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CITY LIFE



THE INTERNATIONAL EPISODE FILM

THE CITY LIFE FOUNDATION

Dick Rijnke
Mildred van Leeuwaarden
Jan Heijs

PRESENTS

CITY LIFE

THE INTERNATIONAL EPISODE FILM

Based on an idea by
Rijnke & Van Leeuwaarden

Produced by ROTTERDAM FILMS

Directed by

Tato Kotetishvili - *Tbilisi*

Carlos Reichenbach - *São Paulo*

Eagle Pennell - *Houston*

Krzysztof Kieślowski - *Warsaw*

Alejandro Agresti - *Buenos Aires*

Rijnke & Van Leeuwaarden - *Randstad*

Béla Tarr - *Budapest*

Gabor Altorjay - *Hamburg*

José Luis Guerin - *Barcelona*

Ousmane William M'Baye - *Dakar*

Clemens Klopfenstein - *Bevagna*

Mrinal Sen - *Calcutta*

WORLD SALES: METROPOLIS FILM - ZÜRICH

CITY LIFE

Producers	Dick Rijneke Mildred van Leeuwaarden Jan Heijs for Rotterdam Films
Music	Zbigniew Preisner
General Editor	Mario Steenbergen
Re-recording	Jan van Sandwijk
Factotum	Bert van der Kruk
Opticals	Robin Gomes Animation Studio
Graphic Design	Henk Rabbers
Model Tower of Babel	Herman Helle
Photographer	Pieter Vandermeer
Filmstock	Kodak ECN
Laboratory	Haghe Film
Supervisory Board	Huub Bals† Rem Koolhaas Willem Nagelkerke Paul Steinhauser
Co-production	NOS
Compilation	Rijneke & Van Leeuwaarden

For financial support and sponsoring the City Life Foundation wishes to thank

Stichting Fonds voor de Nederlandse Film

Stichting Coproductiefonds Binnenlandse Omroep

Rotterdam '88

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Ministerie van WVC, Directorate for International Relations

Stichting Furland/De Filmkrant

Kodak Nederland

Meta Sound

Ken Dyer

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Adeka Centrum

(c) CITY LIFE FOUNDATION 1990

CITY LIFE

CITY LIFE is a series of twelve short films by directors from all over the world. In one single episode, lasting ten to twenty minutes, film makers give their personal view on life in the cities they live in. In this way an inside view of the political, cultural and social changes in the cities of the world in the 1980s and 1990s is provided.

CITY LIFE is a Rotterdam Films production, on behalf of the City Life Foundation, which was founded by film makers Dick Rijneke and Mildred van Leeuwen and film journalist Jan Heijs.

CITY LIFE is a Dutch initiative, based on an idea and compiled by Rijneke & Van Leeuwen and was born out of contacts between film makers at film festivals. Only those directors who could be categorized as 'auteurs cinéma' were invited to participate in the project. Although the city features as the central element and functions as a mirror of society in the entire project, the choice of cities in CITY LIFE was indicated by the directors themselves, who know their own cities from experience and who know what is of interest.

Although it is inevitable that the individual episodes will be compared, it must be emphasized that CITY LIFE was not made to be a competition between film makers. Rather, the film stands out from all other episode films by virtue of the bond of cooperation.

In presenting the episodes in an elaborate framework of sound and image, CITY LIFE can be characterized as an introduction to a variety of cultures. Not only the cultures of the cities in which CITY LIFE was shot, but those of diverse cinematographic styles, developed by directors widely known and new film makers.



'Do you know her ? Where does she lie ? What is her name ?'

'She has no name and she lies nowhere. And I'll tell you again why I am describing her. Of all imaginable cities, you must leave out those whose elements cluster together without being bound by a thread of some kind, or an internal set of rules, or a story. Cities are like dreams: everything imaginable is the stuff of dreams, but even the most unexpected dream is an enigma which conceals a desire, or its opposite fear.

Cities, like dreams, are also built up of desires and fears, even if their story-line is hidden, their rules absurd, their perspectives misleading, and every enterprise conceals another.'

