

The Main Feature



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Not One Less 一个都不能少

Yi ge dou bu neng shao 中文

China

1999

104 minutes

cert U

director: Zhang Yimou
editor: Qu Ru

screenplay: Shi Xiangsheng
design: Cao Jiuping

cinematography: Hou Yong
music: San Bao

Cast

Name	Role in film	Real-life occupation
Wei Minzhi	Teacher Wei	middle school student
Zhang Huike	class troublemaker, school dropout	primary school student
Tian Zhenda	Mayor Tian	mayor of a village in Yanqing county
Gao Enman	Teacher Gao	village teacher in Yanqing county
Sun Zhimei	helps Wei search for Zhang Huike in the city	middle school student
Feng Yuying	TV station receptionist	ticket clerk
Li Fanfan	TV show host	TV show host
Zhang Yichang	sports recruiter	sports instructor
Xu Zhanqing	brickyard owner	mayor of a village in Yanqing county



All of the actors in the film are amateurs. Moreover, most play a version of who they are in real life: the mayor is actually Tian Zhengda, a village mayor; the TV station manager is, in fact, the manager of a local station in Zhangjiakou. The two central children, Wei Mingzhi and Zhang Huike, who play characters of the same name, were found in rural Hebei schools after a long search by the director and his team. This semi documentary aspect of *Not One Less*—its use of hidden cameras (during Wei's interactions with crowds in the city, for example), location shooting, and natural lighting—results in a fascinating uncertainty.

Despite an upbeat ending and some comical interludes, *Not One Less* doesn't flinch from the grim realities of rural poverty. Shot with simple directness, and sturdily acted by the non-professional cast, it's hard not to feel moved by Wei Mingzhi's perseverance in the face of seemingly insurmountable obstacles.

Zhang had to work closely with government censors during production of the film. He related how the censors "kept reminding [me] not to show China as too backward and too poor", and said that on the title cards at the end of the movie he had to write that the number of rural children dropping out of school each year was one million, although he believed the number was actually three times that. *Not One Less* was Zhang's first film to enjoy government support and resources.

However that support was to lead to some difficulties when the film hit a roadblock at the Cannes International Film Festival in 1999. Although the circumstances are not entirely clear, pre-selection comments by Cannes officials suggested that the film was seen as being insufficiently antigovernment, and too propagandistic. Faced with his film being relegated to "un certain regard" (the secondary, non-competitive series), instead of being included in the prestigious "official selection" (the high profile competition at Cannes), Zhang published a letter in the Beijing Youth Daily publicly withdrawing *Not One Less* (and his other new film, *The Road Home*) from the festival, and objecting to what he perceived to be a narrowly politicised attitude towards Chinese film: "It seems that in the West, there are always two 'political criteria' when interpreting Chinese films, [they are perceived as being either] 'anti-government' or 'propaganda.' This is unacceptable."



The film went on to win the Venice Film Festival's Golden Lion and several other awards including Zhang winning the award for best director at the Golden Rooster Awards which is mainland China's most prestigious award ceremony.

Due to the lack of conventional script, the film does start out slow as it takes its time to establish the situation, however Zhang Yimou's direction is truly extraordinary to watch in its understated yet engaging approach to the film. Shot largely in a cinema verite style with some hand-held camera movements and lots of very striking compositions to emphasize the beautiful yet remote landscape of the Hebei province.

Not One Less is a marvellous melodrama from Zhang Yimou. The film is a very touching and engaging story about a poor girl trying to make a difference and later trying to retrieve a lost boy so he can go back to school.

Iain McGlashan

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Marni Nixon: The secret voice of Hollywood, including the voice of Maria in West Side Story

"I knew that I would never be cast physically in the role of Maria. In the picture they wanted Maria to sound like a sixteen-year-old and they kept trying out Natalie's voice. Natalie was perfectly musical, but I had the feeling that it was only gradually when they started working with her that they said to themselves, "I don't think she is able to do it at all". I was hanging around and not knowing how much of my voice was going to be used except for a few high notes that she knew she couldn't sustain. In the end, Natalie recorded everything to her own takes and sometimes was even out of synch. My main job was to fix up all the inconsistencies of her original recordings. I had to loop all the vocals after the film was finished." (source IMDB website)



The studio kept her work on West Side Story a secret from Natalie Wood, who when she found out was furious.

Nixon asked the film's producers for, but did not receive, any direct royalties from her work on the film, but Leonard Bernstein contractually gave her 1/4 of one percent of his personal royalties from it. Nixon also dubbed Rita Moreno's singing in the film's "Tonight" quintet when Betty Wand developed bronchitis at the last moment.

When Harvey Fierstein was asked who should play the lead in a film adaptation of the musical "La Cage Aux Folles", he replied: "Me! Dubbed by Marni Nixon!"
(source Wikipedia)

"Lovely" soprano Marni Nixon (born Margaret Nixon McEathron on 22 February 1930) has ensured herself a proper place in film history although she will be anonymous to most.

In addition to her West Side Story performances, she is the singing "voice" of Deborah Kerr's Anna in The King and I (1956) and Audrey Hepburn's Eliza in My Fair Lady (1964) and nowhere in the credits will you find that fact. She was a former child actress and soloist with the Roger Wagner Chorale in the beginning. Trained in opera, yet possessing a versatile voice for pop music and easy standards as well, she not only sang for Arnold Schönberg and Igor Stravinsky but also recorded light songs.

Marni made her Broadway musical debut in 1954 in a show that lasted two months. In 1955, the singer contracted to dub Deborah Kerr in The King and I (1956) was killed in a car accident in Europe and a replacement was needed. Marni was hired...and the rest is history. In that case the two worked closely, rehearsing side by side until they got a blend they were happy with. Kerr in fact revealed the secret in interviews on the film's release despite it being written into Dixon's contract that she must not comment on her role.

Much impressed, the studios brought her in to "ghost" Ms. Kerr's voice once again in the classic tearjerker An Affair to Remember (1957). From there she went on to make Natalie Wood and Audrey Hepburn sound incredibly good with such classic songs as "Tonight" and "Wouldn't It Be Lovely."

She finally appeared on screen in a musical in The Sound of Music (1965) starring Julie Andrews, who physically resembles Marni. The role is a small one, however, and she is only given a couple of solo lines in "How Do You Solve a Problem Like Maria?" as a singing nun. Because of her uncredited dubbing work in these films, *Time* magazine called her "The Ghostess with the Mostest".

Her biography "I Could Have Sung All Night" was published in 2006. Having performed the role of Mrs. Higgins in the 2008 North American Tour of Cameron Mackintosh's U.K. revival of *My Fair Lady*, in 2012 she received the George Peabody Award 2012 for "Outstanding Contributions to American Music".

Marni's son Andrew Gold (who died 3 June 2011) was also a successful music composer of pop & movie hits. He wrote the theme songs for Animal House, Tootsie & his pop hit "Thank You For Being A Friend" became the theme of TV's Golden Girls.

