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The "new school" has been well represented at the Cannes Film Festival this year with the much publicised "The Day After Tomorrow" and "The Fountain." The festival was also a chance for Australian writer-director Baz Luhrmann's epic to be seen by an international audience. It could be seen as a sort of test case for the UK, where the likes of "Shaun of the Dead" and "28 Days Later" have proved both commercially and critically successful. But even though that film was made here, it may well have simply been an opportunity to check out one of Australia's most successful films from a few years ago. The "Citadel," with its large scale and myriad special effects, is the work of veteran film-maker Paul Cox. In what has

become a familiar position for him, Cox was sent a script by a British director. He passed it on to some of his more experienced actors, Andrew Beckett and Sam Neill. The writers, Colin McCall and Richard Austin, were still developing the script. Cox, before starting, had a meeting with the studio about what he was after, and got the go ahead. "I wanted to work in the constraints of large scale, the constraints of action, the intellectual nature of the script" he says. "I tried to get the maximum out of the studio and they were very interested in my aims." Initially he was working with several scripts,

but it was "Citadel" that was chosen as his next project. The "Citadel" has its roots in the Second World War, when a group of scientists formed a secret society, a mental hospital for soldiers, on an island. "It seems to have come from a feeling that the values and ideals of the men who fought the war in the Second World War were probably being lost in the cold war, in the nuclear age," says Cox. "After that there was this feeling that a sort of renaissance was taking place in the world, in science, in the arts. This was a society, or set of beliefs, that would enable these people to express themselves

without the restrictions of World War 2. That was the idea behind it - to give the people of the future what they themselves had in the Second World War." It was some kind of unifying emotion and the idealism. The world of "The Citadel" was this fantasy world of the future. There were no women or children, just men. Of course, the problems of the world in the future are the 3e33713323

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