

Milestone Film & Video and UCLA Film and Television Archive present



American "B" poster for Legong poster image courtesy of Eric Schaeffer, Emerson University

Legong: Dance of the Virgins

Milestone Film & Video

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LEGONG: DANCE OF THE VIRGINS

Directed and Produced by.....Henry de la Falaise
Told byHenry de la Falaise and Gaston Glass
Cinematography by.....William H. Greene
Editing by.....Edward Schroeder
Titles by.....Hampton Del Ruth
Music Supervisor.....Abe Meyer
Orchestra ConductorSam K. Wineland
Production Company:.....Bennett Pictures Corp. (Constance Bennett)
Distributed byDuWorld and Paramount International Corp.

Cast:

Poutou, the younger sister.....Goesti Poetoe Aloes
Nyoung, the gamelan musician.....Njoman Nyong
Poutou's fatherGoesti Bagus Mara
Poutou's sister Saplak.....Njoman Saplak

Original distribution by Du World Pictures Inc. and Paramount Pictures. New York opening: October 1, 1935.

1935. Bali. Sound. 35mm. Runtime: 65 minutes. Language: English intertitles. Two-color Technicolor. Restored by UCLA Film & Television Archive.

Second Music Score by Gamelan Sekar Jaya



The Film's Forward

Out in the Dutch East Indies, just south of the equator, lies Bali — isle of perpetual summer. Untouched by civilization, lives a contented race. Life a continuous feast — death holds no fear.... Here we relate a romance of Balinese live, based on facts and authentic costumes — enacted with an all native cast, and produced in its entirety upon the Isle of Bali."

Summary from the AFI Catalog

On the day of the temple feast of Tampaksiring, Poutou, a chaste maiden who dances the "legong" dance of the virgins at the sacred temple, meets Njong, a carefree youth from Northern Bali. As Poutou and Njong's eyes meet, love enters her eyes, echoing a prophecy that warned her, "Should love enter thine eyes and go to thy heart, beware, for should he whom thou chooseth not return thy love, thy gods will frown and disgrace will befall thee." Immediately, Poutou's father, Bagus, knows she has met "the one of her heart," and tells her that it is time to select a husband and have her last dance at the temple. Bagus invites Njong to come to dinner, and he accepts. The next morning, when Njong goes to the spring, he sees Poutou's younger sister Saplak removing her wrap and stepping into the spring to bathe. While Poutou lovingly prepares rice cakes for Njong, Njong tells Saplak that she is the most beautiful maid in all of Bali. The days pass, and Njong falls in love with Saplak. The women at the marketplace, aware of Njong's betrayal of Poutou, whisper that she will be the laughing stock of the whole village. Poutou, meanwhile, prepares for her last temple dance, after which she will wear the bridal sarong. When Njong visits Bagus and asks for the hand of Saplak, Bagus is outraged. Njong then writes Saplak a note on a leaf asking her to meet him at a bamboo bridge after the temple dance and go away with him forever. Poutou joyously sets off to dance her last legong, but finds Njong's note to Saplak. The legong, which she has awaited with happiness, must now be danced with shattered hopes. As is customary, Saplak and Poutou dance together, and Njong watches them, eying Saplak. Poutou collapses and hears the echo of the prophecy, "disgrace will befall thee." Njong, oblivious to Poutou's sorrow, hurries to meet Saplak at the bridge, where Poutou waits. After the lovers meet, Poutou folds her hands and jumps off the bridge to her death. During the village cremation ceremonies, Bagus lights her funeral pyre. Later, as Bagus watches, Poutou's ashes are scattered at sea so that she can return to the village reincarnated.

Filming in Bali

By Marquis Henry de la Falaise

(from a Dutch newspaper in 1935, courtesy of the Nederlands Filmmuseum)

Translated by Moniek Kanters

When Gaston Glass and I were on our way to the Indies archipelago to make a film in natural color of the tropical paradise called Bali, the plan was to make a documentary of only three acts. However, when we returned to California we had over 3300 meters of film with us, which would be more than enough to make a feature movie of six acts. The result is *Legong: The Dance of the Virgins*, a movie that will be released by Paramount.

DIVIDED DIRECTORS

We made the trip to Bali on a freight trip that progressed only slowly so our journey took 32 days. Apart from our party of filmmakers, there were only three other passengers on board. So we had hours, even days, to think about how we wanted to make our movie. Gaston Glass is an actor and an expert in Technicolor photography, but his strength is not exactly in making travel documentaries. As a consequence, Glass was constantly worrying about whether he could find a storyline to base a movie on. In the meantime, I was still content with the idea of making a cultural documentary in natural colors. I wasn't worried about a theme or a story.

In my opinion, something would naturally develop in the film, which after all, was only going to be a short entertaining piece of anthropology.

We wouldn't have to do anything but seek out some interesting aspects of island life and wait for a nice day with some real Balinese sunshine to put our cameras into action.

