



Gérard Philipe

Gina Lollobrigida

Fanfan la Tulipe

A film by Christian-Jaque

Silver Bear (Audience Award)
- Berlin Film Festival 1952

Best Director
- Cannes Film Festival 1952

RIALTO PICTURES PRESSBOOK



PRODUCTION CREDITS

Directed by.....CHRISTIAN-JAQUE

Produced by..... GEORGES DANCIGER, FRANCIS COSNE

ScreenplayRENÉ WHEELER, RENÉ FALLET,
.....HENRI JEANSON, CHRISTIAN-JAQUE

DialogueHENRI JEANSON

Director of photography CHRISTIAN MATRAS

Sets..... Robert Gys

Costumes.....Marcel Escoffier

EditorJacques Desagneaux

Music.....Georges Van Parys, Maurice Thiriet

Principal photography.....Aug. 20 - Nov. 16, 1951
..... Dec. 18, 1951 - Jan. 3, 1952

Paris releaseMarch 20, 1952

Original U.S. release..... May 4, 1953

Subtitles (2006 Rialto re-release)..... Lenny Borger

A Films Ariane — Filmsonor (Paris) – Amato Produzione (Rome)
French-Italian co-production

1952 b&w aspect ratio: 1.33:1 running time: 93 min.

A Rialto Pictures release



CAST

Fanfan..... GÉRARD PHILIPPE
AdelineGINA LOLLOBRIGIDA*
Tranche-Montagne OLIVIER HUSSENOT
Louix XV MARCEL HERRAND
Fier-à-BrasNOËL ROQUEVERT
Capitaine de la Houlette..... Jean Parédès
Madame de Pompadour Geneviève Page
Princess Henriette.....Sylvie Pelayo
La Franchise Nerio Bernardi
Lebel.....Jean-Marc Tennberg
Marshal d'Estrées.....Henri Rollan
Madame Tranche-MontagneGeorgette Anys
GuillotRobert Ennery
Marshal von Brambourg Lucien Callamand
Voice of the Historian.....Jean Debucourt

*dubbed into French by Claire Guibert



SYNOPSIS

France, 1760s. The Seven Years' War (see page 6) decimates the armies of Europe as King Louis XV's recruiting officers scour the country for new cannon fodder.

Meanwhile, in a quiet corner of Normandy lives Fanfan, a footloose young orphan who leads a charmed life as a rustic Casanova when not practicing his fencing skills on unsuspecting grain sacks. When the father of his latest conquest catches him *in flagrante delicto*, Fanfan decides its time to sign up with the army to escape a "pitchfork" wedding — but he is also motivated by Adeline, a gypsy who predicts military glory for him and marriage to the King's daughter. However, Adeline is in fact only the recruiting sergeant's daughter, serving as a decoy to unsuspecting yokels to sign up.

On his way to training camp, Fanfan single-handedly comes to the rescue of none other than Princess Henriette, the King's daughter, and the Marquise de la Pompadour, when their royal carriage is attacked by bandits. La Pompadour gives Fanfan a golden tulip (and a nickname) as thanks for his heroic deeds.

At camp, Fanfan revolts against military training exercises and immediately earns the enmity of the vainglorious sergeant Fier-à-Bras with whom he engages in a duel on the top of the prison where he has been locked up.

Fanfan continues to yearn for the princess he believes it is his destiny to wed. In the company of his new sidekick, Tranche-Montagne, Fanfan slips into the King's palace and makes his way to the Princess's apartments. The two comrades are captured and sentenced to death by hanging. Adeline, who is in love with Fanfan, requests an audience with the King to beg for their pardon. Eager to seduce the forlorn young beauty, the monarch says he can do nothing but secretly arranges for the execution to be sabotaged, thus hoping to enjoy Adeline's carnal gratitude. Instead Adeline slaps his face and flees with the help of Madame de la Pompadour. She takes



refuge in a convent but her whereabouts are divulged to Lebel, the King's obsequious steward, by Fier-à-Bras, who wants the young woman for himself.

Fanfan belatedly realizes that it's Adeline he really loves and races to her rescue at the convent which the King's henchmen have stormed. But Adeline is recaptured and spirited away by a royal carriage.

In the meantime, a new battle between the French and Austrian armies is about to begin. In their headlong pursuit of Adeline and her captors, Fanfan and Tranche-Montagne end up behind enemy lines and succeed in capturing the enemy chief of staff and bringing about a rout of the its armies.