Italo Calvino
(*The invisible cities*)



CITY LIFE

THE CITY

As a meeting point of trade, industry, politics, science, and culture, the city has played an important role in the history of mankind from its earliest times. The combination of human beings and their activities is a motor which drives economic, cultural, and social developments, the value of which can be felt in places far beyond the confines of the city. As a hub of (inter)national contacts, the city offers a window on the world; and conversely, the city determines the face of the country in which it lies.

While all cities have factors in common, each one distinguished itself by its geographical position, by the composition of its inhabitants, and by its historical and cultural development. Since the Industrial Revolution in the 19th century, which boosted the population of cities in the Western hemisphere, the majority of the world's inhabitants have been moving in to live in cities. This movement is still going on. In the Third World, the urban population will have doubled within the next twenty years. Soon there will be five 'super-cities', each containing fifteen million or more inhabitants, four of which will be found in developing countries: São Paulo, Calcutta, Mexico City, and Greater Bombay. The whole planet is changing, formerly rural, it is becoming urban. The notion of a 'world-city' is coming into being.

'The city is a cluster of human activities, so formed, that besides official happenings, there exists a chain-reaction of spontaneous activities; so that the original scenario, which had a certain stability, is put into a continual state of flux. This makes the whole outcome uncertain.'

Rem Koolhaas

Cities have always exerted a fascination - not only the 'tangible' city, with its streets, buildings, and squares - but the 'invisible' city, - its symbols, associations, memories, noises, smells, ideals, fears, movements, encounters. It goes without saying that such a many-sided phenomenon inspires not only architects and city-planners, but also writers, artists, and philosophers. The way people think about a city is stimulated by the way they feel about some particular aspect of it - revulsion, respect, obsession. Their visions of it are a mixture of the city's reality, and their personal experiences, dreams, and associations.

Filmmakers have been attracted by the idea of a city, from the cinema's earliest days. Largely through the works of such avant-garde directors of the twenties as Walter Ruttmann, Alberto de Cavalcanti, and Dziga Vertov, the city has come to play an important role in the history of the cinema. The best-known example is still Fritz Lang's METROPOLIS (1925), which gave an ominous picture of the city of the future. Script writers and directors have continued to find inspiration in the many-sidedness of city life. In the fifties it was a favourite subject of those filmmakers belonging to the Nouvelle Vague, and in the sixties and seventies, Antonioni, Fellini and Scorsese are some of the directors who have built whole films centring round city life.

CITY LIFE

Nowadays not only the film, but television too has penetrated everywhere, filmmakers all over the world are drawing on their own cultural background to build up a visual language to express it. Twenty years ago, only one Western city was used as the pivot of an episodic film (PARIS VUS PAR...). Now, for the first time, there is a possibility of inviting filmmakers from all over the world to take part in a similar project.

Participants in this project are directors whose previous work has been notable for its personal vision of recent developments in modern life, as well as for the exploration of new cinematographic means of expression. So the one expresses his fascination with a city's chaos, the diversity of its people, movements, events, while another may express more lyrically his, or her, love for a city's history and monuments.

In addition to the assignment to show life in their city, each participating film maker was expected to refer to the discovery of the spot where on its 1912 maiden voyage the 'Titanic' sank and to the plans to raise the ship. Like other big ships the 'Titanic' was designed for most of man's needs: to accommodate an entire and autonomous community; the floating city. Her wreck reminds one of the sunken city of Atlantis.

CITY LIFE - PRODUCTION

After the production of the film VORO-NOVA (1984) filmmakers Dick Rijneke and Mildred van Leeuwen and film journalist Jan Heijs decided to set up an international film project featuring 'the city'.

After preliminary talks in 1985 and 1986 it appeared that the plan was feasible and after having set up a foundation entirely for this project, the City Life Foundation, in October of 1986, shooting for the first episodes was begun in Buenos Aires, Houston and Randstad Holland.

The then director of the Rotterdam Film Festival and member of the Supervisory Board, Hubert Bals, who died in 1988, gave crucial advice as to the choice of the participating filmmakers.

