2nd edition!

INTERNATIONAL FILM HERITAGE FESTIVAL

MAY 31-JUNE 8 2014
PHNOM PENH

PROGRAM

CHAKTOMUK THEATER
BOPHANA CENTER • INSTITUT FRANÇAIS

memoryfilmfestival.org
We wish to express our deepest gratitude to
His Majesty Preah Bat Samdech Preah Boromneath

NORODOM SIHAMONI
King of Cambodia

who generously accepted to place the second edition of
the MEMORY! International Film Heritage Festival
under His High Patronage
MESSAGE
From His Majesty Preah Bat Samdech Preah Boromneath
NORODOM SIHAMONI, KING of CAMBODIA

Dear Compatriots, dear Friends from overseas,

It is with all my heart that I give my backing to the Memory International Film Heritage Festival, for which the organizers have once again requested my High Patronage. I am honoured to do so, and accept willingly.

Culture is a founding element in a country’s identity, and promoting it means at once preserving the past, building the present, and looking towards the future. Hosting a festival in Phnom Penh that demonstrates the diversity of the cinematographic art of yesteryear, from both here and elsewhere, plays a part in Cambodia’s attachment to the culture of tomorrow.

Furthermore, restoring cinema to its former glory – an art so dear to my August Father, His Majesty NORODOM SIHANOUK Preah Borom Rattanak Kaudhis to continue in His glorious footsteps and to maintain the great heritage He left us.

May I be permitted to pay a warm tribute to Mr Rithy Panh and his Bophana Audiovisual Resources Centre which, alongside the Memory Cinema Association and the Technicolor Foundation, enables us to enjoy this moment of coming together, which this year takes as its theme laughter. The country’s youth last year came in great numbers to attend screenings at the first edition of this festival. It was the opportunity for them to discover a universal heritage and to draw the inspiration necessary for creativity. A people which creates is a people which thinks, and which is moving forward, one which is blossoming and consolidating its culture in the face of the winds of globalization that are sweeping the planet.

A festival is a crossroads of encounters and exchanges, where people learn about each other, and how to respect one another. It is a place where the barriers that make up our cultural and linguistic differences fall. It also offers some intelligent entertainment for both young and old. And there is no doubt as to the success of this second edition of the Memory International Film Heritage Festival, thanks to the professionalism already displayed by the organizers last year. The Festival will contribute to highlighting the Cambodian film industry, which has been backed by the Cambodia Film Commission for several years now.

My best wishes for the success of this second edition of the Memory International Film Heritage Festival.

[Signature]
More than 50 films from all over the world

MEMORY!
AT A GLANCE

Kids Program: not only for kids!
Conferences about Cinema Heritage

Music&Cinema: Educational Program and Cine-Concerts
MEMORY! in Phnom Penh
An Open Window on the World

French actress Catherine Deneuve & filmmakers Brillante Mendoza (Philippines) and Anthony Chen (Singapore), Guest of Honors for the 2014 edition.

Charlie Chaplin’s The Circus to celebrate 100 years since Chaplin created his character, Charlot.

Live accompaniment for silent movie, with Cambodian composer Him Sophy (Closing Ceremony) & Chinese pianist Christine Zhou.

Conferences regarding film heritage, gathering international speakers

Free admission to all events

The second edition of the Memory! Festival will present more than 50 films from all over the world, leading figures in the film industry, professional delegations from more than 20 countries, cine-concerts, conferences and meetings with international specialists of heritage films.

This year’s theme will be based around Laughter, and more specifically different types of laughter, as comedy is different in each country, each culture and each era. Sometimes moving, sometimes, critical, sometimes absurd or parodic, all these comedies have one common feature: they can still make us laugh.
MEMORY! The Essentials

MEMORY Films: Classics from all over the word and Special Introductions

This year’s theme will be based around LAUGHTER.

The particularity of the festival’s programming is to combine major classics and films which are rarely screened, including in their own countries.

Among the 57 titles programmed this year at Chaktomuk.

Charlie Chaplin’s The Circus, is programmed to celebrate 100 years since Chaplin created his character Charlot. It is the perfect opportunity to celebrate other kings of comedy famous in their native countries such as Mat Sentul (Singapore), George Wallace (Australia), Kenichi Enomoto (Japan), Dolphy (Philippines)...

Catherine Deneuve will present two films in which she holds the leading role: Lovers Like Us, by Jean-Paul Rappeneau and Donkey Skin, by Jacques Demy. She will also introduce two films dear to her: Divorce Italian Style by Pietro Germi and Some Like It Hot by Billy Wilder.

The director Li Bun Yim will present his film Khmer after Angkor (English subtitles) on June 8th at 2 pm.

MEMORY Kids: Laughing Mornings

Special selection of films for young generation scheduled every morning at 9.00 am at Chaktomuk Theater (June 1st to 8th).

Masterpieces of the Kings of Comedies such as Buster Keaton (The General), Jerry Lewis (Ladies Man), Charlot (The Circus) and Peter Sellers (The Party)...

Not only for Kids!

MEMORY Music and Cinema

The famous composer Him Sophy has coached nine young Cambodian musicians for a live accompaniment for the film The Extraordinary Adventures of Mr West in the Land of the Bolsheviks (1924) by Lev Koulchev. During several weeks before the festival, Him Sophy has directed a workshop on music composition for film with those nine Cambodian musicians, working on this Russian film. This exceptional evening will take place during the Closing Ceremony on June 8th at Chaktomuk Theater. Free admissions.

The Chinese pianist Christine Zhou will perform a live accompaniment for the film Romance of a Fruit Peddler (1922) by Zhang Sichuan. This Cine-Concert will take place on June 1 (6pm). Christine Zhou is the granddaughter of Zhou Xuan, the great Chinese actress in Orioles Banished from the Flowers (screening June 2nd at 6pm)

MEMORY Conferences: Old films are in danger...

... but we must preserve them to enjoy them. Old films are part of our collective memory. We are all delighted to re-discover them but also discover treasures from other countries, even 100 years after they were shot. In order to achieve this, there is a long way to go. Because old films are never completely safe, whatever the latitude they are. They notably suffer from heat and humidity and some of them are worn out after several decades, they’ve been spread and along their long life – some of them are considered as lost -, the rights to screen them can be blocked for legal reasons...

Thanks to the efforts of cinemathéques and films archives, huge efforts are made to protect them. Each of those institutions work differently and face the same the same difficulties : preserve film and share them.

International speakers will attend the festival to share experience and present new projects in the field of film heritage.

