaudi

1997, 114 mins

### YOURS AND MINE WO DE SHEN JING BING

This is a high-spirited look at human foibles. The director Wang Shaudi sees human beings as they are, and laughs rather than condemns. The film is in four parts (although many of the same characters appear and reappear in each section). It is a quirky look at our relationships with each other and to the things we own and consider important.

Wang has gathered a cast of outstanding comic actors of Taiwan (including well-known names like Bai Bing-bing, Gu Bao-ming and Lin Cheng-sheng) who carry out to hilarious effect the four segments - "Car", "House", "Body" and "Love". Each begins with a simple situation and then builds with absolute (but mad) logic until everything is out of control. Is your penis too small? There may be a solution - one that women will find hilarious while men will be too busy clutching their privates to respond with a smile. Do you fear car theft? Security devices may have a life of their own. Too busy to bother leaving the pool to take that important phone call? Watch your business office literally disintegrate.

Director/Screenwriter: Wang Shaudi Producer: Huang Liming Cinematographer: Tsai Chengtai Editor: Lei Changching  
Cast: Bai Bing-bing, Gu Bao-ming, Hsih Lijing, Lin Cheng-sheng, Jeffrey Xu  
Production Company/World Sales Agent: Rice Film International Co. Ltd 39 Lane 46 Section 2 Heping E. Road, Taipei, Taiwan  
tel: 886-2-23774228 fax: 886-2-22335018

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



## Silver Screen Awards

country: Thailand

director: Pen-ek Ratanaruang

1997, 100 mins

### FUN BAR KARAOKE

The two faces of Bangkok. Modernised in appearances, its inhabitants think in ancient ways. Pu works at a 24-hour convenience store, and is plagued by a recurring dream of her dead mother building a house. She seeks the advice of a fortune-teller who says her father will die upon the completion of the house. Her playboy father starts an affair with the voluptuous Yok, mistress of a mafia boss, at the karaoke lounge that he frequents. Pu hangs out with hitman Noi who yearns of going to New York. Director Pen-ek Ratanaruang arranges the meetings of Pu and Noi, and the relations of her father with Yok and the gangland boss around Pu's dreams. The two images of Bangkok lie in the contrasting images of the enchantress Yok and Pu's mother, signifying a warning to Pu's father. *Fun Bar Karaoke* is a satirical look at the complicated and ambiguous Bangkok, where past and present, tradition and modernity, and logic and irrationality co-exist.

Director/Screenwriter: Pen-ek Ratanaruang Producer: Dhiranan Sukwibul Cinematographer: Charnkit Chamvikaipong  
Editor: Pattamanadda Yukol Adrian Brady Cast: Fay Assawase, Ray Macdonald, Rae Chow  
Production Company/World Sales Agent: The Film Factory Ltd 95 Soi Sukhumvit 99 (Sai Sainarong) Sukhumvit Road,  
Bangchak, Phrakonong, Bangkok 10250, Thailand tel: 66-2-3112646 fax: 66-2-3322817



Director: Pen-ek Ratanaruang  
Born in 1962. Studied art  
history and philosophy at  
Pratt Institute in New York  
City. Worked as a graphic  
designer in New York for 3  
years upon graduation. Back  
in Thailand, he worked for an  
advertising agency until 1993  
when he started directing  
television commercials. *Fun  
Bar Karaoke* is his feature  
debut.



country: Singapore

director: Lee Kheng Kee

16.5 mins

### AH SOH'S REVENGE

Three housewives, trained in taiji, decide to take matters into their own hands and exact revenge against a die-hard prankster.

Director/Screenwriter: Lee Kheng Kee Cinematographer: Jason Lai Producer/Editor: Lee Kheng Kee, Karen Lai



country: Singapore

director: Lorna Chua

5 mins

### ALIENATION

This story is told using three-dimensional animation technique. It is about an alien who looks different from the rest of his fellow comrades.

Director/Producer/Screenwriter/Cinematographer/Editor: Lorna Chua

country: Singapore

director: Peck Lee Ann

4 mins

### THE AWAKENING

An alarm clock tries in vain to wake its owner, only to realise at the end of the ordeal that instead it is the one being "awakened".

Director/Producer/Editor: Peck Lee Ann Screenwriter: Bryan Tan Cinematographer: Joey Chan, Soh Kok Leong

country: Singapore

director: Ong Lay Jinn





30 mins

### BY THE DAWN'S EARLY RISE

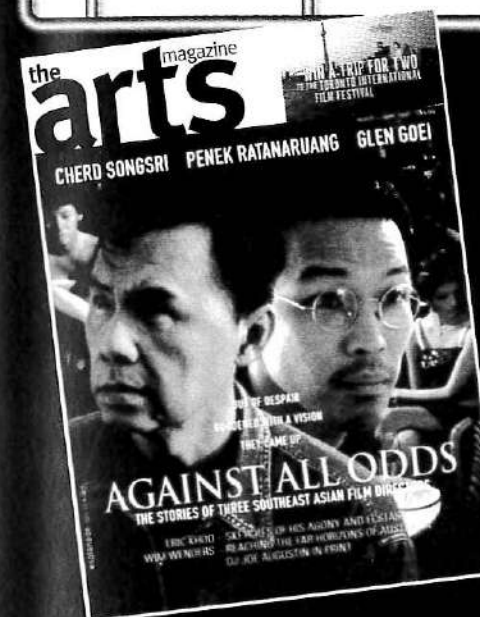
Charles Woodrow Wilson, bored and half senile, gets an opportunity one day to put the facts of history right and fulfill the prophesy made about him by General MacArthur more than 50 years ago.

Director/Screenwriter: Ong Lay Jinn Producer: Hiep Thi Le Cinematographer/Editor: Nicholas Danko

## Silver Screen Awards Singapore Short Film Category

country: Singapore	director: Wee Li Lin	15 mins	
	<b>HIS NAME WAS W.O.N.G</b> A dark comedy about a bored teenager who follows a shopkeeper whom she believes is moonlighting as a private investigator. Director/Screenwriter: Wee Li Lin Producer: Connie Tham Cinematographer: Michael Chua, Leonard Yip Editor: Mana Tan		
country: Singapore	director: Ho Kwen Khee	12 mins	
	<b>LITTLE LANE IN THE WINTER</b> A traditional oriental woman, busy as usual with her routine chores, suddenly realises that she is no longer able to fulfill her role anymore... Director/Screenwriter: Ho Kwen Khee Producer: Ho Kwen Khee, Ho Kwing Loo Editor: Joel Kao		
country: Singapore	director: Jack Neo	9 mins	
	<b>REPLACEMENT KILLERS</b> A man, unhappy with his boss, pays a contract killer to get rid of him. Director/Producer/Screenwriter: Jack Neo Editor: Allen Liow		
country: Singapore	director: Michael Chua	6 mins	
	<b>SAYING GOODBYE</b> Explores the inner pain of parting. "Saying goodbye" is hard to do. Sometimes it is better just to part. Screenwriter: Leonardo Yip, Karen Lai Cinematographer: Leonard Yip Editor: Roxanna Turner		
country: Singapore	director: Leonard Yip, Lim Siew Ping	22 mins	
	<b>SHADOW OF DEATH</b> Depicts the transformation of a man who was once an incorrigible criminal and who is now a missionary. Producer: Leonard Yip, Lim Siew Ping, Michael Chua Screenwriter: Leonard Yip Cinematographer: Michael Chua Editor: Karen Cai		
country: Singapore	director: Melvyn Seet	5 mins	
	<b>STEP</b> A look back at an old home video with a twist. Tells how a single man and his personality can torment an entire family. Director/Producer/Screenwriter/Cinematographer/Editor: Melvyn Seet		
country: Singapore	director: Jack Neo	9 mins	
	<b>SWEET SWEET SWEET</b> A typical love story done as a comedy. Producer: Eng Boon Pin		
country: Singapore	director: Joey Cheung, Jeannette Teo	20 mins	
	<b>TERMINATOR AND NIKITA</b> Two ordinary people meet face to face for the first time after chatting on the internet. Producer: Gek Li-san Screenwriter: Jeannette Teo Cinematographer: Lim Kian Seng Editor: Roxanna Kim		

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## Asian Cinema

country: Hong Kong

director: Allen Fong

1997, 99 mins

### A LITTLE LIFE OPERA YI SHENG YI TAI XI

Three-time Best Director Award winner at the Hong Kong Film Awards, Allen Fong, makes yet another personal statement with his new film in 4 years. Yang Gui-mei plays Snow who is an enterprising troupe leader of an amateur opera group while Winston Chao is an unhappily married businessman who used to dabble in opera. The reunion of the two ex-lovers brings the audience into the dilemmas and daily life faced by a struggling opera troupe.

"He who is able to participate in the ritual of the performing arts, even only as the audience, is to embrace life by allowing oneself to immerse happily in the festive mood. It also represents the need to worship the Gods and be grateful for being alive. Wonderful colour with exotic sound weaved together with the needs of the people makes up the mystery of Fujian opera." - Allen Fong

Director: Allen Fong Producer: Zhang Shao Tong Screenwriter: Chen Shi-zhe, Chen Jiang-zhong Cinematographer: Mai Quan  
Editor: Guo Qiang, Ly Yu-huai Cast: Yang Gui-mei, Winston Chao Production Company: Great Root Limited/  
Fujian Film Studio Great Root Limited 11 Flat H, Tonnochy Tower B, 254, Jaffe Road, Hong Kong  
tel: 852-25196548 fax: 852-25190667 World Sales Agent: Fortissimo Film Sales Heronmarkt 10-2, 1013 ED,  
The Netherlands tel: 31-20-6273215 fax: 31-20-6261155

Director: Allen Fong  
Born in 1947. Studied at the Baptist College until 1971 and then left for the States to study Radio, Film and TV at the University of Georgia. He then majored in cinema studies at the UCLA in 1973. Worked for the TV station, RTHK on his return to Hong Kong. Formed his own production company in 1989. His other films include: *Father and Son* (81), *Ah Ying* (83), *Just Like Weather* (86), *Dancing Bull* (90), and *Queen of the Alley* (93).



SPONSORED BY: CELEBRITIES ASIA

country: China/Germany

director: Ma Yingli

1996, 87 mins

### DAYS OF MIANDI MIANDI SHIJIE

The film tells the story of Xiao Xia, a musician, who returns to Beijing after years of studying in Paris and finds herself completely out of place, not only because of her European experience, but also because of the many changes in China. Painter and photographer Lin Lin, on the other hand, dreams of quitting her country to fulfil her artistic dreams abroad. They move in a marginal sphere of artists and Westerners, a constantly threatened dream world of human dignity. And Miandi, the cheap yellow taxi popular among young people, functions as a symbol of a transitory existence between West and East, tradition and modern times.

Inspired by the experiences of contemporary artists in China, *Days of Miandi* reflects too the director's sentiments after spending nine years in Europe. "The pace of life in Beijing was totally different. My old friends - some had been abroad, others wanted desperately to do so, some had become wealthy business people, while others had chosen to stay in simple living conditions. Downtown Beijing, bursting with crowds, cars, traffic jams. Making their way with more ease among the luxurious sedans were those Miandi, a sort of cheaper and popular yellow cab. Riding in a Miandi myself, and watching many others on the Beijing streets, I suddenly realised that it was a symbol of this ever-changing time."

Director/Screenwriter: Ma Yingli Producer: Chen Guotang, Joachim Rothe, Liu Jun Cinematographer: Christoph Krauss  
Editor: Zhou Xinxia Cast: Li Qinglin, Gao Junxia Production Company: Wanhai Co. Ltd Peking/Deutsche Film- und Fernsehakademie Berlin  
Deutsche Film- und Fernsehakademie Berlin Heerstrasse 18-20, 14052, Germany  
tel: 49-30-30090452 fax: 49-30-30090462 World Sales Agent: Deutsche Film- und Fernsehakademie Berlin  
Heerstrasse 18-20, 14052 Berlin, Germany tel: 49-30-30090452 fax: 49-30-30090462

Director: Ma Yingli  
Born in Jiangsu, China in 1965. Studied at the Beijing Broadcasting Institute from 1984 to 87. Later, studied at the Deutsche Film- und Fernsehakademie Berlin while working as a freelance journalist at the same time. *Days of Miandi* was produced as her graduation film.



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country: China

director: Zhang Yuan

1996, 90 mins



### EAST PALACE, WEST PALACE DONG GONG, XI GONG

After a random night raid in a local park, a young gay writer, A-Lan, is held for intensive one-on-one interrogation. Unwanted memories offer glimpses of A-Lan's tumultuous childhood, first sexual experiences, forced farm labour, and his incessant search for love. Through the night, the interrogating officer confronts feelings that alternate between revulsion and fascination. An awkward love story unfolds.

"In fact I have been interested in this topic for a long time, because I feel that homosexuality is little understood, and especially in China. Although there are many stories recorded about gays in Chinese culture, after the Liberation of 1949 and especially during the Cultural Revolution, the very word 'homosexuality' disappeared from all newspapers, books and even public discussion. So, although it has begun to be mentioned again now, many people are unable to grasp this phenomenon. But no matter whether we ourselves are gay, we should recognise that this is a human emotion."

- Zhang Yuan

Director: Zhang Yuan  
Born in 1953. Graduated with a BA degree in cinematography from the Beijing Film Academy in 1989. His feature films *Mama* (90), *Beijing Bastards* (92), *The Square* (94), and *Sons* (95) have all won awards at various film festivals. He is also an active MTV producer and director. He has been selected by *Time Magazine* in 1994 as one of the hundred young world leaders for the next century.



country: China/Hong Kong

director: Wu Ming

1997, 97 mins



### FROZEN JI DU HAN LENG

Winner of the Special Mention Tiger Awards at the 1997 Rotterdam Film Festival. Tells the tale of the underground artistic community in China. A young, manic depressive and disillusioned artist decides on a new project to explore the meaning of life and death by committing suicide through various means, culminating in an ice burial. It is quite an eye-opener into the world of performance art in China.

This is a sombre, cruelly ironic, extremely compelling meditation on various forms of exploitation, the disenchantment of a generation, and the isolation of artists. The film raises several questions regarding how the artist functions in an environment which is not accommodating to the aspirations and work of an artist. How then should the artist respond?

Director: Wu Ming Producer: Shu Kei, Xu Wei Screenwriter: Pang Ming, Wu Ming Cinematographer: Yang Shu  
Editor: Qing Qing Cast: Jia Hongshen, Ma Xiaoping Production Company: World Sales Agent: Fortissimo Film Sales  
Herenmarkt 10-2 1013 ED Amsterdam, The Netherlands tel: 31-20-6273215 fax: 31-20-6261155

country: Thailand

director: Nonzee Nimibutr

1997, 108 mins

### DANG BIRELEY'S AND YOUNG GANGSTERS 2499 ANTAPAN KRONG MUANG

Top grosser at the Thai film box office, *Dang Bireley's and Young Gangsters* is an action drama based on a true story of a group of gangsters in Thailand in the 60s. Follows the legend of a gang of teenagers from their brutal school days through their gangster manhood. The story, also took place in one of Thailand's most outrageous period - the early 60s - a time of uncertainty, political crisis, economic problems and booming of the illegal trade. At that time, teenagers admired the American lifestyle, and James Dean and Elvis Presley were their idols.

Dang Bireley's (named after his favourite soda pop) led the city's gangland till one of the country's many coup d'états imposed martial law and drove the city's gangsters into the countryside. He then carved out his own turf but once again finds himself having to operate alongside his arch enemy. A stylish film debut by Nonzee Nimibutr, this film proves that the gangster flick is thriving not only in Hong Kong and Hollywood.

Director: Nonzee Nimibutr Producer: Visute Poolvorakals Screenwriter: Wisid Sartsanatieng  
Cinematographer: Winai Patomboon Editor: Sunit Ussaviniikul Cast: Jedsaporn Pholdee, Noppachai Muttaweevong,  
Attaporn Teemakorn, Supakorn Kitsuwann Production Company/World Sales Agent: Tai Entertainment Co. Ltd  
79/23 Srirachkarin Rd, Nongbon Pravej, Bangkok 10260, Thailand tel: 66-2-3660373-5 fax: 66-2-3660377



Director: Nonzee Nimibutr  
After graduation from Silpakorn University of Fine Art with a B.A. in Visual Communication, he joined Music Train Company as Creative Director. Wrote the award-winning script for the mini series *Monday Short Stories* in 1987. Then formed his own production house where he has directed more than 180 TV commercials and more than 70 music videos. Won the "Top Advertising Contest of Thailand Awards" in 1993 and 1995.



country: India

director: Dr Santwana Bardoloi

1996, 94 mins

### THE FLIGHT ADAJYA

The story of the film is set in the house of a Brahmin Satradhikar (head of a Sattrra) during the 1940s in Assam. Sattras are religious and cultural centres of Assam which were established by the Vaishnavite Saint Sri Sri Sankardev during the 15th century. Life of a Brahmin widow was different and difficult then. The film revolves around three such widows and their struggle for independence and happiness.

The prologue of the film seems to reflect the director's sentiments on the film, "This is an imaginary account of real life characters I had met in my childhood in a Vaishnavite Sattrra in South Kamrup. This is no history — I don't intend to analyse or critically examine religious customs or faiths. I know and I believe that man is God's supreme creation because of the very human feelings like love, affection and fellowship. We will forfeit our right to pride in our humanity if we confine ourselves to rules and customs we have ourselves made which keep us from responding to that basic truth of life."

Director/Screenwriter: Dr Santwana Bardoloi Producer: Purbanchal Films Co-operative Society  
Cinematographer: Mrinal Kanti Das Editor: A Sreeraj Prasad Cast: Tom Alter, Bishnu Kharghoria, Trisha Saikia,  
Triveni Bora, Bhagirothi Production Company: Purbanchal Films Co-operative Society c/o Nayan Prasad, Secretary  
M.C. Road, Guwahati 781003, Assam, India tel: 91-3-61-524840 fax: 91-3-61-511085  
World Sales Agent: National Film Development Corporation Nehru Centre, Worli, Mumbai, India  
tel: 91-22-4943855 fax: 91-22-4950531



Director: Dr Santwana Bardoloi  
Earned her MBBS from Guwahati Medical College and her MD in Paediatrics from Assam Medical College in Dibrugarh. An award-winning actress who made short films and documentaries before directing her first feature film *The Flight*.





country: India language: Hindi

director: Amol Palekar

1996, 103 mins

## THE SQUARE CIRCLE

DAAYRAA

(Asian Premiere)

On the list of Time Magazine's Top Ten Films of 1996. A landmark film set in the vastness of rural India. A dramatic love story which probes the issue of sexual identity through the experiences of an actor from folk theatre trained to play female roles and an innocent village girl. When fate throws them together, the girl is shocked to find that not only does her companion dress and behave like a woman, he prefers being one. As they take the long road back to her remote village home, it is a physical and emotional voyage of discovery for the unconventional two. They see life, love and indeed, themselves in a new and revealing light.

A very contemporary and controversial issue - gender stereotyping - takes on a new dimension against the backdrop of rural, traditional India. The social attitudes to transsexuals in India are tempered by a tradition which holds that every individual is made up of masculine and feminine elements in equal balance. Two halves of one creative principle.

Director: Amol Palekar  
Started career in the film industry as an acclaimed actor in the 70s. Then in the 80s, he began directing films including *Misbegotten* (81), *The Unsaid* (84), and *The Village Has No Walls* (95) which are all award-winning films.

Director: Amol Palekar Producer: Pravash Sippy Screenwriter: Timari N. Murari Cinematographer: Dabu Doodhar  
Editor: Waman Bhosla Cast: Nirmal Pandey, Sonali Kulkarni, Faiyyaz, Rekha Sahay, Nina Kulkarni  
Production Company/World Sales Agent: Gateway Entertainment PVT. Ltd. 4-B Naaz Building, Lamington Road, Mumbai 400004, India tel: 91-22-3867387, 3867388 fax: 91-22-3647857



country: India

director: Rajat Kapoor

1998, 130 mins

PRIVATE DETECTIVE/TWO PLUS TWO PLUS ONE  
PRIVATE DETECTIVE/SO JAMA SO JAMA EK

(International Premiere)

This whodunit marks the feature film debut of director Rajat Kapoor. A private detective is hired to spy on a rich young wife suspected of having an affair with her best friend's husband. The plot further thickens with blackmail, murder and a clairvoyant's predictions. Punctuated with humorous lines, this is a brilliant first film that breaks a few rules in the genre of the murder mystery.

Unrest and tension is conveyed through the juxtapositioning of the vast exterior space and the claustrophobic interiors. Although the director maintains many traits of the genre, he also makes a few breakthroughs, in particular the portrayal of the character of the private detective whose deglamourised life is highly unusual for the genre. So too is the process of weeding out the murderer - it is not presented from the point of view of the detective at all - a very atypical angle. Kapoor also reverses the emotional trappings of the murderer in Dostoevsky's *Crime and Punishment*. Here the guilty falls ill before the act but feels better after, and enthusiastically make plans for the future.

Director/Screenwriter: Rajat Kapoor Producer: Cinematographer: Rafeeq Mahmood Editor: Sujata Narula  
Cast: Naseeruddin Shah, Shambhavi Kaul, Ali Khan, Kashmira Shah, Kenneth Desai Production Company/World Sales Agent:  
Cinematograph 14-A, Willington Colony, Santacruz (W), Bombay - 400054 tel: 6047118

Director: Rajat Kapoor  
Studied direction at the Film and Television Institute of India. Has been working with a theatre group Chingari since its inception in 1983. Made two shorts *The Way* (95) and *Hypnosis* (97) before making his feature debut with *Private Detective/Two Plus Two Plus One*.



## TASTE OF CHERRY

TA'M E GUILASS

Co-winner of the Best Film Award at the 1997 Cannes Film Festival. Like most of Kiarostami's films, *Taste of the Cherry* stems from Kiarostami's personal belief that cinema functions best when serving as an affirmation for life and humanity. It tells the story of Mr Badii, who is so tired of life that he is desperate to commit suicide. The only obstacle is that he has to find someone to help him do it. After looking everywhere for a willing accomplice, he finally strikes a deal with a museum guard who is puzzled at Mr Badii's desperation. Hasn't he looked at the moon and stars lately? Hasn't he heard the murmur of rain and the song of the nightingale? And won't he miss the taste of the cherry?

Kiarostami feels that a simple synopsis to describe *Taste of Cherry* could be easily misunderstood and thus mislead the audience about his film. He therefore quotes instead Cioran from his interview with the *Newsweek*, "Without the possibility of suicide, I would have killed myself long ago."

Director/Producer/Screenwriter/Editor: Abbas Kiarostami Cinematographer: Homayon Payvar Cast: Homayon Ershadi, Abdolrahman Bagheri, Afshin Khorshid Baktiari, Sefar Ali Moradi Production Company: Abbas Kiarostami Productions  
World Sales Agent: Goldwyn Films 10 Stephen Mews, London W1P 1PP, UK tel: 44-171-3338877 fax: 44-171-3338878

1997, 98 mins



Director: Abbas Kiarostami  
Born in 1940. In 1968, he worked at the Center for the Intellectual Development of Children and Young Adults where he established the filmmaking department. Besides filmmaking, he illustrates children's books. His many award-winning films include: *Where is the Friend's Home* (87), *Homework* (89), *Close Up* (90), *And Life Goes On* (92) and *Under the Olive Trees* (94).



country: Iran

director: Parviz Shahbazi

1997, 90 mins

THE TRAVELLER FROM THE SOUTH  
MOSAFAER-E JUNUB

Iranian films have won over audiences from around the world with their simple charm and warm humanity. *The Traveller From the South* is no different. It begins on a train to Tehran where young Reza meets up with a disagreeable old lady travelling alone. Resentment and suspicion soon gives way to friendship and empathy. *Taste of Cherry* director Abbas Kiarostami felt that "the maturity of the thought and the mise-en-scene of this first work is praiseworthy and promising". Story of an unlikely friendship and an encounter that a child has with the world of adults. But most of all, it is about the occasional respite that we may get from the inevitability of loneliness.

The director talks about his film, "Everytime I think about the strange fate of an old relative of mine, I wonder whether my first feature has been inspired by her memory. A memory which has obsessed me since my early childhood. She was a lonely, quiet woman and often travelled to escape her loneliness. The last I met her, she asked my mother to call a cab and didn't explain where she wanted to go. A few hours later, the taxi driver came to our house and told us the old woman felt very ill and got on a bus heading south. We never saw her again and were unaware of her fate except that she was a traveller to the south. I'm not born in a southern city but I think we are all travellers from the south."

Director/Screenwriter: Parviz Shahbazi Producer: Children & Adolescents Department, Channel Two, I.R.I Broadcasting  
Cinematographer: Farzad Jodat Editor: Jafar Panahi Cast: Reza Moghadam, Ghamar Nassiri Jozani Production Company:  
IRIB/Children & Adolescents Department/Channel Two/IRIB 64 Hedayat Street, Yakhchal Av., Tehran 19497, Iran  
tel: 98-21-2548032 fax: 98-21-2551914 World Sales Agent: Cima Media International 64 Hedayat St., Yakhchal Av., Tehran 19497 Iran tel: 98-21-2548032 fax: 98-21-2551914



Director: Parviz Shahbazi  
Born in 1963. Graduate of the Film College of Islamic Republic of Iran Broadcasting. Has made several short films on 8 mm and 16 mm. Provided Jafar Panahi with the story outline to the hugely successful *The White Balloon*. *The Traveller From the South* marks his feature film debut.





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## Asian Cinema

country: Iran/France

director: Rafi Pitts

1997, 80 mins

### SEASON FIVE FASSLOH PADJOM

The fight for power in an isolated Iranian village. The main families have been enemies for so long they cannot even remember why they are enemies. Yet the story begins with the hope of reconciliation: Karamat and Mehrbanou from the two families are about to get married. However, it transpires that they are not really in love. The union was imposed by their elders. The boy breaks off the engagement, aggravating the tension between the families. He then leaves the village and comes back with a brand new bus, a rare commodity in the village, thus renewing the family rivalry.

Though it sounds like very serious stuff, it is actually a very funny film. The naivete of the villagers as well as the unmistakable attraction they have for each other but which they deny makes this the Iranian version of *Pride and Prejudice*.

Director: Rafi Pitts Producer: Sophie Goupil Screenwriter: Bahram Beyzaei Cinematographer: Nemat Haghighi  
Editor: Hassan Hassandoost Cast: Roya Nonahali, Ali Sarkhani, Parviz Poorhosseni, Ghorban Nadjafi,  
Golab Adineh Production Company: Le Poisson Volant 34 rue de Citeaux F - 75012, Paris, France  
tel: 33-1-40019009 fax: 33-1-40019030 World Sales Agent: Celluloid Dreams 24 rue Lamartine 75009 Paris France  
tel: 331-49700370 fax: 331-49700371



Director: Rafi Pitts  
Graduated from Harrow  
College of the Polytechnic of  
Central London with a BA  
(Hons) degree in Film and  
Photography in 1991. His  
short film *Salandar* won the  
Special Jury Award at the  
1994 San Francisco  
International Film Festival  
and Best Short Film award at  
the 27th Belfort International  
Film Festival.



country: Iran

director: Dariush Mehrjui

1997, 110 mins

### LEILA LEILA

Leila is a young woman who has married the love of her life but she soon discovers that she can never have a child of her own. Although her husband, Reza, is not really concerned with the fact, and believes their life would be equally blissful without a child, her autocratic mother-in-law, who has four daughters and only one son, makes Leila consent to Reza taking a second wife. Tortured by a sense of guilt because of her infertility, Leila is subjected to the humiliation of accepting the presence of another woman in her private world of love. The film depicts the life of a woman faced with a painful existence that is part of the recurring reality of daily life.

Director/Screenwriter: Dariush Mehrjui Producer: D. Mehrjui, Farazmand Farazmand Cinematographer: Mahmud Kalari  
Editor: Mostafa Kherqepoush Cast: Ali Mosaffa, Leila Hatami, Jamile Sheikhi Mahammad, Reza Shariifinia, Turan  
Mehrzaad Production Company/World Sales Agent: Farabi Cinema Foundation 55 Sie-Tir Avenue, Tehran 11358, Iran  
tel: 21-671010 fax: 21-678155



Director: Dariush Mehrjui  
Born in 1940. Graduated in  
philosophy and filmmaking  
from UCLA in 1964. Started  
his film career in 1967 by  
writing and directing  
*Diamond 33*. Subsequent films  
include: *The Cow* (70), *Mr  
Simpleton* (71), *Postman* (73),  
*The Cycle* (76-78), *The School  
We Went* (81), *Journey to the  
Land of Rimbaud* (84),  
*Lodgers* (87), *Shirak* (89),  
*Hammam* (90), *Bamoo* (92),  
*Sara* (93), and *Pari* (95).





## Asian Cinema

country: Japan

director: Shigeru Takaoka

1997, 87 mins

### BABY KRISHNA

This film is about the unlikely friendship between a playboy from Nepal and a stuffy Japanese executive. It all begins on a rainy night and a freak accident. An encounter that will change the ways of Sasaki who is trapped in a deadend job and cannot seem to get along with anyone. This is a lighthearted and quirky film that is about an encounter which will lead to more than simply a clash of cultures, beliefs or lifestyles.

The director elaborates on his intentions, "I feel that recent films are too violent, too romantic and too entertaining. I wanted to describe pure friendship that is without sex, drugs and rock music. The film is called *Baby Krishna* which is the name of one of the Hindi gods. His innocent baby figure is drawn as a religious picture. In his youth, he is the shepherd who is admired by lasses in the village, and he grows up to become a brave soldier to fight against evil. In his later years, he is respected by everyone as a great philosopher. The idea of this film is based on the Krishna mythology."

Director/Editor: Shigeru Takaoka Producer: Daiji Kato, Mika Abe Screenwriter: Kazushi Ota, Shigeru Takaoka  
Cinematographer: Tatsuo Asai Cast: Kenso Kato, Sunjay, Hanako Fujita, Takeshi Ito, Yukiji Hotoaru  
Production Company/World Sales Agent: Studio Delta Takasago Building, 1-14-11 Shibata, Kita-ku, Osaka, Japan  
tel: 81-6-3763990 fax: 81-6-3754510

Director: Shigeru Takaoka  
Born in 1958. Entered Waseda University and directed the 8mm film, *Left Alone with the Waseda Film Circle*. Directed shorts and TV dramas and established his own production company Studio Delta in 1985. *Baby Krishna* is his first feature film directorial effort.



country: Japan

director: Takahisa Zeze

1997, 87 mins

### KOKKURI

Three girls drifting between life and death. This seems to be the way that the director sees the young in today's Japan - affluent but uncertain about their existence or their future. They rely on a know-all radio DJ and the Kokkuri for guidance to their problems. Kokkuri is a kind of fortune-telling with spiritualism. It is said to originate from a form of fortune-telling called "table-turning" in the West which was brought to Japan after the samurai period. Atmospheric and mystical, it evokes the state of mind of its young protagonists.

Director Zeze tells us more about the film, "Modernisation turned Japan into an economic giant. At the same time, it has warped the minds of the young who are obliged to live in a competitive society. As a result, it has led them to commit tragic and miserable incidents like bullying, suicide and murder. They feel the world around them is no different from the TV games they are absorbed in. They have less feelings toward the lives of human beings. For them, death is also something without reality. In their world, the line between life and death is quite unclear. A spirit from another world called Kokkuri comes to speak to them. It is like a bridge between this world and the other."

Director: Takahisa Zeze Producer: Kazuyuki Kobayashi, Minoru Yokota, Shigehiro Arake Screenwriter: Takahisa Zeze, Kishu Izuchi Cinematographer: Shogo Ueno Editor: Shinichi Fushima Cast: Ayumi Yamatsu, Hiroko Shimada, Moe Ishikawa  
Production Company: Nikkatsu Corporation/H.R.S. Funai Co. Ltd. Nikkatsu Corporation 3-28-12 Hongo, Bunkyo-ku, Tokyo 113, Japan tel: 81-3-56891019 fax: 81-3-56891044 World Sales Agent: Nikkatsu Corporation  
3-28-12 Hongo, Bunkyo-ku, Tokyo 113, Japan tel: 81-3-56891019 fax: 81-3-56891044

Director: Takahisa Zeze  
Made his commercial film debut in 1989 with *Kagai Jyugyo Boko*. Since then, he has been making low budget adult films called "Pink Films" some of which have been shown in overseas film festivals. Titles include: *No Man's Land* (91), and *The Dream of Garuda* (94).



## Asian Cinema

country: Japan

director: Masato Harada

1997, 109 mins

### BOUNCE BOUNCE KO GALS

*Bounce* is a film about the underside of Tokyo's teen capital, Shibuya: the 'talent scouts' who pick up girls on the street, the frustrated salary men and social misfits who will pay thousands for 'compensated dates' with teenage girls; most of all about the girls themselves - teenagers trying to find a way to live in a world that, instead of values, just waves money in their faces; where being young means nothing more than being a sex object. In order to keep up with the world of ephemeral fashions, mobile phones and designer labels, ko gals (or high school girls) find that there is only one way to earn the money fast.

Directed by Masato Harada, maker of the internationally acclaimed *Kamikaze Taxi* (95), *Bounce* pulses with the energy and life of the streets of present day Tokyo. A biting social commentary in the mould of *Kids* and *La Haine*, it shares their picture of a harsh, violent urban reality, interwoven with humour and a lyrical vision of youthful idealism and hope.

Director/Screenwriter: Masato Harada Producer: Masakatsu Suzuki Cinematographer: Yoshitaka Sakamoto  
Editor: Hirohide Abe Cast: Hitomi Sato, Yasue Sato, Yukiko Okamoto, Jun Murakami, Shin Yazawa  
Production Company: Bounce Ko Gals Production Committee c/o Shochiku Co., Ltd 1-13-5 Tsukiji, Chuo-ku Tokyo 104, Japan tel: 81-3-55501623 fax: 81-3-55501654 World Sales Agent: Shochiku Co., Ltd 1-13-5 Tsukiji, Chuo-ku Tokyo 104, Japan tel: 81-3-55501623 fax: 81-3-55501654



Director: Masato Harada  
Born in 1949. Turned to directing in 1979 after an initial career as a critic. With films like *Heartbreak Yakuza* and *Kamikaze Taxi*, he breathed new life into the Japanese gangster film. In 1988, he directed and co-wrote the cult cyberpunk film *Gunhed*. His films include: *Goodbye Flickmania* (79), *Windy* (84), *Out of Focus* (85), *Paris-Dakar 15000km* (86), *Onyanko: The Movie* (86), *Heartbreak Yakuza* (87), *Gunhed* (88), *Painted Desert* (93), *Kamikaze Taxi* (95), *Trouble With Nango* (95), and *Rowing Through* (96).



country: Japan

director: Nobuhiko Suwa

1996, 90 mins

### 2 DUO

A highly ambitious film that was mainly improvised on location by the actors. This is aimed at capturing the moment of fusion between documentary and screenplay. The inserted interviews of the actors also make this film multi-layered. The film is about a girl, Yu, who runs a boutique. She lives with Kei, a boy who aspires to be an actor. One day, they quarrel over a trivial matter and Kei proposed the next day, much to Yu's astonishment. She begins to wonder what kind of a person she really is. Then, she vanishes without a trace. She embarks on a journey to find herself. Winner of the FIPRESCI Special Jury Prize at the Vienna Film Festival and the NETPAC Award at the Rotterdam Film Festival.

Director/Screenwriter/Editor: Nobuhiko Suwa Producer: Takenori Sento, Koji Kobayashi Cinematographer: Masaki Tamura  
Cast: Eri Yu, Hidetoshi Nishijima, Makiko Watanabe Production Company/World Sales Agent: Bitters End Inc.  
14-5-306 Sakuragaoka-cho, Shibuya-ku, Tokyo 150 Japan tel: 81-3-34620345 fax: 81-3-34620621



Director: Nobuhiko Suwa  
Born in 1961. Began his film career as assistant director in *The Lonely Hearts Club Band* in September, directed by Shunichi Nagasaki. Worked on several other projects in that capacity before starting to direct TV documentaries in 1990. Was highly praised for his 1995 docu-drama about Sojin Kamiyama, a Japanese actor who worked in Hollywood. *2 Duo* is his feature film directorial debut.





## Asian Cinema

country: Philippines

director: Tikoy Aguiluz

1996, 100 mins

### RIZAL IN DAPITAN

#### RIZAL SA DAPITAN

Set in the Philippines in 1892 when it was still a colony of the Spanish Empire. Dr. Jose Rizal arrived in Dapitan, in exile for stirring up anti-colonial sentiments. He is immediately ostracised by the religious community but sets about making most of his situation, trying to better the economic and cultural life of the locals there with his talent. Then the love of his life, 18-year-old Eurasian orphan, Josephine Bracken, appears on the scene.