Louis XV has won the war. As thanks, he adopts Adeline so that Fanfan can fulfill his destiny and marry the king's daughter.

THE LEGEND OF FANFAN LA TULIPE

Archetype of the intrepid, jovial pre-French Revolution soldier, Fanfan la Tulipe first entered French popular culture in the 18th century as the hero of innumerable songs. In the 19th century he was immortalized by a popular song (whose refrain was retained by composer Georges Van Parys for the title theme of Christian-Jaque's film), an operetta in 1882 and several stage melodramas.

Fanfan made his screen debut in a spectacular 1925 eight-episode costume serial, stylishly directed by the unjustly forgotten René Leprince and wittily scripted by Pierre-Gilles Veber (father of writer-director Francis Veber). Aimé Simon-Girard, a young actor who had achieved overnight stardom as D'Artagnan in Pathé's 1921 serial adaptation of *The Three Musketeers*, played Fanfan with elegance and panache. Shot on location in many of France's most eye-popping natural locations and chateaux, it appears to have had only middling success and vanished with the talkies. In 1986, the Cinemathèque Française restored it from the original negative, but this gem continues to sleep unseen in the vaults.

In 2003, 50 years after Christian-Jaque's film, Luc Besson made the



unwise decision to produce a remake. Though playfully scripted by Jean Cosmos and winningly portrayed by Vincent Perez and Penelope Cruz, the film was roasted by critics at the Cannes Film Festival that year and failed at the box office (coincidentally, the English subtitles were written by Lenny Borger, who has created new titles for the 1952 version). For the new millennium, Fanfan continues to triumph in Gérard Philipe's peerless performance.

LOUIS XV & THE SEVEN YEARS' WAR

Louis XV (1710-1774), King of France from age five until his death, enjoyed a favorable reputation at the beginning of his reign. However, in time, his inability to reform the French monarchy, his perceived lack of morals (the most famous of his many mistresses was Madame de Pompadour), and his foreign policy on the European stage lost him the support of his people, and he died as one of the most unpopular kings of France.

The Seven Years' War (1754 and 1756–1763), aka the French and Indian War, enveloped both European and colonial theatres. It was described by Winston Churchill as the first world war, as it was the first conflict in human history to be fought around the globe. The war involved the major powers of Europe: Prussia, Great Britain, and Hanover were pitted against Austria, France, the Russian Empire, Sweden, and Saxony. Spain, Portugal and the Netherlands were later drawn into the conflict. The most tangible outcome of the war was the end of France's power in the Americas and the emergence of the United Kingdom as the most powerful colonial power in the world.

-- adapted from essays at wikipedia.com



GEORGES SADOUL ON "FANFAN LA TULIPE"

Georges Sadoul (1904-1967) was one of France's most influential film critics and historians. A former surrealist-turned-Marxist, he wrote one of the earliest monographs about Gérard Philipe. In this excerpt Sadoul remembers the film's first screenings at home and abroad:

I rarely attend private screenings of new films because as a critic I like to feel the public around me, and not friends of the director. But because of my admiration for Gérard Philipe I went to a screening of *Fanfan la Tulipe*. I arrived late and was lucky to find a free seat in the dark. From first scene to last, I kept laughing out loud. When the lights came up, someone said to me, "Oh, it's you! I thought you were part of a claque the producer hired to help sell the movie!"

I turned around to see who had made this friendly remark. It was René Clair, who happened to be sitting behind me. In 1952, I was to see *Fanfan* again in Zakopane (Poland), in a subtitled version which prevented the peasants of the Tatras from appreciating all the jokes in the dialogue, then again four years later in Peking, in a perfectly dubbed Chinese version. Each time I laughed in the same places, along with thousands of Polish and Chinese spectators. The film was sold to some 50 countries, which was a record for a French production. In the Slavic countries, the crowds began to cheer not Gérard Philipe but *Fanfan Tulipan*.

This personage of popular song... had been the hero of a silent film which had little success. When Christian-Jaque gave Gérard Philipe the script he'd written with René Wheeler, René Fallet and Henri Jeanson, Gérard read it with exhilaration and said he'd do it, all the more so because the exteriors were to be shot near Grasse in his beloved Provence...

