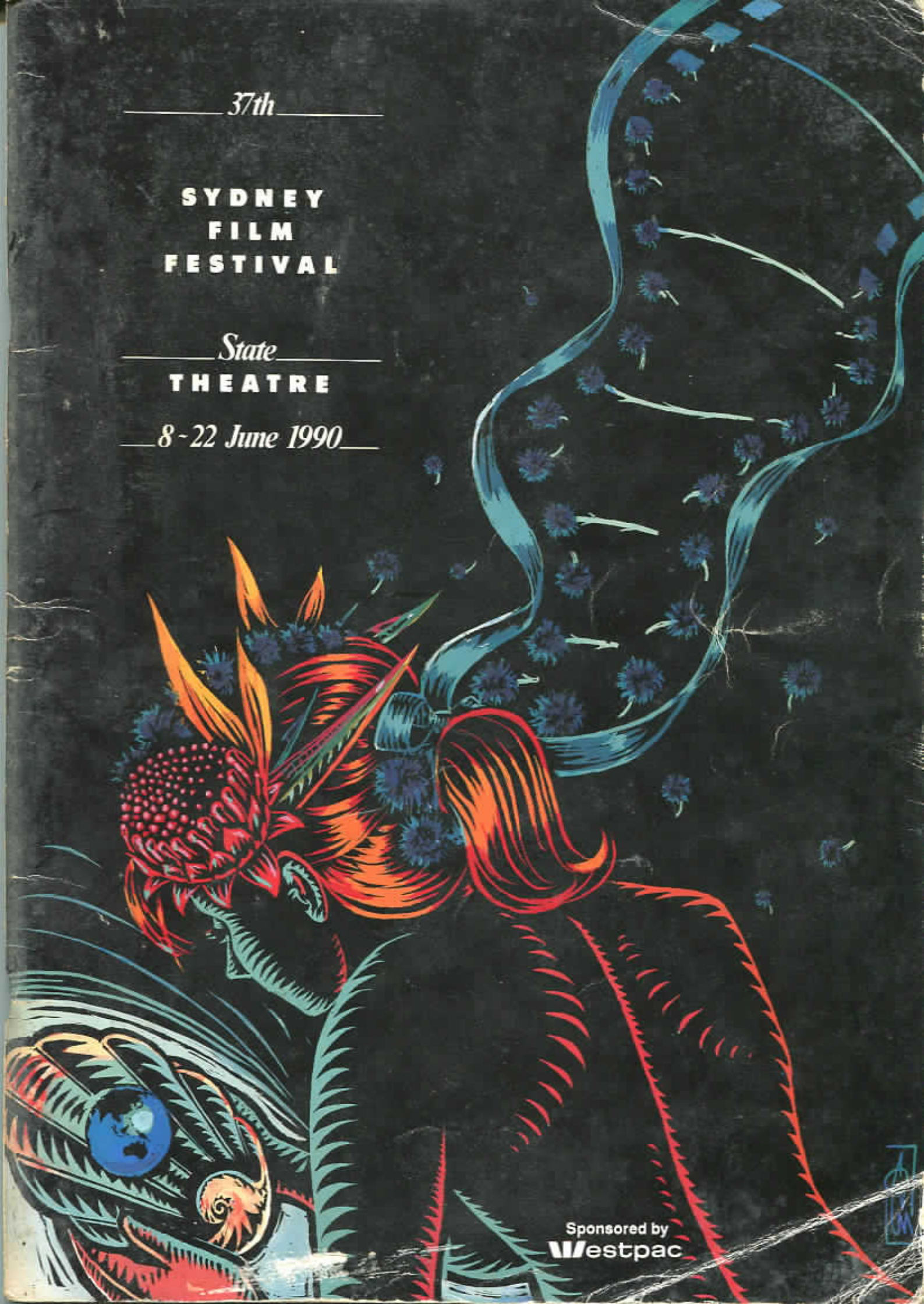
37th

SYDNEY FILM FESTIVAL

State THEATRE

8 - 22 June 1990



Sponsored by Westpac

37th Sydney Film Festival

State Theatre
and Pitt Centre Cinema 3

8-22 June 1990

Carrying the recognition of FIAPF
(Federation Internationale des Associations de Producteurs de Films)
Presented with the assistance of the Australian Film Commission
and the New South Wales Film and Television Office.

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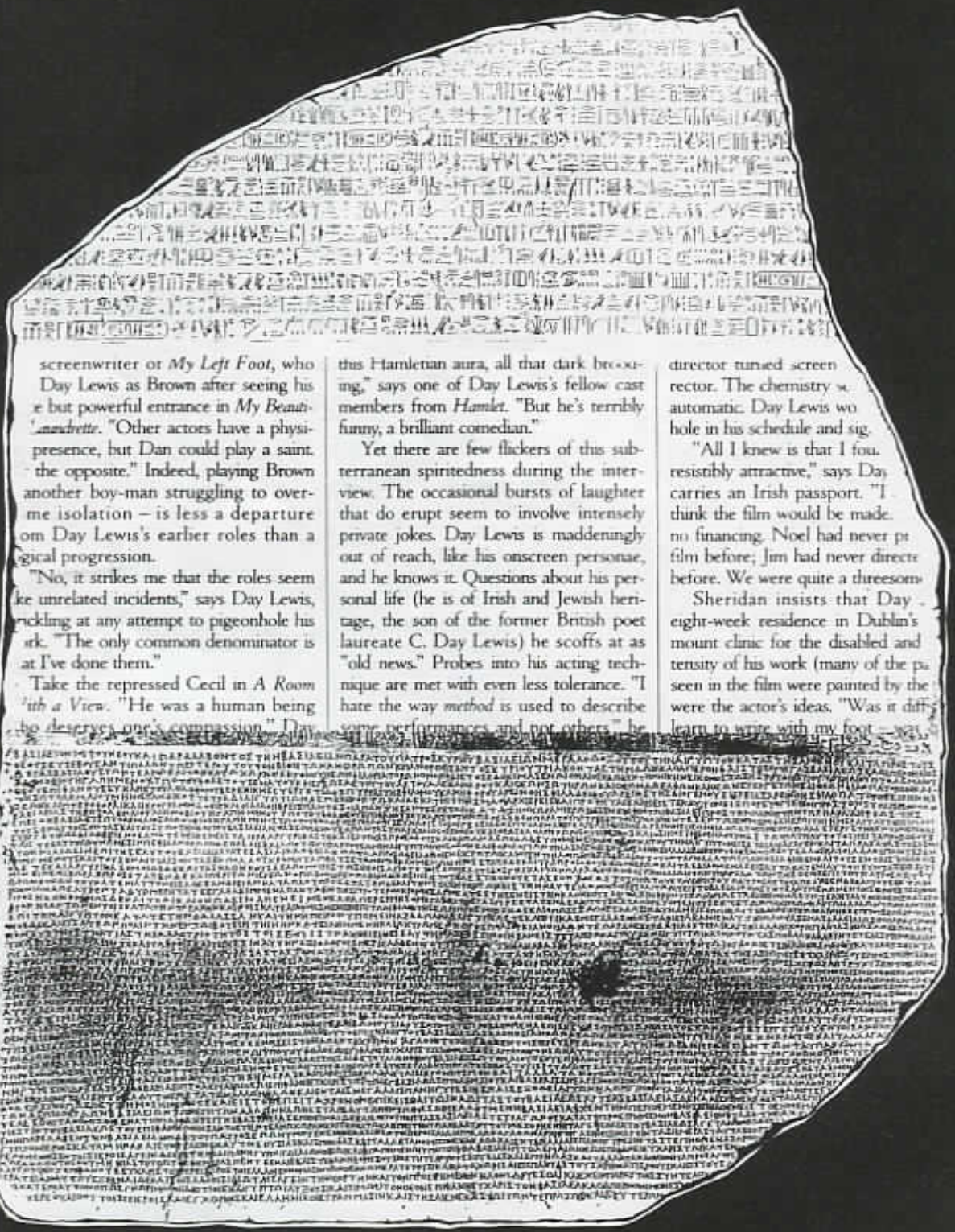

screenwriter of *My Left Foot*, who
Day Lewis as Brown after seeing his
e but powerful entrance in *My Beauti-*
Laundrette. "Other actors have a physi-
presence, but Dan could play a saint.
the opposite." Indeed, playing Brown
another boy-man struggling to over-
me isolation – is less a departure
om Day Lewis's earlier roles than a
gical progression.

"No, it strikes me that the roles seem
ke unrelated incidents," says Day Lewis,
uckling at any attempt to pigeonhole his
rk. "The only common denominator is
at I've done them."

Take the repressed Cecil in *A Room*
ith a View. "He was a human being
ho deserves one's compassion." Day-
thus Hamletian aura, all that dark brooding," says one of Day Lewis's fellow cast members from *Hamlet*. "But he's terribly funny, a brilliant comedian."

Yet there are few flickers of this subterranean spiritedness during the interview. The occasional bursts of laughter that do erupt seem to involve intensely private jokes. Day Lewis is maddeningly out of reach, like his onscreen personae, and he knows it. Questions about his personal life (he is of Irish and Jewish heritage, the son of the former British poet laureate C. Day Lewis) he scoffs at as "old news." Probes into his acting technique are met with even less tolerance. "I hate the way *method* is used to describe some performances and not others," he
director turned screen
rector. The chemistry w
automatic. Day Lewis wo
hole in his schedule and sig

"All I knew is that I fou
resistibly attractive," says Da
carries an Irish passport. "I
think the film would be made
no financing. Noel had never pr
film before; Jim had never direct
before. We were quite a threesom

Sheridan insists that Day
eight-week residence in Dublin's
mount clinic for the disabled and
tensity of his work (many of the pa
seen in the film were painted by the
were the actor's ideas. "Was it diff
learn to write with my foot – wa

More than just Oz Rock

General Information

Subscription Tickets
Please follow the instructions printed on the inside front cover of your subscription ticket.

Please note
Gold, Red and Blue subscribers may not attend Green series sessions, and vice versa. All subscribers may attend unreserved sessions marked by the [U] symbol.

Lost tickets
The Sydney Film Festival will not replace lost tickets unless a statutory declaration is supplied outlining the circumstances of the loss, and then only after verification of the original purchase by the Festival Administrator, Ross Barnard. Subscribers must write their name and address on their ticket.

Lost property
Lost property will be held at the Information Desk and if not claimed by the end of the Festival will be returned to our Glebe office. Property not claimed by 31 December 1990 will be donated to charity.

Enquiries
Daytime enquiries should be directed to 660 3844. On evenings and weekends, call the State Theatre on 264 2431. The State Theatre opens at 9.30am every day.

Clearing the auditorium
It may be necessary at times to clear the auditorium. Please assist by leaving as quickly as possible and do not leave personal items on seats.

Latecomers
Festival policy is to discourage latecomers as much as possible, to avoid inconveniencing patrons who take their seats on time. Sessions will normally start promptly at the times indicated and latecomers will not be admitted until after the short film has concluded.

Persons under the age of 18
Under the Festival's special customs and censorship conditions we cannot admit anyone under the age of 18, including babes in arms.

Program changes
Every effort is made to keep to the scheduled program. If a change has to be made, details will be announced at screenings, and posted on notice boards in the foyer of the State Theatre.

Projection
The State Theatre is equipped to project a variety of screen shapes and sizes, including 1:1.33 (the original pre-1953 ratio, still used for television and in some Eastern European countries), 1:1.66 (the widescreen ratio generally used in Western Europe, and 1:1.85 (the widescreen ratio generally used in North America). The State can project 16mm, 35mm and 70mm, and is equipped with Dolby Stereo sound equipment. The projectionist cannot hear audience remarks about focusing and framing, but these aspects of presentation are closely monitored and if a problem occurs we ask patrons to allow adjustments to be made quietly.

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How to use the catalogue

- An easy to use schedule of screening times and titles for Gold, Red, Blue and Green series ticket-holders is located in the centre pages of the catalogue.
- A page number for each film note is listed beside each title in the screening schedule.
- Notes for films screening in the State Theatre are listed **alphabetically**, except Opening Night.
- Notes on short films are below the features they accompany.
- Notes on films screening in the Pitt Centre are listed **chronologically**.
- An index giving both the page number and screening date and time for all films is on the last page of the catalogue.
- Unreserved sessions in the State are marked [U]
- All sessions in Pitt 3 are unreserved seating.

Catalogue abbreviations
pc: production company. p: producer. d: director. sc: screenplay. ph: photography. an: animator. ed: editor. sd: sound. m: music. py: music performed by. comm: commentary. narr: narration. lp: leading players. min: running time in minutes. l: language.

In the biographies of the directors, films marked with * have appeared in previous festival programs, and films in bold appear in this year's program.

Unless otherwise acknowledged, all program notes were written by Paul Byrnes, Festival Director.

Why do people give up sleep and their social life to spend two weeks sitting in the dark?

Because they love it.

The Sydney Film Festival is the highlight of the film year. It's an event.

From June 8th to 22nd, it becomes the film lover's second home.

Film Australia is proud to be involved with this year's Festival, and to be a participant in the Dendy Short Film Awards.

We look forward to two weeks of stimulation, imagination, but most of all inspiration.

And then we'll all get a good night's sleep.

FILM AUSTRALIA

THE NATION'S FILM AND TELEVISION PRODUCTION HOUSE

President's Note

As one of the innovations of the 1989 Festival, our then new Director instigated a midnight session – Midnight Mad-ad-ness – which consisted mainly of commercials. Much to the astonishment of everyone, including the Director, it sold out. This year there are two midnight sessions, one on the first decade of Australian television, the other devoted to Jazz on Film.

Innovation has always been a feature of the Festival as anyone who has attended over the years will know (26% of our audience has been coming for ten or more years, 59% for three or more years). This year we are screening more films than ever before. Most of the documentaries and retrospectives will move from State 2, no longer available, to the Pitt Centre Cinema 3 around the corner from the State Theatre in Pitt Street. Some subscribers feel that retrospectives are inappropriate; 'surely the Festival is about new films' was a comment made last year in the subscribers' questionnaire, while others take a different view – "I would like to see more retrospectives screenings" – and we agree with the latter.

The Festival wishes to present the best of world cinema and that includes new films, older work never released for political or other reasons, new prints of older films (like the glorious *Lawrence of Arabia* last year), retrospectives of one person's work over a period of years, experimental films... the list goes on. Cinematic excellence is the main criterion for inclusion in the program.

Staging a film festival involves a great deal of time, imagination, hard work and money and the 37th Sydney Film Festival employs all of these ingredients. We are indeed fortunate to have obtained, and in many cases retained, the support of a variety of organisations and individuals.

Our chief sponsor again this year is the Westpac Banking Corporation and we are most grateful for their continuing, and increasing, support of both the Sydney Film Festival and the Travelling Film Festival. Colorfilm, a long-time supporter of the festival, has also increased its assistance this year, specifically in the making of prints for our Late Show on Australian Television.

The Dendy Cinema has also continued its sponsorship of the Awards for Australian Short Films, an established part of the festival and one which continues to provide a showcase for Australian film-makers. In association with the Dendy Awards, STA Travel has offered a new Award to enable one of these film-makers to travel overseas.

Both the Sydney and Melbourne Film Festivals will benefit from the increased sponsorship of Qantas Airways Ltd in providing airfares for some international film-makers to attend the Festival and discuss their work. The Australian Film Commission and the New South Wales Film and Television Office have also continued to support our activities, as do many other organisations.

This year we were very pleased to honour with a Life Membership, Dr David Hollway, who maintained and improved the technical side of the Festival's presentations from the founding years through to the early '80s.

Our sincere gratitude is offered to these and all the other people and organisations who have contributed to the preparations for this festival.

The Festival Board, its Committees and especially its staff have also worked hard over the past year to bring this festival to you.

Have a wonderful two weeks!

Patricia McDonald
President
Sydney Film Festival

Director's Note

There's nothing like standing on the Berlin Wall at midnight, watching East German Army engineers hauling great chunks of cement into the air with cranes, to give one a sense of how much the world has changed in the last year. I did that in February, during the 40th Berlin Film Festival, and I've tried, in the programming of our 37th festival, to find films that reflect those momentous changes. If there is a dominant bloc of films in these pages, it's the cinema of Eastern Europe, led by two superb but long-banned films – Jiri Menzel's *Larks on a String*, from Czechoslovakia and Ryszard Bugajski's *The Interrogation*, from Poland.

Menzel's film, made in 1969, was banned until this year when it won a Golden Bear in Berlin. Bugajski's film premiered outside Poland in competition at Cannes last month, eight years after its suppression.

These are just the harbingers of change – more than 20 films have been taken off the banned list in Czechoslovakia alone since last year and similiar things are happening in Poland, and to some extent, Bulgaria and Romania. I would have liked more than we've got here, but finding them is easier than getting them. In Berlin, I saw a series of East German films, all of which were banned in 1965, but none of them has subtitling as yet. Nor do any of the East German documentaries made with great speed and commitment during the events of last November, on the streets of Leipzig, Dresden and Berlin.

Subtitling is a continuing headache for us. One of the highlights of this year's festival is an extraordinary series of 10 films from Poland, Krzysztof Kieslowski's *Decalogue*. I saw them in Polish, struggling through the French subtitling, but they are still the best thing I've seen in years. As I write this foreword, with two weeks to opening night, the prints of all 10 are still in a laboratory in Poland, having the finishing touches done on their English subtitles (I hope).

The Decalogue is *the* major event in this year's festival for me, but a close second is the retrospective of Preston Sturges. I have been keen, since taking over as director last year, to open up more space for retrospectives, and the addition of a bigger, better second venue has made this possible. The 450-seat Pitt Centre Cinema Three, sponsored by Qantas, gives us the room we need, and I'm pleased that our first retro is devoted to this genius of American comedy.

You may also notice that we've steamlined the program in the State Theatre this year. There are more reserved seat sessions than ever and all the unreserved sessions – about 15 in all – are concentrated in the weekend morning slots. This should mean less confusion between sessions.

We've also tried to give longer evening meal breaks, without sacrificing the number of films. In fact, this is probably the biggest film festival ever mounted in Sydney – about 170 films – and that's not counting the late show of Australian TV, one of two all-night sessions we're mounting this year.

The festival has always rewarded stayers and this year is no different. As long as you can keep going, we'll keep going.

Thank you for coming.

Paul Byrnes
Director
Sydney Film Festival

The Dendy Awards for Australian Short Films

Friday 8 June at 10am

A program consisting of the twelve finalists in the 1990 Dendy Awards, representing the best short films (under one hour). The competition is sponsored by the Dendy Cinema, and a cash prize of $2,000 is awarded to the winner in each category.

Fourth Yoram Gross Animation Award

All Dendy Award entries which are animated or contain animation (other than in title sequences) will be eligible for The Yoram Gross Animation Award which carries a cash prize of $2,000, donated by Yoram Gross Filmstudios Pty Ltd. The four finalists for this award will be screened at the conclusion of the Dendy Awards finalists' screenings.

First STA Travel Award

A panel of the festival's international guests will select one film to be awarded the first STA Travel Award. The winner will receive travel anywhere in the world to the value of $2,000 donated by STA Travel. The winner will be announced at the Opening Night ceremony. All four awards will be presented at the Opening Night ceremony.

General Category — 10am

The General Category was judged by Sally Bongers (cinematographer), Bill Bennett (director) and Hunter Cordaly (film critic). Finalists:

Teenage Babylon

p,d,sc,ed: Graeme Wood. ph: Robin Plunkett. m: Gregg Osborne. 15 min. Frame 1.

A haunting trilogy of teenage love gone wrong. Reconstructed from vintage black and white police file footage from the 1960s, **Teenage Babylon** recreates three teenage suicides. These haunting images, accompanied by a soundtrack of 60s love songs, piece together the anguish of teenage love which came to a violent end.

Swimming

pc: Australian Film, Television and Radio School. p,d,sc: Belinda Chayko. ph: Kym Vaitekus. ad: Stauros Andonis Efthymiou. ed: M.Carmen Galan. sd: Michael Webster. lp: Michelle Linley, Steve Jacobs, Lynette Curran, Jon Darling, Christopher Dibb, Erin Williams. 11 min. Frame 2.

In an effort to make sense out of confusion, 12-year-old Lee begins making a video of her life. Instead of giving her control, however, the story is driven to an inevitable, and unwanted, ending.

The Rational Life Films 1-5

pc: Global Handshake Productions. p,d,sc,ed,sd,comm: Debbie Lee. ph: Simeon Bryan et al. ad: Debbie Lee/Brent Clough. m: Otis-Benton-Hendricks py: Jimmy Edwards. lp: Tyler Coppin, Xu Ming Yang, Stephen Feamley, Brent Clough. 13 min. Frame 3.

A series of five cryptic vignettes influenced by community service announcements and educational shorts. Neo-moral interludes for the impatiently nostalgic generation.

That Stage

pc: The Stiff Flannel Organization. p,d,sc,ad,sd,comm: Stephen Houston. ph: Stephen Houston/Catherine Gibbs. ed: Stephen Houston/Andrew Barnes. m: The Flogging et al. narr: Gail Kovatseff/Rick Atkinson. 35 min.

A metropolitan telephone directory provided source material which was thereafter misrepresented for the purpose of agitating audience consumer complacency. Critical theory meets the absurd.

Fiction category—11.30am

The Fiction Category was judged by Laura Jones (scriptwriter), Alison Maclean (director) and Margaret Pomeranz (film critic). Finalists:

Between Us

pc: Innersense Productions. p,d,sc: Bill Mousoulis. ph: Mark Lane. ad: Georgina Campbell/Anna Kotanidis. ed: Catherine Birmingham. sd: Phillip Mealy. m: Widdershins/These Future Kings. lp: Phillip Dean, Sharon Rider, Juliet Ward. 37 min. Frame 4.

The story of Rick, a washing-machine serviceman and hobbyist photographer, and his relationships with two women: Loretta, a young house-bound girl, and Monica, an old high school friend of Rick's, who is now the lead singer of a band. The film chronicles the flux in both Rick's personal and vocational lives.

Sparks

pc: Australian Film, Television and Radio School. p: Prue Adams. d: Robert Klenner. sc: Catherine Zirndahl. ph: Kriv Stenders. ad: Stauros Efthymiou. ed: Lina Kruger. sd: Michael Webster. m: Sarah de Jong. lp: Miles Buchanan, Jeanette Cronin, Denise Kirby, Elizabeth Maywald, Nicholas Papademetriou, Fiona Press, Greg Stone, William Vsic. 36 min. Frame 5.

Chaos, insomnia, labels, medication, institutionalisation and opera-life in a halfway house for young people who have been in psychiatric hospitals.

Outside Looking In

pc: Australian Film, Television and Radio School. p,d,sc: Brendan Duhigg. ph: Kym Vaitiokus. e: Mary Jane St.Vincent Welch. sd: Jikou Sugand. lp: Ron Haddrick. 18 min.

Karl Brenning has to cope with puberty, antagonistic peers, an authoritarian grandfather, football, a trendy priest and an identity crisis. But he grows beyond them all.

The Dendy Awards for Australian Short Films

The Killing of Angelo Tsakos

pc: Australian Film, Television and Radio School. p: Kay Pavlou/Rosemary Blight. d: Kay Pavlou. sc: Kay Pavlou/Petro Alexiou. ph: Robyn Peterson. ad: Janet Merewether. ed: Laura Zusters. sd: Paul Neeson/Christian Bass. m: Irine Vela. lp: Peter Tsakos, Dimitra Vlamos. 27 min. Frame 6.

In 1985, Angelo Tsakos, a 16-year-old Greek-Australian boy from the depressed western suburbs of Sydney, was shot dead by a probationary police constable while driving a stolen car. This film reconstructs the three differing versions of the event described at the inquiry and finds questions still unanswered. In 1989 his family is still trying to get a full inquiry into the killing of Angelo Tsakos.

The judges also specially commended **Night Out**, directed by Lawrence Johnston, and **Anyplace**, directed by Marcelle Lunam.

Documentary category—2pm

The Documentary Category was judged by Mark Lewis (documentary film-maker), Anne Deveson (writer and film-maker), and Graham Shirley (film historian and researcher). Finalists:

Banana Business

pc: Chase Midlam. p: Graham Chase. d: Amanda Midlam. ph: Tony Wilson. ed: Melanie Sandford. sd: Leo Sullivan. lp: The people of the Tweed Valley. 47 min. Frame 7.

A kaleidoscopic look at an ordinary little town in the Tweed Valley during its annual Banana Festival. A warm and humorous observation of a complex and idiosyncratic society.

Giants of Time

pc: Juniper Films. p: John Tristram. d: James Wilson/John Tristram. sc, comm: Nadine Amadio. ph: Garry Maunder. ed: I. James Wilson. m: Graeme Koehne/Michael Atkinson. narr: Peter Carroll. 57 min. Frame 8.

Giants of Time is a powerful and moving film that proclaims the astonishing endurance of the human spirit. From the last century have come a race of giants who have grown beyond all pain and prejudice to change the sad modern face of old age with their passionate affirmation of life.

Rajneesh: Spiritual Terrorist!

pc: Vision Quest Films P/L. p,d,sc: Cynthia Connop. ph: Tony Wilson. ed: David Lourie. comm: Jack Allen. narr: Ross Higgins. 56 min. Frame 9.

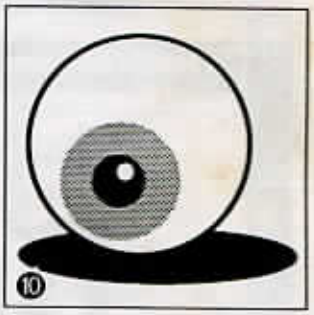
In the last year of his life, Indian Guru Bhagwan Rajneesh allowed an Australian film crew exclusive access to his private life and his ashram. Completed just prior to his death, this film is the only in-depth account of one of the most provocative figures of our time.

No Problems

pc: Camelot Pty Ltd. p,d: Jackie McKimmie. ph: Peter Pescell. ed: Emma Hay. narr: Mercy Steele. 11 min.

Mercy Steele remembers her childhood in Lowhead, Queensland in the 1920s. A particular vision which reminds us of a late 19th century European way of seeing an Antipodean landscape.

The judges also specially commended **Land Bilong Islanders**, directed by Trevor Graham, and **Eden**, directed by Maryella Hatfield.



Animation category—5pm

The Animation Category was judged by animators Don McKinnon (Walt Disney, Sydney), and Mac Monks (Flixxfilms) and Gayle Lake, national marketing manager (Ronin Films). Finalists:

Feral Television

pc: Feral Television Productions. p,d,sc,ph,ad,ed: Damien Ledwich. sd,m,py: John Willsteed. 17 min. Frame 10.

Televisions are noble wild creatures living an idyllic lifestyle in their natural mountain habitat. But what if they were rounded up and herded into the cities?

A Rat in the Building

pc: Lilyfield Productions. p,d,ad: Andrew Horne. sc: adapted from a short story by Olga Masters. ph: Peter Boyd. ed: Sally Fitzpatrick. sd: Malcolm Smith. m: Man Bites Dog. lp: Gretel Killeen, Penny Biggins, Dorothy Porrill, Joan Kirby. 11 min. Frame 11.

Playing games has no age limit. A rare glimpse through the venetian blinds and polyester lace as Maud, Vera, Irene and Mabel assert their geriatocracy.

Raymond's Mission

pc: Swinburne Film and Television School. p: Chris McGill. d,sc,sd: Nick Donkin. 5 min.

New York 1958. Raymond's from outta town with a message for the leaders of the people. A tragi-comic tale of alienation.

Tiga

pc: Lucinda Clutterbuck Productions. p,d,sc: Lucinda Clutterbuck. ed: Ray Argall. sd,m: Paul Schutze. Comm: Mona du Boise/Hans Naarding/Basil Steers/Turk Porteus/Harold Riley/Nick Nooney/Miss A. Reid/ Phil Andrews/Ian Jeanerette. 10 min. Frame 12.

Short fantasy about the fate of the Tasmanian tiger, now believed to be an endangered species.

The announcement of the four winners will take place at 6.00pm

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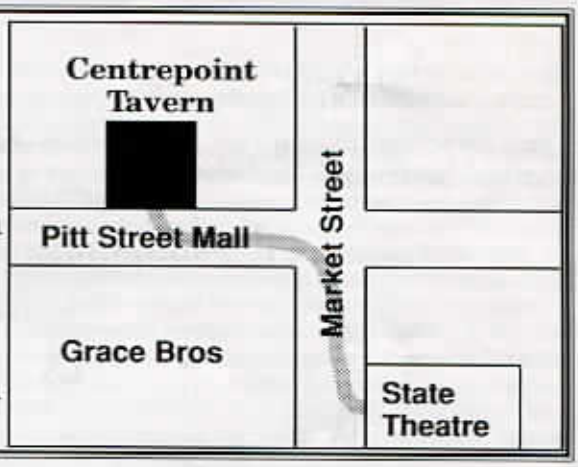

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Please support them as generously as they supported us.

Dreams

Director: Akira Kurosawa.
Production company: Akira Kurosawa USA Inc. Producer: Hisao Kurosawa, Mike Y. Inoue. Photography: Takao Saito, Masaharu Ueda. Sound: Kenichi Benitani. Music by: Shinichiro Ikebe. Language: Japanese with English subtitles. Leading players: Akira Terao, Mitsuko Baisho, Mieko Harada, Chishu Ryu, Hisashi Igawa, Mitsunori Isaki, Toshihiko Nakano, Yoshita Kazushi, Toshie Negishi, Chosuke Ikariya, Mie Suzuki, Martin Scorsese. Festivals: Cannes. World sales: Warner Bros. Australian distributor: Village Roadshow. **120 mins.**

In his 80th year, when one might have expected him to rest or simply bask in the glory of his reputation, Akira Kurosawa has come up with one more astonishing film, his 28th in a career that began in 1942. It is clearly an old man's film – an anthology of eight distinct stories, based on the director's own dreams – and full of the weight of years. The dreams cover a whole lifetime of experience and they're tinged with nostalgia, regret and wonder. A boy ventures out into a forest on a rainy day, despite a warning not to, and sees a fox wedding, shown here as a gorgeous secret procession of coloured costumes and make-up. A soldier returns from the war, emerging from a dark tunnel – but he's followed by his dead compatriots, marching in line, unable to understand why they can't come back too. *Dreams* is the work of a man who has seen many stupid, horrifying things, like the atomic bomb, and can't forget them. That gives many of the images an agonising, almost unconscious gravity. At the same time, Kurosawa gives us moments of pure loveliness, as in the village of the watermills at the end of the film. In his own notes to the film, this master of light speaks of a dream as "the fruit of pure and earnest human desire". "The human brain freely uses ingenious powers of expression in the process of forming dreams ... A dream is the utmost possible means of expression for those pure desires ... A human being is a genius while dreaming."