THE SHIP WITH INSPIRATION!

But there was a cabin boy on board who was constantly singing a Balinese tune. Before we knew it, we were all humming it and finally we asked the captain about the meaning of the song.

He explained it was an old native love song with the following content:

*It was written, oh virgin of Bali
When love fills your heart
Beware!!
If he, who you chose,
Does not respond to your love
The disdain and wrath of the Gods
Will be yours.*

This song would become the basis for the screenplay of *Legong* because Glass came up with the idea to turn the thought of the ballad into the story for our movie. I had to admit it seemed a good idea and we started work on the screenplay right away. So when we finally arrived in Bali, we had already completed several tasks, with the understanding we left enough room to add takes with regards to customs and atmosphere.

A FESTIVE ARRIVAL

The day of our arrival was a holiday. This introduced us right away to typical dance ceremonies and all kinds of Balinese rites and formalities, many of which were repeated later on for our movie. We attended a cremation and we received so many new ideas for the motion picture that we knew it was going to be six acts, at least. Our entire party was enthusiastic about the new plans and within 10 days we were ready to start filming.

DIFFICULT CASTING

Our screenplay contained four leading characters. Two sisters, their father and the young man who's the love interest. Our first task was to find capable interpreters for these roles. This turned out to be quite problematic. In the first place, it was difficult to find young girls with a pretty face and fine physical build, whose teeth had not yet been filed to sharp points.

I think we saw everything the village had to offer in young beauty in search of our female leads. The role of the father was not difficult to fill because the father of one of our actresses volunteered for the part. But the role of the young man was harder to fill because we wanted someone with an athletic build, and because men on Bali do not perform any manual labor, nor do they do any physical exercise, we found very few with any type of robust build.

But finally, we succeeded there too, and we could now start filming.

SOCIAL STANDING

We had overlooked one important fact. The caste system! The one girl and her father were of a higher caste than the other girl and the young man, which complicated matters. The higher caste players did not want to speak to the lower caste players because of their difference in social standing, but also because there was a difference in speech between the castes.

We managed, however, to file down the sharp differences between them and towards the end of the movie they were on friendly terms with each other despite their different backgrounds.

VILLAGE CENSORSHIP

Before the father of our most esteemed actress agreed to let her play the role of Poutou, he wanted to know the whole story line.

So we had a meeting with the villagers who were part of the higher castes. They made some comments concerning the incorrect use of certain rituals, which we then corrected. So at the end of the meeting, everybody was satisfied with the proper story.

THE SELF-WILLED TRANSLATOR

During the filming we used a translator who was to relay our directions to the players. At first this was not working at all. The scenes were never performed as directed by us, so Glass became impatient and started to act out each player's roles so they only had to imitate him. The results were immediately surprising. Our brown-skinned stars now understood very well what was expected of them and they were able to give some excellent performances.

We soon found out the fault lay with the translator, a self-willed Chinese, who had his own ideas on how the movie should be made. So he decided to direct *Legong* the best way he saw fit!

Of course, we put an end to that real fast.

SUNSHINE MADE TO ORDER

The photography in color demanded absolute gorgeous weather and in the beginning we had some problems with rain showers and overcast days. It made working almost impossible.

We then received a message from the village priestess who informed us that for the price of one guilder a day, she would guarantee us the most perfect weather and sunshine.

We decided to pay her that sum because we didn't want to hurt her feelings. And you may explain it any way you want, but the fact is that moment on we have had the most beautiful weather in the world, so our work could be completed according to schedule and under ideal atmospheric conditions!

The two girls who played the female leads were very sweet and sympathetic. Both surprised us with their natural acting abilities. They performed their roles as good as Hollywood actresses and they knew exactly what was expected of them ... even though neither one had ever seen a movie!

Background Notes
By Eric Aijala, UCLA Film and Television Archive

More of an ethnographic travelogue and less of an enchanting idyll than *Tabu*, *Legong* (*Dance of the Virgins*) also tells a sad, simple tale of love denied. The introductory titles issue the premise: “Out in the Dutch East Indies, just south of the equator, lies Bali — isle of perpetual summer. In this peopled paradise, untouched by civilization, lives a contented race who joyously worships their gods — to them life is a continuous fest — to them death holds no fear. Here we relate a romance of Balinese life, based on facts and authentic customs — enacted with an all native cast, and produced in its entirety upon the Isle of Bali.” A young girl, Poutou, represents her community as a Legong dancer, a holy assignment. She is to remain “the chaste maiden and sacred dancer of the Temple” until she falls in love, then she will dance her last Legong in celebration of marriage. Poutou yearns for the young musician Nyoung, a talented newcomer to the local Gamelan (orchestra). Poutou’s father is delighted with her choice, but her half-sister Saplak is not.

