

NEW YORKER FILMS PRESENTS

TABOO

A film by Nagisa Oshima

OFFICIAL SELECTION 2000
Cannes & Toronto Film Festivals

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TABOO

Official Competition



CANNES2000



A FILM BY
NAGISA OSHIMA

STARRING
BEAT TAKESHI
RYUHEI MATSUDA
SHINJI TAKEDA
TADANOBU ASANO
YOICHI SAI

PRODUCED BY
Shochiku Co., Ltd.
Bac films
Le Studio Canal +
And
Recorded Picture Company Ltd.

A New Yorker Films Release

Running time: 1h40

“ I spend all my life breaking taboos.”

Nagisa Oshima

CAST

Captain Toshizo Hijikata	Beat Takeshi a.k.a. Takeshi Kitano
Samurai Sozaburo Kano	Ryuhei Matsuda
Lieutenant Soji Okita	Shinji Takeda
Samurai Hyozo Tashiro	Tadanobu Asano
Samurai Heibei Sugano	Koji Matoba
Inspecteur Jo Yamazaki	Tommys' Masa
Officier Koshitaro Ito	Masatoh Eve
The geisha Nishikigi-dayu	Uno Kanda
The servant Omatsu	Kazuko Yoshiyuki
Samurai Tojiro Yuzawa	Tomorrowo Taguchi
Commander Isami Kondo	Yoichi Sai
Lieutenant Genzaburo Inoue	Jiro Sakagami
Wachigaiya	Zakoba Katsura
The narrator	Kei Sato

CREW

Director	Nagisa Oshima
Screenplay	Nagisa Oshima based on novellas “Maegami no Sozaburo” and “Sanjogawara Ranjin” from <i>Shinsengumi Keppuroku</i> by Ryotaro Shiba
Associate Producers	Nobuyoshi Otani Jean Labadie Jeremy Thomas
Director of Photography	Toyomichi Kurita
Production Designer	Yoshinobu Nishioka
Costumes	Emi Wada
Music	Ryuichi Sakamoto
Executive Production	Oshima Productions Ltd. Eiho Oshima Shigehiro Nakagawa Kazuo Shimizu
Production	Shochiku Co., Ltd. Kadokawa Shoten Publishing Company Imagica Corp. BS Asahi Eisei Gekijo Co., Ltd. Bac Films Le Studio Canal + Recorded Picture Co., Ltd.

SYNOPSIS

Kyoto – Spring, 1865

At the temple Nishi-Honganji, the Shinsengumi militia is choosing new recruits to become samurai warriors. Commander Isami Kondo (Yoichi Sai) and lieutenant Toshizo Hijikata (Beat Takeshi) are supervising the recruiting process. Those hoping to be chosen must face off the best man in the militia, Soji Okita (Shinji Takeda).

Out of all the men present, only two are chosen : Hyozo Tashiro (Tadanobu Asano), a low-level samurai from the Kurume clan and Sozaburo Kano (Ryuhei Matsuda), a handsome young man whose good looks are bewitching. Tashiro is immediately attracted to Kano.

Rigid rules and regulations keep order among this group of men and are the unifying force in the face of adversity... But suddenly the militia finds itself prey to rumors and jealousies...the fascination that the others hold for the young samurai Kano creates confusion all around.

THE END OF THE SHOGUNATE

On July 8, 1853, the American squadron of “black boats” headed by Commodore Perry entered the bay of Edo, officially opening up Japan to trade after centuries of isolationism.

On March 31, 1854, he managed to have the Shogunate sign the Treaty of Kanagawa which authorized them to open of the ports of Shimoda and Hakodate. An American consul soon arrived in Japan. In the following years, other Japanese ports would open, not only to Americans, but also to other influential nations. This arrival of foreign influence in Japan provoked uprisings. How could the Shogun sign a treaty with the “Barbarians”? The emperor soon devoted himself to the championing of national independence.

In 1863, a militia made up of samurai was created to protect the Shogun. Known as the Shinsengumi, they showed courage and cunning in the battle of Ikedaya in 1864 when they put down the principal clan leaders Chosu and Higo.

Most of the Shinsengumi warriors, averaging about 20 years old, came from peasant stock or poor trading families. Made up of 24 members at its outset, the Shinsengumi would soon grow to two hundred samurai—their job: the protection of the Shogun; their primary goal: honor.