Gérard Philipe would define his Fanfan in this way: "The character is natural, vibrant, full of life. What guides Fanfan's reactions is his determination. He's a man who forges his own destiny and is not tossed about by events. With this solid foundation, I could create someone who was vigorous and high-spirited."



Of course, the tone of this swashbuckler was entirely different from Corneille's *Le Cid* or the philosophical tragedy of [Clair's] *La Beauté du diable*¹. But Fanfan too was a "man who forges his own destiny."

The film was shot in a mood of companionship and high spirits. Unlike other roles which Gérard Philipe would abandon no sooner he was done with them, there was, as Christian-Jaque remembered it, "a sort of osmosis, Gérard on the one hand became Fanfan in his everyday life and on the other hand he injected his personality into a Fanfan who like him was spontaneous, rebellious, irreverent, merry, charming, enthusiastic, mischievous and even wild at times."

Gérard greatly enjoyed the company of the stuntmen, but wouldn't let them stand in for him for various acrobatics and fencing scenes. When, for instance, he avoids a saber thrust from Noël Roquevert during the rooftop duel by ducking behind a chimney, it was because Roquevert got carried away by his role and became genuinely aggressive. Gérard even got a cut across the forehead and stabbed in the hand by a saber but refused to stop shooting...If he was more than just a modern d'Artagnan, it was also because there was an intelligence, a heart, a philosophy to this highly colorful character.

Behind the swashbuckling, the chases on horseback, the acrobatics, Henri Jeanson's merry jokes which use the "lace wars" to make fun of the "phony war" of 1939-40, what human warmth, what zeal there was to this Fanfan!

At a time when the Korean War was covering the scorched earth in waves of napalm, Gérard Philipe thumbed his nose at the high and mighty, their weapons and mercenaries. He exorcized the horrors with his gags and pranks, showing each spectator how a "man forges his own destiny." Thanks to his compassion and courage, *Fanfan* would soon conquer the entire world, seducing in his own way more spectators than *Le Cid* had done in three centuries.

¹ Sadoul is referring to two of Philipe's most famous stage and screen roles (see his bio on next page)



GÉRARD PHILIPPE (Fanfan)

“Philippe was a special, unique actor. He was the most admired and loved French star of his generation. As a classical actor in Racine and Corneille, Paris audiences marveled, and as a movie star, an international name on the art circuit, he was the chief favorite of post-war moviegoers.”

– David Shipman, *The Great Movie Stars*

The embodiment of youth and romantic high spirits for an entire post-war generation, Gérard Philippe was born in Cannes in 1922, the son of a hotel manager. He discovered the theater during the early years of the German Occupation and quickly came to the attention of director Marc Allégret, a filmmaker known for his flair in finding young talent, who encouraged him to take acting courses. After appearing in a play, he made his screen debut in 1943, first with a walk-on, then in a small role in Allégret’s *Les Petites du Quai aux fleurs*. Admitted to the Conservatoire, he took part in the liberation of Paris (unlike his pro-fascist father, who fled to Spain to escape trial for collaborationist activities).

In the heady environment of post-war Paris, Philippe’s career quickly found its twin-track course in film and theater. Shooting by day and appearing on stage by night, the 23-year-old actor triumphed simultaneously in the title roles of Georges Lampin’s film of Dostoevsky’s *The Idiot* and Albert Camus’s play *Caligula*. International consecration came the following year in Claude Autant-Lara’s controversial *Devil in the Flesh* (1947), for which he was voted Best Actor at the 1947 Festival Mondial du Film et des Beaux Arts. Hollywood began to court him at this time, always in vain.

After starring as the Stendahlman hero in Christian-Jaque’s three-hour adaptation of *The Charterhouse of Parma*, Philippe played one of his favorite roles: a suicide-bent young fugitive, in Yves Allégret’s still underrated noir masterpiece, *Une si jolie petite plage* (1949).

Philippe’s meetings with filmmaker René Clair and stage director Jean Vilar ushered in a new period in his career. With Clair, Philippe played

RIALTO PICTURES

Faust in *La Beauté du diable* (1950), the daydreaming young hero of *Les Belles de nuit* (1952) and a provincial garrison Don Juan in *Les Grandes Manoeuvres* (1955). On stage, Philippe thrilled audiences as the quintessential romantic hero in Corneille's *Le Cid*, Kleist's *The Prince of Homburg* and Musset's *Lorenzaccio*.

