



Director Quentin Tarantino, center top, attends the opening ceremony of the 8th Lumiere Festival.

Quentin Tarantino

'The problem with any revolution is now the revolutionaries have to govern'

Greeted with a standing applause by the 5,000-strong audience at Lyon's Lumiere Festival, Quentin Tarantino took to the stage Saturday night to talk about 1970, an idea which he's been kicking around for four years. No, it's not a movie project. It could be a book one day, or a symposium, Tarantino said. Right now, however, it's the title of a film program of 15 Hollywood movies selected by Tarantino, all made in or around 1970, which screen this week at France's Lumiere Festival. Tarantino provided the climax to a 90-minute festival opening gala show hosted by Lumiere Fest head Thierry Fremaux, mounting the stage for a 15-minute introduction to the first film in the retro, George Roy Hill's "Butch Cassidy and the Sundance Kid," starring Paul Newman and Robert Redford, which opened the Lumiere Festival Saturday night.

And Tarantino did so with his customary emphatic lapidary style, while using the occasion to place "Butch Cassidy" in a larger context. What makes the year 1970 so special for Tarantino? Two things maybe. "The problem with any revolution is now the revolutionaries have to govern," Quentin Tarantino said on stage. "From 1967, there was the struggle between old Hollywood and what became known as New Hollywood. If you look at '67, with "The Graduate," and "Bonny and Clyde" being nominated for an Academy Award, you had a situation where new Hollywood had won, but they didn't know it," Tarantino explained. He went on: "But by 1970, New Hollywood was THE Hollywood, and anything that even smacked of old Hollywood was dead on arrival."

Butch Cassidy

So 1970, which boasted a rich annual output, was when New Hollywood "learned to exist. If 1970 hadn't worked, there would be no 'Godfather,' there would be no 'Exorcist,' there would be no 'Chinatown,'" Tarantino said. Tarantino's selection includes intriguing double bills: Arthur Hiller's "Love Story" and Jerzy Skolimowski's "Deep End" - in a lineup which demonstrates the breadth of Tarantino's tastes and influences. Other titles take



Director Quentin Tarantino poses for photographers with model and singer Daniella Pick as he arrives at the opening ceremony of the 8th Lumiere Festival, in Lyon, central France, Saturday. — AP photos

in Russ Meyer's "Hollywood Vixens," Bob Rafelson's "Five Easy Pieces," Billy Wilder's "The Private Life of Sherlock Holmes," and Michelangelo Antonioni's "Zabriske Point."

There's a more personal reason, however, for Tarantino's choice of "Butch Cassidy" to kick off the season. As a kid, aged six, visiting Hollywood for the first time, it was the first film Tarantino ever saw in Hollywood, at Grauman's Chinese Theatre. "So the first time I ever saw Hollywood I ended up seeing Butch Cassidy that night," Tarantino told the Lumiere Fest gala audience. About four years ago, in Paris, and having not seen "Butch Cassidy" a lot since, he learnt that the cinema in the Latin Quarter that he always goes to was having a whole week-long engagement of "Butch Cassidy and the Sundance Kid."

French cinema

"I saw the film and was just completely taken with it all over again, in an experience not to dissimilar to when I was six years old." He went to a little bar across the street from the cinema and "sat for two hours writing," Tarantino said. He went on: "And I thought: 'I loved George Roy Hill's films

when I was younger; why haven't I taken him as seriously since I've become a filmmaker?" It is this mix of the personal confession and fan buff reflection - caught in the Lumiere Festival's multiple presentations of classic films by stars, star directors and star writers - which is one reason which makes the festival, in the eyes of its many fans, so great. Walter Hill, the subject of a Lumiere tribute, Monica Bellucci, Christopher Lambert, Agnes Varda, Jean-Pierre Jeunet and Jerry Schatzberg were among the audience listening to Tarantino.

French director Bertrand Tavernier, who will unveil his documentary on French cinema, "My Journey through French Cinema" at the Festival, delivered tell anecdotes about Marcel Carne and George Roy Hill, whom he praised for his "valor." The Festival world premiered at its opening gala "Two Snails Go Out For a Walk," co-directed by Jean-Pierre Jeunet, a three-minute animated feature set to a poem by Jacques Prevert, made as a homage to Marcel Carne. The gala also showcased Agnes Varda's "Les fiances du pont Mac Donald," a three-minute mock silent movie, co-starring Anna Karina and Jean-Luc Godard, and part of Varda's "Cleo de 5 a 7." — Reuters

Lumiere Festival: Thierry Fremaux on the Festival as a 'Feast,' Cinema influencing life



Louis Lumiere Institute's director Thierry Fremaux delivers a speech to declare open the 8th edition of Lumiere film festival during the opening ceremony of the event in Lyon central eastern France. — AFP

Could Lyon's Lumiere Festival - an event dedicated near entirely to classic movies - be shaping up, outside animation, as France's second biggest film festival? Last year, it ratcheted up 150,000 admissions. In 2016, it has a guest list most festivals would die for: Quentin Tarantino, Nicolas Winding Refn, Park Chan-wook, Gaspar Noe, Walter Hill, Jerry Schatzberg and the French film greats led by Catherine Deneuve, Costa Gavras and Jean-Paul Jeunet and, in industry terms, Nicolas and Jerome Seydoux, heads of Gaumont and Pathe respectively. Not forgetting the Institute Lumiere's Bertrand Tavernier and Thierry Fremaux which run and host the affair. "Host" may be an appropriate word. Fremaux insists the festival should be a 'feast,' a fiesta.