Among the key topics of conferences: Lost film search, Film Restoration, Film Programming, Protection of the rights of films, Presentation of film heritage structures, Projects and initiatives... Conferences will take place at Institut français, from June 1st to 5th, from 10.00 am to 12.00 am. Free Admission.
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<th>Day</th>
<th>Time</th>
<th>Movie</th>
<th>Director(s)</th>
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<tr>
<td>Saturday, May 31st</td>
<td>6PM</td>
<td>The Circus (70')</td>
<td>Charlie Chaplin</td>
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<td>Sunday, June 1st</td>
<td>9AM</td>
<td>The General (107')</td>
<td>Buster Keaton et Clyde Bruckman</td>
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<td>11AM</td>
<td>Ladykillers (91')</td>
<td>Alexander Mackendrick</td>
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<td>2PM</td>
<td>Divorce Italian Style (97')</td>
<td>Pietro Germi</td>
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<td>4PM</td>
<td>Leningrad Cowboys Go America (78')</td>
<td>Aki Kaurismäki</td>
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<td>6PM</td>
<td>Romance of a Fruit Peddler (22’)</td>
<td>Laogong zhi Aiqing</td>
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<td>The Golden Age of Comedy</td>
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<td>Robert Youngson</td>
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<td>8PM</td>
<td>Lovers Like Us (103’)</td>
<td>Jean-Paul Rappeneau</td>
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<td>Monday, June 2nd</td>
<td>9AM</td>
<td>The Ladies Man (84’)</td>
<td>Jerry Lewis</td>
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<td>11AM</td>
<td>James Batman (94’)</td>
<td>Artemio Marquez</td>
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<td>2PM</td>
<td>James Band 007</td>
<td>Chai Nimitchotina</td>
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<td>4PM</td>
<td>Mat Bond</td>
<td>Mat Sentul &amp; M. Amin</td>
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<td>6PM</td>
<td>Orioles Banished from the Flowers (33’)</td>
<td>Fang Peilin</td>
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<td>Modesty Blaise (121’)</td>
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<td>Joseph Losey</td>
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<td>8PM</td>
<td>Casino Royale (130’)</td>
<td>V. Guest, K. Hughes, J. Huston, J. McGrath, R. Parrish</td>
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<td>Tuesday, June 3rd</td>
<td>9AM</td>
<td>Keaton Program : One Week + The Boat + The Play House (69’)</td>
<td>Edward F. Cline &amp; Buster Keaton</td>
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<td>11AM</td>
<td>Adventures of Tobisuke Enoken (81’)</td>
<td>Nobuo Nakagawa</td>
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<td>2PM</td>
<td>Before Rising Up the Rank (66’)</td>
<td>Lodongiin Tudev</td>
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<td>4PM</td>
<td>Happiness (95’)</td>
<td>Alexandre Medvedkine</td>
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<td>6PM</td>
<td>Confidentially Yours (110’)</td>
<td>François Truffaut</td>
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<td>Funny Bones (128’)</td>
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<td>Peter Chelsom</td>
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<td>8PM</td>
<td>Some Like It Hot (122’)</td>
<td>Billy Wilder</td>
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<td>Wednesday, June 4th</td>
<td>9AM</td>
<td>Good Morning (94’)</td>
<td>Yasujiro` Ozu</td>
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<td>11AM</td>
<td>Donkey Skin (85’)</td>
<td>Jacques Demy</td>
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<td>2PM</td>
<td>Naga Bonar</td>
<td>MT Risyaf</td>
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<td>4PM</td>
<td>A Girl Is a Gun (75’)</td>
<td>Luc Moullet</td>
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<td>6PM</td>
<td>The Contract (96’)</td>
<td>Michael Hui</td>
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<td>When Comedy Was King</td>
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<td>Robert Youngson</td>
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<td>8PM</td>
<td>Play Time (124’)</td>
<td>Jacques Tati</td>
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<td>Chaktomuk Theatre</td>
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<td>9AM</td>
<td>Safety Last (73’)</td>
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<td>Fred C. Newmeyer &amp; Sam Taylor</td>
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<td>2PM</td>
<td>Tender Are the Feet (106’)</td>
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<td>Maung Wunna</td>
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<td>4PM</td>
<td>What’s Up, Doc? (94’)</td>
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<td>Peter Bogdanovich</td>
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<td>6PM</td>
<td>I’m All Right Jack (105’)</td>
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<td>John Boulting</td>
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<td>8PM</td>
<td>Arsenic and Old Lace (118’)</td>
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<td></td>
<td>Frank Capra</td>
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<td>Xala (117’)</td>
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<td>Ousmane Sembene</td>
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<td>The Flying Deuces (69’)</td>
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<td>A. Edward Sutherland</td>
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<td>11AM</td>
<td>Hyperbolae of Youth (94’)</td>
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<td>Han Hyung-mo</td>
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<td>2PM</td>
<td>Let George Do it (89’)</td>
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<td>Ken G. Hall</td>
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<td>4PM</td>
<td>Monty Python and the Holy Grail (91’)</td>
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<td>Terry Jones &amp; Terry Gilliam</td>
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<td>They’re a Weird Mob (112’)</td>
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<td>Michael Powell</td>
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<td>8PM</td>
<td>Sugar Is Not Sweet (134’)</td>
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<td>Rattana Pestonji</td>
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<td>Lost in La Mancha (93’)</td>
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<td>Keith Fulton &amp; Louis Pepe</td>
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<td>9AM</td>
<td>The Circus (70’)</td>
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<td>Charlie Chaplin</td>
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<td>11AM</td>
<td>Duck Soup (68’)</td>
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<td>Leo McCarey</td>
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<td>2PM</td>
<td>Bringing Up Baby (102’)</td>
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<td>Howard Hawks</td>
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<td>4PM</td>
<td>Happy Anniversary + The Great Love (12’+85’)</td>
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<td>Pierre Etaix</td>
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<td>Dr Strangelove (95’)</td>
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<td>Stanley Kubrick</td>
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<td>Women on the Verge of a Nervous Breakdown (88’)</td>
<td>Pedro Almodóvar</td>
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<td>Monsieur Gangster (112’)</td>
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<td>Georges Lautner</td>
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<td>The Party (99’)</td>
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<td>Blake Edwards</td>
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<td>My Uncle (110’)</td>
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<td>2PM</td>
<td>Khmers After Angkor (123’)</td>
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<td>Ly Bun Yim</td>
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<td>6PM</td>
<td>The Extraordinary Adventures of Mr West in the Land of the Bolcheviks (75’)</td>
<td>Lev Kuleshov</td>
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**James Bond Parodies**
**Memory Kids**
**Cine Concert**

**Introduction by Catherine Deneuve**
**Introduction by Ly Bun Yim**

**MEMORY!** Conferences will take place at Institut français, from June 1st to 5th, from 10.00 am to 12.00 am. Free Admission.
FILMS!

This year we are offering a journey into the world of laughter – more precisely, “laughters” – highlighting the different relationships each country has with humour, in the shape of 50 films produced between the twenties and eighties from all around the globe. Sometimes moving, sometimes critical, sometimes absurd or parodic, all these comedies have one point in common: they still make us laugh. Some of these films seldom leave their own country. And you’d be surprised to learn just how difficult it is sometimes to unearth old familiar classics.

**Adventures of Tobisuke Enoken**

(Enoken no Tobisuke Bōken Ryokō)
By Nobuo Nakagawa
JAPAN - 1949
81mn • Black & White • Japanese with English subtitles

During the civil war called «Onin», Tobisuke, a puppeteer in Kyôtô, saves Ofuku's life. Wounded in the head, he can now only count to three. Ofuku invites him to meet her mother so that she can heal him with a special golden fruit. But Ofuku and Tobisuke must first cross the valley of death that is filled with fantastic and dangerous creatures.