The story of **TABOO** begins in the spring of 1865, several months after the victory of the Shinsengumi at Ikedaya and ends in the spring of 1866, the time at which the Chosu and Satsuma clans entered into the rebellion once again. The young Emperor Mutsu-Hito, Meijo Tenno held sway and the last Shogun, Yoshinobu Keiki gave in on November 9, 1867. A few days later, the Emperor officially announced the re-establishment of the absolute monarchy and in 1869 transferred the capital to Edo, the shogun capital which was henceforth known as Tokyo.

ABOUT THE DIRECTOR

NAGISA OSHIMA

Born on March 31, 1932, Nagisa Oshima studied law at Kyoto University earning his degree in 1954. He soon entered the Ofuna studios in Shochiku and for five years was an assistant to several directors including Hideo Oba.

In 1959, after directing several shorts, he completed his first feature, *TOWN OF LOVE AND HOPE*. This poignant film recounts the story of a poor pigeon vendor and his relationship with a young bourgeois girl. The brutality of the final scene caused a scandal and the film was only shown in small second-string theatres. In 1960, Japan was rocked by the struggle with the Japanese-American Security Treaty; he directed *NAKED YOUTH*. Showcasing the miserable existence of boys and girls, he received the Prize for the Best Newcomer from the Director's Guild of Japan. His next film, *THE SUN'S BURIAL*, became the standard-bearer of the Japanese New Wave and received the prize for Best Young Hopeful from the Association of Japanese Directors. His following project was *NIGHT AND FOG IN JAPAN*, a synthesis of Japan's agitated period. With the assassination of the socialist leader, Inejiro Asanuma, the film was banned after only four days in the theaters. At that point Nagisa Oshima left Shochiku.

With the actress Akiko Koyama, whom he married in 1960, he set up his own production company Sozosha ("creation") and proceeded to adapt Kenzaburo Oe's novel, *THE CATCH*. He went on to direct his first historical film, *THE REVOLUTIONARY*, with Hashizo Okawa, before making such television documentaries as *A FORGOTTEN IMPERIAL ARMY* and *STONE MONUMENT OF YOUTH*.

In 1965, after taking a three-year sabbatical, Nagisa Oshima returned to the big screen with *PLEASURES OF THE FLESH*, produced in collaboration with Shochiku, along with a series of films *DEATH BY HANGING* and *THE CEREMONY*, which was selected for Directors' Fortnight at Cannes.

In 1975, he directed *IN THE REALM OF THE SENSES* which won numerous awards in Cannes in 1976; it was acclaimed as a great erotic film and a masterpiece. A censored version of the film was released in Japan. Two years later with *EMPIRE OF PASSION*, Nagisa Oshima won the Best Director's award at the Cannes Film Festival.

MERRY CHRISTMAS MR. LAWRENCE won both popular and critical kudos. Co-produced by Japan, Great Britain and New Zealand, it brought together an eclectic and surprising cast including David Bowie, Ryuichi Sakamoto and Beat Takeshi. Nagisa Oshima then went on to direct a French film, *MAX MY LOVE*, in 1986.

When he is not directing, Oshima's activities are numerous and varied. A talented popular debater, he participates in numerous television shows and avidly writes critiques and essays.

Director's Filmography:

- 1959 A TOWN OF LOVE AND HOPE
- 1960 CRUEL STORY OF YOUTH / NIGHT AND FOG IN JAPAN / THE SUN'S BURIAL
- 1961 THE CATCH
- 1962 THE REVOLT
- 1964 YUNBOGI'S DIARY
- 1965 THE PLEASURES OF THE FLESH
- 1966 THE DAYLIGHT DEMON
- 1967 BAND OF NINJA / SING A SONG OF SEX / JAPANESE SUMMER: DOUBLE SUICIDE
- 1968 /DEATH BY HANGING / THREE RESURRECTED DRUNKARDS
- 1969 DIARY OF A SHINJUKU THIEF / BOY
- 1970 THE MAN WHO LEFT HIS WILL ON FILM
- 1971 THE CEREMONY
- 1972 DEAR SUMMER SISTER
- 1976 IN THE REALM OF THE SENSES
- 1978 EMPIRE OF PASSION
- 1983 MERRY CHRISTMAS MR. LAWRENCE
- 1986 MAX MY LOVE
- 1991 KYOTO, MY MOTHER'S PLACE
- 1995 THE CENTURY OF CINEMA (TV)
- 1999 TABOO(GOHATTO)

INTERVIEW WITH NAGISA OSHIMA

Since MAX MY LOVE, you have been involved with many other projects, notably HOLLYWOOD ZEN, which was never completed. You had a serious stroke in 1996. How were you able to put together TABOO (GOHATTO) and what were the difficulties you encountered in making the film in Japan?

