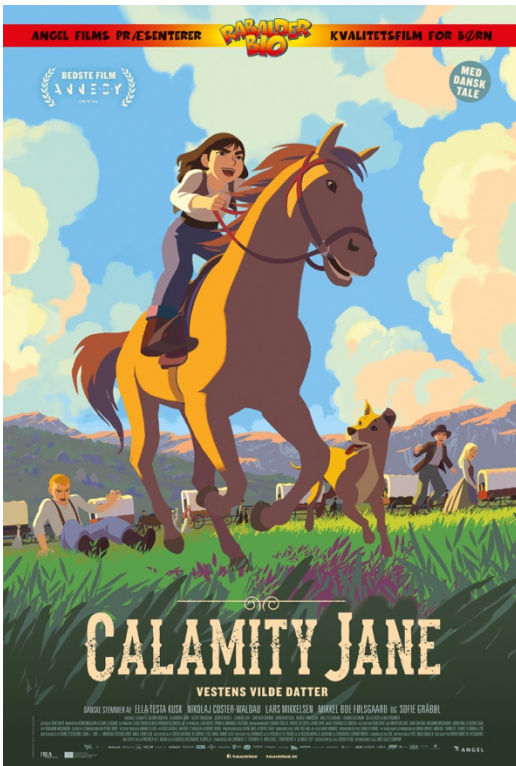


*Angel Films præsenterer*

# CALAMITY JANE

## VESTENS VILDE DATTER



**Premiere:** 29. juli

**Længde:** 85 minutter

**Censur:** 7 år

**Instruktør:** Rémi Chayé

### **Premierebiografer:**

CinemaxX København, CinemaxX Aarhus, CinemaxX Odense, Grand Teatret, Empire Bio Nordisk Film Biografer (Palads, Aalborg Kennedy), Øst for Paradis, Atlas Biograferne, Scala 1-2-3-4 Svendborg, Bio Silkeborg, Kino Ro's Torv, Kosmorama 6100, Bibliografen Bagsværd, Klovborg Kino, Palads Teatret Frederikshavn, Gilleleje Bio, Kom-Bi Hornslet, Valby Kino, Parkteatret Frederikssund, Albertslund Biograferne m.fl.

### **Synopsis:**

*Det er 1863, og pigen Martha Jane er sammen med en konvoj på vej mod et bedre liv i Vesten. Da hendes far kommer til skade er det pludselig Martha, der skal køre familievognen, passe hestene og forsørge familien. Det er en hård og udfordrende omvæltning, og alligevel har Martha aldrig følt sig så fri. Men ikke alle ser positivt på Marthas fritænkning - især ikke Abraham, konvojens leder. Det hele bliver værre, da Martha anklages for tyveri og tvinges på flugt. Iført drengetøj, søger hun desperat efter beviset på sin uskyld. Det bliver starten på et eventyr fuld af farer, oplevelser og personlig udvikling!*

*Filmen er co-produceret af det danske animationsstudie Nørlum og vandt hovedprisen ved animationsfestivalen i Annecy.*

Trailer og pressemateriale kan hentes på: <https://www.angelfilms.dk/calamity>

Kontakt: Mikkel Lund, [mikkel@angelfilms.dk](mailto:mikkel@angelfilms.dk)

## **ABOUT THE DIRECTOR - Rémi Chayé**

After an academic drawing school, Rémi Chayé worked several years as an illustrator, before discovering animation by chance . Rémi enjoyed working among teams and trained with elders on storyboard and layout work. In 2003, he joined the animated film directing school La Poudrière where he directed three short films. He worked on several feature films as both assistant director and story artist for *Brendan and the Secret of Kells* and *The Painting*, as well as a story artist for *Kéridy* and *Evolution Man*. *Long Way North*, released in France in January 2016, marked his debut as a feature film director and graphic author.

