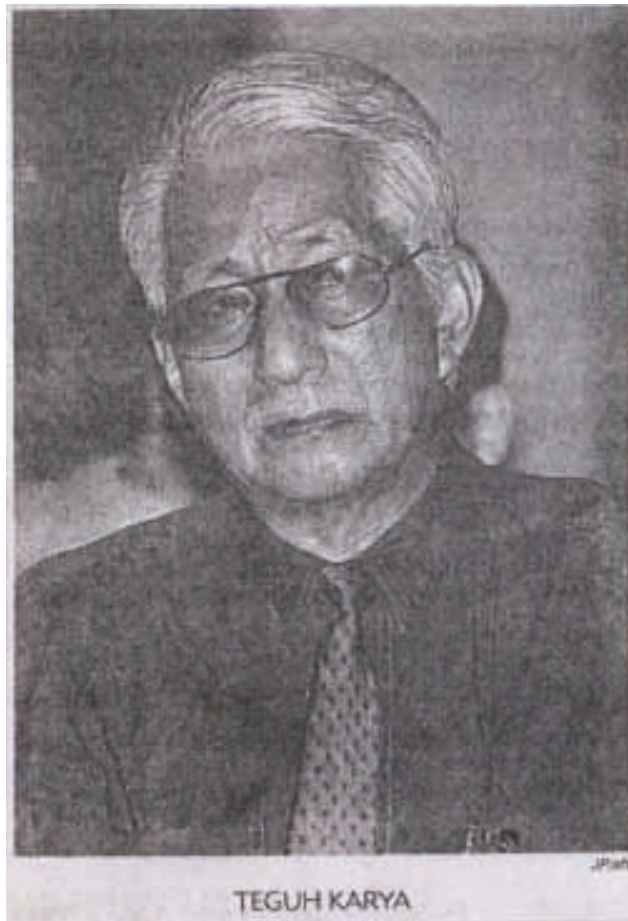


Hasil ketik ulang dari dokumen asli
(dokumen asli terlampir di bawah) :

The Jakarta Post, 13 September 1998, Hal. 5

Film week held in honor of ailing Teguh Karya

By Marselli Sumarno



JAKARTA (JP): Over the past few years, Indonesia has lost many of its best film directors, such as Sjumandjaja, Wim Umboh, Arifin C. Noer, Nya Abbas Akub and Wahyu Sihombing. Sadly, the remaining few are no longer active for various reasons, such as poor health.

Teguh Karya, one of the country's best directors, is among those on their sickbeds. He has been spending his days at his artistic studio, Teater Populer, in Tanah Abang, Central Jakarta.

Set up 30 years ago, Teater Populer has produced many top theater and movie stars, such as Slamet Rahardjo, the late Tuti Indra Mulaon, Christine Hakim, Nano Riantiarno, Niniek L. Karim, Sylvia Widiantono and Henky Sulaiman.

And just like the directors, the Indonesian film industry is also seriously "ill".

Teater Populer alumni, eager to reinvigorate the industry, are to hold a festival featuring Teguh Karya's films from Sept. 18 through Sept. 21. The event is hoping to review Teguh's creative works and his position in the national film industry for those who have not seen his films or those who want to see them again.

The Teguh Karya movie week, as the organizers are calling it, will take place at Usmar Ismail Film Center on Jl. H.R. Rasuna Said, South Jakarta. Two films will be screened for free each day from 4 p.m. to 7 p.m. A discussion will be held on Sept. 22, Teguh's 61st birthday.

The eight films have been selected from the 13 that Teguh has directed since 1972. They include *Wajah Seorang Laki-Laki* (The Face of a Man), *Badai Pasti Berlalu* (The Storm Will Pass), *November 1828* and *Ibunda* (Mother).

The films won Teguh six awards for best director in the annual Indonesian Film Festival. They also won numerous Citra awards for the stars and production crews. In total, the films won 52 awards.

His first film, *The Face of a Man*, was a bit theatrical, but one of his best. It is about a young man named Amallo (Slamet Rahardjo) in search of identity. He is in a bitter conflict with his father who works for the Dutch colonial troops.

Amallo supported his friends' activity against the Dutch by stealing his father's horses. He also stole Dutch's weapons for the rebels.