The Lumiere Festival unspools as several hundred live shows, where directors, actors, critics and quite often Bertrand Tavernier - who sometimes seems to remember more about films than the people who made them - talk about films they feel passionate about, often not their own. Here, on the eve of the 8th Lumiere Festival, Fremaux explains the dynamics and attraction of that system, also talks with passion about his guests and his cornerstone belief in film as a communal experience - the Lumieres' essential invention - and how cinema can influence lives:

Great retrospective

Film festivals editions are like vintages. What could or is special about 2016's Lumiere Festival? Thierry Fremaux: What's special? It's a woman's edition this year, not only because of Catherine Deneuve's Lumiere Award, but also the Dorothy Arzner tribute and the great retrospective called Hollywood, the City of Women, using the Fellini title. It's really about all these actresses of the 1930s, '40, and '50s. Because, apart from Greta Garbo, Marlene Dietrich, Katherine Hepburn or Marilyn Monroe, many of these women are not so well-known now, so we wanted to go back to them. It's a wonderful retrospective with a lot of great movies.

Then we have many restored prints. We have lots of good new things, the new print of Jerry Schatzberg's "The Panic in Needle Park," the new print of "Manhattan" in digital. And we're delighted to have Park Chan-wook. Asian cinema is more and more part of the cinephilia for young movie buffs today, which was not the case 30 years ago except for Japanese cinema. Now you have Chinese and Korean cinema, Taiwan cinema.

It's very important. But I'd say the festival is special in itself because of the disaster of the world. It is more and more important to have these kinds of cultural events. We want this event to be a very popular and happy one, giving memory of the past and relating it to the future. And being all together: Artists, journalists, people, and art and film. Maybe what is special in a way is that more and more we want to make the festival like a feast, something which is packed by emotion, tenderness, respect and admiration.

Actors and actresses

Over the last three months, lots of people told us that the festival had become

more important to them. Of course, we are in Lyon. There are hundreds and thousands of festivals in the world. Everywhere they are very important. I am struck by the number of stars, actors, directors who are coming to present films or give master classes. Are they presenting more films than usual? Yes and no. More and more after seven years, artists come to Lyon, present films like normal people. But they are not normal, they are artists. That's why their words about art and film are so important. Of course a lot of movie directors, like Martin Scorsese last year, are movie buffs. Jean-Pierre Jeunet, example, has a large admiration for Marcel Carne. There are also actors and actresses, though not known for it, but who are movie buffs: Vincent Lindon, as you say, is a great movie buff. It's such a gift to have someone introducing the film which is directed or performed by someone else.

It is a good sign of how devoted people of cinema are to cinema. This festival is not about the past, it's about how the past is important for the present and future. The last thing is the audience. We will have 150,000 people in one week, paying tickets, going back to being in a theater together. What the Lumieres invented 121 years, going to see a movie in a cinema theater, is still going strong. Watching a film on a big screen in front of 5,000 people on the Festival's opening night: That is still an unforgettable experience. Your attendance hit 150,000 last year, right?

Yes, it's a sign of people still loving cinema, that they are still intelligent and full of culture and curiosity. The master classes are for the general public as well? Yes, all are for the public. It's a privileged moment to spend an hour or two with a movie star. Also to listen. I want to know what Walter Hill has to say. It will be very interesting. Or Catherine Deneuve, for example. She is not at all out of it. She's very grounded, involved in daily life, she talks about flowers, antique furniture. After seven years, you also have repeat collaborations and presences. Quentin Tarantino is programming a section which is typically eclectic where you have "Hollywood Vixens" and "Love Story."

Increasingly divided

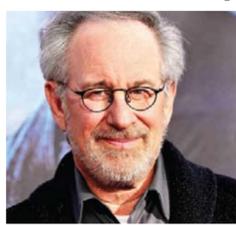
Yes. You look at his list and you want to know why he picked this film or that. And you have another highlight, Nicolas Winding Refn, presenting his second, "lost" film, "Bleeder," which I think was only distributed in parts of Scandinavia, and one other country. It's a way to have him back. It will be good he was in competition again in Cannes. But he'll come to Lyon not as the guy who was in competition but as the young guy who directed this very early film. You also have another filmmaker who obviously has a long part of his career ahead of him who is Gaspar Noe.