For this complicated production different finance structures had to be found for every single episode. While in the Netherlands NOS-television became a co-producer, the participating directors in the various countries sought co-producers and institutions which could financially support the project. This led to cooperation with Catalan Television (Barcelona), Gosteleradio (Tbilisi), The Hungarian Film Institute (Budapest), the Hamburg Film Bureau, The Netherlands Texas Cultural Exchange Program (Houston) and the Dutch Film Fund (Randstad).

Additional financial support, not aimed directly at particular episodes, was received from CoBO Fund, NCO (Netherlands Commission for the Promotion of Awareness of Development Cooperation), Rotterdam '88 and again the Dutch Film Fund. With this additional funding Third World cities could be involved in the project as well.

CITY LIFE has been produced entirely from The Netherlands, with legal advice from the Supervisory Board member, Mr P. Steinhauser.

The participating filmmakers were given ample opportunity to edit their episodes in The Netherlands with an editor of their choice and take care of postproduction. In cooperation with Rotterdam '88 this led to a number of film weeks in the Lantaren/Venster theatres in the same year. Directors Eagle Pennell, Gabor Altorjay, José Luis Guerin, Alejandro Agresti and Krzysztof Kieślowski selected films of their own choice. In the same year directors Ousmane William M'Baye and Tato Kotetishvili worked in Rotterdam, followed in 1989 by Carlos Reichenbach, Mrinal Sen, Béla Tarr and Clemens Klopfenstein.

Polish composer Zbigniew Preisner, who worked closely together with Krzysztof Kieślowski on NO END and DEKALOG, composed the music for the linking (title) shots of CITY LIFE.

CITY LIFE was selected as opening film at the 19th Rotterdam Film Festival (January 1990) and as closing film at the 20th International Forum of Young Films in Berlin (February 1990).

Metropolis Film in Zürich, Switzerland, represents CITY LIFE world wide.

CITY LIFE FOUNDATION

ROTTERDAM FILMS

THE PRODUCERS

DICK RIJNEKE (1949) studied photography and film at the 'Free Academy' in The Hague and has worked since 1971 as an independent filmmaker. Founded ROTTERDAM FILMS in 1979, together with Mildred van Leeuwaarden.

MILDRED VAN LEEUWAARDEN (1951) studied at the Rotterdam Art College and worked for several years as an art designer. She has been working in film production ever since the Foundation of ROTTERDAM FILMS in 1979, and she is currently occupied with the compilation and direction of several films.

JAN HEIJS (1952) studied political science and history at the Free University in Amsterdam. He has worked for the Rotterdam Film Festival since 1975 on a free-lance basis. A film critic for various daily and weekly papers as well as magazines, he has published books on, among other things, the Dutch Film League, the Amsterdam Stadsjournaal (Amsterdam City News) and Turkish director Yilmaz Güney. Since 1983 he is publisher and editor-in-chief of De Filmkrant (a monthly magazine) and involved in ROTTERDAM FILMS productions.

Filmography Dick Rijke:

- 1970 TOK-TOK
ESCALATING EGG
- 1971 IK WEET NOG STEEDS NIET OF IK BETER BEN
(Feeling Better You Can Never Tell)
- 1973 IK HOU HET WEL VOOR GEZIEN (I Take It For Granted)
(co-director: Hans de Ridder)
Prizes at festivals in Oberhausen, Arnhem and Chicago
- 1979 'T IS GEWOON LEVEN (Living One's Life)

Filmography Rijke & Van Leeuwaarden:

- 1980 GROETEN UIT ROTTERDAM (Greetings from Rotterdam)
- 1982 PINKEL
- 1984 VORO-NOVA
- 1986 HETZE (tv)
- 1990 CITY LIFE (*episode URBAN JUNGLES and compilation*)