**Arsenic and Old Lace**

By Frank Capra
USA - 1944
119mn • Black & White • English

Mortimer Brewster (Cary Grant) is a drama-critic and writes anti-marriage columns, but after falling in love with his childhood nextdoor neighbor Elaine Harper (Priscilla Lane), the two sneak off to wed. While preparing for the rushed honeymoon in Brooklyn, Mortimer visits his kindly spinster aunts, Martha and Abby (Jean Adair) and (Josephine Hull), and discovers a dead body in the window seat! After he learns that the murder is not the work of his off-kilter brother Teddy (John Alexander), Mortimer must cover for the real killers, his sweet elderly aunts, who have been poisoning sad, lonely old men for years while trying to get his brother committed to a mental hospital. And all this has to happen before he can sweep his bride away for the honeymoon!

**Before Rising Up the Rank**

(Zereg nemehiin omno)
By Lodongiin Tudev
Mongolia - 1965
66mn • Black & White • Mongolian with English subtitles

This Mongolian classic has touched the hearts of generations and the lovable likenesses of characters Boroldoi and Doldoi are burned into the national imaginary. It is a road movie; a « silk road » comedy, which follows three companions as they travel across the wilderness towards the Winter Palace of the Bogd Khan in Ulan Bator to offer their fabrics. In this barren setting, circa the early 1900s, the leftovers of feudal mentality quickly give way to the egalitarianism of the road. The Shaman Prince (Zogsoolon Dorjsuren) and his assistants, the circus actor Boroldoi (Bat Sodnom) and the tall and thin Doldoi (Danzansharav Jamyanjav), form a quixotic trio that encounters all sorts of colourful fellow wanderers and has to overcome a series of adversities along their never-ending journey.
Casino Royale
By Val Guest, Kenneth Hughes, John Huston, Joseph McGrath & Robert Parrish
Great Britain - 1967
130mn • Color • English

Long before there were spoofs of the British spy film genre such as OSS 117 or Austin Powers, there was the James Bond parody Casino Royale, a glorious and incoherent mess based on the only Ian Fleming novel that Albert Broccoli never obtained the rights to. The use of five different directors merely exaggerates any semblance of plot in this muddled, leaden comedy that boasts a stellar cast including David Niven, Orson Welles, Peter Sellers and Ursula Andress. One pleasing feature throughout the two hours of psychedelic Technicolor madness is Burt Bacharach’s splendid score, including the Oscar-nominated The Look of Love.

Things are looking decidedly bleak for British Intelligence. SMERSH have begun to sabotage global stability and no less than eleven agents have been lost. « M » (John Huston) and the heads of the CIA and KGB have one alternative left to them: the legendary secret agent Sir James Bond (David Niven). After the death of « M », an ageing Bond is lured out of retirement to re-establish himself as the world’s greatest spy. Bond is given command of MI6, and finds himself pitched against SMERSH’s arch-villain Le Chiffre (Orson Welles). Bond launches his brilliant plan to confuse the enemy by employing several agents – all of them named James Bond. He instructs Evelyn Tremble (Peter Sellers), an incompetent author on card games, to enter Casino Royale and engage in a showdown against master card player and adversary, Le Chiffre. After a slew of vignettes, some of them funny, Bond finally learns that the real villain is none other than sex-obsessed Dr Noah – who turns out to be Bond’s own inept nephew, Jimmy (Woody Allen). Jimmy’s plan for world domination involves making all women beautiful and annihilating all men taller than four-foot-six!

Bringing Up Baby
By Howard Hawks
USA - 1938
102mn • Black & White • English

David Huxley (Cary Grant) is a mild-mannered paleontologist who has many stresses in his life, including an upcoming marriage, a potential million-dollar donation to his museum, and one very important missing bone that he needs to complete the valuable skeleton of a brontosaurus. The day before his wedding, David runs into Susan Vance (Katharine Hepburn). She is free-spirited, rich, irritating, and thinks David knows a lot about animals so he must be able to help her take care of her newest pet, a tame Brazilian leopard named Baby. Susan drags David through one escapade after another—at one point David has the bone then loses it to a dog, and later, the couple accidentally befriend a wild leopard recently escaped from a circus and end trapped in a jail cell together with the animal! But the non-stop laughs and action don’t stop there. David will have to decide what matters more: his calm museum career or his newfound partner in crime?

The Boat
By Edward F. Cline and Buster Keaton
USA - 1923
23mn • Black & White • Silent with English intertitles

A man who is married with two children decides to build a boat inside his home. The Boat Builder (Buster Keaton) doesn’t realize that the boat is larger than the door to the house, and he cannot get the boat out to water. When he tries to make the opening bigger, the house collapses, and as the boat gets caught in a storm on the Pacific ocean, more mayhem ensues!
**Circus (The)**
By Charlie Chaplin
USA - 1928

**Synopsis**
At a circus midway, the penniless and hungry Tramp (Charlie) is mistaken for a pickpocket and chased by both the police and the real crook (the latter having stashed a stolen wallet and watch in the Tramp’s pocket to avoid detection). Running away, the Tramp stumbles into the middle of a performance and unknowingly becomes the hit of the show.

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**Confidentially Yours**
*(Vivement dimanche!)*
By François Truffaut
France - 1983

**110mn • Black & White • French with English subtitles**
This film is Truffaut's tribute to American film noir. It is based on a 1962 novel by Charles Williams that blends mystery and comedy genres. Barbara Becker, played by the dark-haired, full-lipped, ravishingly beautiful Fanny Ardant, the star of Mr. Truffaut’s *Woman Next Door* is the wise, sarcastic, self-assured secretary to Julien Vercel (Jean-Louis Trintignant), a real-estate broker in a small town in the south of France. When Julien finds himself under suspicion for the murder of a friend, and shortly afterwards, his wife, he quickly goes into hiding. Barbara secretly loves him despite his penchant for beautiful blondes, and volunteers to help clear his name. Donning a trench coat appropriate for the challenge at hand, she sallies forth on her own investigation. She soon discovers confusing clues and jostles a few nests of sin—including an art-house cinema that’s a front for a seamy night club and its prostitution racket.
Fanny Ardant puts on ample display her sexual allure, energy, and charm. With the clack of spike heels on pavement and the shadow of bare legs through frosted glass, Truffaut evokes the spontaneous arousing spectacle of city life. Her character turns out to be a quick-thinking woman able to venture into unknown territory while consistently maintaining her poise. Jean-Louis Trintignant is a self-possessed man in water over his head who is willing to let his «gal Friday» bail him out. Filmed by Nestor Almendros in warm and silky black-and-white, this film contains a perfect mix of good fun and surprises.