In addition to *Fanfan la Tulipe*, Philippe's other major films in the first half of the decade included Marcel Carné's *Juliette ou la clef des songes* (1950), Max Ophüls' *La Ronde* (1950), Yves Allégret's *Les Orgueilleux* (1953), opposite Michèle Morgan, René Clément's *Monsieur Ripois/Knave of Hearts* (1954), shot in English and French on location in London, Claude Autant-Lara's *The Red and the Black* (1954) and Yves Allégret's *La Meilleure part* (1955).

With the exception of Julien Duvivier's late masterpiece, *Pot-bouille* (1957), his last films were mediocre: he made an unsuccessful directing debut with *The Adventures of Till Eulenspiegel* (1956, co-directed with Joris Ivens), was miscast in Jacques Becker's biopic of Modigliani, *Montparnasse 19* (1957), and co-starred with Jeanne Moreau in Roger Vadim's unconvincing modern-dress adaptation of *Les Liaisons dangereuses* (1959). Philippe was already seriously ill with liver cancer when he appeared in Buñuel's *La Fièvre monte à El Pao*. He died on November 25, 1959, the eve of his 37th birthday.

Following his death, tributes poured in (and he was honored with a French postage stamp – one of the first two actors to be so-honored). Said actor Serge Reggiani: “He was the only one who was both honest and reliable, despite his talent and success. For us of his generation he was a confirmation. We each have a certain number of qualities; he had them all.”

Critic Georges Sadoul wrote that geniuses like Philippe express “the deeper currents of an era. Philippe is a reflection of our country and our time: the post-war era.”



CHRISTIAN-JAQUE (Director/Co-Writer)

One of France's most prolific filmmakers, Christian-Jaque was born Christian Maudet in Paris in 1904. After architecture studies and brief stints as poster designer and film journalist, he worked as production designer in the late 20s, notably conceiving the sets for three silent films by Julien Duvivier.

He moved into directing in 1932, indiscriminately cranking out four to six films a year throughout the decade, usually low-budget melodramas and comedy vehicles for increasingly popular funnyman Fernandel. Their best collaboration remains *Francois 1er* (1937), vaguely inspired by Mark Twain's "A Connecticut Yankee in King Arthur's Court." The same year Christian-Jaque was hired by actor-author Sacha Guitry to co-direct the first of his witty historical chronicles, *Les Perles de la couronne*. The film's success confirmed Christian-Jaque's technical mastery and his narrative brio. In 1938, he directed his finest pre-war film, *Les Disparus de Saint-Agil*, a poetic comedy-mystery with an (uncredited) script by Jacques Prévert and superb cast led by Erich von Stroheim and Michel Simon.

The 40s were Christian-Jaque's heyday. Under contract to the German-run French production house, Continental Films, he made six films in a disconcerting variety of genres, including *L'Assassinat du Père Noël* (1941), a fantasy mystery set in a snowbound mountain village, *La Symphonie fantastique* (1941), an lush biopic about Hector Berlioz (whose extravagant celebration of French cultural grandeur especially irked Goebbels), and a new screen version of *Carmen* (1942), starring Jean Marais and Viviane Romance. Leaving Continental Films, he went on to make his best war-time films, *Voyage sans espoir* (1943) and *Sortilèges* (1944), two late exercises in poetic realism.

After the Liberation, the director made the two films usually considered his masterpieces, both written by Henri Jeanson, then in his prime: *Boule de suif* (1945), a skilful adaptation of two stories by



de Maupassant which paid thinly disguised homage to the French resistance, and *Un Revenant* (1946), a scathingly dark and funny satire of the provincial bourgeoisie which marked the screen comeback of the great Louis Jouvet (who had spent the war years safely touring South America with his troupe). His three-hour screen adaptation of Stendahl's *The Charterhouse of Parma* (1947) marked his meeting with Gérard Philipe. *Singoalla* (1949), a Nordic period adventure shot on location in Sweden, flopped at the box office and is today only remembered because one of the production trainees was Ingmar Bergman.

The international triumph of *Fanfan la Tulipe* marked the apogee of Christian-Jaque's commercial career, after which he devoted his talents to devising over-produced costume vehicles for his sex kitten third wife, Martine Carole, which included *Lucrèce Borgia* (1952), *Madame du Barry* (1954) and *Nana* (1954). The only exception to this string of increasingly impersonal super-productions was *Si tous les gars du monde*, which Christian-Jaque took over from ailing writer-director Henri-Georges Clouzot. The film's dramatic telling of how ham radio operators around the world form a chain of solidarity to save a trawler-in-distress, was a box office failure but earned its director recognition behind the Iron Curtain.

