

KINO LORBER

A film by Lav Diaz

THE WOMAN WHO LEFT

(Ang Babaeng Humayo)

2016 | 226m | Filipino with English subtitles | B&W
DCP | A Kino Lorber release

Winner

– Golden Lion –

La Biennale di Venezia 2016

OFFICIAL SELECTION

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TORONTO INTERNATIONAL
FILM FESTIVAL 2016



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
la Biennale di Venezia 2016
Golden Lion for Best Film

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CAST

Horacia/Renata - Miss Charo Santos-Concio
Hollanda - John Lloyd Cruz
Rodrigo - Michael De Mesa
Petra - Shamaine Centenera-Buencamino
Magbabalot - Nonie Buencamino
Minerva - Marj Lorico
Nena - Mayen Estanero
Babae - Romelyn Sale
Lalake (smuggler) - Lao Rodriguez
Mameng - Jean Judith Javier
Warden - Mae Paner
Woman in Kariton - Kakai Bautista

CREW

Director, Writer, Editor, Cinematographer – Lav Diaz
Executive Producer - Ronald Arguelles
Associate Producer - Kathleen Pador
Production Manager - Kristine Kintana
Assistant Production Manager - Andrea Vida Manda
Assistant Director - Hazel Orencio
Production Designer - Popo Diaz
Sound Engineer - Mark Locsin
Assistant to Sound Engineer - Che Villanueva
Wardrobe/Stylist - Kyla Domingo, Kim Perez
Make-up - Barbie Capacio
Prosthetics - Daniel Palisa
Art Directors - Rene Dino, Raul Dino, Roderick Duran and Reynaldo Peru.
Production Assistants - Cecil Buban and Qi Perez
Assistant to Editor - Che Villanueva
Subtitles/Post - Production Supervisor - Hazel Orencio
Technical Supervisor - Che Villanueva
Color Grading - Timmy Torres
Technical staff (Post-production) - Carlo Manatad
Technical staff (Post-production) - Benjo Ferrer

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SYNOPSIS

A woman discovers that, after 30 years in prison, her friend and fellow inmate committed the murder she was accused of, leading to her release and discovery of the man who framed her.

While searching for her missing son Junior, she discovers again her homeland - the Philippines of the late 90s. Only to realize that its inhabitants are terrorized by corruption and rampant kidnappings. Then her generous personality becomes tainted by feelings of revenge...

DIRECTOR'S STATEMENT

What shapes us as human beings?

The inspiration of the story is Tolstoy's *God Sees the Truth but Waits*. I've read the story a long, long time ago. I only remember the premise now. I already forgot the story and the names of the characters. I remember that what really struck me when I read it was that neither of us really understands life. We don't know. This is one of the most essential truths of existence. Or, some of us can at least feel a continuum, that things that we do can be consequential. And more often, we abide and succumb to life's randomness.

LAV DIAZ – BIOGRAPHY

Lav Diaz (b. 1958) is a Filipino filmmaker, widely regarded as the elder statesman of the third Golden Age of Philippine Cinema. His films depict the plight of the Filipino people, under the weight of Spanish and American colonization, during Marcos-era martial law, and in diaspora. Prior to the festival premieres of *Norte, the End of History* (2013) and *From What is Before* (2014) at Cannes and Locarno respectively, Diaz was considered largely undistributable in North America. This was in large part due to the gargantuan length of his works, ranging from three to ten hours, unfolding over at an unhurried pace reflective of Diaz's distinctly Malay aesthetic.

The one-two punch of *Norte* and *From What is Before* was a reflection of a new level of prolificacy and funding for Diaz, and international critics responded favorably to the higher budgets and "production value" of these new works. Audiences may be forgiven for believing that the filmmaker's unique vision emerged overnight: although he had been producing works for two decades, *Norte* was the first work by Diaz to be distributed in North America (*The Woman Who Left* being the second).

Diaz cut his teeth in the "pito-pito" Filipino studio system, where pre-production, production, and post-production were each given seven days.