A Warner Bros release through Village Roadshow.

Akira Kurosawa, born in Toyko in 1910, started out in the Toho studios as an assistant to the director Yamamoto, and made his directorial debut in 1943 with *Judo Saga*. In 1951 his film *Rashomon* startled and delighted Western audiences, winning the Golden Lion Award in Venice and putting Japanese cinema on the map. Films include: *The Most Beautiful* (1943), *The Men Who Tread on the Tiger's Tail* (1944), *Those Who Make Tomorrow* (1945), *No Regrets for Our Youth* (1945), *One Wonderful Sunday* (1947), *Drunken Angel* (1947), *The Quiet Duel* (1948), *Stray Dog* (1948), *Scandal* (1949), *Rashomon* (1949), *The Idiot* (1950), *To Live/Doomed* (1951), *Seven Samurai* (1952), *I Live in Fear* (1954), *Throne of Blood* (1955), *The Castle of the Spiders Web* (1955), *The Lower Depths* (1955), *The Hidden Fortress* (1957), *The Bad Sleep Well* (1958), *The Bodyguard* (1960), *Sanjuro* (1961), *Heaven and Hell* (1962), *Red Beard* (1963), *Dodes 'Ka-Den* (1965), *Dersu Uzala* (1970), *Kagemusha: The Shadow Warrior*(1980), Ran (1985), **Dreams** (1990).

Picture Start

Australia. d,sc,e,sd: **Jeremy J. Parker.** pc: Swinburne Institute of Technology. l: English. m: Justin Parker. lp: Nick Donkin. 3 min.

Making a film is only half the battle, screening it is the other half. A countdown comedy, produced entirely on a MacIntosh computer.

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QPR 5349

An Angel At My Table

Unreserved

Director: Jane Campion.
Production company: Hibiscus Films Ltd. Producer: Bridget Ikin. Screenplay: Laura Jones. Photography: Stuart Dryburgh. Editor: Veronika Hawsler. Sound: Tony Vaccher/John Dennison. Music by: Don McGlashan. Leading players: Kerry Fox, Alexia Keogh, Karen Fergusson, Iris Churn, K.J. Wilson, Melina Bernecker, Andrew Binns, Glynis Angell, Sarah Smuts-Kennedy, Martyn Sanderson, David Letch, William Brandt . World sales: New Zealand Film Commission. Australian distributor: Hibiscus Films Ltd. **Each episode: 52 mins.**

Jane Campion was born in New Zealand. She studied anthropology in Wellington, then left to travel in Europe. At the Sydney College of the Arts she began making Super-8 films. In 1981 she went to the Australian Film, Television and Radio School. Films include: *Peel* (1982), *A Girl's Own Story* (1983), *After Hours* (1984), *Two Friends* (1986), *Sweetie* (1989), **An Angel at My Table** (1990).

This film is sponsored by 2MBS-FM.

An Angel at My Table is the story of New Zealand's "mad writer", Janet Frame, based on her three celebrated volumes of autobiography. The topic may seem a natural for Jane Campion, after the dark, deranged terrain of *Sweetie*, and there are certainly parallels, but the series – made in three parts for television – has a sunnier, more naive feel to it. It's an Antipodean story in that sense, shot with vibrant colours (particularly in the first episode) and characters who are often dwarfed, and a little bewildered, by their surroundings. The story of Janet Frame's life, though, is anything but sunny. Born in Oamaru, in the South Island in 1924, she was admitted as a young woman to a psychiatric ward, there to undergo an horrific eight years of shock treatment. She was saved from an "experimental leucotomy" by the sudden success of her writing, which had sustained her since childhood. Only much later, when her reputation as a novelist was growing, did she discover that she never was schizophrenic, as she had been diagnosed.

Episode One, *To the Is-land*, covers her childhood, as a lumpy little girl with outrageous orange curls, growing up in the bush. Jean, as she was then called, discovers sex in the normal Antipodean way, by watching a couple in the trees, and determines to become a poet, rather than a teacher.

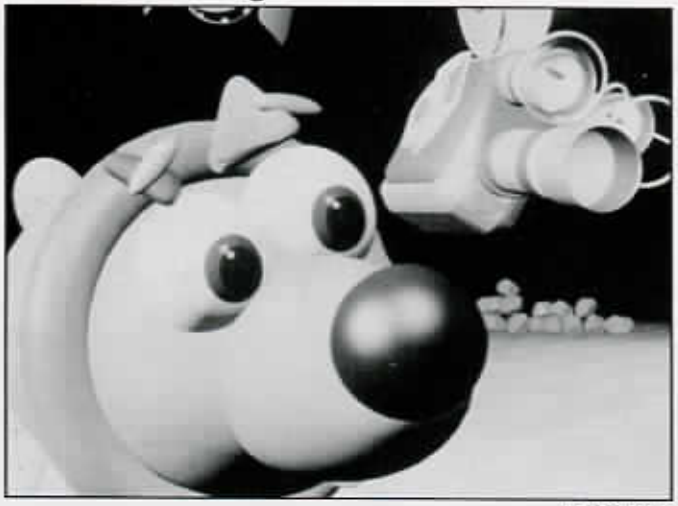
Episode Two, *An Angel at My Table*, follows her to university, where her painful shyness leads to an attempt at suicide and eventually, the psychiatric ward.

Episode Three, *The Envoy from Mirror City*, sees her going to Europe, falling in love in Spain, shivering in a garret in London and eventually returning to New Zealand, stronger and more determined than ever to write. Alexia Keogh and Karen Ferguson play the young and teenage Janet, but newcomer Kerry Fox has the larger adult role. Her performance is strong in a demanding role. Martyn Sanderson, director of *Flying Fox in a Freedom Tree*, elsewhere in the program, plays Frank Sargeson, the writer who helps Frame on her way.

The Space Between the Door and the Floor

Australia. d,p: **Pauline Chan.** pc: Australian Film, Television and Radio School. sc: Andrew O'Sullivan. ph: Dion Beebe. e: Andrew MacNeil. sd: Anthony Partos. l: English. m: Gary Hardman. lp: John Allen, Judith Strapford, Maree D'Arcy. 25min.

"In the space between the door and the floor there lies a sliver of light in a dark world of fantasy and desire." Fresh from Cannes, one of two impressive shorts in the program by Pauline Chan.



Anniversary

Anniversary
L'Anniversaire

Canada. d,sc,an: **Marc Aubry & Michel Hebert.** pc: National Film Board of Canada. p: Robert Forget. l: English. m: Pierre F. Brault. 12 min.

A charming celebration of the art of animation made on 3-D computer animation software, to mark the 50th anniversary of the foundation of the National Film Board of Canada last year.

House of Culture
Dom Kultury

USSR. d,an: **Riho Unt.** pc: Tallinfilm. sc: Toomas Kail, Riho Unt. ph: Y. Pyldma. e: Irja Muur. l: Russian. m: Olav Ehala. 10 min.

A journey through "the diverse and cosmopolitian character of culture" - including Minnie Mouse and the Sydney Opera House.

Blue Soap

Britain. d,p,an: **Kathryn Colthart.** pc: Royal College of Art. l: English. m: B. Bacharach. 4 min.

The antics of a cranky radio.

Egoli

Britain. d,p,sc,an: **Karen Kelly.** pc: Royal College of Art. l: English. m: Gabon Musique. 8 min.

A tribute to South African gold miners.

Juke-Bar

Juke-Bar

Canada. d,sc, an: **Martin Barry.** pc: National Film Board of Canada. p: Yves Leduc. ph: Francois Beauchemin. e: Werner Nold. sd: Marie-Claude Salvaille. l: English. m: Martin Barry. 11 min.

A wonderfully whimsical night of song and dance in bug city, using live action and animation.

Pencil Dance

USA. d,p: **Chris Casady.** m: Roger Normond. 3min.

A ballet in black and white organic and geometric shapes, dancing to the beat of Prokofiev, to suggest energy, excitement, humour and spirit.

Jump

Britain. d,p,sc,e,sd,an: **Mark Hessler.** pc: Edinburgh College of Art. l: English. 1 min.

A red nose day joke.

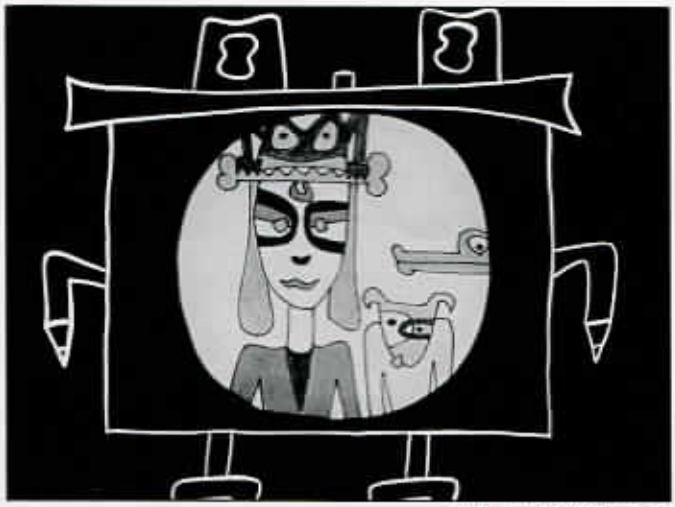
The Hill Farm

Britain. d,p,sc,ph,an: **Mark Baker.** pc: National Film and Television School. e: Annie Kocur. sd: Danny Hambrook. l: English. m: Julian Nott. 18 min.

A hard-working family of farmers struggle to feed their hungry animals. Winner of 13 awards so far, and an Oscar nomination.

House of Culture

The Hill Farm



Animated Self-Portraits

Animated Self-Portraits

USA. d: **Sally Cruikshank, David Ehrlich, Candy Kugel, Bill Plympton, Maureen Selwood** from the USA; **Borivoj Dovnikovic, Nikola Majdak, Josko Marusic, Dusan Vukotic** from Yugoslavia; Mati Kutt, Priit Parn, Riho Unt, Hardi Volmer from the USSR; **Jiri Barta, Pavel Koutsky, Jan Svankmajer** from Czechoslovakia and **Kihachiro Kawamoto, Renzo Kinoshita and Osamu Tezuka** from Japan. p: AFISA Animators. pc: International Animators. p: David Ehrlich. 8 min.

Nineteen cartoonists, from five countries, introduce themselves with self-portraits.

Virile Games

Czechoslovakia. d,sc,an: **Jan Svankmajer**. pc: Krátky film Praha - Jiri Trnka Studios. ph: Miloslav Spála. e: Vera Benesová. sd: Ivo Spalj. l: Czech. 14 min.

A black and brutal comedy, from the master animator Jan Svankmajer, ruminating on football violence. "It draws a picture, almost as realistic in its absurdity as were the events in Heysel stadium in Brussels ...".

Feet of Song

Britain. d,sc,an: **Erica Russell**. pc: Malinka Films. p: Lee Stork. ph: Begonia Tamarit, Ted Gerald. l: English. m: Charlie Hart. 5 min.

"An explosive combination of graphics, sound and animation based on African dance rhythms".

Portrait / *Portret*

Czechoslovakia. d,sc,an: **Pavel Koutsky**. pc: Short Film Prague. ph: Eva Kargerova. e: Gaia Vitkova. sd: Ivo Spalj. l: Czech. m: Petr Skoumal. 7 min.

"A cartoon film dealing with antagonistic variance in the character of human beings demonstratod in various grotesque episodes".

Virile Games

The Public Voice

The Public Voice
Den Offentlige Rost

Denmark. d,p,sc,ph,an: **Leif Marcussen**. pc: Danmarks Radio. sd: Holga Peterson, Leif Marcussen. m: Conglomerate. 11 min.

Inspired by Paul Delvaux's painting "The Public Voice". A small group of analysts are trying to measure the magic of art, but one picture defeats them.

Stille Nacht

Britain. d,e,an **Brothers Quay**. pc: Koninck Studios. p: Keith Griffith. l: English. 2 min.

From the Brothers Quay.

Tom Thumb

Britain. d: **David Borthwick**. p: Roy Chapman. pc: BBC Bristol. ed: Alan Wolda. an: Nick Upton, David Borthwick. sd: Startled Insects. l: English.

A macabre "nursery crime" with a combination of different animation techniques.

Balance

West Germany. d,p,sc,an: **Christoph and Wolfgang Lauenstein.** ph,e: Christoph Lauenstein. 8 min.

An allegory of interdependence, with four characters and a chest on a slippery surface.

Stille Nacht

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Circus Boys
Nijusseiki Shonen Dokuhon

Director: Kaizô Hayashi.
Production company: CBS/Sony Group. Producer: Ryz Shirakawa, Kaizô Hayashi. Screenplay: Kaizô Hayashi. Photography: Yuichi Nagata. Editor: Osamu Tanaka. Sound: Ichiro Kawashima. Music by: Hidehiko Urayama, Yko Kumagai. Language: Japanese with English subtitles. Leading players: Hiroshi Mikami, Moa Kamura, Ken Shu, Michiru Akiyoshi, Yuki Asayama, Sanshi Katsura. Festivals: Montreal. World sales: Shibata Organization Inc. **106 mins.**

With its breathtaking deep-focus cinematography in pearly black and white and its surreal sense of humour, *Circus Boys* more than lives up to the promise of Hayashi's first feature, *To Sleep So As to Dream*. The tone is lighter, but if anything the evidence that Hayashi is a superb visual stylist is even stronger. In *Circus Boys*, two brothers team up with a cheerful, innocent, old-fashioned circus, starting as handlers for the (obviously fake) elephant, and practising to become trapeze artists. One of them makes it, the other doesn't, so he leaves the circus and becomes a travelling con-man, or as he puts it "an acrobat of lies". There are many references to the shortcomings of Japanese society, to the costs of modernisation, to authoritarianism and the commercialisation of human relations, but the film's chief assets are its abundant energy and good-natured, slightly strange humour, matched by a very distinctive visual imagination.

Kaizô Hayashi was born in Kyoto in 1957. He studied at the University of Ritsumeikan in Kyoto. After *To Sleep So as to Dream* (1986) which was screened in numerous international festivals, he directed his second feature, **Circus Boys** (1989).

Night Cries: A Rural Tragedy
Australia. d,sc: **Tracey Moffat.** pc: Night Cries. p: Penny McDonald. ph: John Whitterton. e: Phillippa Harvey. sd,m: Debora Patrovitch. l: English. lp: Marcia Langton, Agnus Hardwick, Jimmy Little. 17min.

In an old homestead in the desert, an old white woman and a middle-aged Aboriginal woman are locked together by history. Tracey Moffat's stunning, stylized projection of white/black relations, inspired by characters from Charles Chauvel's *Jedda*, comes direct from competition in Cannes.

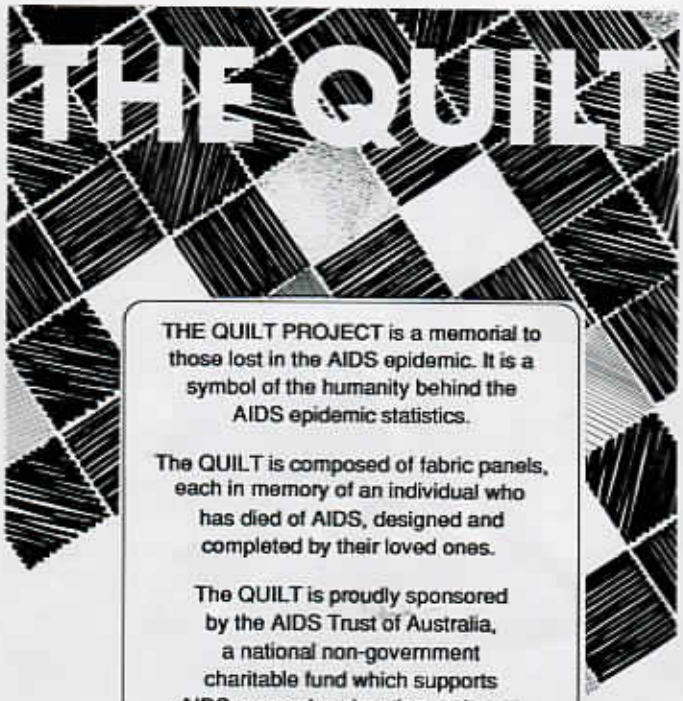
A City Of Sadness
Beiqing Chengshi

Director: Hou Hsiao-hsien.
Production company: Era International Ltd. Producer: Chiu Fu-sheng. Screenplay: Wu Nien-jen, Chu Tien-wen. Photography: Chen Hwai-en. Editor: Liao Ching-sown. Sound: Du Du-jih, Yang Jinn-an. Music by: Naoki Tachikawa. Language: Mandarin, Hokkein, Cantonese & Japanese with English subtitles. Leading players: Tony Leung, Hsin Shu-fen, Chen Sown-yung, Kao Jai, Li Tien-lu, Wu Yi-Fang, Nakamura Ikuyo, Kenny Cheung, Chen Shu-fang, Lin Yang, H.T. Jan, Chen Shu-fang, Huang Tsien-ru, Lin Juh, Ai-Tsu Tu, Ah Pi-Poa, Wu Nien-jen, Chang Da-Tsuen, Hse Tsai-juen. Festivals: Venice, Toronto. World sales: Era International. Australian distributor: Ronin Films. **158 mins.**

Hou Hsiao-hsien was born in Meihsien, Canton province, China on April 8, 1947 into a Hakka family. In 1948 they moved to Taiwan, finally settling in the south of the island in Fengshan, near the port of Kaohsiung. His father passed away when he was twelve and six years later his mother died. In 1969, after military service, he entered the film and drama department at Taipei's National Academy of Arts , graduating in 1972. After briefly working as a calculator salesman, he entered the film industry in 1973, working first on the continuity side and, from 1974, as an assistant to directors Li Hsing, Lai Ch'eng-ying and Ch'en K'un-hou, for whom he also wrote scripts. In 1980, he made his first film *Cute Girls*. Other feature films include: *The Boys from Fengkuei* (1983), *A Summer at Grandpa's* (1984), *A Time to Live and a Time to Die* (1985), *Daughter of the Nile* (1987), *A City Of Sadness* (1989).

Since he made his first movie 10 years ago, Hou Hsiao-hsien has established himself as one of the most important film-makers of our times, a fact recognised at Venice last year when *A City Of Sadness* won the Golden Lion. Hou's films have an extraordinary poise, derived from their very specific rhythm, dictated by long takes and fairly static camera work. The elegance is matched by a spirit of complete empathy between the director and his characters. Like his previous films, *A City Of Sadness* is set in the area of southern Taiwan where Hou grew up, after his family moved from the mainland in 1948. It's another family story, but on a bigger scale, and with a more explicitly political edge to it. Hou is telling us the story of Taiwan, in the turbulent period from 1945 to 1949, as well as the story of old Lin's four sons. When the Chinese Nationalist troops reclaimed the island after 50 years of Japanese occupation, the eldest son, Wen Hung, turns his Japanese-style pub into "The Little Shanghai". Second son, a doctor, has disappeared in the Philippines, where he was drafted into the Japanese Army, and third son Wen Liang has come back shell-shocked from Shanghai. The fourth son, Wen Ching, is exempt from military service because he's a deaf-mute. Besides these three central characters there is a bewildering array of others – wives, concubines, children and grandparents, as well as friends – to keep track of. This is sometimes difficult, but what's not hard to appreciate is the overall sweep and beauty of the work, and the sense it gives of the toll that colonisation has taken on the Taiwanese people. Parts of the film are in three or four different languages at once, and the clash of Chinese, Japanese and Taiwanese lifestyles is always apparent. Once again, the film has a fantastic ambience, a sense of place and time that's so strong you can almost smell it, as in *The Time to Live and The Time to Die*. There's also that deep sense of melancholy that is so apparent, and so seductive, in Hou's work.

A City Of Sadness is presented with the assistance of the Australia Cinema, 59 Goulburn Street, Sydney.



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Coming Out

Director: Heiner Carow.
Production company: DEFA-Studio for Spielfilme. Producer: Horst Hartwig. Screenplay: Wolfram Witt. Photography: Martin Schlesinger. Editor: Evelyn Carow. Sound: Hans-Joachim Kreinbrink. Music by: Stefan Carow. Language: German with English subtitles. Leading players: Mathias Freihof, Dagmar Manzel, Dirk Kummer, Michael Gwisdek, Werner Dissel, Gudrun Ritter, Walfriede Schmitt, Axel Wandtke. Festivals: Berlin. World sales: DEFA-Aussenhandel.
109 mins.

East Germany's "first gay film" opened in East Berlin on November 9 last year, the night the wall was first breached. The screening was disrupted when word spread through the theatre of what was happening outside. According to the film-maker, the party after the screening, fuelled with beer brought in from West Berlin, lasted some time. The title thus has an added resonance. Indeed *Coming Out* is, perhaps, less a gay film than a film using gay characters to make a point about life in East Germany generally. In fact, it's somewhat old-fashioned when considered in the context of modern gay film-making, in that being gay is still "a problem" for these characters. Nevertheless, it is the first East German film to venture sympathetically into a previously taboo subject, and to dare to depict male to male sex with the intention of arousing the audience. The film-makers began work on the project in secret over two years ago, not knowing if they'd ever be allowed to make it. Since its opening in Berlin, it has played to packed houses.

Heiner Carow, born in 1929 in Rostock, studied at the DEFA training studios as a director. He made his first documentary in 1952, and has been a feature film director at DEFA since 1956.

Fear of Disclosure

USA. fd: Phil Zwickler and David Wojnarowicz,. pc: Collaboration. p: Phil Zwickler, David Wojnarowicz. sc: Phil Zwickler, David Wojnarowicz. ph: Phil Zwickler, David Wojnarowicz. e: Phil Zwickler. l: English. 5min.

One of the fears of being HIV-positive is not just that you're going to die – but that you'll never get another date.

Common Threads: Stories from the Quilt

Unreserved

Directors: Robert Epstein and Jeffrey Friedman. Production company: Telling Pictures/The Couturie Co.. Producer: Bill Couturie, Robert Epstein, Jeffrey Friedman. Screenplay: R.Epstein, J.Friedman, Cindy Ruskin. Photography: Dyanna Taylor, Jean de Segonzac. Editor: Jeffrey Friedman, Robert Epstein. Sound: Jeff Watts. Music by: Bobby McFerrin. Festivals: Berlin. World sales: Telling Pictures. **80 mins.**

Robert Epstein directed, co-produced, co-edited and co-wrote *The Times of Harvey Milk* for which he won the Academy Award for Best Feature Documentary in 1985. When the film was broadcast on American television in 1986, it was awarded three national Emmy Awards – for Best Interviewing, Best Editing and Best Program. Epstein also won a Peabody Award, the New York Film Critics Award (Best Documentary, 1985) and American Film Festival Blue Ribbon and the Grand Prize at the Nyon Film Festival for *The Times of Harvey Milk*. Epstein began his film-making career in 1975 as a member of a collective that made the landmark documentary *Word is Out*. His other network documentary credits included *The Aids Show: Artists Involved with Death and Survival* which he co-directed/produced and which won an American Film Festival award.

Jeffrey Friedman co-directed, co-wrote and edited the 1987 PBS documentary *Faces of the Enemy* which won both the Silver Hugo at the Chicago International Film Festival and CINE Golden Eagle. Involved in film-making since 1972, Friedman worked as an assistant editor on *Raging Bull* and did animation design on *The Times of Harvey Milk*.

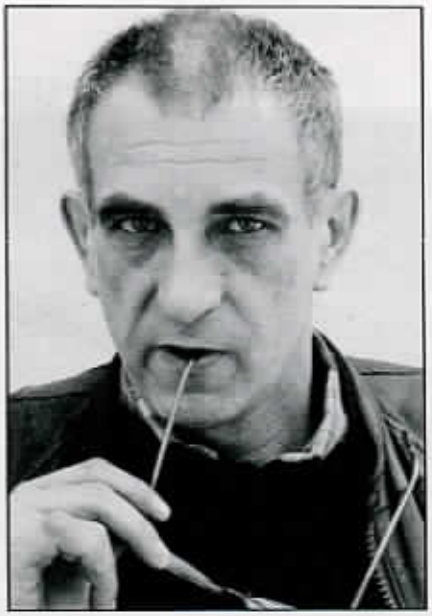
Rob Epstein and Jeffrey Freidman will introduce the film and answer questions in the theatre after the screening.

More Americans have now died of AIDS than were killed in the Vietnam war, and yet Ronald Reagan never even mentioned the disease until 1985, several years after the first deaths in the US. As a child with AIDS says in the film: "We didn't come from a different planet". One of the many strengths of *Common Threads* – winner of the 1990 Oscar for Best Documentary – is that it so seamlessly combines the personal and the political. The grief and the pain of those who've lost lovers, friends and offspring is tempered with a clear-eyed analysis of the consistent and wilful failure of the US administration to act, throughout the history of the disease. The sight of the AIDS quilts in their thousands, spread out on the lawn in front of the Capitol building in Washington, is not just moving – it's enraging. Rob Epstein and Jeffrey Friedman use the Names Project quilts – each one of which represents the life of someone who has died of AIDS – to personalise the huge numbers. The interviews cover a cross-section of stories and people – from gay men to straight parents of a haemophiliac child to a woman whose husband was an IV drug-user – to reinforce the point that the disease doesn't discriminate. There have been other films on the disease, and indeed on the Names Project and the quilt, but few that approach the subject with such rigour and intelligence, as well as heart.

Flames of Passion

Britain. d: Richard Kwietniowski. pc: British Institute. p: Cheryl Farthing. sc: Richard Kwietniowski. ph: Oliver Curtis. e: Peter Webber. l: English. m: Startled Insects. lp: Richard Seymour, Donald Grieg. 18min.

A brief encounter on British Rail. Who says there's no romance at the movies anymore?



Krzysztof Kieslowski and The Decalogue

Krzysztof Kieslowski's *Decalogue* is a modern adaptation of the Ten Commandments, and one of the most extraordinary achievements in cinema in recent memory. Made in only two years, Kieslowlski and his co-writer Krzysztof Piesiewicz (a lawyer who had not written scripts before) have applied the ancient laws to modern moral dilemmas, producing a masterpiece of sustained and concentrated drama.

All are set in and around the same drab Housing Commission style apartments on the outskirts of Warsaw. Some of the characters reappear briefly in more than one story, but each episode is discreet. In nine of the ten, one character, a mournful-looking young man with big ears, appears at some point, usually passing through, never saying anything. No-one seems quite sure why he is there, and Kieslowski is not saying. He may be some kind of religious figure, a lost emissary of God, perhaps.

The series uses a different cinematographer for each episode, and there are large variations in style, but there is unity to the whole. They are all passionate, personal tales, but they exist within the outwardly calm urban environment, described by the uniform buildings in which these people live, and which serve to mask the dramas within. Kieslowski's trademark shot is from inside these apartments, as the central character looks down from his or her apartment on some action below. Windows, glass and blinds become like brick walls. Another recurring idea is that of observation - spying and voyeurism, or distant longing.

Dialogue is sparse throughout, contributing to the brooding, lonely atmosphere. Few characters have companions, but many have a child somewhere in the story, often the source of some sadness or tension. The connection to the commandment in question is usually oblique. In a sense, the idea seems to be that the laws themselves are, at best, inadequate in today's world, rather than that people fail to live up to them.

The series uses a great cast, seemingly all of the best-known actors in Poland today (Jerzy Stuhr, Daniel Olbrychski, Maja Komorowska and Krystyna Janda, for instance) and some brilliant new faces. The performances throughout are splendid, but the great thing about this work is its intensity and intelligence in both writing and direction. There are no weak links in the chain, and Kieslowski, despite his overwhelming pessimism, is always humane in his treatment of his characters.

Krzysztof Kieslowski was born in 1941. He graduated from the State Theatrical and Film College in Lodz in 1969. While still a student, he made the film *Photography* for television. He made his debut as a feature film director in 1969 with *From the City of Lodz*. He has directed numerous award-winning short films, including: *I Was a Soldier* (1970), *Factory* (1970), *Workers* (1971), *Before the Rally* (1972), *Refrain* (1972), *Bricklayer* (1973), *Child* (1973), *First Love* (1973), *X-Ray* (1973), *Life Story (1975)*, *State* (1976), *The Hospital* (1978), *Seven Women of Various Ages* (1978), *Night Porter's Point of View* (1978). His first theatrical feature, *Personnel* won the Grand Prize at Mannheim in 1975. *Camera Buff* won the Grand Prize in Moscow and the Golden Hugo at the Chicago Film Festival in 1979 and *A Short Film About Killing* won the Jury prize at the Cannes Film Festival in 1988. Feature films include: *Pedestrian Subway* (1973, television film), *Personnel* (1976), *The Scar* (1976), *Camera Buff* (1979), *Talking Heads* (1980, documentary), *Blind Chance* (1982), *No End* (1984) *Short Film About Killing* (1987), *A Short Film About Love* (1988), **Decalogue** (1988).