Unlike many of the colleagues of his generation, whose careers were undermined by the advent of the New Wave, Christian-Jaque continued to embody the much reviled "cinema à papa," blithely shooting some 30 more features, TV movies and mini-series with his usual technical expertise until his retirement in 1985. His later films include vehicles for Brigitte Bardot – *Babette s'en va t'en guerre* (1957) and *Les Petroleuses* (1971), Sophia Loren – *Madame sans-gêne* (1961) – and Alain Delon – *La Tulipe noire* (1964).

He died in 1994 at age 90.



GINA LOLLOBRIGIDA (Adeline)

Born in 1927, a carpenter's daughter, the earthy, buxom Italian beauty studied to become a commercial artist and at first earned a living as a model in *fumetti* (photo comic books). A beauty contest winner, she made her screen debut in 1946. Following the worldwide success of *Fanfan la Tulipe*, she became one of Continental Europe's most popular stars, admired widely as "La Lollo." The French even coined a new colloquial word for curvaceous: *lollobrigidienne*. She was unable, however, to appear in Hollywood films for several years because of a contract dispute with Howard Hughes. When she finally did, she achieved immediate popularity with American audiences but in the process lost much of her original unadorned sex appeal to the synthetic Hollywood glamour machine. Just the same, for many years her name remained a synonym for glamour and beauty.

Following *Fanfan*, Lollobrigida appeared in a series of high-profile films by top directors: René Clair's *Les Belles de nuit* (1952), John Huston's *Beat The Devil* (1953), opposite Humphrey Bogart, and Luigi Comencini's hit comedy *Bread, Love and Dreams* (1953),

Soon the best paid actress in Europe, she starred in Robert Z. Leonard's *The World's Most Beautiful Woman* (1955), Jean Delannoy's *The Hunchback of Notre Dame* (1956), with Anthony Quinn in the title role, and Carol Reed's *Trapeze* (1956), opposite Burt Lancaster and Tony Curtis. Her career peaked in the late 50s and early 60s with Jules Dassin's *The Law* (1959), John Sturges' *Never So Few* (1959), King Vidor's *Solomon and Sheba* (1959), and Robert Mulligan's *Come September* (1961).

Lollobrigida retired from the screen in the early 70s (with a few comebacks, including the American TV series "Falcon Crest") to pursue a career as a professional photographer and a fashion and cosmetics executive. She also directed a documentary about Fidel Castro, *Ritratto di Fidel* (1975). In 1999, she ran unsuccessfully for a seat in the European Parliament.

-- adapted from *Ephraim Katz's Film Encyclopedia*



NOEL ROQUEVERT (Fier-à-Bras)

Born Noël Bénévent in Brittany in 1894, Roquevert was one of the most popular supporting screen actors of his generation, often typecast in roles of belligerent comic and melodramatic types. For delighted French audiences, he often embodied the squint-eyed, middle-class Frenchman in all his obtuse mediocrity.

In films since the mid-30s, Roquevert came into his own during the German Occupation, when he was under contract to the German-run French production firm, Continental Films. Most prominent among the eleven films he appeared in at Continental were Clouzot's *L'Assassin habite au 21* (1942) and *Le Corbeau* (1943).

Other notable films in Roquevert's long filmography include Jacques Becker's *Dernier atout* (1941), Henri Decoin's *Les Inconnus dans la maison* (1941), Maurice Tourneur's *La Main du diable* (1943), Jacques Becker's *Antoine et Antoinette* (1946), André Cayatte's *Justice et faite* (1950), Clouzot's *Les Diaboliques* (1954), Duvivier's *Marie-Octobre* (1958) and Philippe de Broca's *Cartouche* (1961). He died in 1973.

MARCEL HERRAND (Louis XV)

Born in 1897, Herrand made his name in the theater. After acting in the pioneering companies of Jacques Copeau and Georges Pitoeff, he created his own troupe in the early 30s.

Coming belatedly to cinema, Herrand appeared mainly in undistinguished melodramas and usually cast as the villain. His screen immortality is ensured by a single great role: that of the dandified assassin-poet Lacenaire in Marcel Carné's *The Children of Paradise* (1945). Previously, he had appeared in Carné's medieval fable *Les Visiteurs du soir* (1942). He died in 1953.