"Jose Rizal's romance with Josephine Bracken is a profound compelling story. It's about love and death, courage and defiance, injustice and racial discrimination; by turns exciting, engaging, moving and very human. Rizal's life in Dapitan centred on a dilemma: to choose between his life with Bracken - paradise made on earth - and his destiny as a hero. This was his agony in the garden. This was the point of his metamorphosis, from man to martyr. He was the noblest when he was tempted, to be at his most human, trapped in a place of exile called Dapitan. We will use detailed archival records to show a side of Rizal that has rarely been - Rizal the humorist, Rizal the all round athlete, the master swordsman and deadly pistolier. Rizal the agonised agnostic, forced by his conscience to disobey the church and follow the higher calling of God. Rizal the passionate lover, who risked scandal and excommunication to be with the woman he called his wife." - Tikoy Aguiluz

Director: Tikoy Aguiluz Producer: Amalia "Tikoy" Aguiluz VI Screenwriter: Jose "Pete" Lacaba  
Cinematographer: Romy Vitug, Nap Jamir, Jun Dalawis Editor: Mirana Medina - Bhunjun Cast: Albert Martinez, Amanda Page, Roy Alvarez, Jimmy Fabregas Production Company/World Sales Agent: MovPix International, Inc. 212 Windsor Tower Condo, Legaspi Street, Legaspi Village, Makati City, Metro Manila tel: 632-8191448 fax: 632-8922420

country: Philippines

director: Marilou Diaz-Abaya

1996, 120 mins

### MILAGROS

The nature of women as human beings and her influence on the social behaviour of men is at the core of this film. Milagros, a professional striptease dancer, changes the course of her life by working as a maid in the provincial home of her late father's friend. She discovers simple joys and loves even as she serves as a catalyst to a family drama which ends with her own unusual death.

The director talks about the film, "The character of Milagros is unlike any of the other women in my earlier films. She has no moral or political agenda. She is childlike, innocent, selfless, and without guile. Hers is like the life of a dove - free to fly, but also endangered by the elements of nature; fragile yet resilient; a creature of peace, and a victim of love. She is flawed but worthy of redemption. If Milagros seems to depart from militant feminist aspirations, it is largely because I myself have grown out of its political agenda and moved on to examine the spiritual mystique of woman. At mid-life, I am now fascinated by the unexplained, sometimes irrational, unjustifiable actions of women who, like all human beings, seek to achieve perfect happiness, no matter how elusive it is."

Director/Producer: Marilou Diaz-Abaya Screenwriter: Rolando S. Tinio Cinematographer: Eduardo Jacinto  
Editor: Jess Navarro Cast: Dante Rivero, Elizabeth Oropesa, Joel Torre, Raymond Bagatsing, Noni Buencamino  
Production Company/World Sales Agent: Neptune and Merdeka Films 55 Annapolis St., Greenhills, Quezon City, Philippines  
tel: 63-2-7225621 fax: 63-2-7225609

Director: Tikoy Aguiluz  
Graduated in comparative literature from the University of the Philippines. Leading figure in the alternative cinema movement. 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. Made his mark with the 15-minute documentary Mt. Banahaw, Holy Mountain, in 1976. His feature films include: Boatman (84), Father Balweg, Rebel Priest (86), Bagong Bayani OCW (95), and Dead Sure (96).

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



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country: Taiwan

director: Olivier Assayas

1997, 96 mins



# HHH: PORTRAIT OF HOU HSIAO-HSIEN HOU HSIAO-HSIEN HUA XIANG

Hou Hsiao-hsien and Edward Yang are perhaps the most well-known among the First Taiwan New Wave filmmakers who started making their mark in international film circles in the mid-80s. They are also one of the first who started turning the camera lens on the Taiwanese to capture the sentiments and life of a people coping in a society transformed by rapid industrialisation. Looking at life honestly has generated a new interest and energy in local cinema. This film allows Hou to talk about his ideas, his craft and the nature of film. It is an accurate portrait of the director, set in the places he lives and works. There are also snippets from his films and interviews with Hou's collaborators like scriptwriter-turned-director Wu Nien-jen as well as younger directors he has inspired. A fascinating and intimate look at a man who has allowed his character and humanity to be reflected in the images he puts on screen.

Director/Screenwriter: Olivier Assayas Producer: Peggy Chiao, Hsu Hsiao-ming Cinematographer: Eric Gautier  
Editor: Marie Locour Production Company: Arc Light Films/Hsu Hsiao-ming Film Corporation/Public Television/  
Audiovisual Multimedia International Production c/o Taiwan Film Center 4th Floor, No. 19, Lane 2,  
Wan Li Street, Taipei 116, Taiwan tel: 886-2-22396026 fax: 886-2-22396501 World Sales Agent: Taiwan Film Center  
4th Floor, No. 19, Lane 2, Wan Li Street, Taipei 116, Taiwan tel: 886-2-22396026 fax: 886-2-22396501

Director: Olivier Assayas  
Born in 1955. After receiving  
his Master's degree from  
l'Ecole des Beaux-Arts in  
Paris, he made his first short  
film in 1979. During the early  
80s, he wrote and edited for  
Cahiers du Cinema. Made his  
first feature in 1986. Films  
include: Desordre (86),  
L'enfant de l'hiver (89), Paris  
s'éveille (91), Une nouvelle  
vie (93), L'eau froide (94), and  
Irma Vep (95).



country: Taiwan

director: Ko I-cheng

1997, 99 mins



# BLUE MOON LAN YUE

British film critic Tony Rayns says of *Blue Moon*, "... it is one of the best Taiwanese films of the year, and certainly the most innovative in structure... Ko cunningly extends the principle of Kieslowski's *Blind Chance* to the projection process itself."

Veteran Taiwanese director Ko I-cheng is back after 10 years with his latest work, *Blue Moon*, a story told in five episodes, each the duration of one reel. The five reels can then be projected in any sequence. As a result there are 120 versions or possibilities of the film. He explains, "The central theme of *Blue Moon* is the relationship between two men and a woman. Between these three characters, many things can happen. With all these variables, we ask ourselves would things be any different if they happen in a different order? For instance, if a man has three affairs, what would happen if he falls in love the first time with the woman from his second affair? What would happen if a man abandons his daily route and chooses to walk down a different path?"

*Blue Moon* is therefore full of possibilities, just as in life. The beginning may be the end and the end may turn out to be the beginning.

Director: Ko I-cheng Producer: Yang Pao-fei Screenwriter: Ko I-cheng, Joe Liu Cinematographer: Jack Lei  
Editor: Hokka Lin Cast: Tarcy Su, Leon Dai, David Wang, Chang Han, Teddy Lo Production Company: Blue Moon Films  
c/o Taiwan Film Center No. 19, Lane 2, 4th Floor, Wan Li Street, Taipei 116, Taiwan tel: 886-2-22396026  
fax: 886-2-22396501 World Sales Agent: Taiwan Film Center No. 19, Lane 2, 4th Floor, Wan Li Street, Taipei 116,  
Taiwan tel: 886-2-22396026 fax: 886-2-22396501

Director: Ko I-cheng  
One of the pioneers of the  
Taiwan New Wave Cinema in  
the early 80s. Joined the  
movement after graduating  
from film school in the USA.  
In *Our Time*, considered to be  
the first New Wave film, was  
directed by him and Edward  
Yang. Also acted in films,  
most memorably in *Ah Fei*  
directed by Wan Jen. Became  
involved in experimental  
theatre in the 90s. Also a  
much sought after  
commercial director in  
Taiwan. His films include: *In*  
*Our Time* (81), *The Boy With*  
*the Longest Sword* (82), *I*  
*Love Mary* (83), *Reunion* (85),  
*Last Train To Ten-suei* (87)  
and *The Piggy Tail* (91).



country: Taiwan

director: Hsu Hsiao-ming

1997, 85 mins

# HOMESICK EYES WANG XIANG

This documentary looks at a phenomenon that affluent developed economies in the region should be very familiar with, that of foreign workers. In 1993, the Taiwan government began to open up its labour markets to foreign workers, leading to the influx of labourers from Southeast Asia. In 1996, it is estimated that there were 300 000 foreign workers in Taiwan, making up about 2.5 per cent of the total population. Hsu uses his camera to capture the lifestyle and psychological states of a few workers from Thailand and the Philippines. They all share a need to maintain their own cultures in a strange land, to bear a constant loneliness, and to work at anything in order to send money home, or to pay off the middleman who has arranged their employment. Their touching narratives give vent to a unique nostalgia and homesickness that can only be experienced in a foreign land. The film gives us a glimpse behind one of Asia's 'economic miracles' but Hsu keeps it all on a basic, human level so that we are as moved as we were by his fiction films. Winner of Best Documentary at the 1997 Golden Horse Awards and Hawaii International Film Festival.

Director: Hsu Hsiao-ming Producer: Peggy Chiao Screenwriter: Hsu Fu-chun, Hsu Hsiao-ming  
Cinematographer: Han Yun-chung Editor: Hsu Hsiao-ming, Hsiao Ru-guan Production Company: Chinese Television  
Company/Arc Light Films/Hsu Hsiao-ming Film Corporation c/o Taiwan Film Center No. 19, Lane 2, 4th Floor,  
Wan Li Street, Taipei, Taiwan tel: 886-2-22396026 fax: 886-2-22396501 World Sales Agent: Taiwan Film Center  
No. 19, Lane 2, 4th Floor, Wan Li Street, Taipei, Taiwan tel: 886-2-22396026 fax: 886-2-22396501



Director: Hsu Hsiao-ming  
Born in 1955. Studied  
production, directing and  
screenwriting at Taipei's  
World College of Journalism.  
He then worked as assistant  
director to Li Hsing and Hou  
Hsiao-hsien. His films  
include: *Dust of Angels* (91),  
and *Heartbreak Island* (94).



country: Taiwan

director: Lin Cheng-sheng

1997, 106 mins

# MURMUR OF YOUTH MEI LI ZAI CHANG GE

Both the lead actresses, Rene Liu and Tseng Tsing were awarded the Best Actress Awards at the 1997 Tokyo Film Festival for their sensitive portrayal of two young girls called Meili who fall in love while working as ticket sellers at a theatre box office. They are from entirely different worlds but yet face the same type of dilemma - that of not knowing what they want or can do about their future. Small talk shared when ticket sales were tardy brought them closer as they relate their fantasies and frustrations. A prank is played on a baker, an object of their desire. This evokes feelings of care, of recognition and finally of love which soon becomes difficult to ignore and manage.

Director Lin recalls, "When I first studied films, I only thought about the masters who opened up my vision and provided me with motivation. But after all, I came from a background of a baker and peasant. I felt compelled to return to my roots, the mundane life of ordinary people. I hope that one day, I would be able to make films that express the comfort and carefree spirit of ordinary life."

Director: Lin Cheng-sheng Producer: Hsu Li-kong, Chiu Shun-ching Screenwriter: Ko Su-ching, Lin Cheng-sheng  
Cinematographer: Tsai Cheng-hui Editor: Chen Hsiao-tung, Chen Li-yu Cast: Rene Liu, Tseng Jing, Tsai Chin-hsin,  
Lin Li-hsiu, Lien Pi-tung Production Company/World Sales Agent: Central Motion Picture Corp. No. 116 Han Chung Street,  
8th Floor, Taipei, Taiwan tel: 886-2-223715191 fax: 886-2-223310591



Director: Lin Cheng-sheng  
Born in 1959. Fell in love with  
film while making a living as  
a baker. In 1986, he enrolled  
in a directing/scriptwriting  
workshop where he met his  
future wife and filmmaking  
partner, Ko Su-ching. Started  
making award-winning short  
films in 1990. His *A Drifting*  
*Life* was shown at last year's  
SIFF.





## Asian Cinema

country: Taiwan

director: Ann Hui, Vincent Chui

1997, 59 mins

Personal Memoir of Hong Kong:

### AS TIME GOES BY

XIANG GANG QING HUAI: QU RI KU DUO

Both are very personal views of the city from two influential Hong Kong directors. Neither filmmaker is overly concerned with formal purity, the well-composed shot or continuity. They sometimes ramble off on a tangent and may include material which may not seem totally relevant. Nonetheless, they evoke the experiences of the place that a more academic approach would never have allowed.

"What Hong Kong means to me is not the place, but the people. To make this film makes me reflect on the people I know intimately, and myself - how I have become the person I am. So I grouped some schoolmates together to have a chat about our past ... especially our education and our cultural lives. Never have I pondered on this before and it has led to some enlightenment even for myself - our limitations and our strength."

- Ann Hui

Director: Ann Hui, Vincent Chui Screenwriter: Ann Hui Producer: Peggy Chiao Cinematographer: Gavin Liew  
Editor: Poon Hung Production Company: Chinese Television Company/Arc Light Films/Rice Film International/Top Focus  
Production: Rice Film International 39 Lane 46 SE02 Hoping E. Road, Taipei, Taiwan tel: 886-2-3224228 fax: 886-2-2335018  
World Sales Agent: Taiwan Film Center 4th Floor, No. 19, Lane 2, Wan Li Street, Taipei 116, Taiwan  
tel: 886-2-2336026 fax: 886-2-2336501

Director: Ann Hui  
Born in 1947. Studied English and comparative literature in Hong Kong before proceeding to study film in London. In the mid-1970s, she came back to Hong Kong and worked as assistant to director King Hu and directed several and documentaries for television. Considered an important figure of Hong Kong's New Wave Cinema with her debut film, *The Secret* (79).  
Her films include: *The Spooky Bunch* (80), *The Story of Woo Viet* (81), *Boat People* (82), *Love In A Fallen City* (84), *The Romance of Book and Sword - Pt I & II* (87), *Starry is the Night* (88), *Song of the Exile* (90), *Zodiac Killer* (91), *My American Grandson* (91), *Summer Snow* (95), and *Eighteen Springs* (97).



country: Taiwan

director: Stanley Kwan

1997, 43 mins

Personal Memoir of Hong Kong:

### STILL LOVE YOU AFTER ALL THESE

XIANG GANG QING HUAI: NIAN NI RU XI

"In some ways, this film carries on what I began in my previous documentary *Yang and Ying: Gender In Chinese Cinema*; it also has a close relationship with the short play I created for Danny Yung's 'Journey To the East 1997' theatre project. All of these projects are rooted in my own memories from childhood: my experience of growing up in a poor family, my feelings towards my parents, and my discovery of my own sexual orientation. The touchstone is my deep identification with the local tradition of Cantonese opera - and particularly with the opera *Princess Chang Ping*, in which the climatic line, 'I deny, I deny, but in the end I cannot deny' has resonances not only for me personally but also for all Hong Kong people." - Stanley Kwan

Director: Stanley Kwan Producer: Peggy Chiao Screenwriter: Elmond Yeung Cinematographer: Kwan Pun-leung  
Editor: Maurice Li Production Company: Chinese Television Company/Arc Light Films/Rice Film International/Kwan's  
Creation Workshop Rice Film International 39 Lane 46 SE02 Hoping E. Road, Taipei, Taiwan tel: 886-2-3224228  
fax: 886-2-2335018 World Sales Agent: Taiwan Film Center 4th Floor, No. 19, Lane 2, Wan Li Street, Taipei, Taiwan  
tel: 886-2-2336026 fax: 886-2-2336501

Director: Stanley Kwan  
Born in 1957. Studied communications at the Baptist College in Hong Kong, then worked for television. He worked for famous directors such as Ann Hui, Tsui Hark and Patrick Tam who were to shape the Hong Kong New Wave Film movement in the 80s. Made his directorial debut with *Women in 1985* and became known as a women's director with films like *Love Unto Waste* (86), *Rouge* (87), and *Full Moon in New York* (89). His actress catapulted Maggie Cheung to international acclaim and a Best Actress award in Berlin in 1991. His recent films include: *Too Happy For Words* (92), *Red Rose, White Rose* (94) and *Yang and Yin: Gender In Chinese Cinema* (98).



## Asian Cinema

country: Vietnam

director: Dang Nhat Minh

1997, 95 mins

### HANOI, WINTER 1946

HANOI MUA DONG NAM 1946

In 1946, Ho Chi Minh and his colleagues were in negotiation with the French for greater autonomy and eventual independence. However, certain factions of the French colonial system, primarily driven by greed, violently wreck the discussions. That winter - and the film really takes place during a single week - Ho Chi Minh left Hanoi and began the armed rebellion which ended in civil and finally, international war.

The central figure in Dang's film is a young, naive assistant secretary to Ho. He basically serves as our eyes, as he learns and understands what he is seeing, so do we. Ho Chi Minh is portrayed as a decent and intelligent man who is a patriot and politician. The film is not concerned with anything in Ho's later life, for good or bad, those actions are in the future. It is a recreation of events which actually took place, leaving possible judgement and eventual interpretation to the audience.

Director: Dang Nhat Minh Screenwriter: Dang Nhat Minh, Hoang Nhuan Cam Cinematographer: Vu Quoc Tuan  
Editor: Tran Anh Hoa Cast: Nguyen Tien Hoi, Nguyen Quang Hai, Quach Thu Phuong, Nguyen Huu Nam, Le Thu Thuy  
Production Company: The Vietnam Feature Film Company 4 Thuy Khue Street, Hanoi, Vietnam tel: 84-4-8234858  
fax: 84-4-8235480 World Sales Agent: Vietnam Cinema Department 62 Hoang Hoa Tham Street, Hanoi, Vietnam  
tel: 84-4-8457498 fax: 84-4-8234997



Director: Dang Nhat Minh  
Born in 1938. Worked as an interpreter for Russian lecturers at the Vietnamese cinema school after graduating from the High School of Russian Language in Moscow. Directed a number of documentaries since 1963 and made his feature film debut with *Nhung, the Young Girl From Saigon* in 1979. His other films include: *The Maritime Ho Chi Minh Trail* (73), *A Rainy Day Late in the Year* (78), *The Town Within Reach* (82), *When the Tenth Month Comes* (84), *The Girl On the River* (87), *The Return* (94), and *Nostalgia For Countryland* (96).



country: Vietnam

director: Luu Trong Ninh

1997, 90 mins

### TEN GIRLS FROM DONG LOC

NGA BA DONG LOC

This story about the sacrifice of 10 girls in a volunteer youth unit in Dong Loc crossroads during the American war is based on fact. The film depicts the last 60 hours of the youth unit at one vital point on the Ho Chi Minh trail which was heavily bombed by the American Air Force to prevent supplies from flowing from the North to the South battlefield.

The Vietnam War is also known as the first media war in history but what the media could tell was only half the story. This film is an attempt to tell the rest of the story. The war is known as the Anti-American War in *Ten Girls From Dong Loc*. The women in the title are members of a kamikaze team responsible for the discharging of unexploded bombs but the film is more concerned with the human side of combat: the camaraderie, the conflicts and the personal problems.

Director/Screenwriter: Luu Trong Ninh Cinematographer: Nguyen Huu Tuan Editor: Le Vinh Quoc Cast: Hoai Nam, Thuy Huong  
Production Company: The Vietnamese Feature Film Company 4 Thuy Khue Street, Hanoi, Vietnam  
tel: 84-4-8234858 fax: 84-4-8235480 World Sales Agent: Vietnam Cinema Department 62 Hoang Hoa Tham Street, Hanoi, Vietnam  
tel: 84-4-8457498 fax: 84-4-8234997



Director: Luu Trong Ninh  
Born in 1956. Graduated from the Hanoi University of Technology and the Film Department of the Hanoi Cinema & Drama Institute. His films include: *Gambling* (91), *Forgive Me* (92), and *Teer In the Opening Time* (96).





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country: Korea director: Lee Chang-dong 1997, 111 mins

## GREEN FISH CHOROK MULGOKI

A compelling gangster movie as good as any other in the genre, *Green Fish* takes place in the satellite city of Ilsan and the Youngdeungpo area of Seoul. Makdong, the story's main character, has just been discharged from the military. His mentally handicapped brother is the only one who seems happy to see him. The rest of his four siblings have all left home, pawns in the race to survive. Makdong's dream is to reunite his family by opening a restaurant next to their family abode. Ilsan is a symbol of the 'Korean dream' - modernisation and economic success drove people to blindly chase material wealth and success. Youngdeungpo, in the meantime, is the stage for Makdong's own search for the 'Korean dream'. He is soon co-opted into the services of Bae Taegon, a gangster boss, and finds himself falling in love with Miaa, the boss' girlfriend.

All three characters seek a dream of their own but as in most human tragedies, they clamour after what they are in fact trying to escape from. The human food chain they find themselves part of is a reflection of the state of existence many face in reality. Intelligently scripted and tautly directed, *Green Fish* also showcases brilliant performances from some of Korea's best actors, in particular the versatile and prolific Han Suk-kyu as Makdong.

Director/Screenwriter: Lee Chang-dong Producer: Yoo Kyun-dong Cinematographer: Yoo Young-kil Editor: Kim Hyun  
 Cast: Han Suk-kyu, Shim Hye-jin, Moon Sung-keun Production Company/World Sales Agent: East Film Company  
 2F IDA Building 50-44 Dongsoong-dong Chongro-ku, Seoul, Korea Tel: 82-2-7440901 Fax: 82-2-7630850



Director: Lee Chang-dong  
 Celebrated Korean novelist turned director. Studied Korean literature at Kyungpuk National University and has written fiction since 1983. Entered film industry in 1993 as assistant director and screenwriter of *To the Story Island*. Wrote the script of *A Single Spark* in 1995. *Green Fish* marks his feature film directorial debut.



country: Korea director: Byun Young-Joo 1997, 71 mins

## HABITUAL SADNESS

After the first film *Murmuring* (shown in this year's Fringe), the old women, all former 'comfort women' forced into sex labour during World War II, were changed by the whole experience. They wanted another film to be made about them. They became more actively involved in the process, sometimes acting and even directing. The saga continues at the 'House of Sharing' which has shifted location to Kwangju. Sadness still prevails for these old women but life in the countryside provide them with a sense of composure. The film strives to emphasise the history of violence against women. The film asks us not to forget, even as the witnesses begin passing away. However, the film suggests that perhaps by sharing, reconciliation could be found.

"Why habitual sadness? It was more like the image of the late Kang Duk-Kyung who, from the moment she realized her life was coming to an end, she began to fear more than anything that people would forget her. For what could be a more grim reality for someone who suddenly reveals herself to the world after living more than 50 years in silence than to have people forget that double-edged determination, as if to tell you not to even dare to dream that the courage you struggled so hard to find could change the world? Perhaps that is the very source for the habit of sadness that we women also develop in our daily lives." - Byun Young-Joo

Director/Producer: Byun Young-Joo Cinematographer: Kim Yong-Taek Editor: Park Gok-Ji Production Company: Docu Factory  
 Vista, 4 fl., Kogum Building, 1535-9, Secho-3-dong, Secho-gu, Seoul, Korea Tel: 82-2-5975364 Fax: 82-2-5975365  
 World Sales Agent: Jane Balfour Films, Burghley House, 35 Fortress Road, London, NW 51AQ England Tel: 44-171-2675392 Fax: 44-171-2674241



Director: Byun Young-Joo  
 Born in 1965. Graduated from Ehwa Women's University's Department of Law and has an MFA in film from Chung-Ang University. Her other works include: *A Woman Being In Asia* (1993), and *The Murmuring* (1995) which won the Ogawa Shinsuke Prize at the Yamagata International Documentary Film Festival.



country: Hong Kong director: Yu Lik-wai 1996, 46 mins

## NEON GODDESSES MEILI DE HUNPO

There are three provincial girls in Beijing. They live by night. Their marginality stand out sharply against the harsh light of the gaudy neons. Forsaking the public sphere, this Grand Prize winner at the Hong Kong Independent Short Film & Video Awards 1996 is a documentary so invisibly artful that under its spell, we are not only in the presence of three lives but of a strangely beautiful world.

country: China director: Li Hong 1997, 110 mins

## OUT OF PHOENIX BRIDGE HUI DAO FENG HUANG QIAO

Four girls from the countryside live crammed in a small room in Beijing. Yet despite long hours of hard work and sad living conditions, these may be the freest years of their lives. *Out of Phoenix Bridge* follows the rising and faltering of hopes and dreams as they reluctantly return to the closed world of their hometown and future husbands.





## Youth In Film

country: Sweden/Canada/Germany/UK

director: Clive Smith

1997, 78 mins

### PIPPY LONGSTOCKING

The high-spirited, pigtailed Swedish icon, Pippi Longstocking, whose literary adventures have captivated generations of children worldwide, debuts in her first animated motion picture. Inspired by Astrid Lindgren's time-honoured Pippi books (the first of which was written in 1944 as a birthday present for her daughter), the film vividly recreates the adventures of a feisty, fearless 9-year-old who has superhuman strength, a house to herself and a penchant for misadventures.

Supported by a 36-piece orchestra, the movie's original music score features 6 compositions – including What Shall I Do Today?, the lavish title song recalling Pippi's seafaring adventures with her father; and Recipe For Life, a high-spirited song in which Pippi expresses her lifestyle through pancake-making. The film was produced on a budget of US\$10 million.

Director: Clive Smith Producer: Waldemar Bergendahl, Hasmi Giakoumis, Michael Schaak, Merle-Anne Ridley  
Screenwriter: Catharina Stackelberg Editor: Noda Tsamardos Production Company: Nelvana Ltd/AB Svensk Filmindustri/  
TFC Trickompany Filmproduktion GmbH/TaurusFilm GmbH & Co. Nelvana Ltd 32 Atlantic Av., Toronto ON, M6K  
1X8 tel: 416-5355679 fax: 416-5353034 World Sales Agent: Nelvana Enterprises 99 Atlantic Av. Suite 301  
tel: 416-5355679 fax: 416-5353034

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Director: Clive Smith  
Graduate of England's Faling  
School of Art with a degree in  
design and kinetic art. Began  
his film career in 1964  
animating the Beatles series  
and Lone Rangers series.  
Was called upon by directors  
Steven Spielberg and Tim  
Burton to direct their  
animated series Family Dog.  
George Lucas asked him to  
direct the first animated Star  
Wars special A Wookiee's  
Christmas. His wide portfolio  
of work includes feature  
length animated films,  
television series and  
commercials.



46

country: Iceland

director: Gisli Snaer Erlingsson

1995, 91 mins

### BENJAMIN DOVE BENJAMIN DUFA

Inspired by Nordic myths, Benjamin and his three friends create an order of knights sworn to combat injustice. They soon get a chance to prove their mettle: when the house of an elderly neighbour burns down. They collect enough money and volunteer aid to rebuild it. But the fairy tale they are living must come to an end and it does so with an adventure so strong and moving that they will never be the same again.

The book was first published in Iceland in 1992 and has won all the awards given to children's books in Iceland. A nostalgic film about modern knights, dreams and reality, life and death. It takes place in late summer and early autumn some 25 years ago in a small neighbourhood of the kind found in any town or village in the world. It is a universal tale of growing up, of events which destroy childhood innocence in one blow, leaving nothing behind. It is a mythical tale of the creation and loss of a private world. Like many myths, it ends in tragedy, but not without hope, because true friendship never dies.

Director: Gisli Snaer Erlingsson  
Born in 1964. After graduating  
from college in 1986, he  
joined the Icelandic  
Broadcasting Service as  
writer/actor/producer/  
director. Studied film and TV  
production at SVT in Sweden  
and F.E.M.I.S. in France. His  
first feature Behind Schedule  
was one of the top-grossing  
films in Iceland in 1993.  
Benjamin Dove is his  
second film.



Director: Gisli Snaer Erlingsson Producer: Baldur Hrafnkell Jonsson Screenwriter: Friarik Erlingsson  
Cinematographer: Sigurour Sverrir Palsson Editor: Kerstin Eriksdotter S.F.K. Gisli Snaer Erlingsson  
Cast: Sturla Sigvatsson, Gunnar Atli Cauthery, Sigfus Sturluson, Hjarleifur Bjornsson  
Production Company: Baldur Film Ammannsstig 1, Post Box 228, 121 Reykjavik, Iceland  
tel: 354-5626266 fax: 354-5624414 World Sales Agent: Bota Film c/o Herr Michael Knobloch,  
Robert - Burke - Str.2, 85737 Ismaning, Germany tel: 49-89-99562763 fax: 49-89-99562703

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## Youth In Film

country: USA

director: Dale Rosenbloom

1996, 93 mins

### SHILOH



There's nothing 11-year-old Marty Preston enjoys more than spending time up in the hills behind his home near Friendly, West Virginia. But this time it's different. He sees a young beagle on the road past the old Shiloh schoolhouse. Marty feels sure that the dog is being abused by its owner. When the dog turns up at Marty's house, Marty's parents insist that he takes it back. But it hurts Marty to return the runaway dog to his cruel master. That's when Marty secretly decides he'll do anything to save the dog he names Shiloh.

A solid directorial debut for its director Dale Rosenbloom, *Shiloh* is adapted from the award-winning novel by Phyllis Reynolds Naylor. It proves to be no adult cross-over phenomenon like *Babe*. It is a simple morality tale for children, with more sentimentality than sharpness. It is a warm and responsible story that also has the welcome audacity to suggest that lying, even for a good cause, may not be a good thing.

Director/Screenwriter: Dale Rosenbloom Producer: Zane W. Lewitt, Dale Rosenbloom Cinematographer: Frank Byers  
Editor: Mark Westmore Cast: Michael Moriarty, Blake Heron, Scott Wilson, Ann Dowd, Bonnie Barrett, Rod Steiger  
Production Company: 8515 Hedges Way, Los Angeles, CA 90069, USA Tel: 213-6508053 Fax: 213-6504733  
World Sales Agent: Warner Home Video International 3903 W. Olive Avenue Burbank, CA 91505 Tel/Fax: 818-9546000

Director: Dale Rosenbloom  
Graduate of USC Film School.  
He began his career as an  
independent producer and  
screenwriter in 1990. After  
producing films starring Brad  
Pitt, Dennis Hopper, and Craig  
T. Nelson, makes his  
directorial debut with *Shiloh*.

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# Emerging From the Primal Ooze

BY ING K

For a foreigner, going to the cinema in Thailand can be a surreal experience. Before the film begins, we stand up as one to salute the King. As the Royal Anthem resounds up there on the giant screen, larger than life, we see His Majesty visiting his subjects; talking to a hillside chief, building a sailboat by hand. It's been said that anything that follows such a powerful cinematic moment must necessarily be an anticlimax.

If it's a Thai movie, it usually is.

Like most Thai people, I am not proud of Thai movies. "Rotting water," we say, whenever it occurs to us to even think of them. No relevance to our lives whatsoever. "Corny" comes close, but the term "rotting water" doesn't really have an exact English equivalent; it means just what it says. Something murky, stale and stagnant, a cesspool into which no fresh stream flows, and out of which come maggots and disease.

Far from the glamour and excitement associated with the movies elsewhere, in the general Thai public's view, the Thai film industry conjures up connotations of something shameful, like prostitution, with links to the underworld. God forbid that respectable people should have anything to do with that.

It would be one thing if they were fun at least. But they all seem to be predictable love stories, peopled with the same virtuous hero and his best friend, the same virginal heroine and her best friend, the same despicable villain and villainess with their respective gangs. You've seen one, you've seen 'em all. Why should we bother? So we don't, and they lose money. Now fewer and fewer films are made each year (from 113 in 1990, down to 32 in 1996). The critics duly announce the Death of Thai Cinema.

Not being a critic but a so-called underground filmmaker, I see a very different picture from below. But their concerns are valid and backed by the numbers, so we should seriously examine this funeral before we crow over the rebirth. The causes of death are many, depending on whom you talk to, since no one is willing to reflect on their own failings. The audience denounce the filmmakers for making bad films. The filmmakers accuse the audience of stupidity and indifference, citing their lack of support for the few quality films that do get made against the odds.

The simple fact of it is that even when the occasional interesting film does come along, this is such a rare event that it is not able to distinguish itself and transcend the "rotting water" image so firmly entrenched in the public's collective mind. It's a Thai movie, so it stinks.

It's telling that the exceptions have been films that are based on real life: famous court cases, gang warfare, drug-taking. The two highest-grossing Thai films ever are Prince Chattri Chalem Yugala's *Sia Dai* and Nonsri Nimibutr's *Dang Bireley*. Surely this is a powerful signal to the film industry that the audience is starving for realism. To become relevant again in the post-rotting water age, Thai movies must be relevant to our lives. We can get better escapes from Hongkong and Hollywood.

But here we stumble across the real culprit, the ultimate obstruction. Another frequent target of blame, and well-deserved, is the government censorship committee, which applies far stricter rules to Thai movies than they do to foreign films. I have seen Sharon Stone's pubic hair on a Thai cinema screen; Oliver Stone's JFK was packed when it serendipitously opened in Bangkok during the May Massacre (popular democracy uprising and

subsequent wholesale slaughter by the military in 1992). But I have yet to see any Thai film depicting the May Massacre of the end of Absolute Monarchy in 1932.

Not only sex (which gets smeared with Vaseline frame by loving frame), but "Nation, Religion and King" are off limits. This does not leave us much to film other than love stories without any real social context. It means that the things most dear to us cannot be discussed at all. Government officials, especially policemen and judges, cannot be cast as villains. (A few films have succeeded, but not without an epic struggle.) Oh yes, and evil-doers must get their final come-uppance by the final reel, so as not to corrupt public morality and the law of karma. Thai people can't think for themselves, you see.

The Federation of National Film Association of Thailand has fought for self-regulation for many years. But each time they were about to succeed, the parliamentary process was disrupted by yet another abrupt change of government. The producer spearheading the fight has also suffered at the hands of the censors, who recently banned one of his films, a perfectly harmless teenage love story, without good reason. Joining in the fray a few months ago is a new directors' group named Directors' Dream Thailand, or DDT. This is not so much a fight for freedom but for actual survival.

The government may treat filmmakers and the audience with contempt, but it does not underestimate the power of film. Thailand may have probably the freest print media in the world, and television, recently liberated from government censorship, is slowly catching up. But Thai cinema is still so strictly controlled that it is safely in the stone age.

In this scenario (in which I'm playing pathologist for the day; a real doctor might diagnose otherwise), the agent of death must finally be contempt. Treat the people with contempt and they'll return the favour.

It was not always so. Even the so-called rotting water films used to be fun and some of them made tons of money, mostly from rural audiences. And for one brief period in the '70s, on the wave of anti-dictatorship sentiment, subsequent overthrow of the Thanom-Prapas regime and ensuing near-anarchy, even urban intellectuals started to watch Thai movies for the first time.

Storylines were liberated along with everything else; the films became socially conscious, depicting corruption, or more sexually explicit. As a pre-teen, I remember a huge poster of a naked girl (back view only, but definitely naked) advertising a movie whose main point of interest was that its star was naked in every scene. The shock of it was enormous, not only because of the nudity, but because the naked girl was the heroine.

Another film, Prince Chattri's *Theptida Rong Raem* (Brothel Angel) allowed the heroine to be a prostitute. It was 1974, the film became a phenomenal success, and virgins no longer reigned.

This outburst of creativity ended with yet another military crackdown in 1976, followed by a comically extreme right-wing dictatorship. Besides, who needed the movies when real life was so much more entertaining? At 8 am, when the national anthem is playing on the national radio, the traffic stopped and people had to get out of their cars and salute the flag. We also had to be home by the midnight curfew.

But even as the movies became silly again, the first

real underground Thai film was born. Backed by some Swedish money, a group of students (one of whom was Buthana Mukdasanit, now famous film director and head of a major studio) made *Tong Pan*, a film about the life of a farmer who happens to be attending a seminar against a hydroelectric dam project in his village. The film was banned, its makers arrested. The producer fled to the jungle to seek refuge with communist guerrillas.

Back came the love stories, except they're now teenage romances set on college campuses instead of gothic mansions. Only a couple of filmmakers continued to make films for adults. Cherd Songsri and Prince Chattri, who have both managed to keep their integrity and to survive.

So much for the funeral pyre. Now for the phoenix, or rather three very different versions of the bird.

At the top end are the music companies, which have branched out into filmmaking as a natural progression of their music video divisions. Consequently, their feature films are mostly nothing more than extended music videos, starring pop idols from the companies' stables, made to promote their albums. In other words, more teenage romances but with higher production values. Still, these companies, unaffected by the economic crisis, have money to burn and are more accessible to aspiring new talent wishing to present a script.

Then there are the "advertising boys," directors of commercials eager to try their hand at something more meaningful. Last year, Pen-ek Ratanaruang came out with *Fun Bar Karaoke*, and then came Nostri Nimibutr's *Dang Bireley*. Both have become favourites of international festivals, and although *Fun Bar* lost money, *Dang Bireley* has grossed close to 80 million baht, an unprecedented sum for a Thai movie.

To me, a nation's film culture can and should be the antidote to the brain-washing power of commercials. Advertising serves the product, not the people; they are made to narrow down our choices in life, so we will not question the two kids, a house and a car ideal. But a film can open your eyes, it can speak to you, for you and of you, in ways you never thought of before.

For this reason, cinema and advertising are in truth diametrically opposed. From selling to storytelling is not an easy transition to make. In advertising, style is all, and 30 seconds of style usually cost more to shoot than most full-length Thai films. A commercial has a short attention span, they cram one sequence full of gimmicks and then end with a jingle.

Ten years ago, at the height of the bubble economy, a poll showed that the most favoured profession among university students was advertising. Now everyone you talk to seem to want to make a film. It's a promising development that even top advertising people aspire to something more.

We have no money now. The economy has gone to hell. But this is going to help rather than hinder the reincarnation of Thai cinema. With no clients, many commercial production houses are going under. Film equipment and crew are lying idle. What better time to write a script and make a feature? And perhaps now the rental houses will lower their fees to make them affordable to filmmakers outside the system.

Which brings us to the bottom end, where I am. Although to date my film, *My Teacher Eats Biscuits*, is still the only full-length feature to be made outside the system,

on a "bananastring" as we say, there is now a proliferation of short filmmakers and at least one of them, Hamer Salwala, is working on a feature film.

Guerrilla filmmaking may be common in, say, New York (and even there it's enough of a struggle), but here in Thailand, it is virtually non-existent and the odds are past the point of insanity. Since we're paying for everything and doing everything ourselves, bananastringers have to shoot in 16mm. But there is no 16mm technology to speak of, so post-production must be done outside of the country. Talk about a leap of faith. In our case, we did not get to see a single frame of anything we shot until six months after the shoot began. This is not something filmmakers from affluent countries can relate to.

