

MUSIC & MOVIES

# French film legend **Jeanne Moreau** dies at 89

## 'Always rebelled against the established order'

French actress Jeanne Moreau, who lit up the screen in "Jules et Jim" and starred in some of the most critically-acclaimed films of the 20th century, has died aged 89, her agent said yesterday. The gravel-voiced actress epitomized the freedoms of the 1960s and brought daring, depth and danger to a string of cinematic masterpieces from Louis Malle's "Lift to the Scaffold" to Jacques Demy's "Bay of Angels". Moreau, who was still making films at 87, was found dead at her home in Paris early yesterday, the district's mayor told AFP.

Once described by US director Orson Welles as "the best actress in the world", she was a feminist icon and trailblazer for liberated women as well as the face of French New Wave. "Physical beauty is a disgrace," she once said in her characteristic rasp, her voice redolent with strong French cigarettes she smoked. Yet that did not stop her becoming the thinking man's femme fatale with film scholar David Shipman calling her "the arthouse love goddess". Leading tributes to the plain-speaking actress, French President Emmanuel Macron said Moreau had "embodied cinema" and she was a free spirit who "always rebelled against the established order".

Fellow French screen legend Brigitte Bardot told AFP, "Jeanne was a beautiful, intelligent, hugely seductive woman with a voice and a personality that made her an actress with so many sides. I am very sad today." Former culture minister Jack Lang added, "She came into a tightly-corseted society and showed a whole generation of women the path to emancipation."

It was that sparky rebel spirit that brought some of the world's greatest directors to her door, from Welles for his "Chimes at Midnight", to Michelangelo Antonioni for "La Notte", Joseph Losey ("Eva") and Luis Bunuel for his 1964 film "Diary of a Chambermaid". But Moreau turned down Mike Nichols, who wanted her to play Mrs Robinson in "The Graduate".

ed her to play Mrs Robinson in "The Graduate".

### Defied her father

Born in Paris 1928 to an English chorus girl from Oldham and a French cafe owner, she took to acting with apparent effortless ease, defying her father by joining the Paris conservatoire at the age of 18, and gaining entry to the elite Comedie Francaise theatre troupe two years later. Her breakthrough came in 1958 when she starred in two films for Malle that challenged the moral certitudes of the times. She played a wife plotting to kill her husband in "Lift to the Scaffold" with its iconic jazz score by Miles Davis, and further ruffled feathers in "The Lovers", her first excursion into the sexual frankness that marked much of her later work.

But it was her tomboy playfulness that won her the hearts of a whole generation of filmgoers in "Jules et Jim", playing the woman at the center of a menage-a-trois with two best friends, one Austrian and one French on the eve of World War I. Francois Truffaut-who directed the film-said "every time I picture her in the distance I see her reading not a newspaper but a book, because Jeanne Moreau doesn't suggest flirtation but love."

Neither pretty nor plain, her features could range in an instant from radiance to lassitude, and audiences and critics found her spellbinding. Her occasional sorties into English-language cinema included Carl Foreman's "The Victors" and John Frankenheimer's wartime epic "The Train".

### Loved younger men

But Moreau was most at home in her native land, with a penchant for challenging, literate movies often adapted from works by such writers as Jean Genet and Marguerite Duras. In 1974, her sex scenes in "Les Valseuses" with young thugs played by Gerard Depardieu and Patrick Dewaere caused a scandal. Mostly,



In this file photo French Actress Jeanne Moreau waves to photographers while on her way to the 16th Annual European Film Awards in Berlin. — AFP photos



This file photograph taken on January 24, 1960, shows French actress Jeanne Moreau as she poses in Paris.



This file photo shows French actress Jeanne Moreau as she performs a scene of the play "La Guerre des fils de lumiere contre les fils des tenebres".

