

Ciné Festival

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le quotidien québécois des professionnels de l'audiovisuel

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Éminence grise du cinéma français ? Voici DOMINIQUE BESNEHARD

Vous l'avez vu dans cinquante films, dans de petits rôles, parfois cassant, parfois mielleux, souvent inquiétant. Son apparition installe un trouble et on se demande parfois comment son interlocuteur(trice) va s'en sortir. Avec son visage un peu lunaire, sa diction traînante et son regard qui vous fixe, il change l'atmosphère d'une scène et déterminera peut-être un tournant du destin... et malgré tout cela, il demeure un parfait inconnu pour la plupart des cinéphiles. Tel est Dominique Besnehard que je rencontre dans les coulisses du festival, après l'avoir vu «en action photographique» autour d'Isabelle Adjani lors de sa conférence de presse.

Carrière d'un jeune «groupie» de cinéma

- Dominique Besnehard, n'êtes-vous pas une sorte de Jekyll and Hyde? On dit de vous que vous êtes l'être le plus gentil, le plus fidèle, le plus généreux. En même temps vous êtes le plus important agent artistique français, celui qui organise les «castings» les plus complexes et qui dirige le destin d'un nombre imposant d'acteurs. En plus, vous promenez sur l'écran un personnage très ambigu, à la limite du pervers... Comment assumez-vous tout cela?

- «Ah, les rôles de pervers sont les plus intéressants... Mais que je vous dise d'abord comment tout cela a commencé. Je viens à Paris, je suis des cours de théâtre à l'école de la rue Blanche et, pour survivre, je fais de la figuration dans les pièces de la Comédie Française, au moment où Adjani y joue **Ondine**...»

- Je l'ai vue à la télé, elle était sublime dans cette pièce de Giraudoux!

- «C'est ainsi que je l'ai connue. A cette

époque, je pensais faire de la mise en scène de théâtre, mais j'ai eu la chance d'être engagé comme stagiaire dans le film de Jacques Doillon **Un sac de billes**. En fait, j'avais toujours voulu faire ce métier, je découpais des articles dans les revues de cinéma...»

- Cinémonde, Ciné-Revue?

- «Oui, Ciné-Revue, que j'allais acheter, très jeune, en cachette dans la province normande où je me trouvais, parce qu'il y avait toujours en couverture une fille en maillot de bain... C'était l'époque des starlettes, et tout en faisant de la figuration théâtrale, je pensais quand même faire du cinéma. Mais c'est Doillon qui m'a dit: «Tu as su trouver des gosses pour le film, tu t'occupes bien du casting...»; et ensuite Claude Berri vient me dire qu'il apprécie mon travail et qu'il a besoin de moi pour le casting de son film **Le Jouet** de Francis Veber avec Pierre Richard. Tout d'un coup, je me suis trouvé à ne m'occuper que des films où il y a des enfants. On disait «Il n'y a que lui pour en trouver.» A l'époque, c'était beaucoup plus difficile de les contacter. On ne parlait pas de pédophilie, mais il fallait un tas d'autorisations et le cinéma n'était pas aussi couru que maintenant. Je m'y prenais quand même assez bien parce que j'avais des autorisations du ministère de l'Éducation nationale.

Ardant, Azéma, Dalle, Baye... beau tableau de «chasse/casting»

«Mais après une série de films de ce genre, j'en ai eu un peu marre et on a commencé à dire: «Ah, il n'y a que lui pour trouver une nouvelle actrice!» C'est

reparti sur un film de Granier-Deferre qui s'appelait **La Bourgeoise**, qui ne s'est jamais fait, mais pendant trois mois, j'ai écumé tous les cours d'art dramatique, toutes les agences de mannequins, pour trouver une inconnue. En fait, c'est là que j'ai rencontré Fanny Ardant, Sabine Azema etc. Puis ça a été Pialat et d'autres... J'ai fait le casting de **Passe ton bac d'abord** et tout d'un coup j'ai été incontournable. J'ai rencontré Beineix qui m'a demandé de lui trouver la chanteuse de **DIVA** et je me suis mis à écouter des opéras et ensuite, j'ai travaillé avec Godard sur le casting de **Prénom Carmen**.