## **DIRECTOR'S INTENTIONS**

### *WHAT WE KNOW ABOUT MARTHA JANE CANNARY*

There's little we can be sure about Calamity Jane, we aren't even certain about her date of birth. What she told about her own life was mostly romanticized. But despite the lies, her life remains a singularly exceptional one: that of a woman who chose, at an early age, to dress and live like a man. But apart from her 'disguise' and eccentric behavior, what emerges from biographies of Martha Jane Cannary is her rough but likeable personality. She is a woman constantly seeking affection, a real stray dog, capable of becoming attached to people for no apparent reason and leaving them just as quickly when the fear of commitment kicks in. It is certain that she experienced the death of her parents as an abandonment when she was about ten. She soon shouldered responsibility for her siblings; one she partly evaded by leading a turbulent life yet keeping an eye on what became of them. So, hers is an ambiguous personality, different, and above all extraordinarily rich; particularly interesting today when the subject of gender is regularly debated. We know even less of her youth, but our aim in the film is not to offer a faithful factual account but to imagine how this 'free spirit' was constructed little by little, shaped by adventures and the people she met... How Martha Jane was able to take her desire for freedom on board; freedom which – in those days – only men's clothes could offer. This film also tells the story of a young girl who – suffering from being abandoned – constantly lied about herself, invented another life, before relearning to trust others.

### *A GIRL DRESSED AS A BOY*

Our Martha Jane Cannary is a girl that situation had dressed as a boy and refuse to return to her condition of impaired girl. It is not rebellious, initially with her condition. But her fighting spirit made her refuse to forget the freedom that she had discovered in the lives of boys. She has no doubt about her kind but trying different directions before finding her own way. By her experiences and creativity, by her lies and her inventions, she questions the normative certainties of society, social constructs around the allocation of clothing and tasks. From each of her encounter on her journey, Martha Jane retains an accessory – Jonas' hat, scarf silk from Madame Moustache, jacket with fringe from Samson - she built her character in an intuitive and creative setting.

### *STORY OF A LIAR*

The life of Martha as Tom Sawyer's is not rosy. It must be that she embellished it. This is the only way that she can stand up to the boys of the convoy. She plays with the unconsciousness of her youth, with identities created, invented lives.

### *FACING THE REALITY OF CALAMITY JANE'S LIFE*

Beyond the legendary figure, known in France thanks to Lucky Luke and more recently through the Deadwood series, reality-or what we know about it- of Calamity Jane's life is more like a descent into hell as a film for children. Although the tragedy has hit hard the Cannary family during this journey to the West -her mother dies during the trip, his father at the end-, Calamity Jane has always spoken of it as a moment of grace, happiness and learning. We seize this trip to tell a story around this legendary figure, surprisingly modern.

### *THE WESTERN GENRE*

Being French and wanting to make a film set in the American West, this obviously raises some questions. Is it a Western? What is a Western? the genre is a huge overhang that must be overcome by defusing it. On the one hand, by giving our characters biblical names rather than Anglo-American. On the other hand, by situating the story mainly in travel and in the convoy. And when the action will take us into a village, it will be one of the camps made of tents and shacks just built. We will avoid carefully all the iconography of the western city, filled of saloon pediment where you enter through a platform. It's a «moving convoy film»: from beginning to the end. And it is in this movement that our heroine flourishes. As we write for children, we will not deal with firearms. The

other subject that we'll avoid is the Native Americans one. The subject is too sensitive, especially at the time the story takes place, and too intrusive for being just evoked. So, we took the party to not treat it at all.

### *GRAPHIC INTENTIONS*

Graphically, the film continues the search for simplicity engaged in Long Way North. The characters are cut into simple forms so that animators can focus on emotion and the accuracy of the acting performance more than on the details.

### *THE MAKING THE MAKING*

The pipeline' producing of Long Way North is improved. A large part of the team told us their desire to work together again and we intend to use the experience gained in our first film to go further with them.

### *THE LANDSCAPES*

First Martha's convoy passes through the great plains of Missouri, gigantic and incredibly flat spaces in monumental skies. Then, it engages in the foothills of the Rocky Mountains across Nebraska. The difficulties begin. Men, beasts and carts begin to suffer. But the true dangers of the mountain arrive when the convoy moves along the Colorado and Utah border. The landscape therefore follows a dramatic crescendo that will accompany the adventure.