

WNCC



WOKING'S NEW CINEMA CLUB

Affiliated to the British Federation of Film Societies and the British Film Institute



Silver Award - 1986
Special Commendation - 1987
Film Society of the Year - 1988
Best Programme Notes - 1990
Special Commendation - 1992

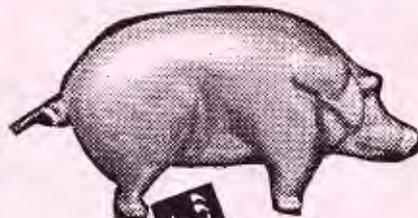
NOW SHOWING

*"START THE YEAR WITH SOMETHING TASTY.
RUSH TO DELICATESSEN"* Geoff Brown, The Times

DELICATESSEN



PIG OUT!



"A marvellously inventive piece of movie-making"

BARRY NORMAN, Film '91

"Wickedly funny" SCREEN INTERNATIONAL *"Dazzling"* TIME OUT

Claudie OSSARD present:

DELICATESSEN

15

"Exhilarating"
THE FACE

"Gorgeous"
COMPANY



*"There's
nothing to
touch it"*
CITY LIMITS

a film by
JEUNET and CARO

"MARVELLOUSLY INVENTIVE!"
Barry Norman, Film '91

"RUSH TO DELICATESSEN!"
Geoff Brown, The Times

*"Lean,
mean and
very funny.
DON'T
MISS
IT!"*
BBC,
Moving Pictures

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EXCLUSIVELY AT
FORBIDDEN
PLANET

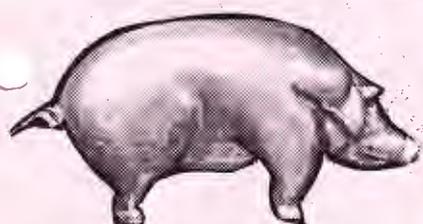
**"VERY FRENCH, VERY STYLISH AND
VERY FUNNY"**
Deborah Holder, New Woman
**"AN EXTRAORDINARY ALMOST
INDESCRIBABLE FANTASY"**
Alexander Walker, Evening Standard

*"THE FIRST GREAT FILM OF 1992.
There's nothing to touch it"*
Nick James, City Limits

DELICATESSEN

15

PIG OUT!



DÉLICATESSEN

FRANCE 1990

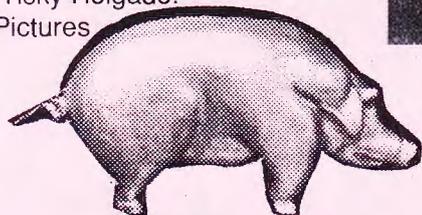
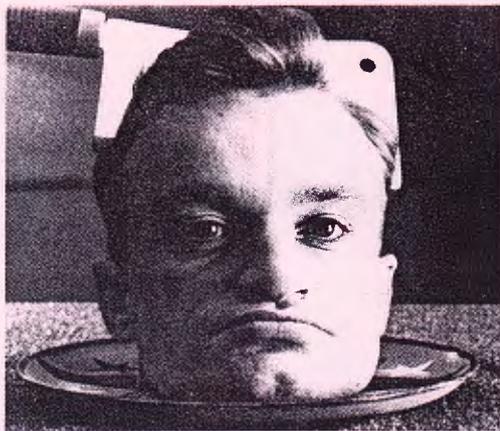
Directors: Jean-Pierre Jeunet, Marc Caro

Producer: Claudie Ossard Screenplay: Jean-Pierre

Jeunet, Marc Caro Photography: Darius Khondji

Leading Cast: Dominique Pinon, Marie-Laure Dougnac,
Jean-Claude Dreyfus, Karin Viard, Ticky Holgado.

Certificate: 15 Distributor: Electric Pictures



Delicatessen is a startlingly original debut from typically French directors Jean-Pierre Jeunet and Marc Caro. It is set in a barren world in which a delicatessen owner (Jean-Claude Dreyfuss), invites unsuspecting tenants to his post-apocalyptic apartment building to unwittingly supply the meat for its inhabitants - a strange group of suicidal, frog-and-snail rearing, toy-making outcasts. Indeed the suicidal woman is one of the greatest creations of this film, as is made clear whilst watching it. Underground, the Troglodytes, a band of vegetarian freedom-fighters, although never seen by the public, plan revenge, and attempt to save Dominique (*Diva*) Pinon - an ex-circus performer, who has arrived to take up the vacant handy-man's job, which was left open at the start of the film.



