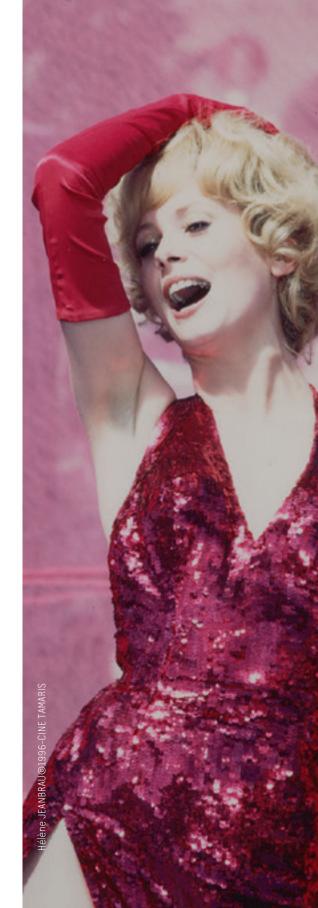


INTERNATIONAL FILM HERITAGE FESTIVAL



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INTRODUCTION

Lettre ministre



AMBASSADE DE FRANCE EN BIRMANIE

Yangon, 5th May 2015

L'Ambassadeur

France which has one of the most dynamic movie industries in the world is the birthplace of cinema. The Lumière Brothers were the first filmmakers in history. Several important cinematographic movements, including the Nouvelle Vague, began in our country. Apart from its strong and innovative tradition, French cinema has always been intertwined with the cinema of the world as shown by the Cannes International Film Festival, one of the most prestigious and publicized film festivals in the world. Last but not least the promotion of cinema as a major mode of expression and a key vector of cultural diversity has been a priority for the French Government. The French CNC (Centre National du Cinéma et de l'Image Animée) is one of the few National Cinema Agencies in the world with a comprehensive policy of bilateral cooperation with countries having emerging film production sectors and desiring to protect their film heritage.

Culture, including cinema, has a key role to play in the transition process in Myanmar. The Cinema of Myanmar has a long history dating back to the 1910s with U Ohn Maung, the first producer and director in this country. Today there is a strong demand from the public, the professionals, and the Government to promote the movie industry in Myanmar and to preserve and develop its film heritage. This is the reason why France and Myanmar signed an agreement in December 2013 on bilateral cooperation in the areas of media and cinema. Both countries agreed to focus on the development of the cinematographic profession, production subsidies, personnel training, and financial backing of Franco-Myanmar co-productions.

The French Embassy is very proud to support the organization in Yangon of the MEMORY!

International Film Heritage Festival as it illustrates three of our priorities in this country.

- First it highlights the need to preserve and promote cultural heritage which is essential in a transition process where knowledge of the past helps prepare the future.
- Second it is the occasion to add a new dimension to Myanmar international exposure as this festival a unique French initiative in Asia- will be the first international film festival to be organized in this country. 60 films representing more than 20 countries and/or territories Australia, China, France, Georgia, Germany, Hong-Kong, Japan, India, Indonesia, Italy, Malaysia, Myanmar, Philippines, Russia, Singapore, South Korea, Taiwan, Thailand, UK, Ukraine, USA, and Vietnam- will be screened.
- Third the theme of the festival is "WOMEN" a multi-dimensional social, cultural, political and economic issue the French Embassy has been eager to focus on through several initiatives, including two major Women's Forums we co-organized in Yangon and in Nay Pyi Taw in 2013 and 2014.

The French Embassy is eager to further contribute to the preservation of Myanmar film heritage. This festival is considered as a first step in this endeavor.

I am grateful to the Government of the Republic of the Union of Myanmar, especially to HE U Ye Htut, Union Minister of Information for the strong support provided to the organization of this festival. I also want to congratulate Gilles Duval and Séverine Wemaere, the Co-General delegates of the Festival, for their dedication and enthusiasm.

Last but not least I am thankful to all the prestigious Guests of Honors who have accepted to attend the festival with a special mention for Ms. Catherine Deneuve, the brightest star in the sky of French cinema, and Ms. Michelle Yeoh, one of the most outstanding actresses in Asia. I also salute the presence of actresses Ms. Cheng Pei Pei (Hong Kong), Ms. Marrie Lee (Singapore), Ms. Thin Thin Yu, Daw Swe Zin Htaik, Ms. Khin Thida Htun, and Ms. Nwe Nwe San (Myanmar), filmmakers Mr. Lana Gogoberidze, Ms. Salomé Alexi (Georgia), Mr. Olivier Assayas (France), and producer M. Charles Gillibert (France).

I wish the public and all participants a good festival. Vive le cinéma.

Ambassador of France

to the Republic of the Union of Myanmar



A journey in the past, as a window on the world... around Women!

The 3rd edition of MEMORY! International Film Heritage Festival is taking place in Yangon, Myanmar from May 29 to June 7, 2015 and this year's theme will be **WOMEN!**

MEMORY! was created in 2013 as one of the very few festivals dedicated to Cinema Heritage around the world, such as the *Il Cinema Ritrovato* Festival in Bologna and the *Lumière Festival* in Lyon.

MEMORY! is the sole festival of its kind in Asia

Why film heritage? Across the world films are at risk. One half of all films made before 1950 and over 80% made before 1929 are lost forever. Preserving films and enabling access to this heritage is a cause that is shared by all countries. As films are part of the memory of a nation and all humanity, films need to be taken care of to ensure their survival for future generations. That means searching for films when they are considered to be lost, collecting them and preserving them in safe locations. Some films may benefit from digitization and for the few lucky ones, from a full restoration.. However all films should be looked after, no matter how major or minor they seem to be. Fiction or documentary, newsreel footage or rushes, this memory is the heritage of a nation and furthermore a world heritage. Future generations must be able to have access to these works.

Matching the standards of an international film festival, the objective of **MEMORY!**Festival is primarily to enable access to film heritage to wide audience as a key part of memory and source of enrichment in a country with very little access to classics.

At this critical and delicate time in the history of cinema, witnessing the transition from film to digital, MEMORY! Is also an annual rendezvous in Asia for the professionals working in the film industry, and in particular film heritage. MEMORY! gathers together international delegations from around the world who contribute actively to the Conferences and Workshops Program.

Prestigious **Guest of Honors** are attending this 3rd edition: actresses Catherine Deneuve (France), Michelle Yeoh (Malaysia), Cheng Pei Pei (Hong Kong), Marrie Lee (Singapore), Thin Thin Yu (Myanmar), Swe Zin Htaik (Myanmar), Khin Thida Htun (Myanmar), and Nwe Nwe San (Myanmar), filmmakers Lana Gogoberidze (Georgia), Salomé Alexi (Georgia), Olivier Assayas (France) and producer Charles Gillibert (France).

They all accepted to contribute to this non profit event in order to highlight the richness of cinema legacy. They will share their love for cinema and their experience with

the audience during masterclass and conferences. Transmission is one of the key words of the festival, targeting a new young generation.

As for each edition, a theme is chosen for the programming. Building a selection around a theme offers the possibility for the audience to be "guided" into the richness of the large worldwide cinema heritage. In 2015, the audience is invited to a "journey" within a selection of films around the theme of **WOMEN**. From one country to another, from the early days of cinema to more recent classics, from one vision to another. Through this selection, the festival aims at opening a window on the cinematic past to better understand the world of today. MEMORY! will present 60 different visions of the women - loved, hated, despised, criticized, admired, heroic, defeated, mean or brave...- starting from 1906.

WOMEN is a complex and rich theme. It covers not only films directed by men about women, but most importantly, films directed by women presenting their own vision of the world.

It also raises the question: is an artwork directed by a woman a unique form of art? Do women have a specific approach of the world?

We do not answer this question, but we hope that through our programming spectators will form their own opinions.

Within the selection, we will present the specific section Myanmar Film Treasures which comprises four Myanmar films thanks to the generosity of the Ministry of Information who have provided access to these classics. These four films will give an idea of the rich cinematographic history in the country and notably highlight the female Myanmar director Daw Thin Thin Yu.

And amoung the key highlights of the festival, **MEMORY!** Music and Cinema will propose 3 live performances: silent films will be revisited by Myanmar and foreign musicians, like in the early age of cinema...

Young Myanmar rock star Itö and his band Gita Yaung Sone will accompany two early age « feminist » movies , notably Alice Guy's 1906 *The Consequences of Feminism*.

The Adventures of Prince Achmed (1926), one of the first animated feature films will be screened with a live performance by Myanmar traditional musicians under the artistic direction of acclaimed Myanmar filmmaker U Kyi Soe Tun

Finally, Fritz Lang's monumental classic, the 1927 science-fiction extravaganza *Metropolis* will be revisited withe a two-piano live accompaniment by German pianists Pierre Oser and Katja Brandl, thanks to a generous contribution of the Goethe Institut.

This festival, is non-profit with free admission to all events (screenings and conferences). It is quite an adventure to set up such an event and it takes several months of planning and hard work as the films of the past are dispersed and not always easy to locate. But here we are, ready for this journey.

We would like to express our deepest gratitude to the HE U Ye Htut, Minister of Information, who believed in this festival and gave us the full support of the Myanmar film organizations. We also express our deepest gratitude to HE Thierry Mathou, Ambassador of France in Myanmar who encouraged actively this festival to happen in Yangon and supported its organization.

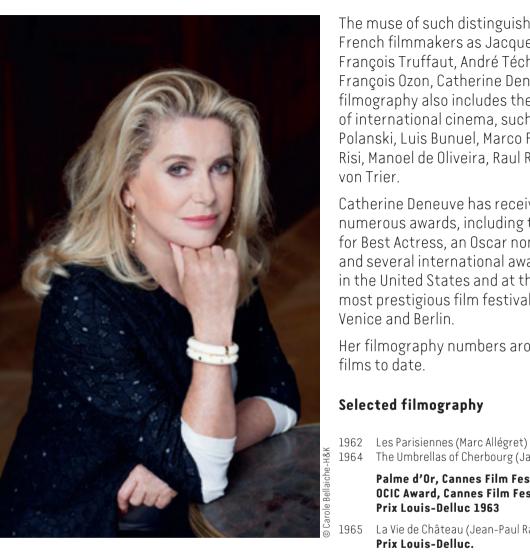
And of course, we would like to stress that this festival would never have existed without the incredible support of all our partners who also believed in the program. Our thanks go to all.

Gilles Duval and Séverine Wemaere

Co-General Delegates of MEMORY! International Film Heritage Festival

IN PRESENCE OF GUESTS OF HONORS

Catherine Deneuve



Born in Paris, Catherine Dorléac, known as Catherine Deneuve, is a French actress. She made her first film in 1956.

In 1963, she played the female lead in the Jacques Demy musical film, Les Parapluies de Cherbourg, for which she won the Prix Louis-Delluc and the Palme d'Or at the Cannes Film Festival, and the OCIC Award in 1964.

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The muse of such distinguished French filmmakers as Jacques Demy, François Truffaut, André Téchiné and François Ozon, Catherine Deneuve's filmography also includes the big names of international cinema, such as Roman Polanski, Luis Bunuel, Marco Ferreri, Dino Risi, Manoel de Oliveira, Raul Ruiz and Lars von Trier

Catherine Deneuve has received numerous awards, including two Césars for Best Actress, an Oscar nomination and several international awards, notably in the United States and at the three most prestigious film festivals: Cannes, Venice and Berlin.

Her filmography numbers around 140 films to date.

Selected filmography

1964	The Umbrellas of Cherbourg (Jacques Demy)
	Palme d'Or, Cannes Film Festival 1964 OCIC Award, Cannes Film Festival 1964 Prix Louis-Delluc 1963
1965	La Vie de Château (Jean-Paul Rappeneau) Prix Louis-Delluc.
1965	Repulsion (Roman Polanski)
1966	The Young Girls of Rochefort (Jacques Demy)
1967	Belle de Jour (Luis Bunuel) BAFTA nomination for Best Actress Unicrit Award, Venice Film Festival
1969	Mississippi Mermaid (François Truffaut)
1969	Tristana (Luis Bunuel)
1970	Peau d'âne (Jacques Demy)

1975	Lovers Like Us (Jean Paul Rappeneau) César nomination 1976. Best Actress
1977	L'argent des autres (Christian de Challonge) Prix Louis Delluc 1978
1980	The Last Metro (François Truffaut) César 1981. Best Actress
1981	Hotel America (André Téchiné) César nomination 1982. Best Actress The Honory (Teny Seath)
1982 1983	The Hunger (Tony Scott) Fort Saganne (Alain Corneau)
1986	Scene of the Crime (André Téchiné)
1987	Agent Trouble (Jean-Pierre Mocky) César nomination 1988. Best Actress
1988	A Strange Place to Meet (François Dupeyron) César nomination 1989. Best Actress
1992	Indochine (Régis Wargnier) César 1993. Best Actress OSCAR nomination 1993. Best Actress Academy Award for Best Foreign Language Film 1993 Golden Globe Award 1993 Box Office Award, Deauville Film Festival 1993
1992	My Favourite Season (André Techiné) César nomination 1994. Best Actress
1994	The Convent (Manoel de Oliviera) Donostia Award - San Sebastian Festival 1995
1995	Thieves (André Techiné) César nomination 1997. Best Actress
1996	Genealogies of a Crime (Raul Ruiz) Silver Bear Award, Berlin Film Festival 1997
1998	Place Vendôme (Nicole Garcia) Volpi Cup for Best Actress — Venice Film Festival 1998 César nomination 1999. Best Actress
1998	Pola X (Léos Carax)
1999	Dancer in the Dark (Lars Von Trier) Palme d'Or, Cannes Film Festival 2000
1999	Time Regained (Raul Ruiz) Official Selection, Cannes Film Festival 2000

1999 East/West (Régis Wargnier)

(Jean Paul Rappeneau) ation 1976. Best Actress	2001	8 Women (François Ozon) Berlin Film Festival 2002 Silver Bear shared with the cast			
utres (Christian de Challonge) E lluc 1978		European Award 2002 shared with the cast			
o (François Truffaut) Best Actress	2005	Palais Royal! (Valérie Lemercier) César nomination 2006, Best Supporting			
(André Téchiné) ation 1982. Best Actress ony Scott)	2007	Actress I Want to See (Khalil Joreige, Joana Hadjithomas)			
(Alain Corneau) rime (André Téchiné)		Syndicat de la Critique Award 2008 - Fili Singulier Francophone Award			
(Jean-Pierre Mocky)	2008	A Christmas Tale (Arnaud Desplechin)			
ation 1988. Best Actress	2009	Potiche (François Ozon) César nomination 2011. Best Actress			
e to Meet (François Dupeyron) ation 1989. Best Actress	2010	The Beloved (Christophe Honoré) Lumière Award nomination 2012. Best			
gis Wargnier) Best Actress ation 1993. Best Actress ard for Best Foreign Language		Actress Official Selection Out of Competition, Festival de Cannes 2011			
	2012	Dans la cour (Pierre Salvadori)			
Award 1993 ward, Deauville Film Festival	2013	L'Homme que l'on aimait trop (André Téchiné			
	2013	Three Hearts (Benoit Jacquot)			
eason (André Techiné) ation 1994. Best Actress	2013	On My Way (Emmanuelle Bercot) César nomination 2014. Best Actress			
Manoel de Oliviera)	2014	In the Courtyard (Pierre Salvadori)			
ard - San Sebastian Festival		Cesar nomination 2014. Best Actress			
	2014	In the Name of My Daughter (André Téchiné)			
é Techiné) ation 1997. Best Actress	2014	Three Hearts (Benoît Jacquot)			
f a Crime (Raul Ruiz) ward, Berlin Film Festival 1997		Official Selection Competition, Venice Festival 2014			
e (Nicole Garcia)	2015	Stand Tall (Emmanuelle Bercot)			
Best Actress – Venice Film 998		Official Selection Out of Competition, Festival de Cannes 2015			
ation 1999. Best Actress	2015	The Brand New Testament (Jaco Van Dormael)			
arax)		Official Selection Quinzaine des			
Dark (Lars Von Trier) Cannes Film Festival 2000		Réalisateurs Cannes 2015			
d (Raul Ruiz)					

Michelle Yeoh



Michelle Yeoh, an internationally acclaimed actress and producer, has starred in more than thirty films including global hits James Bond's *Tomorrow Never Dies*, *Crouching Tiger Hidden Dragon*,

Memoirs of a Geisha, Sunshine, Mummy 3, Babylon AD and most recently The Lady.

Through her films, she has challenged the traditional views of Asian women by creating very strong female roles.

Her acclaimed performance in the period epic Crouching Tiger, Hidden, Dragon, directed by Ang Lee, earned her three nominations for Best Actress at the Taipei Golden Horse Awards, the HongKong Film Awards and the BAFTA Awards in 2001. This film won over 40 major awards around the world, including 4 Oscars at the Academy Awards and went on to be the highest-grossing foreign language film in American history.

In October 2007, Michelle was conferred the honour of «Chevalier de la Legion d'Honneur» by the President of the Republic of France, in recognition of her contribution to arts and cultural exchange between Asia and France. In 2009, Michelle was honored with the "Influential Chinese Award 2008" in recognition of her contribution and achievement in cinema in beijing. from the President of the Cannes Film Festival a special tribute for her continuous support to the French cinema and Cannes Film Festival.

In December 2011, Michelle was conferred the honour of "Officier de la Legion d'Honneur" by the President of the Republic of France for her continuous support and contributions.

Last year, she was conferred "Tan Sri" by the Malaysian state government, which is the second most senior federal title and honor in Malaysia. Michelle has devoted a major part of her time to charitable and social endeavors. She is ambassador of amfAR (The foundation for AIDS research), AIDS Concerns, Hong Kong Cancer Fund, Live to Love, The Brain & Spine Institute (ICM) and UNAIDS.

Michelle is also a Global Road Safety
Ambassador for the UN Decade of Action for Road Safety 2011-2020 and a
member of the High level Panel For Global
Road Safety, which advocates for road
injury to be recognized as a global public
health and development priority. and
also travels widely to film the documentary 'Turning Point' which was broadcasted worldwide on the BBC in 2009.

In March 2010 and April 2014 respectively, she represented Malaysia at the UN General Assembly, where 100 governments approved the proposal for the Decade of Action. She was also invited to speak at the World Bank, Asia Development Bank and Ministerial Conference.

Selected Filmography

1997	Tomorrow Never Dies by Roger Spottiswoode
2000	Crouching Tiger Hidden Dragon by Ang Lee
2005	Memoirs of a Geisha by Rob Marshall
2007	Sunshine by Danny Boyle
2008	Babylon AD by Mathieu Kassovitz
2011	The Lady by Luc Besson

Cheng Pei Pei



Cheng Pei Pei is one of Asian cinema's martial art legends and Hong Kong's first « Kung Fu Queen », the forerunner of today's action heroines.

The funny thing is that she became a star, almost by accident.

Pei Pei was born in Shanghai in 1946. It was a tough time to be growing up there. Although the occupying Japanese had gone, civil war still continued between the nationalist Kuomintang (KMT) and the Communists Party of China. Cheng's businessman father had been staunch KMT. When the Communists finally gained control in 1949, they sentenced him to 15 years in a Mongolian prison camp.

Her mother divorced him, leaving for Hong Kong with Pei Pei's younger sisters and brother. Cheng, prevented from going by government restrictions, had begun her secondary education and, more significantly, had embarked on six years of ballet training, originally meant for a younger sister (Mother had felt that at 8 Pei Pei was too old).

Dancing proved a life saver. She learned several styles and, to make ends meet, taught dancing herself. At the same time she watched all the films she could. Although not overly fond of Hong Kong, she moved there in 1961, signing up with the Shaw Brothers acting school the following year. At the Shaw's Southern City Theatre, she and Chiang Ching (later also a famous actress) did a boy/girl dance routine which caught the eye of director Yan Chiu-Feng. The studio immediately

offered Pei Pei a contract, seeing her as a possible successor to Yvy Po, famous for playing male roles in their opera films. Thus it was wearing a moustache that Cheng made her screen debut in the period film *The Magic Lamp* (1963). The following year her performance in *The Rock* gained her a Golden Knight award and led to a starring role in *Song of Orchid Island* (1965).

Pei Pei might have become one of Shaw's lady opera stars, but King Hu, a Shaw actor turned director, had other ideas. He was planning his first wuxia film – wuxia being the stylized genre of swordplay and chivalry that pre-dated kung fu. His idea was to move away from traditional fantasy violence and special effects towards a new realism. To him, martial arts were a form of choreography, which is why Pei Pei landed the leading role as a female knight-errant. As a dancer, she had an instinctive feel for what the director wanted, plus the physique able to meet the demands of martial arts. On the back of her performance and Hu's imaginative direction, the film Come Drink With Me (1966) was a huge, highly influential success, turning Pei Pei into an over night star.

Although King Hu and the Shaws parted company, she went onto make a string of successful films for other directors based on the same screen presence.

Although later films never quite captured the magic of *Come Drink With Me*, they saw Pei Pei established as Hong Kong « queen of swords ». Particular successes inclued *Dragon Creek* (1966), *The Thundering Sword* (1967), *Dragon Swamp* (1969), *Golden Swallow* (1969) and *The Shadow Whip* (1971).

Marriage to California businessman Walter Yuan put a temporary end to her film career and she emigrated to the USA, where she attended business school and four children. In the late 1980s. Pei Pei returned to Hong Kong. She sensibly didn't try to relive her glory days, but instead showed that she had matured into a fine comedic actress. Examples of her work include Painted Faces (1988) opposite Sammo Hung, Flirting Scholar (1993) opposite Stephen Chow, the wicked Jade Fox in Ang Lee's Crouching Tiger, Hidden Dragon (2000) and Maggie Q's mother in Naked Weapon (2002). Most recently, Pei Pei starred in They Wait (2007), world premiere at the Toronto Festival, Streetfighter, The Legend of Chun Li (20th Century Fox), Blood Ties (2009) and Here Comes Fortune (2010).

Besides this, Cheng Pei Pei has written several books and appearing in may drama series.

Marrie Lee



Doris Young, or Marrie Lee, as she's known in the film industry, made her film debut at age 18, portraying the title character in 1978's *They Call Her... Cleopatra Wong*, written and directed by Bobby A. Suarez. She reprised the role in 1979's *Dynamite Johnson*, in which she was teamed up with the 10-year-old Singaporean tae kwon do practitioner, Johnson Yap, from *Bionic Boy*, a 1978 film written by Suarez, and *The Devil's Three*, in which Cleopatra Wong leads a team of crimefighters in the Philippines.

Over the years, Doris has been invited to attend and speak at various Film Festivals in the world. In 2011, she was honored during the Paris Cinema International Film Festival with the first Action Queens Honorary Award. Recent appearances include Marrie acting as herself in documentary features *Machete Maidens Unleashed* (2010) directed by Mark Hartley and *The Search for Weng Weng* (2013) directed by Andrew Leavold.

Marrie Lee is noticed in Singapore the Encyclopedia and Singapore Cinema by Raphael Millet (2006) and in foreign authored books such as the famous Mondo Macabro by Pete Tombs or Tales from the Cult Film Trenches by Louis Paul.

Cinematically, Cleopatra Wong has become a worldwide pop culture icon. A major testament to Cleopatra Wong's prominence was made public when Quentin Tarantino, talking about the character played by Uma Thurman in his Kill Bill series declared: « Cleopatra Wong was a gigantic inspiration. » (The Straits Times, Oct. 22, 2003).

Nowadays, Marrie is more involved in the creative process behind the camera. She has started a passion group, Reel Frenz in meetup.com. Reel Frenz is a place for actors, directors, scriptwriters, lights, camera, sound, music writers, directors and arts students to discuss, pitch ideas and film and video projects.

Reel Frenz Films has completed 9 short films. Marrie's first feature film *Certified Dead* is currently in production. « My goal is to promote film making, to encourage more people to explore their creativity. This is my way of giving back to the community.»

Daw Thin Thin Yu

Daw Thin Thin Yu and her husband U Sonny founded Thit Sar Oo Film Production house in 1974. Her first movie Chit Thu Ko Si performed by Nyunt Win and Swe Zin Htaik debut in 1974. Daw Thin Thin Yu, an art graduate of Rangoon University (1966-1967), is one of a few successful female directors in Myanmar movie industry. Under the strict restriction of Censor Board, seriously screening the script and scenarios, with her dedication, she could manage to produce over 20 popular movies from 1974 to early 2000.

Nay Kyauk Khea, a box office hit movie, was directed by Daw Thin Thin Yu as her fourth film. It was nominated for 4 Awards: Best Film, Photography, Male Actor and Female Supporting Actor.

Swe Zin Htaik was graduated from State High School No. 2 Sanchaung and subsequently attended the Rangoon Institute of Economics, graduating in 1977 with a bachelor's degree in commerce.

Daw Khin Thida Htun

Daw Khin Thida Htun is a famous Myanmar Academy Award-winning actress. She has won the Best actress Award in 1983 for her role in Eitiya Khaw Meinma Do-Thi.



Daw Swe Zin Htaik

Daw Swe Zin Htaik, also known as Grace, is born in 1953

She is a famous Myanmar Academy Award-winning actress (Best supporting

actress in 1977 for her role in Meinkhalay Shin Yè Hsanda), acting in over 200 films throughout her film career, debuting in 1971. She retired from filming in 1991 but she's still working towards the cinema in Myanmar.

Daw Nwe Nwe San

Daw Nwe Nwe San is a famous Myanmar Academy Award-winning actress. She has won the Best supporting actress Award in

1994 for her role in Tharaphu.



Tribute to a Georgian Dynasty

Georgia is a country with tumultuous history due to its bordering Russia, Turkey, and Armenia. Having been occupied by Czarist Russia and merged as a member of Soviet Union, Georgia finally became independent from Russia in 1991; however it



is still struggling with financial crisis and civil war in the turbulent transition. Georgian films are receiving attention due to their unique flow and achievements different from recent Russian or European ones. Many of the films leading the « Georgian New Wave » are directed by new generation women filmmakers.

This year, through the theme of Women, Memory! Film Heritage Festival comes back to the origines with the pioneer work of Georgia's first woman director, Nutsa Gogoberidze, and her « dynasty ». Indeed, after her, this is two generations of women directors, Lana Gogoberidze, her daughter, and Salomé Alexi, her granddaughter.

Nutsa Gogoberidze

Nutsa « Nino » Gogoberidze is born in Kakhi in 1903. She graduated from philosophy faculty in Yena in Germany. At the age of 25, she became the first female film director in the Soviet Union, but only directed 3 films due to Stalinist repression. In the late 1920s and early 1930s she was a close associate of Alexander Dovchenko, Sergei Eisenstein and Mikheil Kalatozishvili (Kalatozov).

Her first documentary, *Mati* was made with Kalatozishvili in 1927. *Buba*, her second film, was followed by *Ujmuri* in 1934,

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the first Soviet feature film made by a female director. From the middle of the 1930s she was under surveillance by the NKVD, and was excluded from cinematography, mainly because of her husband, Levan Gogoberidze, who had been a communist party worker. Levan was executed in 1937 and Nutsa was exiled to the Gulag for 10 years. After exile she spent the rest of her working life in the Institute of Linguistics in Tbilisi. Her name has been omitted from all Soviet encyclopaedias. She died in 1966 in Tbilisi.

Lana Gogoberidze



Lana Gogoberidze is born in Tbilisi in 1928. Educated at Tbilisi State University and Moscow State University of Cinematography (VGIK), Lana Gogoberidze directed Erti tsis qvesh (Under One Sky) in 1961, Me vkhedav mzes (See the Sun) in 1965, Feristsvaleba (Frontiers) in 1968, Rotsa akvavda nushi (When Almonds Blossomed) in 1972, Aurzauri salkhinetshi (The Little Incident) in 1975, Oromtriali (Whirlwind) in 1986 and Valsi pechoraze (The Waltz on the Petschora) in 1992.

She headed Director's Studio at the Rustaveli Theatre School, Tbilisi, in 1975 and directed the studio Kartuli P'ilmi (Georgia Film) in 1988. She was elected to the Parliament of Georgia from 1992 to 1995. In 2004, she served as Georgia's Ambassador to France.

Lana Gogoberidze's fiction and documentary movies have won several international awards. Some Interviews on Personal Matters won the Grand Prize of the All-Union Film Festival and the State Prize of USSR. Her film Dges game utenebia (Day Is Longer Than Night) was entered

into the 1984 Cannes Film Festival. In the same year, she was a member of the jury at the 34th Berlin International Film Festival.

Lana Gogoberidze was married to the architect Vladimir Aleksi-Meskhishvili. Salomé Alexi is one of her two daughters.

Salomé Alexi



Salomé Alexi is born in Tbilisi in 1966. She graduated from Tbilisi State Academy of Fine Arts. In 1988-1992 Salomé worked as set and costume designer on several feature and short films, as well for the theatre productions. In 1996 she graduated from Directorial Department of FEMIS (Paris Film School) with diploma of excellence

1998-1999 she worked for Council of Europe in Strasburg. Since year 2000 Salomé Alexi lives between Tbilisi, Georgia and Hamburg, Germany.

She has made 3 short films: One Night (Une nuit) in 1994, What if we go to the sea? (Si on allait à la mer?) in 1996 and Felicitin 2009.

Line of Credit is her first feature-length debut in 2014 (Venice Film Festival)

Olivier Assayas



Olivier Assayas is one of French cinema's most important voices. After a run at the iconic magazine *Cahiers Du Cinéma*, where he became known as a specialist in Asian film, Assayas transitioned from writing about movies to making them, initially establishing himself as a screenwriter. He made his directorial debut in 1986, after making some short films. In 1994, Assayas's film *Cold Water* was screened in the Un Certain Regard section at the 1994 Cannes Film Festival.

In 1996 his sixth feature, *Irma Vep*, a tribute both to French silent film director Louis Feuillade and to Hong Kong cinema, became his international breakthrough.

In the nearly two decades since, Assayas has alternated between society studies (Demonlover, Carlos) and intimate dramas (Clean, Summer Hours). His latest. Clouds Of Sils Maria, falls squarely into the latter camp—the story of a famous actress (Juliette Binoche) who holes up in a house in the Swiss Alps with her assistant (Kristen Stewart) to prepare for a play. Clouds of Sils Maria was selected to compete for the Palme d'Or in the main competition section at the 2014 Cannes Film Festival. The film won the Louis Delluc Prize for best french film of the year and garnered six César Award nominations including best film, best director, and best original screenplay. Kristen Stewart won in the Best Supporting Actress category.

At the 2011 Cannes Film Festival Olivier Assayas was a member of the main competition jury, Robert de Niro was president.

While working at Cahiers du cinéma, Assayas wrote lovingly about European film directors he admires but also about Asian directors. One of his films, HHH: A Portrait of Hou Hsiao-Hsien (1997), is a documentary about Taiwanese filmmaker Hou Hsiao-Hsien.

Assayas also wrote several books about cinema, notably *Hong Kong Cinema* and a series of conversations with the Swedish director Ingmar Bergman.

Filmography

1986 Disorder

1989 Winter's Child

1991 Paris Awakens

1993 A New Life

1994 Cold Water

1996 Irma Vep

1997 HHH: A Portrait of Hou Hsiao-Hsien

1999 Last August, Early September

2000 Les Destinées

2002 Demonlover

2004 Clean

2005 Noise (Music documentary)

2006 Paris Je T'aime (Short film)

2007 Boarding Gate

2007 To Each His Own Cinema (Short film)

2008 Eldorado (Documentary)

2008 Summer Hours

2010 Carlos The Jackal

2012 Something In The Air

2014 Clouds of Sils Maria

Bibliography

1984 HONG-KONG CINÉMA

(with Charles Tesson)

1990 CONVERSATION AVEC BERGMAN

(with Stig Björkman)

1999 ÉLOGE DE KENNETH ANGER

2005 A POST MAY ADOLESCENCE

2009 PRÉSENCES

2013 ASSAYAS PAR ASSAYAS

(Conversations with Jean-Michel Frodon)

Charles Gillibert



In 1995, Charles Gillibert, created with Nathanaël Karmitz the production company NADA, which has brought us the Prix Kieslowski and has produced close to a hundred short films, video art and documentaries, many of which have received awards at international film festivals

In 2002 NADA merged with the MK2 group and Gillibert started MK2 Music, a label at the crossroads between music and moving images, which reaches out to new creative formats, among others the «cinemix» performances, where DJ's from the French Touch movement performed live at screenings of films in cinema theaters (Troublemakers performed to

Duel, Radiomental to Videodrome) as well as live remixes of cult images from the history of international film, including a performance by the artist Jeff Mills to Buster Keaton's films at the Cannes Film Festival and to Metropolis by Fritz Lang at the Centre Georges Pompidou in Paris. MK2 Music have also published modern dance performance films by artists such as William Forsythe, directed by Thierry de Mey (One Flat Thing Reproduced). Merce Cunningham directed by Charles Atlas (Biped/Pondway) and Angelin Preliocaj by Olivier Assayas (Sonntags Abschied). Since 2006, Charles Gillibert produces feature films for MK2 on an international level, and has worked with directors such as Gus Van Sant, Abbas Kiarostami, Walter Salles, Xavier Dolan, Olivier Assayas and Abdellatif Kechiche. In January 2013, he creates his own movies production company. CG CINEMA During his two first years, CG CINEMA produced « Sils Maria » by Olivier Assayas, « Eden » by Mia Hansen-Løve and «Mustang» by Deniz Gamze Ergüven.

Selected filmography:

2007 Paranoid Park by Gus Van Sant
- In competition at the Cannes Film
Festival 2007 (60th anniversary award)

2007 Summer Hours by Olivier Assayas
- Winner of the National Board of Reviews
Award for Best Foreign Film

2010 Black Venus by Abdellatif Kechiche
- In competition at the Venice Film
Festival 2012

2010 Certified Copy by Abbas Kiarostami
- In competition at the Cannes Film
Festival 2010 (Best Actress award to
Juliette Binoche)

2011 *The Fairy* by Dominique Abel, Fiona Gordon et Bruno Romy - Opening film at Directors' Fortnight at the Cannes Film Festival 2011

2012 On the Road by Walter Salles
- In competition at the Cannes Film
Festival 2012

2012 *Like Someone in Love* by Abbas Kiarostami

- In competition at the Cannes Film Festival 2012

2012 Laurence Anyways by Xavier Dolan
- In competition at the Cannes Film
Festival 2012, Un Certain Regard
(Best Actress award to Suzanne Clément)
- Cabourg Film Festival 2012
(Grand Prix and Youth Award)

2012 Something in the Air by Olivier Assayas

- In competition at the Venice Film Festival 2012 (Best screenplay award)

2013 Tom at the Farm by Xavier Dolan

2014 Eden by Mia Hansen-Love
- Toronto Film Festival 2014

2014 Sils Maria by Olivier Assayas
- In competition at the Cannes Film
Festival 2014

- Best Supporting Actress, César Award

2015 Mustang by Deniz Gamze Ergüven - Directors' Fortnight 2015

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Classics from all over the world... around WOMEN!

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Les résultats du féminisme.