Yes, we are not a festival of history, we are about cinema. Gaspar is a cult director but, as Jean-Luc Godard used to say about his own movies, his films are not seen by a lot of people. Gaston is a cult director for a lot of other directors. His films are not very commercially successful, but more and more time is proving him right. We are going to talk about that with him. Gaspar works like a painter. — Reuters

Spielberg's Amblin Partners inks strategic pact with Alibaba pictures

Alibaba Pictures Group, the movies arm of Chinese e-commerce giant Alibaba, is to acquire an unspecified minority stake in Steven Spielberg's Amblin Partners. The move was announced as part of a strategic partnership to co-produce and finance films for global and Chinese audiences. The two will also collaborate on the marketing, distribution and merchandising of Amblin Partners films in China. Alibaba Pictures will have the option to co-finance Amblin Partners films worldwide. "We are proud and excited that such a valued company as Alibaba Pictures is joining with our other highly-respected partners, Reliance Entertainment, Participant Media and Entertainment One, in build-

ing our growth and strengthening our company even further," said Spielberg in a statement. "This partnership is the first of its kind for both Amblin Partners and Alibaba Pictures and marks an important milestone in our globalization strategy to reach Chinese and global audiences alike. We will also leverage Alibaba Group's ecosystem as a channel for Amblin Partners' films to reach hundreds of millions of Chinese consumers," said Shao Xiaofeng, chairman of Alibaba Pictures. "We have great respect



for Mr Spielberg as one of the world's most influential filmmakers and entrepreneurs. Among Chinese consumers, there is an increasing demand for premium global content," said Alibaba group's executive chairman Jack Ma. "This collaboration can serve as a cultural bridge and have a positive impact on the next generation of Chinese consumers." Alibaba Pictures sees itself as a technology-driven, diversified film group that ranges from production investment through to distribution and ticketing. — Reuters

Ban on 'immoral' Nigerian star highlights north/south split

It was just for a split second that a male singer cuddled northern Nigerian actress Rahama Sadau in a video, but for the local film industry it was a second too much. "Rahama has been banned for life from acting," said Salisu Mohammed, the head of northern Kano's Motion Picture Practitioner's Association of Nigeria (MOPPAN) — better known as "Kannywood" after Hollywood. The 24-year-old is one of Kannywood's biggest stars, but MOPPAN said "her display of immorality in the music video is the latest of several indecent conducts for which she was severally warned and sanctioned." Nigeria as a whole, combining north and south, today claims the second largest film industry in the world, generally known as "Nollywood."

It mirrors the stark contrast in the country's religious makeup, with a Christian population in the south at odds with the Muslim north. In the south, Nollywood depicts wealthy women in their 50s courting friends of their teenage sons, while students in skimpy dress seduce their teachers. Nothing, it seems, is taboo. The opposite is true in the north. Films produced in Kannywood, named after the major city of Kano, have the same themes of love, revenge and betrayal, but the plots must adhere to strict Islamic rules. Rule number one? Men and woman do not touch.



A customer searches for local Hausa films, known as Kannywood, popular among the residents of northern Nigeria's city of Kano. — AFP

Champagne showers

For actors and actresses from the north who are seeking to break into a wider market, this rule poses a dilemma. "Being invited to Nollywood is a mark of distinction," says Carmen McCain, a researcher on northern Nigerian cinema.

"There's a desire to make the Kano industry well-known globally, but they always need to keep the balance, to not forget they have a very conservative society," she said. "The question is: are Kannywood actors allowed to work in Nollywood in order to become bigger stars?" In the music video "I love you", Sadau plays the role of a fruit and vegetable vendor who catches the singer's eye as he strolls through the market.

The clip shows none of the sexy moves seen in videos by southern Nigerian stars, where woman "twerk" in bikinis or take champagne showers.

In contrast, "I love you" sees singer Classiq ever so briefly touching Sadau's shoulder and gently touching fingers as they walk side by side on train tracks. For MOPPAN, this was too much. It was time to make an example of Sadau. And the move to ban the actress was welcomed in Kano. "We are happy that the filmmakers have

realized the truth of what we have been insisting they do, to sanitize the film business which promotes immoral values among our youth," said Salisu Idris, a Muslim cleric in Kano.

"We hope this is the beginning of a new page in the film industry and we hope the sanction on this actress will be a deterrent to others." In August, the powerful lobby of Muslim clerics stopped a plan to build a \$10 million film village outside Kano, saying it would promote immorality and undermine Islamic values.

Sadau on Wednesday posted a long letter of apology to her 53,000 Twitter followers, but said "innocuous touching with other people in my line of work is inevitable." The controversy has come just days before Sadau is set to appear in a Nollywood-produced TV series "Sons of the Caliphate," a drama "set in a sovereign state of northern Nigeria" depicting the lives of three rich men. Promising royal intrigue, political conspiracy, corruption, betrayal and passion, the series aims to depict the immoral side of the north.

For all their bans, the clerics won't be able to stop Sadau from appearing in this show made in Nigeria's south. — AFP