



The Main Feature

Season 33 - Issue 1 (screening 13.9.12)

France 100 minutes cert PG
UK release 20 November 2011

Directed, written and co-edited by Michel Hazanavicius

Original Music by Ludovic Bource

Cinematography by Guillaume Schiffman

Starring:

Jean Dujardin	George Valentin
Berénice Bejo	Peppy Miller
James Cromwell	Clifton
John Goodman	Al Zimmer
Malcolm McDowell	The Butler
Penelope Ann Miller	Doris

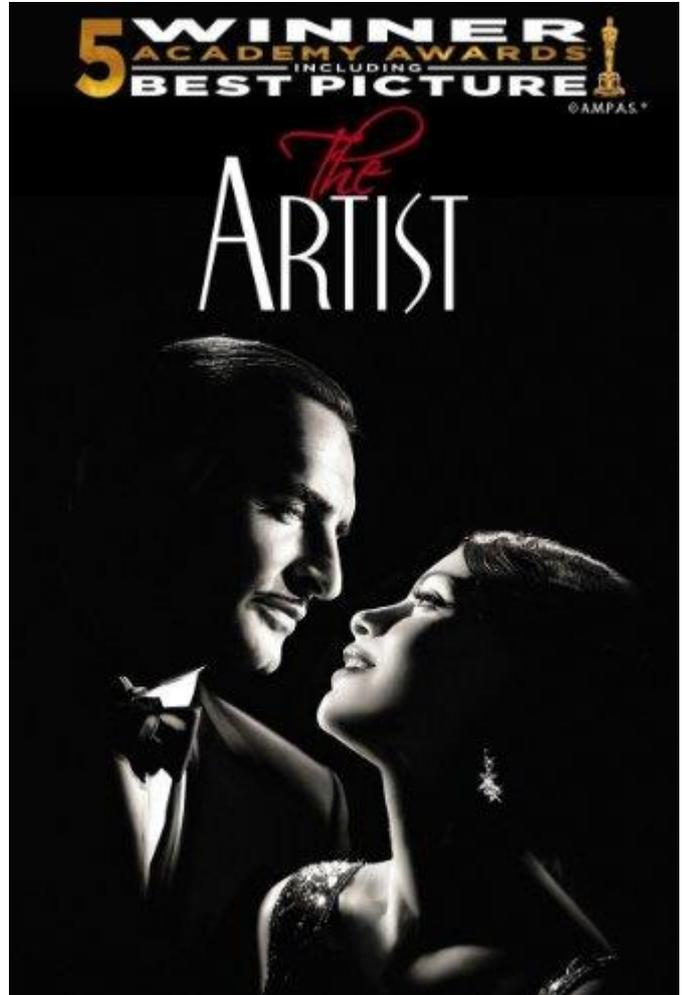
Michel Hazanavicius' *The Artist* is an exuberant love letter to Cinema. A silent film in black and white, set in the Twenties and early Thirties, it is an unlikely candidate to charm large crowds. It did at Cannes, and it will all over the world, because it has more style, wit, insight and heart than most films made this century.

The director noted that filming without sound was one of his greatest challenges though one that he relished. "I really like this form of expression. I think it's a special experience for an audience, because you don't use your brain really, you use something else. Language is not the only way to communicate. When you have a baby who doesn't speak, you find ways to communicate with him and it's always very touching when a baby smiles at you. When you are in a couple, the most important things you don't say with words, you say them with your eyes, with your hands, with silence or just with the attention you take. I wanted to bring that feeling, that emotion to the film."

An interviewer asked "Did you find locations in Hollywood that still mirror what it looked like in 1929, 1930?"