On the exhibition end, there is no place for us to sell our films. Theatres are owned by the studios and distributors, who show only their own products.

And if that forces us to look abroad, via the festival circuit as foreign indies do, we encounter the difficulty of preconception. Critics may accept, indeed expect, gritty production values and stories from Amerindies like *Clerks* and *El Mariachi*, but they expect Asian films to be exotica and reverse exotica, as in "modern Asia coming to terms with Westernisation." The road is well-nigh impassable because there is no road.

In the face of such odds, incredible as it may seem, and I will be accused both of bias and over-optimism for saying so, but I personally believe that this is where the future is. Gleeeful, in-your-face student and other shorts made in the uncompromisingly true Thai spirit of anarchy and humour, have filled me to bursting with hope and pride in a new Thai cinema that is slowly coming into being, out of sight, under the slime. These films are not afraid to be themselves. They are no imitations of Hollywood or European art films. They are, in fact, as Thai as the rotting water movies, but they are free.

Unfortunately, to see them you have to go to private screenings - on a college campus, at a cafe or a cultural institution. But it will not be long before those seeds sprout leaves above the ground.

Lost was the title of the first Thai-made film in history, back in the '30s when pioneers like Prince Anusorn Yugala had to develop their own film because there were no laboratories. Now that some of us have got back to the basics - perhaps not quite developing our own film but using a shower curtain rod as the boom, etc. - maybe we'll find our way at last.



## Retrospective of Cherd Songsri

### CHERD SONGSRI

by Nakorn Veerapavati

Cherd Songsri is one of Thailand's most respected film directors. In his 30-year career, he has directed 17 films almost all of which dealt with using films as media for promotion and conservation of the Thai culture vis-a-vis the change in modern society. He has won several awards both in Thailand and abroad for many of his films, and in 1992 he was selected as one of the ASEAN film directors to direct an episode of the omnibus film Southern Winds to celebrate ASEAN 25th anniversary. Many of Cherd Songsri's films have been exhibited widely both in the East and the West.

Cherd Songsri was born in Nakhon Srt Thammarat province in South Thailand. After his parents separated, he was raised by his grandmother until she died, and then fended for himself. He tended oxen and buffalo, worked as a fisherman and drew pictures for the traditional nang talung theatre. In his teens he took labouring work in an effort to earn his way through university, but dropped out of his studies and began editing a popular film magazine instead. In 1965, with no formal training of any kind, he produced, wrote and directed his first feature. Shortage of money forced him to make the film piece by piece, and to distribute it himself when it was completed. The film's unprecedented success launched him definitely into a career of filmmaking. After making seven features on 16mm, he went to California in 1972 and attend film production classes at UCLA. On his return to Bangkok, he began production on 35mm. He has produced all his films through his production company Cherdchai, and prides himself on being the only long-established director in Thailand who has never worked for any of the 'majors'. In 1981, his film The Scar became the first film to win an award in the West when it shared the Grand Prix at the Nantes Film Festival in France.

#### Films as Director

- 1966 NOH-RAH (16mm)
- 1967 MEKALA (16mm)
- 1968 OK-THORANEE (16mm)
- 1969 RHA YA SOKE (16mm)
- 1970 LAMPOO (16mm)
- 1970 KHON CHAI BOD (16mm)
- 1971 POR PLA LAEI (16mm)
- 1973 KWAM RAK (THE LOVE) (35mm)
- 1975 POR KAI CHAE (35mm)
- 1977 PLAE KAOW (THE SCAR) (35mm)
- 1980 LOED SUPAN (THE BLOOD OF SUPAN) (35mm)
- 1981 POR PLA LAI (remake of 1971 film) (35mm)
- 1983 PUEN-PAENG (PUEN AND PAENG) (35mm)
- 1987 PLOY TALAY (THE GEM FROM THE DEEP) (35mm)
- 1990 TAWIPOP (35mm)
- 1994 AMDAENG MUEN KAB NAI RID (MUEN AND RID) (35 mm)
- 1995 RUEN MA YU RA (HOUSE OF THE PEACOCK) (35mm)

#### Honorary Recognitions

- 1970 The solid gold medal of His Majesty the King's image conferred by the King on making of the film "Khonchaibod" (Blinded Mind)
- 1978 The shield from Thai Minister for Plae Kaow (The Scar) on its showing and conserving Thai identity and culture
- 1983 The shield from Ministry of Education for Puen-Paeng on the same as Plae Kaow
- 1992 Being selected as one of the ASEAN film directors to direct the film Southern Winds to celebrate 25th Anniversary of ASEAN
- 1993 Jury at the 1993 Tokyo International Film Festival
- 1994 The shield from Rajaprichasamasai Foundation for the film Muen and Rid
- 1995 Jury at 1st Southeast Asian Film Festival in Phnom Penh and 10th Singapore International Film Festival

country: Thailand director: Cherd Songsri 1977, 135 mins

### THE SCAR PLAE KAOW

First Thai film ever to win an award at foreign film festivals - it won the Grand Prix at the Nantes Film Festival and London Film Festival in 1981 as well as at the Asian Film Week in Tokyo in 1988. Also winner of Best Original Story Award and Best Costume Design Award from the Entertain Corporation Association of Thailand in 1978. Plae Kaow provides a rare glimpse into Thai lifestyles of more than sixty years back, including architectural style, dress, music, dance, and religious festivals. The story takes place in the 1930s in the rice paddy areas in the outskirts of Bangkok. A young couple swear eternal love under the Sai tree where spirits are worshipped. But the girl is sent away to Bangkok to work as a housemaid and soon falls in love with a rich young man. She gradually adapts to city life and begins to forget her village lover. Tragedy strikes as steps are taken by all parties to resolve their conflicts.

Producer: Thomchen  
Thanyachai Screenwriter:  
Rapaoporn, Thom Thatree  
Cinematographer: Kavee Kiattinan,  
Sulhat Bureepakdee  
Editor: Rom Romanee  
Cast: Sorapong Chatree,  
Nantana Ngao-krachang,  
Suwin Sawangrat, S.  
Asanachinda  
Production Company/World Sales Agent:  
Cherdchai Productions,  
523-5 Suthisarn Road,  
Dindaeng, Bangkok 10400  
Thailand  
tel: 662-6918802, 2749637  
fax: 662-2754840

## Retrospective of Cherd Songsri

country: Thailand director: Cherd Songsri 1983, 136 mins

### PEUN AND PAENG PEUN-PAENG

Winner of Best Film of the Year and Best Actress awards in Thailand in 1983. Also won a special award from the then Prime Minister, General Kriangsak Chamanan as it was the best film to represent Thai identity. This is another pastoral love story made after the success of Plae Kaow. Shot in many provinces in Thailand, it tells the tragic story of two sisters who fall in love with the same man, Law. A number of folk songs are performed in the film as the story concerns farmers' lifestyle. The audience can also experience the mood of Bangkok in 1934 where the film is set.

Peun-Paeng was only a short story, written in 1933 by Yarkhorb, when Cherd Songsri discovered it. He attempted to merge it with another story by Yarkhorb, Reung Thammada (Common Story) for this feature film.

Producer: Chantana Songsri  
Screenwriter: Thom Thatree  
Cinematographer: Kavee  
Kiattinan Editor: Kacha  
Rajprathan Cast:  
Sorapong Chatree, Piya  
Trakulras, Kaneungni  
Reuksasarn, Chanutporn  
Visitsobhon, Viroj  
Kwantham  
Production  
Company/World Sales Agent:  
Cherdchai Productions,  
523-5 Suthisarn Road,  
Dindaeng, Bangkok 10400  
Thailand tel: 662-6918802,  
2749637 fax: 662-2754840

country: Thailand director: Cherd Songsri 1987, 136 mins

### THE GEM FROM THE DEEP PHOY TALAY

Cherd Songsri had said once that he is very interested in making films about Thailand before modernisation. This film tells a story that is set on an island in the Gulf of Thailand in the 1930s, the only Songsri film depicting Thai fishermen's lives on a scenic island in Eastern Thailand. Songsri's films are full of scenes that question the traditional Thai morals, and this one has numerous reflections on the Buddhist ideology. The hero Rung's mother keeps saying, "Nothing in this world is permanent, it is useless to become attached to material things." This appears to be a symbol of the moral system of Thailand that Songsri is searching for. The film has two things in common with Plae Kaow: the custom of parents selecting a potential husband for their daughter and the Cinderella-like development of the girl who finds herself suddenly surrounded by wealth.

Soraphong Chatree who plays the lead is a popular romantic star since the 70s. This film won two Surasawadee Awards (best setting and best costumes) and one Supannahong Award (best costumes).

Producer: Chantana Songsri  
Screenwriter: Thom Thatree,  
Channipa Cinematographer:  
Prince Chatrichalerms  
Ukhol, Kavee Kiattinan,  
Sarawudh Vudhichai, Vijit  
Buachan Editor: Channipa  
Jetsomma Cast: Sorapong  
Chatree, Sinjai Hongthai,  
Chanutporn Visitsobhon,  
Aranya Namwong  
Production Company/World Sales  
Agent: Cherdchai  
Productions, 523-5  
Suthisarn Road,  
Dindaeng, Bangkok 10400  
Thailand tel: 662-6918802,  
2749637 fax: 662-2754840

country: Thailand director: Cherd Songsri 1990, 136 mins

### ANOTHER WORLD TAWIPOP

Maneechan has a recurring dream that brings her to a very old traditional Thai house with a room full of antique pieces. There, she finds an elegant full-length mirror with an exquisitely crafted frame. When she looks closer at the mirror, she sees an open door and a silhouette bathed under a golden beam. A warm and familiar voice calls her name. Maneechan next sees the same mirror in an antique shop. She buys the mirror and brings it home. During the night, the mirror opens up and pulls her into another era where she meets a senior government official and falls in love with him. Like Gem From the Deep, Tawitop is set in the 1930s and reflects Songsri's fascination for Thailand before the period of modernisation.

Producer: Chantana Songsri  
Screenwriter: Thom Thatree  
Cinematographer: Sarawudh  
Vudhichai Editor: Channipa  
Jetsomma Cast: Chatchai  
Plangpanich, Janjira  
Juijaeng Production Company/  
World Sales Agent: Cherdchai  
Productions, 523-5  
Suthisarn Road,  
Dindaeng, Bangkok 10400  
Thailand tel: 662-6918802,  
2749637 fax: 662-2754840

country: Thailand director: Cherd Songsri 1995, 115 mins

### THE HOUSE OF PEACOCK REUN MA YU YA

The House of Peacock in Thai means the house owned by a woman in Ayuthaya era (1767) named Nokyoong which means Peacock. Nokyoong's father put the house under a spell to make it invisible so that the Burmese troops could not see it nor harm anybody in the house. The time of the house is set in a special mode as well. One year in the house had become the equivalent of one hundred years. Unfortunately, Nokyoong's father dies on the battlefield, therefore, no one could undo the spell. As the spell wears off, Nokyoong ventures out into the present world. But soon she finds life difficult when she meets greedy and dishonest people who want to take advantage of her.





The original story of The House of Peacock was written by W. Vinitchaikul, one of Thailand's famous authors. Thom Thatree, the scriptwriter, had adapted the screenplay to focus on romance and loyalty rather than on magic as featured in the original story. The film involved a great number of visual effects as the story was based on a magic spell. However, every prop used in the film was true to the period of Ayuthaya.

Producer: Channipa Chetsomma,  
Tokuchi Ogawa  
Screenwriter: Thom Thatree  
Cinematographer: Arunarp  
Baijan Editor: Channipa  
Cast: Saranyoo Wongkrachang,  
Nusba Wanicha-ang-kul  
Production Company: Cherdchai  
Productions, 523-5 Suthisarn  
Road, Dindaeng, Bangkok  
10400 Thailand  
tel: 662-6918802, 2749637  
fax: 662-2754840 World Sales  
Agent: Media International  
Corporation, NR Building 3rd  
floor 5-5 Kamiyama-cho  
Shibuya-ku, Tokyo, Japan 150  
tel: 81-3-34686884  
fax: 81-3-34686830



## Focus on Thailand

South East Asian Films at the Singapore Art Museum

	country: Thailand	director: Atipat Kamolpet	1997, 17 mins
		<b>AY JUK</b> An animated adaptation from the Thai folktale Granddad and Grandmom. A couple of grandparents plant beans to teach responsibility to their grandson.	
	country: Thailand	director: Bin Kitkhajornphong	1997, 13 mins
		<b>BANGKOK STATION</b> Student Film Award-winning short about a man who lives in the up-country region who gets lost in the big city of Bangkok.	
	country: Thailand	director: Navajul Boonpucknavig	1995, 4 mins
		<b>THE BUG</b> This film about a lonely man who isolates himself in a budget apartment filled with an army of bugs prompted different interpretations among jury members of the Student Film Awards. These include the May 1992 bloodshed, metamorphosis and the corruption of the Thai government and the politicians who destroy their country with their greed.	
	country: Thailand	director: Yuthasak Chuliephok Satieu	1995, 25 mins
		<b>METEORITE</b> Spiritual sci-fi film about an encounter with aliens.  <small>World Sales Agent: Goethe Institut Bangkok 1911 Soi Attaburprasi, Sathoru Tai, Bangkok 10120, Thailand tel: 66-2-2870042-4 fax: 66-2-2871829</small>	
54	country: Thailand	director: Chumphol Charusathien	1997, 7 mins
		<b>TAKE FIRE</b> A portrayal of Bangkok.	
	country: Thailand	director: Harriet Saehealla	1997, 30 mins
		<b>WIFE</b> The film is an attempt to define a relationship between two people, looking at love, interdependence, responsibility, sex and power between couples. In the film, the wife suspects the husband of committing adultery but soon finds out that he is in fact involved with a man. The colour blue is used in the film to convey a sense of power and sensuality.	
	country: Thailand	director: Ing K	1997, 120 mins
		<b>MY TEACHER EATS BISCUITS</b> A comedy satire set in a New Age Ashram in Thailand, where many westerners go to seek salvation by worshipping and imitating a Dog-God. A husband hires an American cult-investigator to rescue his brain-washed wife from the cult's evil clutches.  <small>World Sales Agent: Ing K/Brian Bennett films 11 Sukhumvit Soi 30, Bangkok 10110, Thailand tel: 66-2-2584840 fax: 66-2-6614413</small>	

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## Before and After 1993

- *Crossing the Divide in Asian American Film* BY ABRAHAM FERRER

A little over a year ago I found myself sitting in a crowded theater waiting for the premiere screening of a new feature film produced by local Asian American filmmakers. A highly anticipated effort, the film starred a new crop of Asian American actors and spotlighted the behind-the-camera talent of up-and-coming media workers of Asian descent. And the work itself, a stylish comedy/thriller unique in this age of self-conscious independent productions, was not only challenging and fun to watch, it offered a glimpse of a real Asian American community, albeit from a stylized point-of-view.

So imagine my chagrin at hearing one of the directors rhapsodize on the film in a shower of hazy post-modernist cinema jargon during the after-screening Q & A. Influences such as Wayne Wang weren't welcome here it was John Woo, Wong Kar-wai and Quentin Tarantino all the way. Most distressingly, the directors were quick to position their film as part of a refreshing new breed of Asian American cinema, one removed from the allegedly tired menu of immigrant and Asian American experience stories as typified by films such as *The Joy Luck Club*, *Picture Bride* and *Double Happiness*. Yet, one critical issue was never broached during the entire discussion. Where did this story come from? Just what was it about the story that keeps viewers from dismissing the movie as, eh, post-modernist trash cinema? And why, despite the directors' best efforts to offer something fresh, did their film still find a comforting familiarity with my sensibilities as an Asian American?

In considering the selection of works by Asian American filmmakers being presented at this year's Singapore International Film Festival, it is important to note that this grouping doesn't necessarily purport to articulate a singular "experience" - it just isn't possible. Certainly, the three ensemble-driven works featured here - Eric Koyanagi's *hundred percent* (1998), Quentin Lee and Justin Lin's *Shopping for Fangs* (1997), and Chris Chan Lee's *Yellow* (1997) don't attempt to be so presumptuous. Instead, each director locates their story in a specific social and cultural milieu, whether it be the bohemian enclave of Venice, California; the rapidly developing communities of monied Asian immigrants of Southern California's East San Gabriel Valley; or the economically depressed streets of Watsonville, just south of the San Francisco Bay.

However, it is no accident that a fourth film, Renee Tajima-Peña's *My America* (or *Honk if You Love Buddha*) (1997), a road documentary in the vein of a Kerouac novella, has been included in this program. Tajima-Peña, a multi-award-winning veteran filmmaker, searches for the new Asian American community. Instead of the largely Japanese/Chinese urban communities of her childhood, Tajima-Peña's journey yields a far-flung nation of Asians of all stripes, from laborers, entrepreneurs, radicals, students and professionals. Significantly, she finds that many Asian communities have been in America for generations, rendering the notion of a faceless, monolithic community of recent immigrants a dubious one at the very least.

Indeed, Asian American cinema as we know it draws upon a collective history over 200 years old. However, a cinema movement that honestly and sensitively represents these communities turns 30 only this year, and in that time, Asian American filmmakers and movie workers still do not enjoy a substantial foothold in an entertainment industry that continues to exclude their stories. Surely, there are

signs that progress has been made in the years since New York City's Third World Newsreel and the UCLA Film School's Ethno Communications Program began training a generation of socially-conscious filmmakers of color in 1988. For instance, there are Asian Americans directing high-profile Hollywood features, some of whom as, in the case of transplanted New Yorker Ang Lee, enjoy recognition as Academy Award-caliber filmmakers. A burgeoning class of executives are gaining the opportunity to approve the making of mainstream projects; Christopher Lee, the head of production at Sony Pictures Studio in Culver City and the executive producer of the forthcoming remake of *Godzilla*, is but one shining example. And independent producers such as Arthur Dong (director of *Licensed to Kill* (1997), included in this Festival spotlight), Kayo Hatta, Michael T. Uno and many others have sustained long filmmaking careers and have won critical acclaim for their works on the international film festival circuit as well as the mainstream arenas of public and cable television.

It's important, though, to recognize those who labored to develop a national cinema movement where none previously existed. That first wave of novice filmmakers including Fu Ding Cheng, Christine Choy, Robert Nakamura, Wayne Wang, Arne Wong, and Bruce and Norman Yonemoto produced a large body of primarily documentary and experimental works during the late 80s and throughout the 1970s that sought to reclaim their identity as Asian people in America. Drawing upon influences ranging from the Civil Rights and anti-Vietnam War movement, the rise of ethnic studies programs on American college campuses to the counter-culture movement, these first works found popular acclaim as the roots of an alternative cinema distinct from the commerce-driven considerations of the mainstream entertainment industry. Early Asian American cinema formed a solid foundation that served to validate our experiences in America, and gave lie to the kinds of hollow stereotypes which Hollywood has relied upon in producing movies about minorities in this country. Without the contributions of this trailblazing generation, theatrical features such as Wayne Wang's *Chan Is Missing* (1982), Steven Okazaki's *Living on Tokyo Time* (1986), Peter Wang's *A Great Wall* (1985), and yes, even the aforementioned *The Joy Luck Club* (1993) would resonate less truthfully to a general audience, thus greatly diminishing their influence on emerging feature filmmakers.

These days, Asian American cinema is challenged by two longstanding issues, neither of which will be going away anytime soon, and both of which threaten its continued pertinence.

In an obviously embittered essay published in the Summer 1988 edition of *Asian CineVision's CineView* newsletter, film critic and curator Daryl Chin raised the issue of what exactly constituted Asian American cinema. Chin argued that stories of immigration, Japanese American relocation and internment, stories about grandmothers and family members, hardships in America have been overdone, and that such stories have conspired to crowd out other visions and voices. While details were conspicuously left out of his article, the source of Chin's annoyance soon surfaced: Over the strenuous objections of the selection committee of the New York Asian American International Film Festival, Chin fought for, and won

inclusion of *Der Elvis* (1987), a Germanistic meditation of America's fascination with The King and his excesses. The work of Jon Moritsugu, at the time a graduate student at the Brown University School of Semiotics, *Der Elvis* touched off a firestorm of controversy at the Festival that summer. Audiences could not comprehend why a work with no obvious referencing to Asian American themes other than the ethnicity of its producer deserved a place alongside films such as Loni Ding's epic *The Color of Honor* (1987) and Peter Chow's genteel Chinatown comedy, *Pickles Make Me Cry* (1987). The presence that year of another similarly-themed work in the Festival, the feature-length *Three Bewildered People* (in the night) (1987) by Los Angeles native Gregg Araki, further served to foreground the issue of the audience's expectations and assumptions of what types of stories constituted Asian American cinema, and the burden of representation that such pressures place on an artist's creative freedoms.

The other issue is one that I generally refer to as the "Joy Luck Club Problem". Simply put, a newer, more aggressive generation of Asian American filmmakers is emerging, one that is certainly aware of the works of earlier generations of filmmakers of color, yet one with no familiarity or affiliation with the social, political and cultural milieu of the 1960s and '70s that fueled the initial creative impulses of Asian American filmmakers. This generation is, as far as I can tell, eager to push the stories of Asian Americans into the multiplexes and mainstream theaters in the same fashion that the likes of Spike Lee, Reginald and Warrington Hudlin, Robert Townsend and John Singleton did for African American filmmakers in the mid-1980s and '90s.

Some of these newer makers are homegrown, the products of families with roots in this country spanning generations. Others are either children of newer immigrants or recent immigrants themselves. As a group, they are all intent on presenting the new Asian American community, one that reflects the plurality of their ethnicities and experiences. All, for the most part, eschew the development of the alternative screen for the wider exposure of the mainstream Hollywood arena. And almost all cite Wang's *The Joy Luck Club* as the prime example of what is old, tired, and just totally passé about Asian American cinema. Thus, a line of demarcation has formed: Before 1993/After 1993. Those filmmakers identified as Before 1993 are characterized as those whose works are tired, insufferably politically-correct, and supposedly preoccupied with articulating an "Asian American experience". And those Asian American filmmakers who consider themselves of the After 1993 generation typically are interested in not dwelling on overly familiar Asian American issues in their work, concerned with making movies that speak directly to their experiences and influences, and at least in some cases take their cue from the stylishness of hot Asian international directors such as John Woo and Wong Kar-wai.

These issues are part and parcel of my central point that the stories of Asian people in America remain stigmatized as outside those of mainstream American society. In fact, while American productions are crowding the theaters of various Asian countries, Asian international works from even the most popular movie personalities cannot be distributed in this country. Thus, Asian cinema remains a fringe or specialty in the minds of both the

Hollywood entertainment industry and the general audience. It's clear that Asian American filmmakers are intent on increasing both the volume and scope of its output in the mainstream. Yet, should these makers be penalized if they reference influences to American popular culture? And should they be limited to producing stories about their ethnic communities and heritage?

On both counts, the answer is no; nobody can or should expect to inhibit the creative visions of Asian American filmmakers, whether that be yet another of the GenerAsian-X movies that seem to be in vogue with young directors, or a documentary on Japanese American internment by a yonsei or gosei (fourth or fifth-generation Japanese American) maker who finds that earlier efforts fail to speak to a newer audience (Rea Tajiri's *Strawberry Fields* (1997), also in this spotlight program, best exemplifies this point). And lest we get too caught up in this preoccupation with feature film production as the only key to acceptance in the mainstream, one only needs to peruse the program schedules of Asian American film festival in this country to see that our community of makers both young and old are creating a vast body of work, whether market-driven or of a personal variety.

Yet, it is critical to remember that Asian American cinema didn't just come from left field. Work such as *hundred percent*, *Shopping for Fangs*, and *Yellow* form an exciting new chapter in an ongoing continuum of bringing Asian American cinematic visions and voices forward into the overall American society. And the sustained output of the likes of Jon Moritsugu (whose *Fame Whore* (1997) extends an impressive run of no-budget, guerrilla-style filmmaking dating back to his first feature effort, 1989's *My Degeneration*) insure that the Asian American cinema community's goal of cultural plurality isn't strictly predicated on ethnicity, but freedom of ideas and expression as well. The next decade promises a lot more achievement and tribulation for our filmmaking community, but it's a new decade I eagerly look forward to. And who knows? Maybe yet another brash and abrasive generation of Asian American filmmakers will come up and turn up the heat even further. Gosh, can you imagine those future makers slamming a film like *Shopping for Fangs* or *Yellow* as their generation's *Joy Luck Club*? Or dismissing Eric Koyanagi as old-school? Stay tuned. I certainly will.

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



## Focus on Asian American Cinema

country: USA

director: Renee Tajima-Pena

1996, 87 mins

### MY AMERICA (... OR HONK IF YOU LOVE BUDDHA)

Intoxicating and irreverent, director Renee Tajima-Pena's new documentary and 1997 Sundance Film Festival award-winner is inspired by the Jack Kerouac novel *On the Road*. Tajima-Pena recaptures his spirit in a fresh and different journey through a new American subculture. She recalls her childhood - back in the days when her vacationing family would cross five state lines without ever catching a glimpse of another Asian face. Returning to the road more than 20 years later, she finds that new immigration has suddenly put Asian Americans on the map. With Latinos, they have become the country's fastest growing ethnic group. Tajima-Pena sets out to search for the new American identity that will arise from the multi-culture hoi-polloi that is America at the end of the 20th century.

Director/Screenwriter: Renee Tajima-Pena Producer: Quynh Thai, Renee Tajima-Pena Cinematographer: Christine Choy, Jim Mulryan, Nancy Schreiber, M Negroponte, etc Editor: Johanna Demetrakas, Jean Tsien, Michel Negroponte, Jon Neuburger Cast: Calvin Tajima, Marie Tajima, Victor Wang, Chung Y. Choi Production Company/World Sales Agent: RENEE Tajima-Pena and Quynh Thai P.O. Box 25692, Los Angeles, CA 90025, USA tel: 310-4792040 fax: 310-4772853

Director: Renee Tajima-Pena Graduated with B.A. in East Asian Studies and Sociology from Haverd-Radcliffe College. Formerly a film critic for *The Village Voice* and associate editor of *The Independent Film & Video Monthly*, her film works include: *Who Killed Vincent Chin?*, *What Americans Really Think of the Japanese*, *Yellow Tale Blues*, *The Best Hotel On Skid Row*, *Jennifer's In Jail* and *Declarations: All Men Are Created Equal?*



country: USA

director: Eric Koyanagi

1997, 104 mins

### HUNDRED PERCENT

Focuses on the antics of six young Americans living in Venice Beach, California, who discover that getting what they want most out of life sometimes means giving up what seems most important. *Hundred Percent* is one of the first, if not the first, film to redefine Asians as American and not by the stereotypes assumed by Hollywood. Cast includes Tamlyn Tomita (*Joy Luck Club*) and Garrett Wang (*Star Trek: Voyager*).

Isaac has been looking for love all his life when Thaise, full of mystery and attitude, walks right into his boardwalk cafe. Little does either know that Thaise has been followed from New York by her fiance Mingus who desperately wants what Thaise has. At a 'Home Grown Yellow Power Party', Isaac's friends Slim and Troy also find themselves at turning points in their lives. Slim, along with best friend, Casey, is on a spiritual quest for enlightenment, income and escape from some gangster problem. Troy, supported by his girlfriend stands poised on the brink of stardom when a famous French director hires him to star in his latest film.

Director/Screenwriter: Eric Koyanagi Producer: Jusak Yang Bernhard, Paul G. Bens, Jr Cinematographer: Michael Gai Editor: Gail Yasunaga Cast: Tamlyn Tomita, Garrett Wang, Lindsay Price, Darion Basco, Keiko Agha Production Company/World Sales Agent: I Can Make It Myself Productions, Inc. c/o Bens - 11555 Riverside Drive, #7, N. Hollywood, CA 91602, USA tel: 818-5065676 fax: 818-5089264

Director: Eric Koyanagi Graduated from University of Toronto with degrees in cinema studies, English language as well as Japanese language and literature. Also pursued film degree at the University of Southern California Film School. His MFA thesis project, *Angry Cafe*, won the Best Young Filmmaker Award at the 1996 Chicago Asian American Film Festival. *Hundred Percent* is his feature directorial debut.



## Focus on Asian American Cinema

country: USA

director: Chris Chan Lee

1997, 97 mins

### YELLOW

Described in the L.A. Times as a "knockout feature", *Yellow* is not your typical Asian American film that explores generational conflicts between nostalgic parents and their wayward children. It takes a new direction and fresh look at a group of eight best friends anxiously making wild graduation plans for their last night together in Los Angeles. Their friend Sin accidentally loses a large sum of his father's money. The group then rally together to pool resources and to recover the money before sunrise. What follows is an adventurous and humorous scavenger hunt.

Director Chris Chan Lee expounds on his intentions, "By recasting the genre of a mainstream youth comedy with a young Asian ensemble, *Yellow* aims to be a film with universal appeal through its comedic coming-of-age reflections, while speaking to an emerging American audience as the story grapples with dilemmas known all too well by those caught between two cultures."

Director/Screenwriter: Chris Chan Lee Producer: Taka Arai, Chris Chan Lee, David Yang Editor: Kenn Keshima Cast: Angie Suh, Burt Bulos, Michael Chung, Jason Tobin Production Company/World Sales Agent: Yellow Productions L.L.C. 3661 Colonial Avenue, Los Angeles, CA 90066, USA tel: 310-3973805 fax: 310-3901403

Director: Chris Chan Lee Graduated from USC Film School. Has directed several short, low-budget music videos and documentaries. Was also director of photography on *Crispy*, *Crackers and Beans* and *Specimen*, two independent feature films shot in 1996. Also in the punk/indie-rock band *Hell Kitty*. *Yellow* is his first feature film.



country: USA

director: Arthur Dong

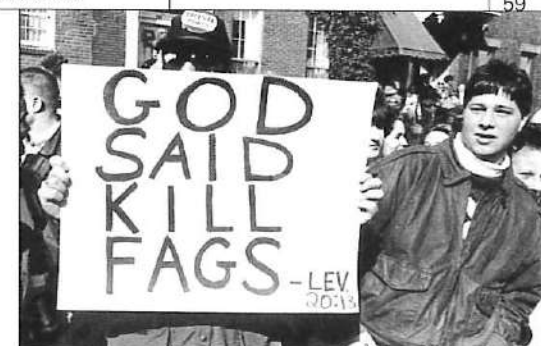
1997, 80 mins

### LICENSED TO KILL

A devastating inquiry into violence targeted at gay men, and the social fabric which allows it to continue. Focusing on several convicted murderers, the director examines how their attitudes toward gay men led them to kill. Through their testimonies, Arthur Dong uncovers a shocking and disturbing insight into the world of gay bashing where a complex range of motivations and circumstances govern the actions of the aggressors. Some, sodomised as children, felt that they were acting out a revenge fantasy. Others were unable to handle guilty feelings about their own homosexuality. Through probing interviews, Dong lets his subjects expose and confront these paradoxes. *Licensed To Kill* uses these specific stories to question the collective social and cultural network that is complicit in this violence.

Director/Producer/Screenwriter/Editor: Arthur Dong Cinematographer: Robert Shepard Production Company: DeepFocus Productions 4506 Palmero Drive, Los Angeles, CA 90065 USA tel: 213-2547072 fax: 213-2547112 World Sales Agent: Film Transit International, 402 East Notre Dame, Suite 100, Montreal, Quebec, Canada H2Y 1C8 tel: 5-14-8443358 fax: 5-14-8447298

Director: Arthur Dong Born in 1953. Studied at the San Francisco State University's Film School and the American Film Institute's Centre for Advanced Film and Television Studies. His films include: *Living Music For Golden Mountains* (81), *Sewing Woman* (82), *Lotus* (89), *Forbidden City*, USA (89), *Claiming a Voice: the Visual Communications Story* (90), *Straight Hate* (91), *High Notes* (92), *Exit King Blvd* (92), *Echoes in the Grid* (92), *Other Voices, Other Dancers* (92), *Building Memories* (92), *Serious Jokers* (92), *Dust of Life* (92), *Breaking the Silence* (92), *Double Vision* (92), *Coming Out Under Fire* (94) and *The Question of Equality: Outrage '69* (95).



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## Focus on Asian American Cinema

country: France/UK/USA

director: Wayne Wang

1997, 110 mins

### CHINESE BOX

Three of the world's most renowned actors - Maggie Cheung, Gong Li and Jeremy Irons - star in this contemporary tale of love and separation set against the dramatic backdrop of present-day Hong Kong. There is a compelling sense of history in the making as director Wayne Wang audaciously uses real events - New Year's Eve 1996 and the transition of power from Britain to China on 1 July 1997 - against which his characters play out their destinies.

John, a seasoned British journalist and Hong Kong veteran for 20 years, takes the opportunity to pursue his unrequited love in the last days before the historical handover of Hong Kong to China. At the same time, John is documenting the people of Hong Kong amidst the changes and runs into an intriguing streetwise woman, Jean, who exposes a new side to Hong Kong that John has never seen. With a rich and mesmerizing award-winning score by Graeme Revell and articulate camerawork, *Chinese Box* opens with an air of oriental mystery and closes with scenes of Hong Kong that you may not have seen before.

Director: Wayne Wang Producer: Lydia Dean Pilcher, Jean-Louis Piel Screenwriter: Jean-Claude Carrière, Larry Gross  
Cinematographer: Vilko Filac Editor: Christopher Tellersen Cast: Jeremy Irons, Gong Li, Maggie Cheung, Michael Hui,  
Rubens Blades Production Company: WW Productions tel: 212-965-1939 fax: 212-965-1943 World Sales Agent: Le Studio  
Canal +, 17 rue Dumont d'Urville, 75116 Paris, France tel: 33-1-44439800 fax: 33-1-47202958

SPONSORED BY: FOOD JUNCTION

Director: Wayne Wang  
Born in Hong Kong in 1949.  
Graduated with BFA in  
painting and a Masters in film  
and television in California.  
His films include: *A Man, A  
Woman and A Killer* (75),  
*Chan Is Missing* (82), *Dim  
Sum: A Little Bit of Heart* (85),  
*Slamdance* (87), *Eat A Bowl  
of Tea* (89), *Life is Cheap...*  
*But Toilet Paper is Expensive*  
(89), *The Joy Luck Club* (93),  
*Smoke* (95), and *Blue in the  
Face* (95).



country: USA

director: Rea Tajiri

1997, 86 mins

### STRAWBERRY FIELDS

Chronicles a sixteen-year-old Japanese American girl's search for identity within the turmoil of 1970's America. Irene is haunted by the recent death of her sister and finds no comfort in a repressive home life, where her parents deny their painful memories of WWII internment camps. Accompanied by her hapa boyfriend and all-too-real ghost of her sister, she travels across country, searching for her family's hidden past.

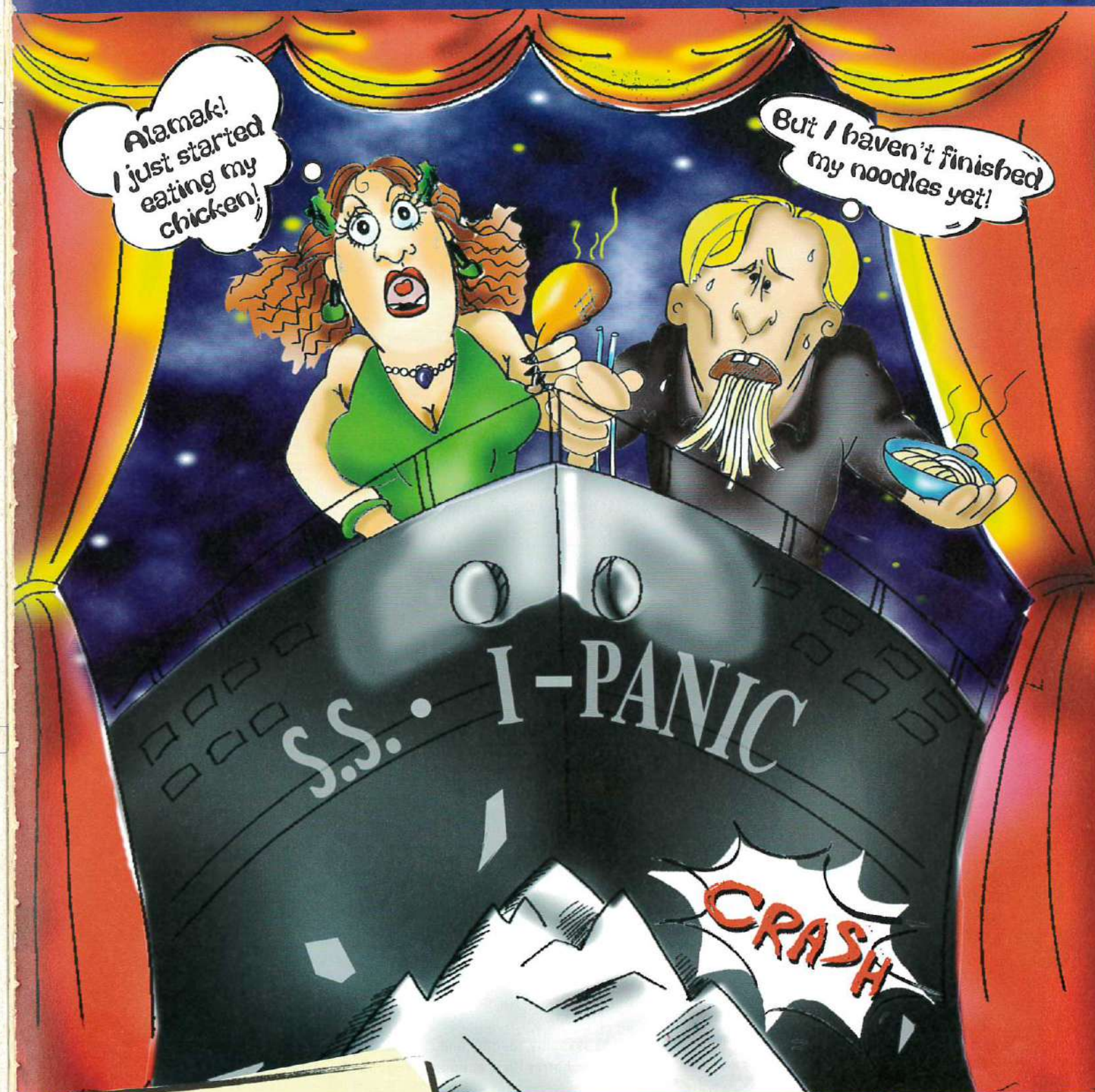
Director, Rea Tajiri, does not consider this film to be an autobiographical one despite the fact that a lot of elements came from both the writer, Kerri Sakamoto, and Tajiri's personal life. Kerri chose a deliberately understated minimal style in her writing while Tajiri chose to work in a strong visual/compositional style with dark, rich colours to convey a lot of what remains unexpressed.