«Puis, à un moment donné, après **37.2 le matin**, je suis entré dans une autre phase, celle de: «Y a que lui qui peut travailler sur place pour un tournage et rassembler des masses de figurants!», par exemple sur **Les Pirates** en Tunisie, ou **Les Cavaliers d'orage** en ex-Yougoslavie. Et c'est à ce moment-là, après avoir connu Béatrice Dalle - et Nathalie Baye que j'avais rencontrée sur **Le Retour de Martin Guerre** - que je me suis dit «Je vais devenir agent»; et donc pour avoir une certaine continuité dans mon travail, je suis entré chez Artmédia qui est l'agence la plus importante d'Europe. Et là on m'a chargé de trouver de jeunes acteurs. Et comme j'avais aussi tourné dans **A nos amours** de Pialat qui m'avait apporté une certaine notoriété, j'ai fait également l'acteur. Mais c'est difficile - et même un peu délicat - d'être à la fois agent et acteur...»

- Cela devait vous prendre un temps fou

- «Non seulement cela, mais c'est interdit par la loi. Le code de déontologie est

(suite en page 2)

CINEMA OF EUROPE

Chantal Akerman's "Tomorrow We Move": Mother and Daughter Reunion

Chantal Akerman, born 1950 in Bruxelles, ranks as one of the world's leading women filmmakers, equally at home in America as she is in Europe. Her first film, **Saute ma ville (Blow Up My Town)** (1968), was made at 18 and starred herself in a kind of letter-writing format. One leading critic of feminist cinema viewed the oft-employed epistolary style in her films as "a series of love letters to her mother." A better index of her vision and style, however, comes from an interview: "When I saw Jean-Luc Godard's **Pierrot de fou**, I realized that film was a language as strong as literature can be - it's like a person talking to oneself."

Among her 30-odd films to date - shorts, documentaries, features - are some noteworthy contributions to both personal and feminist cinema: **Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles** (1975), **Dis-moi (Tell Me)** (1980), the semi-autobiographical **Portrait d'une jeune fille de la fin des années 60 à Bruxelles (Portrait of a Young Girl at the End of the 1960s in Brussels)** (1993), and **The Captive** (2000), a Marcel Proust adaptation. **The Captive** was as much Akerman as it was Proust. Instead of making the acquaintance of Marcel and Albertine in the fifth book of Proust's remembrances, we met the bisexual Ariane (Sylvie Testud), who lives with rich and jealous Simon (Stanislas Merhar) in a plush Paris apartment. Simon, a possessive type, wants to know everything about Ariane and her girlfriends, so he follows her everywhere on foot and by car through Paris and subjects her to endless questioning. The fact that Ariane has a taste for women only unnerves Simon all the more, for he now feels powerless to deal with a woman leading a double life. A Proustian dilemma to the core, it's handled well and transplanted neatly by Akerman to the modern world today.

But on more than one occasion she has also focused on American mores in documentaries of an experimental nature or within a loose avant-garde frame. **Histoires d'Amerique (Stories of America)** (1989) is a collection of acted-out biographical sketches from penned accounts by Jewish immigrants who settled in Manhattan. And **Sud (South)**

(1999) is an indictment of complacency in a southern town that's tainted by racism and violence. As in most Chantal Akerman films, the borders between fiction and documentary in these two films are effectively erased. Thus, **Stories of America** is more theatre than cinema, and **South** is more a chronicle of poetic images rather than a documentary about people and places.

Chantal Akerman's **De l'autre côté (From the Other Side)**, given a Special Screening at Cannes, seems to pick up where her **South** left off. In a philosophical statement that takes its impulse and inspiration from the plight of wetbacks, particularly those who try to cross the elongated border between Mexico and the United States via a trek into the blazing Arizona desert, she makes a universal case for all "poor people who risk their lives, leave everything behind in an attempt to survive, to live elsewhere. But they're not wanted elsewhere."