HAZANAVICIUS: I loved that part. Scouting for locations was very touching. We've been in very specific locations. I love the Hollywood tour, I mean, the cinema tour, The house of Peppy Miller is the real house of Mary Pickford. When George Valentin wakes up in bed, it's the real bed of Mary Pickford. I've been in the office of Charlie Chaplin, the office of Harry Cohn, the studio on La Brea where Chaplin shot *The Gold Rush* and everything, and the theaters downtown, the Orpheum, the Los Angeles Theater, and the Bradbury Building, the Cicada restaurant, and we were in the apartments of the Cicada restaurant. We've been in the Douglas Fairbanks studio, the Max Sennett studio and all the houses. I don't know if you remember Gloria Swanson's house in *Sunset Boulevard*. That house has been razed. They demolished the house, but someone bought the fountain. The fountain is now in Pasadena and we went to the house and saw that fountain. That's the only thing that survived from that house. I'm the hugest fan of Billy Wilder you can find. He's a God to me. So, for me, it was really touching. Unfortunately, we didn't shoot in that house, but just to see that fountain was very touching for me.

Were you tempted to use old cameras from the silent film era?



HAZANAVICIUS: No, not old cameras. We used a camera that makes noises because we didn't care about that. We didn't try to find old cameras. That doesn't make sense. We used some old projectors, spotlights, because they were very specific. Also, there are no more old lenses. There's a guy at Panavision who's a technical geek about those kinds of movies, and he did some alteration of the lens for us which gave us some distortion in the image. I used it, for example when the lead actor contemplates suicide, the shot of the gun and of the dog, there's a small distortion. You can try to do it, but it's not the same if you do it in post so we used that. It's not so much about the technical aspects. It's more about the way you conceive things. I didn't use a Steadicam, for example, because a Steadicam shot doesn't make sense to me in a period movie. For the crane shot, it was a very modern crane and it goes farther. When he walks out of the cinema and goes down the street and there's a line and they're all waiting to see **Beauty Spot**, when there's a shot like this, it would be stupid to use an old camera, an old crane. It would take hours. Now we do it with remote control. The technician was really good. It's not an easy shot to do, but with a modern crane, you get time and quality."



The film's climactic scene is set to Bernard Herrmann's "Scene D'Amour" from his score to Alfred Hitchcock's film *Vertigo*. In *Vertigo*, that composition similarly accompanies an extended scene without dialogue.

Rather surprisingly, on 9 January 2012, actress Kim Novak stated that "rape" had been committed in regard to the musical score by Ludovic Bource, which incorporates a portion of Bernard Herrmann's score from Alfred Hitchcock's 1958 film *Vertigo* (in which Novak had starred). In the article published, by *Variety*, she stated that "I feel as if my body — or at least my body of work — has been violated by the movie." "This film should've been able to stand on its own without depending on

Bernard Herrmann's score from Alfred Hitchcock's 'Vertigo' to provide more drama" and that "It is morally wrong for the artistry of our industry to use and abuse famous pieces of work to gain attention and applause for other than what they were intended", ending her comments with "Shame on them!"

In response, director Hazanavicius released a statement: "*The Artist* was made as a love letter to cinema, and grew out of my (and all of my cast and crew's) admiration and respect for movies throughout history. It was inspired by the work of Hitchcock, Lang, Ford, Lubitsch, Murnau and Wilder. I love Bernard Herrmann and his music has been used in many different films and I'm very pleased to have it in mine. I respect Kim Novak greatly and I'm sorry to hear she disagrees."

Hazanavicius also told CNN "I used music from another movie, but it's not illegal. We paid for that, we asked for that and we had the permission to do it. For me there is no real controversy.... I feel sorry for her, but there's a lot of movies with music from other movies, directors do that all the time and I'm not sure it's a big deal."



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Dujardin and Bejo are witty and affecting, both pitch perfect (if such a term can be used of silent performances). Equally good in support are James Cromwell as George's devoted chauffeur and John Goodman as the gruff studio boss, whose suits and haircut recall Millard Mitchell in *Singin' in the Rain*.

Jean Dujardin and Bérénice Bejo rehearsed the dance sequence for five months, practicing almost every day in the same studio that Debbie Reynolds and Gene Kelly used to rehearse for *Singin' in the Rain*. "It was really hard," remembers Bejo, "and even now when I look at the movie I can't believe how fast we're doing it. Sometimes it's like my feet still hurt."