Decalogue One
Dekalog Jeden

Director: Krzysztof Kieslowski. Production company: Polish Television in collaboration with Sender Freies Berlin. Screenplay: Krzysztof Piesiewicz, Krzysztof Kieslowski. Photography: Wieslaw Zdort. Editor: Ewa Smal. Sound: Malgorzata Jaworska. Music by: Zbigniew Preisner. Language: Polish with English subtitles. Leading players: Henryk Baranowksi, Maja Komorowska, Wojciech Klata. Festivals: San Sebastian, Venice, Los Angeles, Hong Kong. World sales: Polish Television. **55 mins.**

This is perhaps the most explicitly religious episode of this 10-part series, in that it sets up a direct confrontation between God and man. Krzysztof, a university lecturer, tells his son that the soul doesn't exist and that people believe in God because it's easier than not believing. He trusts in computers and he's teaching his son to use them practically. A computer can be used to calculate the thickness of the ice on the lake outside the building, for instance, to judge if it's safe to go skating. The episode sets up many of the recurring images and devices of the series – a dead animal encountered early in the story, in this case a dog (is this the dog mentioned in *Decalogue Two*?), an enigmatic stranger who passes by and whose purpose is a mystery; the use of a single powerful visual symbol, in this case ice, to concentrate the story. And perhaps most importantly, a sense of moral ambiguity, rather than certainty.

The Decalogue is proudly sponsored by LOT–Polish Airlines.

Decalogue Two
Dekalog Dwa

Director: Krzysztof Kieslowski.
Production company: Polish Television in collaboration with Sender Freies Berlin. Screenplay: Krzysztof Piesiewicz, Krzysztof Kieslowski. Photography: Edward Klosinski. Editor: Ewa Smal. Sound: Malgorzata Jaworska. Music by: Zbigniew Preisner. Language: Polish with English subtitles. Leading players: Krystyna Janda, Aleksander Bardini, Olgierd Lukaszewicz. Festivals: Venice. World sales: Polish Television. **59 mins.**

An old doctor lives alone, quarantined almost, in his flat, until a young intense woman, his neighbour, intrudes with urgent questions. He thinks she's the one who killed his dog, and she probably did. Her husband is desperately ill in hospital and she must know if he'll recover. Why? Because she's pregnant and he's sterile. There is a dark preoccupation with children in nearly every episode, but most specifically in numbers two, four and seven. Here the ethical dilemmas associated with birth and death are focussed specifically on the differences in perception of the male and female characters, an idea that's common throughout the series.

Decalogue Three
Dekalog Trzy

Director: Krzysztof Kieslowski.
Production company: Polish Television in collaboration with Sender Freies Berlin. Screenplay: Krzysztof Piesiewicz, Krzysztof Kieslowski. Photography: Piotr Sobocinski. Editor: Ewa Smal. Sound: Nikodem Wolk-Laniewski. Music by: Zbigniew Preisner. Language: Polish with English subtitles. Leading players: Maria Pakulnis, Daniel Olbrychski, Joanna Szczepkowska. Festivals: Venice. World sales: Polish Television. **58 mins.**

Kieslowski's version of a Christmas story takes us on a tour of loneliness on Christmas Eve. A man is planning to be at home with his wife and children until an old lover – a guilty secret – disrupts his evening. Her husband has disappeared and she needs help to find him. They spend the night searching in hospitals, railway stations, the morgue, a detox unit – in places where all is not calm or bright. The film has a stronger, more primary use of colour than most of the others, which seems to accentuate the intense feeling of melancholia. It's a film of great compassion with a strong performance by Daniel Olbrychski as Janusz.

Decalogue Four
Dekalog Cztery

Director: Krzysztof Kieslowski.
Production company: Polish Television in collaboration with Sender Freies Berlin. Screenplay: Krzysztof Piesiewicz, Krzysztof Kieslowski. Photography: Krzysztof Pelukski. Editor: Ewa Smal. Sound: Malgorzata Jaworska. Music by: Zbigniew Preisner. Language: Polish with English subtitles. Leading players: Adrianna Biedrzynska, Janusz Gajos, Artur Barcis. Festivals: Venice. World sales: Polish Television. **58 mins.**

While her father is away on a trip, a young girl named Anka discovers an envelope with the inscription "To be opened after my death". She opens it and finds another envelope, "For my daughter Anka". The knowledge Anka gains will forever change her relationship with her father.
AFI Los Angeles Film Festival Catalogue 1990.

The Ten Commandments

The Commandments appear in two places in the Old Testament, in Exodus and in Deuteronomy, and we have reproduced both versions. They are of course substantially the same in each version, but have a more emancipatory character in Deuteronomy where ,for instance, the reason the Israelites are to keep the Sabbath is that slaves as well as masters are to have a weekly rest from work. Equally significant is that in the tenth commandment the wife heads the list of things a man must not covet, and is placed in a class by herself, whereas in Exodus she is only one of a wider class of possessions.
Kieslowski has made a further adjustment, amalgamating commandments two and three, and dividing the tenth into two separate commandments.

Exodus (Chapter 20)
And God spake all these words, saying
1. I am the Lord thy God, which have brought thee out of the land of Egypt, out of the house of bondage. **Thou shalt have no other gods before me...**
2. **Thou shalt not make unto thee an graven image...**
3. **Thou shalt not take the name of the Lord thy God in vain,...**
4. **Remember the sabbath day, to keep it holy...**the seventh day is the Sabbath of the Lord thy God ; in it thou shalt not do any work, thou, nor thy son, nor thy daughter, thy manservant, nor thy maidservant, nor thy cattle, nor thy stranger who is within thy gates...
5. **Honour thy father and thy mother...**
6. **Thou shalt not kill.**
7. **Thou shalt not commit adultery.**
8. **Thou shalt not steal.**

continued next page

Decalogue Five
Dekalog Piec

Director: Krzysztof Kieslowski. Production company: Poland Television in collaboration with Sender Freies Berlin. Screenplay: Krzysztof Piesiewicz, Krzysztof Kieslowski. Photography: Slawomir Idziak. Editor: Ewa Smal. Sound: Malgorzata Jaworska. Music by: Zbigniew Preisner. Language: Polish with English subtitles . Leading players: Miroslaw Baka, Krzysztof Globisz, Jan Tesarz. Festivals: Venice. World sales: Polish Television. **60 mins.**

Decalogue Five and *Six* were both expanded to feature length and released under the titles *A Short Film about Killing* and *A Short Film about Love*. The former was screened at the 36th Sydney Film Festival, but this is the original, shorter version. It's the story of two brutal killings. In the first, Jacek, a disaffected youth, strangles a taxi driver for no apparent reason. He is, in turn, executed by the State. Kieslowski depicts both events with horrific precision but the film differs considerably in style from the others in the series. It's shot in sickly, pale colours and it uses a lot of specially manufactured filters, tinted in various shapes and shades to radically influence our perceptions.

Decalogue Six
Dekalog Szesc

Director: Krzysztof Kieslowski. Production company: Polish Television in collaboration with Sender Freies Berlin. Screenplay: Krzysztof Piesiewicz, Krzysztof Kieslowski. Photography: Witold Adamek. Editor: Ewa Smal. Sound: Nikodem Wolk-Laniewski. Music by: Zbigniew Preisner. Language: Polish with English subtitles. Leading players: Grazyna Szapolowska, Olaf Lubaszenko, Stefania Iwinska. Festivals: Venice. World sales: Polish Television. **61 mins.**

Even in its shorter version, *Decalogue Six* is an astonishingly powerful film, distilled to the utmost. It's certainly the most romantic episode, if that's the right word to describe the relationship between Tomek, a pimply youth and Magda, a beautiful older woman whose apartment is across a courtyard from his. Tomek is a voyeur, like Jimmy Stewart in *Rear Window*, but his involvement is much more personal and passionate. His youthful love may be offensive to Magda, when she discovers she's being watched, but it's love nonetheless. Like many of the others, this episode has an almost excruciating sadness and profundity, but it's told with extraordinary precision, brevity and elegance. It's a masterpiece of concentrated narrative and emotion.

Decalogue Seven
Dekalog Siedem

Director: Krzysztof Kieslowski. Production company: Polish Television in collaboration with Sender Freies Berlin. Screenplay: Krzysztof Piesiewicz, Krzysztof Kieslowski. Photography: Dariusz Kuc. Editor: Ewa Smal. Sound: Nikodem Wolk-Laniewski. Music by: Zbigniew Preisner. Language: Polish with English subtitles . Leading players: Anna Polony, Maja Barelkowska, Wladyslaw Kowalski Boguslaw Linda. Festivals: Venice. World sales: Polish Television. **57 mins.**

Ewa, a young woman, gets her passport and then kidnaps a child, who at first seems to be her sister. In fact, she's her daughter, born illegitimately and raised by Ewa's mother, who has tried to exclude Ewa. What follows is a struggle between the two women, both helpless in their need for love and possession of the child. Sentiment, more submerged in previous episodes, comes closer to the surface here, as does Kieslowski's fairly equivocal (conservative?) view of the nature of women. The series is pretty clearly a man's view of what women are like, informed by Kieslowski's generally pessimistic outlook on the world.

9. **Thou shalt not bear false witness aginst thy neighbour.**
10. **Thou shalt not covet thy neighbour's house, thou shalt not covet thy neighbour's wife, nor his manservant, nor his maidservant, nor his ox, nor his ass, nor any thing that is thy neighbour's.**

Deuteronomy (Chapter 5)
And Moses called all Israel, and said unto them, Hear, O Israel, the statutes and judgements which I speak in your ears this day, that ye may learn them, and keep, and do them...

1. I am the Lord thy God, which brought thee out of the land of Egypt, from the house of bondage. **Thou shalt have no other gods before me...**
2. **Thou shalt not make thee any graven image...**
3. **Thou shalt not take the name of the Lord thy God in vain...**
4. **Keep the Sabbath day to sanctify it...**in it thou shalt not do any work, thou, nor thy son, nor thy daughter, northy manservant, nor thy maidservant, nor thine ox, nor thyne ass, nor any of thy cattle, nor thy stranger which is within thy gates; that thy manservant and thy maidservant may rest as well as thou...
5. **Honour thy father and thy mother...**
6. **Thou shalt not kill.**
7. **Neither shalt thou commit adultery.**
8. **Neither shalt thou steal.**
9. **Neither shalt thou bear false witness against thy neighbour.**
10. **Neither shalt thou desire thy neighbour's wife, neither shalt thou covet thy neighbour's house, his field, his manservant, or his maidservant, or his ox, or his ass, or any thing that is thy neighbour's.**

Decalogue Eight
Dekalog Osiem

Director: Krzysztof Kieslowski. Production company: Polish Television in collaboration with Sender Freies Berlin. Screenplay: Krzysztof Piesiewicz, Krzysztof Kieslowski. Photography: Andrzej Jarosiewicz. Editor: Ewa Smal. Sound: Wieslawa Dembinska. Music by: Zbigniew Preisner. Language: Polish with English subtitles. Leading players: Maria Kosacielkowska, Teresa Marczowska, Tadeusz Lomnicki, Artur Barcis. Festivals: Venice. World sales: Polish Television. **56 mins.**

An old woman, a professor of ethics, is confronted in class by a story from her own past, delivered by a new student, an American woman of Polish descent. The story is about what happened to a Jewish child during the war. Kieslowski has often remarked that his work is not overtly concerned with political issues, and that's apparent throughout the *Decalogue* – except here, where Polish history and politics are more explicitly apparent. This is also the episode in which ethics are specifically discussed, as opposed to implied. That may explain the references to ethical problems in other episodes, specifically the doctor's dilemma in *Decalogue Two*, and the stamp collector in *Decalogue Ten*.

Decalogue Nine
Dekalog Dziewiec

Director: Krzysztof Kieslowski. Production company: Polish Television in collaboration with Sender Freies Berlin. Screenplay: Krzysztof Piesiewicz, Krzysztof Kieslowski. Photography: Piotr Sobocinski. Editor: Ewa Smal. Sound: Nikodem Wolk-Laniewski. Music by: Zbigniew Preisner. Language: Polish with English subtitles. Leading players: Ewa Blaszczyk, Piotr Machalica. Festivals: Venice. World sales: Polish Television. **60 mins.**

In the depression which ensues after he discovers that he's impotent, Roman, a surgeon, begins to spy on his wife. He's convinced that she will now take a lover, if she hasn't already. The parallels between this episode and *Decalogue Six* are striking, with male sexuality turning into obsessive voyeurism, and eventually despair in both cases. Both the boy and the man, in Kieslowski's universe, are liable to be destroyed by their inability to express physicality. There is also the preoccupation, evident in *Decalogue One*, with the impact of 20th century technology on human relationships – such things as telephones, for instance.

Decalogue Ten
Dekalog Dziesiec

Director: Krzysztof Kieslowski. Production company: Polish Television in collaboration with Sender Freies Berlin. Screenplay: Krzysztof Piesiewicz, Krzysztof Kieslowski. Photography: Jacek Blawut. Editor: Ewa Smal. Sound: Nikodem Wolk-Laniewski. Music by: Zbigniew Preisner. Language: Polish with English subtitles. Leading players: Jerzy Stuhr, Zbigniew Zamachowski, Henry Bista. Festivals: Venice. World sales: Polish Television. **60 mins.**

When their father dies, two brothers, between whom there is no love lost, discover that he left behind a stamp collection worth a fortune. Kieslowski's pessimistic view of the human race is hardly less evident in the final episode of the series, but he adopts a completely different style. This is a black comedy of greed and betrayal, with the two brothers characterised as ambitious minnows in a school of sharks, the professional stamp dealers.

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A Dry White Season

Director: Euzhan Palcy
Production company: MGM/Davros Production Services/Star Partners II. Producer: Paula Weinstein. Screenplay: Colin Welland, Euzhan Palcy. Photography: Kelvin Pike, Pierre-William Glenn. Editor: Sam O'Steen, Glenn Cunningham. Sound: Roy Charman. Music by: Dave Grusin, Hugh Masekela. Leading players: Donald Sutherland, Janet Suzman, Zakes Mokae, Jurgen Prochnow, Susan Sarandon, Marlon Brando, Winston Ntshona, John Kani. Festivals: London. World sales: MGM. Australian distributor: UIP. **97 mins.**

A Dry White Season is based on Andre Brink's 1979 novel, but it has been substantially changed by Euzhan Palcy. "Brink's novel is about one man's experience, and that didn't attract me. I wanted to show the rainbow of life in South Africa". This is only Palcy's second film after the great success of *Sugar Cane Alley* in 1983, but the two are very different. After the wistful charm of her debut, filmed at home in Martinique, Palcy has created a drama on a large scale, a wrenching indictment of official racism, giving Donald Sutherland his best role in years. What's more, she has coaxed Marlon Brando back on screen after a 10 year absence for a brief but memorable cameo as a civil rights lawyer. Sutherland plays Ben DuToit, an Afrikaner prep-school teacher who is forced to decide what side he's on. He's a comfortable liberal until the young son of the school's black gardener is murdered by the secret police. When the gardener, played by Winston Ntshona (who with John Kani, brought *The Island* and *Sizwe Banzi is Dead* to Sydney in the late 70's) is also killed, Sutherland decides to take a white policeman (Jurgen Prochnow) to court. With a supporting cast that includes Janet Suzman, Michael Gambon and Susan Sarandon, the film certainly has star power but it doesn't really need it. There are moments of preachy dialogue early on, but the longer it goes, the better and more involving it gets. Palcy's depiction of the killings of students at Soweto in 1976 is chillingly graphic, but she never directs it as a movie spectacle, as Attenborough did in *Cry Freedom*. Her vision of the burden of colour in South Africa is also tougher, more aware of the incipiently corrupt influence that apartheid brings within families when one person chooses to go against the flow.

Euzhan Palcy was born in St Josef, Martinique, in 1955. Her work in local television included directing the play *La Messagere* (1974). In 1975 she went to France, where she studied literature at the Sorbonne and film at L'Ecole Louis Lumiere. She worked as a film editor and camera operator before making her debut as a director. She has also recorded two LPs of children's songs, "Reggae Timoune", and "L'Ecole des Oiseaux". Films: *Sugar Cane Alley* (1983).

Britain/Portugal

1871

Director: Ken McMullen.
Production company: Looseyard. Producer: Stewart Richards. Screenplay: Terry James, James Leahy, Ken McMullen. Photography: Elso Regue. Editor: William Diver. Music by: Barrie Guard. Language: English, French and German. Leading players: Ana Padrao, Roshan Seth, John Lynch, Jack Klaff, Tim Spall. Festivals: Cannes. World sales: Film Four International. **100 mins.**

In 1871, at the end of the decadent second empire, with France defeated by the Prussians and Paris starving, the revolutionary Paris Commune arose for a brief eight weeks – only to be put down in a massacre that saw 30,000 Communards slaughtered. The massacre provides the climax for Ken McMullen's sumptuous retelling of the story of democracy defeated, and it has a chilling effect in the light of events last year in China and Romania. *1871* is no exercise in cinematic naturalism, though; it's more of a romp, at least until the climax. Most of it centres on a Paris theatre, where the beautiful Severine (played by Portuguese newcomer Ana Padrao) is the star of a girlie show, staged by an enjoyably vile English impresario (Timothy Spall). Two men love her – a scheming English diplomat and an Irish patriot on the run. The casting of Roshan Seth as the English diplomat and Med Hondo, an African film-maker, as Karl Marx, gives some idea of the film's impudent conception. This is political film-making as grand spectacle, packed with visual and literary references (Zola and Jean Renoir among them) but driven by an energy and bawdy wit recalling 19th century theatrical traditions. McMullen sees the Paris Commune as the key political event of last century – "The Russian revolution probably succeeded because of the defeat of the Paris Commune. Both Marx and Lenin learnt so much by it. They knew where to look for the pitfalls".

Ken McMullen was born in Manchester in 1948. He studied painting at Liverpool College of Art and Slade School in London. He began making 16mm films as an extension of his work in painting. As well as a film-maker he is a respected teacher at film colleges in Britain and America. His films include: *Resistance* (1976), *Being and Doing* (1982), *Ghost Dance* (1983), *Zina* (1985), *The Partition* (1987),**1871** (1989).

Revolution

Britain. d: Bob Godfrey. pc: Bob Godfrey Films. sc: Colin Peerson. ph: Heather Reader. e: Picturehead. sd: Picturehead. l: English. m: Bob Kerr & His Whoopee Band. lp: Kevin Baldwin, Neil Salmon. 5min.

The Marseillaise and all that ....

Philippines

Fight for Us

Unreserved

Director: Lino Brocka.
Production company: Les Films D L'etoile D'or/Bernadette Productions. Producer: Salvatore Picciotto. Writer: Jose F. LaCaba. Photography: Rody Lacap. Editor: Hero Reyes, Marissa Floriendo, Lucile Hadzihalilovic. Sound: Jonathon Liebling, Jacques Thomas-Gerard. Music by: Hugo Crotti, Hubert Bougis. Language: Tagalog with English subtitles. Leading players: Phillip Salvador, Dina Bonnevie, Gina Alajar, Bembol Roco, Ginnie Sobrino, Abbo de la Cruz, Pen Medina. Festivals: Cannes, Hong Kong, Singapore. World sales: Pathe International. **95 mins.**

This is a stateless film. Lino Brocka shot it clandestinely in the Philippines, at the same time as he was making one of his many popular soap operas. It was made with French money but refused certification by CNC, the peak French film body. This occurred, as the opening title points out with heavy irony, as the French were celebrating the events of 1789. The need for secrecy in shooting is obvious. If only half what the film says about human rights abuses in the post-Marcos Philippines is true, then Brocka and his crew were in real danger from the right-wing vigilante groups depicted in the film. The evidence from groups like Amnesty International is that the film's background is depressingly accurate. Jimmy Cordero, a young ex-priest and liberation theologist, is released from a Manila prison after the routing of Marcos. Jimmy becomes involved in an investigation of the activities of a sect of young vigilante thugs called the Ora Pro Nobis, and is caught between his loyalty to his new wife and a village woman who bore his son eight years before. Brocka's chosen genre is melodrama, which is out of fashion in western film-making, but he uses it with skill and subtlety to entwine the threads of Philippine politics. His style is economical, as it has to be when you shoot a film in 22 days, but his control of the layers of narrative here is very confident. It's a shocking and courageous film.

Lina Brocka, a graduate of the University of the Philippines, became a Mormon monk before beginning a career in the theatre. After directing stage plays he moved onto television, directing several series and movies. In 1974 he helped form the Cine-Manila Group, which focussed on making films addressing pressing social and political issues. Films include: *Tinimbang Ka, Ngunit Kulang (1974), Bayan Ko* (1984), *Macho Dancer** (1988), **Fight for Us** (1989).

New Zealand

Flying Fox in a Freedom Tree

Unreserved

Director: Martyn Sanderson.
Production company: Graham McLean Associates/New Zealand Film Commission. Producer: Graham McLean. Screenplay: Martyn Sanderson. Photography: Allen Guilford. Editor: Ken Zemke. Music by: Michelle Scullion. Leading players: Faifua Amiga Junior, Richard von Sturmer. World sales: New Zealand Film Commission. **92 mins.**

The often uneasy cultural coexistence of Polynesia and Europe is a dominant theme of New Zealand feature films made within and outside the country. This is one of the most affecting to date. Set and filmed on location in Western Samoa, pic is adapted from Albert Wendt's novel by first-time helmer Martyn Sanderson. The strengths of the script are apparent in the clear focus given the protagonist, Pepe (Faifua Amiga Jr.), which ensures character is not subservient to overemphatic cultural and political posturing. Sanderson also understands visual and verbal irony. Pepe is a young Samoan initially torn between two cultures. He is able to work out his particular destiny by force of individual spirit and the example of his best friend. The friend, Tagata (Richard von Sturmer) is the mythical "flying fox" of the title – a dwarf, and street-smart Europolynesian, who never could fit into conventional society. The "example" Tagata ultimately provides Pepe might appear excessively grim. Yet it is a measure of Wendt and Sanderson's achievement that it emerges as an affirmation of life and death. In so doing, pic champions individuality over slavish allegiance to any so-called cultural identity. There are some awkward and unduly slow-moving moments in the early part of the film as Pepe, from a hospital bed, begins to spin his tale. As the story deepens, initial misgivings dissolve before the gathering power of the piece that dictates its own momentum. – *Nic. Variety*

Martyn Sanderson was the founding director of Downstage Theatre, Wellington. He moved to Sydney in 1968 and worked as a documentary scriptwriter. Sanderson returned to New Zealand in 1972, where he scripted two feature films and collaborated on four more. He returned to Sydney recently to star in *The Harp in the South* and *Poor Man's Orange*. **Flying Fox in a Freedom Tree** (1989) is his first feature film.
His visit is co-sponsored by the New Zealand Film Commission.

I'm British But ...

Britain. d: Gurinder Chadha. pc: British Film Institute. p: Eliza Mellor. sc: Gurinder Chadha. ph: Nina Kellgren. e: Michael Danks. sd: Moya Burns. l: English. m: Kalapreet, Joi Bangla Sound. 30 min.

An upbeat, lively documentary about young Asian Britons, creating their own hybrid culture, in music, dance and fashion.

USA

Forbidden City, USA

Director: Arthur Dong.
Production company: DeepFocus Productions. Producer, Screenplay: Arthur Dong. Photography: Michael Chin. Editor: Walt Louie. Music by: Gary Stockdale. Festivals: Atlanta, Margaret Mead. World sales: DeepFocus Productions. **56 mins.**

They did such songs as "Way Down Upon The Yangtze River", and took their inspiration from Sinatra and Astaire. Their families were outraged, as well they should have been. The Forbidden City, San Francisco's first nightclub featuring Chinese (and Korean and Japanese)-American performers was a risqué sort of place, judging from Arthur Dong's lively documentary. "Peyton Place? It was worse than that," says one of the dancers. Opened in 1938, The Forbidden City was a roaring success in the 1940s, catering to horny sailors and white celebrities, curious to see performers like Paul Wing, the "Chinese Fred Astaire" and Toy Yat Mar, the "Chinese Sophie Tucker". At its height, more than 2,000 people a night would be there, standing four deep at the bar. Dong's film casts a nostalgic eye over the club's history, mixing contemporary interviews with the performers and fabulous old footage of them in action. It's a skilfully made, thoughful film about the melting pot of America, and the way in which changing cultural identity finds its own means of expression.

Arthur Dong won his first film-making prize as a teenager in a Californian high school, but after graduation, Chinese folk music became his major interest. The two interests converged when he returned to film-making in 1979 with *Living Music for Golden Mountains*, a profile of his Chinese music teacher, who overcame his cultural alienation through a love of music. The clash between the individual and a hostile culture has been the constant theme of his subsequent films *Sewing Woman* (1983) and *Lotus* (1988).

USSR

Freedom is Paradise
Svoboda eto ray (S.E.R)

Director: Sergei Bodrov.
Production company: Mosfilm Studios. Producer: Goskino USSR. Screenplay: Sergei Bodrov. Photography: Youry Skhirtladze. Sound: V. Karasev. Music by: Alexander Raskatov. Language: Russian with English subtitles. Leading players: Volodya Kozyrev, Alexander Boureev, Svetlana Gaitau, Vitautas Tomkus. Festivals: Montreal, West Berlin. World sales: Goskino USSR. Australian distributor: Ronin Films. **76 mins.**

The hero of this Soviet road movie is a dogged little kid with crew cut and freckles who repeatedly busts out of the "home" he's been sent to in Alma-Ata, in Soviet Kazakistan, in an effort to find his dad. The place is like something out of Dickens, a gulag for children, complete with jailers who always seem to be eating watermelon or other delicacies. Life outside isn't very promising either, lending an ironic tone to the title. The prostitute to whom he goes is not his mother, and she can't look after him, so he is sent back. When he stumbles on the fact that his father is in a prison in Archangel, near the Arctic Circle, he takes off again and wends his way north, jumping trains and living off his wits. Not surprisingly, this isn't the only prison film to come out of the USSR recently, but it's one of the more distinctive, with its harsh, unsentimental tone and its glimpses of the seedier side of Soviet life. The film won the Grand Prize of the Americas at the 1989 Montreal World Film Festival.

Sergei Bodrov was born in 1948 in Khabarovsk. He studied scriptwriting before becoming a journalist. His collaboration with the satirical magazine"Crocodile" won him numerous literary prizes. He began writing screenplays and made his directorial debut in 1984 with *The Sweet Juice inside the Grass*. He also directed the telefilm *I Hate You* (1987).

USA

Grim Prairie Tales

Director: Wayne Coe.
Production company: Coe Hahn. Producer: Richard Hahn. Screenplay: Wayne Coe. Photography: Janusz Kaminski. Editor: Earl Gaffari. Sound: Rick Schexnayder. Music by: Steve Dancz. Leading players: James Earl Jones, Brad Dourif, William Atherton, Lisa Eichhorn, Marc McClure, Scott Paulin. **92 mins.**

Wayne Coe's first feature has the lurid appeal of a western comic, which may derive from 28 year-old Coe's background as an illustrator. It's an anthology of four stories, from the wilder side of the wild west. If Edgar Allan Poe and Sam Shepard had met over a campfire one night on the prairie, they might have told the same kinds of stories. In their absence, the tales are told by Brad Dourif, as a young writer heading east, and James Earl Jones, a brawny bounty hunter heading west. Their pairing on the prairie is subversively funny, and it gets funnier and scarier as the night progresses, fuelled by strong coffee and twisted stories of violated Indian cemeteries, bizarre sexual encounters, murder in the night and, for that matter, during the daytime. The stories may have roots in classical notions of horror, but there's a modernist ideological vein to them too that's incongruously enjoyable. The cast is excellent, but dominated by the great fur-clad James Earl Jones, whose enjoyment of the role is infectious.

When he completed university five years ago **Wayne Coe** became one of the top illustrators in the Los Angeles area. He wrote **Grim Prairie Tales** two years ago. Since then, aside from directing, he has been actively involved in the film's production. **Grim Prairie Tales** (1989) is his first feature length film.

The Childeater

Britain. d: Jonathan Tammuz. pc: Stephen Tammuz. p: Deborah Carter. sc: Lib Stephen. ph: Jason Lehel. e: Terry Rawlings. l: English. m: Julian Nott. lp: Alun Armstrong, Lindsay Duncan, Lucy Rivers. 11 min.

On a farm in Wales, a young girl discovers a secret about her uncle. Nominated for an Oscar this year.

The Interrogation
Przesluchanie

Director: Ryszard Bugajski.
Production company: Unit X. Producer: Tadeusz Drewno. Photography: Jacek Pitrycki. Editor: Katarzyna Maciejko. Sound: Danuta Zankowska. Language: Polish with English subtitles. Leading players: Krystyna Janda, Adam Ferency, Janusz Gajos, Agnieszka Holland, Anna Romantowska, Bozena Dykiel, Olgierd Lukaszewicz. Festivals: Cannes. **116 mins.**

Ryszard Bugajski was born in 1943 in Warsaw, Poland. He was first a student of philosophy at Warsaw University, then graduated from the film directing department of the Lodz Film School in 1973. Bugajski has written several stories, including *Aggression*, *Decease according to Richard* and *Nice*, and has translated plays by Edward Bond and David Williamson. He stage-directed Krzysztof Kiewslowski's *Biography* and the play for television *Beyond the Candlelight* for which he won several awards. He also directed for TV, *Trismus* and *Don Carlos*. In 1974 he joined the TV network in Warsaw where he produced documentary and musical films. In 1976 he joined the Unit X(headed by Andrzej Wajda). He began his filming career as assistant to Daniel Szczechura and Krzysztof Zanussi. Short films made for television include: *Marathon* (1972), *Paul* (1974), *Barrier* (1976), *Taste of Music* (1976). Feature films: *A Woman and A Woman* (1979) – co-directed with J. Dymek. **Interrogation** (1982) premiered in December 1989. Since 1983 Bugajski has been working outside Poland directing episodes of television series, *Hitchcock Presents* and *Twilight Zone*. In May this year Krystyna Janda won the Best Actress Award at Cannes for her role in this film.