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**The Contract**
*(Mai shen qi)*
By Michael Hui
Hong Kong - 1979

**96mn • Color • Cantonese with English subtitles**
Struggling actor Chih-Wen (Michael Hui) gets a raw deal from his company, MTV Studios, binding him to an eight-year contract. So far he has only been given the opportunity to perform only once. Not long afterwards, he receives a better offer from a rival studio: a five-year contract with more acting opportunities and better pay. Since he is legally bound to MTV, Chih-Wen decides that the only way to reverse the situation is to steal the contract from his pitiless manager and sets out to do so with the help of his scientifically-inclined brother (Ricky Hui) and the magician Shih-Chieh (Sam Hui). Chih-Wen uses multiple disguises to distract the studio’s goons: one moment he is a dancer-singer auditioning for a role, and next he is dressed up as an attractive woman.
**Donkey Skin**  
*Peau d’âne*  
By Jacques Demy  
France - 1970  
*85mn • Color • French with English subtitles*  
The King (Jean Marais) promises his dying Queen that after her death he will only marry a woman as beautiful and virtuous as she. Pressed by his advisers to sire an heir to the throne, he reasons that the only way to do this is by marrying his own daughter, the Princess (Catherine Deneuve). Following the advice of her godmother, the Lilac Fairy (Delphine Seyrig), the Princess demands a series of seemingly impossible nuptial gifts, in the hope that her father will eventually give up his plans of marriage. However, the King succeeds in providing her with dresses the colour of the weather, of the moon and of the sun, and finally with the skin of a magic donkey that excretes jewels, the source of his kingdom's wealth. Donning the donkey skin, the Princess flees her father's kingdom to avoid the incestuous union. In the guise of « Donkeyskin, » the Princess finds employment as the swineherd in a neighbouring kingdom. The Prince of this kingdom (Jacques Perrin) spies on her in her hut in the woods and falls in love. Lovesick, he retires to his chambers and asks for Donkeyskin to bake him a cake to restore him to health. The Princess puts one of her rings inside the cake to show the Prince that his feelings are reciprocated. He then declares that he will wed whichever woman the ring fits. All eligible maidens of age assemble at the Prince’s castle to try on the ring, one by one, in order of social status. The last and lowliest of all is Donkeyskin, who reveals herself to be the Princess when, in the end, the ring fits only her. At the wedding, the Lilac Fairy and the now satisfied and repentant King arrive by helicopter and declare that they too are to be married.

**Dr Strangelove**  
*(Or How I Learned to Stop Worrying and Love the Bomb)*  
By Stanley Kubrick  
USA - 1964  
*95mn • Black & White • English with English subtitles*  
An insane general starts a process to nuclear holocaust that a war room of politicians and generals frantically try to stop.

**Divorce Italian Style**  
*(Divorzio All’Italiana)*  
By Pietro Germi  
Italy - 1961  
*104mn • Black & White • Italian*  
Ferdinando “Fefè” Cefalù (Marcello Mastroianni), an impoverished Sicilian baron, and his unattractive but devoted wife Rosalia (Daniela Rocca), live in the family's crumbling ancestral estate along with several idle and unemployed relatives. Fefè spends his spare time (which is most of it) daydreaming of creative ways to dispose of his spouse, when a chance encounter with his much younger and very attractive cousin Angela (Stefania Sandrelli) gives him a reason to put his murderous designs into action. With divorce out of the question (illegal in Italy during that period) Fefè concocts a crime of passion – an honour killing that carries a light sentence. Once, long ago, there had been a timid affection between a local by the name of Carmelo Patanè and Fefè's wife, and the baron means to reignite their feelings by creating a situation where Carmelo and Rosalia are left alone together – Carmelo is hired to restore the palace frescoes, and Rosalia charged with supervising the work. Meanwhile the baron secretly tape-records their conversations, and sets about procuring the State Prosecutor's friendship with small favours. Just as Carmelo and Rosalia finally give in to their feelings, the tape runs out and fails to record the part about their next illicit meeting. The following evening entire Cefalù family goes to the premiere of La Dolce Vita, a film so scandalous that no one wishes to miss it...
Extraordinary Adventures of Mr. West in the Land of the Bolsheviks (The)
(Neobychnye priklyucheniya Mistera Vesta vstrane bolshevikov)
By Lev Kuleshov
Russia - 1924
78mn • Black & White • Russian intertitles with English subtitles
The naive American Mr. West is the YMCA president. He is planning a trip to the newly-founded Soviet Union. His wife, Madge, is worried that Russia is full of savage Bolsheviks who wear primitive rags and fur for clothing, as depicted in American magazines. He takes along his cowboy Jeddy for protection.

The Flying Deuces
By A. Edward Sutherland
USA - 1939
62mn • Black & White • English
Jilted by the charming Georgette (Jean Parker), Oliver Hardy, a fishmonger visiting Paris from Des Moines, is ready to throw himself into the Seine when a passing legionnaire advises him to join the Foreign Legion in order to forget his problems. Taking his advice, Ollie and his pal, Stan Laurel, enlist for what they believe will be a few days until Ollie overcomes his heartbreak. Little do they know that they have enlisted for life, and as they make their perilous escape from the Legion, they start a wild chase that has a surprise ending.

Funny Bones
By Peter Chelsom
USA - 1995
128mn • Color • English
Tommy Fawkes (Oliver Platt) is a struggling stand-up comedian who has tried for years to get out from under the shadow of his father, George Fawkes (Jerry Lewis), a famous humorist. Tommy finally scores a showcase in Las Vegas, but after opening night is an unqualified disaster, infront of Tommy’s father to boot, Tommy runs off to Blackpool, England, his old hometown, to look for a new act. Hoping to buy material from local performers, Tommy auditions a large number of acts, most of whom are utterly hopeless, until he sees a hilarious vaudeville team, the Parker Brothers. Their act seems more than a bit familiar, however, and Tommy soon realizes that they’re doing his father’s old material! But there’s a surprise awaiting Tommy when he finds out who can truly claim to be the comic genius behind the act!
**Good Morning**

(Ohayô)

By Yasujirô Ozu

JAPAN - 1959

94mn • Color • Japanese with English subtitles

*Good Morning* is a clever, humorous, and lighthearted glimpse into contemporary Japanese life, as seen through the eyes of the Hayashi brothers: Minoru and Isamu. In a close knit suburban village of 1950’s Japan, there is only one television set in the neighborhood, and the children religiously make an after school pilgrimage, often at the expense of their English lessons, to catch their daily dose of sumo wrestling. Returning home, their dinner conversations inevitably turn to incessant pleas and temper tantrums for their parents to buy them a television. But their father is against buying one, believing that its presence in the Japanese home will spawn « 100 million idiots ». When the boys are ordered by their father to remain silent about their tireless campaign, they vow not to speak to anyone. However, their protest is mistaken for an intentional snub when a neighbor, Mrs. Haraguchi, assumes that their silence is associated with an earlier misunderstanding with Mrs. Hayashi regarding payment of club dues. Soon, news of Mrs. Haraguchi’s «pettiness» over personal grudges spreads through the village, and the neighbors collectively take turns to visit Mrs. Hayashi and return all their borrowed items. Meanwhile, things prove to be equally difficult at school, as Isamu’s signal for permission to talk is construed by his teacher as a request to go to the bathroom, and Minoru is punished for refusing to read a passage aloud in class. When Minoru’s teacher stops by the Hayashi home after school to inquire about the boys’ refusal to talk, Minoru and Isamu decide to run away to avoid being scolded.