Director: Rea Tajiri Producer: Jason Klotz, Rea Tajiri Screenwriter: Kerri Sakamoto Cinematographer: Zack Winestine  
Editor: James Lyons, Steve Hamilton Cast: Suzy Nakamura, James Sie, Reiko Mathieu, Chris Tashima  
Production Company/World Sales Agent: Open City Films 188 Avenue of the Americas New York, New York 10013, USA  
tel: 212-3431850 fax: 212-3431849

Director: Rea Tajiri  
U.S. born third generation  
Japanese American who  
grew up in Chicago in the 60s.  
Graduated from the California  
Institute of the Arts in Los  
Angeles with Master of Fine  
Arts degree. Relocated to  
New York in the 80s to pursue  
career in film/video. Her  
documentary *History and  
Memory* (91) won many  
awards including Special  
Jury Prize at the San  
Francisco International Film  
Festival. *Strawberry Fields* is  
her first feature film debut.



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# Asian American Cinema

Focus on

## Asian American Cinema

country: USA

director: Iara Lee

1997, 74 mins

### MODULATIONS - CINEMA FOR THE EAR

From Iara Lee, the critically acclaimed director of *Synthetic Pleasures* (screened at last year's SIFF), comes the film *Modulations*, a feature length documentary which captures a moment in history where man and machine are fusing to create today's most exciting sounds. The film traces the evolution of electronic music into one of the most profound artistic revolutions of the 20th century. By linking the early avant garde composers, Kraftwerk's innovative synthesizer drones, Giorgio Moroder's pumping Euro-disco, Afrika Bambaataa's funky electro-rap and Prodigy's current worldwide techno superstardom, *Modulations* celebrates the post-human techno sound - a music of soul, funk and erotic charge.

The film provides a sense of history and context in which today's electronic music can be understood. Featuring a stunning collage of interviews, cutting-edge visuals, in-studio footage and live performances, *Modulations* moves at a pace that matches the energy and innovation of the music.

Director: Iara Lee Producer: George Gund Screenwriter: Peter Shapiro Cinematographer: Marcus Burnett, Paul Yates  
Editor: Paula Heredia Production Company/World Sales Agent: Caipirinha Productions, 1120 Fifth Avenue #15A New York,  
NY 10128, USA tel: 212-7661450 fax: 212-9544075

#### SHOWN WITH REPETITION COMPULSION

An animated documentary which explores how prolonged childhood abuse in the lives of homeless women in the United States has set the stage for further victimization on the streets. Includes interviews with formerly homeless women and shelter directors which provide illuminating background of how these women find themselves caught in the cycle of abuse because they would rather be hurt by someone they know than by strangers.

SPONSORED BY: ZOUK MANAGEMENT

USA, 1997, 8.5 mins  
Director: Ellie Lee World Sales  
Agent: Ellie Lee, 79  
Maplewood Avenue,  
Newton MA 02159, USA  
tel: 1-617-9281629  
fax: 1-617-4958197

country: Canada/USA

director: Quentin Lee, Justin Lin

1997, 90 mins

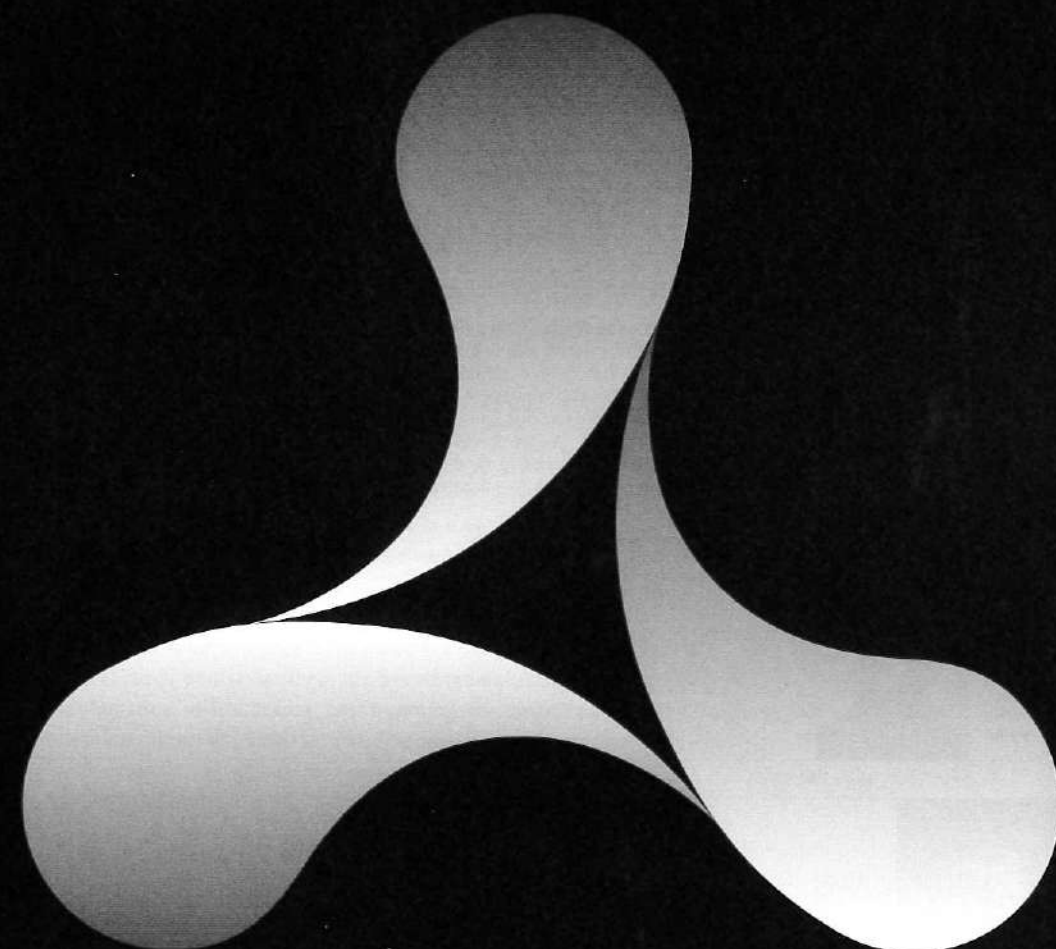
### SHOPPING FOR FANGS

A first feature effort from Quentin Lee and Justin Lin that is about the parallel stories of three lonely people: Trinh, Phil and Katherine. From the opening scene when a gun-toting, stiletto-heeled Trinh threatens to blow a rapist's head off, *Shopping For Fangs* exerts itself as a film with an attitude. Moving beyond the staid domain of Asian stereotypes involved in assimilation anxieties, Lee and Lin hop between drama, comedy, thriller and horror. Shot against an urban landscape, the film moves through culturally molten sunny California. Not unlike the Go-Go Cafe where Trinh works, *Shopping For Fangs* offers a total hybridization not of Chinese and Western food, but of film genres. It explores sexuality, identity and culture at the very heart of Generasian X. Part B-movie, horror flick, action-thriller and melodrama, this film has something for everybody.

Director: Quentin Lee, Justin Lin Producer: Quentin Lee Screenwriter: Dan Alverado, Quentin Lee, Justin Lin  
Cinematographer: Lisa Wiegand Editor: Quentin Lee, Justin Lin, Sean Yeo Cast: Radmar Jao, Jeanne Chin, Clint Jung,  
Lola Lee, John Cho, Peggy Ahn Production Company: De/Center Communications Inc. 840 S. Serrano Avenue, #608,  
Los Angeles, California 90005, USA tel: 213-3828022 fax: 213-3825899 World Sales Agent: Margin Films, 840 S.  
Serrano Avenue, #608, Los Angeles, California 90005, USA tel: 213-3828022 fax: 213-3825899

Director: Justin Lin  
Born in Taipei, Lin moved  
to Orange County CA with  
his family at ten. Went to  
UC San Diego and  
transferred to UCLA  
undergraduate film  
school. Graduated with a  
B.A. in film production and  
is completing his M.F.A. in  
film directing/production  
at UCLA School of Film  
and Television. Has  
worked on several award-  
winning shorts. *Shopping  
For Fangs* is his first  
collaborative feature.

Director: Quentin Lee  
Born in Hong Kong and  
emigrated with his family to  
Montreal in 1986. Graduated  
from UC Berkeley with a B.A.  
in English and from Yale with  
an M.A. Pursued film  
production and an MFA in film  
directing at UCLA. His early  
videos *To Ride A Cow* (91) and  
*Sleeping Subjects* (93) have  
won awards at various  
festivals. *Shopping For Fangs*  
is his first collaborative  
feature.



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## Focus on Asian American Cinema

country: USA

director: Jon Moritsugu

1997, 73 mins

### FAME WHORE

A black comedy about the pointless pursuit of fame. Follows three different characters who cruise the streets trying to get their fame, resuscitate their fame or make others recognise their fame. The first involves a brutish professional tennis player desperate to quash rumours about his homosexuality. The second is about a rich woman's antics to become a 'player'. The final one features an egoless dog pound worker who has to invent an imaginary companion.

"In the 90s, people don't want money or sex or drugs. They just want fame, it's really weird. People have a very naive view of it. But I think being famous is like being in a cage. So I wanted to make a film about the negative side of fame." - Jon Moritsugu

Director/Screenwriter/Editor: Jon Moritsugu Producer: Andrea Sperling Cinematographer: Sarah Leech Cast: Peter Friedrich, Amy Davis Production Company: Apathy Productions/Blurco, Apathy Productions, P.O. Box 210535, SF CA 94121-0535 tel: 415-3860731 World Sales Agent: Apathy Productions, P.O. Box 210535, SF CA 94121-0535, USA tel: 415-3860731

Director: Jon Moritsugu  
Born in 1965. Graduated in film studies from Brown University in 1987. His thesis film *Der Elvis* travelled to many festivals. Other works include *Sleazy Rider* (88), *My Degeneration* (89), *Hippy Porn* (91), *Terminal USA* (93), *Mod Explosion* (94), and *Fame Whore* (97) all made with a mixture of his industrial insurance claims and film grants.



country: USA

director: Jon Moritsugu

1994, 70 mins

### MOD EXPLOSION

Made by acclaimed Hawaiian sub-culture hero, Jon Moritsugu, who has remained very much an underground director after ten years of making low budget films. He has perhaps the most fantastic story of a director getting financing for his films - \$100 000 from industrial insurance after his right hand was nearly torn off in an accident at work. This money was enough for four films, *Mod Explosion* being one of them. Set against an ongoing rumble between mods and a gang of Japanese bikers, the film follows a character named London who is a moody, petulant teen. Her only dreams are of snagging a leather jacket and losing her virginity to an androgynous boy named M-16. London's overwrought monologues like, "I am in love with the throb of anxiety, death and destruction in this teen-infested wasteland" are the perfect blend of B-movie melodrama and media-induced Gen-X hopelessness.

Director/Screenwriter/Editor: Jon Moritsugu Producer: Henry S. Rosenthal Cinematographer: Todd Varow Cast: Amy Davis, Desi del Valle Production Company: Complex Corporation/Apathy Productions Complex Corporation, 535 Stevenson Street SF CA 94103, USA tel: 415-8648123 fax: 415-8648726 World Sales Agent: Complex Corporation, 535 Stevenson Street SF CA 94103, USA tel: 415-8648123 fax: 415-8648726

country: USA

director: Jon Moritsugu

1993, 54 mins

### TERMINAL USA

Director Jon Moritsugu conjured one of the most bizarre celluloid families in cinema history in this incredible film that aims to punch holes in precious American myths. The action and language depicted in it is actually tame compared to what goes on in shows like *Melrose Place*. No sex is shown nor is there any swear words, proving that the public is more frightened by ideas than actions.

Director/Screenwriter/Editor: Jon Moritsugu Producer: Andrea Sperling Cinematographer: Todd Varow Editor: Gary Whineberg, Jon Moritsugu Cast: Ken Narasaki, Sharon Omi, Jon Moritsugu, Amy Davis Production Company: Killing Culture World Sales Agent: Apathy Productions P.O. Box 210535, SF, CA 94121-0535 tel: 415-3860731



## Canadian Images

country: Canada

director: Thom Fitzgerald

1997, 91 mins

### THE HANGING GARDEN

Sweet William, a slim trim 25 year-old gay man, returns home after a bitter absence of 10 years to celebrate his sister's wedding. Everything in his dysfunctional family remains unchanged except Sweet William himself. Ten years earlier, he was a 300-pound teenager who got caught in some friendly horseplay with a pretty boy named Fletcher. Ten years ago, Sweet William hanged himself from a tree in the garden. It is a haunting image, so real that his family still sees him swinging there, waiting to be cut free.

Stunning photography, exquisite pacing, a star-studded score and an incomparable ensemble cast make this film an intensely heady and sensual pleasure from start to finish. Pitting tradition against change, layering the past into the present, director Thom Fitzgerald explores the dangers and delights of a contemporary rural Nova Scotia family in his breathtakingly magical first feature. Part gripping slice-of-life drama, part haunting surrealist fantasy, and entirely rooted in a lush floral vocabulary, *The Hanging Garden* unearths deep family secrets with explosive effects. Fitzgerald takes us headlong into a spiralling journey through lusty comedy, painful confrontation and the elation of reconciliation.

Director/Screenwriter: Thom Fitzgerald Producer: Louise Garfield, Arnie Gelbert, Thom Fitzgerald Cinematographer: Daniel Jobin Editor: Susan Shanks Cast: Chris Leavins, Kerry Fox, Seana McKenna, Troy Venotte, Peter McNeill, Christine Dunsworth, Sarah Polley Production Company: Triptych Media Inc./Galafilm Inc./Emotion Pictures, Triptych Media Inc. tel: 416-9558866 fax: 416-9558867 World Sales Agent: Alliance Independent Films, 121 Bloor Street East, Suite 1500, Toronto, Ontario M4W 3M5, Canada tel: 416-9671174 fax: 416-9674358



Director: Thom Fitzgerald  
Studied at the Nova Scotia College of Art and Design. Has worked in film, video and live performance and has been a key figure in the Halifax art scene. Has worked extensively with the Charlottan Theatre Collective. *The Hanging Garden* is his first feature.



country: Canada

director: Gary Burns

1997, 87 mins

### KITCHEN PARTY

This original, off-beat rock 'n roll film explores, with candid edge and cutting humour, the ironies of life in suburban life. *Kitchen Party* follows 'a day in the night' of a group of teenagers. With his parents away for the evening, Scott seizes the rare opportunity to entertain his friends at an impromptu kitchen party that spins out of control in a blur of booze, bedlam and bullets.

The director talks about the film, "It's about the hierarchy of the group; about leaders and followers. It is also about parent/teen dysfunction. The children are mirrors of their parents and vice versa, teen foibles mirror parental foibles. My hope is that *Kitchen Party* will trigger some recognition of the emotions that are so close to the surface at that age; instinctive behaviour which adults often bury for the sake of decorum."

Director/Screenwriter: Gary Burns Producer: Christine Haebler, John Hazlett Cinematographer: Robert Aschmann Editor: Mark Lemmon, Reginald Harkema Cast: Scott Speedman, Tygh Runyan, Laura Harris, Gillian Barber, Kevin McNulty Production Company: Sub Urban Film Co. Ltd, 200-1152 Mainland Street, Vancouver, British Columbia V6B 4X2, Canada tel: 604-6841133 fax: 604-6846375 World Sales Agent: Curb Entertainment, 3907 West Alameda Av., Burbank, CA, 91505 USA tel: 818-8438211 fax: 818-5661719



Director: Gary Burns  
Studied Fine Arts and Drama at the University of Calgary before attending Concordia University in Montreal, where he graduated from the film programme in 1992. The critically acclaimed slacker film *The Suburbanators*, was his first feature.

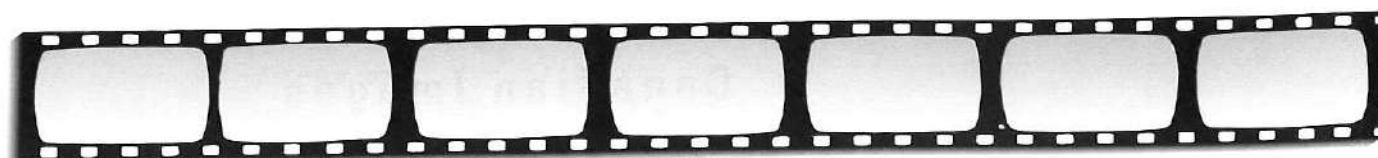


### SHOWN WITH LOVEHOUND

A very funny and inventive animated short film about a love triangle between Pete, his browbeating boss and the woman of Pete's dreams.

Canada, 1997, 11 mins Director: Neil McInnes World Sales Agent: Catherine McInnes, 924 Palmerston Av. Winnipeg, Manitoba, Canada R3G 1J9 tel: 204-7834415 fax: 204-7743246





# JAMES CAMERON ISN'T CANADA'S ONLY GREAT FILM-MAKER! (IN FACT, HE JUST REPRESENTS THE TIP OF THE ICEBERG...)

THE CANADIAN HIGH COMMISSION IS PLEASED TO BE A SILVER SPONSOR OF THE 1998 SINGAPORE INTERNATIONAL FILM FESTIVAL, AND TO BE THE OFFICIAL SPONSOR OF THE SCREENING OF *THE PLANET OF JUNIOR BROWN*.

Catch the latest from some of Canada's other outstanding directors:

***The Planet of Junior Brown***  
by Clement Virgo

***Shopping for Fangs***  
by Quentin Lee and Justin Lin

***Kitchen Party***  
by Gary Burns

***The Hanging Garden***  
by Thom Fitzgerald

***Love and Death on Long Island***  
by Richard Kwietniowski

***Twilight of the Ice Nymphs***  
by Guy Maddin

***Balifilm***  
by Peter Mettler



## Canadian Images

### THE PLANET OF JUNIOR BROWN

An edgy heart-rending tale of a teenage boy caught in an ever-widening circle of family confusion and creative frustration, and who is forced to live more and more of his young life inside his own head. Director Clement Virgo (*Rude*) has once again constructed an exacting and inspiring portrait of the imaginative power of lives lived in hostile city cores. Junior Brown (played with refreshing subtlety by Martin Villafina) is a splendidly overweight black teenager with an unquenchable lust for food, but even more so for music. He has no real piano to practise on but still insists on thumping away on the dining table or keyless instrument, playing beautiful music in his own head.

Blending the rich allegory of Junior's story with a razor-sharp visual realism, Virgo has produced a resonant contemporary parable of madness and decay beaten back by the power of music, young love and irrepressible imagination.

Director: Clement Virgo Producer: Eric Jordan, Paul Stephens Screenwriter: Clement Virgo, Cameron Bailey Cinematographer: Jonathan Freeman Editor: Susan Maggi Cast: Lynn Whitfield, Martin Villafina, Rainbow Sun Francks, Margot Kidder, Sarah Polley, Clark Johnson Production Company: The Film Works, 77 Mowat Avenue, Suite 114, Toronto, Ontario M6K 3E3 Canada Tel: 416-5382666 Fax: 416-5380169 World Sales Agent: Evergreen Releasing, 77 Mowat Avenue, Suite 114, Toronto, Ontario M6K 3E3 Canada Tel: 416-5382666 Fax: 416-5380169

SPONSORED BY: CANADIAN HIGH COMMISSION



Director: Clement Virgo Worked in the fashion industry and studied at the Canadian Film Centre. Has made a number of short films, including *Save My Lost Nigga's Soul* (93), which won Best Short Film at the Toronto Film Festival. His first feature *Rude* was screened at the 9th SIFF.



### TWILIGHT OF THE ICE NYMPHS

This film traces the dream-struck fantasia of Peter Glahn, a political prisoner returning after several hard years of incarceration, to his homeland of Mandragora where the sun never sets. While travelling by boat, he spends a few precious minutes in the enticing and rarefied company of Juliana, a beautiful young woman with whom he falls desperately and immediately in love. He disembarks to find romance, both requited and unrequited, brewing at home.

"Love can make us delirious, it can lift us up beyond our human limitations in a dizzying display of illusions. We believe these illusions. Fervent belief (in anything) can border on insanity - we are like cult members who unquestioningly believe and obey the wild dictates of Love. But each of us has succumbed to exhaustion during the crazed ascent. Our survivors wonder why we joined such an awful cult ... they will never understand the exaltation we felt!" - Guy Maddin

Director: Guy Maddin Producer: Richard Findlay Screenwriter: George Toles Cinematographer: Michael Marshall Editor: Reginald Harkema Cast: Pascale Bussieres, Shelley Duvall, Frank Gorshin, Alice Krige, R.H. Thomson, Ross McMillan World Sales Agent: Alliance Independent Films, 121 Bloor Street East, Suite 1500, Toronto, Canada M4W 3M5 Tel: 416-9671141 Fax: 416-9675884



Director: Guy Maddin Youngest recipient of the Telluride Medal at the Telluride Film Festival in 1995. His feature films include: *The Dead Father*, *Tales From the Gimli Hospital*, *Archangel*, and *Careful*.





## The Ed Wood Collection

How far would you go in order to get a film made?

Ed Wood had his entire cast and himself baptised in order to get financial backing from a church to start a production. He also cast untalented backers in his low budget films.

The acclaimed worst director in filmmaking history, Edward Davis Wood, Jr. died on 10 December 1978. He was 53, an alcoholic, poverty stricken and recently evicted from his \$30 a month apartment in Hollywood. He died of a heart attack.

Wood's parents gave him his first movie camera on his 11th birthday. He filmed anything and everything, including the Hindenburg aloft over the Hudson before it crashed in New Jersey and went up in flames. After graduating from high school, Wood got a job as an usher at the Bardavon Theatre, where he would fish out movie stills from the trash and take them home. He dreamed of the day when an usher would fish for stills from his movies in a similar fashion.

At 17, he signed up for the Marines and served in World War II, packing lots of lingerie to wear under his uniform. He confessed to have been wearing pink panties and a bra when he fought in the battle that won him a purple heart.

When he first arrived in Hollywood, Ed acted in obscure theatre productions until he wrote his first film, a low budget western called Crossroads of Laredo, and shot it with war surplus film. It was never released and became an embarrassment to all, except Wood, who carried on odd-jobbing in Hollywood and making as many connections as he could. One of the people he met introduced him to his childhood idol, Bela Lugosi, whose phone had stopped ringing by then because studio executives thought he was dead. Their friendship and eventual collaboration were Ed's golden days and Lugosi's last.

The Tim Burton film Ed Wood, made in 1995, captured the steely determination and focused dedication that Wood had in pushing through his film projects, despite minimal financial backing. He never allowed limited means to stop him from completing a film. His films may be low in production value but his blind dedication to the art of film is really moving. He has since then attained cult status among film buffs for his taste in the macabre and strange. He is known to have put together a film by writing a script around all kinds of stock footages he possessed.

"The main idea is to keep writing, no matter what it is. Keep at it because even if your story gets worse, you will be getting better." - Ed Wood, in The Hollywood Rat Race, a book he wrote which sums up his 20 years of experience as a filmmaker.

### FILMOGRAPHY:

*The Streets of Laredo* (48), *The Sun Was Setting* (51), *The Lawless Rider* (52), *Glen or Glenda* (53), *Crossroad Avenger: The Adventures of the Tucson Kid* (53), *Boots* (53), *Jailbait* (54), *Bride of the Monster* (55), *The Violent Years* (56), *Plan 9 From Outer Space* (56), *The Final Curtain* (57), *The Night the Banshee Cried* (57), *The Bride and the Beast* (57), *The Night of the Ghoul* (58), *The Sinister Urge* (60), *Shotgun Wedding* (63), *Orgy of the Dead* (65), *For Love or Money* (69), *One Million AC/DC* (69), *Operation Redlight* (69), *Gun Runners* (69), *The Photographer* (69), *Take It Out in Trade* (70), *The Only House* (71), *The Undergraduate* (71), *Class Reunion* (72), *The Cocktail Hostess* (72), *Dropout Wife* (72), *Fugitive Girls* (74), and *The Beach Bunnies* (76).

## The Ed Wood Collection

country: USA

director: Edward D. Wood, Jr.

1955, 68 mins

### BRIDE OF THE MONSTER

A masterpiece. Another incredibly inept but hilarious film from Ed Wood and features Bela Lugosi in his last speaking role as a mad scientist. His monologue, "Home, I don't have a home ..." is fascinating. The film uses most of the mad scientist cliches and uses them poorly as a cadaverous-looking Bela Lugosi tries to do fiendish things to an unconscious Loretta King. Wood uses the possibly worst special-effects monster of all time, a rubber octopus, which does not move whatsoever.

Director/Producer: Edward D. Wood Jr. Screenwriter: Alex Gordon, Edward D. Wood Jr. Cinematographer: William C. Thompson, Ted Allan Editor: Warren Adams Cast: Bela Lugosi, Tor Johnson, Tony McCoy, Loretta King, Harvey Dunne World Sales Agent: Winkler Film, Bennogasse 27/13, 1080 Vienna, Austria tel: 43-1-4079026 fax: 43-1-4080357



country: USA

director: Edward D. Wood, Jr.

1953, 67 mins

### GLEN OR GLENDA

Inspired by Ed Wood's own heart-wrenching secret life. This is the agonizing story of a transvestite who loses his fight for survival in a society that does not tolerate a man with a feminine side, a transvestite who must confess to his fiancée his terrible secret. This secret would cost him his freedom. In 1952, when the movie was made, a man would have been imprisoned if he was caught on the streets with woman's clothes on. Director Ed Wood shows us his dramatic life, serious in such a way that it becomes incredibly funny.

Director/Screenwriter: Edward D. Wood, Jr. Producer: George Weiss Cinematographer: William C. Thompson Cast: Bela Lugosi, Edward D. Wood, Jr., Dolores Fuller, Conrad Brooks, Evelyn Wood World Sales Agent: Winkler Film, Bennogasse 27/13, 1080 Vienna, Austria tel: 43-1-4079026 fax: 43-1-4080357



country: USA

director: Edward D. Wood, Jr.

1956, 79 mins

### PLAN 9 FROM OUTER SPACE

This is the most phenomenally popular cult classic, the double Golden Turkey Award winner - worst film and worst director ever in the entire history of motion pictures. The famous not-so-special effects as aliens in car hop outfits invade Earth in hubcap flying saucers to implement their ninth plan to invade the Earth (the first eight failed). This time they will raise the dead to conscript armies of mindless cadavers, starring the most famous lady zombie of all, Vampira, and the legendary Bela Lugosi in his swan song performance. Sadly, he died before filming started. Happily, he was replaced by the producer's wife's chiropractor. It has been said that Plan 9 From Outer Space is a hymn to all those who have tried nobly to create something memorable and meaningful and failed miserably every step of the way.

Director/Producer/Screenwriter: Edward D. Wood, Jr. Cinematographer: William C. Thompson Cast: Tor Johnson, Vampira, Bela Lugosi, John Breckinridge, Criswell World Sales Agent: Winkler Film Bennogasse 27/13, 1080 Vienna, Austria tel: 43-1-4079026 fax: 43-1-4080357





## US Independents

country: USA

director: Michael Rymer

1997, 85 mins

### ALLIE & ME

When wealthy Malibu housewife Michelle finds her husband in bed with her best friend, she snaps. Suddenly alone and very depressed, Michelle struggles to find a new place for herself in a world that has turned its back on her. In a moment of crisis, with nowhere to turn, Michelle begins the misadventure of a lifetime when she befriends Allie, a quirky, developmentally challenged beauty salon attendant. Together, they embark on a scheme to get Allie her own salon and Michelle her revenge. They become cat burglars, robbing the homes of Michelle's former friends and the salon's patrons. Fueled by their initial successes, everything is going great for the team till they break into the mansion of Camille with her drunken son lying unconscious in the bedroom. Complications mount as Allie falls madly in love.

Director/Screenwriter: Michael Rymer Producer: Joanne Baron Cinematographer: Rex Nicholson Editor: Dani Cooper  
Cast: Lyndie Benson, Joanne Baron, James Wilder, Steven Chester Prince, Ed Lauter Production Company: Dollhouse  
Productions/Kristie/Grossman Productions, Dollhouse Productions, 129 Marguerita Av., Suite D  
tel: 310-5766208 fax: 310-5766258 World Sales Agent: Redwood Communications, 228 Main Street, Studio 17, Vanica,  
CA 90291 tel: 310-5819090 fax: 310-5819093

Director: Michael Rymer  
Graduated from USC with a  
degree in cinema production.  
After working as production  
assistant, script analyst and  
screenwriter in various films,  
music videos and  
commercials, wrote and  
directed his first film *Angel  
Baby* in 1995. The film went  
on to win a string of awards  
including all the major  
categories at the Australian  
Film Institute Awards that  
year. *Allie & Me* is his second  
feature.



70

country: USA

director: Errol Morris

1997, 82 mins

### FAST, CHEAP AND OUT OF CONTROL

Taking five years in the making, *Fast, Cheap and Out of Control* was a big hit at the 1997 Sundance Film Festival. It is a celebration of a universe of chaos in which man is definitely losing out to robotic animals and animated robots. Includes some vintage footage - a lion tamer interview which was filmed by the then cinematographer Barry Sonnenfeld, years before he switched to directing *Get Shorty* and *Men In Black*; and some of the wild visual experiments in the topiary garden were conducted by cinematographer Robert Richardson before he repeated them for Oliver Stone's *Natural Born Killers*.

The film is an entertaining, poetic and metaphysically meaningful amalgamation of four tales involving four eccentric, obsessive individuals - a topiary gardener, a lion-tamer, an MIT robot scientist and an ardent fan of the mole-rat - whom director Errol Morris had lengthily interviewed.

Director/Producer/Screenwriter: Errol Morris Cinematographer: Robert Richardson Editor: Shondra Merrill, Karen Schmeer  
Cast: Dave Hoover, George Mendonca, Ray Mendez, Rodney Brooks Production Company: Fourth Floor Productions  
Inc./American Playhouse, Fourth Floor Productions Inc., 678 Massachusetts Av., Suite 503, Cambridge, MA  
02139, USA tel: 617-8764499 fax: 617-8764540 World Sales Agent: Fox Lorber Associates, 419 Park Avenue South,  
New York, NY 10016 tel: 212-6866777 fax: 212-6852625

Director: Errol Morris  
Graduate of the University of  
Wisconsin as well as a  
graduate student at Princeton  
University and the University  
of California. His films  
include: *Gates of Heaven* (78),  
*Vernon, Florida* (81), *The Thin  
Blue Line* (88), *The Dark Wind*  
(91) and *A Brief History of  
Time* (92).



## US Independents

country: USA

director: Steven Soderbergh

1996, 80 mins

### GRAY'S ANATOMY

Written and performed by storyteller/actor Spalding Gray, *Gray's Anatomy* is his humorous look at middle-age angst, with its impending mortality and, in his case, sight distortion in his left eye. In this series of tales, asides and interjections, master monologist Gray has been diagnosed with a rare and mysterious ocular disease. Terrified of surgery, he obsessively pursues a series of 'alternative' therapies, each more hilarious and surprising than the other. There's the Native American Sweat Ceremony, involving mass encounters in a sweat box; a debilitating raw vegetarian diet; and most memorably, a trip to the Philippines to try out the 'Elvis Presley of psychic surgeons'. An inspired cinematographic collaboration between Spalding Gray and director Steven Soderbergh, *Gray's Anatomy* is a fascinating interweaving of Gray's poignant, ironic narrative with Soderbergh's unbridled associative images.

Director: Steven Soderbergh Producer: John Hardy Screenwriter: Spalding Gray Cinematographer: Elliot Davis Editor: Susan  
Littenberg Cast: Spalding Gray Production Company: Bait and Switch, 7906 Wrenwood Boulevard, Baton Rouge,  
Louisiana 70809, USA tel: 504-9289190 fax: 504-9240149 World Sales Agent: Fox Lorber Associates Inc., 419 Park  
Avenue South, New York, NY 10016, USA tel: 212-6866777 fax: 212-6852625



Director: Steven Soderbergh  
Began making films at age 13.  
After high school and a brief  
stint at Los Angeles as an  
editor, worked at a local  
production house, doing the  
occasional commercial for  
friends. Also salvaged  
programmes for the  
Showtime cable network, and  
got his big break with the  
Grammy Award-nominated  
Yes concert film *9012Live*.  
Made his feature debut in  
1989 with *sex, lies and  
videotape*. His other films  
are: *Kafka* (91), *King of the  
Hill* (93), *The Underneath* (95),  
and *Schizopolis* (96).



country: USA

director: Neil LaBute

1997, 93 mins

### IN THE COMPANY OF MEN

Winner of the Filmmakers Trophy Award at the 1997 Sundance Film Festival. Two office executives, frustrated by their lot in life, formulate a plan that will bond them in their pain and ultimately make them feel better about themselves as men. They soon find the perfect victim - a beautiful, deaf secretary. What ensues is a cat-and-mouse game of one-upmanship that escalates into full scale psychological warfare.

The director talks about the film, "I was attracted to the notion of premeditated agony inflicted on someone. I believe that you can kill characters only once, but you can hurt them every day. My model for the screenplay was restoration comedy where wealthy, blase characters do unspeakable things just because they feel like it. During the past 20 years, we've started to overcome those archaic notions about a 'woman's place'. But at the same time, I think it is ludicrous to think that people who are better educated are likely to be less sexist or racist. Old tricks die hard. An education often refines hatred. A lot of people in the 80s and 90s have picked up a couple of diplomas, but it hasn't changed their overall moral structure."

Director/Screenwriter: Neil LaBute Producer: Mark Archer, Stephen Pevner Cinematographer: Tony Hettinger Editor: Joel  
Plotch Cast: Aaron Eckhart, Stacey Edwards, Matt Malloy, Michael Martin, Mark Rector Production Company:  
Company One Productions, 248 West 73rd Street, 2nd Floor, New York, NY 10023, Etats-Unis tel: 212-4960474  
fax: 212-4960796 World Sales Agent: Alliance Independent Films, 121 Bloor Street East, Toronto, Ontario, M4W 3M5,  
Canada tel: 1-416-9671141 fax: 1-416-9675884



Director: Neil LaBute  
Graduate of Brigham Young  
University, University of  
Kansas and New York  
University. While enrolled in  
the Graduate Dramatic  
Writing Program at NYU, he  
was the recipient of a literary  
fellowship to study at the  
Royal Court Theatre in  
London. He also attended the  
Sundance Institute's  
Playwrights Lab. He has  
written plays which have  
been produced in the USA  
and abroad. *In the Company  
of Men* is his first feature.





## US Independents

country: USA

director: Todd Verow

1997, 85 mins

### LITTLE SHOTS OF HAPPINESS

A dark urban comedy of identity lost and found. Frances, a nine to five in Boston, decides to leave her mentally unstable husband and begins to live out of her office, unknown to her co-workers. During the work day, she assumes the shifting identities of a credit collection agency's nagging voice on people's answering machines - but by evening, she begins to change for real. Each night, she goes to a different bar and forces herself out of her protected prim existence by meeting and picking up different men. The characters she encounters on these nocturnal sojourns range from a horny barfly, a rock band drummer to a neurotic antique collector.

The film's use of video and improvisation evokes and illuminates a gritty urban landscape of shifting personae, brash energy and the jump-start of a sputtering lifestyle.

Director/Producer/Cinematographer: Todd Verow Screenwriter: Todd Verow, James Owyer Editor: Jared Dubrino  
Cast: Bonnie Dickenson, Todd Verow, Linda Eknoian, Rita Gavelis, P.J. Marino  
Bangor Films, 111 Hillside St. #3, Boston, MA, 02120 USA tel: 617-7341188

Director: Todd Verow  
Born in 1966. Studied film at the American Film Institute and the Rhode Island School of Design, and directing at Brown University. Has worked as cinematographer on films such as *Terminal USA* and *Totally F\*\*\*\*\*d Up*. *Little Shots of Happiness* is his second feature. His first was the controversial *Frisk*, an ode to extreme sadomasochistic sex.



country: USA

director: Scott Silver

1996, 96 mins

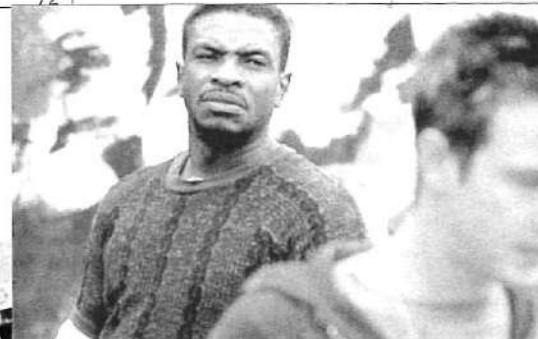
### JOHNS

A black comedy about two male prostitutes, John and Donner, who work on the hot and dirty Santa Monica Boulevard in Hollywood. The film concentrates on the harsh street life and the friendship born of necessity between the two men. John is determined to realise his dream of spending Christmas night in one of the luxurious hotels in town. But he needs to find the \$300 first. Donner is new to the street and regards John as his best friend. Despite the relative emptiness of the concept of friendship on the street, Donner resolves to make John's birthday dream come true. However, they hope to maintain a little decency in their quest for money and love. By the end of the day, they will have learnt the meaning of sacrifice, friendship and courage.