The reputation of this extraordinary film was well-known before its selection in competition in Cannes last month. Bugajski made it in 1981 but it was banned when martial law was reintroduced soon after. Private video cassettes began circulating in Poland and the film's reputation became somewhat legendary. When the new civilian government took over in Warsaw late last year, the film was finally released in cinemas. No wonder it was suppressed – it's the kind of film to give a party apparatchik nightmares. Krystyna Janda gives a performance of extraordinary range and depth at Tonia, a popular singer who gets drunk one night with a couple of "fans", to wake up the next morning in a women's prison. She has no idea why she's there – she doesn't even realise it's the wrong question. Logic and reason don't play much of a role in this wing of the secret police's labyrinth. In fact, emotion of any kind is reduced, especially in the characters of the jailers. This is industrialised repression, rather than something personal. It's a factory for manufacturing the truth, in whatever fashion is currently in demand, and their methods are horrifyingly creative. It's also, for this director, a place where relationships between women, and between men and women, undergo a magnification. There's the sense that fabrication of confessions is easy, but subjugation of the spirit isn't, so the battle is fought over the surface of Tonia's body. The words of her bawdy song in the beginning of the film "Can you tell me what's inside me?" become even more grimly ironic as the film progresses. Bugajski's direction is remarkable. From the chaotic shooting style of the opening to the rigorously ordered final jail sequences, he sustains us by superb control over pace and emotional pitch. After making *The Interrogation*, Bugajski left Poland to live in Canada.

Monument

East Germany. 2min.

A cheeky East German animation about ideology. It brought the house down at the Leipzig Film Festival last November.

James Baldwin: The Price of the Ticket

Unreserved

Director: Karen Thorsen.
Production company: Nobody Knows Production. Producer: Karen Thorsen, Douglas K. Dempsey, William Miles. Screenplay: Karen Thorsen, Douglas K. Dempsey. Photography: Don Lenzer. Editor: Steven Olswang, Sandra Guthrie. Sound: Peter Miller. Music by: John Coltrane, Billy Strayhorn. Leading players: James Baldwin, Maya Angelou, Amiri Baraka, William Styron. Festivals: Berlin, Nyon, Chicago. World sales: Maysles Film Inc. Australian distributor: Ronin Films. **87 mins.**

Karen Thorsen came to film-making after working as a book editor, magazine editor (for *Life*), and foreign correspondent (for, among others, *Time* magazine). In 1980 she joined the Maysles brothers and in 1986 began collaborating with James Baldwin on a film about his writing, a project transformed and enlarged by Baldwin's death in 1987. **James Baldwin: The Price of the Ticket** is Karen Thorsen's first film as director.

Douglas K. Dempsey has worked on a wide range of film formats, but this is his first feature-length PBS documentary. A committed social critic, Dempsey helped initiate this film project once Baldwin died. Then – drawing on past experience as a corporate film-producer, Hollywood screenwriter, script doctor, graphic artist and award-winning photographer – he applied his technical and artistic expertise to the Baldwin project for a full two years.

Karen Thorsen and Douglas K. Dempsey will introduce the film and field questions in the theatre straight after the screening.

Karen Thorsen's film was originally to be a cinema verité-style doco for the Maysles brothers, working with James Baldwin, but his diagnosis of cancer intervened. In the event, the first film to be shot was at his funeral, in December 1987. Thorsen and her co-producers then combed the world for Baldwin footage, unearthing some remarkable material. A British interviewer once asked if being born black, poor and homosexual had made him wonder how disadvantaged he could get. Baldwin responds, "No, I thought I hit the jackpot...It was so outrageous; you could not go any further. So you had to find a way to use it." The footage of Baldwin, more than what other people say about him, is certainly what makes the film zing. His presence is so strong on film and his attitude so fearless – which he was aware of. "My father frightened me so badly that I was never frightened of anybody since." The structure is generally chronological, from Baldwin's childhood in Harlem, as the bookworm of a large family, going to the Central Holiness Church of God, to his decision to quit the US as a young man, disgusted by the racism, and live in Paris, which led to his first novels. The film has no narration, only comments from friends and fellow writers such as Maya Angelou, William Styron and his long time lover, Lucien Happersberger. It's a finely crafted and absorbing film biography of a man of stature. The title, says Thorsen, came from a favoured expression: "He felt like there was a price to be paid, not just being black, but also being white. He felt that if we were going to survive as humankind, we have to pay an even greater price, which is to get past a consciousness of being either white or black."

Work Experience

Britain. d,sc: **James Hendrie.** pc: North Inch Productions. p: Mary Bell. ph: Robin Vidgeon. e: Annabel Ware. l: English. lp: Lenny Henry. 11 min.

Lenny Henry, aka Thadeus P. Wildebeest on British television, plays a young man desperate to get a job.

Canada/France

Jesus of Montreal

Unreserved

Director: Denys Arcand.
Production company: Max Films/National Film Board of Canada/Gerard Mital Productions. Producer: Roger Frappier, Pierre Gendron. Screenplay: Denys Arcand. Photography: Guy Dufaux. Editor: Isabelle Dedieu. Sound: Patrick Rousseau. Music by: Yves Laferriere. Language: French with English subtitles. Leading players: Lothaire Bluteau, Catherine Wilkening, Remy Girard, Johanne-Marie Tremblay, Robert Lepage, Gilles Pelletier, Yves Jacques, Denys Arcand. Festivals: Cannes, London. World sales: Max Films International. Australian distributor: Newvision Films. **119 mins.**

Denys Arcand's film proceeds from the assumption that the western world has not recovered from the disappearance of religion. "We haven't recovered from the shock of Hegel. There are no longer solutions applicable to everyone," the film-maker says. The actor Daniel, who's asked by a Montreal priest to jazz up the annual performance of the Passion according to Mark, becomes, almost despite himself, a part of that movement of humanity, searching for a code of ethics in the midst of a mass of contradictions. For Arcand, modern life is like a supermarket, where the display and juxtaposition of everything has become surreal. Hence, Daniel (Lothaire Bluteau) finds some of his actors for the Passion at work dubbing voices for porno movies. This lack of solemnity makes the first half of the movie enjoyably unruly. Arcand is a learned satirist, a student of history with a mischievous streak, so his jokes are cleverer than most. When the newly renovated Passion, performed on Mont Royal, gets rave reviews, Daniel is taken to the top of a building and offered the world by a literary agent. When the priest objects to the play, because it's not strictly Catholic, Daniel says most of it comes from the Bible. "The Bible can be made to say anything, " roars the priest. " I know, from experience." The second half of the film, however, takes a sudden turn, and becomes a real passion play. Arcand solemnizes the tone, which is unexpected, but consistent with the original idea. That makes it an audacious film, as well as a clever one, complemented by lustrous colours and fine performances. At the recent Canadian film awards it won 12 Genies, including best picture and director.

This film is sponsored by Rolling Stone.

Denys Arcand was born in Quebec in 1941 and began making films at the Université du Montréal. In addition to directing he has co-written *Jusqu'au Cou* (1964) and *Entre la Mer et l'eau douce* (1967). He made his first dramatic feature film, *La Maudite Galette*, in 1972. Films include: *Gina* (1974), *Le Crime d'Ovide Plouffe* (1984), *The Decline of the American Empire* (1986), **Jesus of Montreal** (1989).

Amour D'Innocence

Britain. d: Martin Standbridge. pc: Royal College of Art. l: English. m: Rowland Lee. 4min.

A modern day love story.

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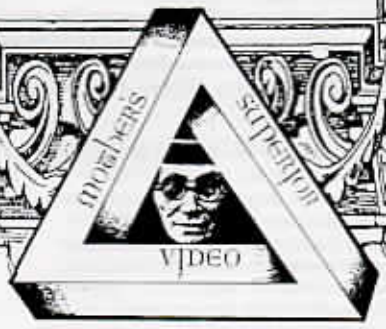


Larks on a String
Skrivánci na Niti

Director: Jiri Menzel.
Production company: Barrandov Film Studios. Producer: P. Jarcok, J. Kucera. Screenplay: Bohumil Hrabal, Jiri Menzel. Photography: Jaromir Sofr. Editor: Jirina Lukesov. Sound: Jiri Pavlik. Music by: Jiri Sust, played by FISYO. Language: Czech with English subtitles. Leading players: Rudolf Hrusinsky, Vclav Neckr, J. Zelenohorsk, Nada Urbankov, Vladimir Ptcek, Vladimir Brodsky. Festivals: Berlin. World sales: Czechoslovak Filmexport. **90 mins.**

Jiri Menzel, born in Prague in 1938, studied directing at the FAMU film school from 1958-62. He worked on newsreels and at the short film studio in Prague. In 1965 he directed his first feature film. Menzel has also directed numerous theatre productions in Czechoslovakia and abroad including at Basle and Bochum, as well as television work in Sweden. Films include: *Closely Watched Trains* (1966), *Capricious Summer* (1967), **Larks on a String** (1969), *Who Looks for Gold* (1974), *Seclusion near the Forest* (1975), *Those Wonderful Men with Cranks* (1978), *Cutting It Short* (1980), *Snowdrop Festival* (1983), *My Sweet Little Village* (1985), *End of Old Times* (1989).

Larks on a String was made at a highpoint in Jiri Menzel's career, and a lowpoint in Czechoslovakian history. Production began just as the tanks rolled into Prague in 1968. Menzel's first film, *Closely Watched Trains*, had won an Oscar, his second the Grand Prix at Karlovy Vary, but this, his third, was banned on completion. It lay on the shelf for 21 years, until the tide of eastern bloc politics took its dramatic turn late last year. When it emerged in competition in Berlin this year, the astonishing thing wasn't so much that it won a Golden Bear, but that it seemed so fresh, after all this time. Menzel's ostensibly benign form of satire had endured well, and the film has the stamp of its maker, rather than its period. It's a gently lacerating piece, rather than a frontal assault, but no less angry and bitter at heart for that. Menzel's method is like that of a charming dentist. He makes you smile to get you to open wider for the needle. The film is set, literally, on the scrapheap of Czechoslovakian history. The time is 1952, and a team of "bourgeois elements" labour in a junkyard, surrounded by the flotsam of ideological change – piles of typewriters and crucifixes. These men are similarly unfashionable – a professor of philosophy, a musician ("a saxophone is a bourgeois instrument"), a hairdresser and a Jew, among others. Housed next door, in another junkyard, are women who've been sent for re-education because they tried to leave the country. Fraternisation is inevitable, as is the "disappearance" in an unmarked black van of anyone who criticises the state of things. In this sense, the film prophesies Menzel's own career. After its banning, he made only music programs for television for some years.

Darkness, Light, Darkness
Tma, Svetlo, Tma

Czechoslovakia. d: **Jan Svankmajer.** pc: Krotky film Praha – Studio Jiriho Trnky. sc: Jan Svankmajer. ph: Miloslav Spla. e: Vera Benesov. sd: Ivo Spalj. l: Czech. 7min.

From the great Jan Svankmajer, a creation story like no other. A man emerges from darkness, to unsteady and temporary existence, then returns to darkness.

This session is proudly sponsored by SBS-TV

Last Images of the Shipwreck
Ultimas Imagenes del Naufragio

Director: Eliseo Subiela.
Production company: Films Cinequanon SRL. Producer: Enrique Marti. Screenplay: Eliseo Subiela. Photography: Alberto Basail. Editor: Marcela Saenz. Sound: Carlos Abbate. Music by: Pedro Aznar. Language: Spanish with English subtitles. Leading players: Lorenzo Quinteros, Noemi Frenkel, Hugo Soto, Pablo Brichta, Andres Tiongo, Sara Benitez, Alicia Aller. Festivals: Montreal, Toronto. World sales: Films Cinequanon SRL. **127 mins.**

From the director of *Man Facing Southeast*, this is another original and melancholy piece about modern Argentina. It won the prize for best screenplay at the Montreal World Film Festival. A solemn writer stops a woman who seems ready to jump in front of a train, but discovers that this is only her unusual way of picking him up. Through her, he is drawn into her bizarre family, living on the edge of the city, struggling to survive. One brother is a petty crim, another is building a light plane on the roof, a third is eliminating all words he doesn't like from his vocabulary (words like "suspicion"). As the title suggests, Subiela seems to be commenting on the aftermath of political developments in Argentina, with the casualties of the uncertainty that follows liberalisation. The characters seem befuddled by a sort of mass lunacy which has developed as a means of coping with a confusing life. The fantastic thus becomes commonplace – when the writer and the girl are on a bus, she hides from an old couple who get on, explaining that they are, in fact, her dead relatives. If anything, this is better than *Man Facing Southeast* – sharper, stranger, more evocative and involving.

Eliseo Subiela was born in Buenos Aires in 1944. He studied film at the Film School of La Plata and subsequently served as an assistant director to a number of Argentinian directors, including Leonardo Favio and Francisco Vasallo. He directed two short films of his own, *Un largo silencio* (1963) and *Sobre todas estas estrellas* (1965), and co-produced a number of others. Feature films are: *La Conquista del Paraiso* (1980), *Man Facing Southeast* (1986), **Last Images of the Shipwreck** (1989).

Once As If a Balloon

Australia. d,p,sc,ph,e,sd: **Sabrina Schmid.** l: English. m: David Allardice. 3 min.

A memory of childhood, with animation laid over old family photographs.

Outrageous Taxi Stories

Every Day is a Beautiful Day

USA. d,p,sc,ph,e: **Miguel Arteta.** pc: Miguel Arteta Production. sd: Doug Abel. l: English. m: Steven Schwartz. lp: Eric Slovin, Catherine Quinn, Adam Sigel, Daniel Ostrow, Arthur Halperin, Steven Schwartz. **14 min.**

With the help of the Every Day is a Beautiful Day plan, a man learns to sing and stops being such a Melvin.

The Club of the Discarded Ones
Klub Odlozenych

Czechoslovakia. d: **Jiri Barta.** pc: Krotky film Praha - Studio Jiriho Trnky. sc: Edgar Dutka. ph: Ivan Vit. e: Jan Sladek. sd: Jiri Kriz. l: Czech. m: Petr Skoumal. **25 min**

"Discarded and put into a storeroom in a deserted house, window-dresser's dummies imitate the way of life of their living petty-bourgeios paragons".

Outrageous Taxi Stories

USA. d,p: **Joe Berlinger.** pc: Creative Thinking International Ltd. ph: Robert Richman. e: Bruce Sinofsky. sd: Michael Karas. l: English. m: Wendy Blackstone. lp: John Elejalde, Tim Davis, Jerry Rabiner, Victoria Bingham, Renee Collins. **25 min.**

A selection of nine true stories, told by real New York cabbies. The title says it all.

The Club of the Discarded Ones

Spotters

Spotters

Britain. d: **Peter Cattaneo.** pc: Royal College of Art. p: Peter Salmi. sc: P. Cattaneo, P. Salmi, Carl Prechezer. ph: Michael Robinson, Peter Collis.e: Chris Dudman. l: English. m: Simon Davison. lp: John Challis, Marcia Warren, Peter Ferdinando. **20 min.**

Pullman is the odd one out in his family. They love spotting trains, he loves football and girls.

Holding Margie's Hand

USA. d,p: **Jill Goldman.** pc: Still Pictures. p: Jill Goldman. sc: Blair Telkin. ph: Nina Menkes. e: Fabienne Rawley. l: English. lp: Jennifer Jason Leigh, Blair Telkin, Eric Stultz, Dean Cameron, Syd Straw. **22 min.**

A sharply concentrated comedy about friendship and constancy, or the lack of it, starring Jennifer Jason Leigh.

Tracks

USA. d,sc: **Rupert Nadeau.** pc: Charging Rhino Productions. p: Rupert Nadeau, Gary French. ph: Mark Gerard. e: Kevin Tent. sd: Karen Perron. l: English. m: Jon Huck. **22 min.**

"A tale of love. Death. And vacuum cleaners. A quirky black comedy about a travelling salesman obsessed with a woman. Their journey together and her lover who comes along for the ride".

Love at Large

Director: Alan Rudolph.
Production company: Twinroads. Producer: David Blocker. Screenplay: Alan Rudolph. Photography: Elliot Davis. Music by: Mark Isham. Leading players: Tom Berenger, Elizabeth Perkins, Anne Archer, Annette O'Toole, Ted Levine, Ann Magnuson, Kevin J. O'Connor, Ruby Dee, Neil Young, Kate Capshaw. World sales: Orion Pictures. Australian distributor: Village Roadshow. **97 mins.**

Love At Large may be something of a tribute to the late John Huston and *The Maltese Falcon*, but it is still an Alan Rudolph picture. This time it's Tom Berenger, in trouble in the rainy city, instead of Keith Carradine but the period is still hard to determine. The costumes and look are from film noir, but the cars are contemporary. The Rudolph trademarks, familiar from *Choose Me* and *Trouble in Mind*, are also there in the love triangle theme, only this time there are two triangles. Berenger is Harry Dobbs, a worn-faced gumshoe, hired by femme fatale Anne Archer to tail the man she loves. Given only a rough description, he follows a man who may or may not be the right one – but the chances are he's not, since he drives a stationwagon, and crime-story characters rarely do. The choice of car is the first real sign of the unruly paths that *Love At Large* intends to follow. This isn't a crime melodrama at all, but a sardonic comedy of love, in which constancy of relationships is what everyone wants and nobody's got. The film flows easily and it captivates the eye with its lush sets and beautiful dark tones, but it's only the look that's well-buffed and smooth. Alan Rudolph's characters retain the sort of uneasy, restless detachment from each other that gives all his movies an emotional tension. They're romantic misfits, often with multiple layers of personality and disordered lives. They're at large and looking for love, so to speak.

Alan Rudolph was born in 1944 in Los Angeles. He began his association with Robert Altman in 1973 when he worked as his assistant on *The Long Goodbye* and continued in the same capacity on *California Spit* and *Nashville* (1975). In 1975 he and Altman co-authored the screenplay for *Buffalo Bill and the Indians* (1976) after which Altman produced Rudolph's feature debut, *Welcome to LA* (1976). Other films include: *Choose Me* (1984), *Trouble in Mind*, *Made in Heaven*, *The Moderns*, **Love at Large** (1990).

The Burden / *Le Fardeau*

France. d,sc: **Guillaume Breaud.** pc: Baobab Productions. ph: Michel Mandero. l: French. m: Krishna Levy. lp: H. Vincent, M. Scrannage, J. Lescot, D. Nataf, L. Boisvert, L. Vincent, J. Scrannage. 14 min.

A knock-down drag-out black comedy, as two children learn to cope with death.

The 10th Ian McPherson Memorial Lecture Sunday 17 June 2.30pm

The 10th Ian McPherson Lecture will be given by Dr George Miller

As a Board member of Sydney's new Museum of Contemporary Art (MCA, opens 1991) George Miller is the initiator of, and guiding force behind the MCA's proposed national Cinematheque on Circular Quay. Arguing that the project is probably Australia's first and last chance to gain a recognised foothold in a world increasingly rich in moving-image culture, George Miller will outline the Cinematheque concept, and the project's progress to date. The lecture will take the form of an informal discussion.

After graduating in Medicine at the University of NSW and completing his residency at St.Vincent's Hospital, George Miller began film-making part-time in 1973.

In collaboration with his future partner, the late Byron Kennedy, he wrote and directed *Violence in the Cinema - Part 1* in 1974. Their creative partnership became the celebrated Australian production company Kennedy Miller, and George co-wrote and directed *Mad Max* (1979) and the world-acclaimed *Mad Max II* (1982). As a result, he was invited by Steven Spielberg to direct the *Nightmare at 20,000 Feet* episode of *Twilight Zone: The Movie*.

George then produced and co-directed *The Dismissal* and co-wrote and co-directed *Mad Max Beyond Thunderdome* and *The Witches of Eastwick*.

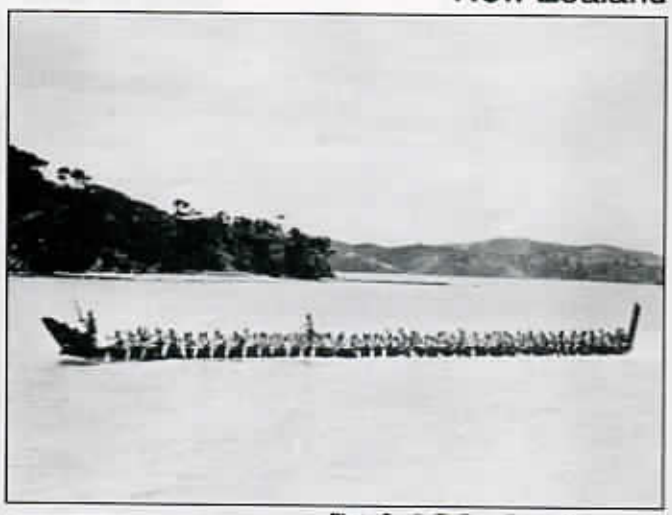
Together with Doug Mitchell and Terry Hayes he has produced a string of successful mini-series including *Bodyline, The Cowra Breakout, Vietnam, Dirtwater Dynasty*, and *Bangkok Hilton*, as well as the multi-award winning films *The Year My Voice Broke* and *Dead Calm*.

In 1988 he was the first Australian to be invited onto the jury of the Cannes Film Festival.

Last year George Miller travelled extensively preparing for Kennedy Miller productions in Europe and the United States. Constant travel and the realisation of Australia's awesome cultural eclipse have fuelled his commitment to the proposed Cinematheque.

Ian McPherson – who helped found the Sydney Film Festival in 1954, served on the Festival Board until 1977, and then joined the staff as administrator – died in August 1980. Previous Ian McPherson Memorial Lectures have been given by John Gillett, Lindsay Anderson, Joseph Skrzynski, Susan Dermody, Moya Wood, Peter Watkins, Kim Williams and Peter Sainsbury.

New Zealand



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Mana Waka

Unreserved

Director: Merata Mita.
Production company: Te Puea Estate Turangawaewae Marae, Ngaruawahai. Producer: Te Puea Estate. Screenplay: Merata Mita. Photography: R.G.H. Manley. Editor: Annie Collins. Sound: Merata Mita. Music by: Original perf., Turangawaewae Marae. Language: Maori & English. World sales: Turangawaewae Marae. **85 mins.**

In the late 1930s, Princess Te Puea Herangi, the celebrated Queen of the Maoris, initiated a great project. Her aim was to recreate the great fleet of waka (canoes) used in the signing of the treaty of Waitangi in 1840, in time for the centenary celebrations of 1940. R.G.H. (Jim) Manley, a noted photographer, went into the kauri forests with the teams of skilled craftsmen to film the construction of the canoes, a task which was spready over three years, but his 35mm footage was never used. Now, in time for the 150th anniversary of the signing of the treaty earlier this year, the project has finally come to fruition in a film of considerable dignity and beauty. Merata Mita has edited a disparate wealth of material into a whole and created – with sound editor Annie Collins and recordist David Madigan – a superb soundtrack to compliment Manley's silent footage. The film has very little narration, concentrating for long stretches on the extraordinary skills of the craftsman – felling, chipping, shaping and finally carving the canoes with intricate designs. The transport of the enormous hulls becomes something of an epic journey, a real Fitzcarraldo, with a team of 24 bullocks involved at one point. The preservation work on the original footage was done by the New Zealand Film Archive, with the co-operation of the Te Puea estate and the Turangawaewae Marae Trust. Both the film itself and the canoes are regarded as *taonga*, and as such, are accorded the greatest respect in Maori culture. Permission to screen the film in the festival has been given by the Maori Queen, Dame Atairangikahu.

Merata Mita was born in 1942 at Mateku in the Bay of Plenty. One of nine children, she received a traditional Maori upbringing. She trained as a Home Science teacher in Auckland and taught in a variety of schools. She began using film and video, which she found very effective in catching the interest of "difficult" students. Fed up with film-makers "putting Maoris under the microscope and misrepresenting them" she set out to learn to make her own films. Films include: *Karanga Hokianaga* (1979), *Bastion Point: Day 507* (1980), *Patua* (1983), **Mana Waka** (1990).

Sept Minutes Trente Cinq

France. d: Bernard Uzan. pc: Lipstick Production. sc: B. Uzan, J. Tribes, D. Lancelot. ph: Patrick Marchetti. l: French. m: Alain Ledouarin. lp: Alexandra Vandernoot, Jean-Louis Tribes, Gerard Sergue. 10 min.

In the time it takes to cook a frozen meal, a bloody thriller takes place.

Finland

The Match Factory Girl
Tulitikkutehtaan Tytto

Director: Aki Kaurismäki.
Production company: Villealfa Filmproductions Oy/Swedish Film Institute. Producer: Aki Kaurismäki, Klas Olofsson, Katinka Farago. Screenplay: Aki Kaurismäki. Photography: Timo Salminen. Editor: Aki Kaurismäki. Sound: Jouko Lumme. Language: Finnish with English subtitles. Leading players: Kati Outinen, Elina Salo, Esko Nikkari, Vesa Vierikko . Festivals: Berlin, Cannes. World sales: Christa Saredi. **68 mins.**

It's hard to believe that a movie this short could carry such impact, but in recent years, Aki Kaurismäki has become renowned for his technical economy. With this film, the promise of his early films (one of which screens on our Scandinavian night) has been fulfilled. There are no wasted words here (indeed, there are few words at all) and precious little cutting. The film is full of images of concentrated nuance and emotion. The scene of Iris, the plain heroine, crying as she watches a Marx Brothers movie is but one of the many resonant moments. Iris is oppressed by her work in the soulless match factory, exploited at home by her lay-about parents and ignored by men at the local dances. When one man does finally notice her, it's easy to understand how she mistakes his obvious sexual callousness for something else. Kaurismäki's movies are usually bleakly funny, and *The Match Factory Girl* eventually becomes like that, but it's a film of great compassion, as well as artful technique. Kaurismäki is a man of considerable charm and eccentric humour, as can be seen from this preamble, explaining how he came to make this film: "Suddenly, last spring, I was running aimlessly round the city, talking too much and twisting and shaking my head in the most ridiculous way. The next day I spent lying silently under my bed and hated myself bitterly. In revenge I decided to make a film that will make Robert Bresson seem like a director of epic action pictures. Later, I named this piece of junk *The Match Factory Girl*, as the name is long enough to be easily forgotten". – *Aki Kaurismäki.*

Aki Kaurismäki is the elder brother of Mika Kaurismäki with whom he owns the production company Villealfa. The brothers Kaurismäki burst on to the Finnish scene with the short feature, *The Liar*. The success of this led them to make the short *Jackpot* (1982). Aki's films include: *Crime and Punishment* (1983), *Hamlet Goes Business* (1987) – also showing in the Festival, *Ariel* (1988), **The Match Factory Girl** (1990).

Hang Up!
Australia. d,p: Pauline Chan. pc: Movement Now Media. p,sc: Brett Eagleton. ph: Dion Beebee. sd: James D'Arcy. m, narr: Peter Kennard. l: English. ip: Ivanka Sofoi, Stuart Bennett. 7 min.

Boy meets girl, but then it gets weird. Another story of lust lost in technology from Pauline Chan.

France

Montalvo and the Child
Montalvo et L'Enfant

Director: Claude Mouriéras.
Production company: ODN Productions. Producer: Gilles Sandoz. Screenplay: Claude Mouriéras. Photography: Walter Van den Ende. Sound: Francis Wargnier. Music by: Arvot Part. Language: French with English subtitles. Leading players: Mathilde Altaraz, Christophe Delachaux, Robert Seyfried. Festivals: Cannes. **75 mins.**

Dance and film are superbly married in this film, based on a ballet created by the Groupe Emile Dubois in Grenoble in 1986. It's set in Italy, but the influence of Spanish dance and music is strong, suggesting that the characters are from Gypsy stock. What little dialogue there is is not translated, apparently to concentrate our attention on the expressive power of movement and the camera's point of view. The results are very impressive. Mouriéras has filmed in monochrome, to give a sort of stylised reality. The film concerns the usual great themes: love, lust, betrayal and death. A family celebration (a birthday) is disrupted when Montalvo, a poor but passionate man, erupts with love for the beautiful Pandora, who's with another man. Valerio, the child of the title, watches and absorbs the adult drama with ever-increasing dismay. The director adopts a bravura camera style to match the high emotions, and brings off some quite brilliant sequences. The choreography by Jean-Claude Gallotta, who plays Gigi, is exuberant and passionate.

Claude Mouriéras, born in 1953 in Lyon, has since 1979 directed a number of short films and videos, many of them featuring Jean-Claude Gallotta's dance group. **Montalvo and the Child** (1988) is his first feature film.

Cafe
USA. d,p,sc: Gretchen Somerfeld. ph: Mustapha Barat. e: Hakon Overas. sd: Kevin Lee. l: English. m: Mader. ip: Yvette Sirker, Titus Welliver . 10min.

A film of looks and glances, conveying the inner workings of a woman's mind as she watches a man across a cafe.

THE HITS KEEP COMING

NICK CAVE
and **THE BAD SEEDS** in

THE ROAD
...TO GOD KNOWS WHERE
A film by Uli M. Schuppel

ON TOUR IN THE USA

A story of airport lounges, tour buses wake-up calls and lost laundry

Nick Cave • Mick Harvey • Blixa Bargeld
Kid Congo Powers • Thomas Wylder
Roland Wolf

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FRED WARD - ALEC BALDWIN - JENNIFER JASON LEIGH

Real badge.
Real gun.
Fake cop.

MIAMI BLUES

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JEFF GOLDBLUM
MIRANDA RICHARDSON
in

THE MAD MONKEY ®

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Peter Fonda, Dennis Hopper,
Jack Nicholson

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Mandolin

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Hungary

My 20th Century
Az än XX Századom

Director: Ildikó Enyedi.
Production company: Budapest Filmstudio/Friedlander Filmproduktion GmbH. Producer: G. Hanák, N. Friedlander. Screenplay: Ildikó Enyedi. Photography: Tibor Mátâ. Editor: Mária Rigó. Language: Hungarian with English subtitles. Leading players: Dorotha Segda, Oleg Jankowsky, Pâter Andorai. Festivals: Cannes, Edinburgh. World sales: Hungarofilm. **100 mins.**

Ildikó Enyedi's first feature won the Camera D'Or at Cannes last year, announcing the arrival of a new and singular talent. The film is a black and white fairy tale, beginning with Edison's unveiling of the electric light bulb in 1880 and following the fortunes of twin girls, Dora and Lili, orphaned at birth and separated as youngsters. Dora becomes a rich thief, a sexually adventurous playgirl, Lili becomes a timid revolutionary. Enyedi has her own very particular sense of humour, which dominates the first half of the movie, coupled with a sense of the fantastic. There are whispering stars (fates?) and a donkey who keeps turning up at odd moments, to carry one of the characters to somewhere important. There are also many references to Shakespeare, science and the emergence of women in politics. It's a clever, funny and personal film, rich with cryptic detail and striking imagery.