CITY LIFE

THE INTERNATIONAL EPISODE FILM

THOU SHALT NOT SPEAK EVIL	Tato Kotetishvili	18 min.
DISORDER IN PROGRESS DESORDEM EM PROGRESSO	Carlos Reichenbach	20 min.
UNHEAVENLY CITY	Eagle Pennell	12 min.
SEVEN DAYS A WEEK SIEDEM DNI TYGODWIA	Krzysztof Kieślowski	19 min.
A SHORT STORY ABOUT NOTHING UNA HISTORIA BREVE SOBRE NADA	Alejandro Agresti	10 min.
URBAN JUNGLES STADSJUNGLES	Rijneke & Van Leeuwen	20 min.
THE LAST BOAT AZ UTOLSÓ HAJÓ	Béla Tarr	32 min.
POLESHIFT POLSPRUNG	Gabor Altorjay	20 min.
EULALIA - MARTA, APRIL 1988 EULALIA - MARTA, ABRIL 1988	José Luis Guerin	18 min.
DAKAR - CLANDO	Ousmane William M'Baye	18 min.
STONES, STORM AND WATER IN ARCADIA	Clemens Klopfenstein	20 min.
CALCUTTA, MY EL DORADO	Mrinal Sen	22 min.

Total length: 238 min.

CITY LIFE

THOU SHALT NOT SPEAK EVIL

TBILISI/Georgia-USSR

A Film by TATO KOTETISHVILI

Director of Photography

Sound and Music

Editor

Produced by

Co-production

Dato Meparishvili

Gio Tsintsadse

Mario Steenbergen

Grusia Film (Kartuli-Pilmi), Tbilisi

Gosteleradio, Moscow USSR

City Life Foundation

With

Lewan Abashidse

Eka Dschaparidse

Tato Kotetishvili

Ramas Rechiashvili

Wascha

Tato Kotetishvili, born in 1959 in Tbilisi, Georgia (USSR). He entered the Tbilisi Theatre Institute in 1975 and graduated in 1981 as a film director.

Filmography

1984 TRAIN

1987 ANEMIA

1990 THOU SHALT NOT SPEAK EVIL (*episode CITY LIFE*)

Against the background of recent demonstrations in Tbilisi, a young artist is being torn apart between the political activities of his friends and his personal problems. He accompanies his pregnant girlfriend to an abortion clinic. On his ramble through the town he meets his grand-parents, a party bureaucrat and always the demonstrators who demand freedom for Georgia.

CITY LIFE

DISORDER IN PROGRESS

SÃO PAULO/Brazil

A Film by CARLOS REICHENBACH

Director of Photography	Carlos Reichenbach
Sound	Tide Borges
	Lia Camargo
Editor	Eder Mazini
Produced by	Julio Calasso Junior
	Casa de Imagens Cinema e Video Ltda
Executive Producer	City Life Foundation
Financial support	Nationale Commissie Voorlichting en Bewustwording Ontwikkelingssamenwerking (NCO)
Joker	Paulo Marrafão
Cubatão	Laurente Caraguá
Clown	Luis Ramalho
Recruit # One	Silvio Ferreira

Carlos Oscar Reichenbach Filho (b. 1945) studied at the Escola Superior de Cinema Sao Luiz in São Paulo. Since 1968 he is working in the Brazilian film industry as a producer, photographer, director, script writer, actor and musician. He was a film critic for several newspapers and magazines and is publisher of the film magazine 'Cinegrafia'.

Filmography (partial)

1971 CORRIDA EM BUSCA DO AMOR (Running In Search of Love)
 1975 LILIAN M., RELATORIO CONFIDENCAL (Lilian M, Confidential Report)
 1978 SEDE DE AMAR (Thirst For Love)
 1979 A ILHA DOS PRAZERES PROIBIDOS (The Island of Forbidden Pleasures)
 1980 IMPERIO DO DESEJO (Sensual Anarchy)
 1981 AMOR, PALAVRA PROSTITUTA (Love, Prostitute Word)
 1981 O PARAISO PROIBIDO (The Forbidden Paradise)
 1983/ EXTREMOS DO PRAZER (Pleasures... And Beyond)
 1984
 1985/ FILME DEMENCIA (The Last Faust)
 1986
 1986/ ANJOS DE ARRABALDE (Suburban Angels)
 1987
 1990 DESORDEM EM PROGRESSO (*episode CITY LIFE*)

In DISORDER IN PROGRESS - a paraphrase of the Brazilian heraldic device 'Order and Progress' - Carlos Reichenbach, using four characters, paints a picture of São Paulo's sixteen million inhabitants, half of whom are young immigrants. They tell about their backgrounds, their present existence and ideals.