In former days, Akerman contends, the illegal wetbacks had an easier time of crossing into California via a route that generally led in the direction of San Diego. But due to advance technology, the flow into California has been more or less quelled. This leaves only the mountains and deserts of Arizona for those desperate enough to try their luck. From the American standpoint, she says, "they figured that the hardships and dangers, the cold and the heat, would stop them altogether. But you can't stop someone who's hungry."

In her latest film, **Demain On Déménage (Tomorrow We Move)** (2003), she appears to pick up where she left off in **The Captive**, her Proust adaptation. Once again, the female lead is played by Sylvie Testud, as close to an alter ego as Chantal Akerman has ever achieved in her feminist tales. Charlotte (Sylvie Testud), a young, chain-smoking individualist writes erotic stories for living and a hobby by gleaning stories in cafés from people at the next tables. One day, her working reverie is disrupted when her mother Catherine (Aurore Clément), a music teacher, moves into the apartment - grand piano and all - after the death of her husband. Of course, her mother is also ready to give advice on how Charlotte should rearrange the furniture and stuff her head with romantic notes of love and companionship. Then, when a decision is mutually made to move to a larger, roomier space, visitors come pounding on the door to check the old place out. Clément and Testud are such amusing characters as mother and daughter in **Tomorrow We Move** that Akerman would do well to pair

them together again in another semi-autobiographical sketch.

RON HOLLOWAY

Tomorrow We Move screens on August 30, September 1 and 3.



Besnehard...

(Suite de la page 1)

très strict, aucun producteur, aucun acteur ne peut être également agent. Mais je suis une exception. On se dit «ça ne fait rien, il est connu dans le métier», et de toutes façons je ne prends jamais d'argent. Je donne tous mes cachets à une oeuvre. C'est ainsi que j'ai travaillé l'an dernier, avec Sophie Marceau - une autre grande amie - à l'opération «Vente aux enchères Photos de Stars» pour Reporters sans frontières. Puis plein de gens m'ont suivi, Pierre Richard, Brial, Trintignant, des metteurs en scène, que je conseille et dont je protège les droits. Et maintenant, chez Artmédia, je m'occupe d'organiser ce qu'on appelle des «packages» -par exemple François Ozon, qui me demande de trouver et réunir ses **Huit Femmes...**»

Le conseil de ceux qui veulent «faire célèbre»

- Vous devez avoir le carnet d'adresses le plus couru de Paris.

- «Effectivement plein de jeunes actrices et d'autres me demandent conseil et veulent que j'oriente leur carrière. Mais finalement, c'est le talent qui compte. Le talent et le travail. Parce que, à notre époque où tous les jeunes veulent «faire célèbre», il faut bien leur faire comprendre que le travail passe avant tout. Mais moi, je suis resté très lucide et très modeste...»

- Quel conseil donneriez-vous à un jeune qui veut se lancer dans le cinéma ? Un jeune de France ou d'ici, c'est la même chose.

- «Je lui dirai de faire ce métier pour les «bonnes raisons». Avec ce qui se passe dans les médias, la télé-réalité, la pub etc, les jeunes croient que c'est facile. Mais ça ne l'est pas. Il faut que l'aspirant acteur se dise: j'ai vraiment envie de faire ce métier, d'interpréter des personnages autres que moi, que j'ai le devoir de donner de l'émotion, de travailler pour apprendre à durer. C'est ainsi que tous les grands ont commencé et qu'on devient un grand, ou une grande...»

La leçon d'un expert. A vous d'en profiter.

GÉRARD BOULAD

Documentaries of the World

Abbey Jack Neidik's "Unbreakable Minds" (Formerly "Broken Mind"): From the Heart and Soul

It's four years into the 21st century, and a long way from the era when people with psychological disorders were locked up in nightmarish places that eventually inspired horror movies. Nonetheless, the idea that mental conditions are illnesses like any other, and that paranoid schizophrenics should be treated no differently from diabetics, has not entirely sunk in.

WillPower is a Chicago organization that raises funding to buy houses for small groups of supervised psychiatric patients. When Montreal filmmaker Abbey Jack Neidik asked someone on the housing committee how neighbours react when WillPower moves in, he was disturbed by the answer: "Oh, they hate us. They absolutely go crazy. They get lawyers to try to stop us from going in there."