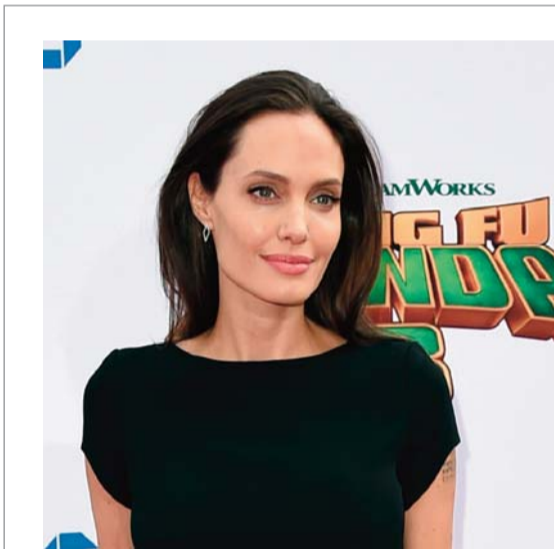
however, she chose to age gracefully, confining herself mainly to secondary roles as in Losey's classic "Mr Klein" or Elia Kazan's "The Last Tycoon" and then, taking in a brief marriage to the American director William Friedkin, tried her hand at directing with "Lumiere" and "L'Adolescente".

She could also sing with her catchy rendition of "Le Tourbillon de la Vie" from "Jules et Jim" inspired by her tumultuous first marriage to the actor-director Jean-Louis Richard. Never short of male company, she was also romantically linked with Malle, Truffaut, Wells, Tony Richardson and Marcello Mastroianni and the

fashion designer Pierre Cardin among others. Late in life she confessed she had never found "absolute love", telling a biographer that she never tired of looking. "I always liked to be with younger men and luckily for me the older I have got the more younger men I've found."

Despite her many honors including heading the state commission that dispenses subsidies to French filmmakers and chairing the Cannes festival jury she was ever ready to take on daring, even salacious roles. In 1994 she played an exotic half-British, half-Egyptian woman with a flamboyant sexual past in the British television play "The Summer House". She did so, she said,

as a tribute to her mother who had recently died. Having racked up over 130 films over six decades, she continued acting till the end. "Filming with Jeanne Moreau wasn't easy," said Ilmar Raag, who shot her in "An Estonian in Paris" in 2012. "She read the scripts and suggested changes the next day. In general they were good comments." Moreau married twice and had a son, Jerome, from her first marriage to Richard. — AFP



File photo shows Angelina Jolie arrives at the world premiere of "Kung Fu Panda 3," in Los Angeles. — AP

## Angelina Jolie says child casting story is false, upsetting

Angelina Jolie says accounts of her casting process for children to appear in her film "First They Killed My Father" are false and upsetting. An excerpt from a Vanity Fair profile of the director sparked backlash online earlier this week from people who criticized the methods as being cruel and exploitative. Adapted from Loung Ung's memoir, the biographical drama centers on her childhood under the brutal Khmer Rouge regime in Cambodia. Jolie co-wrote and directed the film, which she talked about in a recent Vanity Fair profile.

The article described a scene in which casting directors in their attempt to find a child actress to play the lead role presented money to impoverished children only to take it away from them as an acting exercise. Jolie and producer Rithy Panh issued joint statements Sunday responding to the outrage and refuting claims that the production was exploitative through a representative from Netflix, which is producing and distributing the film. "I am upset that a pretend exercise in an improvisation, from an actual scene in the film, has been written about as if it was a real scenario. The suggestion that real money was taken from a child during an audition is false and upsetting," Jolie said. "I would be outraged myself if this had happened."

Jolie said parents, guardians and doctors were on set daily to care for the children and "make sure that no one was in any way hurt by participating in the recreation of such a painful part of their country's history." Panh, who himself is a survivor of the Khmer Rouge, added that casting "was done in the most sensitive way possible." He described a process that was informed both by families' preferences and NGO (non-governmental organization) guidelines in which the children understood that they would be acting out a scene. "The children were not tricked or entrapped, as some have suggested," Panh said. "They understood very well that this was acting, and make believe."