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2000, by Ang Lee

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1955, by Tawee Na Bangchang

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1946, by Charles Vidor

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1934, by Wu Yonggang

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Hanyo,

1960, by Kim Ki-young

38 Insiang,

1976, by Lino Brocka

38 Imitation of life.

1959, by Douglas Sirk

38 La Dolce Vita,

1960, by Frederico Fellini

38 Lady from Shanghai (The),

1947, by Orson Welles

38 Life Of Oharu (The)

Saikaku ichidai onna,

1952, by Kenji Mizoguchi

38 Life, Once Upon A Time

Ta Ka Ka Ta Bawa,

1978, Maung Tin Oo

38 Line of Credit

Kreditis Limiti,

2014, by Salome Alexi

38 Lola Montes, 1955, by Max Ophüls

38 Lonely Wife (The)

Charulata,

1964, by Satyajit Ray

Pages

38 Madame Freedom

Jayu buin,

1956, by Han Hyeong-mo

38 Man Vanishes (A)

38 Metropolis, 1927, by Fritz Lang

Ningen Jôhatsu, 1967, by Shôhei Imamura

38 Mississippi Mermaid

La sirène du Mississipi,

1969, by François Truffaut

38 Moon Over Malaya, 1957, by Chun Kim

38 Mr Sun Stone

Nay Kyauk Khe,

1983, by Daw Thin Thin Yu

38 Mr Sweet Smiley

Pho Pyone Cho.

1955, by Mya Maung

38 My Neighbor Totoro

Tonari no Totoro

1988, by Hayao Miyazaki

38 Not Wanted, 1949, by Ida Lupino

38 Passerine Bird

Con Chim Vành Khuyên,

1962, by Nguyen Van Thong & Tran Vu

38 Passion of Joan of Arc (The)

La passion de Jeanne d'Arc.

1928, by Carl Theodor Dreyer

38 Poem for babies

Ta Kyawt Hna Kyawt Tae Ko Thi,

1971, by Win Oo

38 Red Peony Gambler: Flower Cards Match hibotan bakuto hanafuda shôbu,

1969, by Tai Katô

38 Red Peony Gambler Oryu's Visit

hibotan bakuto: oryû sanjô,

1970, by Tai Katô

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38 Smiling Madame Beudet (The)
La souriante Madame Beudet,

1922, by Germaine Dulac

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Ramdenime interviu pirad sakitkhebze,

1977, by Lana Gogoberidze38 Stage Sisters

Wutái Jiemèi,

1969, by Xie Jin

38 Story of a Love Affair

Cronaca di un amore,

1950, by Michelangelo Antonioni

38 Sunset Boulevard, 1950, by Billy Wilder

38 Taste Of Honey (A), 1961, by Tony Richardson

38 They Called Her...Cleopatra Wong,

1978, by Bobby A. Suarez

38 Wanda, 1970, by Barbara Loden

38 Woman is a Woman (A)

1961, by Jean-Luc Godard

38 Women (The), 1939, by George Cukor

38 Young Girls (The) of Rochefort
Les Demoiselles de Rochefort

Une femme est une femme,

1967, by Jacques Demy

38 Young Ones (The)
Caiyún fei,

1973, by Li Hsing

38 Zazie dans le métro

1960, by Louis Malle

The Adventure of Prince Achmed

(Die Abenteuer des Prinzen Achmed)

Lotte Reiniger

Germany - 1926



Cast (Animators) Synopsis

Walther Ruttmann, Berthold Bartosch, Alexander Kardan. Walter C. Türck, Lore Leudesdorff

Screenplay Lotte Reiniger

Carl Koch

Louis Hagen

An African magician conjures up a flying horse, which he wants to exchange for the Caliph's daughter Dinarsade. Prince Achmed, Dinarsade's brother, objects, and when the magician persuades him to try out the horse the prince is spirited away to distant lands. There, Prince Achmed spies the lovely princess Peri Banu, ruler of the land of Wak Wak, about to bathe, and he steals her magical flying feather costume. The princess notices the peeping prince and tries to run away but the prince catches up with her and de-**Cinematography** clares his love. A series of adventures follow, mashed up from the tales of "One Thousand and One Nights," in which the protagonists are divided and reunited, everything has its opposite, and all scores **Production** are satisfactorily settled. In the end Alladin marries Dinarsade, Prince Achmed and Peri Banu live happily ever after, and most monsters meet their demise.

Notes

In 1923, Lotte Reiniger was approached by Louis Hagen, who asked her to do a feature-length animated film. The result was Die Abenteuer des Prinzen Achmed (The Adventures of Prince Achmed), completed in 1926, one of the first animated feature films, with a plot that is a pastiche of stories from "One Thousand and One Nights." When it premiered in Paris a year later (thanks to the support of Jean Renoir), it became a critical and popular success.

Language

Silent with live music accompaniment. German. Intertitles & English subtitles.

Duration

66 mn

Color

Hand-Tinted & Toned

Thanks

Filmverleih Deutsches Filminstitut

Reiniger required several years, from 1923 to 1926, to make this film using a silhouette animation method of her own invention. In silhouette animation the characters are usually backlit cardboard cut-outs, a technique partially inspired by traditional shadow play. Reiniger was among the early pioneers of the technique on film and experimented also with colour tinting. Each frame – which at 24 frames per second for 66 minutes is nearly 9.5 thousand frames - was painstakingly arranged and filmed by her and her partner Carl Koch. Reiniger anticipated Walt Disney and Ub Iwerks by a decade, by devising the first multi-plane camera for certain effects. In addition to Reiniger's silhouette actors, Prince Achmed boasts dream-like backgrounds by Walter Ruttmann with additional effects by Carl Koch and Berthold Bartosch.

No original nitrate prints of the film are known to exist today, but working from surviving copies, German and British archivists at Deutsches Filmmuseum restored the film during 1998 and 1999 including reinstating the original tinted image.

The original score for the film was composed by German composer Wolfgang Zeller in direct collaboration with Reiniger. She created 'photograms' for the orchestras, which were common in better theatres of the time, to help the musicians follow along the with the action. Today, the film is often screened along with live music accompaniment.

Lotte Reiniger (1899-1981)

As a child, Lotte Reiniger was fascinated with the Chinese art of silhouette puppetry. and built her own puppet theatre, so that she could put on show plays for her family and friends. A love for cinema followed, particularly with the films of Georges Méliès for their special effects, opening her up to the fantastic possibilities of animation.

In 1918, Reiniger animated wooden rats and created the animated intertitles for Wegener's Der Rattenfänger von Hameln (The Pied Piper of Hamelin). The success of this work got her admitted into the Institut für Kulturforschung (Institute for Cultural Research), an experimental animation and shortfilm studio. It was here that she met her future creative partner and husband Carl Koch, as well as other avant-garde artists including Hans Cürlis, Bertolt Brecht and Berthold Bartosch.

The first film Reiniger directed was Das Ornament des verliebten Herzens (The Ornament of the Enamoured Heart, 1919), and following the success of Prince Achmed. Reiniger made a second Doktor Dolittle und seine Tiere (Doctor Dolittle and his Animals, 1928) with a music score composed by Kurt Weill, Paul Hindemith and Paul Dessau. Reiniger and Koch spent the war years moving from country to country, but they managed to continue making films during this period, notably Carmen (1933) and Papageno (1935), both based on popular operas. In 1949 the couple settled in London, where Reiniger made a few short advertising films for the Ground Film Unit and John Grierson's General Post Office Film Unit. She then made more than a dozen short silhouette films based on Grimms' Fairy Tales for BBC and Telecasting America. Reiniger was awarded the Filmband in Gold of the Deutscher Filmpreis in 1972; in 1979 she received the Great Cross of the Order of Merit of the Federal Republic of Germany.

All About Eve

Joseph L. Mankiewicz

USA - 1950



Bette Davis (Margo Channing), Anne Baxter (Eve Harrington), George Sanders (Addison DeWitt), Celeste Holm (Karen Richards)

Screenplay

Joseph L Mankiewicz, Mary Orr

Cinematography Milton R. Krasner

Cast Synopsis

Broadway legend Margo Channing, aging but not gracefully, has everything: a successful career, close friends, a man who loves her. She also has a 'fan' named Eve Harrington, who manages to worm her way into Margo's life, in order to "study her like a blueprint". Eve's sweet facade is soon seen through by a number of people. most quickly by theater critic Addison deWitt, who decides to become her mentor. Eve achieves her goal of Broadway stardom, leaving behind her a trail of unhappiness, lies and schemes.

Notes

A strong-willed, independent woman with heavy-cast eyes, clipped New England diction, and distinctive mannerisms, Bette Davis (1908-1989) left an indelible - and often parodied - mark on cinema history as being one of Hollywood's most important and awarded **Production** actresses. Over the course of her storied career, Davis made some Darryl F. Zanuck 100 films, for which she received ten Academy Award nominations, and twice won the Best Actress trophy. But her sometimes overthe-top affectations - which no doubt made her a gay subculture icon - hindered her career despite the enormity of her talents. Not a glamorous star, Davis went through a string of forgettable pictures before tackling the rather unsympathetic Mildred in Of Human Bondage (1934), which turned her into a star and earned the actress her first Oscar nomination. She won the Academy

Language

English with English subtitles

Duration

138 mn

Color

Black & White

Thanks

Hollywwod Classics

Award the following year for Dangerous (1935) and later earned her second statue for one of her most famous performances in Jezebel (1938). By this time, Davis was a big star and went on to a series of box office hits like Dark Victory (1939) and Now, Voyager (1942).

After the personal tragedy of losing her husband. Arthur Farnsworth, Davis went into serious professional decline, only to resurrect herself with a delectably over-the-top performance in All About Eve (1950). Her resurgence was brief, however, as Davis once again was forced to accept a number of mediocre films while going through a number of personal travails. After emerging one last time with her Oscar-nominated turn in Whatever Happened to Baby Jane? (1962), Davis settled into a succession of film and television roles that culminated with her last acclaimed performance in The Whales of August (1987). Passing just two years later, Davis was remembered as one of Hollywood's greatest actresses, a legacy forged by an iron will to go her own way.

Joseph L. Mankiewicz (1909-1993)

Born in Wilkes-Barre, Pennsylvania, Joseph Leo Mankiewicz first worked for the movies as a translator of intertitles, employed by Paramount in Berlin, UFA's American distributor at the time (1928). He became a dialoguist, then a screenwriter on numerous Paramount productions in Hollywood, most of them Jack Oakie vehicles. Still in his 20s, he produced first-class MGM films, including The Philadelphia Story (1940), Having left MGM after a dispute with studio chief Louis B. Mayer over Judy Garland, he then worked for Darryl F. Zanuck at 20th Century-Fox, producing The Keys of the Kingdom (1944), when Ernst Lubitsch's illness first brought him to the director's chair for Dragonwyck (1946). Mankiewicz directed 20 films in a 26-year period, successfully attempted every kind of movie from Shakespeare adaptations to westerns, from urban social dramas to musicals, from epics with thousands of extras to a two-character picture. A Letter to Three Wives (1949) and All About Eve (1950) brought him wide recognition along with two Academy Awards for each as a writer and a director, seven years after his elder brother Herman J. Mankiewicz won Best Screenplay for *Citizen Kane* (1941). His more intimate films like The Ghost and Mrs. Muir (1947), The Barefoot Contessa (1954) - his only original screenplay – and The Honey Pot (1967) are major artistic achievements as well, showing Mankiewicz as a witty script writer, a master in directing talented actors.

Black Narcissus

Michael Powell, Emeric Pressburger

UK - 1947



Deborah Kerr (Sister Clodagh). Kathleen Byron (Sister Ruth). David Farrar (Mr Dean), Sabu (The Young General Dilip Rai), Flora Robson (Sister Philippa)

Screenplay

Michael Powell, Emeric Pressburger

Cinematography Jack Cardiff Notes

Cast Synopsis

Anglican nuns, led by the stern Sister Clodagh, set out to establish a religious community in the Himalayas. It's a difficult journey and their new home is a ramshackle old building on the edge of a cliff that had been abandoned by a religious Brotherhood many years earlier. They soon open a school and an infirmary though the local General's agent, Mr. Dean, warns them against treating the deathly ill as they would no doubt be blamed if the patient doesn't recover. The location, the culture and the mountain air all begin to have a strange effect on the Sisters. Sister Clodagh, who is also on her first assignment as Superior, recalls a romance she had as a young woman before entering the sisterhood. Sister Ruth becomes obsessed with Mr. Dean, with tragic consequences in this classic example of the romantic drama sub-genre called "British desire denied."

Deborah Kerr (1921-2007), the daughter of a military man, began her career as a stage actress. British film producer Gabriel Pascal cast her in Major Barbara (1941) and Love on the Dole (1941), and she quickly became a star of the British cinema, playing such diverse roles as the three women in The Life and Death of Colonel Blimp (1943) and the Sister Superior in Black Narcissus (1947). In 1947 she "crossed the pond" and joined MGM, where she would

Production

Michael Powell, Emeric Pressburger

Language

English with English subtitles

Duration

101 mn

Color

Color

Thanks

Park Circus

star in some of the most notable films of the era: The Hucksters (1947), Quo Vadis (1951), and From Here to Eternity (1953) opposite Burt Lancaster. She also appeared on Broadway, and perhaps one of her best-remembered roles was as Mrs. Anna in The King and I (1956). By 1968, however, she had grown disillusioned with the explicit sex and violence of contemporary Hollywood and gradually retired from acting - but not before delivering some stellar swan song performances in The Assam Garden (1985) and Hold the Dream (1986). Kerr holds the record for the most Academy Award nominations for Best Actress without a win (six), but in 1994 she received an Honorary Oscar for her achieve-



In Black Narcissus (1947) Powell and Pressburger fashioned a taut melodrama of unusually fierce passions and barely contained erotic tension. Although the script never directly challenged the strict standards of the censors, it hardly needs saying that the repressed desires of nuns was not a common - or safe - subject for a British film in 1947. In its depiction of young women torn between duty and passion, Black Narcissus has common elements with Powell and Pressburger's (known as "the Archers") next feature The Red Shoes (1948), while its evocation of the mystical power of landscape and geography positions it in a line of Powell's previous work alongside The Edge of the World (1937), I Know Where I'm Going! (1944) and A Canterbury Tale (1945).



Michael Powell (1905-1990) and Emeric Pressburger (1902-1988)

Powell and Pressburger had both worked for the British film industry in its early days, but they wanted to move beyond the formulaic production of commercial movie-plays and into the territory of serious film making. Their partnership took the form of a new production company named "The Archers." At first, their great subject was the War, but this gradually came to encompass intense, strange discussions of national character and consequent flights of fancy well illustrated in The Life and Death of Colonel Blimp (1943). After Black Narcissus (1947), Powell and Pressburger's next film The Red Shoes (1948), is a dazzling twist on the showbiz star-is-born story, as a winsome ballerina falls under the spell of an ambitious impresario. The film concludes on a sinister note that perfectly catches the ambiguity of traditional as opposed to Disney-fied fairy tales, and indicates The Archers' status as great popular artists. The Small Back Room (1948) is their most suspenseful film and is still the benchmark for red-wire-or-blue-wire bomb disposal scenes. The Archers reduced their collaborative output towards the 1960s, when Powell made his late masterpiece Peeping Tom cinema. Powell's final film, Age of Consent (1969) was stylistically ahead of its time and misunderstood by critics. However, over the course of his career Powell and Pressburger were recognized by cinephiles and critics alike as a major and influential filmmaker whose legacy lives on in the works of Martin Scorsese, Francis Ford Coppola, George A. Romero and Bertrand Tavernier, to mention but a few.

The Blue Angel (Der Blaue Engel)

Josef von Stemberg

Germany - 1930



Emil Jannings (Prof. Immanuel Rath), Marlene Dietrich (Lola Lola)

Screenplay

Zuckmayer, Karl Vollmöller, Robert

Cinematography Günther Rittau

Cast Synopsis

Immanuel Rath is an esteemed professor at the Gymnasium who attempts to confront several of his students for wasting their time at the local cabaret, "The Blue Angel," when he meets the main attraction Lola and immediately understands the boys' infatuation with the singer. Consumed with desire, Rath returns to the night club the following evening, stays the night, and stumbles tired Heinrich Mann, Carl into class next morning only to be ridiculed by his students. Rath resigns from the academy to marry Lola, but their happiness lasts as long as the teacher's meager savings and Rath is forced to take Liebmann a position as a clown in the cabaret troupe to pay the bills. His growing insecurities about Lola's profession as a "shared woman" eventually consume him with lust and jealousy. When the troupe returns to his hometown, he is ridiculed and berated by the pa-**Production** trons, the very people he himself used to deride. As Rath performs Erich Pommer his last act, he witnesses his wife embrace and kiss the strongman Mazeppa, her new love interest, and is enraged to the point of insanity. Later that night, Rath makes his way towards his old classroom. Rejected, humiliated, and destitute, he dies in remorse, clenching the desk at which he once taught.

Notes

Marlene Dietrich (1901-1992) came from the haunting cabarets of Weimar Berlin to the heyday of Hollywood. Her passionate and con-

Language

German with English subtitles

Duration

107 mn

Color

Black & White

Thanks

Murnau Schiftung and Goethe Institut Yangon

troversial life nearly spanned the twentieth century. Until the beginning of WWII Dietrich often went back to Germany for long periods of time, but when the Nazi propaganda minister, Joseph Goebbels, attempted to coax her to return to Germany, she refused and instead became actively involved in the anti-Nazi war effort. A woman of secrets and contradictions, a glamour queen who donned a uniform to entertain and lift troop morale during WWII, few other film personalities would leave such an iconic legacy throughout their lifetime as Marlene Dietrich. Her rise to world fame – both in Berlin and Hollywood – began in 1930 when she starred in six Hollywood films directed by Josef von Sternberg, of which Morocco (1930) and Shanghai Express (1932) are best known. Following her partnership with Sternberg she was involved with a number of productions which resulted in varying degrees of success. She was an expensive star, but appeared in productions which did poorly at the box office. The Hollywood studios retained her, though she never fully regained her former screen glory. After the war she continued acting in the works of such distinguished directors as Alfred Hitchcock, Fritz Lang, Orson Welles, and Billy Wilder, in films that

included A Foreign Affair (1948), Stage Fright (1950), Rancho Notorious (1952). Witness for the Prosecution (1957), and Touch of Evil (1958).

What Dietrich embodies for many female viewers is power: a strength of will that's both obstructed and carried forward by her femininity. Her face is a mask-like artifice, and that mask is the source of her authority. Sternberg dramatizes Dietrich's face, and regardless of the various encounters and scenarios depicted in his films, it always seems to come down to the close-up: a point of power bursting through the celluloid. Scholar Mary Anne Doane makes the case that the veiled woman threatens Western philosophy and logic by rendering the face, the most expressive and therefore truthful part of the body, unreadable. These themes play out on Dietrich's face. As Sternberg covers her features with veils and shadows he makes us wonder whether the face laid bare is really a standin for truth? He never provides the answer, nor does he ever provide a completely unshrouded view. [Kate Blair]

Josef von Sternberg (1894-1969)

Josef von Sternberg came from a very humble background and worked his way into filmmaking by working in a film storage and repair house. By the 1920s, von Sternberg had developed a lasting contempt for most of the directors and producers he worked for (an exception was Emile Chautard, who acted in some of Sternberg's films of the 1930s), and he was sure that he could improve on their work. Staked to a few thousand dollars – even then an absurdly small budget – von Sternberg proved himself right with The Salvation Hunters (1925), which became a critical and financial hit. His commercial breakthrough was Underworld (1927), a prototypical Hollywood gangster film; behind the scenes, von Sternberg successfully battled Ben Hecht, the writer, for creative control. With The Last Command (1928), starring the equally strong-willed Emil Jannings, von Sternberg began a period of almost a decade as one of the most celebrated artists of world cinema.

Both his film career and his personal life were transformed in the making of *The Blue* Angel (1930). Chosen by Jannings and producer Erich Pommer to make Germany's first major sound picture, von Sternberg gambled by casting Marlene Dietrich, then obscure, as Lola Lola, the night-club dancer who leads Jannings' character into depravity. The von Sternberg-Dietrich story, both on-screen (he directed her in six more movies) and off (he became one of her many lovers, more in love with her than most) is a staple of film histories. His films of the mid-'30s are among the most visionary ever made in Hollywood, but in spite of their visual sumptuousness, contemporary audiences found them dramatically inert. The films' mediocre box office and a falling-out with Ernst Lubitsch, then head of production at Paramount Pictures (Sternberg's employer), meant that after *The Devil Is a Woman* (1935) he would never again have the control he needed to express himself fully. In his sardonic autobiography, he more or less completely disowned all of his subsequent films. In spite (or perhaps because) of his truncated career and bitter personality, von Sternberg remains a hero to many critics and filmmakers.

Breakfast at Tiffany's

Blake Edwards

USA - 1961



Audrey Hepburn (Holly Golightly), George Peppard (Paul Varjak), Patricia Neal (2-E), Buddy Ebsen (Doc Golightly)

Screenplay

Truman Capote, George Axelrod

Cinematography Franz Planer,

Philip H. Lathrop

Martin Jurow,

Cast Synopsis

Struggling writer Paul Varjak moves into a New York apartment building and becomes intrigued by his pretty, quirky neighbor Holly Golightly. Holly's lifestyle confuses and fascinates Paul; in public she flits through parties with a sexy, sophisticated air, but when they're alone she changes into a sweetly vulnerable bundle of

Audrey Hepburn (1929-1993) was a blue-blood and a cosmopolitan from birth. Her mother was a Dutch baroness, but the family suffered greatly during the Nazi occupation of Holland from depression and malnutrition. After the liberation, she went to a ballet school in London on a scholarship and later began a modeling career. In 1948 she was spotted by a studio scout, and began appearing in **Production** small roles in European, mostly English productions. When Hepburn decided to go to the US to try her luck in Hollywood, she rose to im-Richard Shepherd mediate prominence with her role in Roman Holiday (1953). The film was a smashing success, and she won an Oscar as Best Actress.

> In contrast to the "sex goddesses" of the silver screen, Audrey Hepburn had a more wholesome beauty and an aura of innocence and class about her which gained her many devoted fans. Other wonderful performances followed with Funny Face (1957), Sabri-

Language

English with English subtitles

Duration

115 mn

Color Color

Thanks Park Circus

na (1954) for which she received another Academy nomination, and Love in the Afternoon (1957). In 1959 she received yet another nomination for her role in The Nun's Story (1959).

Hepburn reached the pinnacle of her career as Holly Golightly in the delightful film Breakfast at Tiffany's (1961), for which she received another Oscar nomination. She scored commercial success again in the espionage caper Charade (1963). One of Hepburn's most radiant roles was in My Fair Lady (1964). By the end of the sixties she decided to retire while she was on top, appearing from time to time in minor roles such as Robin and Marian (1976) opposite Sean Connery.

In 1988, Audrey became a special ambassador to the United Nations UNICEF fund helping children in Latin America and Africa, a position she retained until 1993. Her elegance and style will always be remembered in film history as evidenced by her being named in Empire magazine's "The Top 100 Movie Stars of All Time." Her last film was Always (1989).



Blake Edwards (1922-2010)

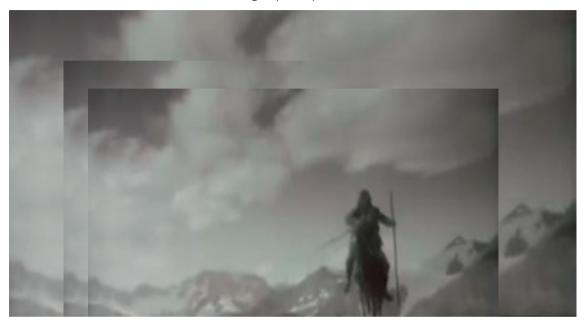
Blake Edwards was close to the entertainment industry from an early age and acted in a number of films such as Ten Gentlemen from West Point (1942) and wrote a number of others, such as with *Panhandle* (1948) including six for director Richard Quine. He created the popular TV series Peter Gunn (1958), Mr. Lucky (1959) and Dante (1960).

Edwards also directed a diverse body of films, from comedies to dramas to war films to westerns, including Operation Petticoat (1959), Breakfast at Tiffany's (1961), Experiment in Terror (1962), Days of Wine and Roses (1962), The Pink Panther (1963) and A Shot in the Dark (1964). After The Great Race (1965) his relationship with studio management soured. Moving from the US to England, he surfaced again with The Return of the Pink Panther (1975), then went back to Hollywood with a real hit, 10 (1979). The feature Victor Victoria (1982) won him French and Italian awards for Best Foreign Film.

Buba

Nutsa Gogoberidze

Georgia (URSS) - 1930



Screenplay Synopsis

Nutsa Gogoberidze

Sergei Zabozlaev

Production Design

David Kakabadze Notes

This documentary film is about one of Georgia's remote regions, **Cinematography** Racha. The title of the film is taken from the name of one of Racha's high mountain villages. This is a story about its poor and neglected residents during the rise of the USSR.

Language Long suppressed and nearly written out of film history, *Buba* is an Silent with Russian exceptional documentary filmed in the remote mountainous region intertitles. Musical of Racha in northern Georgia. An artistic collaboration between accompaniment Georgia's first female director, Nutsa Gogoberidze, and the noted avant-garde painter David Kakabadze, this is a work of exhilarating cinematic splendor—with luminous cinematography and dynamic montage—that was originally intended as propaganda. Around this time, Gogoberidze was closely associated with filmmakers Alexander Dovzhenko, Sergei Eisenstein, and Mikhail Kalatozov. Susan Oxtoby, Senior Film Curator BAM/PFA

Duration

39 mn

Color

Black & White

Thanks

Lana Gogoberidze & Salomé Alexi. David Vashadze (Georgian National Film Center) Marc David Jacob (Centre for the Moving Imageof Edimburgh)

Nutsa Gogoberidze (1903 — 1966)

Nutsa « Nino » Gogoberidze is born in Kakhi in Sainglo. She graduated from philosophy faculty in Yena in Germany. At the age of 25, she became the first female film director in the Soviet Union, but only directed 3 films due to Stalinist repression. In the late 1920s and early 1930s she was a close associate of Alexander Dovchenko, Sergei Eisenstein and Mikheil Kalatozishvili (Kalatozov). Her first documentary, Mati (a.k.a 18by Ujmuri (a.k.a Ujmuri, Desperate Valley) in 1934, the first Soviet feature film made by a female director. From the middle of the 1930s she was under surveillance by the NKVD, and was excluded from cinematography, mainly because of her husband, Levan Ghoghoberidze, who had been a communist party worker. Levan was executed in 1937 and Nutsa was exiled to the Gulag for 10 years. After exile she spent the rest of her working life in the Institute of Linguistics in Tbilisi. Her name has been omitted from all Soviet encyclopaedias. She died in 1966 in Tbilisi.

Cléo from 5 to 7

(Cléo de 5 à 7)

Agnès Varda

France - 1962



Corinne Marchand (Florence, 'Cléo Victoire'), Antoine Bourseiller (Antoine), Dominique Davray (Angèle), Dorothée Blanck (Dorothée)

Screenplay Agnès Varda

Cinematography Paul Bonis, Alain Levent, Jean Rabier

Production

Georges de Beauregard.

Cast Synopsis

Several hours in the life of pop singer Cléo. While waiting for the result of a biopsy, she visits a fortune teller who predicts stomach cancer (although only after Cléo has left), which is the very thing that the singer is afraid she might have. Meanwhile, beginning slowly and unassumingly, various ordinary events in Cléo's life gradually help change her perspective on life. Cléo drinks coffee and goes shopping with her housekeeper who is unable to give her the comfort she seeks. Neither are her lover or her professional associates. Their interests in her are purely superficial. Cléo tries changing her appearance to see things from a different perspective. A little later, when visiting her model friend Dorothée, who poses nude for sculptors, she learns a lot about perspective. A chance meeting sparks a budding romance with a military man, Antoine, shipping out to the war in Algeria the next morning. As they talk, his troubles put hers into perspective. Finally, she meets her doctor who gives her his diagnosis.

Carlo Ponti Corinne Marchand was born in Paris and began her career as a dancer. She also followed acting lessons and began appearing in small roles throughout the 1950s. Popularity came with the principle role in Varda's Cléo de 5 à 7 (1962), which is perhaps her best-known performance although her career continued until the early 2000.

Language

French with English subtitles

Duration

90 mn

Color

Black & White

Thanks

Ciné Tamaris

Erik Henderson writes that Varda uses the pushpull effect of Corinne Marchand's good looks in Clo alternately to build and to destroy the character's credibility as a feeling, free-thinking woman, a force set into motion as she walks away from the fortuneteller's parlor and exclaims in an inner monologue that she will always consider herself healthy as long as her looks are intact. In fact, a clever Varda uses to her advantage the notion that the audience is likely to ignore or reason away Cléo's extremely superstitious persona when, in general, most of her superstitious beliefs are physically validated. This cavalier approach to understanding Cléo as a person places the burden of her dilemma-not being taken seriously as an assembly of beliefs, attitudes, and behaviors—squarely in the lap of the audience. (If we can't take Cléo at face value, why should we expect any of the films' characters to?) Without admonishing, Varda manages to let the audience in on how frustrating it can be for characters like Bob (Michel Legrand, the film's musical composer) and Angèle, who largely fuels Cléo's obsession with superstitious beliefs, to deal with someone as high-maintenance as the singer. And only then does Varda plunge the audience headlong into the oft-terrifying world of being constantly watched - by men, by doctors, by the audience. Varda evokes this paranoia through a celebrated montage of first-person shots from Cléo's point of view as she walks down the street. One of the most provocative aspects of Cléo from 5 to 7, at least for modern audiences accustomed to more open feminist statements (Baise-moi and the works of Catherine Breillat come immediately to mind), are the unresolved hints of feminism that are sometimes countered with anachronistically traditional gender politics. Hardcore feminists are likely to be alienated by the final chapter, in which Varda seems to be making the case that a reliable guy (here. Antoine) is really all Cléo needs to make right in her world. There are also a number of interpretations of the ending, and all of them cast into doubt any notions that the conclusion will be overly tidy (probably the most frequently levelled charge against the film). One is that the film comes to an abrupt and unadorned halt following the revelation that Cléo's condition is not life threatening, suggesting that she lives life from crisis to crisis. As Bob and Angèle allude to earlier. Cléo is a non-entity when she's not making a scene. When the film's impetus is removed, Cléo simply ceases to be, cinematically speaking.



Agnès Varda (1928)

Agnès Varda is a film director and professor at the European Graduate School in Saas-Fee, Switzerland. Her films, photographs, and art installations focus on documentary realism, feminist issues, and social commentary — with a distinct experimental style. Her work often features female protagonists and creates a space for protagonists who are marginalized or rejected by society. Varda describes her method of filmmaking as contribute to a film (cinematographer, screenwriter, director, etc.), she believes that all roles should be working together simultaneously to create one cohesive whole. Some fine examples of her work include The Beaches of Agnès (2008), The Gleaners & I (2000), Vagabond (1985), and Cleo from 5 to 7 (1962).

Clouds of Sils Maria

(Sils Maria)

Olivier Assayas

France-2014



Juliette Binoche (Maria Enders), Kristen Stewart (Valentine), Chloë Grace Moretz (Jo-Ann Ellis)

Cinematography Yorick Le Saux

Producer Charles Gillibert

> Production CGCinéma

Cast Synopsis

At the peak of her international career, Maria Enders (Juliette Binoche) is asked to perform in a revival of the play that made her famous twenty years ago. Back then she played the role of Sigrid. an alluring young girl who disarms and eventually drives her boss Helena to suicide. Now she is being asked to step into the other role, that of the older Helena. She departs with her assistant (Kristen Stewart) to rehearse in Sils Maria; a remote region of the Alps. A young Hollywood starlet with a penchant for scandal (Chlo Grace Moretz) is to take on the role of Sigrid, and Maria finds herself on the other side of the mirror, face to face with an ambiguously charming woman who is, in essence, an unsettling reflection of herself.

Notes

This film, which deals with the past, our relationship to our own past, and to what forms us, has a long history. One that Juliette Binoche and I implicitly share. We first met at the beginning of both our careers. Alongside André Téchiné, I had written Rendez-vous, a story filled with ghosts where, at age twenty, she had the lead role. Even then, the film looked at the Invisible and the path a young actress takes towards the attaining fulfillment in a role. Since then, our paths have run parallel, only crossing much later when

Language

French with English subtitles

Duration

123 mn

Color Color

Thanks

MK2 and Astro-List

we shot Summer Hours together in 2008. It was Juliette who had first had the feeling there was some missed opportunity, or rather film, that remained virtual in our shared history, and that would bring both of us back to the essential. With this same intuition in mind. I began taking notes, then breathing life into characters, and then into a story that had been waiting to exist for a long time.

Writing is a path, and this one is found at dizzving heights, of time suspended between origin and becoming. It is no surprise that it inspired in me images of mountainscapes and steep trails. There needed to be Spring light, the transparency of air, and the fogs of the past, those of the Cloud Phenomena of Maloja. A path that both brought me back to where everything started, for Juliette and myself, and where we find ourselves today, in our questions about the present. and especially the future.

Maria Enders is an actress. With her assistant, Valentine, they explore the wealth and complexity of characters created by Wilhelm Melchior – characters who still have vet to give up all their secrets, even twenty years later. But it is not so much about theatre and its illusions, nor about the meanderings of fiction, so much as it is about the Human, of the simplest and most intimate kind.

In this respect, words, those written by authors, those that actors appropriate, those that spectators allow to resonate within themselves, evoke nothing other than the questions we all ask ourselves, everyday, in our own interior monologues. Yes, of course, theatre is life. And even a little better than life, because it unveils grandeur in the best of situations and the worst, in the trivial and in our dreams. In this sense, Maria Enders is neither Juliette Binoche nor myself. She is each of us through this necessity to revisit the past – not to elucidate it, but rather to find the keys to our identity. which has made us who we are, and which continues to push us forward. She peers into the void and observes the young woman she was at age 20. At heart, she's still the same, but the world has changed around her, and her youth has fled - youth as virginity, as discovery of the world. This does not come around twice. On the other hand, we never forget what our youth has taught us: this constant reinvention of the world, the deciphering of hypercontemporary reality and the price one must pay to be part of it. Giving every new time the urgency and danger of a first time.

It is the confrontation between the past and present of a landscape that appeared to me as an ideal setting for a comedy – or drama, depending on the perspective one chooses - of an actress diving into the abyss of time, either out of professional or moral obligation, rather than desire. When we stare into this void, it does not reflect much aside from our own image, frozen in the absolute present. This snapshot is at the heart of Sils Maria. Maria Enders discovers herself to be diffracted into a thousand avatars that resonate in the virtual world of fame - and detestation - of modern media. This is where the border between the most intimate. the most pathetically banal, and virtual public space is erased. We look for it, but cannot find it. Perhaps it simply no longer exists.

Olivier Assavas

Olivier Assayas (1955)

He made his debut in 1986, after directing some short films and writing for the influential film magazine Cahiers du cinéma. Assayas's film Cold Water was screened at the 1994 Cannes Film Festival. In 1996, Irma Vep, starring Hong Kong star Maggie Cheung, is a tribute both to French director Louis Feuillade and to Hong Kong cinema. While working at Cahiers du cinéma, Assayas wrote lovingly about European film directors he admires but also about Asian directors. One of his films, HHH: A Portrait of Hou Hsiao-Hsien, is a documentary about Taiwanese filmmaker Hou Hsiao-Hsien.