GENEVIEVE PAGE (Madame de Pompadour)

Born Geneviève Bronjean in Paris in 1927, Page has pursued a prominent stage and film career, both at home and internationally. Her English-language credits include Sheldon Reynold's *International Intrigue* (1956), Charles Vidor's *Song Without End* (1960), Anthony Mann's *El Cid* (1961), Delmer Daves' *Youngblood Hawke* (1964), John Frankenheimer's *Grand Prix* (1966), Terence Young's *Mayerling* (1968), Richard Quine's *A Talent for Loving* (1969), Billy Wilder's *The Private Life of Sherlock Holmes* (1970), and Robert Altman's *Beyond Therapy* (1987).

Among her notable French films are Buñuel's *Belle de jour* (1967), René Clement's *The Day and the Hour* (1963), Bertrand Blier's *Buffet froid* (1979), and Claude Miller's *Mortelle randonnée* (1983). Page's stage career includes a prize-winning performance in Fassbinder's *The Bitter Tears of Petra von Kant* in 1980.

JEAN DEBUCOURT (voice of the Historian)

A member of the Comédie Française, Jean Debucourt (1894-1958) boasted one of the most mellifluous speaking voices of French stage and screen. At the same time that he narrated *Fanfan la Tulipe* he was the voice of Jesus to Fernandel's plucky Italian parish priest in *The Little World of Don Camillo* (1952) and *The Return of Don Camillo* (1953), both directed by Julien Duvivier.

Debucourt appeared in silent films as early as 1922 and is best remembered as the tormented hero of Jean Epstein's *The Fall of the House of Usher* (1928) and the weak-willed King Charles VII in Marc de Gastyne's *La Merveilleuse vie de Jeanne d'Arc* (1929). In the 30s he was often cast as villains, but gave many of his most mature performances in the 40s and early 50s. He played weak fathers in Claude Autant-Lara's *Douce* (1943) and *Devil in the Flesh* (1946), was the piano teacher in Jean Grémillon's *Le Ciel est à vous* (1943), the bishop at the finale of Jean Renoir's *The Golden Coach* (1953) the lawyer to Michel Simon's wife-killer in Sacha Guitry's *La Poison*



(1951) and the jeweler in Max Ophuls's *The Earrings of Madame De...* (1953).

Debucourt (born Jean Péglise) was the son of the famous Comédie-Française actor, Albert Le Bargy, who co-directed and played in the first "Film d'Art" in 1908, *L'Assassinat du duc de Guise*.

HENRI JEANSON (Dialogue)

Ranked as one of the great scriptwriters of French cinema's Golden Age, Henri Jeanson (1900-1970) always maintained that the true *auteur* of a film was its writer. To this effect, he penned dialogue that at its best crackled with pungent wit and linguistic richness. Detractors claimed his signature prolixity tended to swamp the visual aspects of a film and that Jeanson could never resist the temptation of a *bon mot*, even when it seemed out of character for the character speaking it. *Pépé Le Moko* (1937; re-released by Rialto in 2002), which epitomized Jeanson at his best, was the first film in a six-film collaboration between Duvivier and Jeanson; together they would go on to make *Un Carnet de bal*, *La Fête à Henriette* and *Pot Bouille*.

Jeanson, who was also a much feared left-wing polemicist and film and radio critic for the satiric weekly newspaper *Le Canard Enchaîné*, did his best work with directors who, like Duvivier, could contain and visually direct the exuberant surge of Jeanson's dialogue. Jeanson's other memorably multi-film collaboration was with Christian-Jaque, for whom he wrote such post-war classics as *Un Revenant* (1946), *Boule de suif* (1947) and the beloved Gallic swashbuckler *Fanfan la Tulipe* (1952). Arguably, Jeanson's single best remembered script was for Marcel Carné's *Hôtel du Nord* (1938), in which he placed many a hilarious one-liner in the mouths of supporting players Arletty and Louis Jouvet, who, as a Paris hooker and her live-in pimp, stole the film from its putative stars.