Director Scott Silver's documentary background helped in putting across the gritty street look and feel. He investigates the habits and language of male prostitutes on the street. The tragedy of the situation lies in the fact that these young men did not come to Hollywood to proposition men but to make it in the film business. The soundtrack is by the 73-year-old blues legend Charles Brown.

Director/Screenwriter: Scott Silver Producer: Beau Flynn, Stefan Simchowicz Cinematographer: Tom Richmond Editor: Dorian Harris  
Cast: Lukas Haas, David Arquette, Arliss Howard, Keith David  
Production Company: First Look Pictures/  
Bandiera Entertainment Bandiera Entertainment, 1520 North Ogden tel: 213-8768877 fax: 213-8768879  
World Sales Agent: Overseas Filmgroup, 8800 Sunset Boulevard, Los Angeles CA 90069, USA tel: 1-310-8551199 fax: 1-310-8550719

Director: Scott Silver  
Studied journalism in Boston and directing at the American Film Institute, where he won a prize for best director with three short films. Before leaving for Hollywood, he wrote, produced and directed documentaries for CBS Boston.



## US Independents

country: USA

director: John Sayles

1997, 128 mins

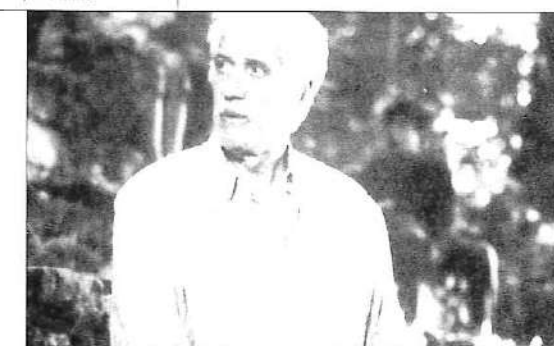
### MEN WITH GUNS

Shot entirely in Spanish and Indian dialects and set in a fictional Latin American country, *Men With Guns* sets out to confront some of the darker legacies of our collective histories. Fuentes, a middle-aged and highly respected doctor has been training young doctors to enter the forbidding and remote jungles of the region to bring medicine to Indian tribes who have no access to modern drugs. One day, he sees a man he had trained in the streets and realised that something has gone wrong with his cherished project. He sets off to investigate and his adventure is likened to a 'Heart of Darkness' trip deep into the heart of Indian country.

What director John Sayles does with his tale is remarkable. The people Fuentes meets - children, starving 'soldiers', federal troops, suspicious Indians - show him a nightmarish reality he has long ignored. With stunning camerawork from Slawomir Idziak (who shot Kieslowski's *The Double Life of Veronique* and *Three Colours: Blue*).

Director/Screenwriter/Editor: John Sayles Producer: R. Paul Miller Cinematographer: Slawomir Idziak Cast: Federico Luppi, Dan Rivera Gonzalez, Damian Delgado, Damian Alcazar, Mandy Patinkin  
Production Company: Lexington Road Productions/  
Clear Blue Sky Productions/The Independent Film Channel/Anarchists' Convention World Sales Agent: Goldwyn Films,  
10 Stephen Mews, London W1P 1PP, UK tel: 44-171-3338877 fax: 44-171-3338878

Director: John Sayles  
Born in 1950. Has published novels and a collection of short stories, and has written several plays and screenplays. His feature films are: *Return of the Secaucus Seven* (80), *Lianna* (83), *Baby It's You* (83), *Brother From Another Planet* (84), *Matewan* (87), *Eight Men Out* (88), *City of Hope* (91), *Passion Fish* (92), *The Secret of Roan Inish* (94), and *Lone Star* (96).



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## British Cinema

country: UK

director: Roberto Bangura

1996, 98 mins

### THE GIRL WITH BRAINS IN HER FEET

This is a funny and unusually accurate coming-of-age tale. Set in 1972 in England's Midlands region, the film features a plucky protagonist, Jack, whose curiosity about sex leads her to commit an act that will change everyone's lives. A bright and talented student in school, Jack is always on the topic of sex with her equally high-strung classmates. Provoked by the love life of her best friend, she is determined to lose her virginity ... fast. Working from a semi-autobiographical script by Jo Hodges, director Roberto Bangura perfectly captures the turbulent times of the film's protagonist. The period setting is conveyed with wonderful accuracy, and the soundtrack features songs by T-Rex, The Sweet, Slade and others. A film full of humour and poignancy, *The Girl With Brains In Her Feet* is an uplifting cinematic feat.

Director: Roberto Bangura Producer: Don Boyd Screenwriter: Jo Hodges Cinematographer: Peter Butler Editor: Adam Ross  
Cast: Joanna Ward, Amanda Mealing, John Thomson, Jamie McIntosh, Jodie Smith, Richard Claxton  
Production Company: Lexington Films Ltd tel: 44-171-4341262 fax: 44-171-4341284 World Sales Agent: Alliance  
Independent Films, 121 Bloor Street East, Suite 1500, Toronto, Ontario, M4W 3M5, Canada tel: 416-9671141  
fax: 416-9675884

Director: Roberto Bangura  
Born in 1962. Graduated in  
1985 from the West Surrey  
College of Art and Design.  
After a stint as a teacher, he  
enrolled at the National Film  
and Television School to  
study film direction. *The Girl  
With Brains In Her Feet* is his  
first feature film.

SPONSORED BY THE BRITISH COUNCIL

country: UK

director: Peter Kosminsky

1997, 82 mins

### NO CHILD OF MINE

This powerful film is based on a true story. Sexually abused by her mother and stepfather and their friends, and pimped by her father from the age of 10, Kerry seeks help. But she is betrayed by the people who profess to care the most and even raped in a children's home. Eventually, it is up to Kerry herself to find her own path to safety.

"My first aim for the film is, I suppose, the feeling that the real Kerry had when she agreed to co-operate with us, and that is to raise people's awareness that this kind of conveyor belt of abuse exists. The next thing that came out of making the film is the issue of safe houses, one of which provides salvation for Kerry. There are only four in the country. So if a child escapes abuse at home, there is almost nowhere for him or her to run except to the streets of a major city, which often sends them straight into prostitution. And finally, I have realised through working on the film that there is no national organisation for adult survivors of child abuse. The problem is one that affects victims for the whole of their life, and there's no adult Childline - once you're grown up you can't ring that number. So, ... if someone considers setting up some sort of survivors' organisation, that would be a wonderful outcome, a real tribute to the real Kerry and her bravery in telling her story." - director Peter Kosminsky

Director/Producer: Peter Kosminsky Screenwriter: Guy Hibbert Cinematographer: Mike Shrimpton Editor: Chris Ridsdale  
Cast: Brooke Kinsella, Colin Salmon, Billy Geraghty, Sharon Small, Geoffrey Church Production Company: Stonehenge  
Productions/United Film & Television Productions, Stonehenge Productions, Varandavilla, Netheravon, Salisbury  
SP4 9QP, UK tel: 44-19-80670960 fax: 44-19-80670647 World Sales Agent: ITTEL, 48 Leicester Square, London, WC2H  
7FB, UK tel: 44-171-4911441 fax: 44-171-4937677

Director: Peter Kosminsky  
Born in 1956. Graduated from  
Oxford University and started  
working for BBC and  
Yorkshire Television. Mainly  
directs for television. Some of  
his films are *The Falklands  
War: The Untold Story* (87),  
*15: The Life and Death of  
Philip Knight* (93), and *The  
Dying of the Light* (94).

## British Cinema

country: UK

director: Marleen Gorris

1997, 97 mins

### MRS DALLOWAY

An adaptation of Virginia Woolf's classic novel *Mrs Dalloway*. Starring the incomparable Vanessa Redgrave and the abundantly talented rising star Natascha McElhone, director Marleen Gorris delivers a faithful rendition of the novel, a mature, sensitive and fragile portrait of a woman looking back on her life. Set in 1923 on the day Mrs Clarissa Dalloway prepares to give a dazzling party, she begins reflecting on her life and how it could have been different if she had chosen passion in her youth. Gorris seeks the equivalent of Woolf's flowing narration using Redgrave's voice-over as stream of consciousness detailing Clarissa's innermost thoughts.

*Mrs Dalloway* is a testament to Gorris' ability to handle such difficult material as memory with grace and ease, and to convey cinematically the complex human emotions that lie in us all. A film of subtle tensions, *Mrs Dalloway* is also interpreted excellently by the cast.

Director: Marleen Gorris Producer: Lisa Katselas Pare, Stephen Bayly Screenwriter: Eileen Atkins  
Cinematographer: Sue Gibson Editor: Michiel Reichwein Cast: Vanessa Redgrave, Natascha McElhone, Rupert Graves,  
Michael Kitchen Production Company: Bayly/Pare, 6 York Building, London WC2N 6JN, UK tel: 44-171-8396499  
fax: 44-171-8396496 World Sales Agent: Overseas Filmgroup, 8800 Sunset Blvd, Los Angeles, CA 90069, USA  
tel: 310-8551199 fax: 310-8550719

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Director: Marleen Gorris  
Born in 1950. Completed her  
ground-breaking first feature,  
*A Question of Silence*, in  
1982, and the film won many  
international awards. She  
found international fame  
when her film *Antonia's Line*  
won the 1995 Academy  
Award for Best Foreign  
Language Film. In addition to  
feature films, she has also  
directed *Tales From a Street  
(93)* for Dutch television. Her  
other films include: *Broken  
Mirrors* (84), and *The Last  
Island* (90).

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## British Cinema

country: UK

director: Shane Meadows

1997, 97 mins

### TWENTYFOURSEVEN

Unlike many feature debuts, *TwentyFourSeven* is not full of technical wizardry or visual pyrotechnics. Shot in remarkably beautiful black and white, this film feels like one from a veteran director, whose confidence and authority is manifested in every shot. This film is set in the Thatcher years, a period of despair and hopelessness for Britain's youth. A middle-aged Alan Darcy (Bob Hoskins) sets out to resurrect an old boxing club which gave him a safe haven during his reckless days as a youth. Rest of the film shows how he lures the local youth into the ring to release their pent up anger and energy.

Director Shane Meadows peers into the lives of his characters without pulling any punches. It is a dysfunctional landscape of brutish fathers, casual drugs, rejection, and a sense of futility and hopelessness. While the future may seem relentlessly desperate, the film never lapses into self-pity. Instead, it is a very impressive cinematic achievement with strong performances from the cast and a young director who is very much in control of his subjects and material.

Director: Shane Meadows Producer: Imogen West Screenwriter: Shane Meadows, Paul Fraser  
Cinematographer: Ashley Rowe Editor: Bill Diver Cast: Bob Hoskins, Danny Nussbaum, James Hooton, Darren O'Connell, Justin Brady Production Company: Scala Productions, 39-43 Brewer St., London W1R 3FD, UK  
tel: 44-171-7347060 fax: 44-171-4373248 World Sales Agent: The Sales Company, 62 Shaftesbury Avenue, London W1V 7DE, UK tel: 44-171-4349061 fax: 44-171-4943283

Director: Shane Meadows  
Born in 1972. Has no formal  
filmmaking training but has  
made approximately 25  
shorts. *TwentyFourSeven* is  
his first feature film.



76

country: UK

director: Carine Adler

1997, 85 mins

### UNDER THE SKIN

Winner of the Michael Powell Award for best British film at the Edinburgh Film Festival and the Critics Prize at the 1997 Toronto Film Festival. A gritty and relentlessly directed film depicting the confusion and anger of a young woman, Iris. Driven by grief from the death of her mother and unable to reconcile herself with her older sister whom she suspects to be her mother's favourite, Iris embarks on a sexual quest with strangers she picks up from bars and clubs. Redemption only comes after she has plummeted to the depths of masochistic promiscuity.

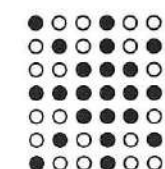
The director talks about the film, "I wanted a character who was quite normal, but angry - not angry at the end, like in most women's films, but at the beginning. Estella V. Weldon (a forensic psychologist) argues that while men express their anger externally, by robbing banks or doing things to women, women express their anger internally - through bulimia, anorexia, self-mutilation and promiscuity. So to make a complicated character who was dramatic, I needed to use something like this. I knew that as soon as her mother died, she had to pick somebody up for sex, so that the connection between her anger, her grief and her sexual behaviour was clear."

Director: Carine Adler  
Trained at the Central School  
of Speech and Drama and the  
National Film and Television  
School in London. She has  
made short films and  
documentaries for television.  
*Under the Skin* is her first  
feature film.



Director/Screenwriter: Carine Adler Producer: Kate Oghorn Cinematographer: Barry Ackroyd Editor: Ewa J. Lind  
Cast: Samantha Morton, Claire Rushbrook, Rita Tushingham Production Company: British Film Institute/Channel Four  
Television/Strange Dog Productions/Rouge Films, Strange Dog Productions, c/o BFI Sales, 21 Stephen Street,  
London W1P 2LN, UK tel: 44-171-9578982 fax: 44-171-5805830 World Sales Agent: BFI Films, c/o Andrea Klein, 21  
Stephen Street, London W1P 2LN, UK tel: 44-171-9578982 fax: 44-171-5805830

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## British Cinema

country: UK

director: Patrick Keiller

1996, 82 mins

### ROBINSON IN SPACE

Just as Patrick Keiller's earlier film *London* was set in the chilling aftermath of the surprise 1992 re-election of John Major, *Robinson In Space*, its sequel, anticipates the recent massive victory of Tony Blair's Clintonesque 'New Labour'. Keiller retraces the route of the English portion of Daniel Defoe's 1727 Tour Through the Whole Island of Great Britain. Defoe's tour found Britain on the verge of the industrial revolution, the Golden Age of manufacturing capitalism. Robinson's finds that age coming to an end. Replacing it are the trans-global economies of hi-tech, service and entertainment, which Blair's victory will not seek to disturb. The narrative is full of footnotes, visual jokes, references to figures as diverse as Jane Austen, Oscar Wilde, Adam Ant and Engels.

Keiller responds to the question of the possibility of a happy ending for England, "Although the UK economy may be very unpleasant to live with, it isn't failing. It performs rather well for its owners. The myth of economic decline has been very useful to the Tories as they have run down the public realm ... We have sci-fi automation, but instead of sci-fi better life, we have unemployment, low-paid service jobs, and a lot of people who are 'economically inactive'. This misery isn't the result of irreversible decline, but of political decisions which can be reversed."

Director/Screenwriter/Cinematographer: Patrick Keiller Producer: Keith Griffiths Editor: Larry Sider Cast: Paul Scofield (narrator) Production Company: Koninck International 19-20 Rheidol Mews, Rheidol Terrace, London N18NU tel: 171-2260266 fax: 171-3591151 World Sales Agent: BFI Sales, 21 Stephen Street, London W1P2LN tel: 171-9578909 fax: 171-5805830

Director: Patrick Keiller  
Born in 1950. He is an architect who began to work as an artist in the late 70s. He made independently produced short films including *Stonebridge Park* (81), *Norwood* (84), *Valios* (87), and *The Clouds* (94). His other feature film is *London* (94).



country: UK

director: Richard Kwietniowski

1997, 93 mins

### LOVE AND DEATH ON LONG ISLAND

Middle-aged widower Giles is a venerated novelist, untainted by the 20th century, until he sees a teen movie by accident and is instantly besotted by one of the bit part actors, Ronnie Bostock. Giles kindles his obsession by collecting and cataloguing every possible representation of Bostock, from pin-ups in hearthrob magazines to videos with titles like *Hotpants College II*. Swiftly becoming an enthralled expert on American youth culture and armed with every possible scrap of information about Ronnie, Giles arrives in Ronnie's Long Island town determined to find him.

*Love and Death On Long Island* portrays a head-on collision between two cultures: antiquated London life in which VCRs are pure science fiction and a Long Island township where 'Rimbaud' is mistaken for 'Rambo', while extracts from Ronnie's films teeter on the brink of self-parody. It is also about the power of film to tap into our subconscious. An adaption from the cult novel by Gilbert Adair, the film stars John Hurt and Jason Priestley.

Director/Screenwriter: Richard Kwietniowski Producer: Steve Clark-Hall, Christopher Zimmer Cinematographer: Oliver Curtis Editor: Susan Shipton Cast: John Hurt, Jason Priestley, Fiona Loewi, Sheila Hancock, Maury Chaykin Production Company: Skyline Films/Imagex, Skyline Films, P.O. Box 8210, London W4 1WH, UK tel: 44-181-7414500 fax: 44-181-7481892 World Sales Agent: The Sales Company, 62 Shaftesbury Avenue, London W1V 7DE, UK tel: 44-171-4349061 fax: 44-171-4943293

Director: Richard Kwietniowski  
Studied literature and film at the Universities of Kent and California. His first short film *Alfalfa* premiered at the Berlin Film Festival to international acclaim and his subsequent short films have won numerous awards. Set up his own production company in 1990. *Love and Death On Long Island* is his directorial debut.



## French Panorama

country: France

director: Sylvie Verheyde

1997, 90 mins

### A BROTHER UN FRERE ...

He is a photographer striving hard to make it big. His sister, intelligent and attractive, is embarrassed about her virginity but does not want to lose it to just any guy. The film follows them on their separate search for what they want most in their lives but as it so often happens, what you think you want may not turn out to be what you really like once you get it.

Director Sylvie Verheyde's debut film is by turns dark and triumphant, troubling and transcendent. Illuminated by searing performances from rising star Emma de Caunes and Jeannick Gravelines as the sister and brother, *A Brother* captures the twists and turns in the life of a young couple whose world consists of claustrophobic apartments, dingy parties and a frighteningly uncertain future. Rarely have the tribulations of youth been portrayed with such a fine eye for the decisive moment.

Director/Screenwriter: Sylvie Verheyde Producer: Serge Duveau Cinematographer: Antoine Roch Editor: Luce Grunenwaldt Cast: Jeannick Gravelines, Emma de Caunes, Nils Tavernier, Emmanuel Nicolas Production Company: Persona Films/CNC, Persona Films tel: 33-1-43256726 fax: 33-1-43260614 World Sales Agent: Flach Pyramide International, 5 rue Richemont, 75008 Paris, France tel: 33-1-42960220 fax: 33-1-40200551



Director: Sylvie Verheyde  
Born in 1964. She has made two short films prior to directing *A Brother*, her first feature.



country: France

director: Philippe Harel

1996, 95 mins

### THE FORBIDDEN WOMAN LA FEMME DE FENDUE

Francois is 39. Muriel is 22. He is married, with a child, and lives comfortably. She is single and unattached. They meet by chance. He wants her. She resists, then gives in and finally latches on to him. A film that captures adultery in all its fleeting joys, rare moments, creeping jealousy, open conflicts, stolen pleasures, tears held back, and tears shed.

Director Philippe Harel was attracted by what he saw as 'the austerity' of writer Eric Assous' work and the writer's decision to 'have only two characters since there's always a trio in stories of adultery'. It was necessary to find a way of avoiding the traditional shot/countershot. Harel chose to film the story literally from the point of view of Francois. Harel admits that there were numerous technical problems in shooting the film, "The choice of the subjective camera prevented certain things. It was out of the question that Francois and Muriel kiss, for example. In *The Lady In the Lake*, the hero closes his eyes when he kisses his partner and it's as if the limits of the subjective camera technique are being admitted to the audience which, in turn, makes the technique more noticeable."

Director: Philippe Harel Producer: Michel Guilloux Screenwriter: Eric Assous Cinematographer: Gilles Henry Editor: Benedicte Teiger Cast: Isabelle Carré, Philippe Harel Production Company: Lazennec Productions/Le Sept Cinema, Lazennec Productions, 5 rue Darret, Paris 75017 France tel: 015-3044100 fax: 015-3044107 World Sales Agent: President Films, 2 rue Lord Byron 75008 Paris, France tel: 014-5628222 fax: 014-5634056

Director: Philippe Harel  
His films include: *Tentative D'Echec* (80), *Mon Inconnue* (84), *Fin De Serie* (85), *Deux Pieces/Cuisine* (89), *Un Ere Sans Histoires* (92), *L'Histoire Du Garçon Qui Voulait Qu'on L'Embrasse* (94), *Une Visite* (95) and *Les Randonneurs* (97).





## French Panorama

country: France

director: Raoul Ruiz

1996, 113 mins

### GENEALOGIES OF A CRIME GENEALOGIES D'UN CRIME

The plot has its origins in a story which took place in Vienna before the war. This is the story of Hermine Hellmut van Hug, a child analyst who believed she had detected homicidal tendencies in her five-year-old nephew. According to her beliefs, a person's character is fully determined at that age. She therefore decided to study the inevitable development of the child's criminal personality. At last, he commits the crime she has been waiting for.

The director explains his technique, " 'Mise-en-abyme' is an expression coined by Gide in 'The Counterfeiters'. It applies to certain Flemish paintings. And also to certain commercials, certain games that are called self-referential. *Genealogies of a Crime* gives a sense of mise-en-abyme. The subject of the film is the film, the film is a metaphor for the film. This is a conceit. Often, the use of rhetorical devices, or an excess of rhetorical devices in a film serve to conceal the fact that something much more important is at stake."

Director: Raoul Ruiz Producer: Paulo Branco Screenwriter: Pascal Bonitzer, Raoul Ruiz Cinematographer: Stefan Ivanov  
Editor: Valeria Sarmiento Cast: Catherine Deneuve, Michel Piccoli, Melvil Poupaud, Andrzej Seweryn, Bernadette Lafont  
Production Company/World Sales Agent: Gemini Films, 73 rue Saint-Denis 75001 Paris, France tel: 33-1-40390375  
fax: 33-1-42331213

Director: Raoul Ruiz  
Born in 1941. His selected films include: *Tres Tristes Tigres* (68), *La Colonie Penitenciaire* (70), *La Petite Colombe Blanche* (73), *Dialogues D'Exiles* (74), *La Vocation Suspendue* (76), *L'Hypothese Du Tableau Vole* (78), *Les Trios Couronnes Du Matelot Classification des Plantes* (82), *Berénice* (83), *La Ville Des Pirates* (83), *L'Eveille du Pont de L'alma* (84), *Voyage Autour d'une Main* (84), *La Telenovella Errante* (90), *L'exode* (90), *Fado Majeur Et Mineur* (94), and *Trois Vies et une Seule Mort* (95).



country: France

director: Brigitte Rouan

1997, 97 mins

### POST-COITUM, ANIMAL TRISTE

Diane appears to have everything - loving husband, intelligent kids and a successful career as the editor at a publishing house. Then a young, handsome expatriate engineer budes into her life and they begin a passionate affair. Is it true love? Will Diane risk all she has to keep her lover? Is it the beginning of a new chapter in her life or the end of her bliss?

A parallel story runs along Diane's affair. Her husband is representing a woman accused of plunging a knife into her husband who has been cheating on her for 40 years. There are hence various levels of tension present in the film - the fear of being discovered, the pain of discovery and rejection, the doubts and confusion of an artist - all immaculately gelled together by director Brigitte Rouan who also plays the lead role of the philandering Diane.

Director: Brigitte Rouan Producer: Humbert Balsan Screenwriter: Brigitte Rouan, Santiago Amigorena, Guy Zylberstein, Jean-Louis Richard, Philippe Le Guay Cinematographer: Pierre Dupouey, Arnaud Leguy, Bruno Mistretta  
Editor: Laurent Rouan Cast: Brigitte Rouan, Patrick Chesnais, Boris Terrel, Nils Tavernier, Jean Louis Richard  
Production Company: Ognon Pictures/Pinou Film, Ognon Pictures, 14 rue Montmartre, 75001 Paris, France  
tel: 01-40265608 fax: 01-40-260209 World Sales Agent: Pyramide, 5 rue de Richemont 75008 Paris tel: 01-42980101  
fax: 01-40200221

Director: Brigitte Rouan  
Actress who started directing in 1985. Films directed by her include *Grosse* (85) and *Outremer* (90).



## French Panorama

country: France

director: Robert Guediguian

1996, 102 mins

### MARIUS AND JEANNETTE MARIUS ET JEANNETTE

A small film with a lot of heart, it tells the story of an unlikely relationship between two people in their forties, for whom life has not been easy. This charming and intelligent film takes place in the working class Estaque district of northern Marseille, where the filmmaker himself was born. The people around the central couple is used as a kind of chorus to convey the director's opinions. He plugs "L'Humanite", for example, a newspaper he likes but which is not doing well. He also shows his disdain for the extreme right wing leader, Jean-Marie Le Pen.

Robert Guediguian's films have been compared to those of Jean Renoir, particularly his great social comedies of the thirties for their apt portrayal of community, their contemporary context, and the amount of generosity the director shows his characters. But Guediguian is unique in setting his films in his home region, far from the Parisian bourgeoisie we see in many French films. His characters come alive as the audience is made to feel and see the disappointments and triumphs of daily life. *Marius and Jeannette* demonstrates that Guediguian does indeed have a big heart.

Director: Robert Guediguian Producer: Gilles Sandoz Screenwriter: Robert Guediguian, Jean-Louis Milesi  
Cinematographer: Bernard Cavelle Editor: Bernard Sasia Cast: Ariane Ascaride, Gerard Meylan, Pascale Roberts, Jacques Boudet  
Production Company: Agat Films & Cie, 52 rue J-P Timbaud 75011, Paris, France tel: 33-1-53363232  
fax: 33-1-44188844 World Sales Agent: Mercure Distribution, 27 rue de la Butte aux Cailles, 75013 Paris, France  
tel: 33-1-44188844 fax: 33-1-45650747

SPONSORED BY: CREDIT AGRICOLE INDOSUEZ



Director: Robert Guediguian  
Born in 1953. Has been directing films since 1980. Films include: *Dernier ete* (80), *Rouge midi* (83), *Ki lo sa?* (85), *Dieu vomit les tiendes* (89), *L'argent fait le bonheur* (92), and *A la vie, a la mort* (94).



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## French Panorama

country: France

director: Manuel Poirier

1997, 135 mins

### WESTERN

The film follows the fortunes of two accidental travelling companions, Paco and Nino, who meet on the roads of Brittany. Paco is Spanish, a ladies' man who has much more luck with women than his companion Nino, a Russian immigrant. It's the story of their friendship and the people they meet along the way. A contemporary road movie, set in the West ...

Director Manuel Poirier explains, "The idea behind this film had been in my mind for some years. It's a story of two young strangers who are very different from each other, in their personalities but also in their relationships with women and love. Bringing out their differences was both meaningful and interesting." Poirier's directorial style and concerns are totally different from the other French independent directors. His movies are also dedicated to the French countryside and to the region of Normandy in particular, where he moved to in 1990.

Director: Manuel Poirier Producer: Maurice Bernart Screenwriter: Manuel Poirier, Jean-François Goyet Cinematographer: Nara Koo Kosal Editor: Yann Dede Cast: Sergi Lopez, Sacha Bourdo, Elisabeth Vitali World Sales Agent: President Sales

Director: Manuel Poirier  
Born in 1957. Left school very early and worked in various jobs including factory worker, cabinet maker and also a volunteer in the social services. Felt the calling to tell stories through moving images when he was 30 and made his first short film *La Première Journée de Nicolas*, which was followed by *La Lettre à Dédé* and *Appartement 62*. Moved to the Normandy countryside in 1990 where he made his first feature film *La Petit Amie d'Antonio* (94). His other films are ... *a la campagne* (95) and *Marion* (96).

country: France

director: Bruno Dumont

1997, 96 mins

### THE LIFE OF JESUS LA VIE DE JESUS

In this stunning debut film, director Bruno Dumont presents a protagonist who, unemployed and with little education, finds his prospects extremely limited. Bored, inarticulate and sometimes sympathetic, he is also capable of explosive violence. A startling and masterful work where the rugged beauty of the Flanders countryside is lovingly captured in Cinemascope. At the same time, Dumont often films his characters in close-ups, perfectly capturing their inarticulateness and welling anger. But despite their failings, Dumont still manages to make them sympathetic. Dumont successfully paints an accurate portrait of a segment of society where there is chronic unemployment, little education, and a despair of the future: a warm breeding ground for racism, hatred and violence.

"The subject of the film occurred to me while teaching. For these youngsters, explanations, morality lessons were pointless. We are powerless faced with their crazy, dangerous hate. Some of them believe in nothing, doubt everything, even teaching them becomes impossible. They are disenchanted because they have no power or attachment over the world. They live at the turn of the century, in a decadent society that is coming to an end. They must invent a new world, but for the time being, they are bored to hell. But it will be them who'll change the world." - Bruno Dumont

Director/Screenwriter: Bruno Dumont Producer: Jean Bérat, Rachid Bouchareb Cinematographer: Philippe Van Leeluw Editor: Guy Lecorne, Yves Deschamps Cast: David Douche, Marjorie Cottreel, Genevieve Cottreel, Kader Chaatoui, Sébastien Delbaere Production Company: 3B Productions/CRAV/Norfilms, 3B Productions tel: 33-1-45484475 fax: 33-1-45491785 World Sales Agent: Celluloid Dreams, 24 rue Lamartine, 75009 Paris, France tel: 33-1-49700370 fax: 33-1-49700371

Director: Bruno Dumont  
Born in 1958. Started making films for various industries and corporations in 1986. Made two short films *Paris* (93) and *Marie et Freddy* (94). Has also worked as a television writer. *The Life of Jesus* is his first feature film directorial effort.

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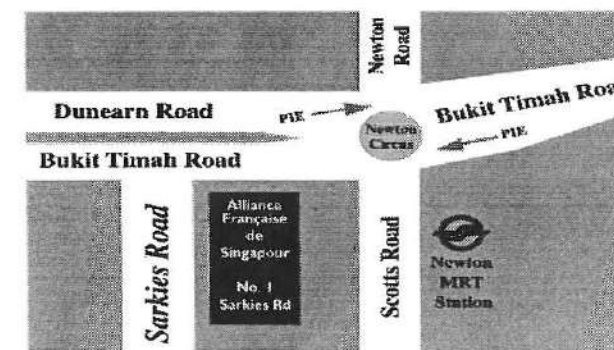
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## World Cinema

country: Argentina

director: Gustavo Mosquera R.

1996, 88 mins

### MOEBIUS

The desperate search for a missing train carrying over 30 passengers is at the centre of this allegorical thriller. This is an imaginative, suspenseful and intriguing film about a young topographer and mathematician, Daniel, and his search for the missing train. Through a twist of fate, he boards a subway train where the mystery of the phantom train and its passengers is finally revealed. Inspired by the disappearance of 30 000 people during the bloody national purge carried out by Argentina's military dictatorship in the 70's, *Moebius* is a subversive and technically dazzling film that will appeal to both the intellect and imagination.

Produced on a shoestring budget with the assistance of another professor and 45 students in a graduate workshop at the Universidad del Cine in Buenos Aires, the film is a reflection of the present situation in Argentina. Mosquera explains, "Every time I go to the National Film Board, or to producers, they don't want to listen to me. And then when I finish a film, the people say, 'Oh, that's really good.' As I was writing the script for *Moebius* with the students, and as we shot the film, I began to realise that I am Daniel."

Director: Gustavo Mosquera R. Born in 1959. Graduated from the National Film Board's Cinema Experimentation and Production Center in 1986. Directed his first feature *Times To Come* soon after. *Moebius* is his second film. He is currently teaching at the Universidad del Cine in Buenos Aires.



Director: Gustavo Mosquera R. Producer: Collective of Universidad del Cine. Screenwriter: Gustavo Mosquera R., Arturo Onativia. Cinematographer: Abel Penalba. Editor: Pablo Giorgelli, Alejandro Brodershan. Cast: Guillermo Angelilli, Roberto Carnaghi, Jorge Petraglia, Anabella Levy. Production Company: Collective of Universidad del Cine, Pasaje J.M. Giuffra 330, 1064 Buenos Aires, Argentina. Tel: 1-3002812. World Sales Agent: Stiff Film, Via Padre G.A. Filippini 130, 00144 Rome. Tel: 39-6-5293816. Fax: 39-6-5293811.

SPONSORED BY: EMBASSY OF THE REPUBLIC OF ARGENTINA



As part of its cultural programme envisaged for 1998, the Embassy of the Republic of Argentina in the Republic of Singapore is proud to present the Argentine film "Moebius", produced by the Universidad del Cine of Buenos Aires and coordinated by Professor Gustavo Mosquera and Maria Angeles Mira.

Uniquely produced by a group of Argentine film students, *Moebius* let the young makers complete an extraordinary circle, the making of a commercial feature film within a film school, the participation in international film festivals and its commercial release.

78 Shenton Way #15-01, Singapore 079120  
Tel. 3241433 & 3241393 / Fax: 3241438 & 3241398

## World Cinema

country: Australia

director: Sue Brooks

1997, 85 mins

### ROAD TO NHILL

*Road To Nhill* is a comedy that creeps up on you. It has no big jokes, no witty one-liners, yet from the very first scene the humour builds relentlessly until you find yourself laughing at ... you won't know what but you know it is funny. It is impossible not to be sucked into the vortex of nothingness that is Nhill. It is a world that moves at half speed ... where people do not finish their sentences and where people are so excruciatingly polite and indirect that nobody really knows what is going on. So, when something does happen, the confusion is complete.

Twelve lady bowlers are returning from a tournament in three cars. One car does not make it back. The problem is, no one knows which lady bowlers are in which cars. And by the time the ill-prepared emergency services arrive at the scene of the accident, everyone's gone home anyway. This intriguing storyline is all that is needed to propel the whole town into chaos, with hilarious results. It features an ensemble cast that includes Bill Hunter (*Muriel's Wedding*), Priscilla: *Queen of the Desert*, *Strictly Ballroom*), Paul Chubb (*The Well*) and Tony Barry (*Doing Time For Patsy Cline*), and a haunting jazz score.

Director: Sue Brooks. Producer: Sue Maslin. Screenwriter: Alison Tilson. Cinematographer: Nicolette Freeman. Editor: Tony Stevens. Cast: Tony Barry, Vikki Blanche, Paul Chubb, Lynette Curran, Matthew Dyktynski. Production Company: Gecko Films, c/o Southern Star Film Sales, 8 West Street, North Sydney NSW 2060 Australia. Tel: 612-92028555. Fax: 612-99566918. World Sales Agent: Southern Star Film Sales, 8 West Street, North Sydney NSW 2060 Australia. Tel: 612-92028555. Fax: 612-99566918.



Director: Sue Brooks. Trained in camera and directing at the Australian Film, Television and Radio School from 1981 to 84. Directed *The Driver's Wife* which won the Best Short Fiction Award for the Greater Union Awards and the Rouben Mamoulian Award at the 1984 Sydney Film Festival. Directed short films and documentaries including *High Heels* and the award-winning *An Ordinary Woman* before developing *Road To Nhill*.



country: Australia

director: Rob Sitch

1997, 93 mins

### THE CASTLE

*The Castle* is one of the top box-office grossers in Australia's cinematic history. A Melbourne family is very happy living where they do, near the Melbourne airport (according to screenwriter Jane Kennedy, it's "practically their back yard"). However, they are forced to leave their beloved home, by the government and airport authorities. This is a film comedy of how they fight to remain in their house, taking their case as far as the High Court. Winner of the 1997 Australian Film Institute Best Original Screenplay Award.

A wonderful Australian comedy played by the team from the television satirical programme *Frontline*. In *Frontline* the audience is often presented with ethical and moral issues faced by a television news program. In *The Castle*, the *Frontline* team have turned their critical eye on the legal system as well as the plight of Australian aborigines.

Director: Rob Sitch. Producer: Working Dog Productions. Screenwriter: Santo Cilauro, Tom Gleisner, Jane Kennedy, Rob Sitch. Cinematographer: Miriana Marusic. Editor: Wayne Hyett. Cast: Michael Caton, Anne Tenney, Stephen Curry, Anthony Simco, Sophie Lee, Wayne Hope. Production Company: Village Roadshow Pictures/Working Dog. World Sales Agent: Roadshow Film Distributors.



Director: Rob Sitch. Directorial debut for 34 year-old Rob Sitch who plays the dorky current affairs presenter, Mike Moore, on the successful television series *Frontline*. Two years ago, he completed eight months of a Harvard MBA degree but prefers to channel his energies into TV and film production.



SPONSORED BY: GEOFF MALONE INTERNATIONAL



## World Cinema

country: Australia

director: Chris Kennedy

1997, 100 mins

### DOING TIME FOR PATSY CLINE

A charming and entertaining story of an innocent young man who dreams of fame and fortune as a country and western singer. Ralph is an 18-year-old Australian country boy who dreams of being a C & W star performing at the Grand Ole Opry in Nashville. His parents are supportive but poor. They manage to buy him an air ticket but are then broke, so Ralph has to hitchhike to Sydney to catch his plane. His adventures begin when he gets in the car of Boyd and Patsy. He soon gets involved with the police, falls in love and writes a song that is as catchy as That Thing You Do.