The Vanity Fair article went into more detail about the production than the one paragraph that circulated on Twitter, which sparked the initial outrage. A representative from Vanity Fair issued a statement Sunday saying that author Evgenia Peretz "clearly describes what happened during the casting process as a 'game' " and "that the filmmakers went to extraordinary lengths to be sensitive in addressing the psychological stresses on the cast and crew that were inevitable in making a movie about the genocide carried out in Cambodia by the Khmer Rouge." Jolie's film will debut on Netflix sometime after showing at the Toronto International Film Festival this September. — AP

# Study says films exclude women, Hispanics

In 2016 "Moonlight" won best picture and "Hidden Figures" was the 14th highest grossing film of the year, but popular Hollywood films remained as white and male-dominated as ever. A new report from the Media, Diversity, & Social Change Initiative at the University of Southern California's Annenberg School for Communication and Journalism finds that the representation of women, minorities, LGBT people, disabled characters in films remains largely unchanged from the previous year, despite the heightened attention to diversity in Hollywood. At the bottom of the wrung and most egregiously disproportionate to their US demographics are women, Hispanics and disabled characters. Exclusion, the report says, is the norm in Hollywood, not the exception.

For nine years since 2007, USC has analyzed the demographic makeup of every speaking or named character from each year's 100 highest-grossing films at the domestic box office (with the exception of 2011), as well as behind-the-camera employment for those films including directors, producers and composers. "Every year we're hopeful that we will actually see change," Stacy L Smith, a USC professor and the study's lead author, told The Associated Press. "Unfortunately that hope has not quite been realized."

### Race and ethnicity

Women remain vastly underrepresented when it comes to both speaking roles and lead or co-leading parts in films. Of the 4,583 speaking characters analyzed from the top 100 films of 2016, 31.4 percent were female, a number that is basically unchanged since 2007. Also, only 34 of the films depicted a female lead or co-lead - and only three of those were from underrepresented groups. "We see a real stalling out," Smith said. In terms of race and ethnicity, the landscape remains largely white, with Hispanics grossly underrepresented compared to the breakdown of the US population. Of the speaking characters surveyed: 70.8 percent were white; 13.6 percent black; 5.7 percent Asian; 3.1 percent Hispanic; and less than 1 percent American Indian, Alaska Native or Native Hawaiian. According to the latest US

Census, the nation is 61.3 percent white, 17.8 percent Hispanic, 5.7 percent Asian, 13.3 percent black, 1.3 percent American Indian and Alaska Native and 0.2 percent Native Hawaiian. More striking still is the film by film "invisibility"

## Hollywood's diversity gap

100 most popular films' representation by group, 2016

GROUP	FILMS WITH NO CHARACTERS	SPEAKING CHARACTERS VS. POPULATION
Female	0	31.4% 50.8%
People with disabilities	38	2.7% 18.7%
Latino	54	3.1% 17.8%
LGBT	76	1.1% 3.5%
Asian	44	5.7% 5.7%
African-American	25	13.6% 13.3%

Graphic shows demographic characteristics of 100 most popular films of 2016. — AP

breakdown, which finds that 25 of the 100 films did not feature a single black character in a speaking role; 54 films had no Hispanic characters (14 higher than in 2015); 44 had no Asian characters (a rare improvement from 2015 which tallied 49 films with zero Asians).

For women of color, it's a bleaker story. "We can't just talk about females in film anymore. What our data shows most

powerfully this year over any other year is the real epidemic of intersectional invisibility in film," Smith said. "If you cross gender with race and ethnicity, you see that the bottom really drops out for females of color on screen." The data speaks volumes: 47 films featured no black females; 66 had no Asian females; and 72 had no Hispanic females.

Also largely invisible are LGBT females, who were excluded from 91 of the top 100 films of 2016. There was a notable increase in films with gay speaking characters in 2016 - 36 up from 19, but zero transgender characters. Most of those - 79.1 percent - were white and 76 of the 100 films had no LGBT characters. Only one, "Moonlight," featured a gay protagonist. The study also examined characters with disabilities - its second year doing so - and found that despite nearly 18.7 percent of the US population identifying as disabled only 2.7 percent of all speaking characters were depicted as disabled.

### Female directors

Behind the camera, things continue to be dismal for female directors - in 2016 there were only 5 female directors out of 120 (including co-directors) and none were black. Every year there are indicators of change, however, including this year with the successes of "Wonder Woman," "Get Out" and "Girls Trip" among others, and more on the horizon. The Academy of Motion Picture Arts and Sciences has also recently made strides to diversify its membership. "The question is with all of these high-profile examples, will the memo to Hollywood be read seriously and will they actually start engaging in more inclusive hiring practices," Smith said.