Magnificent ceremonial rituals with frenetic dances and mystical parades are performed by masked natives. The Barong and Rangda dance is a confrontation of good and evil. The Barong is a huge, hairy creature played by two men in a horrific costume, representing virtue and the protector of mankind. Rangda is an evil widow-witch, performed by a man with a grotesque mask. As the mock battle commences, a group of *kris* dancers are nearly driven to suicide by dagger. The dancers shake and bob to the music in pantomime; an exciting and frightening performance. Exorcism, sorcery, and reincarnation are part of the Balinese theatre. *Legong* is a historic documentary of religious legends and traditions, performed in homage, not just for tourists or filmmakers. The romance is created by Hollywood, but the setting is genuine. The love story becomes the link between rituals, ending with a dramatic parade of funeral pyres.

Legong captures all of the visual dynamics in 2-color Technicolor where suntanned bodies and emerald scarfs are not restricted by reduced spectrum reproduction. The gold, green, and red costumes appear as natural as the trees in the forest. *Legong*, shot in 1933 and released in 1935, was one of the last features shot in 2-color Technicolor. The cameraman was color specialist William H. Greene who also photographed the 2-color scenes in *Ben Hur* (1925) and won Academy Awards for *The Garden of Allah* (1936), *A Star is Born* (1937) and *Phantom of the Opera* (1943). UCLA has preserved *A Star is Born* and *Phantom of the Opera*. Another Marquis de la Falaise production, *Kliou the Killer*, a jungle story about a deadly tiger, was the last feature film to utilize 2-color Technicolor. Shot in 1935 and released in 1937.

Legong was reconstructed using censored prints from the United States and Britain. Scenes of nudity were trimmed for the U.S. release, whereas shots of cockfights were excised from the British prints. *Legong* has been restored to complete length and will be appreciated by scholars studying Balinese culture and by those who are eager to witness islanders partaking in legendary splendor.

Preserved by UCLA Film and Television Archive from three surviving nitrate two-color Technicolor prints in cooperation with David Gillespie, Dr. Chris McCabe and the Museum of Modern Art Department of Film. Special thanks to Eileen Bowser and Peter Williamson of MoMA, and to David Chierchetti and Dan Sonney. Laboratory services by Cinetech; special thanks to Sean Coughlin. Funding by the AFI/NEA Preservation Grants Program.

The history of LEGONG

In the early 1930s, a cottage industry of films about Bali further established its reputation to the American public as an enchanted paradise. These films, including *Balinese Love* (1931), *This Island Paradise*, *Virgins of Bali* and *Goona Goona* (all 1932) featured exotic storylines and the beautiful (mostly topless) islanders. The films were a big sensation leading to much interest in Balinese culture along with its Gamelan music and sensuous dancing. To “Goona Goona” became a popular catch phrase in the 1930s, evoking primitive passion and sex.

As the first color feature-film shot on the island, and with an amateur cast, Constance Bennett probably saw *Legong* as a low-cost production with a potential for profit which would keep her husband, Marquis Henry de la Falaise de la Coudraye, happily employed. When they went to Bali to begin shooting *Legong* in 1933, the film was promoted to the press as “the first of a series of travelogs to be made by Bennett Pictures Corp. Ltd.” In fact, by January of 1934, it was reported that de la Falaise was already heading to Indo-China (Vietnam) to shoot *Kliou: The Killer*.

Though released as a silent film with an orchestral track ten years after *The Jazz Singer* broke the sound barrier, *Legong* had a respectable run in the United States. It was distributed by DuWorld Pictures in association with Paramount and was slotted for the re-opening of the World (formerly the Westminster) at Broadway and 49th Street on October 1, 1935. According to *Variety*, the ticket prices were set for “a swank opening at \$5 top.” The New York reviews were very favorable with “*exquisitely beautiful*” from the New York Herald Tribune; “*flaming splendor*” from the *New York Sun*; and “*Moments that touch the heart*” from the *New York World-Telegram. Film Daily* reported on November 30th that *Legong* was still playing in its tenth week in New York, setting a record for Balinese films.

In an article dated May 5, 1936, the Royal Anthropological Institute’s reported in “Man,” their monthly journal:

This film, the first of Bali to be made in colour, is an aesthetic production of great beauty which has already received recognition in an international exhibition in Moscow. Though made primarily for commercial purposes it embodies many details of anthropological interest, giving a record, in particular, of betrothal custom, traditional dances and mortuary rites. The script was discussed in detail and approved by the elders of the village where the film was mainly taken, and in his commentary, the Marquis de la Falaise pointed out precisely where and for what reasons it departed from Balinese custom. This and his account of the difficulties of film production in a native community throw interesting sidelights on the contact of cultures.

