

## Document Citation

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Film Subjects	Lewat jam malam (After the curfew), Ismail, Usmar, 1954

## Usmar Ismail Director

Born in Bukittinggi, West Suamtra, 20 March, 1921. Died in Jakarta, 2 January, 1971.

Usmar Ismail's name appeared for the first time in the artists' world around 1940 as a poet and innovator of the Indonesian modern theatre. His career was interrupted by the struggle for independence, when he served as a major in the Army and as a journalist. After the war, he began his career in the film industry as an assistant director.

In 1950, with the Indonesian film industry in a period of decline, he established the film company PERFINI, determined to revitalize Indonesian film-making. Even though the financial backing he managed to acquire barely met the costs of his productions, Usmar succeeded in carving a name for himself as pioneer of the Indonesian Film Industry.

Wishing to add to his knowledge of film, he earned a BA degree from the University of California in 1953. Upon his return to Indonesia, he established the Akademi Teatre Indonesia, whose graduates include many of today's artists and prominent figures in the film world.

Usmar was elected president of the Indonesian Film Producers Association and was continually in the forefront during the development of the national film industry. In 1962 he received the "Wijayakusuma" award, the highest certificate of appreciation for an artist, and when he died in 1971, the Jakarta Metropolitan Special Territory Administration bestowed upon him the title "Warga Teladan" (Model Citizen).

## AFTER THE CURFEW

It is just after the War of Liberation when Indonesia is at last accepted by the Dutch to be an independent state; things are not quite back to normal yet, a few troupes are still up in the woods and there is curfew in Bandung.

Iskandar is among the last to get into the town. He decides to leave the army. He is taken on by the family of his lover Norma who are all anxious to help him get back to civilian life. But Iskandar feels like being a stranger in this town. He gets even more confused on meeting Puja, a former subordinate of his who is now a pimp. It becomes more and more obvious to him how the ideals of the revolution had been replaced in this environment by an addiction to a comfortable life: Gafar, his former superior owns a builders' firm, Gunawan, his commander is now a contractor who is trying to draw Iskandar into an illegal business-transaction. Iskandar recalls Gunawan once ordering him to shoot one of the prisoners, supposedly a spy. A proper investigation of the case has never taken place. Afterwards that prisoner's capital was gone and Gunawan deserted soon after.

Iskandar succeeds in persuading Puja to proceed against Gunawan. Leaving the party which was given for him by Norma's family he goes with Puja to see Gunawan in order to force a confession out of him. He threatens him with a gun and shoots on seeing that he is not being taken seriously.

Curfew has already commenced when Iskandar, terrified and confused, walks back to Norma's place. He doesn't react to the warning shots fired by the military-police patrol. He gets in the end hit by a live bullet and dies on the steps of Norma's house.

### Stabliste:

Produktion: Djameluddin Malik  
Buch & Script: Asrul Sani  
Regie: Usmar Ismail  
Kamera: Max Terra  
Musik: G. R. W. Sinsu  
Schnitt: Soemardjono

### Darsteller:

Iskandar: A. N. Alcaff  
Norma: Netty Herawati  
Leila: Dhalia  
Gunawan: Rd. Ismail  
Gafar: Awaluddin  
Puja: Bambang Hermato

Länge: 2800 m; 101 Min.  
Format: 1:1,33 — B & W.

(Editor) ~~LEWAT DJAM MALAM~~  
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## LEWAT JAM MALAM

### Filmografie

1949 HARTA KARUN  
(DER VERBORGENE SCHATZ)  
  
TJITRA  
(IMAGE)  
  
1950 DARA DAN DO'A  
(BLUT UND GEBET)  
  
1951 ENAM DJAM DI DJOKJA  
(SECHS STUNDEN IN YOGYA)  
*In Rona*  
  
1953 KAFEDO  
(KAFEDO)  
  
) KRISIS  
(DIE KRISE)  
  
X 1954 LEWAT DJAM MALAM  
(SPERRSTUNDE)

1955 LAGI-LAGI KRISIS  
(SCHON WIEDER EINE KRISE)

X 1956 TAMU AGUNG  
(DER HOHE GAST)

1956 1956 TIGA DARA *Hollywood influenced.*  
(DREI MÄDCHEN)

DELAPAN PENJURU ANGIN  
(ACHT WINDRICHTUNGEN)

1958 ASRAMA DARA  
(DAS MÄDCHENHEIM)

X 1960 PEDJUANG  
(FREIHEITSKÄMPFER)

1961 TOHA, PAHLAWAN  
BANDUNG SELATAN  
(TOHA, DER HELD VON  
SÜD-BANDUNG)

1962 ANAK PERAWAN DISARANG  
PENYAMUN  
(EIN MÄDCHEN IN DER  
RÄUBERHÖHLE)

BAJANGAN DIWAKTU FADJAR  
(SCHATTEN BEI SONNENAUFANG)

1964 ANAK-ANAK REVOLUSI  
(SÖHNE DER REVOLUTION)

1965 LIBURAN SENIMAN  
(FERIEN EINES KÜNSTLERS)

1968 JA MUALIM  
(DER LEHRER)

1969 THE BIG VILLAGE  
(DAS GROSSE DORF)

1970 ANANDA