CITY LIFE

UNHEAVENLY CITY

HOUSTON/USA

A Film by EAGLE PENNELL

Director of Photography

Sound

Editor

Produced by

Executive Producer

Levie Isaacks

Philip R. Davis

Mario Steenbergen

Eagle Pennell

Southwest Alternate Media Project

City Life Foundation

Eagle Pennell was born in Andrews, in far West Texas in 1952. He attended the University of Texas briefly, then dropped out and began working for a small film company in Austin. In 1979 he directed his first film THE WHOLE SHOOTIN' MATCH.

Filmography

1979 THE WHOLE SHOOTIN' MATCH

1983 LAST NIGHT AT THE ALAMO

1988 THE ICEHOUSE

1990 UNHEAVENLY CITY (*episode CITY LIFE*)

A wealthy young man loses his job. Pennell follows him on his first jobless day, roaming through the city, contemplating his life and the milieu in which, until recently, he thought he belonged to the 'winners'.

CITY LIFE

SEVEN DAYS A WEEK

WARSAW/Poland

A Film by KRZYSZTOF KIESLOWSKI

Director of Photography	Jacek Petrycki
Sound	Michal Zarnecki
Editor	Dorota Wardeszkiewicz
Produced by	Jacek Petrycki
Executive Producer	City Life Foundation

Krzysztof Kieślowski (b. 1941), did various jobs before going to the Film School in Lodz, graduating in 1969. He made many documentaries for television before directing his first feature PERSONEL in 1975. He became internationally known with AMATOR (CAMERA BUFF, 1979). He is regarded as one of the leading Polish directors to emerge in recent years and widely respected for the authenticity and integrity with which he examines the problems of his native land.

Filmography (partial)

- 1975 PERSONEL (Personnel)
Grand Prix Mannheim and Gdansk Festival Award.
- 1976 BLIZNA (The Scar)
Gdansk Festival Award.
- 1978 Z PUNKTU WIDZENIA NOCNEGO PORTIERA
(Night Porter's Point Of View)
Cracow Award.
- 1979 AMATOR (Camera Buff)
*Grand Prix and FIPRESCI Moscow, Grand Prix Gdansk,
Gold Hugo Chicago.*
- 1980 GADJACE GLOWY (Talking Heads)
- 1982/ PRZYPADEK (Blind Chance)
- 1987
- 1984 BEZ KONCA (No End)
- 1987 KROTKI FILM O ZABIJANIN (A Short Film About Killing)
*Jury Prize Cannes 1988; Fipresci Prize Cannes 1988;
Best European Film: Felix 1988.*
- 1988 KROTKI FILM O MILOSCI (A Short Film About Love)
Grand Prix Gdansk
- 1989 DEKALOG
Fipresci Prize Venice 1989
- 1990 SIEDEM DNI TYGODWIA (*episode CITY LIFE*)

In his episode Kieślowski shows life in Poland through the lives of people who live there. He shows six people - one day for each one. At the breakfast table in the morning of the seventh day it becomes clear that these six people happen to be members of one family (three generations). What he shows is how each one chooses his or her way to survive.

CITY LIFE

A SHORT STORY ABOUT NOTHING

BUENOS AIRES/Argentina

A Film by ALEJANDRO AGRESTI

Director of Photography	Nestor Sanz
Sound	Jose Burstein
Editor	Rene Wiegman
Produced by	Movimiento Falso
Executive Producer	City Life Foundation

With	Quique Morales
	Lidia Lugo

Alejandro Agresti (b. 1961), began to work for the cinematographic industry of Argentina making shorts, when he was 16 years old. Three years later he was engaged by television as an assistant director and cameraman. He then published the novel 'El acto en cuestión'. During the military government (1976-1983) he started working in a cooperative with other directors. His features EL HOMBRE QUE GANO LA RAZON, EL AMOR ES UNA MUJER GORDA and SECRET WEDDING were finished in the Netherlands. In 1990 he will direct LUBA.