Randy, Brad, and Rob

Neidik, whose doc **The Love Prophet and the Children of God** played the 1998 WFF, immediately saw a film that would de-mystify and humanize mental illness. With the help of WillPower, he found "articulate onscreen subjects that people would identify with." For the next three years, Neidik followed the lives of Randy, Brad, and Rob, thirtysomething men who are clearly aware of their condition, and put up a struggle to live with it. That's not easy when you hear voices or harbour delusions that Guns 'n' Roses wants you to join them in Hollywood. And that's why struggles like Randy's (he has a job, a girl friend, and he sponsors a third world child) are heroic. When Randy succeeds in moving into his own apartment, his father Allan says that his son "has fought for every single bit of happiness."

When I recently asked Neidik about his experience filming these men for his

new documentary, **Unbreakable Minds**, he lit up. "I found them very special. There's a vulnerability to them, almost a nakedness. They don't have a lot of façades and trips. They have hard enough of a time just getting through the day."

For Neidik, it's refreshing to hear people tell you exactly what they're feeling rather than spout facile clichés. "You're getting dialogue unfiltered, straight from their heart and their soul. It made me understand what the film is really about: the mind might be crazy, but the soul isn't."

Remembering a Dream

Neidik shares with his wife and film-making partner, Irene Angelico, an intimate approach to the kind of documentaries that get personal. "You have to create trust in your subjects," Neidik continued. "It's almost like a love relationship; they have to be vulnerable to you, open up. You're usually going there for the most important story in their life. You're not going there to ask them about their laundry list."

And once the trust has been won, the creative process takes many twists and turns: "I have a rough story at the beginning," Neidik explained, "and I try to feel out where it's heading. However, often there are difficulties" because people are blocking.

Fortunately, as the process develops, "closed doors lead to new directions, and if you are true to them, you realize where the story is. You've got to decode what's going on, and go with the flow. That's exciting, but it's also nerve-wracking."

At the end of the day, "making a documentary is a bit like remembering a dream. You have an initial inspiration, and there's real truth in it. The rest is foggy, you don't really know. As you move through the filmmaking, and even into the editing, you start saying, Yeah, this is it, and that's really the theme. That's what we want."

The magic moment is the realization, "Yeah, that's how the film always was, and you remember it again."

MAURIE ALIOFF
Unbreakable Minds, formerly **Broken Mind**, screens September 2 and 3.

01/09/2004

THÉÂTRE MAISONNEUVE

- 19:00 TM.01.1 **The Right Gift (Le Bon Cadeau)** (comp(c)) Beryl Lusén; États-Unis; 9 mn; Ang. s.t.f.; **AROUND THE BEND** (COMP) Jordan Roberts; États-Unis; 85 mn; Ang. s.t.f.
- 21:30 TM.01.2 **Boy** (comp(c)) Welby Ings; Nouvelle-Zélande; 15 mn; Ang. s.t.f.; **HUMAN TOUCH** (COMP) Paul Cox; Australie; 102mn; Ang. s.t.f.

CINÉMA IMPÉRIAL

- 9:00 CI.01.1 **Boy** (comp(c)) Welby Ings; Nouvelle-Zélande; 15 mn; Ang. s.t.f.; **HUMAN TOUCH** (COMP) Paul Cox; Australie; 102mn; Ang. s.t.f.
- 11:30 CI.01.2 **The Right Gift (Le Bon Cadeau)** (comp(c)) Beryl Lusén; États-Unis; 9 mn; Ang. s.t.f.; **AROUND THE BEND** (COMP) Jordan Roberts; États-Unis; 85 mn; Ang. s.t.f.
- 14:00 CI.01.3 **Kalte Schatten (Les Ombres froides / Cold Shadows)** (comp(c)) Peter Kocyla; Allemagne; 15 mn; Allemand s.t.f. & s.t.a.; **BULUTLARI BEKLERKEN (WAITING FOR THE CLOUDS)** (COMP) Yesym Ustaoglu; Turquie - France - Allemagne - Grèce; 88 mn; Turc & Grec s.t.f. & s.t.a.
- 16:30 CI.01.4 **Le Violoncelle** (comp(c)) Adam Sèbire; Australie; 4 mn; **LE RÔLE DE SA VIE / THE ROLE OF HER LIFE** (COMP) François Favrat; France; 102mn; Fr. s.t.a.
- 19:00 CI.01.5 **NAPOLA** (HC) Dennis Gansel; Allemagne; 110mn; Allemand s.t.a.
- 21:30 CI.01.6 **Mr. Mergler's Gift** (can(c)) Beverly Shaffer; Canada; 31 mn; Ang.; **MON FILS SERA ARMÉNIEN** (DOC) Hagop Goudsouzian; Canada; 80 mn; Français