What a wonderful picture this is: one of those films you yearn to watch again and again, while yet being fearful of spoiling the experience. It is one of the most eloquent movies imaginable.

Iain McGlashan

Artist dog Uggie marks retirement in paw print ceremony



Uggie marks retirement by having his paw prints put in cement

Uggie the dog, who appeared in Oscar-winning film *The Artist*, has officially marked his retirement by having his paw prints put in cement.

The 10-year-old played the best friend of fading matinee idol George Valentin.

His trainer Omar Van Muller

revealed in January that the Jack Russell terrier was "getting tired" and would not be making any more films.

The canine star is the first dog to take part in the ceremony outside Grauman's Chinese Theatre in Hollywood. On a hot day in Los Angeles, Uggie was given lots of water and treats as he appeared for fans.

"The main message that Uggie would like to send to everybody out there is to please adopt," Uggie's trainer, Omar Van Muller, told the crowd. "If you guys can adopt a dog, even if they don't make it on the big screen, they'll be big stars at your house."

Omar Van Muller: "He's adopted. He made it. If you guys can adopt a dog, even if they don't make it on the big screen, they'll be big stars at your house."

Van Muller said Uggie, whose other film credits include *Mr. Fix It* and *Water for Elephants*, would no longer star in films but would appear at charity events and other functions.

He arrived at Grauman's Chinese Theatre in a fire truck and was wearing a golden bow-tie collar and given a cake in the shape of a fire hydrant after performing tricks for photographers and tourists lining a red carpet.

After cementing his paws, Uggie had them dipped them in ink and "autographed" DVD and Blu-ray copies of *The Artist*.

While Uggie is the first dog to be showcased at Grauman's Chinese Theatre, three dogs - Lassie, Rin Tin Tin and Strongheart - have stars on the nearby Hollywood Walk of Fame along with fictional characters like Godzilla, Kermit the Frog, Big Bird and The Muppets.

Tuesday, 26 June 2012 10:05 UK (BBC website)

The printing of the notes for each film is undertaken by Repropoint free of charge



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Reactions to **Le Placard (*The Closet*)** 24 May 2012

Score **1** **2** **3** **4** **5** **6** **7** **8** **9** **10**
Votes ~ ~ ~ ~ 2 2 7 13 4 2

Total received – Average Score – 7.7

Your Comments

In my top 10 of this year
 An enjoyable film
 Interesting idea – amusing and well acted
 Excellent sense of humour
 Great way to end the season
 Very funny – good acting
 A great film to end the season – very amusing.
 Highly entertaining – cleverly told on a “difficult” subject – well acted
 Very French – easy subtitles, a good chuckle – harmless!
 A lot of fun and somehow not very French – usually so serious about such things!
 Great fun – typically French – Auteuil and Depardieu on top form and it was nice to see Jean Rochefort again
 Good fun and I learned some new French words (though I’m not sure when I can use them!)

Not PC maybe but very funny and very French!
 A light hearted end to the season
 Mildly amusing
 A good film to finish the season on – very funny.
 A very funny film – loved every minute
 Really enjoyed this film – very funny
 Excellent way to end the season

Position	Film	Average Score
1 st	The Secret in their Eyes	8.69
2 nd	The Kings Speech	8.66
3 rd	Nowhere in Africa	8.00
4 th	Made in Dagenham	7.94
5 th	Le Placard (The Closet)	7.7
6 th	Young@Heart	7.33
7 th	Coco avant Chanel	7.27
8 th	Etre et Avoir	6.94
9 th	The Illusionist	6.92
10 th	An Angel with Dirty Faces	6.87
11 th	Machan	6.81
12 th	Night of the Sunflowers	6.67
13 th	Harvey	6.3
14 th	Public Enemies	6.16
15 th	Black Swan	5.88
16 th	Inception	5.82
17 th	Heartbeat Detector	3.95

*Our next
 film:*
 8pm on
 Thursday
 27
 September
 2012



my week with
MARILYN