Filmography

- 1985 EL HOMBRE QUE GANO LA RAZON (The Man Who Came To Reason)
- 1987 EL AMOR ES UNA MUJER GORDA (Love Is A Fat Woman)
Opera Prima San Sebastian Film Festival 1987
- 1989 SECRET WEDDING
Best Dutch Film 1989 (Dutch Film Days, Utrecht)
- 1990 UNA HISTORIA BREVE SOBRE NADA (*episode CITY LIFE*)

Off-screen a man tells about his adventures in Buenos Aires. From the images it appears that his stories are not founded on the truth. He sits alone in his favourite bar and a passionate love affair does not amount to much. Sitting on his bed at night he thinks that the sad thing about such beautiful days is that you cannot talk to someone about them, because it would only make other people jealous.

CITY LIFE

URBAN JUNGLES

RANDSTAD/Holland

A Film by RIJNEKE & VAN LEEUWAARDEN

Director of Photography	Dick Rijke
Sound	Mildred van Leeuwaarden
Editor	Ewoud Hendriksen
Produced by	Rijneke & Van Leeuwaarden, Jan Heijs
	Rotterdam Films/City Life Foundation
Financial support	Stichting Fonds voor de Nederlandse Film
With	Carla Mulder
	Bert van der Kruk

Dick Rijke (b. 1949) studied photography and film at the 'Free Academy' in The Hague and has worked since 1971 as an independent film-maker. He founded Rotterdam Films in 1979, together with Mildred van Leeuwaarden.

Mildred van Leeuwaarden (b. 1951) studied at the Rotterdam Art College and worked for several years as an art designer. She has been working in film production ever since the Foundation of Rotterdam Films in 1979, and she is currently occupied with the compiling and directing of films.

Filmography Dick Rijke

1970 TOK-TOK

ESCALATING EGG

1971 IK WEET NOG STEEDS NIET OF IK BETER BEN

(Feeling Better You Can Never Tell)

1973 IK HOU HET WEL VOOR GEZIEN (I Take It For Granted)

(co-director: Hans de Ridder)

Prizes at festivals in Oberhausen, Arnhem and Chicago

1979 'T IS GEWOON LEVEN (Living One's Life)

Filmography Rijneke & Van Leeuwaarden

1980 GROETEN UIT ROTTERDAM (Greetings from Rotterdam)

1982 PINKEL

1984 VORO-NOVA

1986 HETZE (tv)

1990 CITY LIFE (*episode STADSJUNGLES and compilation*)

Rijneke & Van Leeuwaarden show a young, successful female city planner in her expensive penthouse high above the city, in opposition to a group of young kids biding their time in the subway. Two worlds, two jungles.

CITY LIFE

THE LAST BOAT

BUDAPEST/Hungary

A Film by BÉLA TARR

Director of Photography
 Editor and Art Director
 Idea based upon

Produced by
 Executive Producer
 Financial support

Gabor Medvigy
 Agnes Hranitzky
 two short stories by László Krasznahorkai,
 'The Last Boat' and 'In the Barber's Hands'
 József Marx
 City Life Foundation
 The Hungarian Film Institute

With

Miklós B. Székely
 Michael Mehlman/László Galffy
 László Kistamás
 Gyula Paver
 Mihály Vig
 and many Hungarians

Music

Mihály Vig
 W.A. Mozart

Béla Tarr was born in Pécs in 1955, Southern Hungary. After leaving school, in 1973-1976 he worked as an unskilled labourer in shipyards and as a janitor of a culture centre. A student in the Budapest Academy of Theatre and Film Art since September 1977, an amateur filmmaker since he was 16 and winner of several amateur film prizes, he was admitted to membership of Béla Balász Studio of young filmmakers. There he made his first feature film.

Filmography

- 1977 CSALADI TUZFESZEK (Family Nest)
Grand Prix Mannheim (ex equo).
- 1980 SZABADGYALOG (The Outsider)
- 1982 PANELKAPCSOLAR (The Prefab People)
- 1984 ASZI ALMANACH (Almanach Of Fall)
- 1988 KÁRHOZAT (Damnation)
- 1990 AZ UTOLSÓ HAJÓ (*episode CITY LIFE*)

In his episode Tarr shows Budapest at the last moment of evacuation.