**General (The)**

By Buster Keaton & Clyde Bruckman

USA - 1927

75mn • Black & White • English intertitles

Western & Atlantic Railroad train engineer Johnnie Gray (Keaton) is in Marietta, Georgia to see one of the two loves of his life, his fiancee Annabelle Lee (Marion Mack)—the other being his locomotive, The General—when the American Civil War breaks out. He hurries to be first in line to sign up with the Confederate Army, but is rejected because he is too valuable in his present job; unfortunately, Johnny is not told this reason and is forcibly ejected from the office when he tries to enlist surreptitiously. On leaving, he runs into Annabelle’s father and brother, who beckon to him to join them in line, but he sadly walks away, giving them the impression that he does not want to enlist. Annabelle coldly informs Johnnie that she will not speak to him again until he is in uniform.

**Girl Is a Gun (A)**

(Une aventure de Billy le Kid)

By Luc Moullet

France - 1971

75mn • Color • English

Billy le Kid (Jean-Pierre Léaud) is being pursued by the law and by bounty hunters. He comes upon a young woman (Rachel Kesterber), passed out in the desert, first coming to her aid then taking her hostage. She falls for the young outlaw, and he discovers feelings that, until now, he has not felt before. A Girl is a Gun is a tale of lust and revenge that swings wildly between slapstick insanity and a delirious experimentation that hints at King Vidor’s Duel in the Sun and Jean-Luc Godard’s Weekend.
**Happy Anniversary**  
*(Heureux anniversaire)*  
By Pierre Etaix  
France - 1962  
12mn • Black & White • French with English subtitles  
A woman is preparing a romantic dinner for two for her and her husband to celebrate their wedding anniversary. Her husband is out running a series of errands, most of his stops to pick up anniversary gifts for his wife. But the anti-anniversary Gods seem to be working against him as Paris traffic and other problems at each stop seem to be holding him up from getting in and out and to home on time for dinner. Meanwhile, his wife has no idea what has happened to her husband. Will it still be a happy anniversary by the time he makes it home?

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**Happiness**  
*(Schastye)*  
By Aleksandr Medvedkin  
Russia - 1934  
66mn • Black & White • mute with Russian intertitles, subtitled in French  
**Happiness** is the story of a lowly peasant who dreams of finding happiness. A strange polka-dotted horse, a granary barn with legs, a blend of grotesque and revolution... What if kolkhoze held the key to happiness?

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**Hyperbolae of Youth**  
*(Chungchun ssanggoksun)*  
By Han Hyung-mo  
South Corea - 1956  
94mn • Black & White • Korean with English subtitles  
In this prince-and-pauper comic tale, middle-school teacher Myeong-ho (Hwang-hae), and rich kid Bu-nam (Yang Hun) attend the same university. The one comes from a poor family, and the other’s father is the president of a trading company. When both men develop gastric disorders (Bu-nam from too much eating, and Myeong-ho – from not enough) the doctor proposes that they exchange lifestyles for two weeks. Each living in the other’s home, each young man falls in love with the other’s sister, and the two couples are married in a joint wedding ceremony.
James Band 007
By Chai Nimitrhotinai
Thailand - 1980
Color • Thai
A lazy tourist chauffeur (the Thai comedian Thep Thienchai, famous for his less than beautiful face and toothless grin) driving one of those rickshaw-style bicycle vehicles in Pattaya. One day, James Bond hires him to take him somewhere nearby, but it’s upwards all the way and the driver just can’t drive fast enough – which the bad guys use and kills Bond! Well, before he dies he gives the driver his briefcase with gadgets and whispers to him to continue the mission and save the world. He quickly takes over the role of super-agent James Band and somehow fools everyone that he’s the real Bond! One girl is convinced he has a rubbermask on, but fails to rip off his face! On an island sits this movie’s Dr Evil, played by veteran comedian Lor Tok, with his two stupid robots (R2D2 and C3PO!) He also has a lot of henchmen, one of them the legendary Pipop Pupinyo (which is famous for his bald head and big moustache). Will James Band succeed, or will Dr Evil use his death ray against more airplanes in the sky?

James Batman
By Artemio Marquez
Philippines - 1966
94mn • Black & White • Tagalog with English subtitles
Claw, an evil syndicate, is set to conquer the world and to claw-back money. The consequences of their failure may mean the nuclear destruction of all dissenting countries who stand in their way. All countries must bow to their power before the deadline of five days expires. The solution is sending in their best operatives: James Hika and the dynamic duo of Batman and Robin. They are first detested with working with each other, but for the safety of the world, they join forces. Through thick and thin, they survive the syndicate’s plan to dispose of them. They get closer to stopping the syndicate plan, but there is a traitor in their midst. Will this deter them from achieving their goal?

I’m All Right Jack
By John Boulting
Great Britain - 1959
105mn • Black & White • English
This film examines British factory life, trade unions, and the possibility that within collective structures there are always those who look out only for themselves. Stanley Windrush (Ian Carmichael) is a university graduate, recently released from the army, who wants become an industry executive. Instead, he is hired as a factory hand by his scheming uncle Bertram Tracepurcel (Dennis Price), director of the engineering firm Missiles Ltd. He suggests that Stanley should gain experience as part of the Factory’s workforce, but advises him not to reveal identity – especially to Fred Kite (Peter Sellers), the union rep. Together with his accomplice Sydney De Vere Cox (Richard Attenborough), uncle Tracepurcel is about to sign a large arms contract with an Arab government. The two of them plan to profit from a complicated operation that involves a strike and a contract re-assignment for a higher fee. Their plan is: step 1, plant Stanley to become the unwitting cause for a factory strike; step 2, the Arab representative Mr. Mohammed is forced to sign a new contract with another (Cox’s) factory at a much higher price; step 3, Cox, Mohammed, and uncle Tracepurcel split the difference.

But things do not go as planned and Stanley becomes the leader of a worker’s strike that rages across English factories. During a television show intended to force settlement negotiations between the worker’s unions and management, Cox reveals to Stanley that he has been nothing but a pawn in a greater plan, and offers him a bag full of money to leave the union and keep quiet. During the broadcast however Stanley denounces the greed and selfishness of everyone involved in the dispute – labour and management alike – and throws the money around the studio. An undignified scramble ensues. Stanley finds himself charged with causing an affray. Tracepurcel and Kite collude in ascribing his outburst to ill-health and consign him to a sanctuary where his father is already a resident.
Khmers After Angkor
(Orn Euy Srey Orn)
By Ly Bun Yim
Cambodia - 1971
123mn • Color • Khmer with English subtitles
Chey (Kong Som Oeurn) and Suos (Nop Nam) are the friends from the same class. Suos is a rich bourgeois’s son and Chey is the oldest son of a very poor family. After their studies, they go back home. Suos takes the place of his father as the head of a district and Chey tries to pay back his parent’s debts. He goes to see Suos to borrow some money. However, Suos refuses and treats him like they’ve never known each other. Shortly after, Chey falls in love with Orn (Virak Dara) so they manage to get married. Unfortunately, Suos who later meets AN, also attempts to marry her and tries to find ways to prevent Chey and Orn’s wedding.