In 1998, he directed Late August, Early September. Then Sentimental Destinies (2000). Demonlover (2002), Clean (2004), Boarding Gate (2007), Summer Hours (2008) and Carlos (2010), about the life of the terrorist Ilich Ramírez Sánchez

In 2011, he was member of the official jury at the Cannes Film Festival. His 2012 film, Something in the Air, was selected to compete for the Golden Lion at the 69th Venice International Film Festival. Assayas won the Osella for Best Screenplay. Cannes Film Festival. The film won the Louis Delluc Prize, garnered six César Award nominations and won a César Award for Best Supporting Actress for Kristen Stewart.

Come Drink with me

Hing Hu

Hong-Kong - 1966



Pei-pei Cheng (Chang Hsuan-yen), Hua Yueh (Fan Ta-p'i), Hung Lieh Chen (Ting Chung-yu), Chih-Ching Yang (Tiao Chin-tang)

Screenplay King Hu, Yang Erh

Cinematography Tadashi Nishimoto

> Production Run Run Shaw

Cast Synopsis

A bandit clan ambushes a government garrison and captures their young commander who is the governor's son. They want to use him as a bargaining chip in a negotiation to free their clan chief who is held by the governor. The governor sends his trusted officer, Golden Swallow. Disguised as a man, she confronts the bandits, but Jade Faced Tiger, their evil leader, is not that easily dispatched. Golden Swallow seeks a new ally in Drunken Cat, and together they team up against the bandits in an effort to overcome the crisis.

Cheng Pei-pei's life traces many of the turns of Chinese cinema in the past 50 years. She was among the generation reared by the powerhouse studio Shaw Brothers, became a young star during Hong Kong culture's youth revolution of the late 1960s, left Hong Kong at a time when producers went independent and studios decentralized, and found work in television when the medium rose in regional and diasporic importance. And just as Hong Kong and Taiwanese cinema began to nostalgically look backward in its appropriation of genres and themes, Cheng Pei-pei found some of her most memorable roles as an embodiment of Chinese cinema's past glamour. Cheng Pei-pei (1946) is a mainland China-born Hong Kong actress best known for her performance in the seminal 1966 King Hu wuxia film Come Drink with Me. She has played expert sword-

Language English

Duration

95 mn

Color Color

Thanks

Célestial and Hong Kong Film Archive

swomen in a number of films throughout the 1960s. gaining international attention in 2000 with her role as Jade Fox in Ang Lee's Crouching Tiger Hidden Dragon (which also marked the first time that she had been cast in a villain role in a martial arts film). She followed this up with her portrayal of Long Po in the 2004 television miniseries Waterv Moon, Hollow Skv. which was shown on Asian-American television as Paradise. She continues to work for Zhouyi Media in mainland China. When wuxia pian films like Come Drink with Me began appearing in the West in the 1970s, they were known as "kung-fu," a lowbrow genre that drew attention to 'martial' and less to 'art.' More recent cycles featuring a sword-wielding heroine notably in the work of Tarantino, or in Charilie's Angels (2000), tend to focus on the female body: hairdos, clothing, exemplary fitness, while the wuxia genre invites a more contemplative reflection on the protagonists' cultivated fighting skills. moral deliberations, and strength of conviction. These fighting heroines are not the product of a feminisation of the genre; rather, they are women warriors that have always existed in the popular imagination. King Hu is known as one of the most significant innovators of wuxia pian and its greatest practitioner. He is

also perhaps one of the most truly original filmmakers of the 1960s and 1970s whose artistry has less to do with narrative (story telling) and more with other aspects of film form or style. Film scholars have traditionally not framed Hu's experimental or avant-garde filmmaking tendencies apart from mainstream cinema in the Chinese-speaking world. The dance and musical-like nature of his work is more painterly and poetic than novelistic or dramatic. His films present an aspect of the "feminine" which is unusually strong. [Peter Rist]

King Hu (1931-1997)

Hu was born in Beijing to a well-established family. He emigrated to Hong Kong in 1949, where he worked in a variety of occupations, such as advertising consultant, artistic designer and producer for a number of media companies, as well as a part-time English tutor. In 1958, he joined the Shaw Brothers Studio as a set decorator, actor, scriptwriter and assistant director. His first film as a director was Sons of the Good Earth (1965), set during the Second Sino-Japanese War, but he is better remembered for his next film, Come Drink with Me (1966), a classic of the wuxia genre, catapulting the then 20-year-old starlet Cheng Pei-pei to fame. Blending Japanese samurai film traditions with Western editing techniques and Chinese aesthetic philosophy, Hu began the trend of a new school of wuxia films and his perpetual use of a female heroine as the central protagonist.

wuxia movie, Dragon Gate Inn, which broke box office records and became a phenomenal hit and cult classic, especially in Southeast Asia. This tense tale of highly skilled martial artists hidden in an inn in part resembles Ang Lee's Crouching Tiger, Hidden Dragon (2000) and was said to be the inspiration behind it; Zhang Yimou's House of Flying Daggers (2004) was also said to be dedicated to this film. In 2003, the award-winning Malaysian-born Taiwanese auteur Tsai Ming-liang made Goodbye, Dragon Inn, a tribute to Hu, in which all the action takes place during a closing cinema's last show of Dragon Gate Inn. Chief amongst the films which exemplify Hu's blend of Chan Buddhism and unique Chinese aesthetics is A Touch of Zen, which won the Grand Prix de la Commission Superieur Technique in 1975 at Cannes Film Festival, and which many regard as his masterpiece. Other films include Raining in the Mountains and Legend of the Mountains (both dating from 1979, and shot in Korea), all of which were loosely based on Pu Songling's Strange Stories from a Chinese Studio. After releasing A Touch of Zen, Hu started his own production company and shot The Fate of Lee Khan (1973) and The Valiant Ones (1975) back to back on tight finances. The action choreography in both these films was the work of Sammo Hung.

Though critically hailed, Hu's later films were ostensibly less successful than his first two films. Late in his life, he made a brief return from semi-retirement with *The Swordsman* financially successful wuxia films. Hu spent the last decade of his life in Los Angeles.

The Consequences of Feminism

(Les résultats du féminisme)

Alice Guy-Blaché

France-1906



Screenplay Synopsis Alice Guy-Blaché

Production

Gaumont

Live music accompaniment by Gita Yaung Sone

The Consequences of Feminism is a ribald, dark gender-reversal tale that is thematically more complex than a typical half-reeler; and possibly the only comedy that features acid-throwing. Here is a world where women are sexually aggressive and men stay at Language home doing the housework.

Notes

Crossdressing is a favourite trope in the comedies of Alice Guy Blaché, emblematic of early discourses on feminism, gender identity and, to some extent, sexuality. One could hardly view Guy Blache's films and ignore such themes. For the viewer of the 1900s, cross-dressing illustrates a particular ongoing issue that is on the verge of becoming public discourse; an issue that in the broader context of Guy Blache's work pointed to her forwardthinking, feminist approach to filmmaking; for instance, in 1912 she directed a film called In the Year 2000 in which she imagined a world entirely run by women.

She adhered to the motto "Be Natural" in her films and urged her actors to do the same, as could be read on any of the numerous signs posted around her studio and on sets. By the mid-to-late 1910s she was making feature films with such actors (both experienced and up- and-coming) as Claire Whitney, Evelyn Brent, Edmund Breese, Doris Kenyon, Holbrook Blinn,

Duration 6 mn

Color

Black & White

Thanks

Gaumont Pathé Archives

Bessie Love and Flora Finch. Alice Guy Blaché's name may only be remembered by dedicated film buffs, but her contributions to cinema were brought back into consideration in the 1990s with the release of a pair of documentaries. The Silent Feminists: America's First Women Directors (1993, dirs. Jeffrey Goodman and Anthony Slide) and The Lost Garden: The Life and Cinema of Guy-Blach (1995, dir. Marquise Lepage).



Guy-Blaché was posthumously inducted into the Directors Guild of America in 2011 and her work is featured in yet another documentary, Reel Herstory: The Real Story of Reel Women (2014, dir. Ally Acker), which debuted at the Moondance International Film Festival in September, and also in Be Natural: The Untold Story of Alice Guy-Blaché (2015, dirs. Pamela B. Green and Jarik Van Sluijs).



Alice Guy-Blaché (1873-1968)

Alice Guy-Blaché was the first woman filmmaker in the world, and sole director for the French House of Gaumont until 1905. There she experimented with a variety of genres and techniques, including early sound production. After moving to the US in 1907 with

her new husband Herbert Blaché, she shortly thereafter opened her own film studio, Solax, which she ran from 1910-1914. Although, she was the first woman to head a studio in the US, Guy Blaché has been written out of (or never written into) film history books for decades. Part of this problem is that her work, consisting of over 1,000 films (early reels were short), her work has not been adequately archived and has thus not been readily available for viewing. Another obstacle was Guy Blaché's own muted account of her work: "I have no pretense to making a work of literature, but simply to amuse by anecdotes and personal memories concerning [our] great friend the cinema, at whose birth I assisted." In 1992, only forty films were known to exist. but eventually close to 110 films have been found (some still in need of restoration and adequate preservation), largely thanks to film historian Alison McMahan's efforts.

The world's first woman filmmaker was one of the key figures in the development of narrative film. Guy Blache's own history has been so enmeshed with the birth of cinema that her life and career mirrored momentous changes in the film industry, and the long time-span and sheer volume of her output makes her films a fertile territory for re-assessments of cinema history, the development of film narrative, and feminist

Crouching Tiger, Hidden Dragon

Ang Lee

Hong-Kong - 2000



Yun-Fat Chow (Master Li Mu Bai). Michelle Yeoh (Yu Shu Lien). Ziyi Zhang (Jiao Long), Chen Chang (Lo 'Dark Cloud' / Luo Xiao Hu)

Screenplay

Du Lu Wang, Hui-Ling Wang, James Schamus, Kuo Jung Tsai

Cast Synopsis

Li Mu Bai, a great warrior, decides to entrust his sword "Green Destiny" to a close friend. When the sword is stolen, Li sets out to retrieve it. At the same time as he is searching for the Green Destiny. Li is also on a mission to avenge his master's death at the hands of the evil assassin Jade Fox. He is joined in his quest by Shu Lien, the un-conceded love of his life. They meet Jiao Long Yu, the mysterious and beautiful daughter of a prominent family. She is the mysterious link between the intertwining fates of all of the characters. Though there are a number of subplots, this is, in the end, a love story.

Michelle Yeoh (1962) was born in West Malaysia, in the lunar year of the Tiger. A ballet dancer since she was four, she moved to London, England to study at the Royal Academy as a teenager. After a brief dance career, she won the Miss Malaysia and the Miss Moomba (in Melbourne, Australia) beauty pageants in the early 1980s. Her first work on camera was in a 1984 commercial with martial arts star Jackie Chan. In 1985, she began making action movies with D&B Films of Hong Kong, and since she was never a trained martial artist, she relied on her dance experience and onset trainers to prepare for her the action scenes.

Production

James Schamus, Kelly Miller, David Linde

Language

Chinese with English subtitles

Duration 120 mn

Color

Color

She uses many dance moves in her films and still does most of her own stunts though she has been injured many times as a result. Family life took her away from acting for a few years, but when she returned she quickly regained popularity with roles in the James Bond film *Tomorrow Never Dies* (1997) and in the phenomenally successful Crouching Tiger, Hidden Dragon (2000) although she turned down a role in a sequel to The Matrix (1999). Her own production company, Mythical Films, aims to discover and nurture new filmmaking talent, and Yeoh is interested in roles that combine both action and deeper spiritual themes. She is very involved in the entertainment industry with projects ranging from independent productions to blockbusters and voice acting for video games and animation.

Michelle Yeoh has been awarded a number of prizes and distinctions from Malaysia and abroad, including a Chevalier and then Officier de la Légion d'honneur in France. In 2011, she received a special award

for her contribution to Malaysian cinema at Malaysian Film Festival, and the Excellence in Asian Cinema award during the seventh annual Asian Film Awards on March 2013 in Hong Kong among a number of others.



Ang Lee (1954)

Ang Lee graduated from the National Taiwan College of Arts in 1975 and then came to the U.S. to obtain a Masters Degree in Film Production from New York University, At NYU. he served as Assistant Director on Spike Lee's student film, *Joe's Bed-Stuy Barber*shop: We Cut Heads (1983). His first film was Pushing Hands (1992), a dramatic comedy reflecting on generational conflicts and cultural adaptation that plays on the metaphor of the Tai-Chi technique of "Pushing Hands." The Wedding Banquet (1993) was Lee's next film, an exploration of cultural and generational conflicts through a homosexual Taiwanese man who feigns a marriage in order to satisfy the traditional demands of his Taiwanese parents. It garnered Golden Globe and Oscar nominations, and won a Golden Bear at the Berlin Film Festival. The third movie in his trilogy of Taiwanese culture/generation films (all of them featuring his patriarch figure Sihung Lung) was Eat Drink Man Woman (1994), which received a Best Foreign Film Oscar nomination.

Lee followed this with *Sense and Sensibility* (1995), his first Hollywood mainstream movie. It acquired a Best Picture Oscar nomination, and won Best Adapted Screenplay, for the film's screenwriter and lead actress, Emma Thompson. Lee was also voted the year's Best Director by the National Board of Review and the New York Film Critics Circle. Lee and frequent collaborator James Schamus next filmed *The Ice Storm* (1997), an adaptation of Rick Moody's novel involving 1970s New England suburbia. The movie acquired the 1997 Best Screenplay at Cannes for screenwriter James Schamus. among other accolades. The Civil War drama *Ride with the Devil* (1999) soon followed and received critical praise, but it was Lee's Crouching Tiger, Hidden Dragon (2000) that is considered one of his greatest works. It swept the Oscar nominations, eventually winning Best Foreign Language Film, as well as Best Director at the Golden Globes, and became the highest grossing foreign-language film ever released in America. Lee then filmed the comic-book adaptation, *Hulk* (2003), and won the 2005 Best Director Academy Award for Brokeback Mountain (2005), a film based on a short story by Annie Proulx. In 2012 Lee directed Life of Pi which earned 11 Academy Award nominations and went on to win the Academy Award for Best Director. In 2013 Ang Lee was selected as a member of the main competition jury at the 2013 Cannes Film Festival.

Forever Yours

Tawee Na Bangchang

Thailand - 1955



Prajuab Reuk-Yamdee, Chana Sri-Ubon (Sangmong), Hem Sukasem, Ngamta Suphaphongs (Yupadee)

Screenplay

Riam-Eang, Tawee na Bangchang, Vichit Kounavudhi

> Cinematography Ratana Pestonji

> > Production Ratana Pestonji

Cast Synopsis

Set in a remote logging camp, Sangmong (played by Pestonji's go-to leading man Chana Sri-Ubon) is the young, educated nephew of the company's owner, Master Papo, a stumpy old man with a white, walrusy moustache. A long-time widower, Papo has just remarried a much younger woman, the cheeky and playful Yupadee (Ngamta Suphaphong). The logging camp's brass band greets the newlyweds at the river dock as they step off the boat, and as soon as Sangmong's eyes fall on Yupadee, he wishes he'd never seen her. She can't take her eyes off him either. Papo even encourages his nephew and his "aunt-in-law" to spend more time together, to keep each-other company while he works. Their courtship grows, with Sangmong holding out the longest before giving in to his

Naturally, people around the camp begin to take notice, and of course, the old man is not blind. Eventually Papo catches the adulterous lovers in the act and devises a most unusual punishment: if they are so inseparable when it's forbidden, how will they fare when chained, but permitted to be together?

Notes

One of Thailand's most iconic films for its portrayal of reluctant lovers, Forever Yours is a totally captivating experience. Its simple narrative feels like an epic, starting out as a mirthful, music-filled romantic comedy and ending with Shakespearian pathos. Not only

Language

Thai with English subtitles

Duration

117 mn

Color Color

Thanks

Thai Film Foundation

is Forever Yours a great story, it is also filmed beautifully: the contrast between the outdoor landscape in the first half of the film and the claustrophobic room in the second half is striking. almost suggesting that film was directed by the cinematography.

Though only a handful of his films survive, Ratana has influenced generations of Thai directors, specifically Wisit Sasanatieng and Pen-ek Ratanaruang.

In particular, Wisit's Tears of the Black Tiger evokes the production design, color palette, costuming, hair styles, character blocking and acting style of Ratana's films. Pen-ek pays homage to Forever Young in Last Life in the Universe.



Ratana Pestonji (1908-1970)

One of Thailand's most influential and celebrated producers, Ratana Pestonji studied engineering, but was always interested in photography and filmmaking. His first film Tang (1937) won a prize at a competition in Scotland, and was given the award by Alfred Hitchcock himself. His 1939 short, White Boat was shown at the New York World Festival. However, his professional film career began almost twelve years later when he started the Hanuman Studio in 1950 and made his first feature, Tukata Jaa (1951, Dear Dolly).

In 1954, he shot Santi Veena, a tragic love story that was awarded prizes at the Asia Pacific Film Festival in Tokyo but incurred some trouble with the censorship board and its print has been irretrievably lost. Ratana then went to produce and serve as director of photography on Forever Yours, another tragic love story. Like Santi Veena, it was directed by Tawee na Bangchang ("Khru Marut") and co-written by Vichet Kounavudhi. The iconic story has subsequently been remade several times.

He then directed four more feature films: The musical comedy Country Hotel (1957), musical drama Dark Heaven (1958), Phrae Dum (1961, Black Silk) which was regarded as Thailand's first film noir, Namtarn Mai Warn (1964, Sugar Is Not Sweet). Prae Dum in particular, a harrowing story about murder and emotional manipulation, manifests Ratana's curious mix of avant-garde experimentation and Buddhist serenity. Ratana's movies were not big successes at the box office because he attempted to establish his own voice apart from the mainstream. He shot Country Hotel in black-and-white when everybody else had gone colour; he used sound on film, while Thai audiences in those days wanted to hear live dubbing: the dubbing actors were the real stars, and each province had its own famous film dubbers.

In the face of prevailing industry practices and a lack of government support for a budding film industry, Ratana pushed for innovations, raising the level of camerawork, lighting and editing from a merely static recording of sets and stilted performances to a status of film as a unique form of creative expression. He was a tireless promoter of the idea that cinema was art, not just mere entertainment or commodity, a concept

Gilda

Charles Vidor

USA - 1946



Rita Hayworth (Gilda Mundson). Glenn Ford (Johnny Farrell). George Macready (Ballin Mundson), Joseph Calleia (Obregon)

Screenplay

Jo Eisinger and Marion Parsonnet

Cinematography Rudolph Maté

Cast Synopsis

Johnny Farrell has just arrived in Buenos Aires, Argentina, where he begins to make a living as a gambling cheat. His situation reaches a degree of stability when, upon a chance meeting, he convinces the gangster Ballin Mundson to hire him. Ballin is a violent and less than scrupulous owner of the local illegal casino which is also a front for an international tungsten cartel. Johnny quickly rises through the ranks to become Ballin's trusted right-hand man.

To everyone's surprise Ballin marries Gilda, a woman he has only just met. He can see that Johnny and Gilda can't stand each-other, but for him hate is an honourable and exciting emotion which he understands and does not need to question. While Johnny carries out various jobs for Ballin, free spirited Gilda continues to do whatever and whoever she pleases. Ballin suddenly disappears in a hurry to avoid some unwanted attention and Johnny moves into his shoes. He marries Gilda not because he loves her, but because he wants to punish her for being unfaithful to his boss. However, things do not work out exactly as planed.

Notes

After the success of Gilda in 1946, Rita Hatworth was officially named by a Life magazine cover story as the "American Love Goddess." Hayworth herself said "every man I have ever known has fallen in love with Gilda and woken up with me."

studio-bound noir thriller that often feels more like an underlit musical comedy - the imperishable, impossible and irreplaceable Rita Hayworth reaches out across nearly seven decades of vanished time to prove that she still, with one extended little finger and a blunderbuss double-entendre, has the power to knock every man in the audience flat on his ass.

In Charles Vidor's evergreen 1946 oddity Gilda - a

Its plot is entirely McGuffinish and perfunctory, a loony mix of Casablanca, Sadie Thompson (a role Hayworth would play in the 50s) and *Notorious*. Think Buenos Aires, runaway Nazis, giant dice in the opening shot and musical numbers – all grafted on to a three-way melodrama of outrageous sexual provocation and emotional blackmail that's played like a minuet by scheming adventuress Hayworth on a gigantic, lavishly appointed set that amounts to a fantasia on mid-century Hollywood notions of Latin-Americanness. Vidor and his female writers and producer could not have dreamed up a better backdrop for this postwar movie of one of the most lusted-after pin-up girls of the day. [John Patterson]



Charles Vidor (1900-1959)

Hungarian-born Karoly Vidor spent the First World War as a lieutenant in the Austro-Hungarian infantry. After attending the University of Budapest he moved to Berlin to pursue his love of the theater and cinema. In the early 1920's he joined the UFA studios in Berlin, then technically the most advanced in the world. He began as assistant cutter and then became assistant director, gaining invaluable experience. In 1924 he emigrated to America, determined to make a living in the performing arts.

Vidor's career is something of an enigma. Never a particularly prolific filmmaker, his output has been variable. It includes a good-looking, but decidedly stodgy romance, The Swan (1956, starring Grace Kelly in her penultimate screen role); and the interminably dull remake of A Farewell to Arms (1957). On the other side of the ledger is the elicited powerhouse performances from his stars Doris Day and James Cagney. Frank Sinatra, also, gave one of his best performances as nightclub entertainer Joe E. Lewis, descending into alcoholism in The Joker Is Wild (1957). Other Vidor standouts are Ladies in Retirement (1941), a gothic Victorian thriller, tautly directed and maintaining its suspense, despite a relatively claustrophobic setting (among the cast, as Lucy the maid, was actress Evelyn Keyes, who became Vidor's third wife in 1944). Finally, two Rita Hayworth vehicles, the breezy musical Cover Girl (1944), and Vidor's principal masterpiece, the archetypal film noir Gilda (1946). This cleverly plotted, morally ambiguous tale of intrigue and ménage-a-trois was one of Columbia's biggest money-earners to date and for it alone, Charles Vidor deserves a mention as one of Hollywood's greatest.

Production

Virginia Van Upp

Language

English with English subtitles

Duration

110 mn

Color

Black & White

Thanks

Park Circus

A girl of the Bush

Franklyn Barrett

Australia – 1921



Vera James (Lorna Denver). Herbert Linden (Oswald Keane). Stella Southern (Grace Girton), James Martin (John Burns), Sam Warr (Sing Lee), Emma Shea (Looe Tov). D.L. Dalziel

> Screenplay Franklyn Barrett

(James Keane)

Cinematography Franklyn Barrett

Cast Synopsis

This film offers an interesting look at the Australian bush in the 1920's along with noteworthy documentary-style cinematography celebrating rural life. Lorna Denver, manager of Kangaroo Flat sheep station, is wooed by villainous bounder Oswald Keane and handsome young surveyor Tom Wilson. Amid a series of misadventures and misunderstandings Lorna saves and shelters a baby that has survived an attack by bushmen aboriginals, but Tom mistakenly thinks the baby is in fact hers. This upsets Lorna and she breaks up with him. When Oswald is found murdered, the authorities falsely accuse and arrest Tom. The Chinese cook reveals that the real killer was the father of a dishonoured girl who had been seduced and abandoned by Oswald.

When everything is resolved, Tom is released, the mystery of the baby's parentage is laid to rest, Lorna forgives him and the two can now be married.

Production

Barrett's Australian Productions

Language English

Duration

94 mn

Color

Black & White and tinted

Thanks

National Film and Sound Archive of Australia

Notes

First released in Brisbane on 26 March 1921 amidst the usual American or British film fare of rugged men or glamorous women. A Girl of the Bush stood apart as a story of Australian life. Not just Australian life, but real Australian life.

From the outset of production in October 1920 through the use of real locations in New South Wales, Barrett intended the film to be full of excitement and vibrancy and achieved this through exceptional scene composition and a tight story littered with real-life scenes of sheep station life.

Barrett's casting also brought realism to the screen. Vera James, the leading lady, was a New Zealander and this was her first lead role in Australia. Australian audiences responded to her on-screen warmth and naturalness and she was soon recruited by Universal Studios in Hollywood. James had supporting roles in Bayu (1923). The Hunchback of Notre Dame (1923), Mc-Guire of the Mounted (1923), a serial The Radio Detective (1925) and Fade-Away Foster (1926), before returning to Australia in 1929.

Extending the authenticity Barrett did not stoop to cast white people disguised as other races, as was common at the time, but sought culturally diverse performers. In particular Sam Warr, who played the Chinese cook, was a Chinese migrant. Audiences at the time engaged with the comedy of his stereotyped characterisation which today would be perceived as racist. Similarly, the Indigenous men at the campsite are all

from the local Indigenous community. A Girl of the Bush is now recognised as being of the "squatter's-daughter" genre peculiar to Australia. named after the later feature The Squatter's Daughter (Ken G Hall, 1933). In these films the heroine is firmly placed on the land, is feminine and romantic but she is superior or equal to the men in actions and deeds. This makes her unusual and desirable. As such A Girl of the Bush was one of only two of a total of thirteen Australian-produced films released in Australia in 1921 which had a female heroine-protagonist, the other being Retribution (Armand Lionello 1921) which featured a female detective. Produced, directed, written and photographed by W Franklyn Barrett for his new production company Barrett's Australian Productions. A Girl of the Bush epitomised his style and won much praise from critics and audiences which combined to make it a box-office success.

This video restoration was produced in 1997 by Marilyn Dooley at the National Film and Sound Archive of Australia and made available for sale on VHS. It was telecined at 18fps from the 35mm black-and-white print descended from the original tinted nitrate print which had been donated to the NFSA in 1961 by actress Vera James (who played Lorna) and was incomplete. Missing scenes acquired later have been restored to this version and the film's tints have been replicated from the nitrate during the telecine process. All tints match the original apart from the gumleaf green tint added by Marilyn Dooley to the final scene for dramatic effect. The added music track was composed and played on the grand piano at Chevalier College, Bowral, New South Wales, by Tony Gardner. The score was recorded live on DAT and transferred during post production editing. This live accompaniment does not restrict itself to the music of the early 1920s with the composer using all his musical knowledge across the decades to bring the best dramatic effect.

Franklyn Barrett (1874-1964)

Barrett was born in Leicestershire, England, was a professional violin player and amateur photographer before moving to New Zealand with his brother and father to work as a clerk for the latter. There he began to experimenting with motion pictures, and in 1904 moved to Australia to work for various theatre companies, eventually working in the motion picture industry. He directed a number of pictures including *The Christian* (1911) and in 1920 formed his own film company together with solicitor Barry Kenward, with whom he made three features. The company folded in 1922 and Barrett switched to theatre management, running the Capitol Theatre in Canberra in 1925 and various cinemas for Hoyt's Theatres from 1927 onwards. His principle titles include The Pioneers (1916), The Monk and the Woman (1917), The Break-ing of the Drought (1920), Know Thy Child (1921) – and A Rough Passage (1922) among many others.

Girls in a Uniform

(Mädchen in Uniform)

Leontine Sagan

Germany - 1931



Emilia Unda (Oberin des Stifts). Dorothea Wieck (Frl. von Bernburg), Hedwig Schlichter (Frl. von Kesten), Hertha Thiele (Manuela von Meinhardis)

Screenplay

Christa Winsloe. Friedrich Dammann

Cinematography Reimar Kuntze.

Franz Weihmayr

Cast Synopsis

After the death of her mother, teenage Manuela (Hertha Thiele) is sent off to a residential school run by the autocratic Fräulein von Nordeck (Emilia Unda). Initially withdrawn and self-absorbed with grief and anger for being sent away. Manuela is drawn out of her shell by the beautiful and sympathetic young teacher Elizabeth von Bernburg (Dorothea Wieck). When Manuela's fondness for her teacher turns into a romantic attachment, their friendship causes a school-wide scandal.

Notes

The most productive professional period in Hertha Thiele's (1908-1984) acting career was during Germany's Weimar Republic and the early years of the Third Reich, as she starred in then controversial stage plays and films. She began her professional acting career in 1928 as a theatre actress and a few years later was given the lead role in the film adaptation of a play she had already performed, Mädchen in Uniform (Girls in Uniform), a tale set in a Prussian boarding school for girls. The film had an all-female cast and Thiele played Manuela, a fourteen-year-old schoolgirl deeply infatuated with her teacher. Mädchen in Uniform was distributed internationally and briefly made Thiele a star. She received thousands of fan letters, mostly from women.

Production

Carl Froelich. Friedrich Pflughaupt

Language

German with English subtitles

Duration

98 mn

Color

Black & White

Thanks

DIF and BFI

The film has survived but it remained censored until the 1970s. Eleanor Roosevelt is credited with helping to revoke its censorship in the US. It was released for the first time on video-tape in the US in 1994 and in 2000 in the UK since its initial and limited German run in the 1930s.

In 1932 Thiele starred opposite Ernst Busch in Bertolt Brecht's "Kuhle Wampe." In 1933 Thiele had a leading role in "Kleiner Mann, was nun?" and was reunited with Dorothea Wieck in another sapphic film, Anna und Elisabeth, which was banned by the Nazis soon after it opened and which she later would indicate as the most important work of her career. She continued to perform in the theatre during the early 1930s. including productions with Max Reinhardt (Harmonie, 1932) and Veit Harlan (Veronika, 1935).

Her career was thwarted when the Nazi government approached her with repeated requests to assist in the production of National Socialist propaganda. During one meeting with propaganda minister Dr. Joseph Goebbels, who advised Thiele to "familiarise" herself with National Socialism, she replied, "I don't blow with the wind each time it changes directions." By 1936 the Nazis had come to view her work as mostly subversive and she was excluded from the Reichstheater and Reichsfilmkammer. In 1937 she left Germany for Switzerland.

After the post-war partition of Germany, Thiele became a television star in East Germany. Towards the end of her life, western feminists researching the history of Mädchen in Uniform sought her out and she enjoyed a renewal of the cult celebrity that this film had originally brought her.



Leontine Sagan (1889-1974)

Leontine Sagan (1889-1974) was an Austrian-Hungarian theatre director and actress of Jewish descent. Sagan studied with Max Reinhardt and is best remembered for the first of two films she directed, Mädchen in Uniform (1931), It has an all-female cast and was ground-breaking not only for its portrayal of lesbian and pedagogical eros, but also for its co-operative and profit-sharing financial arrangements in the production.

An alternate ending of the movie, which pandered to pro-National Socialist ideals, enabled the film to be screened in Germany, but eventually even this version of the film was banned as 'decadent' by the National Socialist regime and Sagan fled Germany soon after. In 1932 she directed "Mädchen in Uniform" – now translated as "Children in Uniform" – at the Duchess Theatre in London, featuring Jessica Tandy and Cathleen Nesbitt. Sagan briefly worked on films with Alexander Korda in England, until she eventually moved to South Africa and founded the National Theatre of Johannesburg.

The Goddess Shen nu

WuYonggang

China - 1934



Lingyu Ruan (the Goddess), Zhizhi Zhang (the Boss). Keng Li (the Son)

Cinematography Hong Weilie

Language

Silent with musical accompaniment. Mandarin intertitles with English subtitles

Cast Synopsis

A young woman (Ruan Lingyu) works as a prostitute to support herself and her baby son Shuiping. One night, fleeing from a police street sweep, she hides in the room of a gambler named Zhang (Zhang Zhizhi) who ensares her in his web of deceit and corruption. When Shuiping is old enough to go to shool, the other parents learn that his mother is a prostitute they complain to the principal, but when he sees how much she cares for her son he attempts. unsuccessfully, to spare Shuiping from shame.

They relocate to a place where the woman hopes no one will know them, but to her great misfortune, she discovers that Zhang has robbed her of her hidden savings. When she confronts him to get the money back he admits to having already spent it. In her anger, the young woman hits him on the head with a bottle, killing him.

She is sentenced to twelve years in prison and Shuiping is sent to an orphanage. The school principal comes to visit her and promises to take care of Shuiping. She begs the old man to tell her son that his mother is dead, so that he will no longer have to suffer the shame of having a fallen woman for a mother.

Duration 73 mn

Color

Black & White

Thanks

China Film Archive

Notes

This newly restored 1934 film features the penultimate performance of screen actress Ruan Ling-vu. who committed suicide in 1935 at the age of 24. Her preeminence during the Chinese silent film era is equalled only by the name of this film: she was The Goddess of Shanghai. Ruan was born Ruan Fenggen in Shanghai in 1910 to a working-class family. To help make ends meet, in 1926 Ruan signed up for the prominent Mingxing Film Company where she made her first film at the age of 16, A Married Couple in Name Only directed by Bu Wancang, Following a few pictures, her first big break came in Spring Dream of an Old Capital (1930) which was an instant hit. It was Ruan's first major work after signing with the newly formed Lianhua Studio in 1930 and she soon became Lianhua's major film star.

Her most memorable works were made after 1931, starting with the melodrama Love and Duty (directed by Bu Wancang). Beginning with Three Modern Women (1932 dir. Bu Wancang), Ruan started collaborating with a group of talented leftist Chinese directors. In Little Toys (1933), a film by Sun Yu, she played a long-suffering toy-maker. Her next film, *The Goddess* (1934 dir. Wu Yonggang), is often hailed as the pinnacle of Chinese silent cinema. Later that year, Ruan made her penultimate film, New Women (directed by Cai Chusheng), in which she played an educated Shanghainese woman forced to death by an unfeeling society. The film was an

eerie anticipation of Ruan's own demise, based on the life of actress Ai Xia who had killed herself in 1934. Her final film, National Customs, was released shortly after her death. Nicknamed «the Chinese Garbo,» Ruan was the subject of Centre Stage (1992), a biopic by Stanley Kwan which places her life and legacy against the background of the social and political environment of 1930s Shanghai.



Wu Yonggang (1907-1982)

Wu Yonggang was born in Shanghai in 1907, and was one of the major leftist film directors in pre-Communist China. For the early part of his career, Wu was a set designer with Dazhonghua Baihe, before transferring to the Shaw Brothers' Tianyi Film Company. His work was favourably noticed at the newly formed Lianhua Film Company, and he was offered a directing job starting with *The Goddess* (1934), which earned both him and the film's star, Ruan Lingyu, rave reviews. A prolific director, Wu continued to make films well into the 1970s until his retirement shortly before his death. Among his most memorable pictures are *The Pioneers* (1936), *Rouge Tears* (1938), Waiting for Spring (1947) and Qiu Meets the Goddess of Flowers (1956). Evening Rain (co-directed with Wu Yigong) won Best Picture at the first annual Golden Rooster

Hiroshima My Love

(Hiroshima mon amour)

Alain Resnais

France - 1959



Emmanuelle Riva (Her), Eiji Okada Stella Dassas (Mother), Pierre Barbaud (Father)

Screenplay

Marguerite Duras

Cinematography Sacha Vierny, Michio

Takahashi

Anatole Dauman,

Cast Synopsis

A French actress and a Japanese architect engage in a brief, intense affair in postwar Hiroshima, their consuming mutual fascination impelling them to exorcise their own scarred memories of love and suffering. Set in Hiroshima after the end of World War II, over many long hours the couple recount to each other previous romances and life experiences. The two intertwine their stories about the past and contemplate the devastation wrought by the atomic bomb dropped on the city. A moody masterwork that delicately weaves past and present, personal pain and public anguish.