Legong was successful enough that it was re-released several times. This bears notice to the ways in which a film can easily lose its reputation over the years. The film was retitled *Djanger: Love Right of Bali* and was released as an “Alexander Beck presentation.” Mr. Beck promoted the film in large letters as “NUDITY WITHOUT CRUDITY: A FILM FOR ALL AUDIENCES!” The advertisement went on to exclaim, “Bali ... a garden of Eden with dozens of ‘Eves’! See the strange dance of Rongda, the Witch! Romance in the South Seas! Mass Cremation ceremonies!” There is little known about Mr. Beck and nothing else shows up under his name at imdb.com. However, the AFI Film Catalog does come up with an Alexander Beck as the producer of *The Flamboyant Sex* in 1963.



Dutch poster for *Legong*

Marquis Henry de la Falaise de la Coudraye, Director
February 11, 1898 — April 10, 1972



Falaise with wife Constance Bennett in 1931

Marquis Henry de la Falaise was born February 11, 1898 in St. Cyr, France. He was awarded the Croix de Guerre for bravery during World War I. While on location in France for *Madame Sans-Gêne*, the impoverished but charming Marquis was hired as translator by the legendary actress Gloria Swanson. They married on January 28, 1925 soon after production ended. The return from their honeymoon to the United States in April was a national sensation — it was the first marriage of Hollywood royalty to real royalty, and the stops on their cross-country train trip back to Los Angeles was thronged by eager onlookers hoping to get a glimpse of the two. The handsome and easy-going Hank, as he was called, and Gloria became one of the most famous couples in America. Lillian Gish once said, “Marquis Henry de la Falaise de la Coudraye is a real war hero. In his bathing-suit he presents a graphic picture of what modern warfare does to a man — he is so cut-and-shot and covered with scars.” However, the marriage was not destined to survive, as during the production of *Queen Kelly*, Gloria soon found herself in the arms of the powerful Joseph Kennedy. The Marquis, meanwhile, had perhaps already fallen in love with the actress Constance Bennett, whom he married in 1931 after his divorce. In that same year they started Bennett Productions, with de la Falaise producing and directing three films for RKO as French-language versions simultaneously shot with the American version: *Échec au roi* (American version: *Royal Bed* directed by Lowell Sherman), *Le fils de l'autre* (*The Woman Between* directed by Victor Schertzinger), and *Nuit d'Espagne* (*Transgression* directed by Herbert Brenon). He then decided to go off into the wilds of Asia to film his next two projects, *Legong* and *Kliou: The Killer*.

There is not much known about the production of *Legong*, but the trades do provide some information. On May 2, 1933, de la Falaise left Hollywood along with unit manager Gaston Glass and cameraman William Howard Green for an expected four month long shoot. On August 19th, they returned a month earlier than planned. The film was edited and the score recorded at RKO studios.

Kliou the Killer, shot in Indo-China in 1934 and released October 1, 1936, was the story of Bhat, a member of the Moi tribe, who must fight the man-eating tiger Kliou to gain the hand of the girl he loves. Sadly the original version of *Kliou: The Killer*, the last movie ever shot in two-color Technicolor, is now considered lost. Only recently, a 16mm B&W version has been uncovered by film collector Gerald Haber. It is this version that appears on the *Legong* DVD release as a bonus feature.

Returning to France just before the outbreak of WWII, De la Falaise divorced Constance to marry a young and beautiful Brazilian woman by the name of Emmita who became his third wife.

Henry fought valiantly in WWII during the fall of France, and was awarded a second Croix de Guerre. His book, *Through Hell to Dunkirk* (Military Service Publishing Co. 1943) describes his days with the British armored cavalry regiment, the 12th Royal Lancers, and their push from Tirlemont, Belgium on May 11 to Dunkirk on June 1, 1940. In danger of being imprisoned by the Nazis, he was rescued and brought to the United States, ironically, through the efforts of Swanson and Kennedy.

De la Falaise died on April 10, 1972

William Howard Greene, Cinematographer (October 22, 1904 — July 24, 1965)

Bio written by Robert S. Birchard, author of *Cecil B. DeMille's Hollywood*, University Press of Kentucky.