I didn't have any specific problems. The film got off the ground relatively easily with the help of foreign producers (Bac films, le Studio Canal Plus, Recorded Pictures). It's true that a few years ago I was thinking about not making any more films in Japan. I did make two documentaries however KYOTO, MY MOTHER'S PLACE (BBC,1991), and THE CENTURY OF CINEMA/CENT ANS DE CINÉMA (BBC/Arte, 1995). I wanted to make a film in the United States, HOLLYWOOD ZEN, about the meeting of the actors Sesshu Hayakawa and Rudolph Valentino, but this project failed at the last minute for financial reasons. That's when I decided to go back to Japan to make a film with a more reasonable budget... and that film was TABOO. Unfortunately, after I made the announcement that I was going ahead with this film, I had a stroke and I had to take a break for 3 years.

Why did you choose to adapt Ryotaro Shiba's novel on the Shinsengumi?

Because it is a very popular story in Japan that everybody knows. R. Shiba is a very popular writer as well, though not for this type of novel. I wanted to surprise the Japanese public in choosing a work that was slightly different. It is not merely a story about the militia as such, but about the fall of the Shogun Tokugawa and the restoration of the Emperor (Meiji). When I was a child, I was fascinated by this period and by the Shinsengumi, a group of samurai opposed to the restoration of the Meiji.

Did this "Gohatto" really exist and what was its exact meaning? Did the characters in the film (and in the book) really exist? Were they invented to tell the story?

No, the characters really did exist, as well as the "Gohatto". It means "prohibition" or "taboo". I wanted to show the specificity of the Shinsengumi and underline the fact that these were the last Shogunat. In reality they were not genuine samurai but a ragtag group of men who set up a militia. It was a struggle for those who live by the rules and those who want to change the course of history with their saber. Already at this time, (1865) this "force" was outmoded by the new arms techniques imported from the West.

The sword ("Katana") was a symbol of power for the samurai, but it was already obsolete. In fact, the sword was not a symbol of power, but rather the symbol of life and death. For the members of the Shinsengumi, it only represented power and that was ALL

Were the Samurai forced out of existence as of 1865? Was it the end of an epoch due to a Japan that was closed off to the rest of the world for 300 years which was finally opened up?

Yes, I think that the Samurai were meant to disappear, but they weren't aware that it was the end of an epoch for them.

You introduced the theme of homosexuality into the movie, which does not exist in other films of this genre. Was it an aspect of the book?

It was specific to this clan. When you have a group of men, there always exists some aspect of homosexuality. It was the same situation in another Kabuki classic (in cinema), Chushingura's THE 47 RONIN. In the past, no one dared touch the subject of homosexuality whether it was latent or overt. It was censored. In my opinion, one cannot understand the world of the samurai without showing the fundamental homosexual aspect.

In terms of the casting, why did you choose such young actors? The youth of Japan consider them "idols"... Young men like Ryuhei Matsuda, Tadanobu Asano, and Shinji Takeda acted alongside such adult actors as Beat Takeshi and Yoichi Sai who are also directors in their own right?

I chose several young actors and also non-professionals like Yoichi Sai, my old assistant who is also a filmmaker. I asked another old assistant if he felt up to killing someone for this role. Of all the professional actors, none of them seemed right for the part. It is very difficult to find actors who can play the role of a samurai. I felt the need to transmit "the scent of murder" to the screen and Sai and Kitano seemed to fit the bill... Generally speaking, I don't like actors that are too professional and I enjoy the innocence of the younger actors. That's why I gave such an important role to Beat Takeshi in MERRY CHRISTMAS MR. LAWRENCE, when he was simply a "manzai" (stand-up comedian) at the time. And it's another reason why I chose him for the role of Lieutenant Hijikata in this film.

TABOO is only your second "jidai-geki" (historical film) since The Revolutionary (1962). Does this genre require a special vision from an auteur?