Perhaps Emmanuelle Riva's best known role was as Elle in Hiroshima mon amour (1959) directed by Alain Resnais and written by Marguerite Duras, for which Duras was nominated for the Acade-**Production** my Award for Best Original Screenplay. Riva has also appeared in. among others, Kapò (1959, nominated for the Academy Award for Samy Halfon Best Foreign Language Film), Adua and her Friends (1960) starring Simone Signoret, Thomas the Imposter (1965) and Three Colours: Blue (1993) as the mother of Juliette Binoche.

> In 2011, Riva appeared in Le Skylab starring and directed by Julie Delpy. In 2012 she received rave reviews and an Academy Award nomination for her role opposite Jean-Louis Trintignant in Amour.

Language

French with English subtitles

Duration

90 mn

Color

Black & White

Thanks

Florence Dauman

Besides her film acting career, Riva has maintained her presence at the theatrical stage in her native Paris. While filming Hiroshima mon amour, Riva herself took many photographs of the city; a half-century later these photographs were exhibited at the Nikon Salon and were issued in book form in France and Japan. Riva is also a published poet.

"When Alain Resnais' Hiroshima Mon Amour came out in 1959, the key players in the French New Wave —

along with a lot of other admirers, in many countries - considered it a landmark in cinema history. Faulkner plus Stravinsky, guipped Jean-Luc Godard, and yet he meant it. Something in screenwriter Marguerite Duras' incantations of memory and loss and desire sparked Resnais to imagine precise directorial equivalents. lavers of visual memories, shards of a doomed love story at the feet of the present-day love story". [Michael Phillips]



Alain Resnais (1922-2014)

Alain Resnais was trained as a film editor in the mid-1940s, and he went on to direct a number of short films including the critically acclaimed documentary about the Nazi concentration camps Night and Fog (1955). He began making feature films in the late 1950s and consolidated his early reputation with Hiroshima My Love (1959), Last Year at Marienbad (1961), and Muriel (1963), all of which adopted unconventional narrative techniques to deal with themes of troubled memory and the imagined past. These films were contemporary with, and associated with, the French New Wave (la nouvelle vague), though Resnais did not regard himself as being fully part of that movement. He shared a closer relationship with the "Left Bank" group of authors and filmmakers who were commitment to modernism and whose politics leaned towards the left. He also established a regular collaboration with writers such as Jean Cayrol, Marguerite Duras, Alain Robbe-Grillet, Jorge Semprun and Jacques Sternberg.

In later films, Resnais moved away from the overtly political topics of some previous works and developed his interests in an interaction between cinema and other cultural forms, including theatre, music, and comic books. This led to imaginative adaptations of plays by Alan Ayckbourn, Henri Bernstein and Jean Anouilh, as well as films featuring various kinds of popular song. His highly appraised and awarded films frequently explore the relationship between consciousness, memory, and the imagination, and he was noted for devising innovative formal structures for his narratives.

The Housemaid

(Hanyo)

Kim Ki-young

South Korea - 1960



Lee Eun-shim (Housemaid). Kim Jin-kyu (Dong-sik, the husband), Ju Jeung-ryu (the wife), Ahn Sung-ki (the son), Lee Yoo-ri Notes (the daughter)

Screenplay Kim Ki-young

Cinematography Kim Deok-jin

Cast Synopsis

Dong-sik (Kim Jin-kyu) is a music teacher whose wife (Ju Jeungryu) is expecting a baby. The couple already has two children, and Dong-sik is having trouble covering the bills now that they've moved into a bigger house at his wife's insistence. Hoping to make things easier for his spouse, Dong-sik hires a young woman (Lee Eun-shim) to help with the household chores. Soon the new housekeeper is using her sensual wiles to lure Dong-sik into infidelity...

It is a testament to the consummate brilliance and ineffable weirdness of South Korean cinema that a movie like *The Housemaid* may be the best summary of the nation's output. One could easily trace a line from its horrifically comic, immaculately executed genre exercises to the likes of Park Chan-wook and Bong Joon-ho, and its socio-sexual critique plays as a satirical pre-response to the work **Production** of Hong Sang-soo. Made in a brief window of creative autonomy Korean Munye during the economic and social unrest preceding a coup d'état in Films Co. 1961, *The Housemaid's* social context is just as peculiar as its narrative and textual content. Two major examples, both released in 1961. were Kang Dae-jin's Mabu (The Coachman) and Yu Hyunmok's Obaltan (A Stray Bullet), the latter film often cited as the greatest Korean film ever made. These films unflinchingly expressed the

Language

Korean with English subtitles

Duration

110 mn

Color

Black & White

Thanks

Korean Film Archive

poverty and desperation that afflicted much of the populace at this time, taking many cues from post-World War II Italian neo-realism. *The Housemaid*, however, was strikingly different from these other films in many ways. Although it, too, had at least a tenuous basis in reality (it was inspired by a newspaper article). Kim spun it into a twisted tale of male anxiety, materialism, sexual competition, and a heightened expressionism bordering on surrealism. Kim's merciless skewering of the burgeoning Korean bourgeoisie proved him to be a potent Eastern counterpart to Luis Buñuel. Dong-sik and his wife have just bought a two-story house, part of their quest to raise their class status in society. This family's new two-story house (a recurring motif of Kim's subsequent films) is a cavernous space. still under construction, a site of both affluence and danger. Mixed with the gender roles, class structures become deadly, as the housemaid seduces Dong-sik and unleashes all sorts of havoc leading to the family's destruction. At this time, many young women traveled from the countryside to Seoul and other large cities to work as domestic servants, as well as less reputable professions as barmaids and housemaids. The film's portraval of this social phenomenon helped it to connect with large audiences, making The Housemaid one of the biggest box-office hits of the year. Audiences identified very strongly with the family's situation in the film, and very much against the character of Myeong-sook in the film, to the detriment of the career of actress Lee Eun-sim, who apparently never

appeared in another film. Reports at the time indicate that female audiences especially hated her character. The film functioned as a cautionary tale, especially in the final, audacious twist of the film's ending. Kim would continue to explore these themes for the rest of his career, even going so far as to remake The Housemaid, as Woman of Fire (1971). The Insect Woman (1972) and Woman of Fire '82 (1982).

Hanvo has been restored digitally by the Korean Film Archive (KOFA) with the support of the World Cinema Foundation. The original negative of the film was found in 1982 with two missing reels, 5 and 8. In 1990 an original release print with hand-written English subtitles was found and used to complete the copy. This surviving print was highly damaged, and the English subtitles occupied almost half of the frame area. The long and complex restoration process has involved the use of a special subtitle-removal software and included flicker and grain reduction, scratch and dust removal, color grading.

Kim Ki-young (1919 — 1998)

Kim Ki-young is a South Korean film director whose films often focus on the psychology of the female protagonists. Born in Seoul during the colonial period, Kim was raised in Pyongyang where he became interested in theater and cinema. In post-WWII Korea, he studied dentistry while becoming involved in the theater. During the Korean War, he made propaganda films. In 1955, he used discarded movie equipments to produce his first two films. With the success of these two films Kim formed his own production company and produced popular melodramas for the rest of the decade. Kim Ki-young's first expression of his mature style was in his The House-maid, which featured a powerful femme fatale character. It is widely considered to be one of the best Korean films of all time. After a « Golden Age » during the 1960s, the 1970s were a low-point in the history of Korean cinema because of governmental poli-cy and a decrease in audience attendance. Nevertheless, working independently, Kim produced some of his most eccentric cinematic creations in this era. Films such as Insect Woman (1972) and Iodo (1977) were successful at the time and highly influential on the younger generations of South Korean filmmakers both at their time of release, and with their rediscovery years later. Neglected by the mainstream during much of the 1990s, Kim became a cult underground figure in South Korea. He was preparing a come-back film when he and his wife were killed in a house fire in 1998. Many current prominent South Korean filmmakers, including Im Sang-soo, Kim Ki-duk, Bong Joon-ho and Park Chanwook, claim Kim Ki-young as an influence on their careers.

Insiang

Lino Brooka

Philippines - 1976



Hilda Koronel (Insiang), Mona Lisa (Tonya), Ruel Vernal (Dado)

Screenplay

Cinematography Conrado Baltazar

Cast Synopsis

In the slums of Tondo, Insiang's disapproving, sharp-tongued mother Tonya makes her daughter's life very difficult. Abandoned by her husband. Tonya takes out her bitterness on those around her. In a fit of anger, she sends the rest of her husband's relatives packing, because they no longer bring in any money. But the real Mario O'Hara. reason is that she wants to clear room for her new boyfriend. Dado. Lamberto Antonio Dado is the local bully, young enough to be Tonya's son, and all of the neighbours gossip about this scandalous living arrangement. Before long, Dado forces himself upon Insiang. Tonya is outraged at first, but then defends Dado and blames her daughter for her **Production** own rape. Insign runs away from home to seek support and solace Ruby Tiong Tan from her ardent would-be boyfriend Bebot, but he proves to be no help at all. With no choice but to return home, Insiang turns this inescapable situation upon itself to exact revenge.

Notes

Hilda Koronel is a critically acclaimed award-winning actress with a long list of film titles to her credit. Coming from a modest background, her career got off to an unprecedented start when she became the youngest winner of the Filipino Academy of Movie Arts and Sciences Awards (FAMAS) prize for Best Supporting Actress in 1970, at the age of just 13, for her role in the 1970 film Santiago. In the 1970s she starred in two more FAMAS

Language

Tagalog with English subtitles

Duration

95 mn

Color Color

Thanks

Cineteca di Bologna

award-winning films directed by Lino Brocka: Maynila: Sa mga Kuko ng Liwanag (1975), and Insigng (1976). Most recently, in 2013 Koronel received a Luna Award for best supporting actress for her role in *The Mistress* (2012).

Insigne: Just as the slaughterhouse apparatus shown at the beginning of the film violently destroys pigs, so too does the crushing poverty of the Philippines—specifically, the countryside slums of Tondo-crush the titular heroine of Lino Brocka's 1976 Insigng, a young woman trapped in an environment of destitution and abuse against which she can only struggle violently. and in vain. The first Philippine film ever presented at Cannes. Brocka's portrait of familial treachery and societal abandonment channels its Sirk/Fassbinder melodrama through the filter of neorealism, its story's heightened emotions kept at a simmer by an aesthetic at once verité-blunt and vet shrewdly, meticulously composed. Nowhere is the director's command more understated and potent than during a sequence in which tender melancholy music is used to link Insiang and boyfriend Bebot's lovemaking to her next-morning discovery that he's absconded, the underlying connotation being that Insiang's desperate idealism and subsequent disillusionment are two sides of the same coin. Beset by maternal resentment, Bebot's love-'em-andleave-'em callousness, and Dado's rapist tendencies. Insiang plots her revenge, with Brocka expertly dramatizing the (understandable, if not prudent) reasons for each character's behaviour. What registers most forcefully isn't Insiang's literal plot twists and turns as much as its principal mood of lonely powerlessness and the reactionary impulse to strike back against intractable forces and situations by any means necessary, an undercurrent conveyed by Koronel's guileless countenance and the director's unaffected depiction of the impoverished setting and its beleaguered inhabitants. In a sense, Insiang's defiant machinations cast the film as a lurid, twisted ode to feminist self-actualization. But with his misery-wrought finale—and its tangled knot of obstinate, volatile, unfulfilled feelings and desires—Brocka makes sure that any minor triumph enjoyed by his morally and emotionally warped protagonist is tempered by an overriding dose of bittersweet sorrow and despair. [Nick Schager]

Lino Brocka (1939-1991)

For a long time Lino Brocka was the best known filmmaker in the Philippines, During his twenty year career, Brocka made at least fifty films many of which were politically charged, at times even calling for violent action. Though he made many commercial films, they were just the springboard for his commentary on the political and the social individual; it was the personal stories that were dear to him. He began his career as a script supervisor on Eddie Romero's productions and eventually made his directorial debut in 1970 with Wanted: Perfect Mother. He then began working with Lea Productions where he directed eight commercial films until he decided to become an independent

After a couple of years of creative hiatus, in 1974 he established his own production company, CineManila, through which he created some of his most powerful films: Maynila, sa mga kuko ng liwanag (Manila in the Claws of Light), a strongly critical film that chronicles a young man's realization that his own problems reflect the problems of his country. Brocka's name earned international recognition during the 1978 Cannes Film Festival with Insigng.

Brocka's films are very character driven, magnifying the oppression and neglect of the common citizen, the poor everyman barely scrapping by while fighting off abuse from the system. He often cast unknown actors to focus more on the story and not on the celebrity. Alongside his socially conscious films he also discussed themes of sexuality, which filmmakers during his time tended to avoid, often showing sexually confident and strong-spirited women. Brocka's films highlight the marginalised and ignored sectors of society – the slum dwellers, prostitutes, street hustlers, as well as those who were discriminated against simply because of gender or sexuality – subjects that few others dared to address as directly as he did. [Maria Soriano]

Imitation of Life

Douglas Sirk

USA - 1959



Lana Turner (Lora Meredith), Juanita Moore (Annie Johnson), Sandra Dee (Susie - 16), Susan Kohner (Sarah Jane - 18), John Gavin (Steve Archer)

Screenplay

Fannie Hurst, Eleanore Griffin, Allan Scott

Cinematography Russell Metty

Production

Ross Hunter

Cast Synopsis

Coney Island, 1947. When they first meet, Lora Meredith and Annie Johnson have a good deal in common. They are both single mothers struggling to make a life for themselves and their daughters. Susie and Sarah Jane. Lora is an aspiring model and actress who needs someone to look after Susie when she goes out on photo shoots or casting calls. Annie is an African-American who desperately wants a healthy home environment in which to raise her daughter. As Lora's career blossoms, she spends less and less time with Susie. Eleven years later, in 1958, Lora has become a highly acclaimed star on Broadway and has moved along with Annie and the girls to a luxurious home in New York. While Annie is devoted to Sara Jane and wants her to have the chances she herself was denied, her fair-skinned daughter is resentful of her racial identity and attempts to conceal it. The continuous rejection takes a dire toll on Annie while Susie and Lora's mother-daughter problems seem trivial by comparison.

Juanita Moore (1914-2014) entered films in the early 1950s, a time in which few african-americans were given an opportunity to act in major studio films. Moore's roles became more serious as Hollywood developed a social conscience toward the end of the decade, and in 1959 she received an Academy Award nomination for her

Language

English with English subtitles

Duration

125 mn

Color Color

Rights

Universal

performance in Imitation of Life (1959), a glossy update of a once controversial Fannie Hurst novel about racism. Within the next decade Hollywood underwent several social reformulations, and Juanita was one of the beneficiaries. She became a fixture in african-american-themed films of the 1960s and 1970s. appearing in such films as Uptight (1968). Thomasine & Bushrod (1974), Abby (1974), and more recently. Disney's The Kid (2000). At 17, Lana Turner (1921-1995) entered the movie world with small parts in They Won't Forget (1937), The Great Garrick (1937) and A Star Is Born (1937). By the 1940s Lana was firmly established in the film business. She gave excellent performances in such films as Johnny Egger (1941), Somewhere I'll Find You (1942) and Week-End at the Waldorf (1945). If her career was progressing smoothly, her private life was a train wreck and it became increasingly difficult to keep her out of the tabloid gossip circuit. She was married eight times, twice to the same man. She also battled alcoholism. In one particular scandal, her daughter Cheryl Crane fatally stabbed Lana's boyfriend, gangster Johnny Stompanato, in 1958. Cheryl was acquitted when the jury found that she had been protecting her mother from Stompanato, who was savagely beating her, and ruled it justifiable homicide. The release of *Imitation of Life* (1959), a remake of a 1934 film, was Lana's comeback vehicle. Her performance as Lora Meredith was flawless and the film was

a box-office success. It proved beyond a doubt that Lana had not lost her edge. Although in subsequent years she booked fewer roles, she still gave memorable performances in such films as Portrait in Black (1960) and Bachelor in Paradise (1961), appeared on TV, and continued to perform until the 1990s.

The themes in *Imitation of Life* are emblematic of issues that influenced the real lives of the actresses starring in the film. One particularly powerful example is the storyline of Sara Jane (Susan Kohner) as she challenges the limitations of her identity. Refusing to be either a 'proper lady' or a 'proper african-american.' Sara Jane enacts a series of "imitations." or what we might call self-fashionings. For instance, her impersonations of privileged white girls present a radical counterpoint to Susie's unenthusiastic débutante (enacting the role a young lady in proper society) or Lora's professional acting career (in imitation of real life). Acting, for Sara Jane, is a matter of survival. In the concluding moment of the film, it may appear that the rebellious young woman has finally been won over to the side of reason, re-inscribed into the American family ideal inside Lora's limousine where all is forgiven under the patriarchal gaze of Steve Archer. but Sirk himself warns us not to believe the happy end, "[because] you're not really supposed to."

Douglas Sirk (1897-1987)

Born in Hamburg, Sirk was initially interested in journalism and law, slowly redirecting his focus towards philosophy, art history, and also worked in the theatre. In 1922 he was becoming one of Germany's principal stage directors, and by some fifteen years after that he was making short films. His first feature film, April! (1935) was followed by La Habanera (1937) and a career in film was opening up before him but Sirk was not comfortable in Germany. His second wife, actress Hilde Jary, was Jewish and the couple soon found themselves in the US joining the émigré filmmaking enclave in Hollywood. Sirk's first American film was Hitler's Modmen (1942), and his second, Summer Storm (1944) was based on Chekhov's "The Shooting Party." Here he worked with actor George Sanders, establishing a long-term friendship, one of the few in Hollywood where he saw himself as much of an outsider and a loner.

Sirk also developed close working relationships with producers Ross Hunter and Albert Zugsmith, and with other collaborators like actor Rock Hudson, writer George Zuckerman and cinematographer Russell Metty. It was amongst members of this group that he directed the films that are his Hollywood legacy; a reputation based primarily on ironic melodramas like Magnificent Obsession (1953), All that Heaven Allows (1955), Written on the Wind (1956) and Imitation of Life (1958). But Sirk was not exclusively a director of contemporary "weepies" but also of films such as the Irish swashbuckler Captain Lightfoot (1954), the Korean war film Battle Hymn (1956), and Sirk's personal favourite, the 3D western Taza, Son of Cochise (1953). Sirk and Hilde abandoned Hollywood for Switzerland in 1959, due to Sirk's failing health and discomfort with the excesses of the Hollywood lifestyle. He left a lasting impression on the younger filmmakers of the 1960s and 70s, notably Jean-Luc Godard and Rainer Werner Fassbinder.

La Dolce Vita

Federico Fellini

Italy - 1950



Marcello Mastroianni (Marcello Rubini). Anita Ekberg (Sylvia), Anouk Aimée (Maddalena). Magali Noël (Fanny)

Screenplay

Federico Fellini. Ennio Flaiano, Tullio Pinelli, Brunello Rondi

Cinematography

Otello Martelli

Production

Franco Magli

Cast Synopsis

Seven days (and nights) in the life of a Marcello, a Roman journalist torn between making something serious of his life or drifting along on a pleasant if empty stream of casual affairs and profitable, but meaningless, newspaper and magazine work. In the course of the week, he flirts with Sylvia, a visiting movie star, has a couple of encounters with a bored socialite, one of them in a prostitute's bedroom. Marcello is shocked when Steiner, a "serious" writer and deep thinker kills himself and his children, but experiences virtually no emotional attachment to his adoring girlfriend Maddalena. In the end he seems to have cut himself adrift on a sea of frivolity and self-disgust, with no idea of how to find his back home.

Anita Ekberg was born in 1931, in Sweden. While she came from a large family, she always stood out: in her early teens she worked as a fashion model and won the Miss Sweden contest when she was nineteen. She consequently went to the United States to compete for the Miss Universe 1951 title and while she did not win it she did earn a starlet's contract with Universal Studios as one of the finalists. At Universal she received lessons in drama, elocution, dancing, horseback riding and fencing. She appeared briefly in the 1953 Universal films, Abbott and Costello Go to Mars and The Golden Blade. She had skipped many of her drama lessons, restricting herself to riding in the Hollywood Hills. Ekberg later admitted she

Language

Italian with English subtitles

Duration

174 mn

Color

Black & White

Thanks

Intramovies and Cineteca di Bologna was spoiled by the studio system and focussed on playing and partying instead of pursuing more serious film roles.

The combination of Ekberg's physique and colourful private life (such as her well-publicized romances with Hollywood's leading men, such as Frank Sinatra. Tyrone Power, Yul Brynner, Rod Taylor and Errol Flynn) appealed to gossip magazines and she soon became a major 1950s pin-up, appearing in magazines such as Playboy. By the mid-1950s, after some modelling work. Ekberg finally became more serious about acting. She guest-starred in a couple of short-lived TV series and played small parts in feature films, eventually landing a contract with Paramount. She was cast in War and Peace (1956) which was shot in Rome, alongside Mel Ferrer and Audrey Hepburn. Meanwhile, RKO Pictures

gave the actress her first leading role in Back from Eternity (also 1956).

Federico Fellini gave Ekberg her best known role in *La* Dolce Vita (1960), performing the character of Sylvia Rank, the unattainable 'dream woman.' Following this she appeared in The Dam on the Yellow River (1960) and Boccaccio '70 (1962), a film that also featured Sophia Loren and Romy Schneider. Ekberg was even being considered to play the first Bond girl. Honey Ryder in Dr. No, but the role went to the lesser known at the time Ursula Andress. Ekberg co-starred with Andress, Frank Sinatra and Dean Martin in the western-comedy 4 for Texas (1963). Fellini would call on her again for two more films: The Clowns (1972) and Intervista (1987). wherein she played herself in a reunion scene with Mastroianni.

Federico Fellini (1920-1993)

The Italy of Fellini's youth was dominated by the conservative morality of Mussolini and by Pope Pius XII. In this climate, the director was both attracted and frightened by the Junoesque beauties that inspired him; life and dreams became raw material for his films. Drawing on familiar images from his native Rimini and the Gambettola farmhouse of his paternal grandmother's would be remembered in several films. His traveling salesman father Urbano Fellini showed up in La Dolce Vita (1960) and 8½ (1963) His mother Ida Barbiani was originally from Rome and accompanied him there in 1939 when he enrolled into the University of Rome. Intrigued by the image of reporters in American films, he tried to be a journalist and caught the attention of several editors with his caricatures and cartoons. Soon, he was submitting entire articles, several of which he recycled into a radio series about newlyweds entitled Cico and Pallina. Pallina was played by acting student Giulietta Masina, who became his real wife from October 30, 1943, until his death half a century later. The young Fellini loved vaudeville and in 1940 became friends with leading comedian Aldo Fabrizi. Roberto Rossellini wanted Fabrizi to play Don Pietro in Rome, Open City (1945) and made the contact through Fellini who had, in fact, already with worked on the script for Rome.

Fellini's distinct style blends fantasy and baroque images with earthiness, and he is considered one of the greatest and most influential filmmakers of the 20th century. In a career spanning almost fifty years, he won the Palme d'Or for La Dolce Vita, was nominated for twelve Academy Awards, and directed four motion pictures that won Oscars in the category of Best Foreign Language Film. In 1993 was awarded an honorary Oscar for Lifetime Achievement at the 65th Annual Academy Awards in Los Angeles.

The film was restored by Cineteca di Bologna - Laboratorio L'Immagine Ritrovata in 2010. The new digital transfer was created in 4K resolution from the original 35mm negative and a 35mm fine-grain positive, with the help of Ennio Guarnieri, camera assistant to cinematographer Otello Martelli. The original monaural soundtrack was remastered at 24-bit from the 35mm optical soundtrack positive.





The Lady from Shanghai

Orson Welles

USA - 1947



Screenplay Synopsis Orson Welles

Cinematography Charles Lawton Jr.

> **Production** Orson Welles

Michael O'Hara, against his better judgement, takes on a job as a crew member of Arthur Bannister's yacht, sailing to San Francisco. En route, they pick up Grisby, Bannister's law partner, Bannister's young wife Rosalie seems to like Michael much better than she likes her husband. When they dock in Sausalito, Michael agrees to assist with Grisby's weird plan to fake his own murder so that he can **Language** disappear from the authorities. Michael needs the \$5000 Grisby English has offered, so he can run off with Rosalie. But when Grisby actually turns up dead, Michael is accused of murder. Somebody set him up, but it is not clear who or how. Bannister (perhaps the actual murderer?) defends Michael in court.

Margarita "Rita" Carmen Cansino was the daughter of Spanish dancer Eduardo and grew up in Brooklyn. New York. She was noticed by a studio scout and at age sixteen began her acting career. She appeared in small roles for Fox, then Columbia Pictures, where studio head Harry Cohn changed her surname to Hayworth. With Warner Bros. where she had her first big break with The Strawberry Blonde (1941); her splendid dancing with Fred Astaire in You'll Never Get Rich (1941) made her a star.

Duration 87 mn

Color

Black & White

Thanks Park Circus

In person Rita was shy, quiet and unassuming, but when the cameras rolled she turned on the explosive sexual charisma seen in Gilda (1946). To Rita though. domestic bliss was a more important, if elusive, goal, and in 1949 she interrupted her career for marriage unfortunately an unhappy one almost from the start - to the playboy Prince Aly Khan. Her films after her divorce from Khan include perhaps her best performances: Miss Sadie Thompson (1953) and They Came to Cordurg (1959), Beginning in 1960 (age 42), early onset of Alzheimer's disease (undiagnosed until 1980) began to limit Rita's acting ability and her career declined.

The Lady from Shanghai was made at the height of Rita's career. It features the familiar schema of dozens of noirs from the era: the overbearing husband, the scheming wife and her dupe of a boyfriend, and, finally, the husband's murder at the boyfriend's hand. In this film Rita is the archetypal femme fatale. More than any other stock figure in the noir canon (the hardboiled detective, the seedy cop), the femme fatale upset traditional gender roles, upending the nuclear family and its attendant host of expectations, ruthlessly eliminating the men who strove to eliminate her autonomy. But her avenues of resistance were limited, and too often she played into the hands of the system she set

out to dismantle. The traditional femme fatale cannot be faulted for availing herself of the only weapon available to her-her sex appeal-but we cannot fully endorse her tactics either. Her beauty was too conventional, too much a realization and reinforcement of male fantasy—perhaps a means toward more radical transgressions, but surely no more than one step on the path toward greater, more destabilizing disruptions. [Becca Rothfeld]



Orson Welles (1915-1985)

His father was a well-to-do inventor, his mother a beautiful concert pianist; Orson Welles was gifted in many arts (magic, piano, painting) as a child. When his mother died (he was seven) he traveled the world with his father. When his father died (he was fifteen) he became the ward of Chicago's Dr. Maurice Bernstein. In 1931, he graduated from the Todd School in Woodstock, Illinois; he turned down college offers for a sketching tour of Ireland. He tried unsuccessfully to enter the London and Broadway Recommendations by Thornton Wilder and Alexander Woollcott got him into Katherine Cornell's road company, with which he made his New York debut as Tybalt in 1934. The same year, he married, directed his first short, and appeared on radio for the first time. He began working with John Houseman and formed the Mercury Theatre with him in 1937. In 1938, they produced "The Mercury Theatre on the Air", famous for its broadcast version of "The War of the Worlds" (intended as a Halloween prank). His first film to be seen by the public was Citizen Kane (1941), a commercial failure costing RKO \$150,000, but regarded by many as the best film ever made. Many of his next films were commercial failures and he exiled himself to Europe in 1948. In 1956, he directed Touch of Evil (1958); it failed in the United States but won a prize at the 1958 Brussels World's Fair. In 1975, in spite of all his box-office failures, he received the American Film Institute's Lifetime Achievement Award, and in 1984, the Directors Guild of America awarded him its highest honor, the D.W. Griffith Award. His reputation as a filmmaker has climbed steadily ever since. [Ed Stephan]





The Life of Oharu

(Saikaku ichidai onna)

Kenji Mizoguchi

Japan - 1952



Kinuyo Tanaka (Oharu). Toshiro Mifune (Katsunosuke). Masao Shimizu (Kikunokoji), Tsukie Matsuura (Tomo)

Yoshikata Yoda

Cinematography Yoshimi Hirano

Cast Synopsis

Set in 17th-century Japan, this is the story of Oharu, a 50-year-old prostitute, who contemplates her past in front of a Buddha likeness. As a young woman Oharu, the daughter of a samurai in the Imperial Palace of Kyoto, had fallen in love with a man from a lower social station. As punishment, her lover was beheaded and her family was banished from the city. After attempting suicide, she becomes the mistress of a prince who drives her away after she bears him a son. Her desperate, proud father sells her to a geisha house, sentencing **Screenplay** her to a lifetime of prostitution. A wealthy client buys her for himself only to discover that she is spoiled goods, and Oharu finds herself walking the streets once again. With time she meets and marries a simple merchant, and when he dies, Oharu - already a woman past her prime - is once again forced to become a prostitute to make ends **Production** meet. Returning to the opening contemplation of the Buddha, we Hideo Koi witness Oharu's reunion with her son, a prince, who offers her refuge under his roof. However, her past has left permanent scars and she leaves her son to spend the rest of her life as a beggar.

Notes

One of the most successful and important figures in the Japanese film industry, actress Kinuyo Tanaka left the world of light opera at age fourteen to give the movies a try. Gaining popularity with Young Miss (1930, dir. Ozu), her career really took off with the 1932

Language

Japanese with **English subtitles**

Duration

148 mn

Color

Black & White

Thanks

The Japan Foundation and the Japan Embassy in Mvanmar

version of the oft-filmed Loval Forty-Seven Ronin. In her later career she appeared in other works of Ozu (Equinox Flower, 1958) and Kinoshita (Ballad of Narayama, 1958), but was best-known for her collaboration with Kenji Mizoguchi who directs her brilliant performance in The Life of Oharu (1952).

Mizoguchi in fact was deeply in love with Tanaka and asked her to marry him, but she spurned his proposal after he attempted to block her attempts to become Japan's first woman director.

Her own directorial début came with Love Letter (1953) in which she also starred. Prior to her relationship with Mizoguchi, she was briefly married to actor Hiroshi Shimizu. Active right up to her death at 70, Kinuyo Tanaka won the 1975 best actress prize at the Berlin Festival for her work in Sandakan 8 (1974, Brothel No. 8).



Mizoguchi Kenji (1989 — 1956)

Mizoguchi Kenji is a director whose pictorially beautiful films dealt with the nature of reality, the conflict between modern and traditional values, and the redeeming quality of a woman's love. In 1919, after he had studied painting and had spent a short time designing advertisements for the Kōbe Soshin Daily News, Mizoguchi returned to Tokyo to become an actor at the Nikkatsu Motion Picture Company, but within three years he was already directing.

His Gaitō no suketchi (1925; Street Sketches) and Kami-ningyo haru no sasayaki (1926; A Paper Doll's Whisper of Spring) presaged the rise of Japanese realism in the 1930s. Mizoguchi's outstanding films of the 1920s and '30s included Tōkyō koshinkyoku (1929; Tokyo March) and *Tokai kōkyògaku* (1929; Metropolitan Symphony), which considered contemporary social problems, and Gion no shimai (1936; Sisters of the Gion) and Naniwa ereji (1936; Osaka Elegy), films dealing with the rejection of traditional values by modern Japanese society.

Zangiku monogatari (1939; The Story of the Last Chrysanthemums) initiated a long series of period dramas set in the Meiji period (1868–1912). The dramas filmed during World War II avoided controversial issues, but the ones made after the war became increasingly concerned with the problems of modern life. Among Mizoguchi's postwar films are some of his most important dramas about women: Joyū Sumako-no-koi (1947; The Love of Actress Sumako), the biography of one of Japan's first emancipated women; Yoru no onnatachi (1948; Women of the Night); and Akasen chitai (1956; Street of Shame).

Life, Once Upon a Time

(Ta Kha Ka Ta Bawa)

Maung Tin Oo

Myanmar-1978



Kyaw Hein, Khin Thida Tun, Pho Par Gyi, Bo Ba Ko, Wai Tharli Maung Phone, Sein GyuneTun Shwe, Guest actress -Cho Pyone

Cast Synopsis

Chit Hmine is a disturbed youth. Overcome by a bout of madness he stabs a stranger and goes into hiding. Forgetting his own name and homeless, Chit Hmine presents himself as Sakka. As he wanders the countryside he comes to Kadawt Island where a kind man, U Ba Thae Kaunng, offers the young man a place to stay. Sakka falls in love with Lu Lu, U Ba Thae Kaung's granddaughter. When the police begin to suspect that Sakka might be wanted for murder and come to Music question him, he barely escapes once again, but is gravely hurt by a Turira Lu Lin blow to the head which causes him to remember everything while forgetting all about his life as Sakka. However he does remember his benefactors Ba Thae Kaung and Lu Lu, and returns to Kadawt Island the only real home he has ever known - to dedicate the rest of his life to looking after them.

Notes

The elements of this screening is a 35mm dupe Positive. Total feet is 9960 ft, completed in 6 reels: Reel No.1-1900ft, Reel No.2-1860ft, Reel No.3-1800ft, Reel No.4-1930ft, Reel No.5-1720ft, Reel No.6-750ft. The film wins several National Awards: Director Award (Maung Tin Oo), the Best Actress Award (Khin Thida Tun), the Best Supporting Actor Award (Pho Par Gyi), The Best Director of Photography (U Tin Win)

Production

Min Thurein Film Production

Language

Myanmar language

Duration

111 mn

Color

Black & White

Thanks

MMPDD

Maung Tin Oo (1942)

Director Maung Tin Oo was born in 1942. Having learned about cinematogephy and filmmaking from acclaimed Burmese director Shumawa U Kyaw, since 1968 Maung Tin Oo has made over 30 films and was awarded a Myanmar Academy Award for Best Director with the following titles:

Night Rising the Sun (1972), Ta Kha Ka Ta Bawa, Thingyan Moe (Voice calling for the Fight and Good-Natured Bad Man).

Today Maung Tin Oo Now is an influential mentor for the younger generations of aspiring

Line of Credit (Kreditis Limiti)

Salomé Alexi

Georgia-2014Synopsis



Nino Kasradze, Zanda Ioseliani. Ana Kacheishvili. Bacho Chkheidze

Screenplay Salomé Alexi

Cinematography Jean-Louis Padis

Production

3003 Film Production

Nino, a woman in her 40s, had led a comfortable life in the Soviet Union but in modern Georgia she finds it difficult to keep up with the Georgian with changes. She resorts to the risky practice of obtaining mortgage loans repeatedly and at high interest. Little by little her debts grow ever more numerous drawing her into a vicious cycle that she cannot escape. Nino's story is shared by some 172 300 Georgian families who were disposessed following a wide-spread mortgage loans racket that terrorized the country between 2009 and 2013, where the number of households affected reached as high as 14% of Georgia's population.

Notes

« My intention was to show the atmosphere in today's Tbilisi, the post-Soviet city, which seems to be left at the mercy of loansharks, high-interest bank mortgage loans, pawn shops and currency exchange points. People living in modern Georgia are rather ignorant of financial matters because, having been raised in the Soviet times, they were never taught how to deal with money. Most of them are nave, sometimes kind, often greedy or impractical, but invariably inadequate towards the reality. Their adaptation to the outside world seems rather hard, if not absolutely impossible. » - Salomé Alexi

Language

English subtitles

Duration

85 mn

Color Color

Thanks

Salomé Alexi



Salomé Alexi (1966)

Salomé Alexi was born in Tbilisi, Georgia in 1966. She graduated from Tbilisi State Academy of Fine Arts. In 1988-1992 Salome worked as set and costume designer on several feature and short films, as well for the theatre productions. In 1996 she graduated from the Directorial Department of FEMIS Paris Film School with Diploma of excellence. During

Since year 2000 Salome Alexi lives between Tbilisi, Georgia and Hamburg, Germany.