CITY LIFE

POLESHIFT

HAMBURG/West Germany

A Film by GABOR ALTORJAY

Screenplay

Gabor Altorjay

Micky Remann & Annica Balazs

Director of Photography

Jörg Jeshel

Sound

Detlef Schmitz

Editor

Wim Louwrier

Production Management

Matthias Heeder

Executive Producer

City Life Foundation

Financial support

Hamburger Filmbüro.

Grandma

Gerty Molzen

Daughter

Marike Brüggman

Father

Micky Remann

Mother

Karo Heinecke

Bank robber

Astrid Proll

Music

Tom Dokoupil

'It's a man's world'

Words and Lyrics by James Brown & Betty

Newsome

Performed by Gerty Molzen

Gabor Altorjay (b. 1946) comes from Budapest and has lived in West Germany since 1967. There he studied theatre and sociology.

He is now a radio drama producer. Since 1980 he has been living in Hamburg, the city which inspired the script for his first film, TSCHERWONEZ.

Filmography

1982 TSCHERWONEZ

1983 PANKOW '95

1990 POLSPRUNG (*episode CITY LIFE*)

Seen through the eyes of a four year old girl, Altorjay shows that in the last decade women play a more and more important role in social life in the modern western world.

CITY LIFE

EULALIA - MARTA, APRIL 1988

BARCELONA/Spain

A Film by JOSÉ LUIS GUERIN

Director of Photography

Sound

Editor

Produced by

Executive Producer

Gerardo Gormezano

Ignacio Rabada

José Luis Guerin

Manuel Almiñana

City Life Foundation

With

Marta Ferrer

Eulalia Rodrigo

Tomeu Gomilla

Financial support

Televisió de Catalunya S.A.

José Luis Guerin (b. 1960) has been making films since he was twelve years old, mostly experimental ones, shot on super-8. LOS MOTIVOS DE BERTA is his first feature.

Filmography

1975 LA AGONIA DE AGUSTIN

1976 FURVUS

1977 ELOGIO A LAS MUSAS

EL ORIFICIO DE LA LUZ

1978 FILM FAMILIAR

LA DRAMATICA PUBERTAD DE ALICIA

1979 MEMORIAS DE UN PAISAJE

1980 DIARIO DE MARGA

1981 NATURALEZA MUERTA

1982 APUNTES DE UN RODAJE

RETRATO DE VICKY

1983 LOS MOTIVOS DE BERTA

(Berta's Motives)

1990 INNISFREE

1990 EULALIA - MARTA, ABRIL 1988 (*episode CITY LIFE*)

Two young, unemployed girls, living in a renovation area, drift around the city looking for a job at companies and temp agencies.

CITY LIFE

DAKAR - CLANDO

DAKAR/Senegal

A Film by OUSMANE WILLIAM M'BAYE

Director of Photography

Sound

Editor

Produced by

Executive Producer

Financial support

Bara Dionkhane

Ngalla Mbow

Mario Steenbergen

Mame Yande Films

City Life Foundation

Nationale Commissie Voorlichting en

Bewustwording Ontwikkelingssamenwerking (NCO)

With

Awa Sarr Sene

Thiaba Ndiaye

Fatima Mendes

Guest star

Oumar Seck

William Ousmane M'Baye (b. 1952) is, according to Féhrid Boughedir, one of the promising film makers of a new generation from the African continent. (Interview in "Skrien" no. 156.) He studied at the CICF and the University VII in Paris.

Filmography

1979 DOOMI NGACC

1985 DUNDEE YAKAAR

1990 DAKAR-CLANDO (*episode CITY LIFE*)

Like in a dream the traditional woman Aida and her western orientated cousin Diado go in search for her disappeared husband. They are assisted by a woman who runs a clando, a semi-legal liquor store in a muslim society. They ask advice from the police and a marabou, search round the market, the hospital and the bus station. At night they find the husband and many of their acquaintances during that day in the clando of the woman who helped them. DAKAR CLANDO shows a clash of both old and new values in a rapidly changing African society.