No. I didn't make TABOO as a historical film. For me, there is no difference whatsoever with this or another genre film.

The way you directed the film seems a bit "classical"...

Yes, it is an historical film that is rather "classical" in fact. I tried to really accentuate the beauty and the "scent of murder" that was palpable among the Shinsengumi men. But Kano's beauty is linked to eroticism and death and that is what is so deceptive...

Why did you choose Toyomichi Kurita as your cinematographer and lighting man? What was your objective?

I already wanted him to work for me on *Hollywood Zen*. I chose him here because I wanted a professional who had an international flavor. He worked in the United States with Robert Altman and Alan Rudolph. Actually, he had gotten his start in Japan where he worked for over 20 years, at the time of the Art Theatre Guild films (Note: independent company created in 1967 for producers, distributors and film auteurs – many of Oshima's films were distributed through the guild). Then he left for Hollywood in order to really perfect his technique. Working with the costume designer Emi Wada, Kurita really understood what type of image I was after, especially with the "muted" tonalities that I was seeking.

The costumes the members of the Shinsengumi wear in the film are black. Historically they did not wear costumes like that...

No, it's true. The clan's kimonos were originally light blue with triangular motifs on them. But Emi Wada and I decided to make a costume that was black, very different from reality. I chose fiction rather than historical reality...

The music is completely different from MERRY CHRISTMAS MR LAWRENCE? Did you give Ryuichi Sakamoto carte blanche?

Yes, I give my composers complete freedom and most notably to Sakamoto who intuitively understands the nature of what I am after in my films.

How would you interpret the last scene when Hijikata says "Kano is too handsome", before cutting down the cherry blossom with one blow of his sword?

For me, this gesture symbolizes the destiny of the samurai, in other words, their end. But the scene is really open to interpretation...

More generally speaking, will the homosexuality theme shock the Japanese audience?

No, I don't believe so. In this film, homosexuality and death are intimately linked and that's what makes it so beautiful.

Do you think that the Japanese have become more "moralistic" now, than when you first made your political films? Could you ever make films like DEATH BY HANGING, THE CEREMONY, or IN THE REALM OF THE SENSES? Would they still create such a scandal?

The people in Japan today are no longer interested in political questions or political films. With regard to the film "In the Realm of the Senses", it is still rather "scandalous" even today. For example, the issue is still going strong whether it should be shown in Korea or not since Japanese films are now authorized.

Extract from an interview taken on March 10, 2000 in Tokyo by Max Tessier for Positif, printed in the May 2000 issue.

ABOUT THE CAST:

BEAT TAKESHI AKA TAKESHI KITANO

(Captain of the Shinsengumi, Toshizo Hijikata)

Takeshi Kitano was born in 1947. Comedic star of television, he is known to the public as Beat Takeshi. He made an international sensation in 1983 with his dramatic role in Nagisa Oshima's film, *MERRY CHRISTMAS MR LAWRENCE*. His complex personality with his unique mix of serenity and dynamism, laughter and violence makes his characterizations interesting and is the reason for his growing fame. In 1983, Nagisa Oshima's clear-sighted vision in choosing Kitano for this intense role really made audiences take notice. After years of acting in a variety of films, Takeshi Kitano, took the director's chair. His films have received enormous public and critical success.

After *VIOLENT COP*, in 1989, he directed *BOILING POINT* (1990), *A SCENE AT THE SEA* (1992), *SONATINE* (1994), *KIDS RETURN* (1996), *HANA-BI* (1997), for which he won the Golden Lion in Venice, followed by *L'ÉTÉ DE KIKUJIRO* (1998) and his newest film *BROTHER*.

RYUHEI MATSUDA

(The young samurai Sozaburo Kano)

Born in 1983, Ryuhei Matsuda is the oldest son of the actors Yusaku and Miyuki Matsuda. Though he has not completed high school yet, Nagisa Oshima intuitively chose him to act in *TABOO*. Never having any intention of pursuing an artistic career, Ryuhei Matsuda accepted the offer and undertook a long period of preparation before the film began to shoot. He not only learned to move in a kimono, but use a sword and to place his voice. His soccer experience left his body muscular and he took on the role with an incredible audacity for a beginner. His physical appearance fits Sozaburo perfectly who was described in the original book as a "charming, bewitching young man with almond eyes, pale skin and perfectly drawn lips."