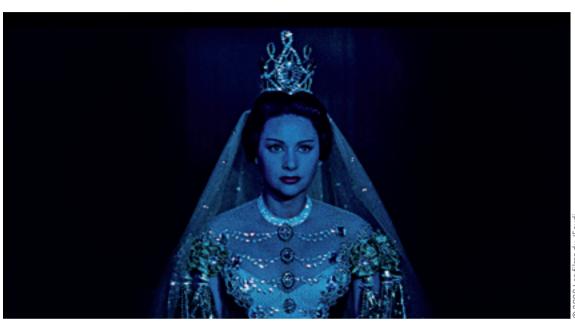
Line of Credit is her first feature-length debut, selected by Venice Film Festival 2014.

Filmography: Une nuit / One Night / 10min (1994) Si on allait à la mer? / What if we go to the sea? / 25 min (1996)

Lola Montes

Max Ophüls

France - 1955



Martine Carol (Lola Montes), Peter Ustinov (Circus Master). Anton Walbrook (Ludwig I, King of Bavaria). Henri Guisol (Horseman Maurice)

Screenplay Max Ophüls

Cinematography Christian Matras Notes

Cast Synopsis

A still beautiful, but weary and disillusioned (and, as we later discover, ailing) Lola Montès is the featured attraction at a seedy American circus, appearing at the center of a series of various tableaux that depict the scandalous events for which she is known. A strangely sincere yet sinister and manipulative ringmaster provides a colorful commentary; the narrative switches between staged recreations and Lola's personal recollections. The film takes us through a series of formative moments that describe the loss of innocence and childhood that an attractive young girl is bound to suffer in the hands of lustful men. Lola Montès is at once a magnificent romantic melodrama and a meditation on the lurid fascination with celebrity.

Production Martine Carol (1920-1967) was seen as France's major sex siren Albert Caraco of the early 1950s. She was initially interested in performing for the theatre, but her photogenic beauty and ease in front of the camera ensured a future in film despite her raw acting ability. A pin-up goddess throughout the 40s, Martine also appeared on the stage of the Theater of the Renaissance. A torrid affair with actor Georges Marchal ended disastrously and she attempted suicide by taking an alcohol/drug overdose and throwing herself into the Seine River from where she was rescued by the taxi driver

Language

French with English subtitles

Duration

116 mn

Color Color

Thanks

Laurence Braunberger who drove her. Interestingly, the gossip surrounding her suicide attempt renewed audience interest in the actress. In 1950 she got her first major role in the French Revolution epic Caroline chérie (1968). Her film romps were typically done tastefully with an erotic twinge of innocence and gentle sexuality, plus an occasional bubble bath. She continued spectacularly with an array of costumed teasers such as Adorable Creatures (1952), Sins of the Borgias (1953), Madame du Barry (1954) and Nana (1954), all directed by her second husband Christian-Jacque whom she married in 1954 – and later divorced due to professional conflicts and long separations.

After her memorable performance as the title role in Max Ophüls's Lola Montès (1955), Carol's career went into a decline (freeing up the limelight for Brigitte Bardot as the new sex icon). She continued acting, but audiences were no longer as interested. Martine turned alarmingly reclusive while a third marriage to French doctor Andre Rouveix also soured by 1962. Problems with substance abuse and a severe accident in the 1960s also curtailed her career. Her last film Hell Is Empty was made in 1963 but not released until 1967. One last marriage to fourth husband Mike Eland, an English businessman and friend of first husband Steve Crane, seemed hopeful, but on February 6, 1967,

Martine died of cardiac arrest at age 46 in the bathroom of a hotel in Monacco. Newspapers hinted at a possible drug overdose but nothing was ever proven. She was buried in the cemetery of Cannes.

The gracefulness of Ophüls 'cyclical narrative Lola Montès, which in many ways is a fitting allegory of Carol's own story, were lost on viewers in 1955 and for many years the movie only existed in a recut version in which events was presented in a linear fashion, against the director's wishes. It was only in the 1960's, long after Ophüls' death, that efforts were made to restore the original structure, and in 2008 the movie's original Technicolor luster was restored to its full depth and richness.

Lola Montes was restored in 2008 by Films du Jeudi/ Films de la Pléiade, Fondation Technicolor, Cinémathèque française with contribution of Fond Culturel franco-americain

Max Ophüls (1902 — 1957)

Born Maximillian Oppenheimer in Saarbrücken, Germany, Max Ophüls began his career as a stage actor and director in the golden twenties. He appeared on stages across the German-speaking world but in the early 1930s Ophüls discovered film and began to work as an assistant director for Anatole Litvak. His first movies Dann schon lieber Lebertran (1931) and The Company's in Love (1932) date from that time. Around 1933 he emigrated to France and also worked in the Netherlands and Italy for a period of eight years. In 1941 he emigrated again, this time to the USA where he worked for a period of 10 years before he went back to France in 1950. Beginning in 1954 he also worked in Germany again, mainly for German radio in Baden-Baden. He made nearly 30 films, with those from the last period being especially notable: La Ronde (1950), Le Plaisir (1952), The Earrings of Madame de... (1953) and Lola Montès (1955). His works feature his distinctive smooth camera movements, complex crane and dolly sweeps, and tracking shots, which influenced the young Stanley Kubrick at the beginning of his filmmaking career. Many of Max Ophüls' films inspired filmmaker Paul Thomas

A number of his films are narrated from the point of view of the female protagonist, such as Liebelei (1933), Letter from an Unknown Woman (1948), and The Earrings of Madame de... (1953) opening up more space for woman's film.

Anderson, who gave an introduction on the restored DVD of The Earrings of Madame de..







The Lonely Wife (Charulata)

Satyajit Ray

India-1964



Cast Synopsis

Madhabi Mukherjee (Charulata), Chatteriee (Amal). Shailen Mukheriee (Bhupati Dutta)

Charulata is based on a story by Rabindranath Tagore and set in late nineteenth century Calcutta. Charu is the childless, intelligent, and beautiful wife of Bhupati, a newspaper publisher. She is interested in the arts, literature and poetry, but also has a keen interest in politics and the freedom movement.

Cinematography Subrata Mitra

Screenplay Bhupati loves his wife, but he has no time for her. When his younger Satyajit Ray cousin Amal comes for a visit, the husband asks him to encourage Charu's cultural interests. Amal is young, handsome, and is of the same age as Charu. The two have a lot in common and before long an intimate relationship develops between them. Fleeting rivalry **Production** develops when Charu publishes a short story without Amal's R.D. Bansal knowledge. Amal realises that Charulata is falling in love with him and grows distant.

> Meanwhile, Charu's brother and sister-in-law who have come for a brief visit abscond with the family savings and ruin Bhupati's reputation. Bhupati confides his distress to Amal who is overcome with guilt, and guietly slips away leaving behind a letter. Charu is heartbroken, and Bhupati finally realizes why. Both are overwhelmed with regret, and in the end their reconciliation remains but a tentative gesture.

Language

Bengali with English subtitles

Duration

117 mn

Color

Black & White

Notes

Madhabi Mukherjee is among the most critically acclaimed actresses of Indian Bengali cinema. As a young girl, she became involved in the theatre and made her film debut as a child actress in Premendra Mitra's Kankantala (1950, Light Railway). Her first major film was Mrinal Sen's Baishey Shravan (1960, Wedding Day) with which she established herself as a nuanced performer, often portraving socially and politically complex characters, particularly notable is her work on Ritwik Ghatak's Komal Gandhar (1961, E-Flat) where she engages with the great economic and socio-political crisis in Bengal towards the mid-1900s.

Her career is often demarcated by a pre- and post-Satyajit Ray period, which began for her in the early 1960s with the role of Arati in Mahanagar (1963. The Big City), which was the first woman-centered screenplay she had read so far. Critics would comment that she had reached the peak of her career with Charulata (1964), giving without doubt one of the greatest performances of Indian cinema. Madhabi's third and last film with Ray was Kapurush (1965, The Coward).

She remained a star in the Bengali commercial film industry, and after Kapurush she appeared in Calcutta 71 (1972, dir. Mrinal Sen), Bancharamer Bagan (1980, dir. Tapan Sinha), and *Utsab* (2000, dir. Ritu-parno Ghosh) among others. She has won a number of awards including the 1973 Best Actress prize at India's National Film Awards for her performance in the film Dibratrir Kabva.



Satyajit Ray (1921-1992)

Satyajit is considered as one of the greatest filmmakers of the 20th century. Born in Calcutta, he grew up in a Bengali family fond of arts and literature. He started his career as a commercial artist, but was eventually drawn to independent filmmaking after being introduced to the French New Wave and to Italian Neorealism in the late

Ray has directed 36 films, including features, documentaries and shorts. He was also a fiction writer, publisher, illustrator, calligrapher, music composer, graphic designer and adolescents, introducing the popular fictional characters Feluda the sleuth and Professor Shonku the science fiction scientist. He was awarded an honorary degree by

Ray's first film, Pather Panchali (1955), won eleven international prizes, including the Best Human Document at the 1956 Cannes Film Festival. Pather Panchali, Aparajito (1956), and Apur Sansar (1959) form his famous "Apu Trilogy." Ray did the scripting, casting, scoring, and editing, and designed his own credit titles and publicity material. Throughout his career, Ray has was highly recognized, receiving 32 Indian National Film Awards, a number of prizes at international film festivals, and an honorary Academy Award in 1992. The Government of India honoured him with the Bharat Ratna prize in

Madame Freedom

(Jayu Buin)

Han Hyeong-mo

South Corea-1956



Kim Jung-rim (Oh Seon-Yeong), Park Am (Jang Tae-yoon), Kim Dong-won (Han Tae-suk), Yang Mee-hee (Miss Park Eun-hee)

Screenplay

Bi-seok Jeong, Seong-min Kim, Cheong-gi Lee

Cinematography Seong-hwi Lee

Cast Synopsis

Oh Seon-Yeong (Kim Jung-rim) accepts a job as a cosmetics store manager to supplement her husband Jang Tae-yoon's (Park Am) small income as a professor. Their next door neighbour frequently professes his attraction to her, and she allows him to teach her dancing and introduce her to alcohol. Her boss' husband also flirts with her, and with great determination. Meanwhile her husband, the professor, takes a fancy to a pretty young woman in a grammar class he teaches for secretaries, though he remains respectful, at least physically. With all of these libertarian goings-on, the philandering couple's young son, Kyoung-soo, is regularly neglected. Professor Jang Tae-yoon finally throws his wife out of her own home for failing her duties to the men of the house. She weeps outside as husband and son look on.

Notes

Three years after the civil war, South Korean society struggles economically while Western culture and values proliferate. In particular, there is an underground craze for Jazz and Swing dancing, with its titillating format of closely embracing partners. As the police raide dance clubs regularly, the allure of Western pop-culture and luxury goods provides the framework for

not with Professor Jang's parents, so ther is no motherin-law to dictate social norms. Theirs may even have been a love match instead of an arranged marriage. A friend teases Seon-Yeong early in the film for living with her "beloved." as opposed to the unromantic husbands of most other women. Seon-Yeong manages a shop called "Paris" which sells Western cosmetics and accessories and where the wives of well-to-do Koreans discuss Western dancing, flaunt their jewelry, and talk about making their own money. Han Hyeong-mo's Madame Freedom is as campy as any

Madame Freedom. Seon-Yeong's marriage is already

pretty "modern": the couple live in their own house and

vintage melodrama from the West, though Western viewers may be struck by what might appear to them to be great erotic restraint: neither Seon-Yeong nor her husband actually consummate their adulterous flirtations, though she certainly comes closer. Seon-Yeong and Han kiss fleetingly on the lips, as their embrace carries them out of the frame, at which point their tryst is interrupted. The same device (embrace, rub cheeks, move out of frame) is used to this day in Korean TV melodramas.

Madame Freedom's women differ from their counterparts in Western melodrama. The sexual double standard is firmly in place: Miss Park's aggressive pursuit of Professor Jang has no consequences for him: Seon-Yeong's real offense lies in violating her duty as a mother more than as a wife. The women's wish to have their own money, however, isn't seen as a bad thing. Seon-Yeong's boss for example, a successful businesswoman in her own right, keeps her philandering husband Han Tae-suk on a short leash by being the principle earner.

Madame Freedom was released in 1956, and was based on a novel of the same name serialized in a Seoul newspaper. For its time, the movie was both controversial and popular, inspiring a series of sequels and remakes, the most recent one in 1990. [Duncan Mitchel]

Han Hyung-mo (1917-1999)

Director Han Hyeong-mo was born in Uiju, Pyeonganbuk-do and studied art at the Shingyeong Art School. He first entered the movie business when he did the art work for his brother's friend, director Choi In-kyu in the movie, Homeless Angel (1941, Jib-eobsneun cheonsa), Afterward, he was employed by the Dongbo Film Studios in Japan where, with the help of Choi In-kyu, he refined his film techniques. After Korean Independence, he worked as a director of photography and made his directorial debut with the anticommunist film, Breaking the Wall (1949, Seongbyeog-eul ttulhgo). During the Korean War he was put in charge of making propaganda films for the Korean military and it was during this time that he honed his craft in photography and directing. After the war, he made The Hand of Destiny (1954, Unmyeong-ui son), showing his ability as a genre director. Among his other notable works are Seongbyeokeul ddulgo (1949), Madame Freedom (1956), Hyperbola of Youth (1956, Cheongchunssanggogseon), and

Production

Language

subtitles

Duration

Black & White

Korean Film Archive

125 mn

Color

Thanks

Han Hyeong-mo

Korean with English

A Man Vanishes

(Ningen Jôhatsu)

Shôhei Imamura

Japan - 1967



Yoshie Hayakawa, Shôhei Imamura, Shigeru Tsuyuguchi

Shohei Imamura,

Cinematography Kenji Ishiguro

Cast Synopsis

The film follows the case of Tadashi Oshima, a handsome businessman who has suddenly vanished. Imamura and his crew interview the man's fiancée, Yoshie, who has been desperately searching for Tadashi, and **Screenplay** the filmmaker becomes increasingly involved in her life. But the "investigation" casts a shadow of doubt over the couple's relationship. Kirio Urayama Tadashi's business ventures, his relationship with Yoshie's sister, and even the investigating film director. Imamura himself, whose motivations may not be as he had initially presented them. A radical film in scope, technique, and aesthetic, A Man Vanishes distills many of The Japan **Production** Imamura's central themes and obsessions, the film culminating a Shôhei Imamura stunning sequence that explodes any stable sense of fiction and reality.

Notes

Yoshie Havakawa, the fiancé of the missing man in A Man Vanishes. undergoes noticeable transformations throughout the film. She gradually begins to behave like an actress as she gets used to being in front of the camera. In the beginning of the film Yoshie still seems hesitant about being involved in the project, and there is a noticeable tension between her and the film crew. Yet the more she is asked to present herself as a miserable but passionate woman searching for her missing lover, the more she begins to hide what she really thinks.

Language

Japanese with English subtitles

Duration

130 mn

Color

Black & White

Thanks

Foundation and the Japan Embassy in Myanmar

Hoping to break through the fictitious role that Yoshie has assumed for the benefit of this experimental documentary, Imamura follows her every move with a hidden camera until finally he succeeds at filming a scene in which she confesses to have lost attachment to her missing partner Tadashi Oshima and has fallen in love with another man. But even this recorded confession cannot be given full credibility, for Yoshie, according to Imamura, completely forgets about this new man as soon as the shooting process is completed, as though that too was a part of her "acting."

Recalling Yoshie's astonishing ability to adopt different roles. Imamura later stated that the film's title, instead of A Man Vanishes, should have been "When a Woman Becomes an Actress."



Shohei Imamura (1926-2006)

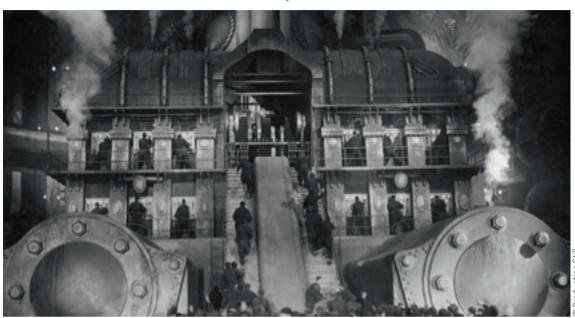
Shohei Imamura's films dig beneath the surface of Japanese society to reveal a wellspring of sensual, often irrational, energy that lies beneath. Along with his colleagues Nagisa Ôshima and Masahiro Shinoda, Imamura began his serious directorial career as a member of the New Wave movement in Japan. Reacting against the studio system, and particularly against the style of Yasujirô Ozu, the director he first assisted, Imamura moved away from the subtlety and understated nature of the classical masters to a celebration of the primitive and spontaneous aspects of Japanese life. To explore this level of Japanese consciousness, Imamura focuses on the lower producers of blue movies to troupes of third-rate traveling actors. He has proven himself unafraid to explore themes usually considered taboo, particularly those of incest and superstition. Imamura himself was not born into the kind of lower-class film, and particularly toward the kinds of films he would eventually make, by his love of the avant-garde theatre. Imamura has worked as a documentarist, recording the statements of Japanese who remained in other parts of Asia after the end of WWII, and of the "karayuki-san" Japanese women who were sent to accompany the army as prostitutes during the war.

His heroines tend to be remarkably strong and resilient, able to outlast, and even to combat, the exploitative situations in which they find themselves. This is a stance that would have seemed impossible for the long-suffering heroines of classical Japanese films. In 1983, Imamura won the Palme d'Or at the Cannes Film Festival for The Ballad of Narayama (1983), based on a Shichirô Fukazawa novel about a village where the elderly are abandoned on a sacred mountaintop to die. Unlike director Keisuke Kinoshita's earlier version of the same story, Imamura's film, shot on location in a remote mountain village, highlights the more disturbing aspects of the tale through its harsh realism. In his attempt to capture what is real in Japanese society, and what it means to be Japanese, Imamura used an actual 40-year-old former prostitute in his The Insect Woman (1963); a woman who was searching for her missing fiancé in A Man Vanishes (1967); and a non-actress bar hostess as the protagonist of his History of Postwar Japan as Told by a Bar Hostess (1970). Despite this anthropological bent. Imamura has cleverly mixed the real with the fictional, even within what seems to be a

Metropolis

Fritz Lang

Germany - 1927



Cast Synopsis

Alfred Abel (Joh Fredersen), Gustav Fröhlich (Freder, Joh Fredersen's Son), Rudolf Klein-Rogge (C.A. Rotwang, the Inventor)

Screenplay

Thea von Harbou. Fritz Lang

Cinematography

Karl Freund, Günther Rittau, Walter Ruttmann

Erich Pommer

The future. Metropolis is a wonderful city, high above the ground its

towers stand. The people prosper, the economy is flourishing, the suspended streets are busy. But Metropolis also has a great secret, so hidden that not even Freder Fredersen, son of founder Joh Fredersen knows about it. He is spending his free time in the Eternal Gardens, when suddenly a woman shows up, with what looks like a class of children. They're from the City of Workers, in the depth, Freder learns. "These are your brothers", she tells the children, before she is forced to leave. Freder is so intrigued he follows them into the depth and doesn't like what he sees. The workers are exploited, they must do labor like robots. Freder tries to convince his father to change, while the woman tries to keep workers' morale high by predicting a man will stand up that will mediate. Freder learns that the woman is Maria, who proclaims the need to join the "hands" - the workers - to the "head" - those in power above - by a mediator or the "heart". When Joh learns of what is going on, he **Production** anticipates an uprising. Joh recruits the devious inventor Rotwang to devise a solution. But if any of their plans shut down of the machines, total anarchy could break loose both above ground and below.

Language

Silent with musical live accompaniment. German intertitles & **English subtitles**

Duration

148 mn

Color

Black & White

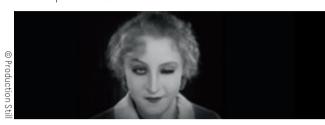
Thanks

Murnau Schiftung and Goethe Institut Yangon

Notes

Born in Berlin, Brigitte Eva Gisela Schittenhelm's first role was that of Maria in *Metropolis* when she was only 18 years old. After *Metropolis*. Helm made over thirty other films, including talking pictures, before retiring in 1936. Her other appearances include The Love of Jeanne Ney (1927), Alraune (1928), L'Argent (1928), Gloria (1931). The Blue Danube (1932). L'Atlantide (1932). and Gold (1934). With the transition to the sound film she was able to continue her film career successfully. appearing in French and English versions of her German movies during the period of linguistic remakes (before dubbing became the norm). Some of these productions includeIm Geheimdienst (1931), Die Gräfin von Monte Christo (1932), Die Herrin von Atlantis (1932), Der Läufer von Marathon (1933), Spione am Werk (1933), Gold (1934) and Ein idealer Gatte (1935).

Though she had a ten-year contract with UFA (Universum Film AG. German production studio) Helm incurred the wrath of the National Socialists for "race defilement" when she married second husband Dr. Hugo Kunheim, an industrialist of Jewish background. In 1935, she moved to Switzerland with her family, and having retired from acting she refused to grant any interviews concerning her film career perhaps due to the overwhelming intrusion of tabloids into her private life.



Fritz Lang (1890-1976)

Fritz Lang was born in Vienna, Austria, in 1890. After high school, he enrolled briefly at the Technische Hochschule Wien and then started to train as a painter. From 1910 until the beginning of World War I he travelled, but upon returning to Vienna he enlisted in the army. Severely wounded in June 1916, he wrote some scenarios for films while recovering. Sent home suffering from shell-shock at the end of the war, he briefly joined a Viennese theatre before accepting a job as a writer at Erich Pommer's production company in Berlin. There Lang eventually became a director, at Ufa and then for Nero-Film, owned by the American Seymour Nebenzal. In 1920, he began a relationship with actress and writer Thea von Harbou (1889-1954), who wrote with him the scripts for his most celebrated films: Dr. Mabuse: The Gambler (1922), Die Nibelungen: Siegfried (1924), Metropolis (1927) and M (1931, credited to von Harbou alone). They married in 1922 and divorced in 1933.

In 1933 Nazi propaganda minister Joseph Goebbels offered Lang the job of head of the German Cinema Institute. Lang refused (it was later offered to Leni Riefenstahl) and. after secretly sending most of his assets out of the country, fled Germany to Paris. After about a year in Paris, Lang moved to the United States in mid-1934, initially under contract with MGM. Over the next 20 years, he directed numerous American films. In the Lang's long-standing reputation for being difficult to work with and abusive to actors. he found it increasingly hard to get work. Some notable titles from his American period include Fury (1936), Ministry of Fear (1944), The Big Heat (1953), Beyond a Reasonable Doubt (1956). At the end of the 1950s, he traveled to Germany where he made his final three films.

Mississippi Mermaid

(La sirène du Mississipi)

François Truffaut

France-1969



Jean-Paul Belmondo (Louis Mahé), Catherine Deneuve (Julie Roussel / Marion Vergano)

Screenplay

François Truffaut

Cinematography Denys Clerval

Marcel Berbert

Cast Synopsis

When wealthy tobacco plantation owner, Louis Mahé meets his mail-order bride Julie at the Reunion Island shipyard, he is smitten by her beauty and overlooks her many mysterious habits. After they wed, he comes to realize that she is not the woman he corresponded with at all and she soon disappears with his entire bank account. His heartbreak and her cold betraval drive him to Cornell Woolrich, track Julie back to France. She admits her real name - Marion and that she had a male accomplice aboard the ship who not only killed the real Julie, but he had also double-crossed Marion and had MK2 run off with the money. Full of remorse, she asks him to kill her and to end her sordid life. Louis cannot resist her candid confession and **Production** becomes both her accomplice and protector – even finding himself compelled to murder, to keep her from prison. He finally convinces Marion that she is worthy of his love.

Notes

A model of Gallic elegance, cultivated lust icon for art house hipsters everywhere, and one of the best-respected actresses in the French film industry, Catherine Deneuve made her reputation playing a series of beautiful free-spirited and devious characters for directors such as Luis Buñuel and Roman Polanski. The daughter of French stage and film actor Maurice Dorléac, Deneuve made her screen debut at the age of 13, with a role in the 1956 film

Language

French with English subtitles

Duration

123 mn

Color Color

Thanks

Les Collégiennes, and went on to make a string of films with directors such as Roger Vadim before getting her breakthrough role in Jacques Demy's charming musical, Les Parapluies de Cherbourg (1964, The Umbrellas of Cherbourg). The burst of stardom that accompanied her portrayal led to two of her archetypal ice maiden roles, first in Roman Polanski's terrifying Repulsion in 1965 and then in Buñuel's 1967 Belle de jour. Deneuve's startling portrayal of a distant but sexually adventurous housewife in the latter film helped to establish her as one of the most remarkable and compelling actresses of her generation. She further demonstrated her talent that year in Demy's Umbrellas musical follow-up, Les Demoiselles de Rochefort, which she starred in with her sister. Françoise Dorléac.

Catherine Deneuve continued to work steadily through the 1960s and 1970s in films such as the 1970 Tristana (her second collaboration with Buñuel) and

A Slightly Pregnant Man (1973), in which she starred with her partner at the time. Marcello Mastrioanni. Catherine Deneuve also did prolific work through the 1980s, appearing in such films as François Truffaut's Le Dernier Métro (1980) and Tony Scott's The Hunger (1983). In 1992 she starred in Indochine, for which she won a French Academy Award and a Best Actress Oscar nomination. In 2000 Deneuve recieved much critical attention when cast alongside eccentric Icelandic singer Biork in the Lars von Trier's melancholy musical Dancer in the Dark. Though it polarized critics and audiences alike. Dancer nevertheless won the Palme d'Or at Cannes Film Festival and continued von Trier's tradition of creating difficult and challenging films with a strong feminist message that, like them or not. always provoke a strong response. Cesar nominations for roles in Palais royal and Potiche followed in 2006 and 2011 respectively.

François Truffaut (1932-1984)

As a child François loved going to the movies. Aged 15, he founded a film club. Truffaut was somewhat of a troublemaker but his friendship with André Bazin, a French critic who would become his mentor, saved him numerous times. In 1953, he published his first movie critiques in "Les Cahiers du Cinema" where he formulated, along with other associates, what they called the "author policy" of filmmaking. In 1954, as a test, Truffaut made his first short film and thus began his directing career. Les Mistons (1957) is considered as the real first step of his cinematographic style, followed by the huge success of his first full-length film *The 400 Blows* (1959), which many indicate as the beginning of the New Wave, a new way of making movies that breaks away from the formula of the classical mainstream.

In a film career lasting over a quarter of a century, he remains an icon of the French film industry, having worked on over 25 films as a director, screenwriter, producer, actor, and film critic. All of his later works were intensely personal and explored one of two themes; studies in forlorn childhoods—e.g., the Doinel trilogy and L'Enfant sauvage (1969; The Wild Child), the chronicle of an 18th-century doctor who attempts to domesticate an uncivilized child—and sensitive melodramas sadly celebrating disastrous confrontations between shy heroes and boldly emancipated or possessive women. The against authority of any kind, and of Jean Renoir, in its feeling for place and atmosphere and its mingling of the nostalgic with sudden outbursts of blatant humour, as well as of Truffaut's personal experience. The second owes much to the American roman noir, or "black novel," the diverse manifestations of which, from the morally disintegrated heroes of William Faulkner to the sadistic gangsters of Mickey Spillane, have fascinated French novelists from Jean-Paul Sartre to the present. A certain hero worship, also, is discernible in Truffaut's long published conversations with the veteran British American filmmaker Alfred Hitchcock (Hitchcock, rev. ed. 1984), whose work he admired in complete defiance of his earlier theories. Of Truffaut's features only Fahrenheit 451 (1966), a film version of Ray Bradbury's science-fiction novel, falls outside these categories, though it relates to the American style and the poetic-melodramatic form. His later films include La Nuit américaine (1972; Day for Night), for which he was awarded an Oscar by the Academy of Motion Picture Arts and Sciences; Le Dernier Métro (1980; The Last Metro); and Vivement dimanche (1983; Confidentially Yours).

Moon Over Malaya

Chun Kim

Malaysia, Singapore – 1957



Patrick Tse Yin (Ngok Ming), Nam Hung (Cho-lin), Patsy Kar Ling, Keung Chung-ping

Chun Kim

Producer Poon Bing-kuen

Production

Cast Synopsis

Ngok Ming (Patrick Tse Yin) is an idealistic young man, passionate about promoting and developing education in Malaya. He approaches a wealthy Chinese businessman to raise funds for building schools and meets the young heiress, Cho-lin (Nam Hung). After a whirlwind romance, they get married. However, Ngok Ming **Screenplay** struggles to balance his passion for education and performing his duty of managing the family business. As conflicts between the characters escalate, Ngok Ming and Cho-lin make decisions that change their lives forever.

Notes

Kong Ngee Company Moon Over Malaya, also known as The Whispering Palm, was shot in Singapore and Malaysia. It was produced by Kong Ngee, founded by the Ho brothers. Together with the Shaw Brothers, and the Cathay Organisation, those were the three major studios operating in Singapore in the '50s. Moon Over Malaya is the most acclaimed of what came to be known as The Nanyang Trilogy, the remaining two being Blood Stains the Valley of Love and She Married an Overseas Chinese. Digitally restored by the Asian Film Archive, Moon Over Malaya is one of the earliest films in Cantonese shot in Singapore.

Language

Cantonese with English subtitles

Duration

91 mn

Color

Black & White

Thanks

Asian Film Archive



About Kong Ngee Company

Kong Ngee was founded by Singaporean brothers Ho Khee-yong and Ho Khee-siang in 1937, with a Hong Kong branch established eighteen years later in 1955.

Between 1955 and 1969, Kong Ngee produced some 120 Cantonese pictures and a number of Teochew dialect films. In the 1970s, it also produced films in Mandarin.

The productions tupically introduced modern, urban perspectives and young stars portrayed by Patrick Yse Yin, Patsy Kar Ling and Nam Hung among others, intended to appeal to younger post-war audiences.

Mr Sun Stone

(Nay Kyauk Khe)

Daw Thin Thin Yu

Myanmar-1955



Kyaw Hein, Swe Zin Htaik, Khin Thida Htun, Nwe Nwe San, Ag Lwin

Production

Music U Ko Ko

Cast Synopsis

In this family drama based on a popular graphic novel, Thin Thin Yu brings her vision of the persevering traditional values of simple, purehearted folk in the face of change and manipulation. Kyaw Hein is an ordinary young man whose father marries for the second time. Set against the backdrop of the beautiful lake Inle, the film depicts the Thit Sar Oo Film trials and tribulations of Kyaw Hein at the hands of his scheming step Production House mother (Nwe Nwe San) and step brother, while his father (Ag Lwin) is powerless to control his second wife's manipulations. Forced to make impossible choices, Kyaw Hein eventually sacrifices his own love for the sake of his step brother. Such are the selfless values of Inle natives, 'the salt of the Earth.'

Language

Myanmar language

Duration

120 mn

Thanks

Daw Thin Thin Yu and Daw Swe Zin Htaik

Thin Thin Yu

in 1974. Her first movie Chit Thu Ko Si performed by Nyunt Win and Swe Zin Htaik was completed that same year. Daw Thin Thin Yu, an art graduate of Rangoon University, is one of a few active female directors in the Myanmar movie industry today. Under the strict control of the Censor Board which scrupulously screens all project proposals, she has still succeeded in producing over twenty films between 1974 and 2000 thanks to her dedication and meticulous work.

Nay Kyauk Khe was a box office hit, Daw Thin Thin Yu's fourth film. It was nominated for four Myanmar Academy Awards: Best Film, Photography, Male Lead and Female

Mr Sweet Smiley

(Pho Pyone Cho)

Maung Mya Maung

Myanmar-1955



Pho Par Gyi, Zay Ya, Tin Tin Mu, Ba Chit, Win Mar

Mya Zaw Film

Production Shwe Wel Thiri Production

Cast Synopsis

Comic opera actor Cho Gyi, known as "Pho Pyone Cho," is a gambler and an alcoholic. When, after an especially raucous night, Cho Gyi stumbles home drink and slaps his lovely and patient wife Mu, she **Music** decides that she has finally had enough and leaves him to return to live with her parents. The one who suffers most from the separation is their son Apar. Although Cho Gyi continues to drink and gamble, he loves his son very much and takes care of him as best he can. Father and son learn to live together.

> Mu remarries a District Administrative Officer and this much happier match produces a daughter. When the little girl is a few years old, Mu invites an travelling opera company to entertain the guests at her daughter's birthday. Unbeknownst to her, Cho Gyi and Apar are a part of the troupe. When Mu sees her son's wretched life as a travelling entertainer she requests from Cho Gyi to let her take Apar back. Hoping for a better future for his son, Cho Gyi consents, but the young man constantly misses and worries about his father. Apar is so concerned that Mu decides to let him make his own choice and to remain with his father.

Language

Myanmar language

Duration

112 mn

Color

Black & White

Thanks MMPDD

Notes

Pho Pyone Cho's National Awards: Best Film Award (Shwe Wel Thiri Production), Best Actor Award (Pho Par Gyi), Special Award (Win Mar)



Tin Tin Mu

Mya Maung

U Mya Maung is son-in-law of Daw Mya Khin, the founder of Mya Zaw Film Company, which is separated from A-1 Film Production. U Mya Maung was responsible for Managing Director of Mya Zaw Film Company, then the owner. And he was also the agent of

Mya Maung produced many films such as Round and Square, Want to be only Two. Wanted a Bride, Poe Pyone Cho, Deep Compassion, Beloved Thuzar, Golden Blad Head, Tha But U, Tha Man Myauk, Wai Gyi Pat Pat Du Wai Wai, Two Hearts and so on...

In 1955, Poe Pyone Cho was awarded the Best Film. In 1958, Deep Compossion was awarded the Best Film and the Best Cinematography Award (Mya Maung). Two Heart made also by Mya Maung won the Best Actress Award and the Best Cinematograhy in 1968.

After an international film study tour, Mya Maung, with A-1 U Tin Maung and U Tin Yu, has tried to develop the film industry. He establishes his own studio, with edition room, recording room and fixing up own cameras.

After his death, his son, U Mya Zaw was handed over his father business. He's working in

My Neighbor Totoro

(Tonari Totoro)

Hayao Miyazaki

Japan - 1988



Chika Sakamoto (Mei), Hitoshi Takagi (Totoro). Noriko Hidaka (Satsuki)

> Screenplay Hayao Miyazaki

Cinematography Mark Henley

Production Yasuyoshi Tokuma

Cast Synopsis

Set just over a decade after the end of the Second World War, My Neighbor Totoro is about a university professor and his two daughters, Satsuki and Mei, who move to the countryside to be closer to their mother who resides in a rural sanitorium. As they explore the dusty, somewhat dilapidated old house and the surrounding countryside, the children discover that their new home is close to a mystical forest inhabited by a menagerie of creatures called Totoros. They be riend 0 Totoro, the biggest and eldest of them, who is also the King of the forest. While their mother lies sick in the hospital, O Totoro takes the sisters on a magical adventure to help them understand the realities of real life. This is a family movie with a powerful underlying ecological themes.

