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What Women Want (or “The Sound of



Breaking Glass,” metaphorically speaking)

By Mark Shaffer

“If there’s specific resistance to women making movies, I just choose to ignore that as an obstacle for two reasons: I can’t change my gender, and I refuse to stop making movies .” - Kathryn Bigelow, Academy Award Winning Director, The Hurt Locker

When Kathryn Bigelow accepted the Oscar for Best Director at the 82nd Academy Awards for *T*

he Hurt Locker

she smashed one hell of a glass ceiling. No woman had ever won in that category. In 81 years.

The sound of metaphorical breaking glass over at the Directors Guild of America heralded the moment as Bigelow preceded her historic Oscar win by



becoming the first woman to take home the DGA trophy, as well. But Hollywood is fickle. Three years later her follow-up, *Zero Dark Thirty* - the gripping account of the hunt for Osama Bin Laden - garnered five nominations including Best Actress and Best Picture. Bigelow's name was missing from the directing category. Change comes slowly to old institutions. Perhaps that is why at the ripe old age of eleven, the Beaufort International Film Festival takes pride in its diversity. For Festival runners Ron and Rebecca Tucker (right), 2017 has become "The Year of the Woman." ([Read Margaret Evans' article here](#) .)

"We've got more female directors than ever," says Rebecca. "And a lot of the have female producers, as well."

Four of the six features in competition are directed by women and women are well represented across the categories. And one of them already has an Oscar. Brenna Malloy of Dodge College won a 2016 Student Academy Award for her short film, *Rocket*, set in the 1950's world of dirt track racing.

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