Ladies Man (The)
By Jerry Lewis
USA - 1961
106mn • Color • English
Herbert H. Heebert (Jerry Lewis) is a young man who loses his girlfriend, swears off romance, and then takes a job at a genteel, women-only boarding house, run by Helen Wellenmellen (Helen Traubel). Although most of the women treat him like a servant, Fay (Pat Stanley) helps him with his fear of women.

The Ladykillers
By Alexander Mackendrick
Great-Britain - 1955
91mn • Color • English
The original Ladykillers, before the recent one starring Tom Hanks and directed by the Cohen brothers, was released fifty years prior, and it is also about a group of thieves who convince an old lady (Katie Johnson) that they are nothing more than a band of musicians who need a place to rehearse. The leader of the group (Alec Guinness) and his accomplices (Peter Sellers, Herbert Lom & Danny Green) concoct a plan for a heist. The robbery is successful, but the old lady finds out the truth and the « musicians » decide to silence her for good before she runs to the police; but no matter how much they try, they soon learn that they have more than met their match.

Leningrad Cowboys Go America
By Aki Kaurismäki
Finland - 1989
76mn • Color • English
This road movie recounts the surreal adventures of a fictional Russian rock band named The Leningrad Cowboys that travels to the United States to become famous. The Cowboys’ distinctive foot-long quiff hairstyles and extra-long Winklepicker shoes do not get them far in remote Siberia where no one seems to like their music except for the mute village idiot Igor (Kari Väänänen). Thwarted by a lack of local commercial potential, they are encouraged to move to America by a local promoter who assures them that in the US people will swallow just about anything. Leaving for New York with one band member still frozen solid from practising outside, they arrive at a bar in Manhattan where an agent offers them a wedding gig in Mexico and recommends that they change their musical style to rock and roll. They buy a used 1975 Cadillac Fleetwood Limousine, strap the coffin with their frozen band comrade onto the roof, and set off to seek their fortune in the Deep South, adapting their musical style to suit local tastes at each new location. During the trip, the band spends time in jail, their car is harvested for parts, they force a nightclub into bankruptcy with their music, and reunite with a long-lost cousin (Nicky Tesco) whose singing gives the band some hope for a positive reception from the audience. All the while their gluttonous food hoarding manager Vladimir (Matti Pellonpää), who has a seemingly unlimited supply of beer in the ice-filled coffin, exploits and torments the group. Unbeknownst to all, the village idiot Igor – their greatest fan from back home – has followed them every step of the way.
Mat Bond
By M. Amin & Mat Sentul
Malaysia / Singapore - 1967
97mn • Black & White • Malay with English subtitles
Mat has been dreaming of being a spy since young (he still lives with his mom). His dreams are finally fulfilled when Mat accidentally comes into possession of a case with a bottle of top secret pills designed to grant indestructibility. It’s the Mat’s entryway into the highflying world of international espionage.

Lovers Like Us
(Le Sauvage)
By Jean-Paul Rappeneau
France - 1975
103mn • Color • French with English subtitles
Catherine Deneuve and Yves Montand co-star in this unlikely, lightning-paced screwball farce set in Venezuela, restored and presented in glorious color and detail. Deneuve gives a game performance as Nelly, a runaway mafia bride and scam artist who barges into the hotel room of Martin (Montand), a self-sufficient « sauvage » who’s in Caracas to pick up supplies before returning to the seclusion of his desert-island retreat. Pursued by both her berserk, ranting fiancé Vittorio (Luigi Vannucchi), and an ex-lover (Tony Roberts) who’s fallen victim to one of her scams, she takes advantage of Martin at every turn while he gives as good as he gets. Each outwits and turns the tables on the other until they wind up on Martin’s island, where Nelly continues to wreak havoc on his life.

Lost in La Mancha
By Keith Fulton & Louis Pepe
Great Britain - 2002
93mn • Color • English
Lost In La Mancha may be the first « un-making of » documentary. In a genre that exists to hype films before their release, Lost In La Mancha presents an unexpected twist: it is the story of a film that does not exist. Instead of a sanitized glimpse behind the scenes, Lost In La Mancha offers a unique, in-depth look at the harsher realities of filmmaking. With drama that ranges from personal conflicts to epic storms, this is a record of a film disintegrating.
Joining the Madrid based production team eight weeks before the shoot, Lost In La Mancha directors Keith Fulton and Louis Pepe witness the successes as well as the failures. Problems are quick to emerge: the multilingual crew struggles to communicate detailed ideas; actors are missing; everything from untrained horses to a sound stage that isn’t sound-proof threatens the film. But through it all, there is the palpable, mounting excitement that Gilliam’s ideas will finally come to fruition: the crew watch the test footage of marauding giants; puppeteers rehearse a troop of life-size marionettes, Gilliam and Johnny Depp brainstorm over the script. By the time Jean Rochefort straps on his Quixote armour, success, though far off, seems almost possible.

Let George Do It
By Ken G. Hall
Australia - 1938
89mn • Black & White • English
Joe Blake graduates from stagehand to performer at a vaudeville theatre after upstaging Mysto the Magician. When he discovers that Molly, the girl he secretly loves, is going to marry the show’s producer, Joe and his mate « Happy » Morgan get drunk. Joe decides to commit suicide, so he commissions the gangster Elmer Zilch to do the job, in exchange for being made the beneficiary of Joe’s will. The next day Joe learns that he will inherit a fortune, but only if he can sign the legal documents at a certain date and time. Zilch’s men kidnap him and demand half the money. Joe escapes with the help of Clara, a large woman who has a major crush on him. They borrow a speedboat and make for the signing at Darling Point, on Sydney harbour, pursued by Zilch and his men. The documents are signed in the nick of time, and Joe marries Clara.
Monty Python and the Holy Grail
By Terry Gilliam & Terry Jones
Great Britain - 1975
91mn • Color • English with English subtitles
King Arthur and his knights embark on a low-budget search for the Holy Grail, encountering many very silly obstacles. The movie starts out with Arthur, King of the Britons, looking for knights to sit with him at Camelot. He finds many knights including Sir Galahad the Pure, Sir Lancelot the Brave, the Quiet Sir Bedevere, and Sir Robin the Not-Quite-So-Brave-as-Sir Lancelot. They do not travel on horses, but pretend they do and have their servants bang coconuts to make the sound of horse’s hooves. Through satire of certain events in history (witch trials, the black plague) they find Camelot, but after literally a quick song and dance they decide that they do not want to go there. While walking away, God (who seems to be grumpy) comes to them from a cloud and tells them to find the Holy Grail...

Monsieur Gangster
(Les Tontons flingueurs)
By Georges Lautner
France - 1963
112mn • Black & White • French with English subtitles
An ageing mobster, Fernand Naudin (Lino Ventura), now deals in agricultural machinery and lives in quiet Montauban. He is looking forward to retirement when he suddenly inherits a great fortune from an old business associate, a gangster supremo known as the Mexican (Jacques Dumesnil). While he has no complaints about the newly acquired wealth, he has reservations about his benefactor’s daughter Patricia (Sabine Sinjen), whom he has also inherited as his ward. She is a spoiled selfish brat who has never lasted in the same school for more than six months. Not only is Fernand is cornered into putting up with Patricia’s irritating attitude, but also with her nauseating boyfriend. And to top it off, the Mexican’s trigger-happy former employees are determined to contend for the boss’ place. Fernand finds himself overwhelmed by the number of attempts on his life, and the death count gets higher and higher.