Notes

Noriko Hidaka (1962) is primarily a voice actress well known for her work on a number of anime series that were released throughout the 1980s, many of which still continue today. She began her acting career in commercials and television shows, but soon switched to voice acting and in addition to anime series she has also worked on full length feature animation such as the Pokémon movies, as well as on a number of video games.

She has portrayed the characters of Mikage Matsunaga (Miracle

Language

Japanese with **English subtitles**

Duration

86 mn

Color Color

Girls), Minami Asakura (Touch), Akane Tendo (Ranmg ½). Satsuki Kusakabe (My Neighbor Totoro - the English-language version of this film was dubbed many years after its original release and features Dakota Fanning as Satsuki), Near (Death Note), Seta Sijiri (Rurouni Kenshin), Jean Roque Raltique (Nadia: The Secret of Blue Water), Kikyo (Inuyasha), and Noriko Takaya (Gunbuster) among others.

Director Miyazaki and his producer Takahata have always been involved in the creative worker's unions and have dedicated themselves to social justice. This passion reflects prominently in Miyazaki's characters with instances such as the working women's collective in Princess Mononoke where he shows how women who had been rescued from brothels were given back their honour and dignity. Miyazaki's Studio Ghibli enacts a form of egalitarian Shinto philosophy. Shinto sees gods and spirits in everything which translates into a deep respect for human harmony with one another and the environment. It does not place people in hierarchy determined by their physical looks or wealth, which may be the case with some established Western studios. Miyazaki avoids the stereotype and instead sees everything as equal. Moments of contemplation combined

with a constant pursuit of strong feminine characteristics create something monumentally special throughout Miyazaki's animation collection. Not only does his film studio manage to steer clear of common themes of sexism, racial stereotyping and environmental disregard, but they in fact create stronger alternatives. Animations such as Nausica of the Valley of the Wind (1984), Porco Rosso (1992) and Princess Mononoke (1997) illustrate how the feminine side of existence can offer a better vision of a moral, political and environmental world.



Hayao Miyazaki (1941)

Hayao Miyazaki is a film director, producer, screenwriter, animator, author, and manga artist. He began his career as an animator, specialising for a time as a 'tweening' artist on such projects as Gulliver's Travels Beyond the Moon (1965), where he had a chance to pitch ideas that eventually became the movie's ending. He continued to work in the animation industry until his first feature film, Lupin III: The Castle of Cagliostro, released in 1979. After the success of his next film, Nausicaä of the Valley of the Wind (1984), he co-founded Studio Ghibli, where he continued to produce many feature films. While Miyazaki's films have long enjoyed both commercial and critical success in Japan, he remained largely unknown to the West until Miramax Films released *Princess* Mononoke (1997). Princess Mononoke was briefly the highest-grossing film in Japan until it was eclipsed by another 1997 film, *Titanic*, and it became the first animated film to win Picture of the Year at the Japanese Academy Awards. Miyazaki's next film, Spirited Away (2001), topped Titanic's sales at the Japanese box office, won Picture of the Year at the Japanese Academy Awards, and was the first anime film to win an

Miyazaki's films often contain recurrent themes, like humanity's relationship with nature and technology, feminism, and the difficulty of maintaining a pacifist ethic. The protagonists of his films are often strong, independent girls or young women. While two of his films, The Castle of Cagliostro and Castle in the Sky, involve traditional villains, his other films like Nausicaä and Princess Mononoke present morally ambiguous antagonists with redeeming qualities. Miyazaki announced to anime fans that The Wind Rises (2013) would be his final feature-length film. Having attained international acclaim as a masterful storyteller, in November 2014 he was awarded an



Not Wanted

Ida Lupino

USA - 1949



Sally Forrest (Sally Kelton). Keefe Brasselle (Drew Baxter). Leo Penn (Steve Ryan), Dorothy Adams (Mrs. Kelton)

Screenplay

Ida Lupino, Paul Jarrico

Cinematography Henry Freulich

Anson Bond, Ida Lupino

Cast Synopsis

Sally Kelton is unhappy at home, in her simple and drab town, until she meets roving musician Steve Ryan. Sally falls for Steve, but to Steve she's just another fling before he heads to his next gig. Sally decides to follow him and hops on a the first bus out of town. On the road she meets Drew Baxter, owner of a gaseteria in the town where she's heading. Drew sets her up with a job at his business, but try as he might he can't win Sally's heart from Steve, who has remained indifferent to Sally since her arrival. When Steve heads off to South America, Sally is even more despondent, especially after she learns that she's pregnant with his child. She gives birth at a hospital for unwed mothers and gives the child up for adoption but in a fit of guilt she attempts to take someone else's baby. Accused of kidnapping, on her way to the courthouse Sally sees the faithful Drew and is about to commit something very foolish out of **Production** remourse but Drew saves her and she finally realizes the meaning of true love.

Notes

Sally Forrest's parents were both amateur ballroom dancers, so it was no surprise when Sally developed an interest in dance. She began classes very young and was signed by MGM upon graduation from high school. In 1945, she moved with her parents to Hollywood, where her early work as a dancer can be seen in such films as Till the Clouds Roll By (1946) and The Kissing Bandit (1948) Language English

Duration 91 mn

Color

Black & White

Rights Reel Media

She began got a few small roles with Ida Lupino, and was eventually cast as the lead in Not Wanted (1949). The picture was a critical and commercial success. and Sally received critical acclaim for her role. After appearing in a few more Lupino movies, including Never Fear (1949), Sally returned to MGM, where she was cast opposite stars such as Boris Karloff and Red Skelton. When her husband, Milo O. Frank Jr., moved to New York, she went with him. There, she worked in summer stock and on Broadway in the stage play "The Seven Year Itch". Sally appeared in only a couple of movies after that, but she again worked with Ida Lupino in While the City Sleeps (1956).

Not Wanted and melodrama: If Not Wanted appears to be a melodramatic object lesson in which a young girl who gets pregnant is made to suffer, Lupino adopts a female perspective which allows for circumvention of the melodramatic paradigm of punishment of the sexually active female. The film purposefully avoids any discussion of the immorality of the girl's behaviour when she attempts to kidnap a baby in exchange for her adopted one, and it is this lack of judgement that is key to understanding Lupino's feminism. While the film adheres to the generic conventions of melodrama, it avoids the "sin-suffer-repent" model.

Ida Lupino's films are all emotional, affecting, melodramas despite their severaly limited budgets. The outcomes always seem neutral, and wrongdoers are rarely blamed or judged in the conventional moralistic Hollywood fashion. Her protagonists are ordinary people that avoid the glamour Hollywood wanted and expected at that time. The studios and distributors were not ready for this kind of independent filmmaking. and Lupino oriented her directing efforts away from feature film. Since then, the independent film production model has given women directors a much needed avenue to practice their craft. Lupino moved on to the small screen and directed a great number of episodes of popular television shows well into the 1970s.

Ida Lupino (1918 — 1995)

Ida was born in London to a show business family. In 1933, her mother brought Ida to an audition and Ida got the part her mother wanted. The picture was Her First Affaire (1932). Ida, a bleached blonde, came to Hollywood in 1934 and began playing small parts. Peter Ibbetson (1935) was one of her few noteworthy movies and it was not until The Light That Failed (1939) that she got a chance at playing more central characters. In most of her movies, she was cast as the hard, but sympathetic woman from the wrong side of the tracks. In The Sea Wolf (1941) and High Sierra (1941), she played that part magnificently. It has been said that no one could do hard-luck dames the way Lupino could do them. She played tough, worldly females who held their own against some of the biggest leading men of the day - Humphrey Bogart, Ronald Colman, John Garfield and Edward G. Robinson. She made a handful of films during the forties playing different characters ranging from a traveling saleswoman in *Pillow to Post* (1945) to the tough nightclub singer in *The Man I Love* (1947).

But good roles for women were hard to get and there were many young actresses and established stars competing for those roles. She left Warner Brothers in 1947 and became a freelance actress. When better roles did not materialize, Ida stepped behind the camera as a director, writer and producer. Her first directing job came when director Elmer Clifton fell ill on a script that she co-wrote Not Wanted (1949). Ida had joked that as an actress, she was the poor man's Bette Davis. Now, she said that as a director, she became the poor man's Don Siegel. The films that she wrote, or directed. or appeared in during the fifties were mostly inexpensive melodramas. She later turned to Television where she directed episodes in shows such as *The Untouchables* (1959) and The Fugitive (1963). In the seventies, she did guest appearances on various

Passerine Bird

(Con Chim Vành Khuyên)

Nguen Van Thong & Tran Vu

Vietnam-1962



Lan Ngoc, Uyen To, Buu Tu, Thúy Vinh

Screenplay Van Thong Nguyen

Cinematography Nguyen Dang Bay

Cast Synopsis

The film is set in the 50s when Vietnam is fighting to regain independence from French colonial rule. In a little village, Nga and her father survive by fishing and ferrying passengers across the river. At night, the father, who is sympathetic to the struggle, transports Viet Minh cadres and supplies. When the French find out, they arrest and torture the ferryman and prepare an ambush for the Viet Minh. Nga wants to do whatever she can to help her father and warns the Viet Minh of the ambush, but she is spotted and shot by the French. As she dies, she sets her pet bird free.

Notes

Recently, the Vietnam Film Institute stumbled upon a deteriorating 16mm print of this lost classic which the Hong Kong Film Archive helped to restore. The film offers a lyric view of village resistance to French colonial rule in Viet Nam in the 1950s. Made in 1961, Con Chim Vanh Khuyen, winner of the Gold Lotus Prize at the 2nd Vietnamese film festival in 1973, is the first in a series of patriotic films inspired by a collaboration between Vietnam and the Soviet Union.

Following the film's ideological lineage, it may be categorized as what some scholars call the "partisan" film where the struggle for liberation is to be viewed as a mythical predestination, clearly outlining a 'proper' political ideology by removing all but the essential

Language

Vietnamese with **English subtitles**

Duration

43 mn Color

Black & White

beginning of the socialist order and present their protagonists in quasi-religious terms, as sacrificial figures proceeding towards something sacred. In Passerine Bird, the structuring motif of national mythology is 'unity and sacrifice,' and the narrative is driven by the struggle for liberation from colonial rule.

symbols of struggle. Such narratives mark the symbolic

Just as classical Hollywood mythologised the founding of the United States, the partisan film did the same for socialist countries where the archetypal formula was passed on by emissaries from the USSR. Whether in Eastern Europe, Asia, Africa, or Latin America, partisan films share common conventions and iconography that are immediately recogniseable; a simplified good / evil binary, wide rural spaces, village spies and cultivated though malevolent and treacherous villains who dehumanize the egalitarian heroes. A conservative and Marxian approach can be detected here: a historically situated violent struggle against the oppression of Capital.

Although conservative by necessity, as a conduit of State propaganda, the partisan film was also a symbol of female emancipation. Women were the purest symbol of opposition against the paternalistic tyranny of colonial rule, a symbol that the general population would immediately grasp. Women would thus be recruited as builders of the future, alongside the men, in a genderless labour force fuelled by a collective will. To best illustrate the villainy of the old regime, women in partisan films are abused, maltreated, and murdered. while in the new socialist order they are promised a seat in Government. Yet another element of the genre is the multi-ethnicity of the resistance force against the homogeneity and alien-ness of the oppressors. All of these elements together ensure that the public's sympathies will be maximally mobilized.

Finally, the element of melodrama adds a much-needed point of identification with the characters. These films typically depict ordinary women and men who rise above themselves to join the war against foreign invasion. Young Nga is thrown into the bitter struggles of her fellow countrymen and robbed of her innocence and childhood. As her life bleeds away, it becomes the foundation of nation-building resolve. [Theo Stojanov]



118 119

The Passion of Joan of Arc

(La passion de Jeanne d'Arc)

Carl Theodor Dreyer

France - 1928



Renee Falconetti (Joan of Arc), Eugene Silvain (Bishop Pierre Cauchon), André Berley (Jean d'Estivet). Maurice Schutz (Nicolas Loyseleur), Antonin Artaud (Jean Massieu)

Joseph Delteil, Carl Theodor Dreyer

Cinematography Rudolph Maté

Cast Synopsis

After having led numerous military battles against the English during the Hundred Years' War, Joan of Arc is captured near Compiegne and eventually brought to Rouen, Normandy to stand trial for heresy by French clergymen loyal to the English.

On May 30, 1431 Joan is interrogated by the French clerical court. Her judges try to make her confess to anything that will discredit her and shake her belief that she has been given a mission by God to drive the English from France, but she remains steadfast. Only a few support her, believing that she is indeed a saint. The Authorities resort to deception. When that too fails, Joan is taken to view the torture chamber, but the sight, though it **Screenplay** causes her to faint, does not intimidate her.

> When threatened with burning at the stake she finally breaks and allows a priest to guide her hand in signing a confession. but she soon recants and is publicly executed.

Production

Société Générale des Films

Language

Silent with French intertitles & English subtitles

Duration

88 mn

Color

Black & White

Rights

Gaumont

studied with Eugene Sylvain, appearing as the Grand Inquisitor in The Passion of Joan of Arc. During World War I she entertained the French troops with "boulevard plays" (light comedies) and began making a name for herself on stage. When Drever first saw her she was performing La Garçonne, a scandalous play about a freethinking feminist. She had already appeared in one film, La Comtesse de Somerive (1917, dir. Georges Denola and Jean Kemm).

Her portrayal of Joan of Arc is considered one of the most astonishing performances ever committed to film, and it would remain her final cinematic role. To see the film "is to look into eyes that will never leave you" wrote Roger Ebert. Some historians claim that Falconetti's unforgettable performance was the result of extreme cruelty at the hands of Drever, a notoriously demanding director who pushed her to the brink of emotional collapse.

In 1929, the year after her collaboration with Dreyer, Falconetti was at the peak of her career. She acquired her own theatre, though it quickly went bankrupt because of mismanagement and her acting career began to decline. Although she was almost broke, she maintained a frivolous lifestyle. She would plan unrealistic enterprises and dream of glorious comebacks. As the situation deteriorated she sought a fresh start in South America. Falconetti spent the remainder of her

vears in Buenos Aires running a small thetre company of amateurs and expatriates and she developed an obsession with the occult.



Carl Theodor Dreyer (1889-1968)

Born out of wedlock, Dreyer spent his early years in Danish foster homes before being adopted by a strict Lutheran family. He became a journalist in 1910, and his first work in films was as a title writer, then scriptwriter and eventually director. His first film Præsidenten (1919, The President) showed limited promise, but he matured very quickly and by the late 1920s he was hailed as the greatest director ever to emerge from

His reputation as an artist was matched only by his reputation as a fanatical perfectionist, and his career was dogged by problems of financing which led to large gaps in his output. In 1932 he made *Vampyr*, which was denounced by the critics. It was Dreyer's first sound film and had to be recorded in three languages (French, English, and German to reflect the distribution and co-production nature of the project) on top of which it featured mostly non-professional actors. Severe criticism drove Dreyer away from directing and he returned to journalism in 1932, later becoming a cinema manager in 1952, though he still continued to make the occasional feature until the mid-1960s, a few years before his death. Among his other memorable works are Day of Wrath (1943), Ordet (1955), and Gertrud (1964). Dreyer's films are typically slow, intense studies of human psychology, often of people undergoing extreme personal or spiritual calamities.

Growing up in Pantin, Seine-Saint-Denis, Renée Jeanne Falconetti had a modest upbringing. Though lacking connections and training, Falconetti was admitted to the Paris Conservatory where she

Poem for Babies

(Ta Kyawt Hna Kyawt Tae Ko Thi)

Win Oo

Myanmar-1971



Sandar Film Production

Myanmar language

Duration 140 mn

Color Black & White

Thanks

Production Synopsis

In this family drama about love and redemption, young Ko Kyaw Swar is fond of music. When his music hobby threatens to take over his life, **Language** his mother Daw Khin Yee sends him packing until he can prove himself to be more mature. Ko Kyaw Swar, the rebellious musician, stays for a time with his friends Ko Thaw Tar and Ma Aye Kyi, a couple of dairy farmers. Soon he meets Wai Wai Soe, a young woman who, it turns out, is the daughter of a music recording studio manager. She is also the principle singer for the studio and her songs are often heard on the radio. She believes in Ko Kyaw Swar and offers him to become her band leader. Thin Thin is Wai Wai Soe's younger sister, and she is secretly in love with Ko Kyaw Swar but he does not reciprocate her feelings. She cleverly devises a trick to marry him, but soon after the marriage she realizes that his true feelings are for her older sister. With time Thin Thin, Wei Wei Soe and Ko Kyaw Swar each come to terms with love's inconstant nature.



Win 0o in 1969

Tun Nyunt Oo

U Tun Nyunt Oo (also known as U Win Oo) was a popular author, composer, director, vocalist and actor.

In 1950 he joined the Defence Service Academy, attending training operations in Australia in 1959. While he was serving as a captain, he began to write and published a number of articles in Shumawa Magazine. The novel "The fire I started" is among his more popular works.

In 1957, he wrote the screenplay for *Want to be only two*, in which he also played the lead role. As a singer he became popular with the song "Fire Festivity." U Tun Nyunt Oo has made a number of films including Maung Tou Cherry Maye, Cannot hate and forget, Wear only one flower, Winter Dream, My Love, Maung Maung and Theingyi, and has authored novels and articles under various pen names.

U Tun Nyunt Oo received the Myanmar Academy Award in 1967 with the film *Winter Dream* and won the Best Film Award in 1970 with *Hmone Shwe Ye*. He established the King Wun Recording Company and was founding editor of Sandar Magazine.

Red Peony Gambler: Flower Cards Match

(Hibotan Bakuto Hanafuda Shôbu)

Tai Katô

Japan - 1969



Sumiko Fuji ("Red Peony" Oryu), Ken Takakura (Shogo Hanaoka). Kaniûrô Arashi (Teijiro Sugiyama), Teruo Ishiyama (Jiro Sugiyama)

Screenplay

Noribumi Suzuki, Motohiro Torii

Cinematography Notes Osamu Furuya

Yoshiharu Fukui

Cast Synopsis

Oryu Yano is the Red Peony, a yakuza roaming the gambling dens of 1890s Japan, righting wrongs as she goes. In Nagoya, she assists the Nishi Clan to meet a challenge from the thoroughly dishonourable Kimbara thungs. Deft of sword and dagger in her snow-white kimono, it seems that no one could imitate or impersonate her, but someone does. The imposter, the hapless mother of a blind girl that Oryu had once rescued, becomes the sacrificial figure in a complicated internal struggle for power. The obligations, betravals, and moral imperatives of the vakuza formula are given a feminine quality in Oryu, with a cutting edge.

Sumiko Fuji (1945) was born into the film business as the daughter **Production** of a producer at Toei studios, but she gained a reputation as an actress entirely on her own merit. She became well known as the female lead in yakuza films opposite Ken Takakura and Koji Tsuruta, following which she starred in her own series as the knife-wielding gambler Red Peony (the Hibotan Bakuto series). She retired from acting in 1972 to focus on her family, but after a brief hiatus began making appearances on television, working as a voice actress, and eventually returned to film. She won a Blue Ribbon Award for best supporting actress in 1999 and 2006.

Language

Japanese with English subtitles

Duration

98 mn

Color Color

Thanks

The Japan Foundation and the Japan Embassy in Myanmar

Japanese cinema in the 1970s saw an explosion of what some scholars have dubbed 'Pinky Violence' films: exploitation films built around moral ambiguity and violence. A potent combination of exploitation film aesthetics and transgressive images, Pinky Violence are female-driven narratives dealing with issues surrounding teenage girl gangs, soft-core adult themes. social commentary and radical conceptualizations of female sexuality. By elevating the character of the female gambler through noble criminality and social conscience. Pinky Violence created a series of films that celebrated the power and sexuality of young Japanese women. Constructed around the character of the sukeban (translated as girl boss or bad girl boss) and girl gangs in urban Japan, Pinky Violence is primarily concerned with women as independent outlaws operating in a world bound by criminality and matriarchy.

The films follow their exploits as they struggle to maintain their independence in the face of threats from the male-dominated political system and the traditional criminal underworld. Rather than fit comfortably in their exploitation label. Pinky Violence highlights various intersections of female power and sexuality, creating complex characters whose actions openly question normative ideas of appropriate female action and gender stratification. These are films that allow Japanese cinema to showcase radical representations of female sexuality through the subversive cinematic space of the exploitation film. [Alicia Kozma]



Tai Katô (1916-1985)

Tai Katô is a Japanese film director and screenwriter best known for making yakuza films at the Toei Company in 1960s. His began working on documentaries and was an assistant director to Akira Kurosawa in Rashomon (1950). After World War II he specialised for in making jidaigeki (period dramas). This major Japanese director is less known outside of Japan than some of his contemporaries, because during his most active period in the 1960s and '70s, the Toei studio was not interested in marketing to an international audience.

Katô is a master of the samurai and yakuza genres and plays with their conventions with great ease. He prefers low angles and tight compositions, combined with a fluid camera that places viewers in the midst of the action. Katô's work completes the global catalogue of popular Japanese films of the era with such fine studies in genre filmmaking as Brave Records of the Sanada Clan (1963), Bakumatsu zankoku monogatari (1964, Cruel Story of the Shogunate's Downfall), Kutsukake Tokijiro: Yukyo Ippiki (1966), I, the Executioner (1968) and Miyamoto Musashi (1973).

Red Peony Gambler: Oryu's Visit

(Hibotan Bakuto: Oryû Sanjô)

Tai Katô

Japan - 1970



Mikiko Asamatsu ('Red Peony' Oryu), Tôru Abe. Bin Amatsu. Kanjûrô Arashi

Tai Katô, Noribumi Suzuki

Cinematography Shigeru Akatsuka

Production Yoshiharu Fukui

Cast Synopsis

At the end of the "Flower Cards Match" instalment in the "Red Peony" saga, a blind girl named Okimi regains her sight but loses her mother to the violence of warring vakuza clans. In this sequel Orvu. the female vakuza gambler nicknamed the Red Peony searches for Okimi several years later, wandering the countryside and gambling **Screenplay** as she does. Her journey takes her to the Teppokyu Clan who own a theatre in Tokyo. A turf war is brewing between the Teppokyu and the Samedzumasa Clans and Oryu becomes involved in the conflict. As has happened many a time before, the lone wanderer Aoyama comes to lend her his assistance, and also to settle a personal score

Notes

Mikiko Asamatsu is an actress known for her portrayal of Oryu in Red Peony Gambler: Here to Kill You (1971), Hibotan bakuto: ory sani(1970) and Queen Bee's Challenge (1972). During the 1960s and 70s Japan saw shrinking movie studio profits as television rose to prominence. To combat the loss of viewership, studios turned to making exploitation films that were cheap to produce and were popular at the box office. The early 1960s allowed independent studios primarily focused on low-budget exploitation and pornography fare to achieve financial success. Larger studios took notice, and in the 1970s, they began producing what was termed roman-poruno / rom-porn :

Language

Japanese with **English subtitles**

Duration

100 mn

Color Color

Thanks to

The Japan Foundation and the Japan Embassy in Mvanmar

soft-core pornography mixed with sadomasochistic interludes. Expanding on this formula. Toei Studios saw the value of creating a line of films focused on more than just sex: mixing tales of criminality, violence, class, race, vigilantism, torture, sex and girls gone bad. The 'Pinky Violence' film genre was born.

These films were made in a changing social climate that bore the heavy influence of World War II and the post-war Allied Occupation. The cultural and psychological changes brought about by the war strained the conventions of hierarchy and behaviour in Japanese society, and traditional gender expectations were abruptly confronted with the reality of life in wartime. propelling the education and work experience of Japanese women around the war effort. Additionally, the Occupation forces believed that "Japanese women were destined to play a key role in 'democratization.' that is, the democratic reorganization of political institutions, practices, and governing philosophy."

As such, they encouraged partnerships with western feminist-led organizations to promote the participation of Japanese women in policy-making and government. [by Alicia Kozma]

> By the late 1960s, when Pinky Violence films would make their first appearance, Japanese women were ostensibly living in a more equitable society, affording them more social and legal freedom than ever before. Cinematically, New Wave Japanese filmmakers like Kat, Imamura and O-shima were transforming popular Japanese cinema by incorporating revolutionary ideas into their work; social outcasts as protagonists. critiques of social structures, uninhibited sexuality and the changing roles of women. Combined with the new role of film as an exploration of the post-war Japanese identity, a new type of Japanese cinematic realism emerged. The low-budget, non-studio films of the New Wave, and the growing role of exploitation film provided fertile ground for new female characterizations in Japanese film, from more prominent roles in traditional yakuza films to the female gambler movies like the *Hibotan bakuto/Red Peony* Gambler series (1968–1972). These social, stylistic and aesthetic changes converged in the character of the sukeban.

> The sukeban and her gang sisters share a number of similar characteristics that help to construct their outlaw status and also provide context to their pathological distrust of traditional Japanese society and authority. Character tropes for *sukeban* include living an orphaned childhood on city streets, multiple arrests resulting either in extended stints in abusive jails, reform schools, or both; exhibiting a strong sense of sexual ownership and power; cultivating a reputation based around physical ability and fighting prowess; serving as knowledge-seekers, plugging themselves into the underground criminal network in order to exploit their cultivated knowledge to accomplish their goals; expressing an unyielding devotion to exposing authority figures for their corrupt and hypocritical ways; and exhibiting unwavering loyalty to their fellow gang sisters. [by Alicia Kozma]

The Smiling Madame Beudet

(La souriante Madame Beudet)

Germaine Dulac

France - 1922



Germaine Dermoz (Madame Beudet). Alexandre Arquillière (Monsieur Beudet). Jean d'Yd (Monsieur Labas), Yvette Grisier (La bonne)

Screenplay

Germaine Dulac. André Obey

Cinematography

Maurice Forster, Paul Parguel

Production

Charles Delac, Marcel

Cast Synopsis

One of the first feminist movies, *The Smiling Madame Beudet* is the story of an intelligent woman trapped in a loveless marriage. Her husband is in the habit of playing a silly practical joke by holding an empty revolver to his head and threatening to shoot himself. One day, while the husband is away. Mme Beudet loads real bullets in the revolver but she is stricken with remorse and attempts to retrieve the bullets the next morning. The husband, however, gets a hold of the revolver first, only this time he points it at her. Unexpected consequences and hilarity ensue.

The female protagonist is played by the French film and theatre actress Germaine Dermoz (1888-1966). Her film career took place mostly during the silent movie era and she is most famously known for her portraval of the principle character in The smiling Madame Beudet, the sophisticated and exasperated wife. Back in the 1920s Vandal women rights were not an essential topic of social discussion that was reserved for nationalism, sports, and scientific discoveries. There is, in fact, not much of a story in this film at all; it is all about the theme which is presented with an exaggerated rhetoric. Ultimately, not only does the female protagonist explicitly reject the alienation and oppression of women in a patriarchal system, but more importantly, she uses a relatively new medium of mass

Language

Silent with French intertitles Live music accompaniment by Gita Yaung Sone

Duration 38 mn

Color

Black & White

Thanks Light Cone

communication to propose a singular, radical, feminist point of view. Germaine Dulac had a keen stylistic intuition, and used original camera angles that make this film aesthetically unique even for today's audiences.





Germaine Dulac (1882-1942)

Germaine Dulac was a filmmaker, film theorist, journalist and critic. In the early 1900s through the late 1920s, Dulac frequently rejected the modernity of the French capital in favour of the simpler reality of rural France, a common dichotomy in her films. Before developing an interest in film she was a journalist, and together with writer Irène Hillel-Erlanger she founded D.H. Films with financial support provided by her friend and husband Louis-Albert Dulac. The company produced several films between 1915 and 1920, all directed by Dulac and written by Hillel-Erlanger. These included Les soeurs ennemies (1915/16, her first film), Vénus Victrix, ou Dans l'ouragan de la vie (1917), Géo, le mystérieux (1916), and others. Her first major success was Âmes des fous (1918), a serial melodrama written by Dulac herself. Together with filmmaker and critic Louis Delluc, she collaborated on La fête espagnole (1920, Spanish Fiesta), featuring Delluc's wife Eve Francis, which was proclaimed one of the decade's most influential films and a fine example of French Impressionist cinema. Dulac and Delluc went on to collaborate on a number of other pictures, but unfortunately only a few excerpts exist today.

In 1921, Dulac reflected on a meeting with D.W. Griffith in an article she wrote entitled "Chez D.W. Griffith." In the article, Dulac presented two popular themes which arise in many of her subsequent films: autonomy for the cinema as an independent art form free from the influences of painting and literature, and the importance of the filmmaker as an autonomous artistic and creative force.

She continued her producing both simple commercial films and complex pre-Surrealist narratives such as La Souriante Madame Beudet (1922, The Smiling Madame Beudet) and La Coquille et le Clergyman (1928, The Seashell and the Clergyman). Both films were released before the ground-breaking Un Chien Andalou (1929) by Luis Buñuel and Salvador Dalí, and La Coquille et le Clergyman is sometimes credited as the first Surrealist film although many scholars consider Dulac to be first and foremost an Impressionist. With the advent of sound Dulac's independent filmmaking career suffered and she

Some Interviews on Personal Matters (Ramdenime intervie pirad sakitkhebze)

Lana Gogoberidze

Georgia - 1977



Sophiko Chiaureli Salome (Nutsa) (Eka)

Screenplay Notes

Erlom Akhvlediani, Lana Gogoberidze

Cinematography Nugzar Erkomaishvili

Gia Kancheli

Cast Synopsis

(Sofiko), Gia Badridze Sofiko, a young newspaper employee, is passionately involved (Archili), Ketevan in her work interviewing people who have submitted complaint Orakhelashvili letters to the editor. One of the women Sofiko interviews is her (Mother of Sofiko), own mother, and their onscreen relationship uncannily resembles the tragic early life of the director and her mother, Alegsi-Meskhishvili making this a very personal film for Lana Gogoberidze

Zaira Akhvlediani & A bold mixture of documentary and social-realist psychological drama—and one of the rare Soviet-era films to make mention of Stalin's concentration camps for political prisoners—Several Interviews on Personal Matters makes powerful statements about women, work, family, and marriage that earned it international Music acclaim as the first feminist film of Soviet cinema.

Language

Georgian with English subtitles

Duration

95 mn

Color Color

Thanks

Lana Gogoberidze & Salomé Alexi Marc David Jacobs (Edinburgh International Film Festival)



Lana Gogoberidze

Lana Gogoberidze is born in Tbilisi, Georgia. Educated at Tbilisi State University and Moscow State University of Cinematography (VGIK), Lana Gogoberidze directed Erti tsis gvesh (a.k.a Under One Sky) in 1961, Me vkhedav mzes (See the Sun) in 1965, Feristsvaleba (Frontiers) in 1968, Rotsa akvavda nushi (When Almonds Blossomed) in 1972, Aurzauri salkhinetshi (The Little Incident) in 1975, Oromtriali (Whirlwind) in 1986 and Valsi pechoraze (The Waltz on the Petschora) in 1992.

She headed Director's Studio at the Rustaveli Theatre School, Tbilisi, in 1975 and directed the studio Kartuli P'ilmi (Georgia Film) in 1988. She was elected to the Parliament of Georgia from 1992 to 1995. În 2004, she served as Georgia's Ambassador to France. Lana Gogoberidze's fiction and documentary movies have won several international awards. Several Interviews on Personal Matters won the Grand Prize of the All-Union Film Festival and the State Prize of USSR. Her film Dges game utenebia (Day Is Longer Than Night) was entered into the 1984 Cannes Film Festival. In the same year, she was a member of the jury at the 34th Berlin International Film Festival, Lana Gogoberidze was married to the architect Vladimir Aleksi-Meskhishvili. Salomé Alexi is one of her two

Stage Sister (Wǔtai Jiěmèi)

Xie Jin

China - 1964



Fang Xie (Chunhua Zhu), Yindi Cao (Yuehong Xing)

Screenplay Lingu Wang, Xie Jin, Jin Xu

Cinematography Zhenxiang Chen,

Daming Zhou

Cast Synopsis

Chunhua and Yuehong are two women who start out working for a travelling musical theatre company. As time goes by their friendship is put to the test as each one takes a radically different path. One becomes increasingly politically committed, while the other is attracted to the trappings of material success. Made before the Cultural Revolution, the film manages to embrace feminist issues, political ideologies, thriller and musical motifs, and a surprisingly Hollywood-like sense of melodrama. In spite of its obvious propagandistic aims, this film was still condemned by the government for condoning "bourgeois values" and was ultimately banned, although perhaps what was really found objectionable **Production** were the hints that there might be something more than Li Ding friendship between the female characters. With the world changing all around them politically, socially, and economically, will the two women manage to save their friendship?

Language

Duration

114 mn

Color

Color

Thanks

Shanghai

Festival

International Film

Mandarin with

English subtitles

Notes

Stage Sisters demonstrates director Xie's keen interest in traditional Chinese opera, which he had studied during the Japanese few PRC films to feature a totally original screenplay rather than one adapted from literature or drama.

in Bologna, Italy. The restored film opened the 2014 Shanghai International Film Festival at the city's Daguangming Grand Theater, with the lead actresses in attendance.

In the first half of the 20th century and before, Chinese opera troupes were made up entirely of performers of the same gender. This is due to strict fengian taboo which forbade men and women to appear together on stage. This is still the case in more traditional Chinese opera troupes throughout Taiwan or Hong Kong and may also explain why most huangmeidian movies feature women in male roles.

Similar to Chen Kaige's Farewell My Concubine (1993) which depicts the all-male Beijing Opera, the Yue troupe in Stage Sisters is an all-females cast. During the early days of the PRC, Shanghai was often seen as a symbol of bourgeois decadence and was therefore the ideal location to play out the stage sisters' struggles.

In 2014, the film underwent a six-month 4K restoration at L'Immagine Ritrovata Film Restoration Laboratory



Xie Jin (1923-2008)

Throughout his work, Xie Jin continued to examine the consequences of China's Cultural Revolution (1966–76) in a series of epic motion pictures, including *The* Legend of Tianyun Mountain (1980), The Herdsman (1982), and most notably, Hibiscus Town (1986). Xie embarked on a career in the film industry in the mid-1940s and first attracted international attention as the writer and director of Stage Sisters (1964). He directed more than 20 films in his career. His debut work, Woman Basketball Player No. 5 (1957) was the first color sports film in PRC, and won the silver prize in 6th International Youth Film Festival in 1957, and the Silver Hat Prize in Mexico International Film Week in 1958.

The Red Detachment of Women (1961) won the Best Picture and Best Directing of the 1st Hundred Flowers Awards, and it also won the Wanlong Prize of 3rd Asia-Africa Film Festival in 1964. At the onset of the Cultural Revolution, however, he was denounced as a dissident and forced to work as a manual labourer until he was eventually rehabilitated and went on to chronicle the lives of the era's victims in much of his later work. Hibiscus Town was honoured in China with the Golden Rooster award for best film in 1987 and the following year received the Crystal Globe for best feature film at the Karlovy Vary International Film Festival. Among Xie's other landmark films are Garlands at the Foot of the Mountain (1983), The Last Aristocrats (1989), and The Opium War (1997).