This session is proudly sponsored by Sydney Photos

Ildikó Enyedi was born in Budapest in 1955. After studying economics she graduated in film-directing from the film academy in Budapest. In 1979, she became a member of the world-famous Bela-Balazs Studio and has been one of its administrators since 1987. Her first feature film is **My 20th Century** (1988).

The Day when Socialism was Born
Dan Kada je Rodjen Socijalizam

Yugoslavia. d: **Snezana Nacevski.** pc: FRZ Beograd. ph: Aleksandar Kothaj. e: Aleksandar Kajevic. sd: Svetislav Ristric. l: Jugoslav. 2min.

"Some problems with the dictatorship of the proletariat". Another hit from the Leipzig Film Festival.

Federal Republic of Germany

The Nasty Girl
Das Schreckliche Mädchen

Director: Michael Verhoeven.
Production company: Sentana-Filmproduktion. Producer: Michael Senftleben. Screenplay: Michael Verhoeven. Photography: Axel de Roche. Editor: Barbara Hennings. Sound: Haymo H. Heyder. Music by: Mike Herting, Elmar Schloter. Language: German with English subtitles. Leading players: Lena Stolze, Monika Baumgartner, Michael Gahr, Fred Stillrauth, Elisabeth Bertram, Robert Giggenbach, Michael Guillaume, Karin Thaler, Hans-Reinhard Muller. Festivals: Berlin. World sales: Filmverlag der Autoren. Australian distributor: Dendy Films. **92 mins.**

Michael Verhoeven's sweetly subversive film was shot in Passau, the Bavarian town where the events of this story actually occurred, but Verhoeven doesn't single the place out. "The attitudes I satirise here can be found in any West German town. People are raised and educated to avoid and repress uncomfortable facts and emotions and to fear anyone trying to find underlying reasons for this behaviour." Sonja, the nasty girl, is just a person who grows up without getting that message. She's an innocent, curious teenager with big eyes, pigtails and a talent for essay-writing. Her initial success in a national competition leads her to try a second time with a bigger topic: "My home town during the Third Reich". When she's finished, the essay has become a book, she has married and had children, her house has been bombed and the case is a national scandal. Michael Verhoeven's treatment of Anja Rosmus's true story is wonderfully vicious and, at least initially, very funny. He demolishes the power structures of the town brick by brick, starting with the church and proceeding to the town hall and the law courts. The very solidity and solemnity of the town's buildings are denied by the adventurous device of filming some scenes against shimmering back projections. And in a story about closed doors, the sheer openness and daring of Verhoeven's formal technique works as a powerful metaphor.

Michael Verhoeven was born in Berlin in 1938. He studied medicine in Munich, Berlin and Hamburg; took his final exams in 1966 and his doctorate in 1969. From 1951-69 he appeared in children's and youthful roles in the theatre and in film. He has directed films since 1967, including *O.K.*, an anti-Vietnam film which caused uproar at the Berlin Film Festival in 1970. In 1982, he made *The White Rose*, about Nazi resistance fighters.

The Earring / *O Brinco*

Brazil. d: **Flavia Moraes.** pc: Film Cinematografica. p: Luis Fernando Verissimo. sc: Carlos Lavilotti. ph: Lucio Kodato. e: Carlos Lavilotti. sd: Karin Stuckenschmid. l: Portuguese. m: Viche Salvia. 6 min.

A jewel passes from earlobe to earlobe, and death threats follow.

Australia

Nirvana Street Murder

Director: Aleksi Vellis.
Production company: Aleksi Vellis & Fiona Cochrane. Producer: Fiona Cochrane. Screenplay: Aleksi Vellis. Photography: Mark Lane. Editor: Aleksi Vellis. Sound: Mark Atkin. Music by: John Clifford White. Leading players: Ben Mendelsohn, Mark Little, Mary Coustas, Tamara Saulwick, Sheila Florance, Yiorgo, Roberto Micale, Russell Gilbert. **72 mins.**

Aleksi Vellis's first feature, made for a low budget, is a souped-up, manic sort of thing – the film equivalent of a customised 1974 Purple Monaro. When it goes, it goes flat out. It begins in an abattoir in Melbourne and ends with blood on the floor. Much of it is riotously funny, but a lot of it is just plain riotous. Ben Mendelsohn and Mark Little play brothers, the former trying hard to keep out of trouble, the latter doing his best to stay in it. Boady (Little) is thick as porridge, easily goaded into robbing a chemist by his pregnant girlfriend, but without the wit to ask for more than $73. Luke (Mendelsohn) has a Greek girlfriend (Mary Coustas) who's being blackmailed by a younger cousin because she's not going out with a Greek boy. Much of Aleksi Vellis's script is from authentic ingredients of suburban life, but he's not interestd in naturalism and he'd hate to be accused of preaching, so he has turned up the heat on everything. The energy is refreshing, because it's rare in Australian films. Vellis has worked hard to get the right pitch in the performances too, especially from the supporting characters (Tamara Saulwick as Boady's girlfriend is particularly good). Vellis has made a low-budget into a virtue, shooting in scummy locations emphasising the film's down-at-heel ambience. The titles at the end, suggesting a true story, are not to be taken seriously. They're a *Homicide* (as in TV) joke. "The film for me is a first attempt at combining complex characters and themes with trashy drama cliches". *Aleksi Vellis.*

Aleksi Vellis was born in Abbotsford in inner city Melbourne. He studied at the University of Melbourne and the Swinburne Institute of Technology. He worked as an assistant editor to Tony Peterson, then spent a few years in the editing rooms before returning to writing. **Nirvana Street Murder** is his first feature film, and took two and a half years to make.

House of Cards

Australia. d,p,sc,ph: **Walter Repich**. pc: Home Made Films. e: Alan Woodruff. sd: Ross Porter. m: Bob Kretschmer. lp: Brian Nankervis, Sakis Dragonis, Jack Bulmer, Damien Comerford. 23 min.

A tall story of obsessive behaviour, starring Brian Nankervis.

USA

The Plot against Harry

Unreserved

Director: Michael Roemer.
Production company: King Screen. Producer: Robert Young, Michael Roemer. Screenplay: Michael Roemer. Photography: Robert Young. Editor: Terry Lewis, Georges Klotz. Sound: Peter Vollstadt, Paul Jaeger. Music by: Frank Lewin. Leading players: Martin Priest, Ben Lang, Henry Nemo. Festivals: Cannes, New York, Toronto. World sales: Jane Balfour Films Ltd. **81 mins.**

Poor Harry Plotnick. After a short, honest stretch behind bars, he emerges to find his neighbourhood rackets taken over by blacks and Hispanics. His former lieutenant has gone into business for himself, his sister Mae is a nag, his ex-wife is ratting to his parole officer, the Feds are calling him to testify, and he thinks he may have a fatal disease. Welcome to an authentic slice of late '60s American life, filmed in New York locations in crisp black and white in 1969. Michael Roemer didn't have the resources to complete the picture then, but the extra aging has just served to highlight the film's almost ethnographic charms, much of which derive from the settings. Roemer, by then an experienced documentarian, sets the story of Harry Plotnick in real, but slightly bizarre locations to capture the atmosphere of the times and the community. His comedy takes in mafia weddings and high class fashion parades, a party on a train, the kitchens of a synagogue catering business and a TV telethon. It's gently funny, rather than raucous comedy, distinguished by Martin Priest's delightfully low-key performance as the put-upon Harry. "The film is a portrait of a failure, which makes it entirely out of step with the times and, as a result, entirely welcome," said *The Washington Post.*

Michael Roemer was born in Berlin and spent the war years at a refugee school in England. He moved to the United States in 1945 and attended Harvard College, where he made the first feature-length film produced at an American university. In 1965, he co-wrote and directed *Nothing But a Man*, a feature about blacks in the south. Films include: *Dying* (1976), *Pilgrim, Farewell* (1980), *Haunted* (1984), **The Plot against Harry** (1989).

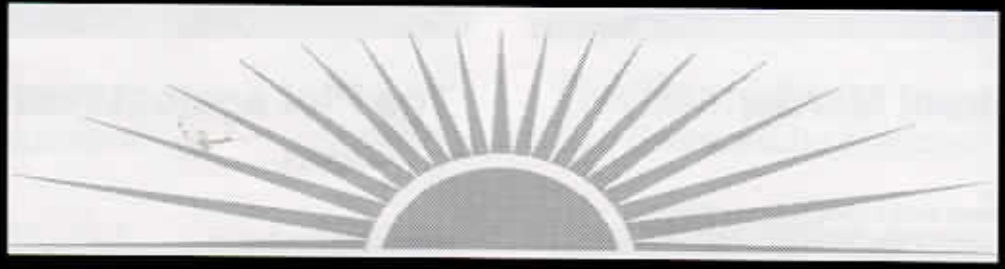
Snail's Pace

New Zealand. d,p,sc: **Grant Lahood**. ph: Richard Bluck. e: John Gilbert. m: Michelle Scullion. 4min.

A different kind of road movie. No snails were mistreated in the making of this film.

CAFE FLEDERMAUS

MAHLER VIENNA OF TWENTIETH CENTURY



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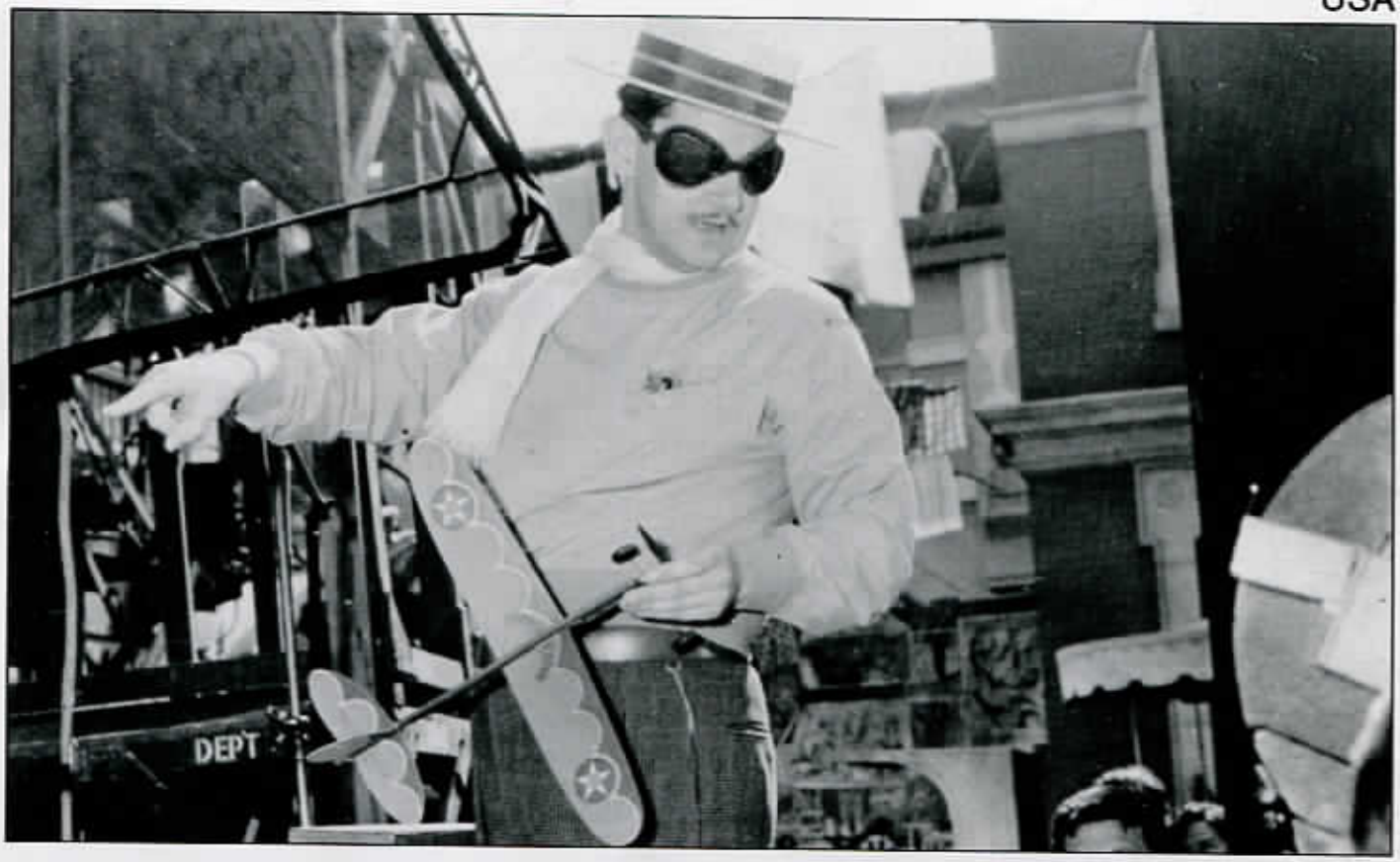

Preston Sturges: The Rise and Fall of an American Dreamer

Unreserved

Director: Kenneth Bowser.
Production company: Barking Dog Prods. American Masters. Producer: Kenneth Bowser. Screenplay: Todd McCarthy. Photography: Dennis Maloney. Editor: Ken Werner. Sound: Mark Bovos, Russell Fager, Thomas Payne, Roger Pietschsmann, J Vincent. Music by: Michael Bacon. Festivals: Park City. **75 mins.**

When Preston Sturges won the Oscar in 1940 for his screenplay of *The Great McGinty*, he went onstage and made a joke. He said he was accepting the award instead of Mr Sturges, who couldn't be there. Nobody laughed, because no-one really knew what Preston Sturges looked like. By the mid-1940s that had changed and everyone was laughing at his jokes. Mr Sturges was laughing en route to the bank, because he was one of the highest paid men in Hollywood, the first who could say of his profession – "I'm a writer/director". Ken Bowser's documentary, made for a PBS series, traces the highs and lows of Sturges' amazing career, throwing in clips of his movies to illustrate how aspects of the Sturgean life became aspects of the Sturgean scripts. His elopement and marriage to the heiress Eleanor Post Hutton (of the bacon family) turned up in *The Palm Beach Story*, for instance. The clips give a good hint of how great a comic talent he was. Todd McCarthy's script acknowledges that Sturges probably introduced irony to American screen comedy – and if he didn't exactly introduce sex, he certainly did a lot with it. The late Barbara Stanwyck's line in *The Lady Eve* is still a shock to the ears, when she tells Henry Fonda, in a mischievous double-entendre: "Don't you think we ought to go to bed?". Similarly, his script for *The Miracle of Morgan's Creek*, in which Betty Hutton, playing the wonderfully named Trudy Kockenlocker, winds up pregnant after a night out with soldiers departing for war, is still one of the greatest examples of how the Hays Office could be outwitted. Bowser's documentary provides a long overdue portrait of an immense talent and some glimpses of the reasons why, in 1959, he died alone, broke and unemployed (but still staying in the Algonquin!).

Kenneth Bowser has worked in various capacities in film and television. In 1985 he wrote, directed and produced *In a Shallow Grave*, based on the James Purdy novel of the same name. He has been a Preston Sturges fan since childhood.

Todd McCarthy's first job in film was as an assistant to Elaine May on *Mikey and Nicky* (1976). He then worked for Roger Corman and Orson Welles, on the never completed *The Other Side of the Wind*. He was a reporter and critic for Variety for 10 years, and contributor to Film Comment, American Film, The Village Voice and Cahiers Du Cinema. As well as his script work on documentaries, he is completing a major biography of Howard Hawks.

Roadkill

Director: Bruce McDonald.
Production company: Mr Shack Motion Pictures. Producer: Colin Brunton. Screenplay: Don McKellar. Photography: Miroslav Baszak. Editor: Mike Munn. Sound: Steve Munroe. Music by: Nash the Slash. Leading players: Valerie Buhagiar, Don McKellar, Sean Bowring. Festivals: Berlin, Hong Kong, Toronto. World sales: Cinephile Limited. Australian distributor: Newvision Films. **84 mins.**

In the wilds of Northern Canada, a girl called Ramona searches for a lost band called The Children of Paradise. She's without money and she can't drive, but she's like a Mountie – she's going to get her band. Bruce McDonald's so-called "rock 'n' road" movie throws many bizarre obstacles and characters in her path: a manic documentary film-maker (played by McDonald), a toking, joking cabbie with great stories of when he was a roadie for the "biggies", a serial killer who's not actually killed anyone yet, and a shaven-headed weenie-boy who's on a spiritual quest. The film meanders considerably, but it's held together by the strong presence of Valerie Buhagiar, as Ramona, and by the director's comically adventurous style. The scriptwriter, Don McKellar plays the serial killer and Joey Ramone appears as himself.

Bruce McDonald is best known for his editing work on a slew of Toronto independent films including Rob Mann's *Comic Book Confidential*, Peter Mettler's *The Top of His Head*, Atom Egoyan's *Family Viewing* and *Speaking Parts*. As an independent film-maker Bruce has produced and directed the award-winnning *Let Me See*, the cultish *Knock!Knock!* and co-produced the Genie winner *The Mysterious Moon Men of Canada*. **Roadkill** (1989)is his first feature length drama.

Valerie Buhagiar was discovered as a teenager by the *Famous People Players* . She got a crash course in performance touring China, Canada and the USA for eighteen months with the groundbreaking troupe. Back in Toronto she immersed herself in study and landed roles in various local television and stage productions. Her performance as Janet in her first feature *Dear John* won her rave reviews at the 1988 Cannes Film Festival.

Ms Buhagiar's visit is sponsored by Telefilm Canada, the Ontario Film Development Corporation and Newvision Films.

My Old Red Rooster

West Germany. d,sc,e: **Zoltan Spirandelli**. pc: Grassman Film KG. p: Werner Grassman. ph: Jochen Moess. sd: Thomas I. l: English. m: Folk songs played by Z.Spirandelli. 11 min.

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37th Sydney Film Festival Schedule — WEEK ONE 8-15 June 1990

STATE THEATRE

FRI 8

10.00 am The Dendy Awards — **8.00 pm Opening Night**

Gold & Red Subscribers	Green Subscribers	Blue Subscribers

SAT 9

Gold & Red Subscribers	Green Subscribers	Blue Subscribers
10.00am STREET OF DREAMS [U] 50 Ends 12.10pm	10.00am STREET OF DREAMS [U] 50 Ends 12.10pm	10.00am STREET OF DREAMS [U] 50 Ends 12.10pm
12.30pm TRAIL OF THE FATHERS 51 Ends 2.00pm [U]	12.30pm TRAIL OF THE FATHERS 51 Ends 2.00pm [U]	12.30pm TRAIL OF THE FATHERS 51 Ends 2.00pm [U]
2.15pm PLOT AGAINST HARRY 39 Ends 3.40pm [U]	2.15pm PLOT AGAINST HARRY 39 Ends 3.40pm [U]	2.15pm PLOT AGAINST HARRY 39 Ends 3.40pm [U]
4.00pm DECALOGUE 1 & 2 20&21 Ends 6.00pm		
7.15pm CIRCUS BOYS 16 Ends 9.20pm		
9.35pm SECRET WEDDING 47 Ends 11.10pm		

11.30 pm Late Show I – AUSTRALIAN TV (p79, separate ticket required)

SUN 10

Gold & Red Subscribers	Green Subscribers	Blue Subscribers
10.00am FLYING FOX IN A FREEDOM TREE [U] 26 Ends 12.05pm	10.00am FLYING FOX IN A FREEDOM TREE [U] 26 Ends 12.05pm	10.00am FLYING FOX IN A FREEDOM TREE [U] 26 Ends 12.05pm
1.00pm AN ANGEL AT MY TABLE 13 Ends 4.30pm [U]	1.00pm AN ANGEL AT MY TABLE 13 Ends 4.30pm [U]	1.00pm AN ANGEL AT MY TABLE 13 Ends 4.30pm [U]
5.15pm DECALOGUE 3 21 Ends 6.15pm		
7.15pm INTERROGATION 28 Ends 9.15pm		
9.30pm LOVE AT LARGE 33 Ends 11.20pm		

MON 11

Gold & Red Subscribers	Green Subscribers	Blue Subscribers
10.00am FIGHT FOR US [U] 25 Ends 11.25am	10.00am FIGHT FOR US [U] 25 Ends 11.25am	10.00am FIGHT FOR US [U] 25 Ends 11.25am
12 noon JESUS OF MONTREAL [U] 30 Ends 2.05pm	12 noon JESUS OF MONTREAL [U] 30 Ends 2.05pm	12 noon JESUS OF MONTREAL [U] 30 Ends 2.05pm
2.30pm Preston Sturges: RISE AND FALL OF AN AMERICAN DREAMER [U] 41 Ends 3.50pm	2.30pm Preston Sturges: RISE AND FALL OF AN AMERICAN DREAMER [U] 41 Ends 3.50pm	2.30pm Preston Sturges: RISE AND FALL OF AN AMERICAN DREAMER [U] 41 Ends 3.50pm
4.30pm DECALOGUE 4 & 5 21&22 Ends 6.30pm		
7.15pm SKULDUGGERY 49 Ends 8.45pm		
9.15pm SIDEWALK STORIES 47 Ends 11.10pm		

TUES 12

Gold & Red Subscribers	Green Subscribers	Blue Subscribers
6.00pm LONG SHORTS I 32 Ends 7.05pm	10.00am DECALOGUE 1 & 2 20&21 Ends 12 noon	
7.30pm ROADKILL 42 Ends 9.05pm	12.15pm CIRCUS BOYS 16 Ends 2.20pm	
9.20pm WELCOME TO CANADA 52 Ends 11.05pm	2.40pm SIDEWALK STORIES 47 Ends 4.35pm	
	4.45pm DECALOGUE 3 21 Ends 5.40pm	

WED 13

Gold & Red Subscribers	Green Subscribers	Blue Subscribers
	10.00am SKULDUGGERY 49 Ends 11.30am	
	12 noon ROADKILL 42 Ends 1.35pm	
	2.00pm DECALOGUE 4 & 5 21&22 Ends 3.50pm	
	4.00pm LONG SHORTS I 32 Ends 5.05pm	

5.30 pm Special Night – BRITISH CINEMA (p72, separate ticket required)

THUR 14

Gold & Red Subscribers	Green Subscribers	Blue Subscribers
6.00pm ANIMATION PROGRAM I 14 Ends 7.00pm	10.00am WELCOME TO CANADA 52 Ends 11.45am	
7.20pm CITY OF SADNESS 17 Ends 10.00pm	12noon INTERROGATION 28 Ends 2.00pm	
10.15pm FORBIDDEN CITY USA 26 Ends 11.15pm	2.20pm LOVE AT LARGE 33 Ends 4.10pm	
	4.30pm ANIMATION PROGRAM I 14 Ends 5.30pm	

FRI 15

Gold & Red Subscribers	Green Subscribers	Blue Subscribers
6.00pm WATER, WIND, DUST 52 Ends 7.15pm	10.00am SECRET WEDDING 47 Ends 11.40am	
7.30pm THE NASTY GIRL 55 Ends 9.10pm	12 noon CITY OF SADNESS 17 Ends 2.40pm	
9.30pm YAABA 38 Ends 11.10pm	3.00pm FORBIDDEN CITY USA 26 Ends 4.00pm	
	4.15pm WATER, WIND, DUST 52 Ends 5.30pm	

Legend

All State Theatre features are listed alphabetically in the Catalogue except for Opening Night (page 11), Special Nights (pages 72 & 76) and Late Shows (pages 79 & 81).

All films in the Pitt Centre Cinema 3 are listed chronologically (page numbers indicated below).

The numbers on the right-hand side of each column on both pages of the schedule are the page numbers for the film note.

All shorts in the State Theatre are listed with the features they screen with.

These [U] symbols indicate unreserved seating.

All seating in the Pitt Centre Cinema 3 is unreserved.

The index on page 88 gives both page number, date of screening and theatre for each film.

Pitt Centre Cinema 3
All Subscribers

10.30am	Terezin Diary	59
12.15pm	Dance Of Hope	
2.00pm	The Parade	
3.10pm	Forum	
5.30pm	Easy Living	
7.30pm	Terezin Diary	
9.15pm	USSR & R	

10.30am	Motion & Emotion	61
12.15pm	Water And Power	
1.30pm	The Missing Reel	
3.30pm	The Lady Eve	

10.30am	Berkeley In The Sixties	61&63
12.45pm	Experimental Shorts	
3.00pm	Forum	
5.30pm	Sullivan's Travels	
7.30pm	Surname Viet Given Name Nam	
9.30pm	Step Across The Border	

10.30am	Sunless Days	65
12noon	Samsara	
1.00pm	Surname Viet Given Name Nam	
3.00pm	Forum	
5.30pm	Remember the Night	
7.45pm	Berkeley In The Sixties	
10.00pm	Time Has No Name	

STATE THEATRE

	Gold & Blue Subscribers	Green Subscribers	Red Subscribers
SAT 16	10.00am JAMES BALDWIN: [U] 29 Ends 11.40am 12 noon UNBELIEVABLE TRUTH 51 Ends 1.45pm [U] 2.00pm COMMON THREADS [U] 19 Ends 4.00pm 4.30pm DECALOGUE 6 & 7 22 Ends 6.30pm 7.20pm MATCH FACTORY GIRL 35 Ends 8.40pm 9.00pm LAST IMAGES OF THE SHIPWRECK Ends 11.10pm 32	10.00am JAMES BALDWIN: [U] 29 Ends 11.40am 12 noon UNBELIEVABLE TRUTH 51 Ends 1.45pm [U] 2.00pm COMMON THREADS [U] 19 Ends 4.00pm	10.00am JAMES BALDWIN: [U] 29 Ends 11.40am 12noon UNBELIEVABLE TRUTH 51 Ends 1.45pm [U] 2.00pm COMMON THREADS [U] 19 Ends 4.00pm
	11.30 pm Late Show II – JAZZ ON FILM (p81, separate ticket required)		
SUN 17	10.00am MANA WAKA E.noon [U] 34 12.30pm STORY OF BOYS AND GIRLS Ends 2.10pm [U] 50 2.30pm MCPHERSON LECTURE Ends 3.30pm [U] 34 4.00pm DECALOGUE 8&9 E.6pm 23 7.00pm 1871. Ends 8.50pm 25 9.00pm WHY HAS BODHI-DHARMA LEFT FOR THE EAST? Ends 11.20pm 53	10.00am MANA WAKA [U] 34 Ends 12 noon 12.30pm STORY OF BOYS [U] 50 AND GIRLS Ends 2.10pm 2.30pm MCPHERSON LECTURE 34 Ends 3.30pm [U]	10.00am MANA WAKA [U] 34 Ends 12noon 12.30pm STORY OF BOYS [U] 50 AND GIRLS Ends 2.10pm 2.30pm MCPHERSON LECTURE 34 Ends 3.30pm [U]
MON 18	6.00pm DECALOGUE 10 23 Ends 7.00pm 7.30pm MY 20TH CENTURY 38 Ends 9.15pm 9.30pm NIRVANA STREET MURDER 39 Ends 11.05pm	10.00am YAABA 55 Ends 11.40am 12noon THE NASTY GIRL 38 Ends 1.40pm 2.00pm DECALOGUE 6 & 7 22 Ends 4.00pm 4.15pm MATCH FACTORY GIRL 35 Ends 5.35pm	
TUES 19	6.00pm LONG SHORTS II 33 Ends 7.05pm 7.30pm LARKS ON A STRING 31 Ends 9.10pm 9.25pm WOMAN OF ROSE HILL 53 Ends 11.10pm	10.00am LAST IMAGES OF THE SHIPWRECK. Ends 12.10pm 32 12.30pm DECALOGUE 8 & 9 23 Ends 2.30pm 2.45pm 1871 25 Ends 4.35pm 4.45pm DECALOGUE 10 23 Ends 5.40pm	
WED 20		10.00am LARKS ON A STRING 31 Ends 11.40pm 12noon WOMAN OF ROSE HILL 53 Ends 1.40pm 2.00pm NIRVANA STREET MURDER 39 Ends 3.35pm 4.00pm LONG SHORTS II 33 Ends 5.05pm	
	5.30 pm Special Night – SCANDINAVIAN CINEMA (p76, sep. ticket required)		
THUR 21	6.00pm ANIMATION PROGRAM II 15 Ends 7.10pm 7.30pm MONTALVO & THE CHILD 35 Ends 8.55pm 9.15pm GRIM PRAIRIE TALES 27 Ends 11.00pm	10.00am WHY HAS BODHI-DHARMA LEFT FOR THE EAST? Ends 12.20pm 53 12.45pm MY 20TH CENTURY 38 Ends 2.30pm 2.45pm ANIMATION PROGRAM II 15 Ends 3.55pm 4.15pm MONTALVO & THE CHILD 35 Ends 5.40pm	
FRI 22	6.00pm FREEDOM IS PARADISE 27 Ends 7.15PM 7.30pm COMING OUT 18 Ends 9.25pm 9.40pm DRY WHITE SEASON 24 Ends 11.20pm	10.00am GRIM PRAIRIE TALES 27 Ends 11.45am 12noon FREEDOM IS PARADISE 27 Ends 1.15pm 1.30pm COMING OUT 18 Ends 3.25pm 3.45pm DRY WHITE SEASON 24 Ends 5.25pm	

Pitt Centre Cinema 3
All Subscribers

10.30am	Mr Hoover And I 68
12.15pm	Permission To Think
1.45pm	The Beacon & The Star
3.00pm	Forum
5.30pm	Unfaithfully Yours
7.30pm	Mr Hoover And I
9.20pm	Sunny Spells

10.30am	Karl Brown's Adventures... 67
11.00am	Hollywood Mavericks
12.45pm	Strand Under The Dark Cloth
2.10pm	Life Of The Imagination
3.00pm	Forum
5.30pm	The Great McGinty
7.30pm	Karl Brown's Adventures... & Hollywood Mavericks
9.45pm	The Tender Revolution

10.30am	Giant Woman & The Lightning Man 68
12noon	Quest Of Jimmy Pike
1.15pm	Patterns Of Landscape
3.00pm	Forum

10.30am	What Do I Care For Spring? 69
12.15pm	Land Bilong Islanders
1.30pm	Senso Daughters
3.00pm	Forum
5.30pm	The Palm Beach Story
7.30pm	What Do I Care For Spring?
9.15pm	Metamorphosis

10.30am	Program to be announced 71
12.30pm	Current Events
2.00pm	Program to be announced
3.00pm	Forum
5.30pm	Mad Wednesday
7.15pm	Program to be announced
9.00pm	Program to be announced

The Bar — Trail of Fortune 9.15
Parade 10.35

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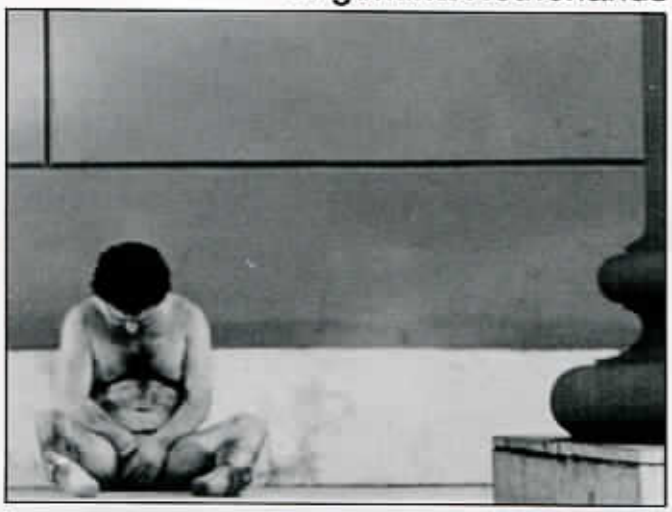

Secret Wedding
Boda Secreta

Director: Alejandro Agresti.
Production company: Allarts Production. Producer: Kees Kasander. Screenplay: Alejandro Agresti. Photography: Ricardo Rodrigues. Editor: Rene Weigmans. Sound: Rene Weigmans. Music by: Paul van Brugge. Language: Spanish with English subtitles. Leading players: Tito Haas, Mirtha Busnelli, Sergio Poves Campo. Festivals: Berlin, Hong Kong, Montreal, Toronto. World sales: Cinephile Ltd. Australian distributor: Newvision Films. **86 mins.**

Fifteen years after his own death at the hands of the police, a naked man emerges from a railway tunnel in Buenos Aires, only to re-arrested. This time the cops let him go, not wanting to kill him twice. When his memory comes back, he heads up-country to his small home town looking for the woman he loved. She has gone crazy waiting for him and doesn't recognise him, so he must make her fall in love a second time. Alejandro Agresti's film is an unusual mixture of sad comedy, doomed romance and political metaphor, recalling the style of much Latin-American writing in its use of fantastic imagery and occurrence. It was shot in only 20 days, with Agresti acting as his own camera operator. "I was always fond of playing with the camera. I don't like taking lots of time when I shoot so I often do as many as 75 set-ups a day. My first two films dealt with fragmentary stories, so this time I wanted to prove that I could shoot a film using a standard narrative structure. Beyond this consideration, my main purpose was to show that you can't recapture the past."