Music

Arrangements

Jean-Michel

Bergounioux

Music Consultant

René Taquet

Songs

"I Do Like to Be

Beside the Seaside";

"The Streets of Paris";

"Medaille d'honneur";

"Ardente Elisabeth";

"Fancyful Agnes"

Costume Design

Valérie Pozzo di Borgo

Wardrobe

Valérie Pozzo di Borgo

Make-up

Hugo Quiroga

Opticals

Baptiste Magnien

Sound Editors

Gérard Hardy

Anne Marie L'Hôte

Sound Recordist

Jérôme Thiault

Dolby stereo

Sound Re-recordists

Vincent Arnardi

Music:

Michel Wanker

Production

Assistant

Caroline Selle

Stunt Co-ordinator

Patrick Cauderlier

Stunts

Reini Canape

William Caynard

Arlette Spetbroot

Didier Moirot

Subtitles

Cinétitres LLC

Cast

Dominique Pinon

Louison

Marie-Laure

Dougnac

Julie

Jean-Claude Dreyfus

The Butcher

Karin Viard

Mademoiselle Plusse

Ticky Holgado

M. Tapioca

Anne-Marie Pisani

Madame Tapioca

Jacques Mathou

Roger Cube

Rufus

Robert Cube

Jean-François

Perrier

Monsieur Interligator

Sylvie Laguna

Madame Interligator

Chick Ortega

The Postman

Howard Vernon

Monsieur Potin

Patrick Paroux

Rolls

Jean-Luc Caron

Janvier

Eric Averlant

Tourneur

Dominique

Betenfeld

Paumeau

Maurice Lamy

Pank

Marc Caro

Fox

Raymond Forestier

Milan

David Defever

Trappe

Bernard Flavien

Brelan

Robert Baud

Voltange

Pascal Benezech

Boban Anevski

Mikael Todde

Edith Ker

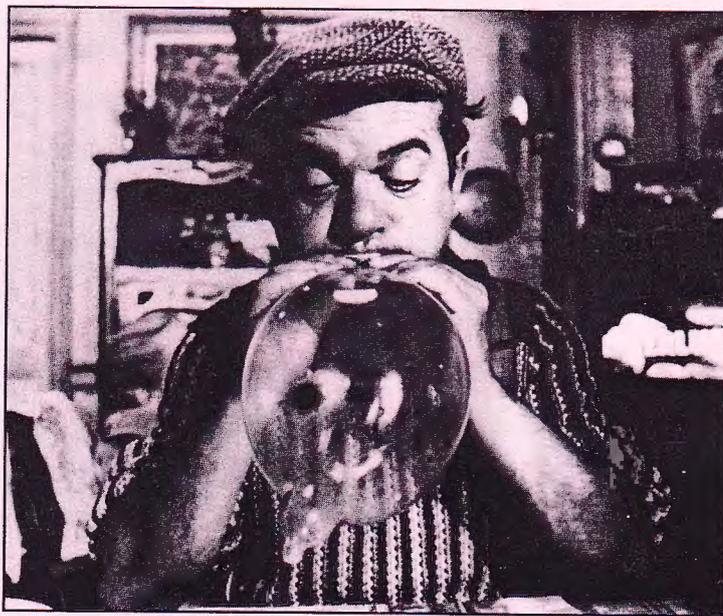
Dominique Zardi

This film was the star exhibit in the French section of 1991's London Film Festival and was snapped up soon after for general release, and appearing on Channel 4's *World Cinema* season last year. *Delicatessen* is the first international success of its directors, currently the golden boys of French Cinema. Jeunet and Caro's 1981 collaboration *Le Bunker de la Dernière Rafale* did enjoy a cultish reputation and was coupled for eight years with David Lynch's *Eraserhead* at L'Ecurail cinema in Paris, which is something they are both proud of. Their roots are obvious to the naked eye in *Delicatessen*. Jeunet and Caro are both ex-animators, directors of commercials and shorts. Indeed another example of their work (*Fantaises*) is available in the *Delicatessen* video box-set which also includes a booklet and pig-pin!

Every scene from the film was storyboarded by both men and then, on set, Jeunet dealt with the actors and camera and Caro concerned himself with the evident visual style.

The financing of such an odd and essentially cultish film was as much trouble across the channel as, say, *Leon the Pig Farmer* (Bernard Bresslaw's last film), was here in Britain.

"The system is that if the producer makes a film, he gets money from the state to make his next one", explains Jeunet. "With *Delicatessen* people just did not understand what we wanted to do. They said it was sinister and horrible, but our producer (Claude Ossard), had made *Betty Blue*; so eventually we got the money, less than a million dollars - but not from the Government."



After the great success of *Delicatessen* - throughout Europe, including second only to *Terminator II* in Amsterdam's box-office charts - the duo have been invited to leave for America by Warner Bros., Although they are reluctant to jump to it, since "if Hollywood wants to mess with the script we'll have to go somewhere else." They have obviously seen *Barton Fink!*

Their next film is already in pre-production and Jeunet and Caro describe it as a much more expensive "dark fairytale, a cross between *Night of the Hunter* (the Charles Laughton directed masterpiece starring Robert Mitchum) and *Pinnocchio!*" called *The City Of The Lost Children*.