CINÉMA PARISIEN 2

- 11:00 P2.01.2 **MIA AIONIOTITA KAI MIA MERA (L'ÉTERNITÉ ET UN JOUR)** (HOM) Theo Angelopoulos; Grèce - France - Italie; 132mn; Grec s.t.f.
- 19:20 P2.01.5 **PREDSTAVA HAMLETA U SELU MRDU_I DONJOJ (A VILLAGE PERFORMANCE OF "HAMLET")** (HOM) Krsto Papic; Croatie; 96 mn; Croate s.t.a.

CINÉMA PARISIEN 5

- 13:30 P5.01.3 **TO VLEMMMA TOU ODYSSEA (LE REGARD D'ULYSSE)** (HOM) Theo Angelopoulos; Grèce - France - Italie; 180mn; Grec s.t.f.

WORLD COMPETITION

Paul Cox's "The Human Touch"

A Woman Discovers Her Sensuality

A familiar face at international film festivals, Paul Cox is often referred to as "Australia's independent filmmaker." Independent he is, and fiercely so. But Aussie he is not, for Paul was born in the Netherlands (1940) and is still the proud possessor of a Dutch passport. All the same, he has made Melbourne his home. As for the name of his production company, Illumination Films, it stems from his fifth film: **Illuminations** (1976). The title also hints of his credo: a commitment that the best way to compete against Hollywood is to "make low-budget films against the grain." As writer, producer, director, editor, and occasional actor, he has left an indelible signature on all 28 films brought to the screen since 1968.

The breakthrough came with a trio of tragicomedies in the early 1980s: **Lonely Hearts** (1982), **Man of Flowers** (1983), and **My First Wife** (1984), each dealing in contrasting ways with sex, fantasy, and an eccentric outsider. **Man of Flowers**, starring Norman Kaye as a sympathetic loner, was one of the hits in the Directors Fortnight at the 1983 Cannes festival. **My First Wife**, a comedy about a marriage falling apart, was openly autobiographical and didn't pull a single punch. Remarking in an interview about those years, Cox felt that "because these were honest films about myself, about my own emotions, I guess that they say something to other people as well."

Over the years, Paul Cox has assembled a group of actors around him who appreciate both his creative vision and style of directing – particularly Norman Kaye and Chris Haywood. Both can be seen in **The Human Touch**, his competition entry at this year's Montreal World Film Festival. On one occasion German cult director Werner Herzog

appeared in a supporting role in a Cox film. The opportunity offered itself when Herzog needed a respite from the enormous burden of shooting **Fitzcarraldo** (1982) in the depths of the Amazons.

Another close friend is David Stratton, Australian critic and film critic, who makes a cameo appearance in **Touch Me** (1993), his witty, sophisticated Erotic Tale produced by Ziegler Film Berlin. Stratton, attending an art course conducted by Gosia Dobrowolska and making a mess of it, is required to sketch a nude, posed by the attractive Claudia Karvan. Both Dobrowolska (the nun in **The Nun and the Bandit**, 1992) and Karvan (the nude again in **Lust and Revenge**, 1996) are Paul Cox regulars. Sitting next to Stratton are Chris Hayward, in Toulouse-Lautrec guise, and Norman Kaye, painting Van Gogh sunflowers instead of feminine curves!