Occupation at the Jiangen Drama Academy. The film was one of the

Story of a Love Affair

(Cronaca di un amore)

Michelangelo Antonioni

Italy - 1950



Lucia Bosé (Paola Molon Fontana), Massimo Girotti (Guido)

Screenplay

Michelangelo Antonioni

Cinematography Notes

Enzo Serafin

Production Franco Villani

Language

Italian with English subtitles

Cast Synopsis

Paola is the trophy wife of rich and crooked industrialist Enrico. Her husband is curious about her background, so he hires a private detective to delve into her past, revealing a mysterious death of a young girl years ago involving Paola and a boy named Guido. Guido, now an unsuccessful car salesman, and his fur-swathed ex-lover Paola reconnect and she eventually decides that they should do away with her husband. Paola is an exquisite, vulpine sociopath with sculptured cheekbones and aimless movements.

This isn't really a love affair: the leads have zero chemistry, but

and the way people foolishly grope for something so ephemeral

and unsatisfying. Paola and Guido want to take action, but they

in a movie. In the final sequences, Paola runs around the dirty

that's the whole point. Antonioni's film is about the absence of love

never get relief, just guilt and increasing lassitude. They want their

lives to be like a movie, and paradoxically, they are literally a couple

streets in a gown with a frilly white skirt, the dress trailing behind

her absurdly through the dark. The "scenes" of her drama are deliberately unsatisfying, but in an image like this she is transformed by Antonioni's stony, discreetly randy gaze. The unsurpassed beauty of Antonioni's visual art lifts his two-penny story and hollow

Duration

Color

Black & White

Thanks

Surf Film and Cinecitta Luce

98 mn

people into the exalted realm of the senses; it's a noir dissolved and re-made into existential poetry. (Dan Callahan)

Notes

Lucia Bosé was born on January 28, 1931 in Milan, Italy, and the height of her acting career coincided with the period of Italian Neorealism, the 1940s and 1950s. In 1950 she made her big screen debut in Giuseppe De Santis' Non c'è pace tra gli ulivi (No Peace under the Olive Tree) and the same year in Michelangelo Antonioni's Cronaca di un amore. In 1953, Antonioni asked her to play in La signora senza camelie and Juan Antonio Bardem cast her in the lead of Muerte de un ciclista (1955, Death of a Cyclist). She also played the main role in Luis Buñuel's Cela s'appelle l'aurore (1956). Her career had flourished until 1956, when she married Spanish bullfighter Luis Miguel Dominguín, and gave up acting in order to care for her family. She returned to the screen in the late 1960s, appearing in Fellini's Satyricon (1969) and starring in the Taviani Brothers' Sotto il segno dello scorpione (Under the Sign of Scorpio). Liliana Cavani's L'ospite (1972), Giulio Questi's Arcana (1972), Marguerite Duras' Nathalie Granger (1972) and Daniel Schmid's Violanta (1977) among others.

Her more recent work includes various European co-productions including Francesco Rosi's Cronaca di una morte annunciata (1987), Agustí Villaronga's El niño de la luna (1989), Ferzan Özpetekis Harem suaré (1999) and Roberto Faenza's I vicerè (2007).



Michelangelo Antonioni (1912-2007)

Michelangelo Antonioni was born in 1912 into a middle-class family and grew up in the lush surroundings of the Italian countryside. In Bologna he studied economics and commerce while he painted and wrote political and art criticism for a local newspaper. In 1939 he went to Rome and worked for the journal "Cinema" while studying directorship at the School of Cinema. Exemplary of the neorealist style, his bourgeois upbringing is reflected in earlier films such as Cronaca di un amore (1950), La signora senza camelie (1953) or Le amiche (1955). His biggest success was the trilogy L'Avventura (1960), La Notte (1961), and L'Eclisse (1962), with which he won several prizes. This recognition allowed him to travel abroad and to work on an international scale in English, directing Blow-Up (1966) in London and Zabriskie Point (1970) in the USA, followed later by The Passenger (1975).

Throughout his career he eventually turned away from neo-realism, employing professional actors and focusing on interpersonal relationships instead of social criticism. With films such as Cronaca di un amore Antonioni further developed his unique visual aesthetic, honing a rigorously disciplined brand of "anti-cinema," favoring long, deep-focus shots in opposition not only to the gritty, newsreel-like feel of the neo-realists but even the montage dynamic perfected by the Russian formalists.

Sunset Boulevard

Billy Wilder

USA - 1950



William Holden (Joe C. Gillis), Gloria Swanson (Norma Desmond), Erich Von Stroheim (Max von Mayerling), Nancy Olson (Betty Schaefer)

Screenplay

Charles Brackett.

Cinematography John F. Seitz

Charles Brackett

Cast Synopsis

In Hollywood of the 1950s, the obscure screenplay writer Joe Gillis is not able to sell his work to the studios, and with increasing debts and little hope to sign a deal he is considering returning to his hometown to work as an office clerk. While trying to escape from his creditors, a flat tire forces him to parks in the driveway of a decadently luxurious mansion on Sunset Boulevard. Its inhabitant is none other than former silent-movie prima donna Norma Desmond, who now lives mostly alone, accompanies only by her butler / chauffeur Max von Mayerling, Norma is acutely emotionally unstable and harbours a fixation that she will one day return to the big Billy Wilder, screen. She is protected from her delusions and shielded from the D.M Marshman Jr. world by Max, who was her former director and husband in the past and still loves her. Norma propositions Joe to move in with her and help her write a screenplay suitable for her spectacular comeback. The small-time screenwriter becomes her man-toy until he himself **Production** falls for the young and talented writer Betty Schaefer. Norma is consumed with jealousy, and her madness leads to a tragic end

Notes

A legend of the silent screen and the epitome of early Hollywood glamour, actress Gloria Swanson rose to great heights in the 1920s, only to struggle like many of her contemporaries did when talkie films took hold.

Oscar-nominated performance as the delusional Norma Desmond in Billy Wilder's Sunset Boulevard (1950), widely considered to be the greatest film noir ever made. Prior to that triumph, Swanson appeared in several of Cecil B. DeMille's bedroom farces like Don't Change Your Husband (1919) and Why Change Your Wife? (1920) before making a series of dramas that propelled her to the top. Swanson became one of the most famous stars in the world thanks to roles in such films as Zaza (1923), Madame Sans-Gene (1925) and The Untamed Lady (1926).

But unlike her silent film contemporaries, Swanson had

a trick or two up her sleeve and delivered a powerful.

Attempting to break out on her own and to produce her own movies independently, Swanson encountered some production-related issues in The Love of Sunya (1927), but she bounced back with Sadie Thompson (1928) - her last critical and financial hit until Sunset Boulevard. After that film Swanson left the big screen behind in favor of Broadway and smaller productions where she often participated as a costume designer and artist: she founded "Essence of Nature Cosmetics" and made a number of television appearances throughout the 1960s and 1970s, Swanson received Best Actress nominations for Sadie Thompson (1928). The Tresposser (1929) and Sunset Blvd. (1950).



Originally planning to become a lawyer, Billy Wilder abandoned that career in favor of working as a reporter for a Viennese newspaper, from where he moved to Berlin and obtained work with the city's largest tabloid. He broke into the film industry first as a screenwriter in 1929, and wrote scripts for many German films until the National Socialists came to power in 1933. Wilder immediately realized his Jewish ancestry made him a target, and he emigrated to Paris, then the US.

Although he spoke little English when he arrived to Hollywood, Wilder made contacts fast and thanks to Peter Lorre, with whom he shared an apartment at the time, he began to continue working in the film industry. He began a creative partnership with Charles Brackett in 1938 and the two of them wrote some of Hollywood's best known comedies, including Ninotchka (1939) and Ball of Fire (1941). Their collaboration expanded into a producer-director partnership in 1942, with Brackett as producer. The two turned out such classics as Five Graves to Cairo (1943), The Lost Weekend (1945, Oscar for Best Picture, Director, and Screenplay) and Sunset Blvd. (1950, Oscar for Best Screenplay). Soon after that the partnership dissolved. Wilder had already made Double Indemnity (1944) without Brackett, as the latter had refused to work on a film he felt dealt with such disreputable characters. Wilder's subsequent self-produced films would become more caustic and cynical, notably Ace in the Hole (1951), though he also produced such sublime comedies as Some Like It Hot (1959) and The Apartment (1960, Oscar for Best Picture and Director).

Language

English

110 mn

Color

Thanks

Park Circus

Duration

Black & White

Billy Wilder (1906-2002)

A Taste of Honey

Tony Richardson

UK - 1961



Dora Bryan (Helen), Robert Stephens (Peter Smith), Rita Tushingham (Jo [Josephine]), Murray Melvin (Geoffrey Ingham)

Screenplay

Shelagh Delaney, Tony Richardson

Cinematography Walter Lassally

Production Tony Richardson

Cast Synopsis

Jo is a 17-year old schoolgirl, with an abusive, forty-year-old alcoholic mother, Helen. Jo meets a black sailor called Jimmy and they soon start a brief relationship, after which Jimmy returns to his ship and departs. Relations between Jo and her mother become strained when her mother meets and marries a new man. Peter Smith. Feeling rejected by her mother, Jo starts a job in a shoe shop and rents a flat on her own. She meets a gay textile design student, Geoffrey Ingham, and invites him to move in with her. When Jo discovers she is pregnant by Jimmy, Geoff is supportive of and BFI Archive her, even offering to marry her.

After the failure of her relationship with Peter, who turns out to have been a selfish lout, Helen moves in with her daughter, which in turn creates a tension between her and Geoff. He feels forced to move out, leaving Jo to care for her mother and the baby all by herself

Notes

Rita Tushingham (1942) did her professional apprenticeship with the Liverpool Playhouse. In 1961, she made her film debut as a teenager in Tony Richardson's adaption of Shelagh Delaney's kitchen sink drama, A Taste of Honey (1961), for which she won a BAFTA and the best actress award at the Cannes Film Festival. In 1963.

Language English

Duration 100 mn

Color Black & Whit

Thanks

Hollywood Classics

she followed those up with a Golden Globe Award as most promising newcomer.

In the first half of the Sixties, Tushingham became a symbol of the kitchen sink school of theater, which told stories about working class folk, people who had been previously ignored in class conscious England. It was a decade that saw the rise of a generation of actors born and raised outside Metropolitan London who refused to let go of their regional accents or to adopt posh manners. Thus, she became one of the faces of the English New Wave.

In 1964, Tushingham starred in Girl with Green Eyes (1964), an adaptation of Edna O'Brien's novel about a young Irish woman's affair with an older man, co-starring Peter Finch and Lynn Redgrave. She next starred as a working class woman married to a biker in Sidney J. Furie's cult classic The Leather Boys (1964), a film released at a time when Marlon Brando's biker opus The Wild One (1953) was still banned in Britain. She originated the role of Nancy in Ann Jellicoe's "The Knack...

and How to Get It" at the Royal Court Theatre in 1962. The Royal Court was ground zero for the revolution in British theater that began in 1956 with John Osborne's Look Back in Anger (1959).

She reached her mark in 1965 when she reprised her stage role in the film version of *The Knack* ...and *How to* Get It (1965) and played Omar Sharif (Yuri) and Julie Christie (Lara)'s love child in Doctor Zhivago (1965). While The Knack ... was a local hit, Doctor Zhivago was an international one. Her fame crested at the same time as her fellow Liverpudlians, The Beatles, were establishing themselves as the biggest thing in poswar pop music. In the second half of the '60s Tushingham's stardom began to wane as that of her "Zhivago" co-star (and on-screen mum) Christie began to skyrocket as the embodiment of Swinging London. Tushingham continued to act on stage, television, and in film for five more decades, the very definition of a successful

Tony Richardson (1928-1991)

In 1955 began directing television and theatre, but was also a part of the British "New Wave" of directors along with George Goetschius and George Devine. In 1957 he directed Laurence Olivier as Archie Rice in John Osborne's play "The Entertainer." In 1959, Richardson co-founded Woodfall Film Productions with John Osborne and producer Harry Saltzman, and, as Woodfall's debut, directed the film version of Look Back in Anger, his first feature film.

In 1964 Richardson received two Academy Awards (Best Director and Best Picture) for Tom Jones (1963). The prestige that lent him led immediately to The Loved One, during which he worked with established stars such as John Gielgud, Rod Steiger and Robert Morse working in Hollywood both on location and on the sound stage. Stylistically, Richardson's oeuvre was highly varied. Mademoiselle was shot noir-style on location in rural France with a static camera, monochrome film stock and no music. The Charge of the Light Brigade was part epic and part animated feature. Ned Kelly was what might be called an Aussie-western. Laughter in the Dark and A Delicate Balance were psycho-dramas. Joseph Andrews was a return to the mood of Tom Jones.

The films of Richardson's mid-career were all collaborations with very talented people: actors, screenwriters. Among his acting stars were Jeanne Moreau, Orson Welles, Trevor Howard, David Hemmings, Nicol Williamson, Marianne Faithfull, Katharine Hepburn, and Judi Dench. Richardson and Osborne eventually fell out during production of the film Charge of the Light Brigade (1968). Richardson continued to make films until the 1990s. His last, Blue Sky (1994), was released posthumously and won a Best Actress Oscar for Jessica Lange.

They Called Her... Cleopatra Wong

Bobby A. Suarez

Singapore - 1978



Marrie Lee (Cleopatra Wong), Franco Guerrero, Dante Varonna, George Estregan

Screenplay

Romeo N. Galang & Bobby A. Suarez

Cinematography David Hung & Arnold

Cast Synopsis

Singapore's top policewoman, Miss Cleopatra Wong, who heads the Seasian Interpol Criminal Investigation Department (C.I.D.), teams up with her Filipino counterpart to bust a counterfeit currency operation that threatens several Asian countries with bankruptcy Their dangerous quest takes them from Singapore to Hong Kong and finally Manila where they locate the counterfeit ring's Asian headquarters where they risk being forced into slave labor. The martial arts action is fast and furious as Cleopatra and her team launch an attack to destroy the counterfeiters layer in an explosive finale in this fun-filled, action-packed adventure.

Alvaro **Notes**

Production «She purrs like a kitten... Makes love like a siren... Fights like a BAS Film panther. This side of the Pacific, she is the deadliest, meanest and Productions Inc sexiest secret agent! ». That's the tagline for the movie, and it's Singapore's answer to '70s female action powerhouses like Charlie's Angels. Cleopatra Wong was inspired by James Bond. created some twenty years earlier. In fact the character was dubbed by the press « Asia's female James Bond », but also drew inspiration from the roles played by Bruce Lee in, so much so that Cleopatra Wong was also nicknamed the «Female Big Boss », and Doris Young who acted

Language English

Duration 111 mn

Color

Color

Thanks

Marrie Lee, BAS Film Productions Inc. Asian Film Archive

the part was given by Bobby A. Suarez the screen name « Marrie Lee », thus adopting Bruce's surname.

The first name of the character was taken from its American blaxploitation predecessor Cleopatra Jones, and Wong, a popular asian surname among the Chinese diaspora in South-East Asia. The character's name was catchy and served as the main marketing tag to promote the media franchise. The phrase «They call her Cleopatra Wong!» put the character almost on a pedestal, as was the trend in the 1970s.

Cinematically, the film has been influenced by the spy as well as martial arts genres, becoming a pop-culture icon. A major testament to its global influence was made public when Quentin Tarantino, talking about the character played by Uma Thurman in the Kill Bill franchise, declared that Cleopatra Wong had been for him a "gigantic inspiration!"





Bobby A. Suarez (1942 - 2010)

Roberto A. Suarez, commonly referred to as « Bobby » or « BAS » (as his production company), started out at the bottom. To help pay for his college education. Bobby worked as a janitor/messenger for the Philippine branch of international movie distributor J. Arthur Rank. He was soon promoted and eventually became the company's Assistant Sales Manager in 1963. His film marketing expertise brought Bobby to Hong Kong where he established Intercontinental Film Distributors, in which he also served as Managing Director. He was the one who first began dubbing Chinese films into English and promoting them all over the world. Eventually, Bobby ventured into producing and directing many low-budget English-language movies often featuring a mixed international cast (both Caucasian and Asian actors) intended for global marketing. His efforts paid off with theatrical exhibitions in the USA and Canada, a noteworthy success considering that the former is thought to be the toughest market to break into for

Many of his movies have directly inspired Hollywood directors like Tarantino and Rodriguez, particularly the archetypes found in his flamboyant parallel universe of Chinese female martial artists, Caucasian expats, Philippino thugs, Mexican drug lords and American super cops / villains (or both) who punch and kick their way through an assortment of genres; a truely postmodern pastiche. The cinema of Bobby Suarez implodes any notion of a national cinema. Coming from nowhere in particular, it turns the concept of national identity into a fun house of ass-kickery. His films are genuine examples of global media, an international action cinema that serves up a peculiar filmic account of cultural globalization.

Wanda

Barbara Loden

USA - 1970



Barbara Loden (Wanda Goronski), Michael Higgins (Norman Dennis). Dorothy Shupenes (Wanda's Sister)

Screenplay Barbara Loden

Cinematography Nicholas T. Proferes

> Production Harry Shuster

Cast Synopsis

In the coal mining region of Pennsylvania, Wanda Goronski drinks to forget the problems in her life. Having deserted her husband and infant children. Wanda sleeps on her sister's couch when she isn't sleeping with the last man to buy her a drink. She is unemployed and has no prospects. Drink and fate have made her a hard woman. but things begin to change when she meets Norman Dennis in a bar. She initially believes he's the bartender, but in he turns out to be a petty criminal who has just held up the bar in question. She soon finds out Mr. Dennis' real intentions, and although he treats her poorly. Wanda decides to partner with him. Petty crime is just as good a way of getting through life as any other. Mr. Dennis, on the other hand, sees her as a conduit to bigger and better things. Though nothing turns out quite the way either of them envisioned, Wanda at last begins to feel once again.

Notes

When Barbara Loden's landmark work Wanda – the first feature film written, directed by and starring an American woman - premiered at the Venice Film Festival in 1970, the cinematic world made its director a star. The film won the Festival's International Critics Award receiving widespread acclaim and even being hailed as a "stunning achievement." However, this seminal work, as well as Loden herself, whose life provided the source material for the

Language English

Duration

102 mn

Color Color

Thanks

Televenture and UCLA

story, have been subject to historical erasure. Wanda was never picked up for national distribution in the U.S.A. and was first released on DVD as late as 2006. more than three decades after its award-winning debut. A single copy of the film found in the UCLA film library in 2010 was ultimately restored. Wanda is a work unquestionably unique both in its minimalistic formal approach and stark narrative style, though it has largely been forgotten because of its failure to satisfy the specific standard of female empowerment demanded by the women's liberation movement with which it was contemporaneous. The film, moreover, "failed to create excitement at the box office." due in significant measure to the very nature of the story. Wanda "tells of a passive, slatternly young woman who abandons her family and drifts, like a piece of wood. through dreary events in motels and bars." The film is deeply pessimistic and in its eponymous character offers nothing resembling a female role model. Instead. Wanda exposes the darker side of American life without making the least attempt to offer a solution to the problems inherent within the system that it critiques.

Drawing upon techniques of underground avant-garde cinema, Loden articulated a deeply personal manifesto "from the vantage point of her own experience, [of] what it meant to be a damaged, alienated woman—not to fashion a 'new woman' or a 'positive heroine.'" Her professed aspiration to make an "anti-movie, to present the story without manipulating the audience and telling them what their responses should be" was part of what makes her film so groundbreaking, but also what makes the film so difficult for people to understand, and so simple to dismiss. Loden's unparalleled achievement comes not from its advocacy for what women ought to be, but rather from its refusal to surrender to notions of victimhood or to claim any kind of protofeminist position. By revealing, without pretense. the subjugated, dehumanized, objectified condition of women in America, Wanda made a masterpiece out of American tragedy. As Roger Greenspun wrote "it is significantly a woman's film in that it never sensationalizes or patronizes its heroine, and yet finds her interesting." [E. Bahr-de Stefano]

Wanda was restored by the UCLA Film & Television Archive; preservation funding provided by the Film Foundation and GUCCI

Barbara Loden (1932-1980)

A one-time pin-up beauty and magazine story model, Barbara Loden studied acting in New York in the early 50s and was on the Broadway stages within the decade. She was discovered for films by legendary producer/director Elia Kazan who was impressed with what Loden did in a small role as Montgomery Clift's secretary in Wild River (1960). He moved her up to feature status with her next role as Warren Beatty's wanton sister in his classic Splendor in the Grass (1961). As his protégé, she appeared as part of Kazan's stage company in the Lincoln Center Repertory Theater's production of "After the Fall." winning the Tony and Outer Critic's Circle awards for that dazzling performance. An oddly entrancing, delicate blonde beauty possessed with a Marilyn Monroe-like vulnerability, she impressed in two of his other stage productions as well – "But For Whom Charlie" and "The Changeling."

After appearing in the lesser-known movie Fade-In (1968) with Burt Reynolds, she married Kazan and went into semi-retirement. Loden wrote, directed and starred. however, in a bold independent film entitled Wanda (1970) and became an unexpected art house darling, distinguishing herself as one of the few woman directors whose work was theatrically-released during the period. She won praise in all three departments, nabbing the Venice Film Festival's International Critics Prize. Supposedly discouraged by a doubting, perhaps even resentful Kazan, Loden never followed up on this success. She expressed interest and was in the midst of putting together another film, based on the novella "The Awakening" by Kate Chopin, when she learned in 1978 she had breast cancer. Loden died before the project ever came to fruition. The Hollywood industry lost a burgeoning talent who just might have opened doors for other women directors had she been given the time.

Woman is a Woman

(Une femme est une femme)

Jean-Luc Godard

France - 1961



Jean-Claude Brialy (Émile Récamier). Anna Karina (Angéla), Jean-Paul Belmondo (Alfred Lubitsch)

Screenplay

Geneviève Cluny, Jean-Luc Godard

Cinematography Raoul Coutard

Production

Georges de Beauregard.

Cast Synopsis

Exotic dancer Angela wants to have a child, but her lover Émile isn't ready. Émile's best friend Alfred also says he loves Angéla, and keeps up a gentle pursuit. Angéla and Émile have their arguments about the matter; at one point, as they have decided not to speak with each other, they pull books from the shelf and, pointing to the titles, continue their argument. Since Émile stubbornly refuses her request for a child, Angéla finally decides to accept Alfred's affection and sleeps with him. Since she is ready to do anything it takes to have a child. Angéla and Émile make up so that he might have a chance to be a proper father.

Anna Karina (1940), originally from Denmark, was prominently featured in French films of the 1960s, notably in those directed Carlo Ponti by Jean-Luc Godard. For a time, she studied dance and worked as a model for fashion magazines. She moved to Paris when she was nineteen, where her meeting with French New Wave director Godard proved fortuitous for both. Although she turned down a role in his masterpiece Breathless (1960), she made Le Petit Soldat (The Little Soldier, 1960, banned until 1963). The two were married in 1961 though their six-year marriage was not as successful as their professional union. They produced a total of seven feature films together, including some of the most influential films of the 1960s.

Language

French with English subtitles

Duration

89 mn

Color Color

Rights Tamasa

Karina played a wide range of characters in Godard's films, including a lonely, pathetic prostitute in Vivre sa vie (My Life to Live, 1962), and a member of a gang of alienated youths who attempt a robbery in Bande à part (Band of Outsiders, 1964). In 1965 she starred in three significant French films of the period: Alphaville and Pierrot le fou (Pierrot Goes Wild), for Godard, and Jacques Rivette's La Religieuse (The Nun).

Although Karina worked for other important directors in such films as Luchino Visconti's Lo straniero (1967; The Stranger) and Rainer Werner Fassbinder's Chinesisches Roulette (1976; Chinese Roulette), it is for her work with Godard that she is most remembered. In 1973 she tried her hand at screenwriting and directing: the result, Vivre ensemble (Living Together), met with limited success. That same year she appeared in what is regarded as her last important film, director Franco Brusati's Pane e cioccolata (Bread and Chocolate).

Godard possessed a keen sense of passion for the feminine form and mind. Most if not all of his stories revolve around a woman who is in someway or another the catalyst for change – of thoughts, actions, and assumptions. His films are some of the most important films in cinematic history because they push the boundaries of what cinema should essentially be and do. Godard longed to not only entertain his audiences.

but teach them as well. The conflict over the differences between men and women is the major topic of A Woman is a Woman. Points and views are exchanged. questions are raised, names are called, sexes are generalized and the stereotypes of both genders are poked and prodded through Godard's cinematic gaze. There are no definite answers except a look at the unconventional lifestyle of an independent female who takes charge of her two childish boyfriends, making this absurd tale one of Godard's greatest attempts.



Jean-Luc Godard (1930)

Godard was one of the central figures of the New Wave of French filmmaking in the 1960s along with contemporaries François Truffaut and Eric Rohmer. Their goal was to rework the conventions of Hollywood and to bring new energy and irreverence to film. His romance-crime movie Breathless (1959) is one of the most influential movies of its era, a contemporary update of the classic gangster movie, featuring a handsome young French criminal (played by Jean-Paul Belmondo) and his pretty American girlfriend (Jean Seberg). Filmed in black-and-white on a low budget, Breathless combined romance and violence, humor and tragedy. Its dynamic camera-work, featuring Godard's signature use of jump cuts, would become as influential as its fragmented narrative and its jazzy depiction of youth culture.

In a remarkable burst of creativity, Godard made 15 full-length features between 1959 and 1967. He followed Breathless with The Little Soldier, a political thriller that introduced the actress Anna Karina. Other films of this period are *Pierrot le Fou*, starring Karina and Belmondo as young lovers on a crime spree; Band of Outsiders, a stylish crime drama; Alphaville, which combined science fiction and film noir; Contempt, with Brigitte Bardot and American actor Jack Palance; and the darkly humorous road-movie

The Women

George Cukor

USA - 1939



Norma Shearer (Mary Haines), Joan Crawford (Crystal Allen). Rosalind Russell (Sylvia Fowler), Joan Fontaine (Peggy)

Screenplay

Anita Loos, Jane Murfin

Cinematography Oliver T. Marsh, Joseph Ruttenberg

Cast Synopsis

Wealthy Mary Haines is unaware that her husband is having an affair with shopgirl Crystal Allen. Sylvia Fowler and Edith Potter discover this from a manicurist and arrange for Mary to hear the gossip. Eventually Mary finds out about many other extra-marital goings-on, divorce proceedings, and all kinds of shenanigans afflicting the Manhattan elites. What happens when the publishing, fashion, and financial aristocracy is suddenly confronted with an age-old problem of a cheating partner?

The ladies in Mary's circle swiftly rally to her side, led by her best friend, Sylvie Fowler, a dynamic magazine editor who is undergoing a divorce herself. But when Sylvie betrays Mary in a Faustian bargain, the entire group is shaken to the core, and two women face the most painful breakup of all: their friendship.

Notes

A landmark of cinematic feminism for its day, George Cukor's The Women is at times as sexist as it is liberating. Based on the play by Clare Booth Luce, and with a screenplay by Anita Loos and Jane Murfin, The Women celebrates sisterhood and female solidarity. while wallowing in cattiness and competition for male attention. Cukor's cast features no male actors, and yet the unseen male characters often motivate the action far more than the women onscreen. The uniformly strong performances ease some of the

Production

Hunt Stromberg

Language

English with English subtitles

Duration 130 mn

Color

Black & White

Thanks

Hollywood Classics

discomfort, since stars like Norma Shearer, Rosalind Russell and Joan Crawford bring such verve to their characters that it's easy to imagine their subjugating themselves to men as a strange sort of empowerment rather than the oppression it really is.

And even along the way to her eventual disingenuous reconciliation with her philandering husband, Mary Haines has a lot of empowering moments, starting with the way she deflects the gossipy tendencies of her circle of friends, led by the delightfully nosy Sylvia Fowler. Ever the busybody, Sylvia delights in spreading the story of Mary's husband Stephen's infidelity with shopgirl Crystal Allen, but she's also a fierce defender of her friends' honour when the need arises. Marv's narrative arc reinforces traditional domesticity, as she has to learn to forgive her husband and understand that tolerating affairs is a wifely duty, but Sylvia gets to be more nontraditional, boldly moving on from her husband and ruthlessly rooting out any supposed friend who doesn't contribute to her happiness.

Shearer's warm, nurturing performance as Mary contrasts with Russell's brash portraval of Sylvia, but both of them are meek lambs compared to Crawford as Crystal Allen, a devious schemer who also learns that a woman's place is supporting her husband. Unlike Mary, though, Crystal doesn't take those lessons to heart, and while the movie condemns her dishonest. adulterous ways, she's also one of the few characters who's allowed to live on her own terms without having to conform to the moral standards of the time. Crystal may be the movie's villain, and a total bitch, but her bitchiness frees her from the prescribed roles that everyone else has to play. [Josh Bell]

George Cukor (1899-1983)

Director George D. Cukor was born in New York City and worked as a stage manager for theatre productions before moving to Hollywood in 1929. Movies were just starting to use sound at the time, and Cukor worked as a dialogue director. His first major film project was working as a dialogue director on the 1930 war drama All Quiet on the Western Front. He earned his first major success with Little Women in 1933. He worked with all of Hollywood's greats, but was particularly known as a women's director, based on his ability to get great performances from so many leading female actresses including Greta Garbo, Katharine Hepburn, and the cast of *The Women*. He hated this label. He is known for his work on a long list of titles including The Philadelphia Story (1940), Adam's fifty years and received an Academy Award for My Fair Lady in 1964.

Cukor's cinematic style seems to be born out of the theatre. After all, that's where he had his start, and most of his actors were equally at home on stage. This meant that he was not as keen on cross-cutting (cutting back and forth between characters in conversation) but rather aimed for an easy naturalness of his long, long two-shots, which let the actors act and allowed the dialogue to stand on its own.

The Young Girls of Rochefort

(Les Demoiselles de Rochefort)

Jacques Demy

France - 1967



Cast Synopsis

Catherine Deneuve
(Delphine Garnier),
Françoise Dorléac
(Solange Garnier),
Danielle Darrieux
(Yvonne,
their mother),
Gene Kelly
(Andy Miller),
Jacques Perrin
(Maxence),
Michel Piccoli
(Simon Dame)

Screenplay Jacques Demy

Cinematography
Ghislain Cloquet

Delphine and Solange are lovely, witty 25-year-old twin sisters living in the French seaport town of Rochefort. Blonde Delphine gives ballet lessons, redheaded Solange teaches music. They live in a fantastical world of song and dance where everything borders on magic, and both girls dream of meeting the love of their life just around the corner. Maxence, a poet and a painter who is completing his military service, is looking for his feminine ideal while Andy Miller, the famous American piano-player comes to town to help an old friend. Everything bursts into song and colour as the grand carnival fair sets up for opening night.

Notes

The Young Girls of Rochefort is an ode to the American musical in a city whose nautical setting allows a return of many of Demy's favourite themes: port cities, traveling fairs, lovelorn sailors and poets. The film elevates even the most mundane actions to the spectacular: simply crossing the street occasions an ecstatic choreography of cartwheeling and front-flipping passersby. The characters lament loves long gone or dream of a love yet to be, which perfectly suits this film's change from narrative-driven feature to a festival of dancing, sweeping camera movements, and elaborate production choreography.

Production

Mag Bodard, Gilbert de Goldschmidt

Language

French with English subtitles

Duration

125 mn

Color

Color

Thanks

Ciné Tamaris

The Young Girls of Rochefort was digitally restored before its theatrical and blu-ray reissue of 2011, a process that Agnès Varda compares to detective work. After 45 years in storage at the Warner vaults in the US, the film's negative arrived incomplete. The restoration team then found the next best available copy and patched in the missing sections, which in turn necessitated additional adjustments downstream. The correction process proved a time-consuming, meticulous affair: scratches, dust, and blemishes had to be treated by hand, one frame at a time. There were also a number of aesthetic considerations: should the new version eliminate all defects, or leave some for authenticity? Should the sound remain as originally archived, in mono, or should it be unfolded into surround by manipulating a rare stereo mix of the soundtrack? The guiding principle was to remain true to the director's vision, which as Varda attests, intended for the film to be seen as gloriously as possible. Demy wanted to involve the audience, to engage them in the euphoric experience of the musical.

As restoration was under way, it prompted a consideration not only of the materiality and impermanence of film as a physical medium but also of those beautiful sights and people who now suddenly had another chance of dancing and singing anew, existing – much like the carnival performers in the film – only as long as the audience is watching. Bubbling beneath the frosted town exterior soldiers continuously march, headlines are bleaker every day, and a sadistic killer is part of the happy cast. Jacques Demy delighted in creating precise worlds of destiny and chance populated with characters

who were usually either possessed by the raptures of a new romance or filled with a melancholic longing for a lost love.

Amid all of the couples in the film, the most magical pairing is the one between the two cast members who share the same DNA. Deneuve, who has credited Dorléac for pushing her onto her career path displays a special kind of glee in this film. We watch as she beams and gently strokes Dorléac's hair, a seemingly unscripted moment of sororal affection, when the latter sings of meeting Kelly's character. Despite the reported arduousness of the shoot (chronicled in the 1993 commemorative documentary *The Young Girls Turn 25* by Agnès Varda) such palpable joy comes perhaps from the delight she felt in working with her beloved big sis.

Watching The Young Girls of Rochefort is a genuinely uplifting experience. Propelled by Michel Legrand's brilliant score – a blend of big-band swing and string-backed vocal numbers – it is virtually impossible not to be swept up in the exuberance, the colours, and the emotional ebb and flow. There's a lightness throughout, sometimes tempered by sadness or absurdity: alter all there are always those soldiers and that sadistic killer, of course, which gives the whole movie a fine, eccentric, pastel and dreamlike irony. The deliberately artificial and frequently candy-coated visuals and the embracing of musical conventions in Demy's films do not disguise the fact that his films were very much about real love and real heartbreak. They remind us even more strongly of the precarious balancing act that is life.

Jacques Demy (1931-1990)

Though a contemporary of Chabrol, Godard and Truffaut, Jacques Demy steered clear of heavy, dramatic realism preoccupied with the ills of modernity. His best loved films were romantic, lyrical and fairytale like, but always imbued with dark undercurrents of psychological realism. Demy began working in film in th 1950s and made his feature debut in 1961 with the popular romance *Lola* (1961). Dedicated to Max Ophüls and his film *Lola Montes* (1955), Demy's first film is still considered by many to be his finest. He topped that success later with the international hit *Les Parapluies De Cherbourg* (1964, The Umbrellas of Cherbourg), a low-key and beautifully stylized romantic musical scored by Michel Legrand, in which all of the players sing their lines against a paradise of quaint buildings painted in pastels. The film was a great success and remains one of Demy's best known works.

His notable later films include the handsome fairy tales *Peau D'Ane* (1970, Donkey Skin) and *The Pied Piper of Hamelin* (1972, The Pied Piper); the comedy *L'Évenement Le Plus Important Depuis Que L'Homme A Marché Sur La Lune* (1973, A Slightly Pregnant Man) with Marcello Mastroianni; *Parking* (1985), his Doors-inspired remake of Cocteau's Orphée; *La Table Tournante* (1988), a live-action-and-animation mix reteaming Demy and Paul Grimault; and Demy's last film, the Yves Montand musical *Trois Places Pour Le 26* (1988). Following Demy's death in late 1990, his widow Agnes Varda, a filmmaker in her own right, made a memorable documentary tribute to Demy, *Jacquot de Nantes* (1991).