CHRISTIAN MATRAS (Director of Photography)

Trained as a newsreel cameraman in the late 20s, Matras (1903-1977) evolved into one of France's most stylish lighting cameramen. A prolific professional, Matras was a masterly portraitist who was often requested by the top stars in the industry. Matras did his finest work for Max Ophüls, demonstrating an extraordinary palette of blacks and whites in such classics as *La Ronde*, *Le Plaisir*, and *The Earring of Madame De...* (he also shot Ophüls' lush color film *Lola Montes*). Other directors whom Matras worked regularly with include Pierre Chenal, Julien Duvivier, Jean Delannoy, Jean Cocteau, and Christian-Jaque, with whom Matras shot several of the earliest French color films. But he is perhaps best known for his magnificent work on *Grand Illusion*, his only collaboration with Jean Renoir.

LENNY BORGER (subtitles)

Fanfan la Tulipe is translator/subtitled Lenny Borger's 23rd collaboration with Rialto Pictures, which began with the 1998 re-release of *Grand Illusion*. A former Paris Variety correspondent, the Brooklyn-born expatriate has also subtitled recent pictures by Bertrand Tavernier, Jean-Luc Godard and Agnès Varda and has written new titles for such classics as *Children of Paradise*, *Rififi*, *Casque d'or*, *Le Corbeau*, *Rules of the Game*, and many others.

FANFAN "LA POSTER"

Rialto's 2006 re-release poster for *Fanfan la Tulipe* has been designed by the legendary Japanese illustrator Makoto Wada. A true Renaissance man, Mr. Wada is also a film director (he has written and directed five feature films), film historian, author (of books on movies, travel, children's books, etc. etc.), composer, graphic designer (he has created scores of Japan's most recognizable logos), and caricaturist. For over thirty years, his illustrations have appeared weekly – without fail – on the cover of *Shukan Bunshun*, Japan's most popular news magazine. Mr. Wada works without computers – all of the type on the Rialto poster is hand-drawn.



RIALTO PICTURES

Described as “the gold standard of reissue distributors” by Los Angeles Times/NPR film critic Kenneth Turan, Rialto Pictures was founded in 1997 by Bruce Goldstein. A year later, Adrienne Halpern joined him as partner. In 2002, Eric Di Bernardo became the company’s National Sales Director.

Rialto’s past releases have included Renoir’s *Grand Illusion*; Carol Reed’s *The Third Man*; Fellini’s *Nights of Cabiria*; Jules Dassin’s *Rififi*; De Sica’s *Umberto D*; Godard’s *Contempt*, *Band of Outsiders* and *A Woman is a Woman*; Julien Duvivier’s *Pépé le Moko*; Buñuel’s *Discreet Charm of the Bourgeoisie*, *Diary of a Chambermaid*, *The Phantom of Liberty*, *The Milky Way* and *That Obscure Object of Desire*; John Schlesinger’s *Billy Liar*; Clouzot’s *Quai des Orfèvres*; Mike Nichols’ *The Graduate*; The Maysles’ *Grey Gardens*; Mel Brooks’ *The Producers*; Jacques Becker’s *Touchez Pas Au Grisbi*; Bresson’s *Au Hasard Balthazar* and *Mouchette*; Franju’s *Eyes Without A Face*; and Melville’s *Bob le Flambeur* and *Le Cercle Rouge*. In 2002, the company released the acclaimed first-run film *Murderous Maids*, the chilling true story of two homicidal sisters.

Rialto’s 2004 slate included the original 1954 Japanese version of *Godzilla*; the Oscar-winning 1974 documentary *Hearts and Minds*; and Gillo Pontecorvo’s *The Battle of Algiers*, which became one of the year’s top-grossing foreign films. The company’s 2005/2006 releases have included Louis Malle’s *Elevator to the Gallows*, Godard’s *Masculine Feminine*, Claude Berri’s *The Two of Us*, Bresson’s *Mouchette*, and Claude Sautet’s rarely-seen film noir classic *Classe Tous Risques*. Rialto’s current releases are Carol Reed’s rediscovered masterwork *The Fallen Idol* and Melville’s *Army of Shadows*, being released in the U.S. for the very first time. A box office disappointment to Melville in his lifetime, *Army of Shadows* has been near-unanimously acclaimed by American critics in 2006.

In 1999 Rialto received a special Heritage Award from the National Society of Film Critics, and in 2000 received a special award from the New York Film Critics Circle, presented to Goldstein and Halpern by Jeanne Moreau. The two co-presidents have each received the French Order of Chevalier of Arts and Letters.

Pressbook written by Lenny Borger
Edited by Bruce Goldstein
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