The Van Gogh gag refers to Paul Cox's personal homage to the great Dutch painter. When **Vincent: The Life and Death of Vincent Van Gogh** (1987) was released, the run-of-the-mill film critic couldn't make heads or tails of his avant-garde approach to the subject – until John Simon proclaimed it a masterpiece in a New York publication. Recently, Cox applied the same aesthetics to his interpretation of **The Diaries of Vaclav Nijinsky** (2001), a tip of his directorial hat to the legendary Russian ballet-dancer. Another of his "homage" films chronicled the missionary activities of a Dutch priest among the lepers: **Molokai: The Story of Father Damien**

(1999).

Another side of Paul Cox's oeuvre is a cycle of films about elderly women who look their fates squarely in the face and act accordingly. Indeed, there seems to be a natural progression from **Golden Braid** (1990), **A Woman's Tale** (1991), and **Innocence** (2000). In **Innocence**, programmed at the 2000 Montreal festival, a senior citizen braves the wrath of her complacent husband and indignant married children to savor the fruits of a late blooming and deeply felt love before breathing her last breath. Cox depicts the woman's "innocence" for what it is: a tender voyage of self-discovery.

Self-discovery is also at the core of **The Human Touch**. Anna (Jacqueline McKenzie), an attractive 30-year-old, is a singer in a choir and shares a loving relationship with her painter boyfriend. When her choir holds a concert to raise money for a tour of China, she meets Edward (Chris Hayward), a wealthy and cultured gentleman in his sixties, who hints that he could help fund the tour. The twist comes when Anna visits Edward's mansion, is impressed by his collection of erotic art, and agrees to pose nude for some photographs. Of course, his photographs capture a languid sensuality that the boyfriend has missed entirely – and is perhaps unknown to Anna herself.

RON HOLLOWAY

The Human Touch screens on September 1 and 2.

Michel Zgarka présente pendant le Marché international du Film Conférences 2004

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Panorama Canada

Gary B. Yates' "Seven Times Lucky": Needing to Believe

Probably because of Canada's documentary tradition, many filmmakers in this country, not to mention government agencies that help fund them, share a literal-minded idea of what constitutes "Canadian content" in the movies. Snowy fields and old farmhouses are a must. Characters, if not necessarily from Moose Jaw, must be distinctly Canuck. A few shots of Toronto streetcars, the Rockies, or people playing hockey would be nice. In arthouse pictures, a grey malaise creeps into everything. Canadians are Nordic people.

Writer-director Gary Yates, whose debut feature **Seven Times Lucky**, is screening in the MWFF, doesn't buy into this ethos. Taking a break from the first shooting day on his newest project, Yates said by phone, "I've long been an opponent of some of these guidelines that Telefilm sets for films that have to be visibly Canadian. I'm of the mind that if you're a writer, producer, director, and Canadian, and the film is made in Canada, that's a distinctly Canadian perspective." As a moviemaker, Yates is more interested in constructing unique imaginary worlds than espousing a fabricated national identity.

An attention-grabber at Sundance 2004 Yates', **Seven Times Lucky** offers a zig-zagging tale of oddball love and nonstop betrayals in a murky netherworld of gamblers, scammers, grifters, and thieves. And nothing is what it seems to be.

Russian Dolls

With his snap brim hat, overcoat, and air of imminent burnout, Harlan (Kevin Pollak, who played Todd Hockney in **The Usual Suspects**) is working scams with the much younger Fiona (Liane Balaban of **New Waterford Girl**). A pale, dark-haired street girl, Fiona can be both tomboyishly alluring and ultra-feminine. She suggests Quentin Tarrantino's thesis that criminals are

actors, playing so many roles and pulling off so many scams, Yates says that his movie's many reveals are like painted Russian dolls. "Open one, and another one comes out - until you get to the doll in the middle."