As for *Delicatessen*, you will leave this viewing having witnessed probably the best and funniest sex-scene in world cinema and many fantastic set-pieces and visual gags. It is one of the few films I have seen where the audience continued to applaud long after the credits had finished rolling.

Jonathan Beare

Certificate
15
Distributor
Electric Pictures
Production
Companies
Constellation/UGC/
Hachette Première
With the
collaboration of
Sofinergie/
Sofinergie 2/
Investimage 2/
Investimage 3
Producer
Claudie Ossard
Associate Producer
Michèle Arnoud
Production Manager
Jacques Scarrone
Post-production
Supervisor
Antonie Grugard
Casting
Pierre-Jacques
Benichou
Assistant Directors
Jean Marc Tostivint
Jean Christophe
Spadaccini
Screenplay
Jean-Pierre Jeunet
Marc Caro
Screen Collaborator
Gilles Adrien
Director of
Photography
Darius Khondji
In colour
Editor
Hervé Schneid
Art Director
Marc Caro
Set Decorators
Jean-Philippe Carp
Miljen Kljakovic
Jean Rabasse
Aline Bonetto
Storyboard Artist
Marc Caro
Special Effects
Olivier Gleyze
Jean-Baptiste Bonetto
Yves Domenjoud
Models
Jean Rabasse
Jérôme Signori
Valerie Berthoux
Andréa Linaeres
Marie Desforges
Valerie Sebast
Music
Carlos D'Alessio
Music Extracts
"Entry of the
Gladiators"; "Una
Legrima toya"
by M. Mores;
"Bongo Bolero"
by Pedro Salero
Music Performed by
Cello:
Hubert Varron
Isabelle Pinardel

DELICATESSEN

**COMING
NEXT
MONTH**



TUESDAY 1 FEBRUARY FOR 1 DAY ONLY AT 8:00 pm

hear my song ¹⁵



UK 1991

Hear My Song

Director: Peter Chelsom
 Leading Players: Ned Beatty, Adrian Dunbar, Shirley Anne Field
 Festivals: Edinburgh, Toronto
 Running Time: 113 mins

Another director of great promise and, to judge by audience reaction, tremendous popular appeal, is a 25-year-old Brit called Peter Chelsom. We shall all soon be talking about his romantic comedy, *Hear My Song*, filmed in Britain and Ireland and based on the exuberant notion of the real-life Irish singer and heartthrob of the Fifties, Josef Locke, coming back to Britain despite a warrant for non-payment of income tax to complete an old love affair and give a defiantly rousing one-man concert in a Liverpool *palais de danse* that thumbs its nose at the police as rousingly as the tenor's notes hit the plaster on the roof. Ned Beatty plays Locke, the Galway scenery acts a treat and I had tears in my eyes - as indeed did plenty around me whose eyes weren't Irish - at the grand finale. Shirley Anne Field, as Locke's old flame, gives one of her very best performances. *Alexander Walker*

'Hear My Song' (15) (Peter Chelsom, 1991, GB) Shirley Anne Field, Adrian Dunbar, Tara Fitzgerald, Ned Beatty. 103 mins. Loosely inspired by events in the life of Irish tenor Josef Locke, Chelsom's first feature is an 'old-fashioned' comedy whose shameless stabs at cockle-warming charm make for a sludge of ingratiating whimsy. Liverpool club owner Micky O'Neill (Dunbar) is in a fix. His inability to say 'I love you' has provoked a walk-out by his girlfriend Nancy (Fitzgerald), and his ambitious plans to revive the club's fortunes by bringing tax exile Locke (Beatty) back to England go awry: the singer he has booked is an imposter who takes advantage of Locke's old flame Cathleen (Field), who happens to be Nancy's mum. Micky's dreams can be fulfilled only if he tracks down the real Locke in Ireland and tempts him to Liverpool for one last concert.



PETER CHELSOM

Born in Lancashire in 1956, he trained as a photographer before studying at the Central School of Speech and Drama. His successful acting career included lead roles for the RSC, National Theatre and the Royal Court, and television appearances in *A Woman of Substance* and *Sorrell and Son*. After ten years he stopped acting to concentrate on writing and directing. He has made many commercials, notably campaigns for Malson Canadian Lager and Tetley Beer. His short film, *Treacle*, won a BAFTA nomination and was selected for the LFF in 1988. *Hear My Song* is his first feature film.

**"A FUNNY,
JOYOUS PICTURE...
RUSH OFF AND SEE IT
AS FAST AS YOU CAN!"**

— BARRY NORMAN, BBC FILM '92



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ON
Lodge** **BIGSCREEN**

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