USC has a number of recommendations for changes - including adding five female speaking parts to each top film (which would result in gender equity in just three years) and encouraging A-listers to implement equity clauses into their contracts. The organization is also available to studios and content creators looking for advice, understanding or even lists of working female directors to consider. "Diversity is not just something that just happens," said Katherine Pieper, a research scientist on the report. "It's something you have to think about and aim for as an objective and achieve." — AP



Q-Tip of A Tribe Called Quest performs at 2017 Panorama Music Festival on Randall's Island in New York. — AFP photos

# Poignant farewell for rap legends 'A Tribe Called Quest'

Rap legends A Tribe Called Quest announced Sunday they were retiring-at least from playing their native New York-as they bid a poignant farewell to late member Phife Dawg. The group-who, as hip-hop became mainstream in the 1990s, took the music on a more artistic, alternative path-had just reunited when it was shellockshaded last year by the death of Phife Dawg, a longtime diabetic, at age 45. The surviving members, in one of a handful of shows since Phife's passing, found an enthusiastic hometown crowd at the Panorama Music Festival where Phife was posthumously the star of the show.

Phife, whose real name was Malik Taylor, gazed down at the thousands of fans via an imposing picture of him on stage-where a single microphone symbolically stayed empty. Rather than trying to replace Phife-whose snide one-liners complemented frontman Q-Tip to define the group's sound-A Tribe Called Quest brought in Phife's voice by recording Q-Tip-who knew Phife since they were children in Queens even though their professional relationship had rocky patches-told the crowd that Phife's parents were in attendance and made a surprise announcement.

"This is our last show in New York as Tribe. We've got to honor our brother Phife," said Q-Tip, who has gone on to a successful solo career. The group's last scheduled concert is in September in Britain. Q-Tip has already said that A Tribe Called Quest's last album, "We Got It From Here... Thank You 4 Your Service," would be its swan song. Released eight months after Phife's death, the album features his already-recorded vocals as well as appearances from artists ranging from pop superstar Elton John to acclaimed younger-generation rapper Kendrick Lamar.

A Tribe Called Quest closed its set with a track from the album, "We The People...," a plea for a more inclusive America that sharply attacks President Donald Trump's agenda. Q-Tip led the diverse, fist-raising New York crowd in a chant, "We the people-We are

equal!" As A Tribe Called Quest left the stage, smoke billowed through an opening near Phife's heart on his portrait.

### Dhani Harrison goes solo

Panorama, set on grassy Randall's Island which lies in the rivers between Manhattan, Queens and The Bronx, was inaugurated last year by the organizers of California's famed Coachella festival amid a boom in US live music. Among the final day's performers was Dhani Harrison, the rock guitarist inevitably known as the son of Beatles legend George Harrison, who put on one of the first shows of his new solo project. Harrison, who will release his first solo album, "IN//PARALLEL," on October 6, presented his new sound that takes the psychedelic band era as its root but updates it with the soaring whirrs of indie rock. "All About Waiting," his first single from the album, brings layers of sonic texture to a classic rock chorus which erupts with hard-driving guitar and electronic backdrop. Harrison, who sings and plays guitar and ukulele, earlier released albums with his band thewino2 - which also showed an affinity for alternative rock, if of a lower-key variety.

### Nine Inch Nails channels Bowie

The festival closed with Nine Inch Nails, architects of aggressive industrial rock popularized in the 1990s. The group has seen a resurgence of creative energy, recently putting out its second EP in less than a year, "Add Violence." Frontman Trent Reznor, whose passion on stage is so palpable he appears to convulse in pain, dedicated a song to rock pioneer David Bowie, whom he described as a friend. "I Can't Give Everything Away" was the final track on "Blackstar," Bowie's last album released two days before his death in January 2016 from an undisclosed battle with cancer. Bowie's song struck many listeners for its undertones of both mystery and joy even as he knew he was dying. — AFP