Alejandro Agresti was born in Buenos Aires in 1961. His travels to the Netherlands have given him the opportunity to develop an art form which is of relevance to the cultures of both countries. He directed his first feature, *The Man who Gained the Reason*, in 1986. His second feature, *Love is a Fat Woman*, was a co-production between the Netherlands and Argentina, as is his third, **Secret Wedding** (1989), also co-produced with Canada.

USA

Sidewalk Stories

Director: Charles Lane.
Production company: Rhinoceros Productions Inc. Producer: Charles Lane, Howard Brickner. Screenplay: Charles Lane. Photography: Bill Dill. Editor: Anne Stein, Charles Lane. Music by: Marc Marder. Leading players: Charles Lane, Nicole Alysia, Sandye Wilson, Darnell Williams, Trula Hoosier. Festivals: Cannes, Vevey, San Sebastian. World sales: John Pierson and Associates. **97 mins.**

After a chance meeting with a homeless person on the Bronx subway one night, Charles Lane conceived the idea of a film for those street people who are seen but rarely heard. The result is *Sidewalk Stories*, a silent film (until the final frames), shot in black and white over two weeks on the streets of a New York winter. It may sound dull, but it's far from it. Lane is a great synthesiser of past and present movie techniques. He has taken the pathos and warmth of a Chaplin silent comedy, added the stony-faced deadpan humour of a Buster Keaton two-reeler, and combined them with a lively modern soundtrack, creating a movie that's entirely beguiling. Lane himself plays the penniless sidewalk artist, who's put-upon and cheeky, just like Chaplin. Through misadventure, he gets saddled with a little girl. Unable to find her mother, he takes her home to his humble hole-in-the-wall, in one of New York's many derelict buildings. The film is full of charming set pieces, veering from physical comedy to pathos to clumsy romance. Charles Lane's expressive face and talent for slapstick are a pleasure to watch, because this kind of comedy is so rarely attempted nowadays. The fact that he has such obvious rapport with the little girl may be partly because she's his own daughter.

Charles Lane was born in New York in 1953. While at the State University of New York he created the short film *A Place in Time* (1976). Since then he has worked on various scripts: *The Tenant*, an adaptation of a Bernard Malamud novel, *Sweet Lorraine*, first outline of the film made by Steve Gomer and *Skins*, a comedy which was never filmed. His first full-length feature film is **Sidewalk Stories** (1989).

This film is sponsored by JJJ.

The Last Newsreel
Australia. pc: Australian Film Television and Radio School. l: English.

An affectionate and funny tribute to the golden days of the newsreel, made by students at the Australian Film Television and Radio School, to mark the newsreel preservation program at the National Film and Sound Archive.

100 N.Y., N.Y.
USA. d: Kyle Kibbe. c: Robert Machover. l: English. 16min.

The homeless in New York – "If I can make it there, I'll make it anywhere...".

WILLIAM SHAKESPEARE

THE TEMPEST

OLD MINDS IN A NEW WORLD

MAY 30 - JUNE 24

DIRECTED BY NEIL ARMFIELD. MUSIC BY ALAN JOHN. SET BY BRIAN THOMSON. COSTUMES BY JENNIE TATE. LIGHTING BY MARK SHELTON. WITH JOHN BELL, RALPH COTTERILL, MAX CULLEN, DAVID DOWNER, DAVID FIELD, GILLIAN JONES, RUSSELL KIEFEL, ARKY MICHAEL, ANGIE MILLIKEN, GEOFF MORRELL, FELIX NOBIS, KEITH ROBINSON. BELVOIR ST THEATRE, 25 BELVOIR STREET, SURRY HILLS. BOOK ON 699 3444.

BELVOIR

Skulduggery

Director: Philip Davis.
Production company: BBC Enterprises. Producer: Ann Scott. Screenplay: Philip Davis. Photography: Barry McCann. Editor: Peter Harris. Sound: Roger Long. Music by: Carl Davis. Leading players: Steve Sweeney, Chris Pitt, Paul McKenzie, David Thewlis, Robin Weaver. Festivals: London. World sales: BBC Enterprises. **90 mins.**

Philip Davis was born in Essex in 1953 and has been an actor since 1972, when he worked at Joan Littlewood's Theatre Workshop at the Theatre Royal, Stratford East. He was later in rep at Lancaster and on the London fringe. He has also been in three films directed by Mike Leigh: *Who's Who* (1978), *Grown-ups* (1980) and *High Hopes** (1988). Since 1981 he has directed plays at a number of London fringe theatres and in 1985 was an assistant director of *Guys and Dolls* at the National. He is the author of the plays: *These Foolish Things* (1983), *The Elephant's Foot* (1983) and *Skulduggery* (1987). **Skulduggery** (1989) is his debut as a film director.

Philip Davis's impressive first feature, made for the BBC, is set in a council estate wilderness, deep in the East End of London. It's about four fairly hopeless youths, shambling through the shoals of growing up. They're a pretty feral bunch, drawn from characters Philip Davis knew in his own youth. One is homicidal, another certifiable, one is black (which puts him at the bottom of the pile) and the fourth is a shingle short of a roof. David Thewlis (from *Resurrected*) gives another solid performance in this heartbreaking role of the lonely simpleton trying to cope with confusing feelings of devotion for one of the other boys. Davis's script is set in a hopeless place, but it never sinks into despair. His writing is vivid, often funny, and he never loses contact with his characters, even when they're at their most appalling.

Philip Davis will introduce the film. He appears by courtesy of a travel grant from

The British Council

Italy

Story of Boys and Girls

Storia di Ragazzi e di Ragazze

Unreserved

Director: Pupi Avati.
Production company: Duea Film/Unione Cinematografica with RAI (Raiuno). Producer: Antonio Avati. Screenplay: Pupi Avati. Photography: Pasquale Rachini. Editor: Amedeo Salfa. Sound: Raffaele De Luca. Music by: Riz Ortolani. Language: Italian with English subtitles. Leading players: Felice Andreasi, Angiola Baggi, Davide Bechini, Lina Bernardi, Anna Bonaiuto, Massimo Bonetti, Claudio Botosso, Valeria Bruni Tedeschi, Claudia Casaglia, Monica Cervini, Marcello Cesena, Consuelo Ferrara, Stefania Orsola Garello, Alessandro Haber, Lucrezia Lante della Rovere, Susanna Marcomeni, Claudio Mazzenga, Enrica Maria Modugno, Ferdinando Orlandi, Robert Paladini, Claudia Pozzi, Massimo Sarchielli, Mattia Sbragia, Ciro Scalera, Virginia Vicario. Festivals: London. World sales: Sacis International Distribution. Australian distributor: Premium Films. **89 mins.**

In February 1936, on a farm in the Italian countryside, two families come together to celebrate the engagement of a young couple, Angelo and Silvia. He is from a genteel family in Bologna, she is from a humble family of farmers. According to Pupi Avati, this is the story of a long lunch – 20 great-looking courses, in fact, spread over an afternoon. It's also the story of other appetites, as various members of the two families flirt, make passes, or squabble and make-up. The dialogue is dense and pungent, and many of the scenes are nicely chaotic, with nuances spinning off in many directions. The film is meant to evoke a much larger story of Italy in the 1930s, but one might argue that the references to Fascism are so unaccented as to be inconsequential. What's more apparent is Avati's sharp observations on the war of the sexes and his skill in balancing and developing so many characters.

Pupi Avati was born in 1938 at Bologna, Italy. He studied political science, then took a veterinary course and one in music. He formed his own production company with his brother Antonio and Gianni Minervini, AMA Film, which in 1984 was succeeded by Duea Film. In 1975, Pupi Avati worked on the screenplay of Pasolini's *Salo o le 120 Giornate di Sodoma*. Films: *White Collar Workers* (1984), *Christmas Present* (1986), *Last Moment* (1987).

Foutaises

France. d,sc: **Jean-Pierre Jeunet.** pc: Zootrope Productions. ph: Jean Poisson. l: French. m: Carlo d'Alessio. lp: Dominique Pinon. 7min.

"Everything I like and everything I don't like".

Australia

The Street of Dreams

Unreserved

Director: Martin Sharp.
Production company: Street of Dreams P/L. Editor: Martin Sharp and others. Music by: various. Leading players: Tiny Tim.
Festivals: Brighton, Montreal. **110 mins.**

Martin Sharp's long-awaited film on his two obsessions, Tiny Tim and Luna Park, is a strange, meandering thing, so many years in the making that it has become somewhat legendary in Sydney film circles. It is not finished yet – some 10 years after it was begun. Martin Sharp has asked that it be described as a work-in-progress. Whether the two obsessions are successfully married in the film seems almost irrelevant; what we're dealing with here is something beyond ordinary commitment from a film-maker. *The Street of Dreams* delves into private and passionate territory – the intimate personality of an extremely unusual singer and star, whose knowledge of, and respect for, the world of popular song is considerable, and the events surrounding the demise of a great cultural icon, a fun park which erupted in flames on 9 June in 1980. Tiny Tim is himself an icon, the most individual of entertainers. Sharp has caught him in a series of revealing moments over the years – with his ancient Jewish mother, in a hotel room drinking and writhing with the semi-naked Miss Pleasure Aims, or in white face, as Pagliacci, gazing at himself in the mirror. Here is a man who doesn't believe in having sex except for procreation, or "blessed events" as he calls them, but who enjoys a transsexual stripper in a private show at home. He's like a warbling angel who likes to fall from grace every so often – enigmatic to the final curtain. Alongside this, there are the songs, well-chosen for irony, and the sad story of Luna Park, with all the lingering questions.

Martin Sharp's world swings between two poles: the film on Tiny Tim, and his crusade to have Sydney's Luna Park (closed when seven people, including six children, were burnt to death in a fire) rebuilt and reopened. Martin was the third member of the OZ team, with Richard Neville and Richard Walsh. He was chief illustrator for the Australian OZ from 1963. In 1969 the team took off to London, where they positioned themselves on the articulate end of rock'n'roll. OZ became the magazine equivalent of a hit record, and Martin extended his skills into poster art. He worked very closely with the band *Cream*, designing album covers. He also co-wrote *Brave Ulysses* with Eric Clapton, before returning to Australia. Around this period, Tiny Tim returned to London to give a performance at the Albert Hall and Martin Sharp went along, which he regards as a turning point in his life. His work in Australia has included pop art exhibitions and numerous Sydney billboards. Martin's work is represented in the Australian National Gallery, state and regional galleries and private collections.

Federal Republic of Germany

The Trail of the Fathers

Unreserved

Die Spur des Vaters

Director: Christoph Boekel.
Production company: EIKON Gemeinnutzige Gesellschaft fur Fernsehen und Film mbH. Producer: Christian Hoffman. Screenplay: Christoph Boekel. Photography: Vladimir Beljaev. Editor: Sylvia Regelin. Sound: Michael Gapeev. Language: German & Russian with English subtitles. Festivals: Leipzig. World sales: EIKON. **75 mins.**

Christoph Boekel's father was a junior office in the German Army's push through the Ukraine in WWII, a campaign noted for its brutality towards civilians. For whatever reason, the father decided a few years ago to pass on to his son the private diaries and letters written from the front. Boekel says in the film that he was shattered by what he read, and the trail of the title is the journey he undertook in his father's footsteps, interviewing people who suffered at the hands of the Nazi army and visiting places where he knew his father had fought. This attempt at personalising something that happened nearly 50 years ago has strong implications — it's a film about how people with guilty consciences are quick to forget and how those who suffered never do; and it's about one generation's relationship to another. The film has been shown on television in West Germany to great acclaim and some controversy. Boekel has been accused of staining the honour of German soldiery and of faking interviews with ancient Ukrainian women, but he's also had many letters from people his age, who were able to talk to their fathers about the war for the first time. Boekel's own father – who is shown in the film but interviewed off-camera, and who is in no way exonerated – watched the film with his son. Afterwards, he said simply: "You have done well, boy." That's an understatement. This is courageous and searching film-making.

USA

The Unbelievable Truth

Unreserved

Director: Hal Hartley.
Production company: Action Features. Producer: Bruce Weiss, Hal Hartley. Screenplay: Hal Hartley. Photography: Michael Spiller. Editor: Hal Hartley. Sound: Nick Gomez. Music by: Jim Coleman. Leading players: Adrienne Shelly, Robert Burke, Christopher Cooke. Festivals: London, Park City, Toronto. World sales: Overseas Film Group. Australian distributor: Flat Out Entertainment. **93 mins.**

If Peyton Place had gone just a little further, it might have become like *The Unbelievable Truth*. One could say this is a film about unruly urges couched as melodrama, or a love story between a celibate mechanic who's also a mass murderer and a pale, nuclearphobic young woman called Audrey. First impressions are that it's an amateurish and self-conscious comedy, like so many shoestring American indie productions, but the longer it goes on, the better and more complex it becomes. There are echoes of *Blue Velvet* and *sex, lies and videotape* in Hartley's preoccupations with small-town secrets and sexual obsessions, but the film has its own identity and style – which could be loosely described as 'underground chic'. It's built on a wry, deadpan style of humour too, reminiscent of some of the work of Jonathan Demme in the way it uses the small-town settings. There is much about objectification and the commercialisation of relationships. Hartley told the audience at the London Film Festival: "I was interested in the way that money changes relationships. Often times in the train I would see older men with pornographic magazines, reacting like teenagers, and I used to wonder, like, do these men have daughters?" The cast are all unknowns, mostly friends of the director, but they're quite impressive.

This session is proudly sponsored by STA Travel

Hal Hartley was born on Long Island, New York, in 1960. From 1980-84 he attended the film school at the State University of New York at Purchase. He has worked with Action Productions as an associate producer and scriptwriter since 1986. He was an assistant production designer on *Home of the Brave* (1986) and *Sweet Lorraine* (1987). **The Unbelievable Truth** (1989) is his first feature film.

Eden

Australia. d,p,sc: **Maryella Hatfield.** ph: Gary McKeehnie. e: Ann Pratten. sd: Malcolm Smith and Peter Stephens. narr: Benjamin Cruse. l: English. m: Gondwanaland. 7min.

In the forests near Eden, Benjamin Cruse, of the Eden Lands Council, walks in the tracks of his ancestors, and those of bulldozers.

Iran

Water, Wind, Dust
Ab, Bad, Khak

Director: Amir Naderi.
Production company: Islamic Republic of Iran Broadcasting. Screenplay: Amir Naderi. Photography: Reza Pakzad. Editor: Amir Naderi. Sound: Nezam Kial. Language: Farsi with English subtitles. Leading players: Majid Nirumand. Festivals: Locarno, Nantes, New Directors, New Films, New York, Toronto. World sales: Farabi Cinema Foundation. **94 mins.**

Amir Naderi made this film straight after *The Runner*, shown here in 1986 and it stars the same boy, Majid Nirumand. The Iranian authorities banned it for the next five years, presumably because it's possible to read the film as a denunciation of the Islamic revolution, and a call for freedom (the Beethoven at the end is certainly meant to suggest that). It's an extraordinarily relentless film, set in a place you'd never wish to visit, the desert near the Iran/Afghanistan border. The boy has been away working and comes back when he hears of a terrible drought at home. His family has already left when he arrives and for the rest of the film, he trudges, tumbles and runs through the wind and dust looking for them. It's very elemental, almost pure film-making, with minimal story or dialogue and maximum visual impact. It took 70 days to shoot, with a tiny crew, working in one of the hottest, windiest places on earth. It started life as a documentary to be shot on 16mm and ended up as a feature, made without a proper script, on 35mm. Like his earlier film, *The Runner*, it's a picture of extremes and the will to survive, made by a director of great passion. The assistant director on the film, Maani Petgar, who now lives in Sydney, can be glimpsed playing a woman (in purdah) in one scene. Amir Naderi now lives in New York.

Amir Naderi (b.1945) began his career in 1961 as a still photographer and assistant director. He then joined the Institute for the Intellectual Development of Children and Young Adults where he made a number of short films. His films include: *Goodbye My Friend*(1971), *Elegy* (1975), *The Runner** (1985), **Water, Wind, Dust** (1986).

Lebensbedürfnis oder Arbeit Macht Spass

East Germany. d,sc: **Sieglinde Hamacher.** pc: DEFA-Studio fur Trickfilme. ph: Mario Langschwager. e: Anita Uebe. 3min.

A savage animated short from East Germany, a hit at the Leipzig Film Festival.

Canada

Welcome To Canada

Director: John N. Smith.
Production company: National Film Board of Canada. Producer: Sam Grana. Screenplay: John N. Smith, Sam Grana. Photography: David de Volpi, Roger Martin. Editor: John N. Smith, Martial Ethier, Sam Grana. Sound: Jacques Drouin, Roshan S. Perera. Leading players: Noreen Power, Brendan Foley, Madonna Hawkins, David Sullivan, Charlene Bruff, Des Walsh. Festivals: Montreal, Toronto. World sales: National Film Board of Canada. **87 mins.**

Fifty years after its establishment the National Film Board of Canada continues to produce impressive and adventurous film-making, such as John N. Smith's *Welcome to Canada*. Using non-actors, Smith has created a highly moving and credible documentary-style feature, set in wintry Newfoundland. It's about the interaction between a boatload of Tamil refugees, set adrift from a Dutch freighter and the inhabitants of a remote fishing village. The refugees wash up on the shore in desperate need, and the "Newfies" – who still speak with Scots and Irish accents, though they've been there for generations – take them into their homes, awaiting the arrival of immigration authorities. The film is inspired by a true story, but it's less a rendering of facts than a kind of wistful adaptation. The real refugees never made it to the village. They were spotted at sea by a fishing boat, but the fishermen were told to leave them alone and the Coast Guard came to tow them into a less isolated port. The film posits what might have been if the authorities hadn't intervened, making a point about the need for an open-hearted response to people in need.

John N. Smith was born in Montreal in 1943. His films have received many awards from around the world including an Oscar nomination for *First Winter*. Films include: *Ready When You Are (1975)*, *Bargain Basement* (1976), *First Winter* (1981), *The Masculine Mystique* (1984), *First Stop China* (1985), *Sitting in Limbo* (1986), *Train of Dreams* (1987), **Welcome to Canada** (1989).

Shall We Dance

Australia. d: **Bogdan Koca.** pc: Nika Films Pty Ltd. p: Colin Gibson. sc: Bodgan Koca, Colin Gibson. ph: Rupert McFarlane. e: John Kubik. l: English. m: Bogdan Koca. lp: Veronica Koca, Gosia Dobrowolska, Patrick Dickson, David Stratton. 13 min.

How to get your fillum made, with a star cameo from David Stratton.

South Korea

Why Has Bodhi-Dharma Left For The East?

Dharmaga Tonjoguro Kan Kkadalgun?

Director: Yong-Kyun Bae .
Production company: Yong-Kyun Bae Productions. Producer: Yong-Kyun Bae. Screenplay: Yong-Kyun Bae. Photography: Yong-Kyun Bae. Editor: Yong-Kyun Bae. Sound: Yong-Kyun Bae. Music by: Chin Kyu-Yong. Language: Korean with English subtitles. Leading players: Yi Pan-Yong, Sine Won-Sop, Hwang Hae-Jine . Festivals: Cannes, Locarno. World sales: MGI. **137 mins.**

This gentle, contemplative film, about eight years in the making, won the major prize at the Locarno Film Festival last year. Yong-Kyun Bae did virtually everything except write the music and perform. It's an astonishingly beautiful piece of work, set in a Buddhist sanctuary, high in the mountains. A young boy, a young man and an old man are the only inhabitants, living under an austere regimen. Each is at a different stage in his striving for enlightenment and the film is about their separate struggles. The young man has left a sick, blind mother alone at home and feels very guilty. The old one is anxious that someone will carry on the monastic life when he dies. With little dialogue and long, elegant sequences, Yong-Kyun Bae creates a kind of intense spiritual drama, without becoming ponderous or preachy. Michel Ciment, the noted French critic, described it as a great piece of "mise-en-zen".

Yong-Kyun Bae was born in Taegu, Republic of Korea. While still in university studying fine arts, he worked as an assistant director on a number of films. He is also a painter and is presently working as an art teacher. **Why has Bodhi-Dharma left for the East?** (1989) is his first feature film.

Switzerland/France

The Woman of Rose Hill

La Femme de Rose Hill

Director: Alain Tanner.
Production company: Gemini Films/Filmograph SA. Producer: Paolo Branco, Alain Tanner. Screenplay: Alain Tanner. Photography: Hugues Ryffel. Editor: Laurent Uhler. Sound: Jean-Paul Mugel. Music by: Michel Wintsch. Language: French with English subtitles. Leading players: Marie Gaydu, Jean-Philippe Ecoffey, Roger Jendly, Denise Pron, Andr Steiger, Louba Guertchikoff, L. Chazel, Jacques Michel, Marie-Christine Epiney. Festivals: Venice, Los Angeles. World sales: Filmograph SA. **95 mins.**

The starting point for Alain Tanner's latest film was not, he says, the desire to make a film specifically about racism, but the sight of a young black woman one day in a village in the canton of Vaud, in Switzerland. The visual incongruity is certainly one of the key aspects of *The Woman of Rose Hill*. Tanner keeps placing Julie, the young black woman from an island in the Indian Ocean, in the midst of misty tableaux in the Swiss countryside, lighting her features with great care. The camera lingers a long time on her, as if besotted by her foreignness. This exactly reflects the feelings of Jean, the young man who rescues her from an unhappy mail-order marriage to a no-nonsense farmer. Jean doesn't seem to love *her*, so much as the *thought* of her and the fact that she's different, someone his father doesn't approve of. Tanner's vision of small-town Swiss racism isn't pretty, but the film certainly is. It's full of arresting images that clearly are not meant for television. Tanner uses the full sweep of the big screen for maximum provocation of the senses. "The cinema is above all the art of the camera shot," says Tanner. "Traditional narration follows the invisible structure of the camera shots, their succession. The shots are only part of a whole. As far as I'm concerned my work is essentially to do with the autonomy of the camera shot. For me, the whole film is decided in each camera shot. ... Instead of telling a tale, the camera shots must, at the same time, break the tale in pieces and start it moving again...through a relationship with the one before and the one after...which isn't a relationship of continuity, but a leap."

Alain Tanner was born in Geneva, Switzerland in 1929. He later travelled to Italy, Africa and finally London where he became involved in the Free Cinema movement and worked at the British Film Institute with Lindsay Anderson. He returned to Switzerland where in 1960 he directed his first feature, *Les Apprentis*. Films include: *In the White City* (1983), *No Man's Land* (1985), *A Flame in My Heart* (1987), **The Woman of Rose Hill** (1989).

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Yaaba

Director: Idrissa Ouedraogo.
Production company: Thelma Films. Producer: Freddy Denaes, Pierre-Alain Meier, Idrissa Ouedraogo. Screenplay: Virginie Barbay, Idrissa Ouedraogo. Photography: Matthias Klin. Editor: Loredana Cristelli. Sound: Jean-Paul Mugel. Music by: Francis Bebey. Language: Moorea & French with English subtitles. Leading players: Fatimata Sanga, Noufou Ouedraogo, Roukietou Barry. Festivals: Cannes, Edinburgh, Locarno, Toronto. World sales: Christa Saredi. **90 mins.**

This session is proudly sponsored by Savoy Serviced Apartments

Shooting in his home village, with his own family and friends in the key roles, Idrissa Ouedraogo has crafted an absolutely seductive and intimate second feature, drawn from what he calls his "nocturnal education". "Where I come from this nocturnal education is acquired between the ages of seven and ten, just before falling asleep, if one is lucky enough to have a grandmother." "Yaaba" actually means grandmother in Moorea, but it's also a term of general respect. Bila, a young boy, uses it when he talks to the ancient old woman Sana and it makes her happy. Reputed to be a sorceress, she is shunned by the rest of the village, because she has never married or had children. Strangely wise for his years, Bila stops other boys from throwing stones at her and recruits her help to find a herbal cure when his young friend Nopoko becomes ill with tetanus. Within the story's simple framework, Ouedraogo shows us much about the life of the village, from its superstitions to its conjugal frictions. The film has many haunting, poetic moments and a distinctive rhythm unlike anything else in the festival. It also has an emotional directness and openness, amidst landscapes of wild, dry, harsh beauty. It's one of the most impressive films of last year, from anywhere.

Idressa Ouedraogo was born in Banfora, Burkina Faso, in 1954. After studying at the African Film School in Ouagadougou, he worked for the Government Agency for Film Production and shot his first short film, *Poko*, in 1981. He has since directed four short films: *Les Ecuelles* (1983), *Les Funerailles du Larle* (1983), *Ouagadougou, Ouaga Deux Roues* (1984), *Issa le Tisserand* (1985). Feature films include: *The Choice* (1986), **Yaaba** (1989).

E.G.

Australia. d,p,e: Virginia Hilyard. pc: Ousi Productions. ph: Virginia Hilyard, Anthony Foot, David Thomson. sd: Andrew Frost. l: English. m: Andrew Frost. 8 min.

A sexy, elephantine abstraction, originally shot on Super 8 and blown up to 35mm.

Preston Sturges – a biographical sketch

As a boy, Preston Sturges was sent to his first day of school in Chicago wearing a Greek tunic, so it's no wonder he developed a sense of humour. His mother, who eventually settled on the name of Mary Desti, after several grandiose variations, was a woman of high cultural tastes and fluctuating means. She married often, but seems to have spent most of the early years of Preston's boyhood in Europe with her close friend Isadora Duncan (she actually gave Isadora *the* fatal scarf). Young Preston grew up in arty circles and come to hate anything that smacked of culture, according to James Agee.

His early adulthood was marked by a frustrating search for an appropriate career. He ran his mother's perfume company and tried to become an inventor (a passion for gadgets stayed with him throughout life) and he dabbled in song-writing. At 26, according to one biographer, James Curtis, he was a total failure.

His first play was written as he was recovering from a burst appendix and thrown away unfinished; his second in 1929 got pleasing reviews, including a patronising nod from George S. Kaufmann in The New York Times; his third, *Strictly Dishonourable*, made him rich and famous. A few years later, he was broke again, a pattern that seemed to be repeated throughout his life.

He moved to Hollywood in 1932, intending to stay only until he cleared some debts, but lasted 20 years, during which he was to produce some of the finest comedies ever made in English.