SHINJI TAKEDA

(Lieutenant Soji Okita)

Born in 1972, Shinji Takeda got his start in television in 1990 in successful series. He stepped into movies with his role in *CULT SEVEN* (D.Yamada, 1992), *NIGHT HEAD* (J.Iida, 1994), *TOKYO EYES* (J.P Limosin,1998) and *BARREN ILLUSIONS* (K.Kurosawa,1999). Shinji Takeda is also a musician. He has recorded an album and has often participated in variety shows on Japanese television.

TADANOBU ASANO

(The samurai Hyozo Tashiro)

Born in 1973, Tadanobu Asano has already acted in many films. His first role was in *BATAASHI KINGYO (THE RED FISH WHO TAPS HIS FEET)* by Joji Matsuoka. Then he worked with several young independent directors like Shunji Iwai (*PICNIC*, 1996), Shinji Aoyama (*HELPLESS*, 1996), and Satoshi Isaka (*FOCUS*, 1996). In 1999, he appeared on the Japanese screen in no less than six films directed by Katsuhito Ishii, Christopher Doyle, Shinya Tsukamoto, Makoto Tezuka, Sho Igarashi, and Nagisa Oshima.

YOICHI SAI

(The commander Isami Kondo)

Born in 1949, Yoichi Sai began his career as assistant to the lighting director. After working as prop man, he graduated to assistant director and then First Assistant director to Nagisa Oshima on the film *IN THE REALM OF THE SENSES* among others. He also worked with Toru Murakawa and Kosaku Yamashita, before directing his first feature film, *THE MOSQUITO ON THE TENTH FLOOR* in 1983. Many other films followed including *SOMEDAY, SOMEONE WILL BE KILLED* (1983), *REST IN PEACE, MY FRIEND* (1985), *ALL UNDER THE MOON* (1993). Oshima wanted Sai for the role of the general because of his natural commanding presence. Since acting in *TABOO*, he has returned to his role as film director with his latest feature, *KASHA*.

KOJI MATOBA

(The samurai Heibei Sugano)

Born in 1969, Koji Matoba began to act in 1988 in Katsuji Kanazawa's, *THE HIGHWAY TRIAL*. Two years running, he won the prize for best male supporting actor at the Yokohama Film Festival for his roles in Banmei Takahashi's *THE SUMMER OF THE YOUNG LIONS* and Shusuke Kaneko's *NOTHING AMISS ON THE EMPLOYMENT FRONT*.

TOMMYS' MASA

(The guard Jo Yamazaki)

Born in 1959, Tommys' Masa started up a comic duo in 1982 that won him the Grand Prize at the NHK Manzai contest. He was national junior champion in boxing in the middleweight category.

MASATOH EVE

(Officer Koshitaro Ito)

Born in 1949, Masatoh Eve began his career as a double before he became famous as a radio show talk host – Snakeman Show. In the cinema, his most notable roles have been in *KANZO SENSEI* (Shohei Imamura, 1998) and *HAKUCHI* (Makoto Tezuka, 1999). He is also a musician.

UNO KANDA

(The geisha Nishikigi-dayu)

Born in 1975, Uno Kanda earned first prize in the National Chubu Contest of junior classical dance. She has also authored songs and essays. *TABOO* marks her second appearance on the screen after Chiaki Konaka's film *ULTRAMAN ZEUS 2*.

KAZUKO YOSHIYUKI

(The servant Omatsu)

When she joined the Mingei troop it was with the intention of working on costumes. Then she was chosen for the lead role in *THE DIARY OF ANNE FRANK*. Her career quickly took shape as she won

roles in film, theatre and made-for-TV films. She earned several prizes including the theatre Kinokuniya. Her role as a married woman destroyed by illicit love in Nagisa Oshima's EMPIRE OF PASSION was well received.

TOMOROWO TAGUCHI
(The samurai Tojiro Yuzawa)

Born in 1957, Tomorrowo Taguchi was initially a punk musician, designer and writer. Since landing a role in Shinya Tsukamoto's TETSUO (1989), he has focused his entire career on acting. He has made several films with such Japanese directors as Shunji Iwai, Takashi Miike, Joji Matsuoka, Naoto Takenaka, Sabu, and Shohei Imamura.