Modesty Blaise
By Joseph Losey
Great Britain - 1966
121mn • Color • English
Sir Gerald Tarrant (Harry Andrews) and a British Minister (Alexander Knox) want to send a bribe of diamonds worth millions of pounds’ to Sheik Abu Tahir (Clive Revill), but word reaches them of a possible robbery in the planning. They hire another thief, Modesty Blaise (Monica Vitti), a master of disguise famous for killing and/or seducing men. She takes the job only provided that the Minister and Tarrant aren’t withholding any information from her, because otherwise she would steal the jewels herself. Modesty already knows Abu Tahir – it is he who raised her in the desert and taught her how to fight. She goes to Amsterdam and connects with her local partner, cockney ladies’ man and superb agent Willie Garvin (Terence Stamp). Together they set out to find information, and while Willie is working on Nicole (Tina Marquand), Modesty searches the apartment of Paul (Michael Craig), one of Tarrant’s lieutenants. There she learns that the diamonds are not being routed by air, but by ship. Her employers have already lied to her, and she declares herself a free agent. Willie and Tarrant rescue Paul and Modesty from thugs, but Nicole is murdered. As she dies she tells Modesty one word: Gabriel.

My Uncle
(Mon Oncle)
By Jacques Tati
France - 1958
116mn • Color • French with English subtitles
Monsieur and Madame Arpel live in an ultra-modern house in impersonal district. In this universe too much well-organized, game, hazard and humor had no place to be and their son, Gérard get bored. But his uncle, Monsieur Hulot, Madame Arpel’s brother, an unconventionnal and impractical character bursted in...
Party (The)
By Blake Edwards
USA - 1968
99mn • Color • English
Hrundi V. Bakshi (Peter Sellers), an actor on the New Delhi stage, is brought to Hollywood to play the title role in Son of Gunga Din. Bakshi is a bungler, however, and before long he has accidentally blown up the movie’s most expensive location set. The enraged studio head, Fred Clutterbuck (J. Edward McKinley), vows that the Indian will never work in Hollywood again and writes his name on a slip of paper. Clutterbuck’s secretary, however, misinterprets the memo and adds Bakshi’s name to the guest list for a lavish party her boss is giving at his home. Once at the party, Bakshi continues to bungle his way through the evening, quickly turning the Hollywood-insider party into a disaster.

Naga Bonar
By Mourtadha T. Risyaf
Indonesia - 1987
108mn • Color • Indonesian with English subtitles
Naga Bonar takes place in 1945 during the war of independence from the Dutch, just as Japanese occupation forces are advancing on Indonesia. Naga Bonar is a pickpocket in Medan who is constantly in and out of the Japanese prison where he makes friends with a young man named Bujang. Upon his release, he finds out about Indonesia’s proclamation of independence in Jakarta, but Medan is still under foreign rule. Naga Bonar and Bujang join the fight for independence, and Naga – who is a gifted liar – declares himself a general. As fate would have it, just as he is on the verge of being exposed as a petty thief, he decides to give countenance to his fib, and becomes a real soldier and patriot. The Liberation Forces take his enthusiasm in earnest, and hand him command over a lasykar revolutionary unit. After some fierce skirmishes, Naga Bonar is ordered to stand down because negotiations with the enemy are finally about to take place.

One Week
By Edward F. Cline & Buster Keaton
USA - 1920
24mn • Black & White • Silent with English intertitles
Two newlyweds, played by Buster Keaton and Sybil Seely, receive a build-it-yourself house as a wedding gift. The house can famously be built « in one week. » While Keaton builds the house, the crates have been re-numbered and the house gets built out of arrangement. In another twist, the house has to be moved to a new site but gets stuck on railroad tracks in the way of an oncoming train! Can the couple save their new dream home from being demolished?

Orioles Banished from the Flowers
(Hua Wai Liu Ying)
By Fang Peilin
China - 1947
84mn • Black & White • Mandarin with French subtitles
Zhou Ying (Zhou Xuan) is a natural songstress. To pay his fees, university student Ding Qiushi works as a tutor in the Shen family, neighbours to Zhou Ying, and is constantly disturbed by Zhou’s singing. They meet by chance during a students’ outing and fall in love. Later, they quarrel when Qiushi refuses Ying’s financial help. Amidst the quarrel, Ying runs away to hide in the car of Shen Chuanqing, the young master of the Shen family, who is driving to Shanghai with his fiancee Li Anlin. In Shanghai, a deshabilled Ying is taken by servant Lao Zhao to Shen’s home. Ying asks Lao Zhao to go to her classmate’s home to borrow some clothes. Lao Zhao, however, is mistaken for a thief and arrested by the police. Meanwhile, Anlin returns home to find Ying and misunderstands the situation, thinking that Ying and Chuanqing are having an affair. Qiushi enters the scene in search of Ying and a farce ensues. Lao Zhao returns after being released by the police, and his explanation pacifies the quarreling protagonists. The lovers are reconciled.
Safety Last
By Fred C. Newmeyer & Sam Taylor
USA - 1923
64mn • Black & White • Silent with English Intertitles
Harold Lloyd plays a small-town bumpkin trying to make it in the big city so that he can impress his girlfriend and eventually marry her and make good. He eventually finds employment as a lowly department-store clerk, but when he calls his girl, Mildred, he pretends to be a store manager. In a panic to impress the real store manager, he comes up with a wild publicity stunt to draw attention to the store, resulting in an incredible feat of derring-do on that gets him started on the climb to success.

PlayTime
By Jacques Tati
France - 1967
124mn • Color • French with English subtitles
It is the age of “Economic Airlines” and some Americans are on a guided tour that includes visiting one capital city per day. When they land in Paris, they realise that the airport is exactly the same one they have just left in Rome, that the roads are identical to those in Hamburg and that the lamp posts are strangely reminiscent of those in New York. So similar that the set actually hasn’t changed at all from one city to the next. This international décor they move through really exists - I didn’t make it up. Gradually they meet some French people. Their personal relations are warm, meaning that, even if they are not in Paris itself, they can at least spend 24 hours with some Parisians, one of whom is Monsieur Hulot.

Romance of a Fruit Peddler
(Laogong zhi Aiqing)
By Zhang Shichuan
China - 1922
22mn • Black & White • Silent, with Chinese & English intertitles
The carpenter-turned-fruit peddler Zheng falls in love with Miss Zhu, the doctor’s daughter across the street, and discerning that she finds him an attractive prospect as well, he takes a selection of his best produce to her father and asks for her hand. But the doctor can think only of business, and replies that, «One cannot exchange fruit for a wife. Only a man who can improve my business may marry my daughter.» That night, as the disappointed Zheng tries to sleep, noise from the all-night club upstairs keeps him awake, but gives him an idea. He alters the staircase from the club exit in such a way that he can make anyone descending the stairs fall to the ground and suffer sufficient injury to require medical attention. The resultant spike in business so elates the doctor that he gladly gives his consent for the young couple’s marriage and declares how proud and fortunate he is to have so clever a son-in-law.