Cinematographer William Howard “Duke” Greene’s first two credits as a cinematographer were on *Legong, the Dance of the Virgins* and *Kliou the Killer*, the last two feature-length films to be released in Technicolor’s two color process. Born in Connecticut on August 16, 1895, Greene joined the staff of the Technicolor Motion Picture Corporation in 1917. Technicolor insisted that its technicians be hired by studios using the proprietary color process, and Greene worked as a second cameraman and camera operator on many Hollywood films, including the color sequences for *Ben-Hur* (M-G-M, 1925), *Doctor X* (Warner Bros., 1932) and *The Mystery of the Wax Museum* (Warner Bros., 1933) before being assigned in 1933 to shoot two expedition films for producer-director Henry de la Falaise. On his return to Hollywood, Greene shot several two-reel Technicolor shorts for Warner Brothers, and shared credit as cameraman on Paramount’s first three-strip Technicolor picture, *The Trail of the Lonesome Pine* (1936). Because of his work on *Legong*, *Kliou*, and *The Trail of the Lonesome Pine*, Greene developed a reputation as the “best man for exteriors” on the Technicolor staff, according to second unit director Richard Rosson in a memo to director Cecil B. DeMille in 1940. Although the Oscar for color cinematography was not established until 1939, Greene received special Academy Awards for his color work as co-cinematographer on *The Garden of Allah* (Selznick-UA, 1936) and *A Star is Born* (Selznick-UA, 1937). He would receive a third Oscar for his work on Universal’s 1943 Technicolor version of *The Phantom of the Opera*. Greene remained a Technicolor staff cameraman throughout his career. His last film was Columbia’s *The Violent Men* (1955) on which he shared credit with cinematographer Burnett Guffey. Afflicted with generalized arteriosclerosis for some fifteen years, W. Howard Greene suffered a fatal heart attack at his home in Brentwood, California, on February 28, 1956. Although neither *Legong* or *Kliou* were striking box-office successes on their initial release, they proved among Greene’s more enduring work and were reissued a number of times through the years, playing as late as 1949 in Los Angeles—though it must be said that a great deal of the appeal of the films, according to *Variety* reviewers was in the fact that, “Nudity is accentuated by fact that it’s in color,” and that “Natives wear but little . . . the women in sarongs and nothing above the waist.”

W. Howard Greene Partial Filmography

When World Collide (1951. Oscar®-nomination)
The Climax (1944)
Cobra Woman (1944)
Phantom of the Opera (1943. Oscar® winner)
The Jungle Book (1942)
Arabian Nights (1942. Oscar®-nomination)
Blossoms in the Dust (1941. Oscar®-nomination)
Northwest Mounted Police (1940. Oscar®-nomination)
Jesse James (1939)
Private Lives of Elizabeth and Essex (1939. Oscar®-nomination)

A Star is Born (1937)
Nothing Sacred (1937)
Garden of Allah (1936. Honorary Oscar for color cinematography.)
Kliou: The Killer (1936)
Legong: Dance of the Virgins (1935)
Mystery of the Wax Museum (1933) (additional camera operator)
Doctor X (1932) (second camera operator: Technicolor)

Constance Bennett, Producer
(October 22, 1904 — July 24, 1965)



Perhaps the only movie star buried at Arlington National Cemetery (her fifth and last husband was Air Force Brigadier General John Coulter), Constance Bennett was the daughter of well-regarded actor Richard Bennett, and sister of actresses Joan and Barbara Bennett. Her most famous appearances were with Cary Grant in the *Topper* films in which they played the fun-loving ghosts who try to rehabilitate Grant's stuffy, henpecked boss, Cosmo Topper. Beautiful, smart (she also had a very successful women's wear and cosmetics line), and with a light comedic touch, Bennett was one of the most popular stars in the 1930s. As co-founder of Constance Bennett Productions, she produced de la Falaise's *Legong* and *Kliou the Killer*. In the 1940s, she produced and starred in two films: the little-seen but excellent *Paris Underground* (1945) with Gracie Fields, and *Smart Woman* in 1948, which was notable for being the last Alvah Bessie script written under his own name before he was blacklisted in Hollywood. After her Hollywood career slowed down, Bennett spent time appearing in theater and television. She died in 1966, shortly after completing *Madame X*, which co-starred Lana Turner.

Bali

Bali is a small island of about 2,200 square miles that has always been densely populated. Around the time of *Legong*, there were about two million inhabitants. The island, which is part of Indonesia today, is just east of Java, a country whose proximity has heavily influenced the culture of Bali over the past millennium. Bali is largely mountainous with active volcanoes. In the north, Mount Agung rises 10,308 feet above sea level, while in the south there is a large and fertile plain that the Balinese have cultivated since their earliest days.

Though there have been few discoveries on the pre-history of Bali, it is clear that the island was it was visited by seafaring homo-eructus and then was inhabited by 300 B.C. There is not much known about the period around the 7th to 9th century when Indian traders brought Hinduism to Bali. Under King Airlangga (around 1019), Balinese culture began to flourish, heavily influenced by Javanese culture. For the next five hundred years, Bali fell in and out of Javanese rule. During this time, Bali and Java existed as Hindu nations surrounded by its Muslim neighbors. (In the fifteenth century, Java adopted Islam and many Hindu believers fled to Bali.)

In 1597 the Dutch first landed in Bali. Many of the sailors fell in love with the island and when Cornelius Houtman, the ship's captain, prepared to set sail, half of his crew refused to come with him. The Dutch

East India Company began to trade with the Balinese in the following years. In 1846, the Dutch started the colonial wars with the Balinese over a dispute regarding the salvage of shipwrecks, and took possession of the northern half of the island in 1849. The Dutch later gained the southern half in further combat. However, the islanders were able to keep their traditions and self-rule amidst colonization.