His first success came from the script for *The Power and the Glory*, a story suggested by the life of C.W. Post, who was his wife's grandfather. It was a success in New York and a flop in the sticks but it made Sturges' reputation in Hollywood. His next script started life with the title of *The Vagrant*, but no-one would produce it. Sturges was already keen to direct, but it was another five years before he got his chance, with *The Vagrant*, retitled as *The Great McGinty*. In between, he'd written *Diamond Jim*, *Hotel Haywire*, *Easy Living*, *Remember the Night* and worked on several other scripts. The script of *McGinty* won him the Oscar in 1940 and ushered in the golden age of Sturges at Paramount, a period which saw him write and direct eight films in four years including *Christmas in July*, *The Lady Eve* (both 1940), *Sullivan's Travels* (1941), *The Great Moment* (1942), *The Miracle of Morgan's Creek* (1942) and *Hail the Conquering Hero* (1943).

There are many who would agree that these sublime comedies have never really been equalled in English-speaking cinema. They're marked by an imaginative recklessness that's deliriously seductive, especially in the host of memorable minor characters. These were generally played by an informal stock company of Sturges types, all slightly larger than life, with mobile features – William Demarest being the most prominent among them.

Andrew Sarris dubbed Sturges the "Brueghel of American comedy direction", noting that the frantic congestion of his comedies, with their "brawling aggregation of aggrieved babblers" was what distinguished him from his contemporaries. James Agee pointed to the warring influences of his upbringing – his respect for his solid Chicago banker step-father, Solomon Sturges and the influence of his eccentric mother. His films, wrote Agee, "seem to me wonderfully, uncontrollably, almost profoundly corrupt, vengeful, fearful of intactness and self-commitment." Penelope Houston framed her own set of adjectives: "Rumbustious, casual, noisy, intelligent, vibrating with surplus energy, his best films leap plot chasms of improbability and (in 40's terms) impropriety by sheer force of momentum and manic dynamism".

His demise, in terms of the popularity of his films, began after he left Paramount. He went into a disastrous partnership with Howard Hughes, for whom he made *The Sin of Harold Diddlebock* with an aging Harold Lloyd, and which Hughes later recut and reissued under the title *Mad Wednesday*. Going to Fox, he made *Unfaithfully Yours* (1948) and *The Beautiful Blonde From Bashful Bend* (1948), both of which flopped. In the 1950s, he worked on various projects, but he was unable to recapture the creative pitch of his earlier work. His last film, *Les Carnets Du Major Thompson*, released in English as *The French, They Are A Funny Race*, was made in France in 1955. He died in the Algonquin Hotel in 1959, aged 60, after a heart attack, while working on his autobiography.

***The four films in the first week will be introduced by Ken Bowser, and the four films in the second week by Todd McCarthy, director and writer respectively, of* Preston Sturges: The Rise And Fall Of An American Dreamer.**

Easy Living

Director: Mitchell Leisen.
USA . Production company: Paramount. Producer: Arthur Hornblow Jr. Screenplay: Preston Sturges based on a story by Vera Caspary. Photography: Ted Tetzlaff. Editor: Doane Harrison. Music by: Boris Morros. Leading players: Jean Arthur, Edward Arnold, Ray Milland, Luis Alberni, Mary Nash, Franklin Pangborn, Barlowe Borland, William Demarest. **88 mins.**

Sturges threw out most of the original story, by Vera Caspary, but kept the premise, which is that life is different for a girl in a mink, no matter how she comes by it. Sturges' script has millionaire Edward Arnold throwing the coat out the window in a rage. It lands on Jean Arthur's head and to spite his wife, Arnold tells her she can keep it. The film was directed by Mitchell Leisen, who was hot on the Paramount lot, but Sturges disliked him and the way he directed his script. "Leisen's more interested in the sets than the material", he is supposed to have said. Nevertheless, the resulting film is extremely funny, and a harbinger of what was to come.

The Lady Eve

Director: Preston Sturges.
USA . Production company: Paramount. Producer: Paul Jones. Screenplay: Preston Sturges. Photography: Victor Milner. Editor: Stuart Gilmore. Sound: Harry Lindgren. Music by: Sigmund Krumgold. Leading players: Barbara Stanwyck, Henry Fonda, Charles Coburn, Eugene Pallette, William Demarest, Eric Blore, Melville Cooper, Martha O'Driscoll. **97 mins.**

Henry Fonda and Barbara Stanwyck are unforgettable in this utterly romantic, uproariously silly screwball comedy. Fonda is a shy millionaire, returning home after two years collecting snakes in the Brazilian jungle. Stanwyck is aboard the same ship looking for chumps to chisel, with her father and butler making up the team. Stretching credibility to the utmost, Sturges manipulates our sympathies shamelessly, turning a gold-digger into a heroine and a bumbler into a beast, but it's sublimely funny. Sturges was worried about all the pratfalls in the picture, but stuck with his instincts: "It was actually the enormous risks I took with my pictures, skating right up to the edge of non-acceptance, that paid off so handsomely", he later wrote.

Sullivan's Travels

Director: Preston Sturges.
USA . Production company: Paramount. Producer: Paul Jones. Screenplay: Preston Sturges. Photography: John F. Seitz. Editor: Stuart Gilmore. Sound: Harry Mills, Walter Oberst. Music by: Sigmund Krumgold. Leading players: Joel McCrea, Veronica Lake, Robert Warwick, William Demarest, Franklin Pangborn, Porter Hall, Bryon Foulger, Margaret Hayes, Robert Greig.

The film begins with an ending credit, actually the finale of a mock-film, and then goes completely crazy. Joel McCrea is a successful director of fluffy Hollywood comedies who's determined to do a serious picture for the poor. He dresses like a hobo and goes on the road to research the life, despite his butler's acerbic warning that the gesture is patronising. Along the way he teams up with Veronica Lake, and winds up being sent to a chain gang for the murder of himself! Sturges wrote the film to rebuke other comedy directors (most likely, Capra) for getting too preachy. It didn't bother him that such a purpose was, in itself, a lecture. Nevertheless, it's also one of Sturges' best-loved films.

Remember the Night

Director: Mitchell Leisen.
USA . Production company: Paramount. Producer: Mitchell Leisen. Screenplay: Preston Sturges. Photography: Ted Tetzlaff. Editor: Doane Harrison. Sound: Earl Hayman, Walter Oberst. Music by: Frederick Hollander. Leading players: Barbara Stanwyck, Fred MacMurray, Beulah Bondi, Elizabeth Patterson, William Roberston, Sterling Holloway, Charles Waldron. **94 mins.**

Fred MacMurray, as a prosecuting attorney, takes pity on a pretty shoplifter (Barbara Stanwyck) because it's Xmas. He bails her out, and they fall in love. Sturges was also in love, with Louise Tevis, and that may explain why this is often seen as his most romantic film. To his horror, the script was assigned to Mitch Leisen again, who wanted cuts. In his soon-to-be-published autobiography, Sturges writes that he had trouble finding a reason for MacMurray to take Stanwyck to his cabin in the mountains so he decided to have them violate the Mann Act. "This has always been a good second act. It is an act enjoyed by all, one that we rarely tire of, and one not above the heads of the audience". The print shown here comes courtesy of the UCLA Film and Television Archive.

Unfaithfully Yours

Director: Preston Sturges.
USA . Production company: 20th Century Fox. Producer: Preston Sturges. Screenplay: Preston Sturges. Photography: Victor Milner. Editor: Robert Fritch. Music by: Alfred Newman. Leading players: Rex Harrison, Linda Darnell, Barbara Lawrence, Rudy Vallee, Kurt Kreuger, Lionel Standner, Edgar Kennedy, Al Bridge. **105 mins.**

Sometimes cited as one of the greatest of Sturges' films, but judged a failure by its maker, *Unfaithfully Yours* was made in 1949, after the "golden period" at Paramount. Sturges himself thought the character played by Rex Harrison was his most autobiographical – which is hardly flattering. The structure of the film is very clever – with Harrison, as a famous conductor, ruminating on what he can do to his allegedly unfaithful wife (Linda Darnell). The idea of Sturges making a film about infidelity has an ironic twinge, given his own life, but the script actually predates most of his earlier films (and marriages), having been written in 1933. The original title was *The Symphony Story* . Sturges was disappointed by its failure with audiences: "*Unfaithfully Yours* received much critical acclaim and lost a fortune".

The Great McGinty

Director: Preston Sturges.
USA . Production company: Paramount. Producer: Paul Jones. Screenplay: Preston Sturges. Photography: William Mellor. Editor: Hugh Bennett. Sound: Earl Hayman. Music by: Frederick Hollander. Leading players: Brian Donlevy, Muriel Angelus, Akim Tamiroff, Allyn Joslyn, William Demarest, Louis Jean Heydt, Harry Rosenthal, Arthur Hoyt. **81 mins.**

Sturges' directing debut is still one of the greatest political satires ever filmed. Brian Donlevy is a bum, transformed into a political king-pin by a corrupt Chicago-style hoodlum (Akim Tamiroff). When he tries to go straight he's destroyed by the same man. It's a classic rags to riches to rags tale and an astonishing directing debut. Sturges makes the whole thing hurtle along, never losing the gravity of his subject, nor the comedy. The script, sold to Paramount for $10, won the Oscar in 1940. One of the early titles was *Biography of A Bum* , but according to Sturges, the front office requested a change "because they said 'bum' meant something terrible in Australia".

The Palm Beach Story

Director: Preston Sturges.
USA . Production company: Paramount. Producer: Paul Jones. Screenplay: Preston Sturges. Photography: Victor Milner. Editor: Stuart Gilmore. Sound: Harry Lindgren, Walter Oberst. Music by: Victor Young. Leading players: Claudette Colbert, Joel McCrea, Mary Astor, Rudy Vallee, Sig Arno, Robert Warwick, Arthur Stuart Hull. **88 mins.**

Sturges wrote that the film was conceived as an illustration of his theory of the aristocracy of beauty – or as Claudette Colbert says to Joel McCrea in the film: "You have no idea what a long-legged gal can do without doing anything...". The plot is classic farce with a husband and wife having to pretend they're brother and sister and each fending off a suitor at the same time. The train journey to Palm Beach, in which Colbert encounters a drunken huntin' and fishin' club, complete with dogs, is one of the funniest scenes Sturges ever filmed. It's also noteworthy that the film's pessimistic views of love and marriage coincided roughly with the end of Sturges' liaison with Louise Tevis.

Mad Wednesday

Director: Preston Sturges.
USA . Production company: United Artists. Producer: Preston Sturges. Screenplay: Preston Sturges. Photography: Robert Pittack. Editor: Thomas Neff. Sound: Fred Lau. Music by: Werner Heymann. Leading players: Harold Lloyd, Frances Ramsden, Jimmy Conlin, Raymond Walburn, Edgar Kennedy, Arline Judge. **72 mins.**

Mad Wednesday is the bastard son of the union in the late 40's of Sturges and Howard Hughes. Sturges' original film was a 91-minute comedy starring Harold Lloyd, who came out of virtual retirement to do it. *Mad Wednesday* is the 72-minute recut of the film, supervised by Hughes a few years later. Hughes's sense of humour is amply demonstrated by his choice of finale – he added a talking horse. But there are plenty of scenes that retain the Sturges trademark, most notably the sequence in which Diddlebock is enticed into a bar to sample alcohol for the first time. The bartender, a gleam in his eye, utters a classic Sturges line: "Sir, you arouse the artist in me". The film actually starts with a clip from an earlier Harold Lloyd silent comedy, The Freshman, turning it into a preamble for a story of hopes, love and fortunes lost and regained.

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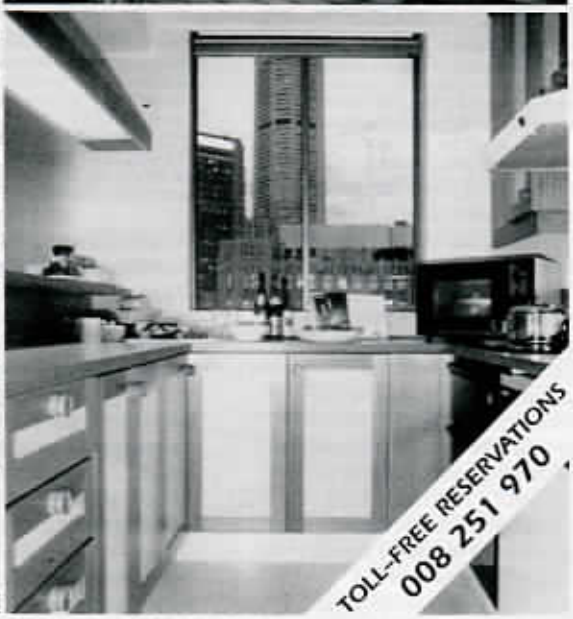

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Pitt Centre Cinema 3 Program – Tuesday 12 June

Terezin Diary — 10.30am & 7.30pm

USA. Director: Dan Weissman. Production company: Visible Pictures Ltd. Producer: Dan Wiessman. Screenplay: Zuzana Justman. Photography: Ervin Sanders. Editor: Mark Simon. Sound: Jar Detak, Nik Ochs. Music by: Robert Dauber. Festivals: Berlin, Montreal, Nyon. World sales: Jane Balfour Films Ltd. **88 mins.**

Theresienstadt was the Nazis so-called "model camp" for Jews, established near Prague in 1941. It was used as the setting for an infamous propaganda film of 1944, made to convince the world of Hitler's benign intentions towards the Jews. In reality, Terezin was a way-station for Auschwitz and a place where hunger did the same job as the crematoria. The film puts together interviews from a reunion of survivors in 1986, with archival footage, including the notorious "Hitler gives the Jews a town" to tell the real story of Theresienstadt.

Dan Weissman's first film as director/co-producer was a cultural history of Czechoslak Jews, *Precious Legacy*, which was awarded two Emmys and a Silver Hugo. Weissman has also produced 40 hours of video on the work of performance artist Spalding Gray.

Dance of Hope — 12.15pm

USA/Chile. Director: Deborah Shaffer. Production company: Copihue Films Inc.. Producer: LaVonne Poteet/D.Shaffer. Photography: Jaime Reyes. Editor: Marcelo Navarro. Sound: Mario Diaz. Music by: Sting/Wendy Blackstone. Language: Spanish with English subtitles. Festivals: London, Los Angeles, Utah. World sales: Icarus Films Intl. **75 mins.**

On the eve of last December's election in Chile, the first since Pinochet seized power, a handful of Chilean women tell of the loss of their loved ones – sons, daughters and husbands – under the regime's terror campaign. Deborah Shaffer's film, without voice-over, gives an eloquent view of a tragic story, mixing interviews with footage of their protests, which are continually interrupted and dispersed by jack-booted troops of the regime.

Deborah Shaffer, born in New York in 1949, is now one of the best known documentary film-makers in the US. She was a member of the documentary film collective Newsreel from 1969 to 1972, joining while still a student at the University of Michigan, and after a stint as a sound and film editor became an independent film-maker in the mid-1970s. Her film *Witness to War* won an Oscar for best short documentary in 1985.

The Parade / *Defilada* — 2.00pm

Poland. Director: Andrzej Fidyk. Production company: Polish Television. Screenplay: Andrzej Fidyk. Photography: Krzysztof Kalukin, Mikolaj Nesterowicz. Editor: Jola Kreczmanska. Sound: Jacek Bak. Language: English voice-over. Festivals: Leipzig. World sales: Polish Television. **61 mins.**

During the Seoul Olympics, North Koreans were celebrating the 40th anniversary of the foundation of their Republic. Andrzej Fidyk was invited (as a socialist brother, presumably) to film the festivities and his film is an extraordinary glimpse of the loony cult of personality surrounding the great leader, Kim Il Sung. It's funny and at the same time, horrifying.

Andrzej Fidyk is the director of the short film *The President*, shown at the Sydney Film Festival in 1987.

Most weekday afternoons during the festival, forums and discussions are held in Pitt 3. Sessions are arranged to allow visiting film-makers to answer questions about their films and their methods, while panel discussions examine issues of concern to local film and video-makers and the audience. Sessions are open to all subscribers and, subject to capacity, to the public. Sessions are generally at 3.00pm every weekday and admission is free.

Meet the Film-maker, Martin Sharp — 3.10pm

Street of Dreams, the film in which Australian artist and cartoonist Martin Sharp has been intertwining his two obsessions, Tiny Tim and Luna Park, for more years than anyone cares to remember, is still called a "work-in-progress". Why can't he let it go, and how does he deal with serious issues in a film about an eccentric singer?

Preston Sturges Retrospective — 5.30pm

Easy Living *(88 mins. see notes on page 56).*

Terezin Diary — 7.30pm

USSR & R: Rock on a Red Horse — 9.15pm

USSR. Director: Ken Thurlbeck. Production company: Thurlbeck Productions. Producer: Ken Thurlbeck. Photography: David Leitner. Editor: Chip Smith. Sound: Kathryn Pasternak. World sales: Tapestry International. **60 mins.**

Ken Thurlbeck's film is the first comprehensive documentary on the contemporary Soviet rock scene, utilising some startling footage of the most important bands in concert, such as Yuri Shevchuk and D.D.T., whose *underground* recordings have sold seven million copies. The music is often raw and rasping, and it's incredibly angry, with lines like: "There's no such thing as a little freedom". Thurlbeck adopts a chaotic shooting style to match, and includes interviews with the musicians and some highly entertaining rock critics.

Ken Thurlbeck went to the Soviet Union in 1988 and managed, in the face of enormous difficulties, to capture 80 hours of footage of the Soviet rock 'n' roll scene.

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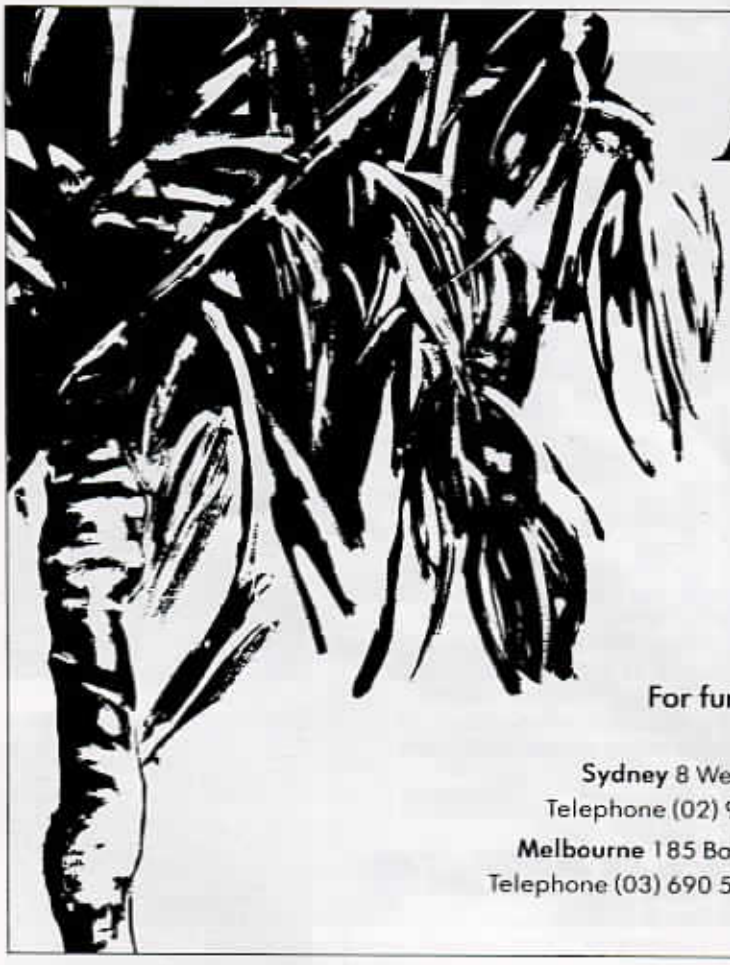

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Pitt Centre Cinema 3 Program – Wednesday 13 June

Motion and Emotion — 10.30am

Britain. Director: Paul Joyce.
Production company: Lucida Productions. Producer: Chris Rodley. Editor: Tony Lawson. Sound: Jim Corcoran, Jim Hilton. Festivals: Berlin. World sales: Jane Balfour Films. **90 mins.**

Using clips from most of his films and interviews with his friends, collaborators and critics, the film explores the work of Wim Wenders, a director who has made the road movie his personal art form. The talking heads include Sam Fuller, Harry Dean Stanton, Dennis Hopper, Ry Cooder, Robby Mueller and Wenders himself.

Paul Joyce has previously collaborated with producer **Chris Rodley** to make films on Nicolas Roeg, David Cronenberg, and Nagisa Oshima.

Water and Power — 12.15pm

USA. Director: Pat O'Neill. Production company: Lookout Mountain Films. Producer: Pat O'Neill. Photography: Pat O'Neill. Editor: Pat O'Neill. Sound: George Lockwood. Leading players: Joel Loriman, Beth Block, George Lockwood, Amy Halperin. Festivals: Berlin, Bombay, London, Sundance. World sales: Stutz Co. **58 mins.**

"The film was made over a period of years, without a script, relying on the chance confluence of places, people and conditions. It turned out to be very much about water in all its physical states, and about cyclic motions; the planets, tides, the implied rotation of the camera on its axis, and the repetitive and often ballistic motions of the performers. As the editing process went on and new material was continually added the piece came to dictate its own outlines, and the logic of transitions came to be of primary interest. Stories and progressions rose up out of the material, the written texts appeared, and the ending became the beginning – several times". *Pat O'Neill, director.*

Pat O'Neill, born in California in 1939, trained as a graphic designer and photographer before becoming a film-maker in the 70's. He began making *Water and Power*, his first feature film, in 1980. He currently operates a special effects and optical printing company in Los Angeles.

The Missing Reel — 1.30pm

Britain. Director: Christopher Rawlence. Production company: ZED Ltd, Channel Four and La Sept. Producer: Glenn Wilhide and Sophie Balhetchet. Screenplay: Christopher Rawlence. Photography: Chris Morphet. Editor: Howard Sharp. Sound: Ray Beckett, Simmy Claire. Music by: Francis Shaw. World sales: Channel Four. **75 mins.**

Augustine Le Prince disappeared in France in 1890, on his way to New York, where he was planning to exhibit what his family still believes was the first motion picture camera. Thomas Edison announced his own invention of the movie camera soon after. Chris Rawlence's film is a fascinating detective story about a little known chapter in movie history.

Christopher Rawlence's recent credits include: writer/co-director for six-part documentary series, *About Time* (1985), director/librettist for *The Man who Mistook his Wife for a Hat* (1987) and **The Missing Reel** (1989) for which he has also written the book.

Preston Sturges Retrospective — 3.30pm
The Lady Eve *(97 mins. see notes on page 56)*

Pitt Centre Cinema 3 Program – Thursday 14 June

Berkeley in the Sixties — 10.30am

USA. Director: Mark Kitchell. Production company: Kitchell Films. Producer: Mark Kitchell. Photography: Stephen Lighthill. Editor: Veronica Selver. Festivals: Berlin, San Francisco, Sundance. World sales: Kitchell Films. **117 mins.**

Mark Kitchell's absolutely absorbing film, six years in the making, gives a sense of much more than the 10 tumultuous years of the '60s, by skilfully evoking periods before and after. It begins with footage of the 1960 Berkeley students demonstrating against the House UnAmerican Activities Committee, during which police hosed down the demonstrators, and ends with the violent showdown over People's Park in 1969, when helicopters flew over the campus dumping nausea gas, while Ronald Reagan was the Governor of California. The escalation, in both the method of protest and the means of repression, is fascinating to watch.

Mark Kitchell grew up in San Francisco and this film represents a return to his roots. After graduating in 1976 from New York University's Film School he spent seven years in Los Angeles as a production manager.

Experimental Shorts — 12.45pm

Brute Charm

USA. d: **Emily Breer.** l: English. **25min.**

"**Brute Charm** consists primarily of images of animals I shot in Africa, combined with animation on an optical printer. A steady stream of conscious and unconscious visual choices, loosely constructs a journey through the animal kingdom ..... **Brute Charm** is an exploration into our unsocialised selves." *Emily Breer.*

The Love Letter

La Lettre D'Amour

Canada. d: **Pierre Hébert.** pc: National Film Board of Canada. p: Robert Forget. sc: Sylvie Massicotte. ph: Michael Cleary. l: English. m: Robert M. Lepage. **16min.**

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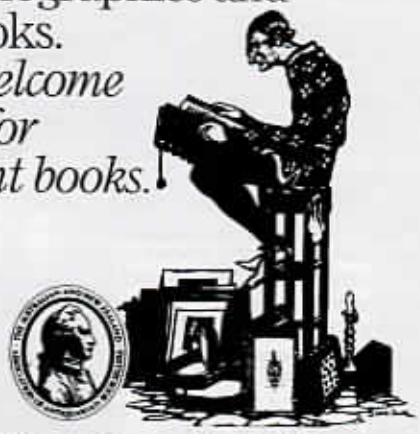

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Pitt Centre Cinema 3 Program –Thursday 14 June continued

Experimental Shorts (continued)

Going Up

USA. d,p,sc: **Gary Pollard.** pc: Maiden Lane Kinetics. ph: Gary Pollard, Mike Frisino. e: William Haugse, Einar Westerlund. l: English. m: **Brooke Wentz. 30min.**

Eight time-lapse cameras, filming over 18 months, celebrate the building of a New York skyscraper. Uses slow-mo and pixilation and a great sound mix from 15 new music composers.

Untitled 1987

USA. d: **Barry J.Hershey.** l: English. m: Phil Pettetier. lp: **Peggy Hickey. 7min.**

A beautiful manipulation of shapes and colours in soft-focus, which "explores the oneness of all".

The Brooch Pin and the Sinful Clasp

Britain.d,p,sc: **Joanna Woodward.** pc: National Film and Television School. ph: Joanna Woodward, Andrzej Sekula. e: Eva J. Lind. sd: David Humpage. l: English. m: David Humpage. lp: Rose English, Ian Cameron . **19min.**

"A combination of music, costume, models, oil paintings and live action to attempt a collision of the mysterious and the comic in an off-beat fairytale."

Felicity / *Felicité*

Canada. d: **Bernard Longpré.** pc: National Film Board of **Canada.** p: Robert Forget. ph: Pierre Landry. m: Pierre F. Brault. **10min.**

A painterly rendition of the happenings, meetings, private moments and gestures that inhabit a park, using a rich collection of pastels.

Forum 3.00pm

How short is a short film, and how long is its life?

When it comes to the financing and production of short films, Australia really is the lucky country. In a year of supposed downturn, well over a hundred non-feature films were entered in the Dendy Awards. But why make so many short films, what is their future, and what role do awards, festivals, and competitions play? Speakers: Michael Ross, Australian Film Commission; film-maker and writer Helen Grace; Jan Dale, Australian Film Institute Distribution. Chair: Gary Warner; Convenor: Tina Kaufman

Preston Sturges Retrospective 5.30pm

Sullivan's Travels *(90 mins. see notes on page 57).*

Surname Viet, Given Name Nam 7.30pm

USA. Director: Trinh T. Minh-ha. Producer: Trinh T. Minh-ha. Screenplay: Trinh T. Minh-ha. Photography: Kathleen Beeler. Editor: Trinh T. Minh-ha. Sound: Linda Peckman. Music by: Ngoc Tu. Language: English and Vietnamese. Leading players: Tran Thi Hien, Khien Lai, Ngo Kim Nhuy, Tran Thi Bich Yen, Lan Trinh, Sue Whitfield . Festivals: London, Jerusalem, Toronto. World sales: Women Make **Movies. 108 mins.**

Trinh T. Minh-ha's impressive, adventurous documentary looks at the lives of modern Vietnamese women through a series of filters, both visual and metaphorical. Trinh manipulates images in various ways, forcing the viewer into an active response. The basic interviews are a kind of refracted performance, as Vietnamese American women repeat the words of other women, recorded by another writer in Vietnam in 1982. Against these statements, which underline how little Vietnamese women have benefitted from the changes since the fall of Saigon, there are often competing sounds and quotations on screen, overloading the senses and establishing thematic links. Trinh introduces fragments of 19th century Vietnamese poetry and folklore, to establish an understanding of the way women have been perceived, or perceived themselves, in Vietnamese society. One concerns the story of a man and a woman meeting at a waterhole. "I am with my husband", she says. "His surname is Viet, given name Nam". The film's natural progression, then, is to look at the lives of Vietnamese women separated from their homeland, which Trinh does with footage shot in their new American homes. It's an engrossing and inquiring sort of film, with a formal rigour that serves the subject well.

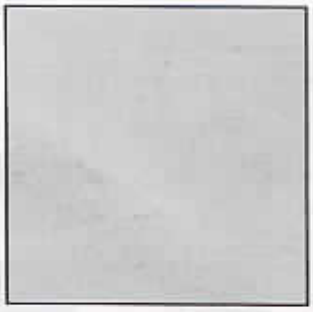
Trinh T. Minh-ha, born in Vietnam, is a film-maker, writer, composer and university professor. Her works include a book of poems, two books on contemporary arts co-written with Jean-Paul Bourdier, and a further book on post-colonialism and feminism, 'Woman, Native other'. Films include: *Reassemblage* (1982), *Naked Spaces – Living is Round* (1985).

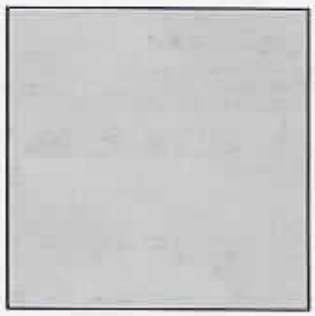
Ms Trinh will introduce the film.

Step Across The Border 9.30pm

Switzerland/Germany. Directors: Nicolas Humbert and Werner Penzel. Production company: Cine Nomades Filmproduction/Res Balzlie/CIE Filmproduktion. Producer: Res Balzli. Screenplay: Nicolas Humbert and Werner Penzel. Photography: Oscar Salgada. Editor: Gisela Castronari and Vera Burnus. Music by: Fred Frith and others. Leading players: Fred Frith, John Zorn, Iva Bittova and many others. Festivals: Berlin, Solothurn, Strasbourg. World sales: Cine Nomades Filmproduction. **90 mins.**

Art, according to Fred Frith, is not about originality but liberation. Werner Penzel and Nicolas Humbert took a camera on the road with this likeably laconic UK-born musician, attempting to match his improvisational style with their own form of direct cinema. The results are provocative, funny and stimulating to both the eyes and ears. "Music and film come into existence out of an intense perception of the moment," say the film-makers, "not from the transformation of a pre-ordained plan. In improvisation the plan is revealed only at the end. One finds it."