The Young Ones (Căiyún fēi)

Li Hsing

Taiwan - 1973



Alan Tang (Meng-Lo), Chen Chen (Hang-ni, Siu-mei)

Screenplay

Yung-Hsiang Chang, Yao Qiong

Cinematography Kun Hao Chen

Ru-Lin Chen

Cast Synopsis

As a visiting student from Hong-Kong to a Taiwan University, Meng-Lo stays in the home of family friends, Mr. and Mrs. Yeung, When he meets their daughter Hang-ni, he learns that she was born with a serious heart defect which causes her to collapse under stress. This is why she is expressly forbidden to fall in love. In spite of this, Meng-Lo and Hang-ni develop strong feelings for each-other, and because love works wonders, Hang-ni is happy and very much alive. Nevertheless both parents object to the match and manipulate the situation to separate the young lovers. Hang-**Production** ni suffers such heartbreak that she really dies. When he learns of this, Meng-Lo goes into depression, but one day he notices Siu-mei, a a pop-music starlet who looks exactly like Hang-ni. Before long. Meng-Lo declares his feelings. She likes him well enough, but resents the thought that she may be no more than a replacement for Hangni. With time however, they fall in love.

Notes

Born in 1947, Chen Chen grew up in an artistic family. She moved from Tokyo to Taiwan in 1955 and began appearing in films when she was aged 16 in a star recruiting drive by Li Han-hsiang for the newly-founded Grand Motion Pictures where she made her acting debut with A Perturbed Girl (1966). In the same year, she appeared in Yeung Siu's Many Enchanting Nights (1966) and Joseph Kou's

Language

Mandarin with **English subtitles**

Duration

110 mn

Color Color

Thanks

Taiwan Film Institute

When Dreams Come True (1966). Her best known films include Lee Hsing's Where the Seagull Flies (1974). Patrick Tse's The Splendid Love in Winter (1974) and Lai Cheng-ying's The Glory of the Sunset (1977).

Chen was one of Taiwan's most beloved romantic leads. most frequently paired with Alan Tang and Charlie Chin. In the late 1970s, she moved to the United States with her composer and film-maker husband Steve Liu. returning to appear in only a handful of films, most recently in Liu's I am a Chinese (1986). In 2013 Chen Chen was presented with a lifetime achievement award at the 50th Golden Horse Awards in Taipei City.



Lee Hsing (1930)

Lee Hsing is hailed as one of the founding directors in Taiwan's movie industry, having he directed 52 films over 30 years of which seven won Best Feature Film awards and three, namely, Beautiful Duckling (1964), Execution in Autumn (1972) and He Never Gives Up (1978) won Best Director awards at Golden Horse Film Festival.

He has been a pioneer in setting up Taiwan's current cinema, and has embraced many genres popular in the region: from Taiwanese-language films, cartesian positivist films, romantic adaptations of popular novels and nativist films. He has also been instrumental in promoting a close interaction between Taiwanese filmmaking and the

Zazie in the Metro

(Zazie dans le Metro)

Louis Malle

France - 1960



Catherine Demongeot (Zazie), Philippe Noiret (Uncle Gabriel). Hubert Deschamps (Turandot), Carla Marlier (Albertine)

Screenplay

Raymond Queneau, Louis Malle.

Cinematography Henri Raichi

Cast Synopsis

While her mother is away with her latest lover, 11-year-old Zazie comes to Paris to spend 3 days with her Uncle Gabriel. The child's scandalous language and disrespectful attitude toward her elders quickly convinces Gabriel that this will not be a routine visit. When Zazie learns that she will not be able to ride the Metro because of a labor strike, she blames all adults for the situation and decides to make the best of her vacation. After a wild excursion in a taxi, she romps through the flea market and gets her uncle to take her to the Eiffel Tower. They become entangled in a group of tourists, and Zazie races down the tower steps while her uncle grabs a balloon and parachutes to the street. Together again, they get embroiled Jean-Paul in a traffic jam and a mad chase through the streets of the city. Rappeneau That night her uncle takes Zazie to the nightclub where he works. Once more a brawl breaks out, and Zazie escapes with her uncle's wife, Albertine. When the Metro strike is over, Zazie's wish to ride the train is at last fulfilled, but, exhausted from the day's events, **Production** she sleeps all the way home. When her mother asks her what she Louis Malle did in Paris, Zazie replies that she has grown older.

Catherine Demongeot (1950) is known only for a few films, after which she has reportedly chosen to become a teacher. Although Vladimir Nabokov originally thought that Sue Lyon was the right

Language

French with English subtitles

Duration

89 mn

Color Color

Rights Gaumont

selection to play Lolita in Stanley Kubrick's film of the same name, years later Nabokov said that the ideal Lolita would have been Catherine Demongeot, Among her best known films we can list Zazie in the Metro (1960). Faites sauter la banque! (1964), and Mise à sac (1967)

Zazie in the Metro was adapted from Raymond Queneau's novel Zazie dans le metro published in France in 1959. For Raymond Queneau (1903-1976), it was his first major success. One of Queneau's most influential works is Exercises in Style, which tells the simple story of a man's seeing the same stranger twice in one day. It tells that short story in 99 different ways, demonstrating the tremendous variety of styles in which storytelling can take place. With Zazie in the Metro Queneau explores colloquial language as opposed to standard written French. He referred to the language spoken by Zazie and the other characters as "neo-French". It is marked by colloquial diction and slang, by phonetic spelling, and by the morpho-syntax typical of spoken French. For instance, the first word of the book, the neologism "Doukipudonktan", is a phonetic transcription of "D'où (est-ce) qu'il pue donc tant" ("From where does he/do they stink so much?"). In the English version of film the English subtitle reads "Whozit who stinks?". According to a 1959 article from newspaper Elle, "to speak Zazie" was all the rage in France.



Louis Malle (1932-1995)

Louis Marie Malle was a French film director, screenwriter, and producer. The son of a wealthy industrialist of jewish descent, Louis was studied at a Jesuit college in Fontainebleau. During WWII The family moved to the south of France to avoid detention, and lived there with great discretion. The experience of the war years made a great impression on the boy. He attended the University of Paris where cinema piqued his interest. Becoming an assistant to Jacques Cousteau, he sailed for months, working on the feature-length documentary, The Silent World, which won the Palme d'Or at the Cannes Festival in 1956 as well as an Academy Award for Best Documentary. Throughout his career he was nominated for an Oscar multiple times.

Family life left him unfulfilled and he sought a deeper meaning in the far East. Malle took a two-year sabbatical in India where he made a nine hour documentary TV mini-series entitled Phantom India (1969), which was acclaimed around the world, but banned in India. Malle worked in France and in the USA, and he produced both French and English language films. His most famous titles include the crime thriller Ascenseur pour l'échafaud (1958), the WWII drama Lacombe Lucien (1974), the romantic crime film Atlantic City (1980), the comedy-drama My Dinner with Andre (1981), and the autobiographical WWII film Au revoir, les enfants (1987).

MUSIC & CINEMA

Sublime moments of silent films and live music

During MEMORY! Festival, silent films will feature musical accompaniment just like in the early age of motion pictures.

And just like in the early days of cinema, the screenings feature either pre-recorded mood music or a live performance. This year's edition presents three such screenings, thrpigh which we hope to re-create the experience of early cinema-goers and to offer you a chance to view these rare motion pictures in conditions very much like the time when the works were originally performed.

Each live show presents a unique style and instrumentation, and after months of preparation this promises to be a rare, unforgettable experience.

The Adventures of Prince Achmed (1926), one of the first animated feature films with a live performance by Myanmar traditional musicians under the supervision of famous filmmaker U Kyi Soe Tun



The Adventures of Prince Achmed

U Kyi Soe Tun

Directed by female German director Lotte Reiniger, this film is using a silhouette animation method of her own invention, partially inspired by traditional shadow play. The plot is a pastiche of stories from "One Thousand and One Nights." The Adventures of Prince Achmed was a critical and popular success when it was released. U Kyi Soe Tun, Myanmar filmmaker, director of Laurel Art Academy, coordinated and supervised the live musical accompaniment by musicians with traditional Myanmar instruments as he already did for several live accompaniments such as for the screening of Myanmar Classics My Darling in October 2014. U Kyi Soe Tun joined Laurel Art Academy as president in January 2012 when the school was founded by Daw Thidar Linn. He is also a respected director over 30 years. He has earned five Myanmar Academy Awards: Best Director for Doe (1989), Thu Khun Ma Khan Pi (Never Be Slaved) (1997), Going Upstream (2002)

and Hexagon (2005); and Best Screenplay also for Hexagon. His 1997s historical film, Never Be Slaved, based on the best-selling novel by Teikkatho Phone Naing, cemented his reputation as a quality filmmaker who takes his time. He is also known for his knowledge of film. On MRTV 4's Movie Talk, he has chatted about films, actors and directors from the silent era to the present every week since 2009. His 2011 compilation of short stories Maung Kyaut Khae and Other Short. Stories earned him the Dr Tin Shwe Award for Literature.

Two Early age « feminist » movies by young rock star Itö and his band Gita Yaung Sone



Itö and his band Gita Yaung Sone

The Consequences of the feminism

Myanmar 25 years old composer, vocalist and multi-instrumentist Itö (Win Thut Thawdar) has been an active member of the Myanmar's musical scene for the past 10 years. From his first rock album Min Shi Yar released in 2005 and his participation to the Myanmar underground metal scene to his recent collaboration with US jazz guitarist David Mooney, Itö's musical universe crosses cultural and musical boundaries, navigating between jazz, rock and electronic music. After having explored the possibilities offered by 8 string guitars through his participation to the Djent scene and to the Myanmar Guitar Instrumental Show, Itö has worked at enriching his music with influences from Myanmar traditional music in his late musical productions,. For the live accompaniment of 2 silent films within MEMORY! Festival, Itö is playing with Gita Yaung Sone (music in color), a musical collective formed by Itö himself, Myanmar contrabass player Pan Khan Taing, French percussionist Damien Gueroult and their guests. The live musical accompaniment will be for *The Consequences of Feminism* (1906) by Alice Guy-Blaché and *The Smiling Mrs Beudet* (1922) by Germain Dulac, two films directed by pioneer female directors. Screening at the Nay Pyi Taw Theater, Yangon.

Fritz Lang's monumental Metropolis, 1927 science-fiction movie revisited with a 2-piano live accompaniment, by pianists Pierre Oser and Katja Brandl





Metropolis



Pierre Oser

Metropolis, the monumental film by Fritz Lang (1890 – 1976), was filmed in the Berlin of the Golden Twenties where it premiered in 1927, and is today considered one of the masterpieces of early German cinema. It tells the story of a gigantic megalopolis of the future which is inhabited by two sharply separated classes, with a small upper class that enjoys the luxury and light of the wonderful gardens and palaces, and an enormous mass of slave workers who toil underground

Katja Brandl

around the clock to ensure the smooth functioning of the city on the surface. *Metropolis* was and is a film of superlatives in every respect. It can be seen as the first feature length science fiction film in the history of cinema. With a runtime of two and a half hours, it was the longest and by far the most expensive film production of its time. ...one of the great achievements of the silent era, a work so audacious in its vision and so angry in its message that it is, if anything, more powerful today than when it was made. The Goethe-Institut is proud to contribute the newly restored and completed version of Metropolis to the MEMORY! Film Festival 2015 in Yangon. The silent movie classic will be presented as a film concert, with live accompaniment on two grand pianos by Pierre Oser and Katja Brandl from Munich, Germany.

Screening at National Theater, Yangon on Saturday, June 6 at 6pm

WOMEN & CINEMA

Women Filmmakers and Directors

The history of women filmmakers is a rich and fertile body of knowledge that has been largely ignored, until recently, by mainstream film historians. Nevertheless. women were very much involved in the creation of the visual art form known as motion pictures from its beginnings until the present. In fact, women were at one time far more prominent in film production circles than they are now. In the early days of film, women such as Alice Guy-Blaché, Gene Gauntier, Hanna Henning, Ida May Park, Olga Preobrazhenskaya, Nell Shipman, Ruth Stonehouse, Lucille McVev Drew. Elvira Notari. Lois Weber. Dorothy Arzner, Germaine Dulac, Marie Epstein, Grace Cunard, and many others were involved in creating the new visual format. Unfortunately, when the first surveys of film history were written, and when the first pantheons of directors and major players were drawn up, most of the accomplishments of women directors, producers, and scenarists were overlooked. Even feminists tended to believe that there simply were no women involved in the production end of early films; women were viewed as objects of a voveuristic, male gaze, in films that were supposedly all directed and created by men.

Women were written out of history as active participants in the production and creation of film, film movements, special effects, the star system, the studio system, independent and experimental forms, and genres. It seems as if historians were primarily interested in women in front of the camera as actors and sex objects. Creative women, however, were very much participants in the history of

filmmaking. For example, Alice Guy-Blaché, a French woman director, is generally credited as having directed the first narrative film. Her film, La Fée aux choux, is in many ways a film like that of her male contemporaries; it tells the story of a fairy tale in which a woman who cannot bear children creates them in a cabbage patch. Guy was instrumental in the development of such early pioneering techniques as special effects (masking, superimposition, and other in-camera effects). She was also very much a pioneer of the very first genre vehicles, yet Alice Guy-Blaché is rarely cited as the originator of these genres. The hundreds of films she directed include everything from melodramas to gangster films, horror films, fairy tales, and even short music films featuring famous opera singers forerunners to today's music videos.

It is hard to overestimate the talented contributions of this pioneering woman director who worked in early primitive color techniques such as handed painting and stamping and also created some of the first examples of sound films, recorded on wax cylinders. And Alice Guy-Blaché was not by any means the only woman producer/writer/director to contribute to the development of the film form. Internationally, many other women, most of whom are barely remembered today, were also prominent in silent-film production. For example, in Australia, the McDonagh sisters (Paulette, Phyllis, and Isobel) taught themselves filmmaking from the vantage point of actresses. Their early films were only recently rediscovered and written back into Australian film

history. Hanna Henning, a German director who made many silent films, awaits rediscovery, as does Ida May Park, an American director who made scores of films in the silent-film period. The years have been a bit kinder to Lois Weber, Cleo Madison, Dorothy Davenport Reid, and Dorothy Arzner, all of whom have had their films survive and who have been rediscovered and celebrated in film festivals and archival retrospectives such as those at the Museum of Modern Art in New York and the American Museum of the Moving Picture in Astoria

Women directors thrived during a short period in the beginning of filmmaking production, especially in the teens and early 1920s. In this period, before film directing was seen as primarily a masculine occupation, women directors were numerous and busy. This period is well covered by Anthony Slide in his book, Early Women Directors. So many women were active in film production: Julia Crawford Ivers. Nell Shipman, Ruth Stonehouse, Lottie Lyell, Musidora, Margery Wilson, and many others. Many women were employed at the Universal Studios, where Carl Laemmle was not averse to hiring women as directors. Women were also highly active in this period as screenwriters.

Many women directors of color worked outside the studio system as independent producer/directors. African American women directors such as Eloice Gist and Zora Neale Hurston developed and introduced the independent personal film. Gist was a preacher who wrote, produced, directed, and self-distributed her own films; she lectured with them as she went from town to town, speaking with films such as her *Hellbound Train*, which depicted the narratives of figures bound for

hell because of various moral trespasses. Zora Neale Hurston, as many now know, pioneered the ethnographic film that featured the insider informant. Hurston's films were ahead of their time in that she understood the value of herself as an insider informant in the stories she told about the African American community.

Beyond the United States, women were instrumental in pioneering schools of film. Women such as French filmmakers Germaine Dulac and Marie Epstein were groundbreakers in the experimentation with film. Dulac is now finally hailed as one of the champions of the experimental French film. She was loosely associated with the Surrealists, the Impressionists, and the poetic realists. Her films are currently championed and lionized as part of a canon of important experimental films that challenged the borders of poetic filmic expression. Epstein is also being reconfigured into the landscape of film history. Her pioneering and mastery of poetic realism, combined with her narrative techniques, are finally being included in film history.

In France, Agnès Varda, who helped pioneer the New Wave, is also finally being credited for her contribution to the development of the new school of filmmaking previously only attributed to directors such as François Truffaut, Jean-Luc Godard, and other male directors.

In Italy, as Giuliana Bruno uncovered, the early silent filmmaker Elvira Notari was already beginning to embrace the artistic precepts behind Neorealism, a school of film that arose in Italy many years after her death.

By the 1930s there were fewer and fewer women directors. Film was beginning to be

viewed as an art form and as a powerful medium in the marketplace. Many women directors left the field when it was clear that society no longer approved of women working in such a high-profile job that clearly indicated power in the public sphere. Among the exceptions were German director Leni Riefenstahl, who is universally credited with pioneering the documentary form and the technique of propaganda. Dorothy Arzner, a lesbian filmmaker, was one of the few prominent women directors in the 1930s. Mary Field is credited with pioneering the British nature film at about this time. Mary Ellen Bute was one of the pioneers of the experimental film in the United States. Her use of oscillated light to form patterns choreographed to music was far ahead of its time.

The 1940s were a fertile time for experimental women filmmakers. In this era. Maya Deren and Marie Menken introduced many of the ideas and forms of experimental avant-garde cinema. In Britain, Joy Batchelor created animated films. In France, Jacqueline Audry directed glossy studio-produced films. In the Soviet Union. Wanda Jakubowska pioneered many of the Soviet ideals of the social document film. In Mexico, Matilde Landeta fought to direct her own productions after having served as an assistant director for many. many years. She managed to direct a few of her own projects despite the sexism of the industry.

In the 1950s, Ida Lupino claimed that she did her work simply because there was no one else available, but the passion of her efforts belies such modesty. She tackled controversial subject matter and invented many of the techniques and themes associated with film noir. In the 1960s many

women directed personal experimental films. Mai Zetterling, for example, began as an actress, but soon tired of working within the confines of a male-dominated system, and created her own visions of the world. Sara Aldrege was another important innovator in experimental film. One of the greatest of the experimental directors of the 1960s. Carolee Schneemann deals with issues of sexuality, power, and gender, as does Barbara Hammer, who began working as a director in the early 1970s. The multiplicity of visions among women directors is startling; it forces us to look at ourselves as women, and as members of society, in a series of entirely new and enlightening ways.

In the 1970s, 1980s, and the 1990s, there has been an international rise in the number of women filmmakers, both independent and studio directors. Women have been prominent as filmmakers in both developed and developing countries. Despite the rise in the number of women filmmakers, the auteur film director continues to be thought of as male. Despite women's contributions to the development of the art form and many of its pivotal movements (from Surrealism to New Wave to documentary and the personal film), women filmmakers continue to be marginalized in dominant discourse. Women filmmakers, through their exclusion from history books, have been denied a sisterhood. Each generation of women filmmakers stands apart from its earlier predecessors. Remedying the paucity of scholarship on women directors is compounded by an unavailability of many of the films made by women in the early days of cinema, many of which have been lost. neglected, or destroyed. Film scholars have produced a remarkably persuasive body of film criticism that begins the be-

lated recognition process of women film directors and their achievements.

Despite a clear lineage, women filmmakers have managed to be influenced by one another, even if they have been marginalized or excluded from film scholarship. Barbara Hammer and several women directors credit, for example, the work of Maya Deren, whose experimental films were profoundly personal and expressed a female camera-eve. Diana Barrie claims she was most influenced by Deren's Meshes of the Afternoon. Alice Guy-Blaché was a mentor and influence on Lois Weber, who followed in her footsteps to produce, write, and direct her own material. Weber, in turn, had a profound effect upon the career of Dorothy Arzner, who had a successful directorial career within the confines of the studio system of Hollywood in the 1930s.

Dorothy Arzner, however, admitted she stifled her criticism of other filmmaker's studio projects. As the only woman director in the studio system, she felt she ought not complain, and yet she carefully maintained that no obstacles were put in her way by men in the business. Elinor Glyn, the famous author and early filmmaker, seemingly did not recognize the clearly sexist critical lambasting she received for her adroit and sharply observed comedy, Knowing Men. Ida May Park, another woman among many who directed in the 1920s, refused her first job directing, thinking it an unfeminine job. Even contemporary women directors find the notion of a feminist approach to filmmaking incompatible with their need for acceptance in the industry.

The recently deceased Shirley Clarke refused invitations to women's film festivals, even if she agreed that women

directors should be recognized. French filmmaker Diane Kurys finds the idea of women's cinema negative, dangerous, and reductive, at the same time claiming, «I am a feminist because I am a woman, I can't help it ».

Other women directors make absolutely no excuses for their feminism. Carolee Schneemann, Yvonne Rainer, and Barbara Hammer, for example, make films that deal directly and uncompromisingly with issues of sexuality, power, and gender. Donna Deitch was primarily motivated to make Desert Hearts because she saw a lack of films, especially commercial films, that center around a lesbian relationship. Hammer was drawn to experimental formalist filmmaking precisely because it did not seem to be (yet) the exclusive domain of men

Some women directors wish to make films that employ newly defined heroines or that reverse gender expectations. Sally Potter's The Gold Diggers is a case in point. Michelle Citron's Daughter Rite consists of a narrative about two sisters and their mother and ignores the trappings of heroism. Social concerns are also prevalent in the films and voices of women directors. Barbara Kopple's American Dream covers union battles. Marguerite Duras. a French critic and writer, and Trinh T. Minh-ha. a Vietnamese deconstructionist critic and documentarian, are centrally concerned with deprivileging the screen from its power to distort social reality. Trinh T. Minh-ha questions the ability of the image itself as a historicist account of truth. Clearly then, women directors are often compelled to redefine the boundaries of cinema

Women directors face a lack of support not only as a result of their gender, but

also because they have a remarkable tendency to choose controversial or difficult subject matter. Shirley Clarke had enormous difficulties funding *The Cool World*, an early 1960s experimental film (shot in 35mm) about racism and drug dependency. British feature director Muriel Box faced similar difficulties proving herself in a male-dominated industry. Jodie Foster and Penny Marshall stand as proof that some women manage to find funding and support from Hollywood executives, but both have had to use their acting as leverage in the decision-making process.

Racism in Hollywood is a problem only compounded by sexism against women of color. The new African American wave of feature filmmaking is predominated by men such as Spike Lee and John Singleton African American women directors such as Julie Dash, Kathleen Collins, Alile Sharon Larkin, and Barbara McCullough have so far not been offered lucrative package deals by industry executives. Similarly, Asian American women directors have had major difficulties finding funding and distribution. Christine Choy faced enormous interference and lack of support in the production of her film Who Killed Vincent Chin?, a film about violence and racism directed against Asian Americans. Kathleen Collins spent more than a year trying to fund her film Women, Sisters. and Friends.

Julie Dash continues to have to search aggressively for funding, even after the critical success of her Afrocentric Daughters of the Dust. Claire Denis was forced to face humiliation and scorn when attempting to finance her independent feature Chocolat, a film that directly attacks African colonization. Similarly, Ann Hui's Boat People, a critically successful film

that documents the harsh realities of Vietnamese refugees, clearly deserves wider distribution. Distribution and finance remain as formidable barriers that independent filmmakers find themselves up against. An unbelievable amount of hardship seems to have been suffered by women directors, yet an unrivaled degree of perseverance seems to be a common factor in many of their experiences. Early pioneering film director Dorothy Davenport Reid faced the resentment of her male colleagues as she struggled to create her own cinematic visions of the woman's plight in American society. Yet Reid went on to make a series of intensely personal films that argued against drug addiction, prostitution, and sexism. Yvonne Rainer recently managed to fund a film about menopause, Privilege, despite its supposedly taboo subject matter, because of an incredibly loyal following and an intense determination to make the film. For all of these women, the need to make films is a fierce desire they must simply obey, no matter the cost.

Whether working in the industry or making films with the aid of grants and personal financial subsidies, women filmmakers have helped to shape the world of film as it is today. Some women film practitioners see themselves as harbingers of change, instructional forces, barometers of social reintegration; other women see themselves as workers within a tradition that they attempt to subvert from within. The immense contribution made by these women is a legacy that is rich in personal insight, hard work, careful study, and often sacrifice to achieve the aims they held for their creative endeavors.

(Source Gwendolyn Audrey Foster / filmdirectorssite.com)

Alice Guy-Blaché

France (1873-1968)

The first woman behind a camera, at the time of the birth of cinema...



Alice Guy-Blaché was the world's first female director. She wrote, directed, or produced more than 1.000 films. She started her first fiction in 1896 and made one of the first films ever with a close-up, created synchronized sound films as early as 1902, was in good part responsible for the birth and growth of the Gaumont film studio in Paris, France, which she ran for almost a decade (1897-1907), and in 1910, she founded, built, and ran her own studio, Solax, first in Flushing, New York, then in Fort Lee, New Jersey (not far from where Edison and D.W. Griffith worked). She was a wife and a mother. She wrote, directed, or produced more than a 1.000 films over her 20-year-long career.

Alice Guy-Blaché is revered as the first female director and writer of narrative fiction films at the same time of French director and pionneer Georges Méliès. She started at the very exciting time of the birth of cinema, when cinema technologies emerged.

At 21, she joined a still-photography company as secretary to Léon Gaumont, but the business was evolving at the end of the 19th century—she was witness to a demonstration of an early 60mm motion-picture camera. When Gaumont and Guy attended a private screening of some footage shot by the Lumière brothers on their new 35mm camera, Guy was inspired to ask Gaumont if she could use their camera to film a story.

In 1896, Guy wrote, produced and directed her first film, The Cabbage Fairy (La Fée aux choux), on the back patio of the Gaumont laboratories, incorporating special-effects techniques she learned from a still photographer. The Cabbage Fairy (La Fée aux choux) is thus one of the earliest narrative fiction films ever made It was probably made before the first Méliès fiction film, but after the Lumière brothers' L'Arroseur Arrosé. The confusion stems from the uncertainty in the dating of these three films. Many film historians have accepted that La Fée aux Choux was made in April 1896, just a month or two beforehis first fiction film. L'Arroseur arrosé (generally considered the earliest fiction film) was screened in December 1895.

La Fée aux Choux is sixty seconds long, possibly making it the earliest known film with a running time of at least one minute. The film is based on an old and popular fairy tale. According to it, baby boys are born in cabbages, and baby girls are born in roses.

After that first film she directed and produced or supervised almost six hundred silent films ranging in length from one minute to thirty minutes, the majority of which were of the single-reel length. In

addition, she also directed and produced or supervised one hundred and fifty synchronized sound films for the Gaumont Chronophone. Her Gaumont silent films are notable for their energy and risk-taking; her preference for real locations gives the extant examples of these Gaumont films a contemporary feel. Guy was a pioneering force in multiple aspects of the burgeoning film industry, including the concept of going on location, and hired English cameraman Herbert Blaché on her first venture. They eventually fell in love, married in 1906.



When Gaumont relocated her husband and cameraman Herbert Blaché to New York in 1907, she opened a few years later in 1910 her own studio, Solax, which was located first in Flushing, Queens, and then in Fort Lee, New Jersey. Solax released two or three films every week—and Guy-Blaché directed most of them herself.

At Solax, Guy-Blaché continued her innovative filmmaking with technical experimentation, interracial casting and clever scripts. She made her husband president of Solax so she could concentrate on her strengths, but he resigned in a year and began a rival company, although they continued to work together until World War I slowed production.

Herbert Blaché eventually followed the film industry, and a young actress, to California. Guy-Blaché got intermittent work but directed her last film—*Tarnished Reputations*—in 1920. After she and Herbert divorced, she moved back to France with her children, relying heavily on her daughter for financial support.

Alice Guy-Blaché, beyond being one of the pionneer directors is also seen as a great visionary who experimented with Gaumont's Chronophone sound syncing system, color tinting, interracial casting, and special effects.

By the time of her death in 1968, she had produced more than 1,000 films. She was one of the most innovative moviemakers of her time—doubly remarkable because she was a woman who succeeded in a solidly all-male world. Now, about 150 of her films have been found.



FESTIVAL ORGANIZATION & PARTNERS

MEMORY! Organizers



www.memoryfilmfestival.org

MEMORY Cinema is a non profit entity, acting worldwide in the field of preservation and promotion of film heritage but also in educational programs related to film heritage. Among its main actions: Enable access to film heritage in the frame of cinema events, in particular film festivals; Restoration programs; Lost films programs; Educational programs...MEMORY Cinema created MEMORY International Film Heritage Festival in 2013. The first edition (June 2013) and the second (June 2014) took place in Phnom Penh, Cambodia, alongside Technicolor Foundation for Cinema Heritage. The 3rd edition is now based in Yangon Myanmar.

In 2014, MEMORY Cinema also organized with the Institut français some partial rerun (Reprise) of the main edition in five ASEAN countries. The MEMORY Cinema Association also contributed in 2014 to the restoration of Marriage Italian Style (1964), by Vittorio de Sica.

MEMORY Cinéma is co-headed by Gilles Duval and Séverine Wemaere.

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Co-General Delegates: Gilles Duval and Séverine Wemaere

Film Office: Julien Badon

Trailer: Simon Wallon

Design & Graphics: Agnès Bouche Barbare and Etienne Robial

Writers: Gilles Duval, Séverine Wemaere (Program Notes, Supervising Editors),

Theo Stojanov (Program Notes)

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Institut français is the agency for the Ministry of Foreign Affairs with responsibility for cultural activity outside France. It works to promote artistic exchange and dissemination of the French language, books and knowledge. Institut Français also complements the role of UniFrance Films in promoting French patrimonial cinema, the non-commercial screening of recent films, and showcasing its professionals. And Institut français supports world cinema through the "Cinémas du Monde" pavilion at the Cannes Film Festival, the Cinémathèque Afrique, and the Aide aux cinémas du monde for the funding of films, which Institut français manages alongside the National Centre for Cinematography and the Moving Image. In Myanmar, Institut français de Birmanie (IFB), directly attached to the French Embassy in Yangon, develops cultural cooperation and artistic projects all year long. Very active partner of MEMORY! Festival, IFB supports the major cinematographic events taking place in Myanmar.



www.burma.total.com

Total E&P Myanmar (TEPM) is the Operator of the Yadana Consortium along with its partners MOGE, Chevron and PTT-EP. The Yadana Consortium produces gas from the offshore Yadana Gas field since 1998. It currently supplies around 50% of Myanmar domestic gas consumption while exporting around 600 Mscfd to Thailand.

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TEPM is committed to Corporate Social Responsibility as a core policy embedded in its operations. It prescribes Ethics, HSE and Code of Conduct to all stakeholders, while maintaining one of the most advanced human resources policy in Myanmar. As part of its commitment towards Myanmar and its local communities, TEPM has implemented since 1995 major Socio-Economic Programs in the pipeline area to improve Health, Education, Access to Energy, skills of local community, Micro Finance, etc. TEPM also develops nationwide CSR programs and is actively involved in the EITI process.



Mingalar Cinemas Group is the largest exhibitor chain in Myanmar with over 25 screens in 4 different cities across the country. With over 20 years of experience, Mingalar Cinemas Group provides movie goers the best movie entertainment experience with the latest movies, the latest digital cinema technologies and the world-class customer service.



www.cnc.fr

The CNC (the French national center of cinematography), created by the act of 25 October 1946, is a public administrative organization with a legal entity status and financial autonomy. It operates under the authority of the Ministry of Culture and Communication and Frédérique Bredin is its President.

The CNC's principal responsibilities are: regulation; support for the economy of the film, television, video, multimedia and technical industries; the promotion of films and television productions and their broadcasting to all audiences; the preservation and enhancement of cinema heritage.



www.goethe.de/myanmar

The Goethe-Institut is the worldwide active cultural organization of Germany with 160 centers around the globe. It promotes knowledge of the German language and fosters international cultural cooperation. The center in Yangon was the first institute in SE-Asia, founded as early as in 1959, but had to be closed already three years later after the putsch of General Ne Win in 1962. Only in 2013, the branch in Myanmar was re-opened and is offering initially its services on the premises of the French Institute in Pyay Road, before moving into an old villa in central Yangon still under renovation.

In Myanmar the institute had a first center in the late 19 We convey a comprehensive image of Germany by providing information about cultural, social and political life in our nation. Our cultural and educational programmes encourage intercultural dialogue and enable cultural involvement. They strengthen the development of structures in civil society and foster worldwide mobility.

With our network of Goethe-Instituts, Goethe Centres, cultural societies, reading rooms and exam and language learning centres, we have been the first point of contact for many with Germany for over sixty years. Our long-lasting partnerships with leading institutions and individuals in over ninety countries create enduring trust in Germany. We are partners for all who actively engage with Germany and its culture, working independently and without political ties.



www.mpa-i.org

The Motion Picture Association (MPA) and the Motion Picture Association International (MPA-I) represent the interests of the six international producers and distributors of filmed entertainment. To do so, they promote and protect the intellectual property rights of these companies and conduct public awareness programs to highlight to movie fans around the world the importance of content protection. These activities have helped to transform entire markets benefiting film and television industries in each country including foreign and local filmmakers alike.

The organizations act on behalf of the members of the Motion Picture Association of America, Inc (MPAA) which include; Paramount Pictures Corporation; Sony Pictures Entertainment Inc.; Twentieth Century Fox Film Corporation; Universal City Studios LLC; Walt Disney Studios Motion Pictures; and Warner Bros. Entertainment Inc. The MPA and the MPA-I have worldwide operations which are directed from their head offices in Los Angeles and Washington, D.C. and overseen in the Asia Pacific by a team based in Singapore.



www.jpf.go.jp

The Japan Foundation is Japan's only institution dedicated to carrying out comprehensive international cultural exchange programs throughout the world.

With the objective of deepening mutual understanding between the people of Japan and other countries/regions, our various activities and information services create opportunities for people-to-people interactions. The Japan Foundation was established in October 1972 as a special legal entity supervised by the Ministry of Foreign Affairs with the objective of promoting international cultural exchange through a comprehensive range of programs in all regions of the world. In October 2003, it was reorganized as an independent administrative institution. Based on a government endowment of 78 billion yen, the activities of the Japan Foundation are financed by annual government subsidies, investment revenue, and donations from the private sector.



www.france24.com

From its newsroom in Paris, France 24, the international news channel gives a different perspective to global affairs. Broadcast in French, English and Arabic, the expression of diversity, confrontation of viewpoints and debate are central to the channel's programming. In addition to comprehensive news bulletins every half hour, numerous magazine programmes and reports provide context and the keys to understanding the world. Thanks to the channel's reporters and its unique network of several hundred correspondents located in nearly every country across the globe, France 24 has put on the ground coverage is at the heart of programming schedule. France 24 is: 3 nonstop news channels (in French, English and Arabic), 300 million TV households that receive the channel 24/7, 43.2 million TV viewers a week (no extrapolation), 13 million visits and 12 million videos viewed every month, gathering 14 million followers on its social networks.



www.arte.tv

Since its founding, Arte France Cinema has been involved in more than 600 films and has worked together with over 300 different directors representing more than 50 different nationalities. The subsidiary policy focuses on talent renewal, efforts to boost European and world cinema, and steps to revitalize French cinema. Roughly speaking, co-production may be broken down into three categories: one-third first features, one-third French films, and one-third international joint ventures.



www.bouygues-construction.com

Bouygues Batiment International, part of Bouygues Construction group, one of the world leader in the construction industry, is operating in Myanmar since June 2013 under BYMA, a Joint Venture with Yoma Strategic Holding. BYMA is currently building high quality construction projects in Star City, promoting modern construction techniques in Myanmar.

BYMA is very much involved in the local community, with over 1,400 employees. BYMA is promoting international standards related to safety and quality, with strong emphasis on training and promoting local talents.



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