By the turn of the 20th century, another series of incidents over salvages of shipwrecks and outrage over the Balinese custom of royal wives sacrificing their lives after their husbands have died, led the Europeans to act. In 1908, Dutch troops marched on the capitol of Denpasar, where they encouraged the King of Bali to surrender. But the monarchs and religious leaders decided to fight to the death rather than surrender. Dressed in their finest outfits and waving their Krises, the Balinese confronted the Dutch equipped with their modern weaponry. Almost 4000 Balinese died in this war as the Dutch finally established control over the island. However, with this bloody price, the islanders gained respect and relative independence (compared to other neighboring countries) from their colonial rulers. Between the World Wars, Bali, like much of the South Pacific, became renowned as a heavenly paradise and stopping point for the rich, the artistic elite and many anthropologists including Margaret Mead and her husband.

Bali fell under Japanese occupation during the WWII, but on August 17, 1945, Indonesian leader Sukarno proclaimed the nation's independence took Bali under Indonesian rule. In 1965, an attempted coup d'état blamed on the communists led to Sukarno's collapse. General Suharto suppressed the coup and emerged as a foremost political figure. In the tragic aftermath, a hunt for communists resulted in the death of 50,000 to 100,000 islanders. Today, Bali is still an island paradise that has once again become a major attraction for international tourists. However, as a Hindu culture, it has lately come under attacks by Muslim extremists.

Suggested CDs

Gamelan Music Of Bali

The Music Of Bali, Vol. 2: Legong Gamelan

Balinese Music in America (Gamelan Sekar Jaya)

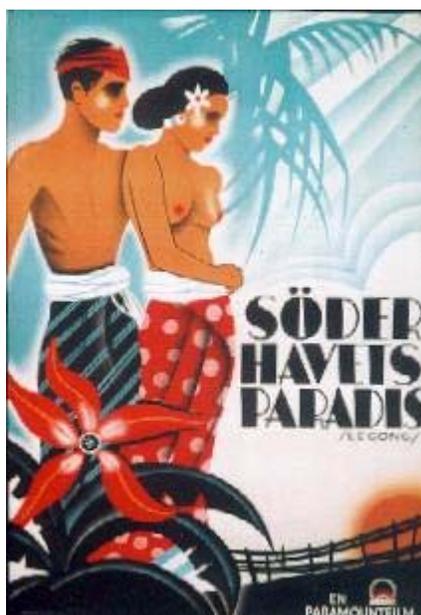
American Works for Balinese Gamelan Orchestra (Gamelan Sekar Jaya)

Fajar (Gamelan Sekar Jaya) (for all GSJ recordings, see: <http://www.gsj.org/>)

Suggested reading

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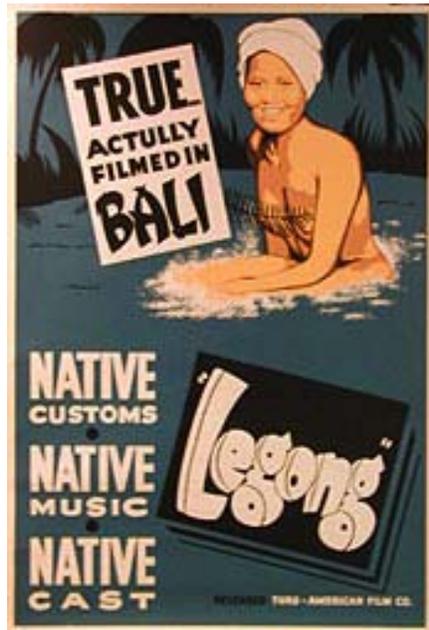
Swiss poster for Legong

Contemporary Articles on Legong

- The Exhibitor*, February 1, 1934
Film Daily, August 18, 1933, Page 2
Film Daily, September 20, 1935, Page 2
Film Daily, October 3, 1935, Page 8
Film Daily, November 30, 1935, Page 2
Hollywood Reporter, June 11, 1934, Page 3
Hollywood Reporter, February 6, 1936, Page 10
Motion Picture Daily, May 1, 1933, Page 6
Motion Picture Herald, January 20, 1934, Page 56
Variety, October 9, 1935, Page 15.