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Pitt Centre Cinema 3 Program – Friday 15 June

Sunless Days — 10.30am

Meiyou Traiyang de Rizi

Hong Kong/Japan. Director: Shu Kei. Production company: NHK Enterprises Inc/Creative Workshop/Walk Co Ltd. Producer: Masami Ogahara. Screenplay: Wu Nien-jen, Shu Kei. Photography: Wong Chung-piu. Editor: Sammy Chow. Sound: Kohnosuke Oda. Music by: Danny Chung. Language: Chinese with English subtitles. Leading players: Hou Hsiao-hsien, Deanie Ip, Duo Duo. Festivals: Berlin, San Francisco. World sales: NHK Enterprises Inc. **90 mins.**

Many Hong Kong Chinese have already left the colony for places like Australia and Canada, not wishing to wait for 1997. Shu Kei's very moving, personal documentary explores the state of mind of some of his own friends and family, weaving together interviews with his mother and brothers and fellow film-makers who were in Beijing when the shooting started last June.

Shu Kei, born in Hong Kong in 1954, is a film critic and film-maker whose films include *Sealed with a Kiss* (1981) and *Soul* (1986).

Shu Kei will introduce the film.

Samsara: Death & Rebirth in Cambodia — Noon

USA. Director: Ellen Bruno. Producer, Screenplay, Editor: Ellen Bruno. Photography: Ellen Kuras. Sound: Etienne Sau. Language: English and Cambodian. Festivals: Bombay, Sundance, Oberhausen. World sales: Film Distribution Centre. **29 mins.**

The tragedy of Cambodia is given a more personal, Buddhist-influenced perspective in Ellen Bruno's poetic film. "This is a country of women. Our men are dead or gone to war...The widows suffer from Pol Pot sickness, a life of endless mourning."

Ellen Bruno worked with Cambodian refugees from 1981 to 1986 in both Thailand and the United States before taking a masters degree in documentary film from Stanford University.

Surname Viet, Given Name Nam — 1.00pm

See note on page 63.

Introduced by the film-maker, Trinh T. Minh-ha.

Forum — 3.00pm

Alien Territories: Re/Vision of non-European Cinema

Some non-European film-makers are revising and renovating film within their cultures, both at home and abroad. How, and for what reasons, are the concerns addressed by visiting film-makers Trinh Minh Ha, Hou Hsiao-hsien, and Shu Kei, and film-maker and writer Robert Nery. Chair: Laleen Jayamanne, lecturer in film at Power Institute of Fine Arts, Sydney University. Convenor: Gillian Leahy.

Preston Sturges Retrospective — 5.30pm

Remember the Night *(94 mins. see notes on page 57).*

Berkeley in the Sixties — 7.45pm

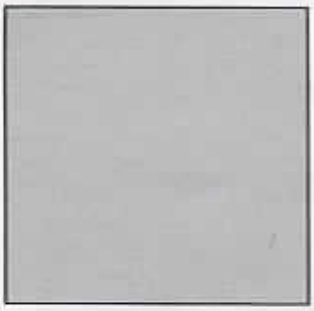
See note on page 61.

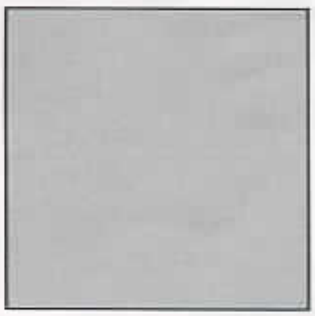
Time has no Name — 10.00pm

Tiden har Inget Namn

Sweden. Director: Stefan Jarl. Production company: Stefan Jarl Filmproduktion. Producer: Stefan Jarl. Screenplay: Stefan Jarl. Photography: Per Kallberg. Editor: Anette Lundberg. Music by: Ulf Dageby. Language: Swedish with English subtitles. Festivals: Leipzig. **58 mins.**

Stefan Jarl's documentary on the lives of an ancient farming couple in northern Sweden is a kind of minimalist epic. No take is shorter than two minutes and Jarl never uses zooms, intending that the images will eventually give a sense of the way these two old people perceive the flow of time. With breathtakingly beautiful cinematography and superb composition, the film documents the passing of a way of life. It's a conservation film of great dignity and individuality.





Pitt Centre Cinema 3 Program – Monday 18 June

Mr Hoover and I — 10.30am and 7.30pm

USA. Director: Emile de Antonio.
Production company: Turin Film Corporation. Producer: Emile de Antonio. Photography: Matthew Minalin, Morgan Wesson. Editor: George Spyros. Sound: Morgan Wesson, Matthew Minalin. Leading players: Emile de Antonio, John Cage, Nancy de Antonio. Festivals: Toronto. World sales: Channel Four Television. **92 mins.**

Emile de Antonio's final film, completed just before his death late last year, is a rancorous verbal demolition of J.Edgar Hoover, in particular, and American political intolerance in general. It's also an experiment in seemingly random construction, underlined by the presence in the film of John Cage, a long-time friend of this great experimenter in political film-making.

Emile de Antonio died in December 1989, aged 70. Once a classmate of John Kennedy at Harvard, he became a celebrated documentarist, with such films as *Point of Order* (1963), *Millhouse* (1972) and *In the Year of the Pig* (1968).

Permission to Think — 12.15pm

Permiso Para Pensar

Argentina. Director: Eduardo Meilij. Production company: Productora Cinematografica Mega S.A.. Producer: Ricardo Garcia Badaracco. Screenplay: Eduardo Meilij. Editor: Alberto Borrello. Sound: Abel Scotti. Music by: Bobby Russo. Language: Spanish with English subtitles. Festivals: San Sebastian. **88 mins.**

Using old newreels and documentary footage, much of which was censored at the time, Eduardo Meilij traces the development of the Peron cult in Argentina in the 50's, exposing its proto-Fascist tendencies and showing how film was an integral part of the propaganda process.

Eduardo Meilij, born in 1950, is an Argentinian lawyer. *Permission to Think* is his first film.

The Beacon and the Star — 1.45pm

Britain. Director: Stephen Dodd.
Production company: National Film and Television School. Photography: Stephen Dodd. Editor: Stephen Dodd, Shoko Omori. Sound: Shoko Omori. **47 mins.**

"John Underwood was an antiquarian bookseller before becoming a farmer. John Rath continues his career as an opera singer". So begins this remarkably intimate portrait of the life together of two men on a farm in Wales. That they're a couple is never remarked upon, because it's not an issue. The film gives a glimpse of the dynamics of a relationship with elegance and brevity.

Meet the Film-makers — 3.00pm
Robert Epstein and Jeffrey Friedman

Common Threads: Stories from the Quilt won the 1990 Oscar for Best Documentary, a tribute to a strong documentary that effectively combines the personal and the political. The Names Project quilts represent those who have died of AIDS, and the film-makers use the quilts to represent the fact that AIDS does not discriminate.

Preston Sturges Retrospective — 5.30pm
Unfaithfully Yours *(105 mins. see notes on page 57).*

Mr Hoover and I — 7.30pm

Sunny Spells — 9.20pm

Periodes met Zon

Netherlands. Director: Ruud Monster. Production company: Jura Film. Producer: Jan Ketelaars. Screenplay: Ruud Monster. Photography: Ruud Monster. Editor: Ruud Monster. Sound: Mark Glynne. Language: Dutch with English subtitles. Festivals: Nyon. **75 mins.**

The film-maker, Ruud Monster, travelled 40,000 kms through Holland, filming people walking through the rain, cows in the field, trains, frogs sunning themselves on the beach, caravans on holiday and sheep at night, to create a film that's very different from most. It's an experiment in image, texture and sound, using the weather and the passing of the seasons and the movement of people in relation to the natural elements to build a hypnotic, personal record of a journey and a place.

Pitt Centre Cinema 3 Program – Tuesday 19 June

Karl Brown's Adventures with D.W. Griffith 10.30am & 7.30pm

USA. Director: Anthony Slide. Production company: Centurion Films. Producer: G.J. Mitchell. Screenplay: Anthony Slide. Photography: Wayne Kennan. Editor: Terry Finch. Festivals: Los Angeles. **30 mins.**

At age 90, cinematographer Karl Brown talks about his early work with Billy Bitzer and D.W. Griffith, including the making of *The Birth of a Nation* and *Intolerance*.

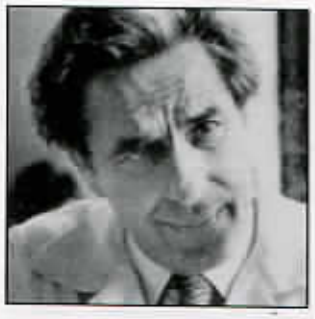
Anthony Slide has written more than 35 books on the history of popular entertainment. Allen Daviau, narrator of the film, shot *E.T.*.

Hollywood Mavericks 11.00am & 8.00pm

USA. Director: Florence Dauman and Dale Ann Stieber. Production company: American Film Institute/NHK Enterprises Inc.. Producer: Florence Dauman. Screenplay: Todd McCarthy, Michael Henry Wilson. Photography: J. Bailey, F. Elmes, M. Gerard, T.McClelland, S.Wacks, M.Hunt, P.Roson. Editor: Stacey Foiles. Leading players: Martin Scorsese, Paul Schrader, Peter Bogdanovich, Josef von Sternberg, King Vidor, Orson Welles, John Cassavetes, Frances Coppola and others. **90 mins.**

With excerpts from 68 films, from D.W. Griffith's *The Musketeers from Pig Alley* to Spike Lee's *Do the Right Thing*, *Hollywood Mavericks* surveys the work of a diverse range of movie rebels. Some of them broke down the barriers of Hollywood, others were broken on them. The mavericks include Josef von Sternberg, King Vidor, Orson Welles, John Cassavetes, Francis Coppola and Paul Schrader.

Florence Dauman produced the first in a series of documentaries on the history of American cinema planned by the American Film Institute. **Todd McCarthy's** first job in film was as an assistant to Elaine May on *Mikey and Nicky* (1976). He then worked for Roger Corman and Orson Welles, on the never completed *The Other Side of the Wind*. ***The session will be introduced by Florence Dauman and Todd McCarthy.***



Strand – Under The Dark Cloth 12.45pm

Canada. Director: John Walker. Production company: John Walker Film Productions. Producer: John Walker. Screenplay: Seaton Findlay. Photography: John Walker. Editor: Cathy Gulkin, John Kramer. Sound: Aerleyn Weissman. Festivals: Berlin, Nyon. World sales: Films Transit Inc. Australian distributor: **Newvision Films. 81 mins.**

Paul Strand was one of the most important stills photographers of the century, responsible for a hard-edged modernist movement that broke with the moody, pictorialist style of his predecessors. He was also a film-maker and John Walker's excellent and comprehensive film biography includes clips from some of this early work, notably *Manahatta*, credited as the first American avant-garde film.

John Walker has worked as a cameraman on over 50 documentaries. In 1985 he directed *Chambers Tracks and Gestures*, about Canadian painter Jack Chambers and in 1987 co-produced and co-directed *A Winter Tan*.

Life of the Imagination 2.10pm

USA. Director: Marc Kaczmarek. Production company: Studio 505. Producer: Marc Kaczmarek. Photography: Marc Kaczmarek. Editor: Tova Barth. Music by: Hal McKusick. Leading players: Joyce Baronio, Lisa B., Melinda Porter. Festivals: San Francisco, Sundance. **29 mins.**

Joyce Baronio is a model-turned-photographer whose work deals with images of women, often in hostile environments. She spent four years on New York's 42nd Street photographing sex-workers, and now concentrates on nudes, placing them in wetlands and by the sea.

Marc Kaczmarek, French born, has lived in New York since 1963 and is a photographer whose work has been exhibited widely in the United States and Europe.

Forum 3.00pm
Cinema without a Place.

What is the place of film culture in the 90s? What "locations" exist for the screening and discussion of cinema in Australia, with all its related cultural activities? Are there changes in store over the next few years? Speakers: Dr. Barrett Hodsdon, film and film culture writer, researcher, teacher; David Watson, project officer, Cinematheque, Museum of Contemporary Art; Adrienne Parr, independent producer. Chair and convenor: Ross Harley.

Preston Sturges Retrospective 5.30pm
The Great McGinty *(81 mins. see notes on page 57).*

Karl Brown's Adventures ... & Hollywood Mavericks 7.30pm

The Tender Revolution 9.45pm
Nêzná Revoluce

Czechoslovakia. Director: Petr Slavik and Jiri Strecha. Production company: Krátky film Praha – Studio dokumentárnich filmu. Screenplay: Petr Slavik, Jiri Strecha. Photography: Kollektiv der Krátky Film. Editor: Vera Kutilova. Sound: Kollektiv der Krátky Film. Language: Czech and English. Festivals: Berlin. World sales: Czechoslovak Filmexport. **73 mins.**

With great immediacy, *The Tender Revolution* gives a ground level view of the events of November 1989 in Prague. Necessarily somewhat chaotic and unstructured because of the speed of its making, the film is nevertheless a tribute to the courage and determination of the thousands of Czechoslovakian citizens who took to the streets in protest, across the country. The footage, gathered together from various sources, includes some of the violent confrontations which preceded the mass rallies, and interviews with some of the protest organisers. The film is intimate and unpolished, but full of conviction.

Petr Slavik was born in Prague in 1956 and graduated from film school in 1984. He's been making documentaries since then, including during a stint in the army. **Jiri Strecha**, born in 1954, and also a graduate of the Prague film school, has made over 80 documentaries and short films.

Pitt Centre Cinema 3 Program – Wednesday 20 June

The Giant Woman and the Lightning Man — 10.30am

USA/Spain. Director: Philip Haas. Production company: Methodact Ltd. Producer: Fernando Trueba. Screenplay: Philip Haas. Photography: Tony Wilson. Editor: Belinda Cowdy. Sound: Belinda Cowdy. Music by: David Byrne. Leading players: The artists of Yuendumu and Maningrida. Festivals: Toronto, San Francisco. World sales: Methodact Ltd. **53 mins.**

Philip Haas's film on two aspects of Aboriginal art is distinguished by its spare narration and its superb cinematography (by Tony Wilson). Haas follows the preparation of three ground paintings by a group of men from Yuendumu, northwest of Alice Springs, and the intricately patterned bark paintings of two brothers from Maningrida, Arnhem Land.

Phillip Haas, born in San Francisco in 1954, trained as a playwright in England before turning to film as an assistant to James Ivory in 1980. As a film-maker his own films have involved collaborations with contemporary Western artists David Hockney and Gilbert & George. With his latest film he extends this collaboration to traditional artists.

The Quest of Jimmy Pike — Noon

Australia. Director: John Tristram. Production company: Juniper Films. Producer: John Tristram, James Wilson. Screenplay: Patricia Lowe, Nadine Amadio. Photography: G. Gittoes. Editor: I. James Wilson. Music by: Bob Davies, Rick Chadwick. Australian distributor: Ronin Films. **57 mins.**

In recent years Aboriginal artist Jimmy Pike has become internationally recognised and successful. He began painting in Fremantle jail, but now lives in a bush camp on the edge of the desert near Fitzroy Crossing. The film explores his complex relationship with his English wife and follows his attempts to visit the isolated water hole, deep in the desert, where he was born.

Director **John Tristram** and producer **James Wilson** have made more than 25 documentary films together since the 1970's. All their films have been broadcast nationally in Australia and the majority in Europe and North America. Their films have won awards at Karlovy Vary, the American Film Festival, Brussels and New York. Their most recent production *Giants in Time* is a finalist in the 1990 Dendy Awards.

Patterns of Landscape — 1.15pm

Australia. Director: Christina Wilcox. Production company: Film Australia. Producer: Tristram Miall, Aviva Zeigler. Photography: Erika Addis. Editor: Denise Haslem. Sound: Mark Tarpey, Bronwyn Murphy. Music by: Felicity Foxx, Robert Hayes. Australian distributor: Film Australia. **46 mins.**

Fred Williams died in 1982, leaving behind a body of work which changed the way Australians look at their own landscape. Christina Wilcox uses old footage of the artist, interviews with his friends and critics, and the paintings themselves to profile one of our greatest modern painters.

Christina Wilcox graduated in Media Studies and English Literature from Melbourne University in 1980. One of Christina's major concerns is with the environment and three of her films deal with this subject: *The Voice of the Wilderness* (1984), *Sands of Time* (1986) and a short film made for the Wilderness Society. Her third film *Nights belong to the Novelist* (1987), about the acclaimed novelist, Elizabeth Jolley, won the Best Director Prize at the 1987 AFI Awards.

Forum — 3pm

News From The Front – Eastern European Cinema

With the momentous political changes sweeping Eastern Europe, it is time to take stock of the way film-makers and film institutions in various Eastern European countries are responding. Speakers: Film-makers Jiri Menzel and Jerzy Domaradzki, and Paul Byrnes, Director, Sydney Film Festival. Chair and convenor: Stuart Cunningham.

Sydney Film Festival guests choose to fly

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Pitt Centre Cinema 3 Program – Thursday 21 June

What Do I Care For Spring? 10.30am and 7.30pm

Was geht mich der Frühling An

Switzerland. Director: Heinz Butler. Production company: Al Castello SA. Producer: Heinz Butler. Screenplay: Heinz Butler. Photography: Hansueli Schenkel. Editor: Hubert Canaval. Sound: Reinhold Kaiser. Music by: Franz Schubert. Language: German with English subtitles. Leading players: Guests of the Jewish Community's Old People's Home, Vienna. Festivals: Berlin, Locarno, Leipzig. **83 mins.**

In the Jewish Community's Old People's Home in Vienna, ancient survivors talk of life, death and memories. Heinz Butler's film is excruciatingly sad and haunted by history. "My greatest wish would be to lie down one evening and wake up dead in the morning," says one of the old people.

Heinz Butler, born in Zurich in 1949, began his career as a writer and translator of books on art. He then moved into making television commercials before establishing himself as an independent film-maker in 1975.

Land Bilong Islanders 12.15pm

Australia. Director: Trevor Graham. Production company: Yarra Bank Films Pty Ltd. Producer: Sharon Connolly. Screenplay: Trevor Graham. Photography: John Whitterton. Editor: Ken Sallows. Music by: Martin Feidl. World sales: Jane Balfour Films Ltd. Australian distributor: Ronin Films. **52 mins.**

Since 1982, three Murray Islanders have pursued a court case against the Australian and Queensland governments, claiming ownership of their Torres Strait home. Trevor Graham's film backgrounds the legal case and something of the island's history and politics. The case is unfinished.

Trevor Graham's first documentary was *Red Matildas* which he co-directed in 1985 and which won the Erwin Rado Award for Best Australian Film at the Melbourne Film Festival that same year. In 1987 Graham's film *Painting the Town* won the Australian Film Institute Award for Best Documentary. Graham directed *Dancing in the Moonlight* in 1988, and co-produced *Keen as Mustard* in 1989.

Senso Daughters 1.30pm

Australia. Director: Noriko Sekiguchi. Production company: Tenchijin Productions. Producer: Noriko Sekiguchi, Tetsujiro Yamagami, Chris Owen. Photography: Chris Owen, Yoshio Shimizu. Editor: Noriko Sekiguchi. Music by: Hitoshi Komuro. Australian distributor: Ronin Films. **55 mins.**

The Japanese Army, in its occupation of Rabaul and New Britain in 1942, set up military brothels to cater for the 100,000 soldiers stationed there. These "comfort women" were often Korean girls who believed they were being sent to clean and cook for the Emperor's forces. Noriko Sekiguchi's film confronts the official silence about the military brothels, as well as the profound impact that the war had on many Papua New Guinean women.

Noriko Sekiguchi previously worked as an editor with Andrew Pike on *A Man Without Pigs* and with Dennis O'Rourke on *Half Life*. She researched this film while a student at the Australian National University.

Forum 3.00pm

Film Financing: Policy for the Nineties.

The ABC and SBS, the Australian Film Commission, the Australian Film Finance Corporation and Film Australia are the federally funded instrumentalities in which the future of Australian film and television production largely resides. How do they see the future, and how do their funding and assistance policies relate to independent program makers and to each other? Speakers: Penny Chapman, Head of Drama, ABC TV; Bruce Moir, MD, Film Australia; John Morris, CEO, FFC; Cathy Robinson, CEO, AFC; Andy Lloyd James, SBS Head of TV. Chair and convenor: Anna Grieve.

Preston Sturges Retrospective 5.30pm

The Palm Beach Story *(88 mins. see notes on page 57).*

What Do I Care for Spring? 7.30pm

Metamorphosis... Man into Woman 9.15pm

USA. Director: Lisa Leeman. Production company: True Stories. Producer: Claudia Hoover. Photography: Judy Irola, Sandra Chandler, John Hart, Madelyn Most. Editor: Kate Amend. Sound: Stewart Nelson. Music by: Wendy Blackstone. Festivals: Berlin, Sundance. World sales: Producer Services Group. **58 mins.**

With wry humour and no false sentiment, *Metamorphosis* follows the transition of Gary, a 39-year-old transsexual, who wants to become Gabi, by surgery. Lisa Leeman filmed Gary/Gabi from his "Goodbye Nose" party in 1986 to late last year, when she was still contemplating the final operation.

Lisa Leeman received an American Film Institute Independent Filmmaker Award for *Metamorphosis* and has just completed editing the documentary feature *In Search of Our Fathers*.

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Pitt Centre Cinema 3 Program – Friday 22 June

Program to be announced. 10.30am

Current Events 12.30pm

USA. **Director: Ralph Arlyck.** Production company: Timed Exposures. Producer: Ralph Arlyck. Screenplay: Ralph Arlyck. Photography: Ralph Arlyck. Editor: Ralph Arlyck. Sound: Paul Zehrer. Music by: Harold Budd. Festivals: Atlanta, New York. World sales: Jane Balfour Films Ltd. **55 mins.**

Have images on TV lost their power? Is the gap between televised and real experience growing? Ralph Arlyck's inquiring, personal film looks at ideas of passivity and commitment and how to be "a mensch" – "a decent person connected to the world" – in the late 20th century. It's also funny.

Program to be announced. 2.00pm

Forum 3.00pm
Preston Sturges: his life and his films

David Thompson describes Preston Sturges as "a fascinating director, deeply rooted in a merry, corrupt but absurd America". To discuss both the retrospective of his films and the documentary on his life, will be Kenneth Bowser and Todd McCarthy, director and writer respectively, *Preston Sturges: The Rise and Fall of an American Dreamer* and Paul Harris, film writer and broadcaster.
Chair and Convenor: John Conomos.

Preston Sturges Retrospective 5.30pm
Mad Wednesday *(72 mins. see notes on page 57).*

Program to be announced. 7.15pm

Program to be announced. 9.00pm

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Venus Peter

In Fading Light 5.30pm

Director: Amber Production Team
Production company: Amber Films. Producer, Photography, Editor: Amber Films. Screenplay: Tom Hadaway. Leading players: Joe Caffrey, Maureen Harold, Dave Hill, Brian Hogg, Sammy Johnson, Joanne Ripley, Amber Styles. Festivals: Cork, London, San Sebastian. World sales: Igelfilm Hamburge Filmhaus. **102 mins.**

In Fading Light was made for a mere £300,000 in North Shields, a fishing community at the mouth of the Tyne, near Newcastle, and developed with the community's co-operation. The Amber Team brought a fishing boat from Denmark and North Shields fishermen took the actors to sea, teaching them the craft. The script was written by a retired local fishmonger-cum-writer, Tom Hadaway, whose ear for the cadence and colour of local speech gives the film much of its charm (even if it's sometimes hard to understand, hence the subtitled print). "This is how it's going to be on the last day, people standing, nowt to say, staring at a pile of shite and muck," says Dave Hill, as Alfie Olsen, rueful skipper of a boat in search of fish that are no longer there. The plot centres on the arrival of Karen, his teenage daughter, who's been living down south with her mother, since her parents divorced. Reluctantly, Alfie takes her on board, and much of the film is shot at sea, observing the methods and mores of the crew. It's a superbly gritty piece of film-making, full of detail and texture. You can almost smell the rotting fish on the docks and the grease and stale whisky and tobacco in the clothes of the fishermen.

The Amber Production Team came together in 1968 when they were studying film and photography at a London film school. Wishing to continue working together outside the mainstream film industry, the team set up a collective non-profit distributing structure and in 1969 moved to North East England. As its broad aim was to make films about the lives of working-class people, Amber/Side based itself in an area where traditional industries still operated. The group's aim was to record and communicate, whatever the method. Photography, film and animation were all part of the group's initial repertoire. In the early days wages from part-time jobs in education were pooled and shared between members and projects. In the mid-'70s, Northern Arts awarded Amber/Side its first revenue grant and has continued to support the group ever since. In 1983 a current affairs unit was established to develop news and current affairs productions using film, video and photography.

Pat McCarthy, an original member of the group, will introduce the film. She appears by courtesy of a travel grant from the British Council.

Jane Balfour

Jane Balfour
Phillip Davis
and Pat McCarthy
appear courtesy of

The British Council

A Special Night Of New British Cinema

Wednesday, 13 June
Separate ticket required

Venus Peter

In Fading Light 5.30pm

Director: Amber Production Team
Production company: Amber Films. Producer, Photography, Editor: Amber Films. Screenplay: Tom Hadaway. Leading players: Joe Caffrey, Maureen Harold, Dave Hill, Brian Hogg, Sammy Johnson, Joanne Ripley, Amber Styles. Festivals: Cork, London, San Sebastian. World sales: Igelfilm Hamburge Filmhaus. **102 mins.**

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Phillip Davis
and Pat McCarthy
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The British Council

Venus Peter 7.30pm

Director: Ian Sellar
Production company: British Film Institute. Producer: Christopher Young. Screenplay: Ian Sellar from a Christopher Rush novel. Photography: Gabriel Beristain. Editor: David Spiers. Sound: David Stephenson. Music by: Jonathan Dove. Leading players: Gordon R. Strachan, Ray McAnally, David Hayman, Sinead Cusack, Caroline Paterson, Peter Caffrey, Alex McAvoy, Emma Dingwall. Festivals: Cannes, London. World sales: Gavin Film. **93 mins.**

Ian Sellar's debut feature is an exhilarating, impressive voyage into a child's imagination, shot in breathtaking settings in the Orkney Islands, northwest of Scotland. Christened in sea-water, the young Peter of the title (played by an Orkney schoolboy, Gordon R. Strachan) grows up imagining he's a boat and fantasising that his absent father is a captain-at-sea. Peter's world is somewhat enchanted, shaped by frightening old women, suspicious of the sea, and by his grandfather (Ray McAnally, in one of his last films) who fills him with awe and respect for the ocean and its creatures. He's surrounded by women and the contrast between male and female attitudes is central to the film's purpose. The script, based on a novel by Christopher Rush, looks at life on land, for people isolated by time and tide. The strangeness is heightened by Sellars' dramatic use of rich colour and the islands' wild landscape, and by a series of bizarre moments (like the scene of the man hosing down the body of a naked woman on a slab, behind the kirk) that often feel exactly like the kind of sights, seen in childhood, that one never forgets.

Ian Sellar was born in Troon, Strathclyde. He developed an interest in film-making while studying photography at Napier College, Edinburgh. His first job was a runner on *My Childhood* (1972). He was then assistant director on *Winstanley* (1972), *My Ain Folk* (1973) and *Moon over the Alley* (1975) and an art director on the featurette *Dinosaur* (1975). He directed *Leicester Square* (1975) and *Southwark* (1976), experimental videos for the BFI. From 1981 he was a student at the National Film and Television School, Beaconsfield, where he directed the featurette *Over Germany* (1982) and the short *Albert's Memorial* (1985) and edited the short *Just a Walk* (83). **Venus Peter** (1989) is his first feature film.

New British Cinema

She's Been Away 9.30pm

Director: Peter Hall
Production company: BBC Enterprises. Producer: Kenith Trodd. Screenplay: Stephen Poliakoff. Photography: Philip Bonham-Carter. Editor: Ardan Fisher. Sound: Clive Derbyshire. Music by: Stephen Edwards. Leading players: Dame Peggy Ashcroft, Geraldine James, James Fox, Jackson Kyle, Rebecca Pidgeon, Rosalie Crutchley, Rachel Kempson, Hugh Lloyd. Festivals: Venice. World sales: The Sales Co. **103 mins.**

Dame Peggy Ashcroft and Geraldine James shared the award for best actress at the Venice Film Festival last year for this delightfully funny and savage story of two women who lack restraint. Ashcroft is Lillian, an elderly woman who's been locked away in a mental hospital for 60 years, because she was a passionate, rebellious teenager. Nobody, including she, can remember quite why she was sent there, but it has had the desired effect. She's a blank now, shuffling along with a haunted look in her eye, becoming animated only when her routine is disrupted. When the institution closes, her nephew comes to take her home, despite the protests of his bored frightful wife (James), who seems permanently on the verge of hysteria. She's pregnant, and the arrival of Lillian makes her even stroppier. James and Ashcroft work beautifully together, balancing the light and dark shades of Stephen Poliakoff's fine script. Peter Hall's direction is unobtrusive but deft.

Sir Peter Hall was born in Suffolk in 1930. His career as a theatre director has spanned over 35 years during which he has directed over 100 major productions in London, Stratford-upon-Avon and New York. Hall founded the Royal Shakespeare Company in 1960 and he succeeded Laurence Olivier as director of the National Theatre of Great Britain in 1973. His career in film began in 1968 when he directed *Work is a Four Letter Word*. Other films include: *Three into One Won't Go* (1969), *Akenfield* (1974), **She's Been Away** (1989).

Lip Sync "Next"

Britain. d,sc: Barry Purves. pc: Aardman Animations. p: Sara Mullock. e: David McCormick. m: Stuart Gordon, Will Gregory, John Sheaff, David Lord. 5min.

An unusual audition, involving the complete works of Shakespeare, fails to impress a man who looks suspiciously like Sir Peter Hall.