*Doing Time For Patsy Cline* is a film about people chasing impossible dreams. The director reveals, "Everyone dreams about getting to the top, but the real journey is to find value in yourself and the worth in the things and the people around you, the value of being grounded, the value of loyalty ... Ralph's fantasy of being discovered and successful and dying young at the height of fame is both cliched and true. His dreams are both ingenious wish fulfilments as well as patchwork pieces of true stories. But this is actually a very funny film. It's nowhere near as serious as it sounds."

Director: Chris Kennedy  
Born in 1949. Studied dentistry at Sydney University and film writing, directing and producing at the Australian Film and Television School. Won the Australian Writers' Guild's prestigious Monte Miller Award for Best Unproduced Film Script in 1982. Feature films include: *Glass* (89), and *This Won't Hurt A Bit* (93).



SPONSORED BY: AUSTRALIAN HIGH COMMISSION

country: Brazil

director: Jose Araujo

1996, 100 mins

### LANDSCAPES OF MEMORY O SERTAO DAS MEMORIAS

*Landscapes of Memory* tells the story of two Sertanejos, the inhabitants of the Sertao. Maria is the female reincarnation of Jesus representing the strength of the Sertanejo woman. She invites the Beatas (holy women) on a mission of prayer on which they journey through the countryside, witnessing the social contrasts and unrest among the people. Maria meets Antero at the foot of the tree of life. He is a strong worker and heroic symbol of the peasants. Antero's history intermingles with Maria's. Through mythical dreams, visions, and stories heard along their journey, we see the unfolding of biblical prophesy where Old Testament texts mingle with the folktales of the Sertao.

The director reveals his intentions, "I am from the village of Miraima, where *Landscapes of Memory* was shot, in the state of Ceara, in Northeastern Brazil known as the Sertao. My parents are peasants who work and live off the land. All my life, I have witnessed the strength which enables the people of my village to cope with the harsh conditions, drought, hunger and poverty. I also understand the processes in which we cope with adversities that create our myths and history. These in turn, are perpetuated through our storytelling, songs, art, theatre, religion and political struggle. *Landscapes of Memory* is a part of this tradition."

Director: Jose Araujo Producer: Michelle Yasmine Valladares Cinematographer: Antonio Luiz Mendes  
Cast: Antero Marques Araujo, Maria E. Pinto, Eduardo Braga Production Company: Araujo-Valladares Production  
World Sales Agent: Media Luna International Film Sales, Friesenwall 83, D-50672 Cologne, Germany  
tel: 49-221-1392222 fax: 49-221-1392224

Director: Jose Araujo  
Wrote, produced and directed shorts and documentaries before making *Landscapes of Memory*, his feature debut.



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## World Cinema

country: Czech

director: David Ondricek

1996, 84 mins

### WHISPER SEPTES

Anna is a provincial girl who wears impossible clothes and a weird hairdo. She runs away to Prague and meets with spaced out Speedy. Thus begins her culture shock and adventure in the big city where she hangs out at cool cafes, encountering strange characters and falls in love. A romantic tale that also reveals a lot about what we have lost while aspiring to be chic and happening. Will we still wonder when we look at the stars?

Director David Ondricek talks about the film, "Our film reflects the way we are. It tells the stories of our friends, or stories we'd once heard from our friends, stories which may or may not have really happened, stories which may have been reshaped in the image of the storyteller. That's what we do, we reshape the stories we've heard for our own sensibility, for our own kicks. I'd once heard a very great filmmaker make the following observation, 'When somebody tries to pull a drowning puppy out of a lake, I'm moved. But when somebody tries to save the world and all of humanity, then I don't give a damn.' I made sure to remember this idea."

Director: David Ondricek Producer: Petr Dukropec, Pavel Strnad Screenwriter: David Ondricek, Tomas Masin, Jan Novak Cinematographer: Alexander Surkala Editor: Petr Turyna Cast: Tatiana Vilhelmova, Jan P. Muchow, Martin Mysicka, Jan Cechicky Production company: Negativ s.r.o./KF a.s. - Studio 7, Negativ s.r.o., Svedska 21, 155 00 Prague 5, Czech Republic tel: 420-2-541561/541325 fax: 420-2-548123 World Sales Agent: Eurocine, c/o Daniel Lesoeur, 33 Avenue des Champs-Elysees 75008 Paris, France tel: 33-1-42256492 fax: 33-1-42257338

Director: David Ondricek Born in 1959. Made several short documentaries while studying at the Film Faculty (FAMU) in Prague. Drew attention with a number of TV commercials and music videos made for various Czech rock bands. Whisper is his feature debut.



country: Chile

director: Andres Wood M.

1997, 87 mins

### FOOTBALL STORIES HISTORIAS DE FUTBOL

Vignettes about life, love and the sometimes misguided passions for one of the century's most important rituals are linked through the interwoven stories of three young soccer players from different backgrounds as they dream and struggle and sacrifice to play on the professional circuit.

The director explains, "In Chile, football is like the new politics. People belong to teams like to a political party. Politics was the great issue in the 60s and 70's. Now nobody believes in politics ... I wanted to show how the landscape affects us in being Chilean. A lot of things you see are due to the after effects of the military dictatorship. There's a lot of self-censorship in our society, and people are childish in their values, superficial. This generation doesn't trust very much in utopias."

Director: Andres Wood M. Producer: Andres Honorato Screenwriter: Rene Arcos, Andres Wood M. Cinematographer: Igor Jadue-Lillo Editor: Andrea Chignoli Cast: Maria Izquierdo, Elsa Poblete, Manuel Aravena, Daniel Munoz, Ximena Rivas Production company: Kalikrates S.A./Roos Film, Roos Film, Ricardo Matte Perez 0216, Providencia, Santiago, Chile tel: 56-2-2-3411188 fax: 56-2-3411199 World Sales Agent: Paraiso Diffusion, 3 rue Houdart 75020 Paris, France tel: 33-1-43159191 fax: 33-1-43159100

Director: Andres Wood M. Born in 1965. Went on to study film at New York University after graduating in economics in Chile. Directed two short films before embarking on his first feature, Football Stories, which has gone on to become the most successful domestic film in Chile in recent years.



### SHOWN WITH RUBICON

The film tries to solve the classical riddle of how to bring a wolf, a sheep and a cabbage across the river one at a time without them eating each other. The rational solution of problems in theory does not work in reality because it never takes into account conflicts faced in real life.

Germany, 1997, 7 mins

Director: Gil Alkabetz World Sales Agent: Film Bilder, Ostendstr. 106, 70188 Stuttgart, Germany tel: 49-711-481027 fax: 49-711-4891925

## World Cinema

country: Denmark

director: Nicolas Winding Refn

1996, 105 mins

### PUSHER

A first feature film from director Nicolas Winding Refn which has scored big with critics and audiences alike. Refn was lauded for flair, style, dramatic coherence and narrative precision. He also succeeded in making his title character, a hard-case criminal, a person who in curious ways engages everybody's sympathies: you can't root for him but you can't get him out of your mind either.

Frank is a small-time pusher who sells heroin together with his friend Tony. The heroin is supplied by an ex-Yugoslav dealer, Milo, and safely kept at his hooker girlfriend Vic's apartment. When a heroin deal goes wrong and Frank is busted by the police, he is released because of lack of evidence, but only to find that he owes a very big debt to Milo who has given him two days to collect the money that will save him from a 9 mm bullet.

Director: Nicolas Winding Refn Producer: Henrik Danstrup Screenwriter: Nicolas Winding Refn, Jens Dahl Cinematographer: Morten Soborg Editor: Anne Osterud Cast: Kim Bodnia, Zlatko Buric, Laura Drasbaek, Slavko Labovic, Mads Mikkelsen Production company: Balboa Enterprise Aps, Rentemestervej 69 A, DK-2400 København N, DK, Denmark tel: 45-38883640 fax: 45-38882640 World Sales Agent: Nordisk Film International Sales, Drottningsgatan 108, Box 45437, S-10431, Stockholm, Sweden tel: 46-8-4409070 fax: 46-8-4409080

Director: Nicolas Winding Refn Born in 1970. Selected for the National Film School at the same time he received funding for Pusher. Chose to make his feature film against advice that he should opt for formal education. He has made a number of short films and commercials in between writing feature film scripts since 1992.



country: Finland

director: Jarmo Lampela

1997, 94 mins

### FREAKIN' BEAUTIFUL WORLD SAIRAAN KAUNIS MAAILMA

A film about three teenagers called Ippe, Papu and Mia during one eventful summer in Helsinki. Ippe lives with his mother who works on the Stockholm ferry as a waitress. Mia has run away from home as a result of her mixed up life. Papu's mother is a hairdresser who tries to hold the family together but her alcoholism makes it difficult. The three youngsters decide to get their act together but are drawn into more trouble along the way. Only determination and luck will see them through.

"I saw the situation of many of these young people as hopeless. In an age when you are normally only about to begin to make the decisions concerning the rest of your life, those who have lived their lives to the max have already played all their cards. But the desperation was, and is, only my idea of their life, the idea of an outside observer. The lives of these young people themselves, and their attitude to their situation, are as straight forward as those of any other gang of friends enjoying their life."

The moral of the film does not emerge from the mouth of any of the film's main characters. Thus it remains the task of every viewer to draw his or her own conclusion. I recommend thinking, choosing, and bearing the responsibility for one's actions." - Jarmo Lampela

Director/Screenwriter: Jarmo Lampela Producer: Mika Ritalahti Cinematographer: Hatti Raty Editor: Kimmo Taavola Cast: Jaonas Bragge, Arttu Kapulainen, Puhla Penttinen, Ilkka Koivula Production company: Lasihoimi Filmi Oy, P1 19 FIN-00511 Helsinki, Finland tel: 358-9-7736095 World Sales Agent: Nordisk Film, Box 45437, S-10431 Stockholm, Sweden tel: 46-8-4409070 fax: 46-8-4409080

Director: Jarmo Lampela Born in 1964. Graduated from the Department of Film and Television, University of Art and Design Helsinki in 1992 with an MA. Has directed for television, theatre and radio before writing/directing his first feature Freakin' Beautiful World.



89



country: Hungary

director: Attila Janisch

1997, 70 mins

# LONG TWILIGHT

## HOSSZU ALKONY

Winner of the Grand Prix and Best Director awards at the 1997 Hungarian Filmweek. This film stars Mari Torocsik, still a considerable screen presence. She gives one of her best performances as an elusive character who is largely reacting to stimuli that are never explained. Termed "an Hungarian episode of 'Twilight Zone'" by the Variety magazine, *Long Twilight* is based on a short story 'The Bus' by American writer Shirley Jackson. An immaculately shot tale about an old woman who travels back to an isolated, memory-laden location that is directed with precise attention given to camerawork, music and editing. The harsh world populated with hostile and indifferent people make the journey unusually trying for the independent-minded professor. A doll triggers memories of her childhood which brings on a fit of panic, leading to tragedy.

Director: Attila Janisch Screenwriter: Andras Forgach Producer: Jolan Arvai, Ferenc Kardos, Peter Miskolczi  
Cinematographer: Gabor Medvigy Editor: Anna Kornis Cast: Mari Torocsik, Imre Csujai, Denes Ujlaki, Jozsef Szarvas,  
Eva Almasy Albert Production Company: Eurofilm Studio/MTV-FMS/Budapest Film, Eurofilm Studio, H-1145 Budapest,  
Rona utca 174 tel: 36-1-2525069 fax: 36-1-2513986 World Sales Agent: Eurofilm Studio, H-1145 Budapest, Rona utca  
174 tel: 36-1-2525069 fax: 36-1-2513986

Director: Attila Janisch  
Born in 1957. Graduated in  
1984 from the Academy of  
Theatre and Film Art in  
Budapest. Won several prizes  
with his Academy exam films.  
Debuted in 1991 with his first  
feature *Shadow On the Snow*.  
*Long Twilight* is his second  
feature.



country: Hungary

director: Janos Szasz

1997, 93 mins

# THE WITMAN BOYS

## WITMAN FIUK

Won the Foreign Film Critics' Prize and Best Photography Prize at the 28th Hungarian Filmweek. The film begins in 1914 on the eve of the First World War. The story takes place in a provincial Slovak village in winter, with Caligari-like shadowy streets and dimly lit windows. Two brothers swear revenge on their father's grave upon discovering their mother with her lover. The style and images of *The Witman Boys*, from unsettling empty rooms to the gravestones of a cemetery, remind one of silent expressionist cinema. Adapted from a novel by Geza Csath, a Hungarian writer who often paints a bleak and apathetic world. He was also known to 'dissect' his characters' souls like a forensic surgeon dissecting corpses.

"So many murders during our historic evolution being probably a way to re-establishing a failing order, a policy resuming life. I wanted to describe one possible way leading to matricide through the lack of relationships or even through aberrant or moving ones mixing reality and a violent imaginary world together. Showing violence itself was not my purpose. I look for a peculiar rhythm, colours close to monochrome precisely for the audience to watch, participate and understand the images 'from inside'." - Janos Szasz

Director: Janos Szasz  
Born in 1958. Studied drama  
and staging at the Academy  
of Theatre and Film Art and  
worked for 4 years at the  
National Theatre Budapest.  
Also directs for TV. His  
feature films include: *Don't  
Disturb* (90) and *Wayzeck*  
(94).



Director/Screenwriter: Janos Szasz Producer: Ferenc Kardos Cinematographer: Tibor Mathe Editor: Anna Kornis  
Cast: Maia Morgenstern, Lajos Kovacs, Alpar Fogarasi, Szabolcs Gergely, Dominika Ostalowska Production Company:  
Budapest Filmstudio/MTM Communications, Hungarian Television, 47eme Parallele, Studio Filmowe Zebra,  
Mafilm, Budapest Filmstudio, H-1068 Budapest, Varosligeti Pasor 38, Hungary tel: 36-1-3517760 fax: 36-1-3517761  
World Sales Agent: 47eme Parallele, 7, rue Moulinier 75013 Paris, France tel: 33-1-45810998 fax: 33-1-45896414

country: Iceland

director: Fridrik Thor Fridriksson

1996, 104 mins

# DEVIL'S ISLAND

## DJOFLAEYJAN

A fortune-telling grandmother is the central figure in this film, based on a true story. Set in Reykjavik during the 50's and taking place mostly at Camp Thule, an abandoned American military barracks which is now a slum. It is about the daily struggle for survival of the homeless Icelanders who have moved into the camp. They also have to face the added social stigma of being called 'camp scum' by other citizens of Reykjavik. The predicament of outsiders is a theme often explored in director Fridrik Thor Fridriksson's films.

He does not shy away from the bleak aspects of the camp: late-night drunken parties, screaming arguments and physical violence are the norm. But this harshness is tempered with compassion for the characters, timely humour and a sense of optimism. Fridriksson also provided some insight into the general Icelandic society at this time of change: younger Icelanders becoming increasingly Americanised and the resulting generational conflict. A beautifully shot and well-acted film.

Director: Fridrik Thor Fridriksson Producer: Fridrik Thor Fridriksson, Peter Rommel, Egil Odegaard, Peter Albaek  
Jensen Screenwriter: Einer Karason Cinematographer: Ari Kristinsson Editor: Steingrímur Karlsson, Skula Erikson  
Cast: Baltasar Kormakur, Gisli Halldorsson, Sigurveig Jonsdottir Production Company: Icelandic Film Corporation,  
Laugavegur 24, 101 Reykjavik, Iceland tel: 354-5623580 fax: 354-5627171 World Sales Agent: Christa Saredi,  
Staffelstrasse 8, CH-8045, Zurich, Switzerland tel: 41-1-2011151 fax: 41-1-2011152



Director: Fridrik Thor Fridriksson  
Born in 1954. Began making  
16 mm films in high school.  
While attending the  
University of Reykjavik, he  
ran the University's film club.  
After graduating, he founded  
Iceland's first film magazine,  
and helped set up the  
Reykjavik Film Festival and  
the Icelandic Film  
Corporation. His feature film  
*Children of Nature* was  
nominated for an Academy  
Award for Best Foreign  
Language Film. His films  
include: *White Whales* (87),  
*Children of Nature* (91),  
*Movie Days* (94), and *Cold  
Fever* (95).



country: Israel

director: Julie Shles

1997, 95 mins

# AFULA EXPRESS

A warm comedy about little people trying to fulfill big dreams in the big city of Tel Aviv set in Israel's harsh and demanding reality. It is also a moving love story between a car electrician, David, and his girlfriend, Batia. It all started when David decided to leave town to pursue his dream - to become a magician. Trouble is, he has absolutely no talent for it. Will their love triumph? Is there magic in reality? Is love a form of magic?

As in her documentary films, St. Jean and Baba Luba, director Julie Shles sweeps her audience along an emotional journey into the intimate lives of her heroes and heroines. Her unusual camerawork is at once raw and intrusive. Coupled with the use and integration of documentary footage, this film makes for a unique experience for the audience.

Director: Julie Shles Producer: Assaf Amir Screenwriter: Amit Leor Cinematographer: Itzik Fortal Editor: Maor Koshal  
Cast: Tzvika Hadar, Esti Zackheim, Aryeh Muscane, Orli Perl Production Company/World Sales Agent: Norma Productions Ltd,  
17 Bar Ilan St., Tel Aviv 65271 Israel tel: 972-3-6850689 fax: 972-3-6854082



Director: Julie Shles  
Studied film at Beit Zvi  
School of the Arts and won  
the Kodak Prize for Directing.  
Her short films and  
documentaries *This Is Sodom*  
(87), *St. Jean* (93), and *Baba  
Luba* (95) are all award-  
winning productions. *Afula  
Express* won the Best  
Feature, Best Director, Best  
Actress, Best Supporting  
Actor and Actress as well as  
Best Score awards at the  
1997 Israeli Film Festival.





## World Cinema

country: Austria

director: Goran Rebic

1997, 88 mins

### JUGOFILM



Flashback to north-eastern Yugoslavia in 1960. Recollections of a carefree childhood that can only be relived from a faded photograph as bitter melancholy and agonising suspicion. This will be the last time that Biljia, the young Serbian girl playing in the meadows, will see her Croatian friend. The story continues in Vienna in 1991. Sascha is supposed to accompany his grandmother from Yugoslavia to Vienna but he is instead dragged out of the train and forcibly conscripted in the Serbian army. Nothing will ever be the same again. Any dreams the family holds for a better life are tragically doomed, and their plight is a vivid warning to those who think their middle-class lives are inviolate. Even a distant war can cross borders and wreak havoc on the lives of the disengaged.

Very slowly, word for word and image for image, we register the impact of the ethnic madness, minutely infiltrating the politically manipulated media, on even the microcosm of a Serbian-Viennese family. It is a viral infection that culminates in self-destruction. The collision of cultures and ancient ethnic rivalries are impressively drawn through a series of simple betrayals and petty confrontations that reap disastrous results.

Director/Screenwriter: Goran Rebic Producer: Erich Lackner Cinematographer: Jerzy Palacz Editor: Andreas Kopriva  
Cast: Merab Ninidze, Eva Mattes, Ljubisa Samardzic, Tamara Simunovic, Michi Jovanovic Production Company/World Sales  
Agent: Lotus Film GMBH, Sechshauserstrasse 83 A-1150 Vienna tel: 431-18928808 fax: 431-18928809

Director: Goran Rebic  
Born in 1968. Lives and works  
as scriptwriter/director in  
Vienna. His films include:  
Domovina (90), During the  
Many Years (91), and At the  
Edge of the World (92).



country: Republic of Macedonia

director: Antonio Mitrikeski

1997, 102 mins

### ACROSS THE LAKE PREKU EZERO

Based on a true story about two people who fall in love with each other and want to be together. He is in Macedonia and she is in Albania. The only thing that separates them is the lake. The border closes. Albania isolates itself from the rest of the world. Konstantin illegally crosses the lake to collect Elena and take her back. But he is caught and treated as a spy, spending years in Albanian camps. Nobody could believe that a person would go to Albania only because of love. He finds himself in a maze of human isolation. With the death of Enver Hodja, the borders open again.

Konstantin spends his life in eternal hope, expecting the bad dream to be over soon, trying to understand his fate in flashbacks, in trips through his memory showing fragments of his country's history in a very personal manner. Like Konstantin, the whole Macedonian nation has spent its life in psychological prisons, prisons of love, prisons of everything existing. The whole Macedonian nation has risked its existence for the love of its own values, as Konstantin has risked his life for Elena.

Director: Antonio Mitrikeski Producer: Igor A. Nola Screenwriter: Tashko Georgievski, Antonio Mitrikeski Cinematographer:  
Bartolomey May Editor: Miroslawa Garlicka, Malgorzata Orlowska Cast: Agnieszka Wagner, Nikola Ristanovski,  
Ekrem Ahmeti, Zia Berisha Production Company/World Sales Agent: Vardar Film, B Mari #4-91 000 Skopje, Republic of  
Macedonia tel: 389-91-129246 fax: 389-91-129206

Director: Antonio Mitrikeski  
Born in 1961. Graduated in  
1987 from the Lodz State High  
School for Theatre, Film and  
Television. His short films For  
a Day and The Duel and a  
documentary The Love of  
Koco Topencarov have won  
awards. Across the Lake is  
his feature film debut. He is  
currently film directing  
assistant at the Faculty of  
Dramatic Arts in Skopje.



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NATIONAL ARTS COUNCIL



country: Mexico

director: Arturo Ripstein

1996, 114 mins

## DEEP CRIMSON PROFUNDO CARMESI

The long career of Mexican director Arturo Ripstein is characterised by uncompromising, controversial films centring on moral conflicts. *Deep Crimson*, set in the 40s, is a dark, disturbing film full of black humour, beautiful cinematography, excellent acting and impeccable directing. Based on actual fact, the film tells the unlikely love story of a sensual nurse and a hustler that results in a moral spiral of seduction and deception that culminates in bloodshed.

"In the crime section of my newspaper, I discovered the story of these lovers who, engulfed by the turmoils of love, had committed a series of barbarian actions. It wasn't about murderers turned into lovers but about a couple of lovers given to murders. And it moved me deeply. Coral Fabre and Nicolas Estrella's savage, sad story provides us with an indepth description of the mechanism, hindrances and outbursts which create the irrational, overwhelming force - mad love. Their failure, their daily despair, their loneliness, their pettiness, their meanness erupt with an even greater force when mad love transforms and sheds light on their insignificant, pathetic lives." - Arturo Ripstein

Director: Arturo Ripstein Producer: Miguel Necoechea, Pablo Barbachano Screenwriter: Paz Alicia Garciadiego  
Cinematographer: Guillermo Granillo Editor: Rafael Castaneda Cast: Regina Orozco, Daniel Gimenez Cacho, Marisa Parades, Patricia Reyes, Julieta Eguirrola Production Company: Ivania Films/Wanda Films/MK2 Productions/IMCINE/  
Television Espanola, MK2 Productions, 55 rue Traversiere, Paris 75012, France tel: 33-1-44647300  
fax: 33-1-43413230 World Sales Agent: MK2 Productions, 55 rue Traversiere, Paris 75012, France tel: 33-1-44647300  
fax: 33-1-43413230

Director: Arturo Ripstein  
Born in 1943. The son of a well-known film producer, he pursued studies in law, history and art history before turning to cinema in 1962. Began as an assistant to Luis Bunuel and made his directorial debut in 1965 with *Time to Die*. His other films include: *Memories of the Future* (68), *The Castle of Purity* (72), *Holy Office* (74), *Foxtrots* (75), *Hell Has No Limits* (77), *In For Life* (78), *Seduction* (83), *Face of Death* (83), *The Other* (84), *The Realm of Fortune* (85), *Love Lies* (88), *The Woman of the Port* (91), *Beginning and End* (93), and *The Queen of the Night* (94).



country: New Zealand

director: Harry Sinclair

1997, 89 mins

## TOPLESS WOMEN TALK ABOUT THEIR LIVES

Depicts a direct, vivid and unpretentious sense of life. The characters are mostly laidback twenty-somethings who are absolutely clueless about their love lives. Punctuated with excellent deadpan comic moments when the characters fumble after sex, affection, or both, the film also features a feisty lead actress, Danielle Cormack, as Liz who is pregnant but could not decide who the father is. The film also includes one of the funniest birth scenes in film history.

Director Harry Sinclair explained that the style of his film resulted from filming on weekends with friends who are actors, "I wanted to present a slice of life that felt real and which reflected the absurdity and the stupidity of real life. The great thing about *Topless* was that working with the actors generated the ideas that became the story. The fact that Danielle Cormack's real life pregnancy became a main story in the film captures the whole style of making it - the fact that we were using real things about real people and places, rather than manufacturing them."

Director/Screenwriter: Harry Sinclair Producer: Fiona Copland Cinematographer: Dale McCready Editor: Cushla Dillon  
Cast: Danielle Cormack, Joel Tobeck, Ian Hughes, Willa O'Neill, Shimpal Lelisi Production Company: John Swimmer Ltd,  
P.O. Box 416, Wellington, New Zealand tel: 64-9-4138405 fax: 64-9-4138403 World Sales Agent: New Zealand Film  
Commission, P.O. Box 11-546, Wellington, New Zealand tel: 64-4-3827680 fax: 64-4-3849719

Director: Harry Sinclair  
Began his professional career as an actor at Theatre Corporate in Auckland. In 1984, he went to study drama at the Ecole Philippe Gaulier in Paris. Formed Front Lawn, a theatre and multi-media partnership that makes films, records and live shows upon his return to New Zealand. *Topless Women* is his feature film debut.



country: Norway

director: Pal Sletaune

1997, 83 mins

## JUNK MAIL BUDBRINGEREN

Imagine the world's worst mailman. He opens your mail, reads other people's love letters, dumps whatever mail he does not feel like delivering and steals the mail he finds most appealing. *Junk Mail* tells the story of just one such postman, Roy. One day, he finds a bunch of keys to an apartment on his route and naturally he stops to take a look around. Suddenly his boring and meaningless life gets a lot more exciting and lethal.

An hilarious and entertaining film that features inventive direction and a clever script. Director Pal Sletaune presents an assortment of oddball characters indulging in some very offbeat behaviour. Another remarkable aspect is the setting: the underbelly of Oslo, with its dingy backstreets, dark alleys and shabby flats, is certainly a side of the city tourists do not get to see. The performances are all first rate, especially Robert Skjaerstad as Roy who manages to make the unlikeable sympathetic.

Director: Pal Sletaune Producer: Dag Nordahl, Peter Boe Screenwriter: Pal Sletaune, Jonny Halberg Cinematographer: Kjell Vassdal Editor: Pal Gengenbach Cast: Robert Skjaerstad, Andrine Saether, Per Egil Aske, Eli Anne Linnestad  
Production Company: MovieMakers AS tel: 47-22360990 fax: 47-22364128 World Sales Agent: BV International AS, Box 17  
Kvalavagsveien 156, N-4262 Avaldsnes, Norway tel: 47-52842210 fax: 47-52840119

### SHOWN WITH A HARD DAY'S WORK

Instead of becoming a bank clerk like his father told him, Eric becomes a bank robber. But his actions always stems out from half-heartedness and so each time success vaporises out of the window. After a few attempts, he gets robbed by a real 'professional'.

Belgium, 1997, 13 mins Director: Koen Mortier World Sales Agent: Alexis Films, Christof Schoffaerts,  
Avenue Demolder 61, 1030 Brussels, Belgium tel: 32-2-2457073 fax: 32-2-2454325



Director: Pal Sletaune  
Born in 1960. Studied literature and art history at Oslo University. Worked as a photographer and has won international acclaim for his short films and commercials. He has also worked for Norwegian television. *Junk Mail* is his first feature film.



country: Palestine/France

director: Elia Suleiman

1996, 84 mins

## CHRONICLE OF A DISAPPEARANCE SEGELL IKHTIFA

Winner of Best First Feature award at the 1996 Venice Film Festival and the Silver Prize at the 1996 Nantes Film Festival. Directed by Palestinian filmmaker Elia Suleiman, who has lived in New York for many years. He returns to Israel in *Chronicle of a Disappearance* and uses his privileged position as half-insider and half-outsider to examine the critical issue of the loss of national identity among the Arab population of Israel. In his personal search for what it means to be Palestinian, the director lucidly and effectively mixes genres and mediums - creating a documentary drama in which he moves between the role of character and spectator, mediator and narrator.

Blurring the line between documentary and fiction, the theatre of repressed violence and the gentle comedy of everyday life, this film is more complex than it first appears. In contrast to the know-all journalists sitting around the American Colony Hotel discussing "why all these people hate each other", Suleiman collects images without providing answers, just like memories.

Director/Screenwriter: Elia Suleiman Producer: Dhat Productions, Elia Suleiman Cinematographer: Marc Andre Batigne  
Editor: Anna Ruiz Cast: Ula Tabari, Elia Suleiman, Fuad Suleiman, Nazira Suleiman Production Company: Dhat  
Productions, P.O. Box 54 697, East Jerusalem, via Israel tel: 972-2-5824116 fax: 972-2-5822762  
World Sales Agent: Fortissimo Film Sales, Horenmarkt 10-2, 1013 ED Amsterdam, The Netherlands  
tel: 31-20-6273215 fax: 31-20-6261155

Director: Elia Suleiman  
Born in 1960. Has worked as a researcher for the Claremont Research Institute and the Institute for Middle East Peace and Development. Directed two short films, *Introduction To the End of an Argument* (91) and *Homage By Assassination* (92) while living in New York. *Chronicle of a Disappearance* marks his feature directorial debut.





country: Poland

director: Krzysztof Kieslowski

1976, 104 mins

# THE SCAR BLIZNA

After a distinguished career as a documentary filmmaker, Krzysztof Kieslowski made the jump into fiction in 1976 with what he himself referred to as a socialist-realist film, *The Scar*. The film deals with an industrial manager who is sent to build a chemical factory in his home village. He has second thoughts about returning home but overcomes his doubts, and then causes havoc both in the village and in his private life.

"It all takes place in factories, workshops and at meetings, in all those places where socio-realists loved to film, because socio-realism didn't consider private life to be all that important. *The Scar* shows a man who not only doesn't win but is embittered by the situation in which he finds himself. He's got the feeling that while doing good, he's also doing something extremely wrong. And he can't see or weigh up what's more important - the wrong he's done or the good." - from 'Kieslowski on Kieslowski'.

Director/Screenwriter: Krzysztof Kieslowski Cinematographer: Slawomir Idziak Editor: Krystyna Gornicka Cast: Franciszek Pieczka, Mariusz Dmochowski, Jerzy Stuhr, Michal Tarkowski Production Company: Film Polski tel: 48-22-268455 fax: 48-22-262370 World Sales Agent: MK2 Diffusion, 55 rue Traversiera, 75012 Paris, France tel: 33-1-44673055 fax: 33-1-43413230

Director: Krzysztof Kieslowski  
Born in 1941. Graduated from the Lodz Film School in 1969. Made numerous short films and documentaries before making feature films, many of which have won prizes at Cannes, Berlin and Venice film festivals. He died in 1996. His films include: *The Scar* (76), *Camera Buff* (78), *Blind Chance* (81), *No End* (84), *The Decalogue* (88), *A Short Film About Killing* (88), *A Short Film About Love* (88), *Double Life of Veronique* (91), *Three Colours: Blue* (93), *Three Colours: White* (94) and *Three Colours: Red* (94).



country: Portugal/France

director: Manoel de Oliveira

1997, 95 mins

# JOURNEY TO THE BEGINNING OF THE WORLD VIAGEM AO PRINCIPIO DO MUNDO

An emotionally powerful work from the great Portuguese director Manoel de Oliveira that features the late Marcello Mastroianni in his last role in a long and illustrious career - that of an aging film director, Manoel, who accompanies one of his actors back to find his roots. The film is a road movie and follows many conventions of the genre. Along the way, Manoel stops to visit places that are full of memory for him, his school, a hotel where he witnessed his brother fall in love, a statue beside the road where he often stopped with his father. In between the stops, they discuss a variety of subjects as the car speeds through the Portuguese landscape: their pasts, their memories about their own upbringings. Each one of the passengers brings a unique set of associations to their memories, and a unique personality as well.

As director Oliveira looks back on the past and reconnects with his memories, he reflects not just on the personal but also on the collective memory of his country. A film of great wisdom and immense power set against the shimmering summer landscape of the beautiful Portuguese countryside.

Director/Screenwriter: Manoel de Oliveira Producer: Paulo Branco Cinematographer: Renato Berta Editor: Valerie Loiseleux Cast: Marcello Mastroianni, Jean Yves Gautier, Leonor Silveira, Diogo Doria Production Company: Gemini Films/Madragoa Filmes, Gemini Films, 73 rue Saint Denis 75001 Paris, France tel: 33-1-40390375 fax: 33-1-42331213 World Sales Agent: Gemini Films, 73 rue Saint Denis 75001 Paris, France tel: 33-1-40390375 fax: 33-1-42331213



Director: Manoel de Oliveira  
Born in 1908. His short film *Duoro, River Work* (31), caused a political furor for its portrayal of poverty. After making his first feature in 1942, he directed nothing but documentaries and short films for the next 30 years. During the 70s, he became recognised as Europe's most important directors. Selected film works include: *Aniki-Bobo* (42), *Past and Present* (72), *Virgin and Mother* (75), *Francisca* (81), *The Satin Slipper* (85), *My Case* (86), *The Divine Comedy* (91), *The Day of Despair* (92), *The Convent* (95), and *Party* (96).

country: Portugal/France

director: Joao Cesar Monteiro

1997, 135 mins

# THE PELVIS OF JW LE BASSIN DE JW

Portuguese director Joao Cesar Monteiro's work is full of tableaux shooting (he avoids close-ups), extended takes, irreverent and illogical moments, and gentle humour. His films unfold like dreams. His new film centres around two male characters de Jean and Henrique. They are acting in Strindberg's 'The Inferno' where de Dieu plays Lucifer and Henrique plays God. The two men are rivals in their daily lives and when de Dieu introduces Henrique to God, an author who decides to write a scenario in which the two men meet another mythical character, Ariane (symbol of liberty), all hell breaks loose.

Monteiro has great fun playing on our conceptions of Lucifer and God, in both the fantasy of the play as well as in real life situations the two men find themselves. *The Pelvis of JW* is a joyful philosophical jaunt through some of Western civilisation's most sacred ideas proving once again that Monteiro is one of the most original and sophisticated filmmakers around.

Director/Screenwriter: Joao Cesar Monteiro Producer: Jose Mazeda, Daniel Toscan du Plantier, Frederic Sichel Cinematographer: Mario Barroso Editor: Carla Bogalheiro Cast: Joao Cesar Monteiro, Pierre Clement, Hughes Quastor Production Company: Euripide Productions/Fabrica de Imagens, Fabrica de Imagens, Largo Contador-Nor 3 - 1100 Lisbon, Portugal tel: 35-11-8881102/8881958 fax: 35-11-8860823 World Sales Agent: Fabrica de Imagens, Largo Contador-Nor 3 - 1100 Lisbon, Portugal tel: 35-11-8881102/8881958 fax: 35-11-8860823



Director: Joao Cesar Monteiro  
Born in 1939. His films include: *A Sagrada Familia* (72), *What Will I Do With This Sword?* (75), *Trails* (78), *Silvestre* (81), *Flower of the Sea* (86), *Recollections of the Yellow House* (89), *The Last Dive* (92), and *God's Comedy* (95).



country: Russia

director: Alexei Balabanov

1997, 96 mins

# BROTHER BRAT

*Brother* deals with the deterioration of society in cities of the former Soviet Union, and the hard, brutal reality of living in these cities set against a backdrop of mafia-like, gangster activities. Starring Sergei Bodrov, Jr. (star of *The Prisoner of the Mountains* screened at last year's SIFF) as Danila who has just completed his army service. He returns home to St. Petersburg where he is quickly introduced to the new Russia where one gets brutally beaten up for hanging around and where his brother has become a mafia hitman.

More important than the plot is director Alexei Balabanov's depiction of Dostoevsky's city of eternal light. It is full of telling detail, from the discman that is Danila's pride and joy, to the druggy escapism of the beautiful Kat, a girl who works in a CD shop, to the guns and hits that makes the city more like Chicago in the 30s than St. Petersburg in the 90s. It is amid this nihilistic world where nobody has much hope of a better life that Danila struggles to survive.

Director/Screenwriter: Alexei Balabanov Producer: Sergei Selianov Cinematographer: Sergei Askakhov Editor: Marina Lipartija Cast: Sergei Bodrov, Jr., Viktor Soukhovoukov, Svetlana Pismitchenko, Maria Joukova, Loui Kouznetsov Production Company: STW Film Company/GasKino of Russia, STW Film Company, Kamennoostrovsky Av. 10, St. Petersburg, Russia tel: 81-2-2370322 fax: 81-2-2370317 World Sales Agent: Intercinema Agency, 15 Druzhinnikovskaya, 123242, Moscow, Russia tel: 70-95-2559082 fax: 70-95-2559052



Director: Alexei Balabanov  
Born in 1959. After graduating from the Foreign Languages College of Gorky, he worked as an assistant director at the Sverdlovsk Studio, and went on to study scriptwriting and directing in Moscow. Films include: *Happy Days* (90), *The Castle* (94) and *Trofim* (95).





country: Russia/Germany

director: Aleksandr Sokurov

1997, 73 mins

# MOTHER AND SON MAT' I SYN

What is there to say about a film that is more like poetry than fiction, that creates its power through the way the wind blows across a field of wheat, or that communicates through the silences between people? This is a film of mood and tone, of painterly images, and eerie stillness. It is also highly emotional because it depicts the relationship between a dying mother and her devoted son. The film is strange and beautiful, made with special lenses used like a painter's brush. Sokurov employs a visual device that he developed in *Stone* and *The Whispering Pages*, which creates, through optical distortions, a hallucinatory, dreamlike atmosphere.