Suggested websites:

UCLA Film and Television Archive: <http://www.cinema.ucla.edu/>
Gamelan Sekar Jaya website; <http://www.gsj.org/>
Bali Tourist site: <http://www.baliguide.com/>
Bali Tourist site: <http://www.balivision.com>
Inside World Music, Gamelon website: <http://www.baliguide.com/>
Center for World Music: <http://centerforworldmusic.org/links.html>
Milestone Film & Video: <http://www.milestonefilms.com>
American Gamelan Institute: <http://www.gamelan.org/>
Bali Arts and Crafts store: <http://www.balikingdom.com/>
Balinese Dance: http://www.seasite.niu.edu/Indonesian/Budaya_Bangsa/Balinese_dance/Default.htm
Balinese Dance: <http://home.sandiego.edu/~lnelson/biblio/112s-Bali.html>
Balinese Dance: <http://gladstone.uoregon.edu/~rmuljadi/index.html>
Association for Asian Performance: <http://polyglot.lss.wisc.edu/tnd/aap/index.html>
Dance Video Collection at NYU:
<http://www.nyu.edu/library/bobst/research/hum/dance/WorldD.htm#asia>
Constance Bennett: <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=1906>
Constance Bennett: <http://movies.yahoo.com/shop?d=hc&id=1800091817&cf=biog&intl=us>



American “B” poster for Legong

DVD Bonus Feature

KLIU: THE KILLER (aka Kliou The Tiger)

Director: Henry de la Falaise
Producer Henry de la Falaise
Titles..... Paul Perez and Ray Doyle
Photography William Howard Greene
Film Editor Ralph Dietrich
Music..... Heinz Roemheld
Orchestra director..... S. K. Wineland
Music Supervisor Abe Meyer

Production Company..... Bennett Pictures Corp.
Distribution Company..... DuWorld Pictures, Inc.

Cast:

Dhi The Girl
Bhat The Boy
Nyan The Brother
Khan The Father
Henry de la Falaise as himself
Lieut. Charles Carney..... as himself

Running Time..... 55 minutes
Release Date Oct 1, 1936
Country United States
Language..... English

Originally shot in Two-color Technicolor in the Annan jungles of Indo-china (Vietnam).
Source print: 16mm B&W, courtesy of Gerald Haber.
With original synchronized music track

Kliou: The Killer was the second feature directed by the Marquis Henry de la Falaise and filmed by the famed Technicolor cinematographer William Howard Greene. Produced by de la Falaise's wife, Constance Bennett, it was to be the last film ever shot in two-color Technicolor. The film, considered a "lost" film for many years, has recently turned up as a B&W 16mm print in the collection of Jerry Haber.

Even in its current state, the film is notable for its fine camerawork. William Howard Greene's composition and use of unique angles (especially for the exploration genre) are remarkable. They would stand out in any film, but are even more notable for being shot in the wilds of Vietnam with a bulky color camera.

According to a December 1934 *Variety* news item, Greene and de la Falaise shot 30,000 feet of Technicolor film for *Kliou*. While on location in the Annan province in Indo-China (Vietnam), the Marquise worked with the cooperation of the French colonial government and with the approval of the local rajah. De la Falaise contracted tropical fever while on location in the jungle and was later treated in a Paris hospital. Several weeks of editing began in mid-December 1934 at the General Service Studios. *Kliou: The Killer* was also known under the title *Kliou, the Tiger*. The picture premiered at the Cameo Theatre on 8th Avenue and 43rd Street on August 14, 1937, though it was copyrighted and reviewed by the trade magazines in 1935.

Bibliographic Sources:

Box Office June 1, 1935
Daily Variety May 23, 1935 Page 3.
Film Daily August 23, 1937 Page 7.
Monthly Film Bulletin May 30, 1936 Page 87.
Motion Picture Herald..... June 1, 1935 Page 47.
New York Times August 16, 1937 Page 15.
Variety Dec 16, 1934 Page 3.
Variety Aug 18, 1937 Page 39.

DVD Bonus Feature
GODS OF BALI

Courtesy of Allegra Fuller Snyder and the UCLA Film & Television Archive.

American version by Robert Snyder
Assisted by Allegra Snyder
Original Music Arranged by Jaap Kunst
Director of Photography Nikola Drakulic
Assisted by Thieo Maier, I Made Sukengadje and Jan van der Kolk
Sound Bert Peterson
Edited by Ken Cofod
Written by Sidney Carroll
Told by John Rodney

Classic Pictures presents an F.L.D. Production. 1952. 56 minutes. Black and White. English language version. Original Dutch version produced by Nederland Film.

Born in Brooklyn on January 16, 1916, Robert Snyder was one of documentarians that rose to fame after WWII . His documentary “The Titan: Story of Michelangelo” (co-directed and co-produced by Robert Flaherty) won the Academy Award® for Best Documentary Feature in 1951. In 1959, he was nominated again for *The Hidden World*. He produced and directed films about some of the legends of the past century; Pablo Casals, Henry Miller, Anais Nin, Claudio Arrau, Will and Ariel Durant, and Willem de Kooning. Robert Snyder passed away on March 21, 2004. You can find more about him at <http://www.mastersmasterworks.com/rsobit.htm>

Allegra Fuller Snyder is the daughter of the late Buckminster Fuller and co-founder of the Institute that bears his name. She is Professor Emeritus of Dance and Dance Ethnology, University of California, Los Angeles. Throughout her life, she has led the way in the evaluation, conservation and diffusion of the history of dance. Her films on dance have been acclaimed around the world. For her contributions to the world of dance, Snyder was the American Dance Guild’s 1992 Honoree of the Year.