Play House (The)
By Edward F. Cline & Buster Keaton
USA - 1921
22mn • Black & White • Silent with English Intertitles
In the first scene, Keaton is attending a variety show and next to him in the audience is also Keaton who makes a jab at the performer, who is also Keaton. After this mesmerizing use of trick-photography, Keaton wakes up from a dream, but things only get more wacky when he falls for a twin and has trouble telling the girls apart.
They’re a Weird Mob
By Michael Powell
Australia - 1966
112mn • Color • English

When Nino Culotta arrives in Sydney to take up a job as a sports journalist in his cousin Leonardo’s Italian-language magazine, he finds the publishing office closed for business. It turns out that the money for Nino’s trip to Australia was borrowed from the daughter of a local construction contractor, Miss Kay Kelly, and Leonardo is nowhere to be found, having skipped town without repaying his loan. Nino promises to honour the debt, and finds work as a bricklayer where he makes friends with ordinary working-class Aussies, and learns about the slang, culture, and social customs of Australia in the 1960s.

During this time his relationship with Kay turns from business to romance, and the attraction between the cool-headed daughter of a self-made Irishman and the sincere Italian immigrant grows. When Kay introduces Nino to her father, Harry Kelly, he naturally opposes the relationship. He has not put in all that work into building a good life only so that his daughter could be taken advantage of by some dago brickie (a derogatory name for working-class Italians). Harry dislikes journalists, immigrants and bricklayers – essentially everything about Nino. The young man now needs to prove that his feelings and determination are genuine. Nino is a hard worker and soon saves enough money for a parcel of land upon which he intends to build a home for him and Kay.

Some Like It Hot
By Billy Wilder
USA - 1959
122mn • Black & White • English with English subtitles

Musicians Joe (Tony Curtis) and Jerry (Jack Lemmon) lose their jobs when a speakeasy owned by mob boss Spats Columbo (George Raft) is raided by prohibition agent Mulligan (Pat O’Brien). Several weeks later, on February 14th, Joe and Jerry get a job performing in Urbana and end up witnessing a gangland massacre in a parking garage. Fearing that they will be next on the mobsters’ hit lists, Joe devises an ingenious plan for disguising their identities. Soon they are disguised as women and performing as Josephine and Daphne in Sweet Sue’s all-girl orchestra. Later the boys (girls?) meet the lead singer Sugar Kane (Marilyn Monroe). Determined to woo her, the musicians-on-the-run concoct an elaborate series of gender-bending tricks, but will love conquer all in this timeless comedy?

Sugar Is Not Sweet
(Nam Tan Mai Wan)
By Rattana Pestonji
Thailand - 1965
134 mn • Color • Thai with English subtitles

Chaokun Charoenkesa, the owner of a shop that sells hair-loss treatments, wants to pay back his debt of kindness to a friend, whose formula is responsible for the Chaokun’s prosperity. So he arranges for his good-for-nothing son, Manas, to marry Sugar, the daughter of his dear friend.

Tender Are the Feet
(Ché Phawa Daw Nu Nu)
By Maung Wunna
Myanmar - 1972
106mn • Black & White • Burmese with English subtitles

A dancer in a traditional Burmese theatre troupe should ignore the tenderness of her feet and dance on regardless of the pain. That, at least, is the opinion of Sein Lin. He may be a lowly drummer, but he has lofty ideas about music, art, and how female dancers should comport themselves. This brings him into conflict with his troupe’s beautiful star, Khin San, who can’t help enjoying the attention of her many admirers. The two bicker constantly but it soon becomes apparent they are attracted to each other. Then Khin San breaks Sein Lin’s heart by leaving the troupe to try her luck as a movie actress. She grows close to big-shot producer Hla Tun and agrees to marry him. But Hla Tun has overlooked the minor detail of already having a wife and child. Khin San goes on a downward spiral and ends up in a nightclub where she recognises the rhythm played by the drummer: it is Sein Lin.
**Xala**
By Ousmane Sembène
Senegal - 1975
**123mn • Color • Wolof with French subtitles**
El Hadji Abdou Kader Bèye is a businessman from Dakar who thinks his professional and social success are a given. He has two wives, each set up in a villa, and children with each of them. But to become a real dignitary, he gets it into his head that he needs a third wife: N’Goné. The bride’s aunt, Yay Bineta, will organize everything. “N’Goné, it should be said, had the taste of a fruit, which his wives had lost a long time ago.” The age difference was apparent. After the festivities came the wedding night. But in the morning, N’Goné has not lost her virginity.

**What’s Up Doc?**
By Peter Bogdanovich
USA - 1972
**94mn • Color • English with English subtitles**
The story, which takes place in San Francisco, centers on four identical plaid overnight bags and the people who own them. One of the bags belongs to Howard Bannister, Ph.D. (Ryan O’Neal), and is filled with igneous « tambula » rocks that have certain musical properties. The second bag belongs to Judy Maxwell (Barbra Streisand) and is filled with her clothes and a large dictionary. No matter where Judy goes, trouble happens, from car crashes to spontaneous combustion of hotel rooms. The third bag belongs to Mrs. Van Hoskins (Mabel Albertson), a rich woman who is using it to store her valuable jewels. The fourth and last overnight bag belongs to the mysterious « Mr. Smith » (Michael Murphy) and contains top-secret government papers. There is at least some indication that he has them illegally and wishes to make them public. The equally mysterious « Mr. Jones » (Philip Roth) identifies himself as from the government, and is on a mission to recover the documents.

**Women on the Verge of a Nervous Breakdown**
(Mujeres al borde de un ataque de nervios)
By Pedro Almodóvar
Spain - 1988
**90mn • Color • Spanish with English subtitles**
This is a comic story about (mis)communication, coincidences, crossed-paths, and the fury of women scorned. The story is set in Madrid, Spain in the late 1980s in the love nest of Pepa (Carmen Maura), a voice-over actress and Ivan (Fernando Guillen), her married lover. Pepa has been unceremoniously dumped by Ivan via the technology of the day, the answering machine, which sends her more than a little out of control.
Doubly troubled by the revelation that Ivan is the father of her unborn child, Pepa succumbs to the outward trappings of the frantic female: lighting her bed on fire, blending a bottle full of barbiturates into a pitcher of gazpacho, and, stricken by its emotional residue, putting her plush apartment up for rent. She goes on a search mission all over the city to find Ivan, and this is where things get really weird: her best friend Candela (Maria Barranco) tells her that she has just had the best sex of her life with a man who turns out to be a Shiite terrorist, and that he plans to blow up a plane.
Meanwhile Ivan’s wife Lucia (Julieta Serrano) has just been released from a sanatorium and is bent on making Ivan pay for his indiscretions with Pepa, as well as for sending her to the crazy house and separating her from their son (Antonio Banderas). Lucia had been committed for some twenty years, and fashion-wise seems to be picking up where she left off.
ABOUT MEMORY!

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General Delegates:
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Gilles Duval
Rithy Panh

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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 open largely to the public such as film festivals, restoration programs, lost films programs, educational programs...

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PRACTICAL!

**Venues**

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Bophana Center  
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Institut français  
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