

Document Citation

Title	Qiuyue (Autumn moon)
Author(s)	Dan Fainaru
Source	<i>Variety</i>
Date	1992 Aug 24
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Qiuyue (Autumn moon), Law, Clara, 1992

QIUYUE

(AUTUMN MOON)

(HONG KONG-JAPANESE)

A Right Staff Office & Eizo Tanteisha presentation of a Trix Films production. Produced by Clara Law, Fong Ling Ching. Directed by Law. Screenplay, Fong Ling Ching. Camera (color), Tony Leung; editor, Fong Ling Ching; music, Lau Yee Tat, Tats; art direction, Timmy Yip; makeup, Lee Wai Ming; sound, Tat Leung, Wai Wong. Reviewed at Locarno Film Festival (competition), Aug. 12, 1992. (Also in New York Film Festival.) Running time: **108 MIN.**

Tokio Masatoshi Nagase

Wai Li Pui Wai

Granny Choi Siu Wan

Niki Maki Kiuchi

Boyfriend Sun Ching Hung

*(Chinese, Japanese,
English soundtrack)*

More experienced than other Locarno competitors, Clara Law easily captured the Golden Leopard for her Antonioniesque tale of alienation in modern Hong Kong. Handsomely photographed and nicely blending humor and nostalgia, Law's fourth pic looms as a potential art house favorite for Western audiences, but its slow pace and contemplative mood may be considered obstacles on its home turf.

Tokio, a Japanese yuppie on leave in Hong Kong, can't find a decent restaurant to satisfy his palate. He meets and befriends Wai, a 15-year-old Chinese girl whose family has already left for Canada, where she's supposed to join them in a short while. She takes her new acquaintance home

VARIETY 8-24-92

to her grandmother, the only person she knows who still masters the art of Chinese cooking.

Law follows two parallel affairs: the young girl's first dabbling in sexual infatuation, and the man's torrid encounter with the sister of a past adolescent sweetheart.

But Law's true interest is the face of a city that seems to have obliterated any traces of a past beyond the last 20 to 30 years, a spectacular city of concrete and glass in which McDonalds are already considered symbols of tradition, modern gadgets are obsessively accumulated and life is something to be observed through the video camera viewfinder. Typical of this new world is the use of three different languages throughout (Chinese, Japanese, English).

Via alternately moving and reflective approaches, Law uses to good effect Wai's youthful pouts and tantrums and Tokio's deadpan expressions which only strengthen the impact of his rare moments of crisis. At the same time, helmer addresses the 1997 Hong Kong trauma, as the already-evident danger of losing cultural roots threatens to become terminal. Emigration serves as the immediate solution for those who do not fancy submitting to Beijing rule.

One of the most touching moments comes toward pic's end, when the aged grandmother, about to part with her niece, delivers a long, painful monologue, eloquently putting the whole issue in the simplest, but also the most tragic, terms.

— Dan Fainaru