CITY LIFE

STONES, STORM AND WATER

BEVAGNA/Italy

A Film by CLEMENS KLOPFENSTEIN

Director of Photography
and Editor

Produced by
Executive Producer

Clemens Klopfenstein
Clemens Klopfenstein
City Life Foundation

With

Max Rüdlinger
Tato Kotetishvili
Christine Lauterburg

Clemens Klopfenstein (b. 1944) studied in Berne, Basel and Zürich. Together with Urs Aeberhold and Philip Schaad he formed the AKS-Gruppe, which made several experimental films, documentaries and features (1966-1974), for which he did the camerawork too. He was camera operator for Markus P. Nester and Markus Imhoof. He also works as a painter and draughtsman.

Filmography

1966 UMLEITUNG
1967 WIR STERBEN VOR
1968 NACH RIO
1970 VARIÉTÉ CLARA
1974 DIE FABRIKANTEN
1970- CEREMONY
1977
1979 GESCHICHTE DER NACHT
1981 E NACHTLANG FÜÜRLAND
 Max Ophüls Prize
1982 TRANSES
1982 DAS SCHLESISCHE TOR
1984 DER RUF DER SIBYLLA
1988 MACAO, ODER DIE RÜCKSEITE DES MEERES
1990 IN ARCADIA (*episode CITY LIFE*)

This episode gives a poetic impression of the cities in the mountains of middle-Italy, more than 3000 years old which still happen to function as they did 3000 years ago. The story tells about a man who tries to find peace in Bevagna, leaving his girlfriend at home in Switzerland. A story about fear and xenophobia.

CITY LIFE

CALCUTTA, MY ELDORADO

CALCUTTA/India

A Film by MRINAL SEN

Director of Photography
SoundShashi Anand
Rabin Sen Gupta
Ranjan Pandey

Editor

Mrinmoy Chakraborty

Produced by

Mrinal Sen Productions

Executive Producer

City Life Foundation

Financial support

Nationale Commissie Voorlichting en
Bewustwording Ontwikkelingssamenwerking (NCO)

Music

Ananda Shankar

Mrinal Sen was born in East Bengal (now Bangladesh) in 1923. He trained as a physicist and began his career as a filmmaker in 1956 with RAAT BHORE. With twenty-five feature films to his credit, he is currently one of the best known Indian directors in the international scene.

Filmography (partial)

1956 RAAT BHORE (Night's End)

1959 NEEL AKASHER NEECHEY (Under the Blue Sky)

1962 ABASHESHEY (And at Last)

1966 MATIRA MANISHA (Two Brothers)

1969 BUVAN SHOME (Mr. Shome)

Golden Lotus for best film, best director, best actor.

1973 PADATIK (The Guerilla Fighter)

1974 CHORUS

Silver Prize Moscow, FIPRESCI Award Berlin.

1976 MRIGAYA (The Royal Hunt)

Golden Lotus, President's Gold Medal.

1977 OKA OORIE KATHA (The Outsiders)

Special Prize International Jury Karlovy Vary.

1978 PARASHURAM (The Man With the Axe)

Silver Prize International Jury Moscow.

1979 EKDIN PRATIDIN (And Quiet Rolls the Dawn)

1980 AKALER SANDHANE (In Search Of Famine)

Golden Lotus; Berlin: Silver Bear, Otto-Dibelius Award, Special Mention.

1982 KHARIJ (The Case Is Closed)

Jury Prize Cannes.

1983 KANDHAR (The Ruins)

1986 GENESIS

1989 EKDIN ACHANAK

1990 CALCUTTA, MY EL DORADO (*episode CITY LIFE*)

"Every time I return to Calcutta
I feel it must be surely impossible
that it can continue much longer than this.

Yet it always does.

An interval of a year makes
the visual impact more painful,
the squalor more squalid,
the poverty more militant,
the despair more desperate.

Every time I return to Calcutta
I find it an intimidating and
even infernal city,
unredeemed and probably doomed."

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Nederlands Filmmuseum / International Art Film — (020) 5891400

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