For Yates, the heart of **Seven Times Lucky** is its "unrequited love story." The more it was developed, the "more you could buy Harlan's wanting to believe Fiona. And that led me to an interesting character contradiction, which is that Harlan is a con-man who needs to believe. I loved that, and I played with it, and when I got into editing, I took any opportunity to cut directly from a shot of Harlan to a shot of Fiona, even when they weren't in the same scene. That connection ups the love story tenfold. That's where it really gels. The editing creates the subliminal effect that these two are constantly thinking about each other."

Time Warp

Inspired by Elmore Leonard and Carl Hiaasen's crime stories, **Seven Times Lucky** is a crisply directed, plausibly acted movie. Its tightly controlled color palette is limited to bilious greens and hard blues, browns and greys. Gloomy rooming house accommodations are right out of Robert Siodmak's post-

World War 2, film noir, **The Killers**. Bars and motels wouldn't look out of place in 1950's pulp. Oddly enough, dial telephones and mobiles co-exist in this alternate universe where everyone lives outside the law.

"I wanted the movie to have A timeless quality," Yates explains. "Is it the forties, the seventies? I wish I could offer a rational, intellectual description of why I went that way, but it seems right to me. It works with the material. Here's a man who's stuck in the past, and has certain old time values that don't work in the modern world." David Lynch's **Blue Velvet**, which also juggled time periods, nudged Yates in this direction. "It created a magical world," he says, "a world that existed only within that movie."

Ultimately, beyond all the game-playing, Yates leaves you with Harlan's genuinely deep feelings for an enigmatic street girl. Unfortunately, no-one in his hard-assed world understands their meaning. As one of the characters puts it, "A cynic knows the price of everything, the value of nothing."

MAURIE ALIOFF

Seven Times Lucky screens September 2, 3, 5.

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PAR RADIO CENTRE-VILLE 102,3 FM

Jusqu'au vendredi 3 septembre, de 15h30 à 17h30 vous pourrez en savoir encore davantage sur les films, les invités, les activités du Festival du film de Montréal en syntonisant 102,3 FM, Radio Centre-Ville.

Mercredi le 1^{er} septembre deux entrevues plus longues, une première avec Philippe de Borca pour VIPERE AU POING, puis avec Jean-Claude Labrecque qui nous donne de nouveaux renseignements sur son film LES JEUX DE LA XX^e OLYMPIADE (1977).

Animation: Françoise Wera, Francine Laurendeau, Guy Ménard, Pierre Pageau.

Emmanuelle Béart et Vincent Elbaz à Montréal pour le tournage de «D'Artagnan et les trois Mousquetaires», une coproduction GMT, Transfilm, JJM, et OKKO

C'est en France, le 5 juillet dernier, que débutait le tournage du film **D'Artagnan et les trois Mousquetaires** produit par GMT productions (Jean-Pierre Guérin), Claude Léger de Transfilm, en partenariat avec la société britannique JJM (Jonathan Vanger) et la société tchécoslovaque OKKO (Olda Mach). Ce long métrage, réalisé par Pierre Aknine, met en vedette Emmanuelle Béart, Vincent Elbaz, Tcheky Karyo, Heino Ferch, Rémy Girard et Gilles Renaud.

Ce drame d'aventure, d'après l'œuvre d'Alexandre Dumas, raconte l'histoire de D'Artagnan (Vincent Elbaz), jeune Mousquetaire du roi, et de ses amis, Athos (Heino Ferch), Porthos (Gregory Gadebois) et Aramis (Gregori Derangere) qui tente de déjouer les manigances de Richelieu (Tcheky Karyo) et de la diabolique Milady de Winter (Emmanuelle Béart) afin de sauver l'honneur de la reine, Anne d'Autriche (Stefania Rocca). Pour compléter la distribution, le Père Cortes (Rémy Girard) celui qui est de connivence avec les trois mousquetaires pour affaiblir les pouvoirs de Milady et Monsieur de Tréville (Gilles Renaud), l'ami du père de d'Artagan et le chef des trois mousquetaires. Le fantastique rejoignant le romanesque, ce nouveau film impose un ton résolument moderne à cette histoire universelle.

Pierre Aknine est un scénariste et un réalisateur aguerri au Théâtre et plus particulièrement, au cinéma. Il a notamment réalisé les films suivants: **La Dame Blanche**, **La Nuit la plus longue** et **Jean Moulin une affaire française**.