This is a companion piece to his earlier *The Second Circle* which depicted a son grappling with the death of his father. It was a film that evoked a series of associations with the collapse of the communist order. The death of a mother prompts other readings and the audience can respond according to their own experiences.

Director: Aleksandr Sokurov Producer: Thomas Kufus Screenwriter: Yuri Arabov Cinematographer: Alexei Fyodorov  
Editor: Leda Semyonova Cast: Alexei Ananishnov, Gudrun Beyer Production Company: Zero Film GmbH/O Film/Severnyj  
Fond, Zero Film GmbH, Lehrter Strabe 57, D-10557, Berlin, Germany tel: 49-30-3906630 fax: 49-30-3945834  
World Sales Agent: Celluloid Dreams, 24 rue Lamartine, F-75009 Paris, France tel: 33-1-49700370 fax: 33-1-49700371



Director: Aleksandr Sokurov  
Born in 1951. Studied history at the University of Gorky where he also worked as assistant director for local television. Studied directing at the Moscow Film School VGIK until 1979. All his films made from 1980 onwards at the Leningrad Documentary Film Studios were not given official screening rights. The exiled Andrej Terkovsky began speaking out for the director, who was almost banned from working completely, and also set up a fund to help him. His films were only screened from 1986 onwards. His feature films include: *The Degraded* (80), *Sad Intensity* (83), *Empire* (87), *Days of Eclipse* (88), *Save and Protect* (89), *The Second Circle* (90), *Stone* (92) and *The Whispering Pages* (93).



country: Slovakia/Czech

director: Martin Sulik

1997, 105 mins

# ORBIS PICTUS

Director Martin Sulik (directed last year's SIFF entry *The Garden*) is back with another Slovakian tale. The heroine of *Orbis Pictus* is 16-year-old Tereza, a happy girl with a simple, even childish view of the world. One day, she is forced to leave school and decides to go to the capital in search of her mother. During her journey across Slovakia, she has many strange adventures and incredible encounters that make her learn a great deal about herself and the world around her.

She meets a station master in a station where trains no longer stop; another man is stuck in a job where he has to destroy as many things as possible although he does not know why he is paid to do so; an old woman, half buried in soil tells her it is an ancient way of depriving the body of pain; then she chances upon a strange wedding party where the groom is barely 18 while the bride is almost 50. The line between reality and illusion is often crossed and everyday reality carries heavy doses of the absurd and tragicomic mysticism.

Director: Martin Sulik Producer: Rudolf Biermann Screenwriter: Martin Sulik, Marek Lescak, Ondrej Sulaj  
Cinematographer: Martin Strba Editor: Dusan Milko Cast: Dorotka Nvotova, Marian Labuda, Bozidara Terzonovova,  
Julius Satinsky, Milka Vasaryova Production Company: Charlie's/Slovak Television/Czech Television/In Film Prague,  
Charlie's, Spitalska 4, 81101 Bratislava, Slovak Republic tel: 421-7363430 fax: 421-7323578  
World Sales Agent: Celluloid Dreams, 24 rue Lamartine 75009 Paris France tel: 33-1-49700370 fax: 33-1-49700371



Director: Martin Sulik  
Graduated from the Film Academy of Bratislava in 1986. Made his feature film directorial debut in 1991 with *Tenderness*. His second film *All the Things I Love* (92) was the Best Film of the Year in Slovakia. The SIFF screened his multi-award winning *The Garden* last year.



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country: France/Ukraine

director: Viatcheslav Krichtofovitch

1997, 100 mins

## A FRIEND OF THE DECEASED

### UN AMI DU DEFUNT

Finely crafted film that evokes a world in transition and a group of people struggling to keep up with the changing times. Anatoli is an intellectual who suddenly finds himself out of place in a new country transformed by capitalism. His wife eventually walks out on him and he toys with the idea of hiring a hitman to kill her. Cast into despair and finding himself in a bizarre situation as a result of his whim to get rid of his wife, Anatoli is prevented from killing himself as the director introduces a bevy of life-affirming characters into his life.

"I am convinced that the story we tell in this film concerns the majority of cultured people living in the territory that used to be known as the Soviet Union. In the absence of liberty, these people helped one another. Human warmth was very much a part of their lives. Freedom suddenly appeared and, with it, coldness and solitude. And we realised that not everyone was ready to embrace it. We also realised that it was not good to be weak. But not everyone - far from it - can be strong. In Ukraine, the word 'love' and the word 'pity' are sometimes considered as synonyms. That is why I made this film about people whom I pity. And whom I love." - director Viatcheslav Krichtofovitch

Director: Viatcheslav Krichtofovitch

Born in 1947. Completed his studies in direction at the Kiev Theatrical Institute in 1971. He works now for Dovjenko Studios in Kiev. His films include: *Femme Seule* (86), *Autoportrait D'un Inconnu* (88) and *Adam's Rib* (91).



country: Switzerland

director: Nadia Fares

1996, 80 mins

## HONEY AND ASHES

### MIEL ET CENDRES

One of the strongest feminist films ever to emerge from the Arab world, Nadia Fares' debut feature is equal parts sensuality and rigorous feminist structure. She connects three women in contemporary Tunisia, exposing the pattern of abuse and resistance that unites them. Although their age and social backgrounds differ, their paths cross, bringing to light the multiple obstacles which society has imposed. Through these three stories, the director explores three important stages in life. Honey and Ashes feels like the best of Margarethe von Trotta or Marleen Gorris - tough, smart and sensitive to narrative form - but with a warmth and a sense of female intimacy that arises from her North African context.

"As the daughter of a Swiss mother and an Egyptian father, I carry two cultures within me. During my childhood and teenage years, my oriental roots remained hidden, and it was only later that I began to explore them. That was a revelation. Since then, my oriental sensibility continues to affect me and grow within me. Honey and Ashes is the first step on a twisting path that brings me back inexorably to my roots." - director Nadia Fares

Director: Nadia Fares

Born in 1952. Received her elementary school teaching degree in 1985 and an MFA from New York University in 1995. In 1990, she made *Sugarblues*, a medium-length film and in 1992, a medium-length comedy, *D'amour et d'eau fraîche*. Honey and Ashes is her first feature.

Director/Producer: Nadia Fares Screenwriter: Nadia Fares, Yves Kropf Cinematographer: Ismael Ramirez Editor: Kahina Attia Riveille Cast: Nozha Khoudra, Amel Ledhili, Naji Najeh, Samia Mzali, Lara Chaouachi Production Company: Oschoint Ventschr Filmproduktion AG/C.T.V. Services, Oschoint Ventschr Filmproduktion AG, Zentralstrasse 156, CH-8003 Zurich, Switzerland tel: 41-1-4563020 fax: 41-1-4563025 World Sales Agent: Oschoint Ventschr Filmproduktion AG, Zentralstrasse 156, CH-8003 Zurich, Switzerland tel: 41-1-4563020 fax: 41-1-4563025

country: Egypt/France

director: Youssef Chahine

1997, 135 mins

## DESTINY

### AL MASSIR

Won a special prize at the 1997 Cannes Film Festival. A bold challenge to fundamentalist Islam, this film concocts a free-wheeling adventure story to celebrate the pleasure and power of open minds. Set in the 12th Century where in France, heretics were burned at the stake. In the Andalusia region of Spain, liberal thought flourishes. Muslims, Jews and Christians live together in peace. But local fundamentalists whipping up fanaticism portends drastic change.

Destiny launches into the story with typical verve. Director Youssef Chahine won't let the seriousness of his theme keep out comedic elements and catchy musical numbers. And Egyptian star Nour El Cherif has a terrific time playing Averroes, a pre-Renaissance man who not only wrote groundbreaking commentaries on Aristotle, but was the first to describe the function of the retina.

Director: Youssef Chahine Producer: Humbert Balsan Screenwriter: Youssef Chahine, Khaled Youssef Cinematographer: Mohsen Masr Editor: Rachida Abdel Salam Cast: Nour El Cherif, Laila Eloui, Mahmoud Hameida, Safia El Emery Production Company: Ognon Pictures/France2/Misr International, Ognon Pictures, 14 rue Montmorency - 75001 - Paris, France tel: 33-1-40265608 fax: 33-1-40260209 World Sales Agent: Flach Pyramide International, 5 rue Richemont, 75008 Paris, France tel: 33-1-42960220 fax: 33-1-40200551



Director: Youssef Chahine

A towering figure in Egyptian cinema, directing 32 features in a career lasting nearly 50 years. Born in 1926, he attended Christian and English schools before studying theatre at the Pasadena Playhouse in the USA. Took up filmmaking on his return to Egypt. His films include: *Papa Amine* (59), *The Son of the Nile* (51), *Women Without Men* (53), *The Blazing Sun* (54), *Central Station* (58), *The Ring-Seller* (65), *The Earth* (69), *The Choice* (70), *The Sparrow* (72), *The Return of the Prodigal Son* (76), *Alexandria ... Why?* (78), *Memory* (82), *An Egyptian Story* (82), *Farewell Bonaparte* (84), *Alexandria Again and Forever* (90), and *The Emigrant* (94).



country: Sweden

director: Liv Ullman

1997, 131 mins

## PRIVATE CONFESSIONS

### ENSKILDA SAMTAL

One of the world's most acclaimed filmmakers, Ingmar Bergman, resumes his dialogue with the past, looking into the incidents from his parents' marriage to pen this partly biographical, partly invented story of a marriage. Liv Ullman is the director of this film, which centres on Anna Bergman. A period film set at the turn of the century, *Private Confessions* is structured as a series of conversations which play with our sense of time.

Evoking the dilemma at the core of Carl Theodor Dreyer's 60's masterpiece 'Gertrud' and Virginia Woolf's 'Mrs Dalloway', this film tells the story of a woman who decides to leave her husband for the hedonistic pleasures of an illicit affair with a younger man. Bergman and Ullman confront the implications of this decision for a number of characters over a great period of time. Bergman's script lays bare the reasons for taking action, and the self-examination that follows. The director feels that "Private Confessions is a story in which we can all recognise different things, depending on our own lives and what relationship we have to truth and lies."

Director: Liv Ullman Producer: Ingrid Dahlberg Screenwriter: Ingmar Bergman Cinematographer: Sverre Nykvist Editor: Michel Leszczynski Cast: Pernilla August, Samuel Frøler, Max von Sydow, Kristina Adolphson Production Company: SVT Drama/NRK/DR/YLE Z/RUV/Nordic-TV, SVT Drama, 10510 Stockholm, Sweden tel: 46-8-7840000 fax: 46-8-6645418 World Sales Agent: The Sales Company, 62 Shaftesbury Avenue, London W1V 7DE, UK tel: 171-4349061 fax: 171-4943293

Director: Liv Ullman Born in 1938. As a teenager, she joined a provincial theatrical group. She gained prominence as a stage and screen actor, working extensively with Ingmar Bergman. She has also written two books, 'Changing' and 'Choices'. Films she directed include: *Sofie* (92), and *Kristin Lavransdatter* (95).





## World Cinema

country: Sweden

director: Gunnar Bergdahl

1997, 87 mins

### THE VOICE OF BERGMAN BERGMANS ROST

Ingmar Bergman has been active in film production for almost 55 years and is one of the leading experts in Sweden on the silent film era. His unique experiences as an artist and a film director render him a never-ending source of information and inspiration. *The Voice of Bergman* is a 87-minute long conversation where Bergman talks about his relations to the art of film, the music and his enchantment for the close-up. He expresses his passion for filmmaking and filmmakers. It is a journey into the heart of one of the greatest filmmakers ever.

The Voice of Bergman consists of eight acts: The Word and the Images, The Illusion of Time, The Music of the Close-up, Focus of Pain, Shards from the Mirror, The Cinema on Faro, The Insanity of Film and the Great Mystery. This is not a film about Bergman's own films or his work in the theatre. It is about a true film lover who explores the history of film and its significance, a film for everybody who is interested in the beautiful and lunatic world of film.

Director: Gunnar Bergdahl Producer: Gunnar Bergdahl, Bengt Toll Cinematographer: Ralph Evers, Stefan Hencz, Karl Beckstrom Editor: Robert Stengard, Per Wallin Production Company: Göteborg Film Festival 1997, Box 7079, 40232 Göteborg, Sweden tel: 46-31-410546 fax: 46-31-410063 Print Source: The Swedish Film Institute, Box 27126, 10252 Stockholm tel: 46-8-6651100 fax: 46-8-6611820

Director: Gunnar Bergdahl  
Born in 1951 in Stockholm.  
After studies in journalism at  
the University in Göteborg, he  
was engaged as a  
programmer in a small  
independent art cinema.  
Became a film critic later.  
Has been working with  
Göteborg Film Festival since  
the middle of the 80s.  
Founded Filmkonst in 1989, an  
important Swedish film  
publication for which he is  
still the chief editor. Festival  
Director of Göteborg Film  
Festival since 1994. Voice of  
Bergman is his first film.



country: Sweden

director: Daniel Bergman

1996, 95 mins

### EXPECTATIONS SVENSKA HJALTAR

Impressive production team comprising director of the award-winning Sunday's Children, Daniel Bergman, with Reidar Jonsson and Waldemar Bergendahl, the writer and producer of another award-winning film, My Life As A Dog. This film has a multi-strand narrative that is a kind of Short Cuts meets My Life As A Dog. Adapted by Jonsson from his acclaimed collection of short stories in 'Swedish Heroes', this film tells the story of some men and women in Sweden today and their relationships from a compassionate, tender and funny angle. Spanning a year in the lives of the characters, Expectations spins a yarn stretching through the vast expanse of Sweden, from the South to the North.

The director responds to comparisons of his film to Robert Altman's Short Cuts, "It is more humorous, much lighter than Short Cuts. It is about people's struggle for some kind of happiness in life, the kind of struggle that never leads anywhere. Everybody has their goals and they search for some kind of relieving happiness in very different ways in the stories. The metaphor for this kind of happiness is a beautiful model who appears on posters and in TV commercials - in different ways in each story. When one character dies, we follow him to the other side and there she is as Death ..."

Director: Daniel Bergman Producer: Waldemar Bergendahl, Kerstin Bonnier Screenwriter: Reidar Jonsson Cinematographer: Esa Vuorinen Editor: Darek Hodor Cast: Lena Endre, Hans Klinga, Gunnel Lindblom, Anki Liden, Nicke Olund Production Company/World Sales Agent: AB Svensk Filmindustri, Dialoggatan 6/ Kungens Kurva, SE-127, 83 Stockholm, Sweden tel: 46-8-6803500 fax: 46-8-7104460

Director: Daniel Bergman  
Born in 1962. Son of Ingmar  
Bergman. Began assisting his  
father in the filming of *The  
Magic Flute* when he was 12  
years old. Left school after  
the eighth grade to work as  
assistant, gaffer and grip on  
various films. Made his  
directorial debut with  
*Perception*, a short film,  
which was in competition at  
the 1988 Berlin International  
Film Festival. His feature  
debut, *Sunday's Children*  
won several awards  
including best first film  
director at the Montreal Film  
Festival in 1992.



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## Festival Fringe

country: Australia

director: Solrun Hoas

1997, 68 mins

### PYONGYANG DIARIES

A documentary that records a filmmaker's personal encounter with the closed society of North Korea, once during the Fourth Pyongyang Film Festival in 1994, just three months after Kim Il Sung's death, and another on a return visit two years later in 1996. Between showcase monuments and images of progress, pride and unity, the film offers glimpses of the people who live there through interweaving conversations, evasions and personal diary reflections on the journey.

World Sales Agent: Film Transit International, 402 East Notre-Dame #100, Montreal, Qc H2Y 1C8, Canada  
tel: 1-514-8443358  
fax: 1-514-8447298

country: Australia

director: Sally Ingleton

1997, 52 mins

### MAO'S NEW SUIT

An intriguing documentary which charts the course of Beijing fashion designers Sun Jian and Guo Pei amidst the staging of their first designer collection in Shanghai's annual Fashion Week. Both were born during the Cultural Revolution where fashion meant decadence and the only colours worn were blue and gray. Today, armed with mobile phones and ambitious humour, they represent modern China's 'to get rich is glorious' generation.

World Sales Agent: Celluloid Dreams, 24 rue Lamartine, Paris, France 75003  
tel: 33-1-49700370  
fax: 33-1-49700371

country: Argentina

director: Elena Laplana

1997, 2 mins

### JUANITO

The story of a neglected child abused by his alcoholic father. Each frame of the film is hand-painted individually.

World Sales Agent: Jose Marmol 109, 3\*, 10-1183, Buenos Aires, Argentina  
tel: 541-9832797  
fax: 541-3726459

country: Belgium/France

director: Johan Grimmonprez

1997, 68 mins

### DIAL H-I-S-T-O-R-Y

Buckle up for the unofficial chronicle of worldwide airplane hijacking. This pseudo-documentary is a playful subversive tour from the romantic hijacker-revolutionary of the 60s and the 70s to the cynical, anonymous parcel bombs of the 90s. Inspired by two Don DeLillo novels - White Noise and Mao II, the director demonstrates how the spectacle of international terrorism and the desire for the ultimate disaster invade all living rooms, threatening domestic bliss.

World Sales Agent: Incident, P.O. Box 1424, B-1000 Brussel 1, Belgium  
tel/fax: 32-2-2235985

country: Canada

director: Peter Mettler

1996, 28 mins

### BALIFILM

Originally commissioned as a stage performance, created from diary images and sounds collected in 1990 and 1992 by director Peter Mettler on the island of Bali. The soundtrack is a live recording of eight Gamelan musicians playing the bronze and wooden instruments of Indonesia during the projection of the film. A personal, lyrical observation and expression of the creative pulse of an extraordinary culture.

World Sales Agent: Grimthorpe Film Inc., 91 Brunswick Avenue, Toronto, Ontario M5S 2L6  
tel: 416-9234207  
fax: 416-9234043

country: China

director: Li Hong

1997, 113 mins

### OUT OF PHOENIX BRIDGE HUI DAO FENG HUANG QIAO

Four girls from the countryside live crammed in a small room in Beijing. Yet despite long hours of hard work and sad living conditions, these may be the freest years of their lives. Out of Phoenix Bridge follows the rising and faltering of hopes and dreams as they reluctantly return to the closed world of their hometown and future husbands.

World Sales Agent: Li Hong, Ban Chang Nan Li 12-1-14 Chong Wen District, Beijing 100061, China  
tel: 86-10-67144247  
fax: 86-10-67136578

## Festival Fringe

country: Hong Kong

director: Haymann Lau

1997, 48 mins

### IN SEARCH OF THE DRAGON'S TALE XUN LONG JI

Follows the story of a handicapped street musician, Maurice Chan, as he tries to explain what life is like for him in Hong Kong. In the process, we go on a journey back in time to one of the most interesting and widely misunderstood places to have existed in Hong Kong - The Walled City of Kowloon - once dubbed the sleaziest place in Hong Kong. Contains never-before-seen aerial footage and rare photos of daily life inside the Walled City which complement the interviews with former residents.

World Sales Agent: Star City Enterprises, c/o Mr Tom Lau, 34A, Block 34, City One, Shatin, Hong Kong  
tel: 852-26496778  
fax: 852-26450278

country: Hong Kong/Belgium

Director: Yu Lik Wai

1996, 46 mins

### NEON GODDESSES MEILI DE HUNPO

There are three provincial girls in Beijing. They live by night. Their marginality stand out sharply against the harsh light of the gaudy neons. Forsaking the public sphere, this Grand Prize winner at the Hong Kong Independent Short Film & Video Awards 1996 is a documentary so invisibly artful that under its spell, we are not only in the presence of three lives but of a strangely beautiful world.

World Sales Agent: Hu Tong Communication, Rm 1, 2F, Johnston Court, 14-16 Johnston Road, Wanchai, Hong Kong  
tel/fax: 852-27195634

country: India

director: Amar Kanwar

1997, 32 mins

### A SEASON OUTSIDE

A film about understanding the essential concepts of non-violence as a philosophy and a way of life. The documentary travels through different dimensions of conflict, through a process of humanisation. A Season Outside reaches out in a strength-giving exploration of the relevance, meaning and tremendous power of active non-violence.

World Sales Agent: Foundation for Universal Responsibility, UGF, Zone 4A, India Habitat Centre, Lodhi Road, New Delhi - 110003, India  
tel: 91-11-4648450  
fax: 91-11-4648451

country: India

1997, 30 mins

### IN THE EYE OF THE FISH

The film aims to engage in a dialogue with students, to open up the space to share experiences and allow reflection on the nature of those experiences. It argues that education is much more than that which is handed down to us. It is also an openness to dialogue and a willingness to listen, which can help initiate a process leading to knowledge, self-awareness and transformation.

Director: Monica Narula, Shuddhabrata Sengupta, Jeetesh Bagchi  
World Sales Agent: Foundation for Universal Responsibility, UGF, Zone 4A, India Habitat Centre, Lodhi Road, New Delhi - 110003, India  
tel: 91-11-4648450  
fax: 91-11-4648451

country: India

director: Sanjay Kak

1997, 32 mins

### ONE WEAPON

A hard fought election campaign in Amritsar district is a starting point for this film, and a reflection on the contentious issue of majoritarianism. After more than a decade of violence in the name of a separate identity for the Sikhs, the people of Punjab turn to the tired comfort of electoral politics. Sometimes confusing, but always energetic, set in two disparate but linked places, One Weapon is a cinematic articulation of the spirit of the world's largest democracy.

World Sales Agent: Foundation for Universal Responsibility, UGF, Zone 4A, India Habitat Centre, Lodhi Road, New Delhi - 110003, India  
tel: 91-11-4648450  
fax: 91-11-4648451

country: India

director: Vasudha Joshi

1997, 31 mins


### FOR MAYA

Set in the Himalayan districts of Kumaon and Garhwal, For Maya explores change in the lives of women over three generations - ending with the fourth, that is on the threshold of growing up. The space that women of yesteryears long for is within her reach today. Traditional forms of patriarchy have given way to a new freedom, coupled with different aspirations and apprehensions. It has taken her a long time to question her social role and limitations as a woman. She has found the confidence, yet the quest continues.

World Sales Agent: Foundation for Universal Responsibility, UGF, Zone 4A, India Habitat Centre, Lodhi Road, New Delhi - 110003, India  
tel: 91-11-4648450  
fax: 91-11-4648451



## Festival Fringe

	country: Israel	director: Aviv Ma'aravi	1997, 14 mins	
	<b>CHESTER, JONES AND I</b> <b>CHESTER, JONES VE'ANI</b>			<p>The story of the friendship between three adolescents in a Kibbutz in the early 70s, on the background of decline of ideals. While planning the next revolution, inspired by Che Guevara, they come to the inevitable conclusion that perhaps it's not such a good idea to change the world.</p> <p>World Sales Agent: LAPSUS, 5 Rue A. Groussier, 75010, Paris, France tel: 33-1-42491468 fax: 33-1-42491479</p>
	country: Israel	director: Dan Katzir	1997, 55 mins	
	<b>OUT FOR LOVE ... BE BACK SHORTLY</b>			<p>An award-winning film made by a young Israeli which expresses the outcry of his generation as it struggles to find love and privacy amidst the reality of daily terror and hate. The film reveals life in Israel before, during and after the Rabin assassination. This autobiographical love story of an officer in the paratroopers is an important historical document with rare and shocking footage.</p> <p>World Sales Agent: Dan Katzir, 72 Shenkin Street, Tel Aviv, Israel 65223 tel: 972-3-5602023 fax: 972-3-5415850</p>
	country: Israel	director: Adva Magal	1992, 8.5 mins	
	<b>COTTON BALLS</b> <b>YALDA SHEL TSZEMER GEFEN</b>			<p>Customers are an unwelcome but necessary distraction in the home life of a little girl and her hooker mother but they find a way of dealing with it.</p> <p>World Sales Agent: Lapsus Films 5 Rue A. Groussier, 75010, Paris, France tel: 33-1-42491468 fax: 33-1-42491479</p>
106	country: Israel	director: Johan Grimonprez	1993, 13 mins	
	<b>JERUSALEM - RHYTHMS OF A DISTANT CITY</b> <b>URSHALAYM</b>			<p>A Bach Chorale in Abu Tor, a chase through the streets of the Old City, the cries at the Wailing Wall. Three episodes portraying the contrasting yet common historical role which Jerusalem fulfills in Judaism, Islam and Christianity. An insane city shooting on the pool table of human history.</p> <p>Director: Dan Geva World Sales Agent: ARGO Films Ltd 12 Shlomo Rubin St. Tel-Aviv, 67895, Israel tel: 972-3-5625513 fax: 972-3-5610542</p>
	country: Israel	director: Yifat Elkayam	1996, 21 mins	
	<b>LUNA AND THE DONKEY</b> <b>LUNA VE-HACHAMOR</b>			<p>Luna lives alone at the edge of the village with her donkey. The villagers suspect that something improper is going on between her and the donkey.</p> <p>World Sales Agent: The sam Spiegel Film &amp; Television School, Jerusalem 4 Yad Harutzim St., P.O. Box 10636, Jerusalem 91103, Israel tel: 972-2-6731950 fax: 972-2-6731949</p>
	country: Israel	director: Ran Carmeli	1996, 16.5 mins	
	<b>PERSONAL GOALS</b> <b>GOAL ATSMI</b>			<p>Danny Tranto will do anything to make Yaron, his nine-year-old son, a famous soccer player. Yaron, however, has other ideas.</p> <p>World Sales Agent: LAPSUS 5 Rue Groussier, 75010, Paris, France tel: 33-1-42491468 fax: 33-1-42491479</p>







## Festival Fringe

	country: Israel	director: Nitzan Aviram	1996, 90 mins	
	<b>HEALING BY KILLING</b>			<p>The denial of the Hippocratic oath by German doctors was a crucial factor in creating the Nazi killing machine that culminated in the Holocaust. As early as 1940, during a mercy killing operation, medical doctors and scientists had developed the first model of the gas-chamber and crematorium. It is estimated that between 70 000 and 100 000 German patients were executed in that operation. The film is a study of the role of doctors in society and examines the state of medical ethics today.</p> <p>World Sales Agent: Film Transit International, 402 East Notterdam, Montreal, Quebec, Canada H2Y 1C8 tel: 514-8443358 fax: 514-8447298</p>
	country: France	director: Various	1997	
	<b>10 FILMS AGAINST 100 MILLION</b> <b>ANTI-PERSONNEL LANDMINES</b>			<p>A series of 10 short films produced by the Handicap International on anti-personnel landmines which mutilate and kill more civilians in peacetime than combatants. 10 well-known film directors have each produced a short film against landmines, illustrating the unacceptable nature of this barbaric weapon's continued use. They are Youssef Chahine (Egypt), Jaco Van Dormael (Belgium), Pierre Jolivet (France), Mathieu Kassovitz (France), Pavel Lounguine (Russia), Rithy Panh (Cambodia), Coline Serreau (France), Volker Schlöndorff (Germany), Bertrand Tavernier (France) and Fernando Trueba (Spain).</p>
	country: France	director: Chantal Akerman	1996, 60 mins	
	<b>CHANTAL AKERMAN BY CHANTAL AKERMAN</b>			<p>When asked to participate in the French television series Cinema de notre temps, Belgian filmmaker Chantal Akerman jokingly chose herself as subject matter. She had envisioned the film to comprise film clips from her past films but they insisted she appear on camera. So she grudgingly obliged them by dividing the film into two parts. The first consists of Akerman reading from a text she wrote about her views on film, filmmaking and film viewing while the second is the auto portrait that tells her story through her past films.</p> <p>World Sales Agent: Doc &amp; Co., 52 rue Charlot 75003 Paris, France tel: 33-1-42775687 fax: 33-1-42726482</p>
	country: Germany	director: H. J. Hofmann	1997, 13 mins	
	<b>THREE TINY POEMS</b>			<p>Film essays about travel, movement and time. Fundamental but mostly abstract views about leaving home and childhood - home as in this case the close german-german border are presented in this movie.</p>
	country: Japan	director: Naomi Kawase	1997, 73 mins	
	<b>THE WEALD</b> <b>SOMAMDO MONOGATARI</b>			<p>A portrayal of six groups of elderly people living in the mountains of Yoshino, Nara Prefecture. 1997 Cannes Film Festival Camera D'Or winner, Naomi Kawase, goes straight into their hearts, keenly listening to their stories. Led along by the inserts of a mournful melody, the film weaves together the solitude of a single woman nearing old age, the sadness of a couple who have lost a child and the dreams of the other villagers.</p> <p>World Sales Agent: Bitters End Inc., 101, 10-5 Sakuragaoka, Shibuya, Tokyo, Japan tel: 81-3-34620345 fax: 81-3-34620621</p>
	country: Korea	director: Byun Young-Joo	1995, 98 mins	
	<b>MURMURING</b>			<p>At 'The House of Sharing', six Korean women, forced into military sexual slavery as 'comfort women' for the Japanese Army during World War II, assist each other while receiving social care. These women demonstrate each Wednesday, demanding reparations and an official apology from the Japanese government. Interviews provide a candid look into the hardship and discrimination they faced after the war.</p> <p>World Sales Agent: Docu Factory Vista, 4 Il., Kogeum Building, 1535-9, Secho-3-dong, Secho-gu, Seoul, Korea tel: 82-2-5975364 fax: 82-2-5975365</p>





# Festival Fringe

	<p>country: <b>Taiwan</b></p>	<p>director: <b>Chou Mei-Lin</b></p>	<p>1997, 48 mins</p>	<p><b>IN QUEST OF A LONG LOST MASTER OF PUPPET THEATRE</b>  <b>ZOU XUN BU DAI XI DE LAO YI SHI: YI DAI NU TOU SHOU</b>  <b>- JIANG CI-MEI</b></p> <p>Through the films of Taiwanese director, Hou Hsiao-hsien, audiences from all over the world became acquainted with the adept puppetmaster, Li Tien-Lu. Another Taiwanese director, Chou Mei-Lin, shows us in this documentary that there are other respected but forgotten puppetmasters in Taiwan waiting to be rediscovered. Madam Jiang Ci-Mei is one such skillful artiste who gave up the art because of the lack of local support.</p>
	<p>country: <b>Taiwan</b></p>	<p>director: <b>Dong Cheng-Liang</b></p>	<p>1997, 59 mins</p>	<p><b>HOMESICK 2000 METRES</b>  <b>X DAO YU ZHI LIANG MEN XIANG WANG</b></p> <p>From the director of the documentary Every Odd Numbered Day, shown at the 9th SIFF. This time he looks at the pain of separation between the peoples on both sides of the Straits through the personal suffering of a young bride from Xiamen, China, who is married to a fisherman in Kinmen, Taiwan, two places which are just across the Straits from each other.</p>
	<p>country: <b>UK</b></p>	<p>director: <b>Chris Sheperd</b></p>	<p>1996, 6 mins</p>	<p><b>THE BROKEN JAW</b></p> <p>An animation short set in an industrial city where the one oasis of comfort for the elderly residents is the Broken Jaw pub. But even it has to change with the times, much to the disgust of the locals. The director draws from his own experiences of living in Liverpool to provide a filmic insight into how the cityscape has changed with time.</p>
	<p>country: <b>USA</b></p>	<p>director: <b>Ethan H. Minsker</b></p>	<p>1996, 71 mins</p>	<p><b>ANYTHING BOYS CAN DO ...</b></p> <p>Investigates the issues affecting women in general and as individual performers in the underground music world. The film plots the experiences, motivations and difficulties of women involved in the scene, while exploring the advantages and disadvantages of being female in a music movement. The film focuses on groups based primarily in New York City.</p>
	<p>country: <b>USA</b></p>	<p>director: <b>Greg Pak</b></p>	<p>1997, 11 mins</p>	<p><b>MOUSE</b></p> <p>A young man tries to escape a conversation about pregnancy with his girlfriend by chasing a mouse around his apartment.</p>
	<p>country: <b>USA</b></p>	<p>director: <b>Tran T. Kim-Trang</b></p>	<p>1997, 21 mins</p>	<p><b>OCULARIS: EYE SURROGATES</b></p> <p>An experimental video addressing issues of surveillance and technology that allow us to see where we normally cannot. Through a 1-800 (toll-free) phone number publicised nationally, recorded messages of fears and fantasies about video surveillance were collected from callers: if you were caught on video, what would be the worst thing you could be doing? If you could watch someone, what would you want to see?</p>



## Festival Fringe

country: USA

1997, 4 mins

### TOKEN CITY

The subway becomes the location for a 3D video animation transforming the everyday commute into an experience of images and sounds which merge reality with the extraordinary. Viewers become an integral part of the action and emotions of an unpredictable subway excursion via the manipulation of 3D animation, computer graphics, real time video, and a mixed soundtrack of electronic music and digital sound effects.

USA, 1997, 4 mins

Director: Muriel Magenta,  
Michael Udow

World Sales Agent: Muriel  
Magenta, P.O. Box 1854,  
Lenox Hill Station, 217 E.  
70th St., New York,  
NY 10021, USA  
tel/fax: 718-2687842



country: UK/Portugal

Director: Jon Jost

1997, 91 mins

### LONDON BRIEF

A prominent filmmaker since the 60s when practically all the values of the existing world were shaken up, Jon Jost has, for the last 30 years, taken the challenge of shaking up and subverting existing rules and conventions in the way we see the world through images, creating a new vision. Now he is exploring the possibilities offered by a digital video camera ... and having fun.

World Sales Agent: Jon Jost,  
11 rue de l'Orillow 75011  
Paris, France  
tel/fax: 33-1-43575693



country: USA

director: Irene Lusztig

1997, 60 mins

### FOR BEIJING WITH LOVE & SQUALOR

In an increasingly materialistic China, two young Chinese artists try unsuccessfully to start a rock band. This film captures the chaos and disillusionment typical of the experience of growing up in contemporary urban China, as it explores the growing generation gap that separates Chinese youth from their parents and reveals the new generation's ambivalent feelings towards the West.

World Sales Agent: Irene  
Lusztig, 106 Grand Av.,  
Newton, MA 02159, USA  
tel: 1-617-9648579  
fax: 1-617-2588736



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## Women About Women

The Singapore Art Museum (SAM) is privileged to be a co-organiser with the Singapore International Film Festival in bringing to Singapore Women About Women, a multimedia event featuring installations, films, videos and slides.

Women About Women came about with Singapore artist Amanda Heng's interest to know how other women regard themselves in their lives. Together with the Film Festival, Ms Heng has gathered 20 works of film/video, slide presentations and video installations by female film makers and artists from Asia and the international arena. From Singapore, seven women artists and writers explore what it's like to live in contemporary conditions.

### AMANDA HENG TAKE A DEEP BREATH

- slide presentation

"Civilization means awareness" - Virginia Woolf

"Weakness becomes strength when consciousness is born"

- Gisele Halimi

Today women are calling into question all existing thought, values and language which form the foundation of our social and cultural order prescribed by the patriarchy, to examine how it has reduced women to silence, and to re-discover a space for the articulation of the natural female self. In asking who and what a woman might be if defined according to her inner sense of self, she finds herself attracted by something not prescribed in the rules, law and rituals of the male culture. She comes across her nature. She sees the little girl within her the spirited playful and self-contained little girl which existed within, before other projections and expectations took hold of her.

She has a real sense of joy, and a sense of confidence about negotiating the world on her own.

She does what comes to mind.

She does what she likes, without reasons, without valid motives, without justifications.

She is the subject of her experience.

She meets the world on her own terms.

Contradictions do not deter her,

there is room for everything to exist,

nothing is privileged

nothing is refused.

Her ambition is boundless, anything is possible

She is free to enjoy all of her nature

### JOYCE LIM ... BECAUSE I'M A SINGAPORE GIRL

... Because I'm A Singapore Girl is about the struggle of the "Singapore Girl" and her survival in the urban society of Singapore.

The film uses the image of a lonely Singapore Girl, struggling in some dark unknown water as a metaphor of a woman's struggle to attain her social, political and economic rights in Singapore. A flood of metaphoric images of her suffering and discrimination reflect her continual struggle. These images raise a series of issues from sexist

discrimination in the office (the scene where a corporate woman wears a man's suit), to forced abortion (scene of the blood dripping leg) and sexual abuse (the scene of 2 women eating a banana from 2 ends). These images are morbid and sad but not without a pinch of dark humour. This is to depict the Singapore Girl's unbroken spirit and her survival in her society. Her pains and suffering intensify as she tries to survive her oppressor. The question is, who is the oppressor? Is it the male dominated society? Or perhaps by allowing herself to be a victim, the Singapore Girl is her own oppressor.

### DOMINIC HUI MILLENNIA

The film explores the theories of "Free Love" "Escapism" "Skepticism" and "Existentialism" that we experience everyday. Arts, an eighteen year old girl, is alone to deal with the strangers around her. The rest appear to be just as lost as her.

Everyday, we have to make many decisions even simple decisions like "to be gay or not to be gay" To be human is to err, so often, I found myself the urge to commit a crime; or rather a suicidal crime; to experiment the feel of death and escapism.

Parties are for the grown ups and also the growing ups. Many people go to parties in search of excitement; it could be sex, fun, drugs, deals, company, gossip etc. In the video, the party scene, there are conversations of young girls who share their views.

At the industrial park, Aris feels alienated.

"I had tried to travel away from the reality, but it always follows me ..... " Escapism.

Youth. The feeling of "Loss" and "Conformity". From the world-wide media, we know that we are polluting the world and we know clearly it is beyond our control. It is all about money, desires and our insecurities. I have met many friends and most of them are younger and some of them are running away ... too like me.