Amallo's search for self-identity reminds one of Teguh's own search for his identity. He is of Chinese descent and was born Steve Liem.

Searching for identity is a theme that inspires his subsequent films. But generally, Teguh's works are concerned with romance, marriage and family affairs.

As evident in *Wajah Seorang Laki-Laki* and *November 1828*, Teguh's ambition is to make artistic films. However, he also has to consider people's interests so created "commercial" films like *Badai Pasti Berlalu* and *Pacar Ketinggalan Kereta* (Sweetheart Misses the Train). Both were huge hits.

The commercial success of *Badai Pasti Berlalu* (1977) was made possible by several factors. First, it was backed by Christine Hakim and Roy Marten, the most popular actor at the time. Second, the film was based on a popular bestselling novel. Third, it had excellent background music and theme songs by musician Eros Djarot.

Then came *November-1828* (1979) which, again, explored the concept of searching for identity. The protagonist was Captain De Brost (Slamet Rahardjo), a half-Indonesian, half-Dutch who wanted to become "fully Dutch". His battle against Sentot Prawirodirjo, Prince Diponegoro's most trusted soldier catapulted his career.

Slamet played the role magnificently and so did newcomer El Manik. His performance in *November 1828* pushed El Manik onto the 'A' list of Indonesian actors. The successes added credence to the widely held view that Teguh talent for turning actors into stars.

Teguh Karya's "discoveries" include Christine Hakim, Slamet Rahardjo and Alex Komang. Actors and actress shined much more brightly thanks to his polishing. Ayu Azhari and Nurul Arifin are cases in point. Remember that Teguh is himself an actor.

Teguh created the scenario in most of the films he directed and his art directing abilities are obvious from the excellent artistic arrangements in his films.

As the leader of a theater group, his works are examples of films produced by a traditional studio. He recruits talented people to back his production, such as famed musician Idris Sardi, and at the same time teaches people dedication. Learning by doing is his philosophy. Teater Populer's studio was often the venue of his filmmaking.

Teguh Karya is a film director with principles. He does not work simply on the producer's orders but will cling to his own beliefs. When private TV stations sprang up, he did not busy himself with any old projects they offered but chose only the ones he was truly interested in.

Happy Birthday, Teguh!

The writer is a lecturer at the School of Film and TV at the Jakarta Arts Institute

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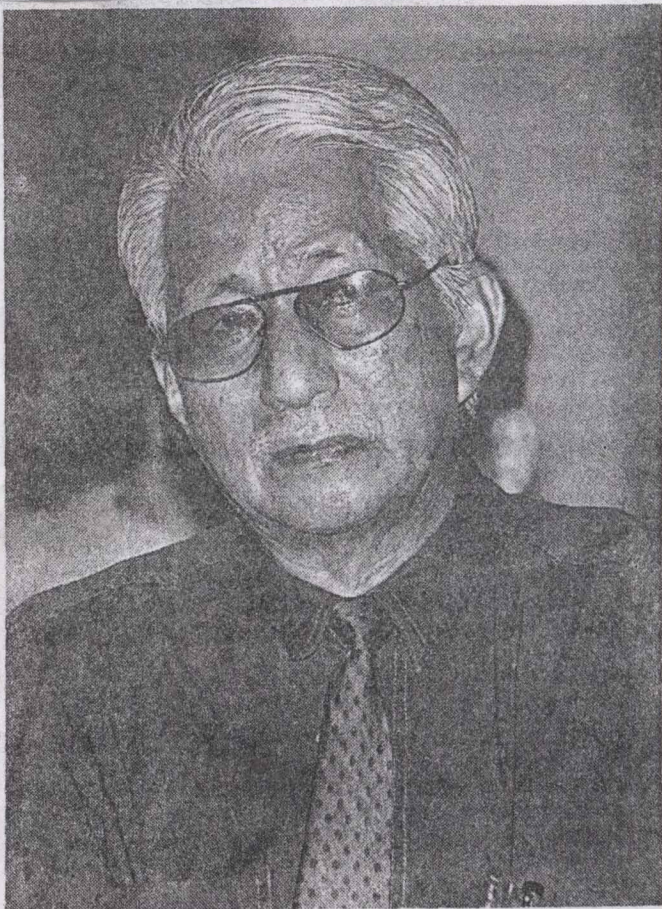
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