Emmanuelle Béart a connu son succès en France grâce au film **Manon des sources** de Claude Berri (1986). Depuis, elle a pu démontrer son talent et

sa polyvalence dans plusieurs films dont, **La Belle noiseuse** (1991), **Nelly & Monsieur Arnaud** (1995) et tout récemment, **Nathalie** (2003).

Vincent Elbaz, vedette montante et incontournable du cinéma français, démarre véritablement sa carrière lorsqu'il connaît le succès en enchaînant deux comédies phares de 1997, **Les Randonneurs** de Philippe Harel et **La Vérité si je mens!** de Thomas Gilou, où il incarne le flambeur et dragueur Dov.

Tcheky Karyo a obtenu une nomination pour le César du meilleur acteur pour son rôle principal dans **La Balance** (1982). Il a également reçu le prix Jean Gabin en 1986 en reconnaissance de son talent. Il a tenu des rôles dans plus de 70 longs métrages dont **The Patriote** (2000), **Le Roi danse** (2000) et **Vincent et moi** (1991).

Coproduit par la France, Jean-Pierre Guérin (GMT Productions), le Canada Claude Léger (Transfilm), la société de production montréalaise, l'Angleterre, Jonathan Vanger (JJM), et la République Tchèque, OKKO (Olda Mach). Le producteur Claude Léger compte à son actif certains des longs métrages et mini-séries aux budgets les plus importants de tous les films produits par des sociétés canadiennes. Mentionnons entre autres, **Agaguk** (34 M\$), **Highlander III** (43 M\$), **Grey Owl** (48 M\$), ainsi que les mini-séries **Napoléon** (55 M\$), **Robinson Crusoe?** (12 M\$), **Aime ton Père** avec Gérard et Guillaume Depardieu et **Steal** (20 M\$) réalisé par Gérard Pirez (Taxi) avec Stephen Dorff et Natasha Henstridge.

Le tournage de **D'Artagnan et les trois Mousquetaires** se terminera à Montréal le 10 septembre. Sa sortie en salle devrait avoir lieu en 2005.

Penelope Cruz présentera la projection spéciale de «Non ti muovere» (Écoute-moi) à l'Impérial le vendredi 3 septembre Les détenteurs de billets pour la séance de samedi doivent utiliser leur billet vendredi

Penélope Cruz, star de **Non ti muovere** (Écoute-moi) et Sergio Castellitto, réalisateur et co-vedette, présenteront le film à la séance spéciale du vendredi 3 septembre à 17h au Cinéma Impérial.

Les détenteurs de billets pour la projection du lendemain (samedi à 21h30) sont invités à utiliser leurs billets pour la projection de vendredi.

Cette nouvelle séance a été fixée afin de permettre à Madame Cruz de présenter le film. Compte tenu de son horaire de voyage, elle n'aurait pas pu être présente samedi soir.

Saturday Night Ticket Holders Should Use Tickets On Friday PENELOPE CRUZ TO INTRODUCE FILM AT SPECIAL SCREENING OF NON TI MUOVERE (DON'T MOVE) AT IMPERIAL FRIDAY, SEPT. 3

Penelope Cruz, star of "Non Ti Muovere" ("Don't Move"), and Sergio Castellitto, the director and co-star, will present the film at a special screening at the Cinema Imperial at 5 pm, Friday, September 3.

Holders of tickets for the screening the next day (Saturday, 9:30 pm) should use their tickets for the Friday showing.

The new screening time was set to accommodate Ms. Cruz as she wished to be present at a screening, but, because of her travel schedule, would not be able to attend Saturday night.

Conférence de presse Changement d'horaire

L'heure de la conférence de presse de Penélope Cruz a été changée. Elle aura lieu dans l'Agora du Complexe Desjardins vendredi le 3 septembre à 14h00.

The time of the press conference for Penélope Cruz has been re-scheduled. It will be held at 2 PM on Friday, September 3 in the Agora of Complexe Desjardins.