### DANA LAM WHO SAYS WHO WE ARE

My instinctive response to the invitation to show in Women About Women, was "NO" I did not want to be seen on the woman's platform and be typecast on my first outing.

However I did have a few premises relating to who I am that needed testing.

This project has been a significant learning experience for me. Women in all their guises shared their thoughts unstintingly. It dawned on me, early in my inquiry, that that was the first time I was going out to women and giving them the courtesy of a hearing. My own prejudices soon became clear to me: I had typecast women for most of the time.

This then, is what this video is about: Listening.

I thank, especially, the women who appear in this video for their generosity and wisdom. I thank also the women who shared with me away from the camera. From the invitation to the fruition of this project, it has been women who have rallied around in my support. I thank Amanda Heng for the opportunity, my mother-in-law, Low Suet Hing, and friends, Shirley Soh, Hazel Yeo, Leong Wei Ying for never questioning my purpose.

And I thank my husband for his infinite patience.

This project is my gift to the individuals who strive, everyday in private, to make a difference. It is also dedicated to Mark and Teri, whose generation, I hope, will live the difference.

### EVA TANG / JANIS TAN MENG KIAT / NG SIANG PIN

### IF VIRGINIA WOOLF MEETS EILEEN CHANG

Shot in contemporary Singapore, this video imagines and delivers the impact that sparkles when influx of these two women's lives are allowed to flow and interact in an alternative space. Eileen Chang (1920-1995) was a prominent writer of her time, dazzling with novels that were stunning revelations of human nature. Her vivid imagery and piercing analysis of man-woman relationships, society and fashion had earned her a wide following. Virginia Woolf's (1882-1941) talent with words found brilliant illumination in her writings, resulting in a treasury of novels that explores the complexities and tensions of life's multiple aspects and casts many questions that one feels compelled to explore.

"If Virginia Woolf Meets Eileen Chang..." explores the life of wo(men) in three segments: "Mother", "Fashion" and "Solitude". The protagonist actress is fused with a multitude of identities and stretches one's imagination and emotions as she tugs at the many layers of meanings that had formatted wo(men)'s lives and history. The film demonstrates not just the meeting of two women, but the filtration of two souls into one actress, who, when experiencing her present self, re-experiences and re-lives many moments from a lived-past. "If Virginia Woolf Meets Eileen Chang..." a video about being, time, space and solitude.

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## Women About Women

### Women About Women

<b>Saturday</b>	2.00 pm	Take A Deep Breath (Singapore)
<b>18 April</b>		Slide presentation
	2.30 pm	Millenia/ If Virginia Woolf Met Eileen Zhang (Singapore)
	3.00 pm	Conversations
	4.00 pm	37 Stories About Leaving Home (USA)
	5.00 pm	Forum - "Women, Art & Technology"
<b>Sunday</b>	2.00 pm	Mango / Under Taboo/ Mae Nak / Daughters (Thailand)
<b>19 April</b>		
	3.30 pm	The Houses That Are Left (USA)
<b>Wednesday</b>	12.30 pm	Under Wraps (Canada)
<b>22 April</b>		
<b>Friday</b>	12.30 pm	Some Nudity Required (USA)
<b>24 April</b>		
<b>Saturday</b>	2.30 pm	Listen To No Voice (Japan)
<b>25 April</b>		slide presentation
	3.00 pm	Kae, Act Like A Girl / Hideo, It's Me Mama / A Woman / Spirit of Journey (Japan)
<b>Sunday</b>	2.00 pm	The Petrel Returns (Taiwan)
<b>26 April</b>		
	3.30 pm	Self-Portrait / Kiyoko's Situation (Japan)
<b>Tuesday</b>	12.30 pm	Millenia/ If Virginia Woolf Met Eileen Zhang (Singapore)
<b>28 April</b>		
<b>Friday</b>	12.30 pm	Yoji, What's Wrong With You (Japan)
<b>1 May</b>		Things I Forget To Tell Myself (USA)

The following is a list of works running concurrently during the screenings:

### VIDEO INSTALLATION

India/ Vashar Nair &  
Indonesia Arahnaiani Rahmayani Conversations (2tapes)

Singapore Joyce Lim Because I'm a Singapore Girl

Singapore Dana Lam Who Says Who We Are

### SLIDE PRESENTATION

Japan Fumiko Takahashi Listen To No Voice

Singapore Amanda Heng Take A Deep Breath



# South East Asian Film

AT THE SINGAPORE ART MUSEUM

## THE LAST RAY OF DAWN IN THE 70S

If a movie industry ever existed in Singapore, the 70s was undoubtedly the era of its decline.

In the 50s and 60s, the only two film studios, Malay Film Productions (established by the Shaw Brothers in 1947) and Cathay-Keris Productions (began 1953) were considered active, with an annual production of 10 to 20 Malay films and 1 to 2 Chinese films. Comparatively dwarfed by other major movie industries, they nevertheless constituted a small-scale industry with capital from the film company, proper film studios, and movies which were produced and then distributed by their chain of theatres.

In 1967, the Shaw brothers closed the Singapore studio of Malay Film Productions. When Cathay-Keris also folded in 1972 because of consistent financial trouble, Singapore became a nation without a movie industry.

However, few would know that in the mid-70s, the local movie industry experienced an ephemeral revival. Headed by the chairman, Lim Jit Sun, the Chong Gay Organisation only specialised in screening Chinese films from China, Hong Kong or Taiwan. Eventually Lim toyed with the idea of screening local movies which then spearheaded the birth of Chong Gay Productions to produce local films.

Chong Gay's inaugural plan to produce 3 movies was a startling move. And Lim does have an ambitious vision about building a local movie industry. To stamp out the practice of 'dying off' after one production, Chong Gay even started an acting training program for local actors to realise his vow in nurturing a sustaining movie industry.

Due to the shortage of filmmaking technicians, Chong Gay had to employ an entire 20 member crew from Hong Kong, complete with film directors, lighting technicians and make-up artists. With the first two productions' outdated themes, it was not surprising that both 'Master of the Family' (Yi Jia Zhi Zhu) and 'Family of Degeneration' (Huang Tang Shi Jia) which were locally funded but written and directed by Hong Kong filmmakers remained distant to local viewers. The main reason for its poor reception was its failure to capture and reflect the lives of the local people.

Chong Gay's third attempt, *The Two Sides of the Bridge* (Qiao De Liang An) (1976) is undeniably a true local production. Born in Kelantan, Malaysia, but a permanent resident in Singapore, screenplay cum director Lim Ann (Lim Meng Chew) was faithful in recounting his observations of the people and lives. The Kelantan-

born protagonist who ventured singly to the lion city for a living, was soon lured by the city's splendour and material life. Hoping to make fast and easy cash, he fell unknowingly amongst drug traffickers and ends up in jail.

Simple in structure, the film director aimed to reflect the disparity between urban and rural development, its impact on the young generation, and the consequential social problems.

In modern terms, many view points in the film appear superficial with its predictable plot and clumsy way of narration. As Lim's debut and the film's poignant reflection of an age gone by, all these faults become forgivable. The praise of labour, the symbolic good quality of the proletariat, negative attitudes toward drinking and partying seem naive and even laughable. However, these features capture seamlessly the general mentality of the Chinese-educated young generation of that time.

*The Two Sides of the Bridge* had participated at the 8th ASEAN Film Festival and won high praise. It also created quite a stir among the Chinese community. In retrospect, the significance of the film lies not so much on the cinematography nor its ambition to deliver a profound meaning, but its capacity to embody realistically the younger generation's lives, mentality, their ideals, and disillusion. Recurring street scenes of the 70s Singapore, with the roving cars and buses on the road is a source of lingering nostalgia for those over twenty-five years old. The young people's simple lifestyle, idealism (spending their pastimes at the seaside singing and dancing to folk tunes, hardworking factory workers who study at the night school reciting poems) are honestly mirrored by the images in the film.

After the film, Lim Jit Sun did endeavour to fully capitalise and expand the existing movie industry. While negotiating with Shanghai film technicians, he passed away suddenly. Unfortunately, his successors lacked his vision and calibre to develop the local movie industry.

He left behind a possibly thriving local movie studio.

(Thanks to director Lim Meng Chew, actor/actress Zeng Pangkun and Zheng Liming for providing the information.)

Text by Cheong Chee Lan. Translated by Barbara Loo

# South East Asian Film

AT THE SINGAPORE ART MUSEUM

country: Singapore

director: Ho Yoke Weng

1996, 90 mins

## PAGAN: JEWEL OF THE GOLDEN LAND - EPISODE 1, 2 AND 3

A series of three short films about the history of the ancient city of Pagan, the capital of Myanmar until the arrival of the Mongols in 1287. Shot on location in Myanmar, the entertaining and informative films focused on the architecture and religious festivals of Pagan. Eminent historian Professor Tan Tun also gives detailed background on the history of his country.

World Sales Agent: Mt. Elizabeth Medical Centre  
c/o Dr James C.M. Khoo  
3 Mt Elizabeth, Singapore  
tel: 65-7341380  
fax: 65-7333558



country: Cambodia

director: Dy Sethi

1995, 24 mins

## ARY LEFT FOR THE CITY

A country girl leaves her village for a life as a 'taxi-girl' in the city. She goes out with foreigners, dances with men in nightclubs, and makes good money.

World Sales Agent: Ateliers Varan  
6, Impasse Mont-Louis, 75011  
Paris, France  
tel: 33-1-43566404  
fax: 33-1-43562902



country: Cambodia

director: Prom Mesa

1995, 26 mins

## I LEFT THE WAR

Features a deserter from the Cambodian army. Now living with his family in a village outside Phnom Penh, he talks about his past life and his experiences in the hands of a rigid class society.

World Sales Agent: Ateliers Varan  
6, Impasse Mont-Louis, 75011  
Paris, France  
tel: 33-1-43566404  
fax: 33-1-43562902



country: Cambodia

director: Chheng Sovanna

1995, 30 mins

## I'M A GIRL LIKE THE OTHERS

Follows a day in the lives of a mother and four children living in the streets of Phnom Penh. Moments of bitterness and fatigue give us insight on the reality that faces ex-refugees.

World Sales Agent: Ateliers Varan  
6, Impasse Mont-Louis, 75011  
Paris, France  
tel: 33-1-43566404  
fax: 33-1-43562902



country: Cambodia

director: Roeun Narith

1995, 23 mins

## THNOAT CHROUM

In the outskirts of the city, a war widow struggles to survive and support her children in *Thnoat Chroum*. She falls ill but has no money for medicine.

World Sales Agent: Ateliers Varan  
6, Impasse Mont-Louis, 75011  
Paris, France  
tel: 33-1-43566404  
fax: 33-1-43562902

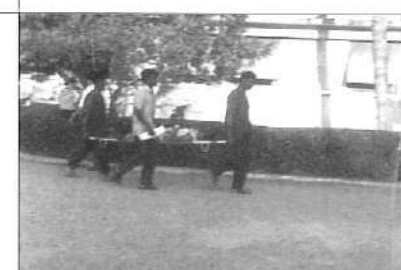


country: Cambodia

director:

## CALMETTE, BATIMENT

Hospitalization and medical care have been chargeable services in Cambodia for quite some time. At the Calmette Hospital, one of the most important medical care centres in Phnom Penh, there are two classes of wards, A for the rich and B for the poor. This film takes place in ward B and examines the issue of the importance of money or life.



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country: Singapore

director: Remi M. Sali, Dzulkifli Sungit

1998, 90 mins

## OFF CENTRE

An adaptation of a play written by resident-playwright of The Necessary Stage, Haresh Sharma.

World Sales Agent: Remi M. Sali/  
Dzulkifli Sungit  
Block 122 Bishan St. 12,  
#02-45 Singapore 570122  
tel: 65-2590267

country: Singapore

director: Eric Khoo

1994, 31 mins

## PAIN

Winner of the Best Director and Special Achievement Awards at the 1994 Singapore Short Film Competition but banned from public screening till now. A disturbing exploration of what could happen when a young man succumbs to his obsession with pain. The mood is suitably evoked by the black and white images as the claustrophobic solitude of the protagonist is gradually replaced by the sadistic mutilation of self and others.

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

country: Singapore

director: Lim Ann, Chen Go

1996, 120 mins

## TWO SIDES OF THE BRIDGE QIAO DE LIANG AN




The Kelantan-born protagonist ventures singly to the lion city for a living, and is soon lured by the city's splendour and material life. Hoping to make fast and easy cash, he fell unknowingly amongst drug traffickers and ends up in jail. Simple in structure, the film director aimed to reflect the disparity between urban and rural development, its impact on the young generation, and the consequential social problems.

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## South East Asian Film

AT THE SINGAPORE ART MUSEUM

	country: <i>Indonesia</i>	director: <i>Nan Triwenti Achmad</i>	1997, 30 mins	
	<b>THE LITTLE GAYO SINGER</b>  A little boy, trained to be a gayo singer - the most talented of whom can compose songs on the spot and sing along with his chorus, prepares for an important competition where participating groups have to make up songs along the way in response to their rivals' compositions.			
	country: <i>Malaysia</i>	director: <i>Bernard S. Chauly Jr</i>	1997, 6 mins	
	<b>SAYING GOODBYE</b>  An attempt at stylising the process going through the director's mother's mind at the point of his father's death, using multi-media. A performer, visual projection, piano music and lighting were used to create this mindscape. The monotonous running narration consists of excerpts from his mother's journal, letters written by his father and a poem by his sister.  <i>World Sales Agent:</i> <i>Bernard S. Chauly Jr</i> <i>75 Jalan 5/4, 46000 PJ,</i> <i>Malaysia</i> <i>tel: 03-7547414</i>			
	country: <i>Philippines</i>	director: <i>Sari Raissa Lluch Dalena</i>	1997, 30 mins	
	<b>THE WHITE FUNERAL</b> <b>PUTING PAALAM</b>  A bride walks on the desert. She takes off her bridal ornaments and turns into a harlot. Tragedy ensues. The bride then remembers her betrothal and repents. A final bridal march into a new heaven and earth takes place.  <i>World Sales Agent: No. 86</i> <i>Rosario Drive, Cubao,</i> <i>Quezon City, Philippines</i> <i>tel: 7217702/7228627</i> <i>fax: 7228628</i>			
	country: <i>Philippines/USA</i>	director: <i>Marlon Fuentes</i>	1996, 57 mins	
	<b>BONTOC EULOGY</b>  Fusing history, memory and imagination, the film explores the complex psychological territory of the Filipino experience at the St. Louis World's Fair of 1904. Experiences of the filmmaker, a Filipino immigrant in America, and the Igorot warrior held captive on show as one of the 'primitive men' overlap with each other, stimulating a discourse on power and discrimination.  <i>World Sales Agent: Marlon</i> <i>Fuentes Productions</i> <i>630 N. Tustin Av. #576 Orange,</i> <i>CA 92667, USA</i> <i>tel/fax: 1-714-7446315</i>			



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## Seminars / Workshops

### 4TH APB FOUNDATION ASIAN FILM APPRECIATION WORKSHOP

- Wednesday, 22 April** 10.00 am Screening of *My America (... Or Honk If You Love Buddha)*.  
Present: Director Renee Tajima-Pena
- 2.00 pm Screening of *Terminal USA*.  
Present: Director Jon Moritsugu
- 3.30 pm Screening of *Mod Explosion*.  
Present: Director Jon Moritsugu
- Thursday, 23 April** 10.00 am Screening of *Fame Whore*.  
Present: Director Jon Moritsugu
- 2.00 pm Screening of *Yellow*.  
Present: Director Chris Chan Lee
- Friday, 24 April** 10.00 am Screening of Israeli Shorts -  
Dan Gera's *Jerusalem: Rhythms of a City*,  
Ran Carmeli's *Personal Goals*,  
Yifat Elkayam's *Luna and the Donkey* and  
Adva Magai's *Cottonballs*
- 11.30 am Screening of Gustavo Mosquera's  
*The Making of Moebius*
- 2.00 pm Screening of *Off Centre*.  
Present: Directors Remi M. Sali  
and Zulkifli Sungit

This is the 4th year running that the Asia Pacific Breweries Foundation has sponsored the Asian Film Appreciation Workshop. This year, the Workshop focuses on Asian American Cinema which provides an interesting reflection of the current Asian diaspora in the West as well as the emergence of a new generation of Asian American directors with their interpretation of how Eastern and Western currents are fusing. The Workshop continues its exploration of budding Singapore film talents. It will also study the works of young Israeli directors.

Venue:  
**Ngee Ann  
Polytechnic**  
Department of Film  
& Media Studies  
535 Clementi Road  
Singapore 599489

Fees:  
\$15.00 per day or  
\$40.00 for 3 days  
\$10.00 per day or  
\$25.00 for 3 days\*  
\*student concession

To Register:  
Call 2278672

### SEMINAR ON ASIAN AMERICAN CINEMA

The Festival showcases the filmmaking talents of Asian American directors with a special focus programme dedicated to both the veterans and newcomers. In addition to screenings and discussions at the 4th APB Foundation Asian Film Appreciation Workshop at the Ngee Ann Polytechnic, this panel discussion at The Heeren Shops aims to provide the audience with another chance to interact with a few Asian American directors whose films were shown in this Festival. Directors present are *My America (... Or Honk If You Love Buddha)*'s Renee Tajima Pena; *Yellow*'s Chris Chan Lee; *Fame Whore*, *Mod Explosion* and *Terminal USA*'s Jon Moritsugu. Also in attendance are Gina Marchetti, the programmer for the Washington Asian American Film Festival; the producer of *Hundred Percent*, Jusak Bernhard, and the staff writer for TIME magazine, Nasid Hajari. They will look at the new breed of Asian American filmmakers, their styles and concerns as well as the differences between the veterans and the young guns.

Saturday, 25 April 1998  
2.00 pm  
Level 6, Business Centre,  
**The Heeren Shops**

Admission is Free

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## Seminars / Exhibitions

Kodak presents in conjunction with Singapore International Film Festival, Celebrities Asia, and 8 Days

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Christopher Doyle, the renowned cinematographer, has worked with many well known directors like Wong Kar Wai, Stanley Kwan and Stan Lai. His most outstanding works which won awards in many international film festivals include *Happy Together* (1997), *Ashes of Time* (1994), *Chungking Express* (1994), *The Peach Blossom Land* (1992) and *Days of Being Wild* (1991).

Three of his works: *Happy Together*, *Chinese Box* and *Motel Cactus* will be screened at this year's Singapore International Film Festival. Doyle will be in town this May to conduct a special seminar and to officiate at the opening of his first photo exhibition in Singapore. At the seminar, Doyle will be sharing his works and his experience in filmmaking. More than 25 of his still photos will be on display at the exhibition. They will be for sale to the public to raise funds for the Singapore International Film Festival Charity Fund.

Seminar details:

1 May 1998

3.30 pm

**Celebrities Asia**

(Orchard Cineleisure)

Exhibition details:

2 May to 17 May 1998

**Celebrities Asia**

(Orchard Cineleisure)

Event coordinator:

Music and Movement

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## Seminars

### AVID EDITING WORKSHOP

Award-winning Singapore short film makers, Dzulkifli Sungit and Remi M Sali (Best Director Award, Singapore Short Film Competition 1995 for *Influence*) give us a behind-the-scene look at how their new video feature *Off Centre* was edited on the Avid Media Composer 7.0.

Avid will demonstrate digital nonlinear editing solutions for independent filmmakers. The systems being shown at the Festival include the Avid system with the Matchback Option, a cost effective editing system which specifically meets the needs of independent filmmakers looking for finished film and video solutions, allowing them to deliver broadcast quality for video presentations and negative cutlists for film conform.

Sunday, 19 April 1998,

Level 6,  
Business Centre,  
The Heeren Shops  
260 Orchard Road

Enquiries: 2278672  
Admission is free

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TRIBUTE TO THE 50TH ANNIVERSARY OF  
Cannes International Film Festival

**Saturday, April 18** 7.00 pm Ridicule  
9.30 pm The Railway Battle

**Sunday, April 19** 7.00 pm Mr. Hulot's Holiday  
9.30 pm The 400 Blows

**Monday, April 20** 7.00 pm A Man And A Woman  
9.30 pm Those Things In Life

**Tuesday, April 21** 7.00 pm The File 51  
9.30 pm A Sunday In The Countryside

**Wednesday, April 22** 7.00 pm Therese  
9.30 pm Cyrano

**Thursday, April 23** 7.00 pm My Favourite Season  
9.30 pm Van Gogh

**Friday, April 24** 7.00 pm Marius & Jeanette  
9.30 pm Mr. Hulot's Holiday

**Saturday, April 25** 7.00 pm Western  
9.30 pm Ridicule

**Sunday, April 26** 7.00 pm Those Things In Life  
9.30 pm Genealogies Of A Crime

**Monday, April 27** 7.00 pm The Railway Battle  
9.30 pm A Man And A Woman

**Tuesday, April 28** 7.00 pm The 400 Blows  
9.30 pm The File 51

**Thursday, April 30** 7.00 pm A Sunday In The Countryside  
9.30 pm Therese

**Friday, May 1** 7.00 pm Forbidden Women  
9.30 pm Cyrano

**Saturday, May 2** 7.00 pm My Favourite Season  
9.30 pm Western

All films are screened at:  
**Alliance Francaise**  
AGF Auditorium  
1 Sarkies Road  
(Newton MRT)

1 122



country: France

director: Rene Clement

1945, 85 mins

**THE RAILWAY BATTLE**  
*LA BATAILLE DU RAIL*

The film shows the struggle of the railway men against the occupation: transporting people and goods through demarcation lines, multiple sabotages at the station and finally the derailling of the German convoy S. 1504.

country: France

director: Jacques Tati

1953, 96 mins

**MR HULOT'S HOLIDAY**  
*LES VACANCES DE MR HULOT*

A delightfully lighthearted film about the natural comedy to be found in vacationing. Jacques Tati plays the famous Monsieur Hulot, who has some silly adventures at a seaside resort.

country: France

director: Francois Truffaut

1959, 99 mins

**THE 400 BLOWS**  
*LES 400 COUPS*

Poignant story of a boy and the world that seems to be at odds with him is true and touching as few films have ever been. Powerful, tender and at times over-whelmingly sad.

country: France

director: Claude Lelouch

1966, 102 mins

**A MAN AND A WOMAN**  
*UN HOMME ET UNE FEMME*

This is a superbly written, directed and acted story of a young widow and widower who fall in love. Anouk Aimee and race-car driver Jean-Louis Trintignant set this film on fire.



TRIBUTE TO THE 50TH ANNIVERSARY OF  
Cannes International Film Festival

country: France

director: Claude Sautet

1970, 89 mins

**THOSE THINGS IN LIFE**  
*LES CHOSES DE LA VIE*

Pierre, an architect in his forties, is involved in a stupid car accident. While lying on the grass, scenes of his life passes through his head like a film.



country: France

director: Michel Deville

1978, 108 mins

**THE FILE 51**  
*LE DOSSIER 51*

Dominique Auphal, a diplomat, is placed under surveillance by the secret service, determined to find something reproachable in his apparently squeaky clean life.



country: France

director: Bertrand Tavernier

1984, 94 mins

**A SUNDAY IN THE COUNTRYSIDE**  
*UN DIMANCHE A LA COMPAGNE*

This is a masterpiece, Bertrand Tavernier's greatest film. It is a period film about an elderly painter. Stars Louis Ducreux and Sabine Azema.



country: France

director: Alain Cavalier

1986, 90 mins

**THERESE**

French director Alain Cavalier's breathtakingly beautiful *Therese* is the story of St. Theresa of Lisieux, who entered a Carmelite nunnery in the late 19th century at the age of 15.



country: France

director: Jean-Paul Rappeneau

1990, 135 mins

**CYRANO**  
*CYRANO DE BERGERAC*

Set in 17th century France, Cyrano de Bergerac, a famous fencer and poet but afflicted with a very long nose, is secretly in love with his cousin, Roxanne.



country: France

director: Maurice Pialat

1991, 158 mins

**VAN GOGH**

In May 1890, Vincent Van Gogh, 37, leaves Saint-Remy asylum where he was detained, during a delirious crisis. He commits suicide on July 27 the same year, unaware that he is the great Van Gogh.



country: France

director: Andre Techine

1993, 125 mins

**MY FAVOURITE SEASON**  
*MA SAISON PREFEREE*

This is a story about a brother and sister. The story peaks in strength the moment their mother slowly starts losing her sanity and her life.



country: France

director: Patrice Leconte

1996, 102 mins

**RIDICULE**

A beautiful film set in Versailles in 1780 at the court of Louis XVI.



With the support of Alliance Francaise de Singapour.

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## Wim Wenders

RETROSPECTIVE



### Wim Wenders Retrospective

Born in 1945. Studied medicine and philosophy first but switched to the Munich Film and Television Academy. Directed his first feature *Summer In the City*, his graduation film, in 1970. Established the Filmverlag des Autoren with Rainer Werner Fassbinder and other directors. Four years later, he set up his own production company. Was made Doctor Honoris Causa of the Sorbonne University. Currently President of the European Film Academy and professor at the Hochschule für Film und Fernsehen. His films include: *Schauplatze* (67), *Same Player Shoots Again* (68), *Silver City* (69), *Alabama: 2000 Light Years* (69), *3 Amerikanische LP's* (69), *Police Film* (69), *Summer In the City* (70), *The Goalie's Anxiety At the Penalty Kick* (71), *The Scarlet Letter* (72), *Alice In the Cities* (73), *Aus Der Familie Der Penzerechen/Die Insel* (74), *Wrong Movement* (75), *Kings of the Road* (76), *The American Friend* (77), *Nick's Film - Lightning Over Water* (80), *Hammett* (78), *The State of Things* (82), *Paris, Texas* (84), *Tokyo-ga* (85), *Wings of Desire* (87), *Until the End of the World* (91), *Faraway, So Close* (93), *Lisbon Story* (95), *Beyond the Clouds* (95), and *The Brothers Skladanowsky* (96).

All films are screened at:  
**The Goethe Institut**  
163 Penang Road  
# 05-01 Winsland House  
II (Somerset MRT)

Sunday, April 19	7.00 pm	The State of Things
	9.15 pm	The Goalie's Anxiety at the Penalty Kick
Monday, April 20	7.00 pm	Alice In The Cities
	9.00 pm	Kings Of The Road
Tuesday, April 21	7.00 pm	Wrong Movement
	9.00 pm	Summer In The City
Wednesday, April 22	7.00 pm	Nick's Film - Lightning Over Water
	9.00 pm	The American Friend
Thursday, April 23	7.00 pm	Notes on Clothes and Cities
	9.00 pm	Tokyo Ga
Friday, April 24	7.00 pm	Alabama/Police Film/Same Player/Silver City
	9.00 pm	The Left-Handed Woman
Saturday, April 25	7.00 pm	The State of Things
	9.15 pm	The Goalie's Anxiety at the Penalty Kick
Sunday, April 26	7.00 pm	Alice In The Cities
	9.00 pm	Kings of the Road
Monday, April 27	7.00 pm	Wrong Movement
	9.00 pm	Summer in the City
Tuesday, April 28	7.00 pm	Nick's Film - Lightning Over Water
	9.00 pm	The American Friend
Wednesday, April 29	7.00 pm	Notes on Clothes and Cities
	9.00 pm	Tokyo Ga
Thursday, April 30	7.00 pm	Alabama/Police Film/Same Player/Silver City
	9.00 pm	The Left-Handed Woman

country: Germany/France/USA

director: Wim Wenders

1997, 120 mins

## THE END OF VIOLENCE

Two men were hired to kill Mike Max (Bill Pullman), a film producer who owes his career and wealth to the cinematic exploitation of violence. His luxurious house in a beautiful Californian setting seems inappropriate in contrast to his films. The irony of the situation has not escaped his wife Paige (Andie MacDowell) who both loves and hates the incredible life that her husband's films allow them to lead. The two men managed to kidnap Mike but the next day, their decapitated bodies are discovered ...

The End of Violence explores the labyrinth of fears, desires and circumstances that are connected by the surprising, obscene and ironic twists that result from the equivocal nature of violence. Wim Wenders' intention was to deal with the subject of violence without actually depicting it on screen or using it as a device.

"The whole craft, art and business of filmmaking have been thoroughly reshaped by the extensive and explicit use of violence. It has almost become a necessary ingredient. Movies try to top each other in goriness or killing and it is as if everybody's resistance level is constantly raised. It's something that affects my professional life a lot. I hope that the film will entice viewers, on a very personal level, to consider their attitude and their appreciation of violence. I think the issue isn't simply how to deal with violence yourself. You're either a consumer of it or not." - Wim Wenders

Director: Wim Wenders Producer: Deepak Nayar, Wim Wenders, Nicholas Klein Screenwriter: Nicholas Klein Cinematographer: Pascal Rebaut Editor: Peter Przygodda Cast: Bill Pullman, Andie MacDowell, Traci Lind, Gabriel Byrne, Rosalind Chan Production Company: CIBY Pictures/CIBY 2000/Road Movies/Kintop Pictures, CIBY 2000, 90 Avenue des Champs Elysees 75008 Paris, France tel: 01-44216400 fax: 01-44216449 World Sales Agent: Goldwyn Films, 10 Stephen Mews, London W1P 1PP tel: 44-171-3338877 fax: 44-171-3338878

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## Wim Wenders

RETROSPECTIVE

country: Germany

director: Wim Wenders

1994, 100 mins

## LISBON STORY

Wim Wenders' restless quest to attain some kind of spiritual rapprochement with the world has brought him back to Lisbon - site of the earlier, remarkable *The State of Things* - and to a reunion with Rudiger Vogler, whom Wenders used with such effectiveness in his great films in the 70s. This time Vogler plays a soundman, Phillip Winter, who travels to Lisbon at the request of a friend, the elusive and mysterious filmmaker Friedrich Monroe. Encountering a series of comic mechanical difficulties on his trip, Phillip eventually arrives in Friedrich's flat to find that his friend has disappeared.

Evoking the mood and tone of *Kings of the Road* - where Vogler was a travelling mechanic who repaired projectors - Wenders continues that film's enquiry into the nature of cinema, a theme he also explored in *The State of Things*. The sense of lost innocence resonates throughout *Lisbon Story* with Wenders casting a singular, magical spell over his material, creating wordless moments of intense power as we listen to and discover a world with which we have lost touch.

Director/Screenwriter: Wim Wenders Producer: Joao Canijo, Ulrich Felsberg, Paulo Branco, Wim Wenders Cinematographer: Liza Rinzier Editor: Peter Przygodda, Anne Schnee Cast: Rudiger Vogler, Patrick Bauchau, Teresa Salgueiro, Madredeus, Vasco Sequeira, Canto E Castro, Manoel de Oliveira Production Company: Road Movies Filmproduktion/Madragoa Films, Road Movies Filmproduktion, Segitz 20-10969, Berlin, Germany tel: 30-6153011 fax: 30-6152021 World Sales Agent: Pandora Cinema, 7 rue de Koppler 75116, Paris, France tel: 33-1-40709090 fax: 33-1-40709091

## SHOWN WITH ALFAMA

From the soundtrack to the Wim Wenders film *Lisbon Story*, the Wenders-directed video *Alfama* is performed by Madredeus, the six-member Lisbon-based ensemble who inspired the film. The band recorded nine songs before filming of the movie began and Wenders writes, "I have never made a film before that had been inspired so much by its music from the beginning."

Country: Portugal 1996, 4 mins Director: Wim Wenders World Sales Agent: Wim Wenders Produktion, Segitzdamm D-10969, Berlin, Germany tel: 30-6169940 fax: 30-61699444

country: Germany

director: Wim Wenders

1992, 146 mins

## FARAWAY, SO CLOSE IN WEITER FERNE, SO NAH!

Wim Wenders' sequel to his acclaimed 1987 film *Wings of Desire* in which angels descend to Earth to assess the German Reunification. With cameo appearances by rock star Lou Reed and former Soviet leader Mikhail Gorbachev. Soundtrack includes Lou Reed and Laurent Petitgand compositions performed by Bono and U2. Winner of Special Grand Jury Prize at the 1993 Cannes Film Festival.

"Film was not created to divert from the world but to refer to it. 'How to live' and 'what to live for' are questions that movies do not dare ask anymore. Movies avoid this question more and more and try by all means to escape from answering it. They indeed tell stories about life and death but they do so only if it was a question of life and death. Cinema escapes true cinema more and more. Its roots go down more and more into film, not into 'life'. A motto of the story? Maybe the sentence by Fyodor Dostoevsky, that 'the secret of human life doesn't lie in the fact that one lives, but in what he lives for.' - Wim Wenders

Director: Wim Wenders Producer: Wim Wenders, Ulrich Felsberg Screenwriter: Wim Wenders, Ulrich Zieger, Richard Reitinger Cinematographer: Jurgen Jurgens Editor: Peter Przygodda Cast: Horst Buchholz, Willem Dafoe, Solveig Dommartin, Peter Falk Production Company: Road Movies/Tobis Filmkunst, Road Movies, Clausewitzstr. 4, 10629, Berlin, Germany tel: 30-8804860 fax: 30-88048611 World Sales Agent: Tobis Filmkunst GmbH & Co. Verleih KG, Parellallee 47, 14195 Berlin, Germany tel: 30-83900733 fax: 30-83900740





# Wim Wenders

RETROSPECTIVE

## SAME PLAYER SHOOT AGAIN

Wenders' first surviving film is an evocation of a gangster film. According to Wenders, the film is a metaphor for a pinball game, the title coming from the words that light up reading, "Shoot Again".

1969, 12 mins

## ALABAMA: 2000 LIGHT YEARS

*Alabama* (based on music by John Coltrane) is a film about cars, music, the camera and death. Music (by the Rolling Stones, Jimi Hendrix and Bob Dylan) and the camera are the two most important elements in the film.

1969, 21 mins

## POLICE FILM

*Polizei*

A short film about police and demonstrators, a close look at the law as masked militarism and gangsterism.

1969, 11 mins

## SILVER CITY

An exploration of the urban landscape, it consists of a series of three-minute-long shots, composed mainly from high angles from the third, fourth, and fifth floors of the apartments in Munich where Wenders lived at that time.

1969, 25 mins

## SUMMER IN THE CITY

Wenders' first feature film. It is a film about Berlin and Munich, about the inhospitality of the cities in which life has become impossible.

1970, 125 mins

## THE GOALIE'S ANXIETY AT THE PENALTY KICK

*Die Angst des Tormanns beim Elfmeter*

The first film that brought Wim Wenders international acclaim. An athlete suffering from alienation commits a senseless murder for no apparent reason in this existential thriller.

1972, 100 mins

## ALICE IN THE CITIES

*Alice In Den Staedten*

The first of a trilogy of road movies from Wim Wenders. Excellent eccentric tragicomedy about the problems of two people from completely different cultural backgrounds.

1974, 110 mins

## WRONG MOVEMENT

*Falsche Bewegung*

An adaptation of one of the classics in German literature Wilhelm Meister's Apprenticeship by J.W. von Goethe. It concerns a soul-searching odyssey across Germany by a diverse group of misfits. Absorbing yet disconcerting.

1975, 103 mins

## KINGS OF THE ROAD

*Im Lauf der Zeit*

This is the film that put the New German Cinema on the map. Wim Wenders' classic road tale is a truly astonishing film with a great rock 'n' roll score. Winner of the FIPRESCI Prize at the 1976 Cannes Film Festival.

1976, 175 mins

## THE LEFT-HANDED WOMAN

*Die linkshandige Frau*

In this drama based on the director's own novel, a couple who has an unhappy marriage agree to a trial separation. They try to patch things up, and at the same time other relationships begin developing for them.

1977, 119 mins

Director/Screenwriter: Peter Handke

Producer: Wim Wenders

## THE AMERICAN FRIEND

*Der Amerikanische Freund*

Tense story of an American criminal (Dennis Hopper) in Germany talking a picture framer into murdering a gangster. Extremely well made with lots of surprises. Cameo appearances by American film directors Sam Fuller and Nicholas Ray.

1977, 126 mins

## NICK'S FILM - LIGHTNING OVER WATER

This haunting film chronicles the final days in the life of American cult film director Nicholas Ray. Poignant and unforgettable.

1981, 91 mins

## THE STATE OF THINGS

*Der Stand der Dinge*

Absorbing account of a film crew stranded on an island in Portugal during the production of a movie dealing with the aftermath of a nuclear holocaust. Winner of the Golden Lion Award for Best Film at the 1982 Venice Film Festival.

1982, 121 mins

## TOKYO-GA

An absorbing film diary of Wenders' visit to Japan, where he attempts to define his relationship to a culture and city he knows only through the cinematic work of Yasujiro Ozu, the director of *Tokyo Story*. A great introspective account of Ozu's career is much of the film's focus.

1985, 92 mins

## NOTES ON CLOTHES AND CITIES

*Aufzeichnungen zu Kleidern und Staedten*

"Maybe fashion and cinema have something in common. And something else: this film would give me the opportunity to meet someone who had already aroused my curiosity, someone who worked in Tokyo (Yohji Yamamoto)."

- Wim Wenders.

1989, 79 mins

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## Festival Jury & Guests

The Silver Screen Awards were introduced in 1991 during the 4th Singapore International Film Festival with the aim of creating an awareness of the rich filmmaking talents throughout Asia as well as pave the way for a Singapore film industry. The UOB Young Cinema Award was introduced at the 10th SIFF for the first time 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 29 April 1998 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

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BEST DIRECTOR  
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### NETPAC/FIPRESCI AWARD

TELEVISION AWARD  
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