ZAKOBA KATSURA
(Wachigaiya)

Born in 1947, Zakoba Katsura became Beicho Katsura's disciple in 1963 and actually adopted the name Asamaru Katsura. Beginning as a storyteller in the raguko genre, he later won the Grand Prize for comedy and the prize for most promising young talent at the NHK Variety contest. He also worked as a reporter for the television show Week Ender. Changing his name back to Zakoba Katsura in 1988, he recorded a rap album, once again proving how varied his interests are.

JIRO SAKAGAMI
(Lieutenant Genzaburo Inoue)

Born in 1934, Jiro Sakagami stepped into the world of arts when he entered the NHK amateur singing contest. He later became an actor teaming with Kinichi Hagimoto to create the legendary duo Cont' 55 go, and has actively worked in film, television and theatre.

ABOUT THE CREW:

TOYOMICHI KURITA

(Director of Photography)

Born in 1950, Toyomichi Kurita was a trainee to the cameraman Tatsuo Suzuki before he was promoted to assistant lighting cameraman on Shuji Terayama's films PASTORAL HIDE AND SEEK and THE LABRYTINTH OF GRASS. He left for the United States to study at the American Film Institute and soon found himself working with Paul Schrader as cameraman on MISHIMA, before moving on to become a cinematographer on Alan Rudolph's film WANDA'S CAFÉ. He won the Independent Spirit Award for this film. His use of transparent light lends an impressionistic style to his work which is most notable in Alan Rudolph's THE MODERNS, Jonathan Wack's POW WOW HIGHWAY, Mitsuo Yanagimachi's SHADOW OF CHINA, Shinji Somai's THE MOVE, Forrest Whitaker's WAITING FOR EXHILE and Robert Altman's COOKIE'S FORTUNE.

EMI WADA

(Costume Designer)

Born in 1937, Emi Wada decided early on to devote her life to painting, but progressively moved into costume design. She quickly made a name for herself working on such impressive films as Akira Kurosawa's *Ran*, garnering an Oscar for best costume -, Peter Greenaway's PROSPERO'S BOOKS, Mabel Cheung's THE SONG SISTERS and Akira Kurosawa's DREAMS. She also won an Emmy Award for her costumes for the opera *Oedipus*. In TABOO, she was careful to recreate the costumes from an historical perspective, but replaced the clear blue uniforms with more original black uniforms.

YOSHINOBU NISHIOKA

(Production Designer)

Born in 1922, Yoshinobu Nishioka became an active member of the Daiei Studios in Kyoto in 1948 handling the artistic direction. He skillfully developed the Daiei style on such films as Teinosuke Kinugasa's GATE TO HELL, Grand Prize at the Cannes Film Festival (1953), Kon Ichikawa's THE FURNACE (1958), Yuzo Kawashima's THE TEMPLE OF WILD DUCKS (1962), Yasuzo Masumura's TATOO (1966), to name but a few.

In 1972, he created Eizo Kyoto company (Kyoto images) handling the artistic direction on numerous films. Masahiro Shinoda's GONZA THE LANCE THROWER won the Silver Bear at the Berlin Film Festival. He won the Artistic Prize at the Montreal Film Festival for Hiroshi Teshigahara's RIKYU. Nishioka has been the director of the Kyoto School of Cinema for several years.

RYUICHI SAKAMOTO

(Composer)

Born in 1952, Ryuichi Sakamoto began his career as a studio music arranger. In 1978, he created the Yellow Magic Orchestra with Haruomi Hosono and Yukihiro Takahashi. He soon became the leader of techno pop music sound in Japan. In 1983, he composed the music for Nagisa Oshima's film, MERRY CHRISTMAS MR. LAWRENCE in which he acted opposite David Bowie. After the dissolution of the YMO, he developed numerous musical activities blending classical, jazz and folk music strains. Boldly exploring some of the new technologies, he has given concerts on the Internet.

In 1999, he came out with a successful album "Energy Flow", composed an opera, *Life*, and also authored the music for TABOO, claiming to have created an erotic musical score. His other musical contributions to cinema have been Bernardo Bertolucci's THE LAST EMPEROR (1987) - Oscar for best musical score; Bernardo Bertolucci's SHELTERING SKY (1990) - Golden Globe Award for best musical score; Pedro Almodovar's HIGH HEELS (1991) and Brian De Palma's SNAKE EYES (1998).