Milestone Film & Video

With more than 14 years experience in art-house film distribution, Milestone has earned an unparalleled reputation for releasing classic cinema masterpieces, new foreign films, groundbreaking documentaries and American independent features. Thanks to the company's rediscovery, restoration and release of such important films as Mikhail Kalatozov's award-winning I am Cuba, Pier Paolo Pasolini's Mamma Roma, and Alfred Hitchcock's Bon Voyage and Aventure Malgache, the company now occupies an honored position as one of the most influential independent distributors in the industry. In 1999, the L.A. Weekly chose Milestone as "Indie Distributor of the Year."

Amy Heller and Dennis Doros started Milestone in 1990 to bring out the best films of yesterday and today. The company has released such remarkable new films as Manoel de Oliveira's I'm Going Home, Bae Yong-kyun's Why Has Bodhi-Dharma Left for the East?, Hirokazu Kore-eda's Maborosi, and Takeshi Kitano's Fireworks (Hana-Bi), and now, Tareque and Catherine Masud's The Clay Bird.

Milestone's re-releases have included restored versions of Luchino Visconti's Rocco and His Brothers, F. W. Murnau's Tabu, Merian C. Cooper and Ernest B. Schoedsack's Grass and Chang, Henri-Georges Clouzot's The Mystery of Picasso, and Marcel Ophuls's The Sorrow and the Pity. Milestone is also working with the Mary Pickford Foundation on a long-term project to preserve, re-score and release the best films of the legendary silent screen star. In recent years, Milestone has re-released beautifully restored versions of Frank Hurley's South: Ernest Shackleton and the Endurance Expedition, Kevin Brownlow's It Happened Here and Winstanley, Lotte Reiniger's animation masterpiece, The Adventures of Prince Achmed, Michael Powell's The Edge of the World (a Martin Scorsese presentation), Jane Campion's Two Friends, Gillo Pontecorvo's The Wide Blue Road (a Jonathan Demme and Dustin Hoffman presentation), Conrad Rooks' Siddhartha and Rolando Klein's Chac. Milestone's newest classic film, E.A. Dupont's Piccadilly — starring the bewitching Anna May Wong in one of her finest roles — played at the 2003 New York Film Festival and is opening theatrically nationwide in 2004.

For 2004, Milestone will also be releasing The Big Animal, Jerzy Stuhr's wonderful film parable (based on a story by Krzysztof Kieslowski).

Milestone has fruitful collaborations with some of the world's major archives, including the British Film Institute, UCLA Film & Television Archive, George Eastman House, Museum of Modern Art, Library of Congress, Nederlands Filmmuseum and the Norsk Filminstitut. In 2000 Milestone's 10th Anniversary Retrospective was shown in venues nationwide and Milestone donated revenues from these screenings to four major archives in the United States and England to help restore films that might otherwise be lost.

In 2003, Milestone released an important series of great silent restorations including the horror classic The Phantom of the Opera; an early neorealist adaptation of Emile Zola's La Terre; and an historical epic of Polish independence, The Chess Player. Other video highlights for the year included Roscoe "Fatty" Arbuckle and Buster Keaton's The Cook & Other Treasures, and three incredible animation releases: Cut-Up: The Films of Grant Munro; Norman McLaren: The Collector's Edition; and Winsor McCay: The Master Edition.

In 1995 Milestone received a Special Archival Award from the National Society of Film Critics for its restoration and release of I am Cuba. Eight of the company's films — Charles Burnett's Killer of Sheep (to be released in 2004), F.W. Murnau's Tabu, Edward S. Curtis's In the Land of the War Canoes, Mary Pickford's Poor Little Rich Girl, Lon Chaney's The Phantom of the Opera, Clara Bow's It, Winsor McCay's Gertie the Dinosaur, and Merian C. Cooper, Ernest B. Schoedsack and Marguerite Harrison's Grass — are listed on the Library of Congress's National Film Registry. On January 2, 2004, the National Society of Film Critics awarded Milestone Film & Video their prestigious Film Heritage award for "its theatrical and DVD presentations of Michael Powell's The Edge of the World, E.A. Dupont's Piccadilly, André Antoine's La Terre, Rupert Julian's Phantom of the Opera, and Mad Love: The Films of Evgeni Bauer."

Cindi Rowell, director of acquisitions, has been with Milestone since 1999. In 2003 Nadja Tennstedt joined the company as director of international sales.

“Since its birth the Milestone Film & Video Co. has steadily become the industry’s foremost boutique distributor of classic and art films — and probably the only distributor in America whose name is actually a guarantee of some quality.”

William Arnold, *Seattle Post-Intelligencer*

Milestone Film & Video would like to thank:

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