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Of these early works, only *Naked Under the Moon* (1999) resembles anything close to Diaz's later formal ingenuity, although its hypnotic quality is mitigated by sex scenes shoehorned in by the studio. Diaz's first true masterwork would be his final shot on film 2001's *Batang West Side*, depicting the struggles of the Filipino immigrant community in Jersey City. Prior to the production of *Batang*, Diaz had already begun working on the epic *Evolution of a Filipino Family* (2004), the first of his works to embrace MiniDV, a consumer-grade digital videotape format which afforded a new level of creative freedom. Without the technological and financial limitations of film, the length of Diaz's individual shots and completed works increased exponentially.

Shot over a period of ten years, the ten-hour *Evolution* charts the struggles of a farming family in 70s and 80s Philippines. Embracing the expanding and increasing affordability of digital cameras, Diaz's works have also expanding laterally in ambition, embracing Russian literary sources and the current sociopolitical state of the Philippines as inspiration, all while retaining his signature aesthetics. Reflecting this, his two most recent works, offer an interesting dichotomy: with the eight-hour *A Lullaby to the Sorrowful Mystery* being all but impenetrable to those unfamiliar with Filipino history and literature, and the just-under-four-hour glidingly narrative *The Woman Who Left* his most accessible yet.

FILMOGRAPHY

- (Sera n Geronimo: Kriminal ng Barrio Concepcion) Criminal of Barrio Concepcion, 1998
- (Burger Boys) - 1999
- (Hubad sa Ilalim ng Buwan) - *Naked Under the Moon*, 1999
- (Batang West Side) - *West Side Kid*, 2002
- (Hesus Rebolusyunaryo) - *Jesus, Revolutionary*, 2002
- (Ebolusyon ng Isang Pamilyang Pilipino) - *Evolution of a Filipino Family*, 2004
- [Heremias (Unang Aklat: Ang Alamat ng Prinsesang Bayawak)] - *Heremias (Book One: The Legend of the Lizard Princess)*, 2006
- (Kagadanan Sa Banwaan Ning Mga Engkanto) - *Death in the Land of Encantos*, 2007
- *Melancholia*, 2008
- (Babae ng Hangin) - *Woman of The Wind*, 2011 *Century of Birthing*, 2011
- *Florentina Hubaldo*, GTE, 2012
- *Norte: Hangganan ng Kasaysayan*, 2013
- *Mula sa Kung Ano ang Noon (From What is Before)*, 2014
- *Hele sa Hiwagang Hapis (A Lullaby to the Sorrowful Mystery)*, 2016

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ACTOR'S FILMOGRAPHY – Charo Santos-Cancio

Known as the former president and CEO of ABS-CBN Corporation and as a producer of countless movies, Charo Santos-Cancio has acted in over 30 films since her debut in Mike de Leon's *Itim* in 1976, for which she received the best actress prize from the Asian Film Festival.

This critical success allowed her to work with some of the country's highly regarded directors, such as Lino Brocka (*Kontrobersyal*, *Gumapang Ka Sa Lusak*). Ishmael Bernal (*Tisoy*, *Boy Kodyak*). Mike de Leon (*Kakabakaba Ka Ba?*, *Kisapmata*), Maryo J. delos Reyes (*High School Circa '65*, *Apat na Maria*, *Hindi Mo Ako Kayang Tapakan*), Eddie Romero (Aguila), Celso Ad. Castillo (*Ang Alamat ni Julian Makabayan*), Marilou Diaz-Abaya (*Brutal*), Laurice Guillen (*Kapag Langit ang Humatol*), and Elwood Perez (Ms. Dolora X).

The Woman Who Left marks her return to acting after two decades, and is her second film with award-winning filmmaker Lav Diaz., after producing *A Lullaby to the Sorrowful Mystery* in 2016.

SINE OLIVIA PILIPINAS

Sine Olivia Pilipinas is a Filipino-owned production company. It started in 2006 and has since produced a number of films, both feature and shorts, including "Evolution of a Filipino Family", "Heremias Book 1: The Legend of the Lizard Princess", "Death in the Land of Encantos", "Melancholia", "Century of Birthing", "From What is Before", "The Day Before the End", "Elegy to the Visitor from the Revolution" and "Butter les Have No Memories".