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MATTI PELLONPÄÄ
EVELYNE DIDI

SPUTNIK
présente

LAIKA

LA VIE DE BOHEME

Un film de AKI KAURISMÄKI d'après le roman de Henri Murger "Scènes de la vie de bohème"

CHRISTINE
MURILLO

ANDRE
WILMS

KARI
VÄÄNÄNEN

Chef opérateur TIMO SALMINEN
Montage VEIKKO AALTONEN

Ingenieur du son JOUKO LUMME
Producteur délégué KLAUS HEYDEMANN

Chef décorateur JOHN EBDEN

Chef costumier SIMON MURRAY

Ecrit, réalisé et produit par AKI KAURISMÄKI

Production SPUTNIK OY en coproduction avec PYRAMIDE PRODUCTION S.A., FILMS A2, L'INSTITUT DU FILM SUEDOIS, PANDORA FILM GmbH

Avec la participation de CNC 1, de SOFISERGIE 2, du MINISTRE DE LA CULTURE ET DE LA COMMUNICATION (CENTRE NATIONAL DE LA CINEMATOGRAPHIE)

Et avec le soutien de LA FONDATION FINLANDAISE DE CINEMATOGRAPHIE, LA FONDATION NORDIQUE DU FILM ET TELEVISION

SPUTNIK

presents

A film by
AKI KAURISMÄKI

LA VIE DE BOHEME

Based on the novel by Henri Murger
"Scènes de la vie de bohème"

With

MATTI PELLONPÄÄ
EVELYNE DIDI
ANDRE WILMS
KARI VÄÄNÄNEN
CHRISTINE MURILLO
JEAN-PIERRE LEAUD

Director of photography
TIMO SALMINEN

Sound

JOUKO LUMME

Production designer
JOHN EBDEN

Wardrobe

SIMON MURRAY

Editor

VEIKKO AALTONEN

Production executive

KLAUS HEYDEMANN

Written, directed and produced by
AKI KAURISMÄKI

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SPUTNIK Oy

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SYNOPSIS

Rodolfo, a refugee from Albania and a great painter; Marcel, a great French poet; and Schaunard, a great Irish composer, become acquainted by chance while chasing each on the same battlefield, by every imaginable means, a beast called the five-franc coin. They cannot take more than ten steps on the boulevards without meeting an acquaintance, or thirty steps – whatever the place – without encountering a creditor. This melancholy comedy – which, incidentally, is actually a melodrama – tells of their life, especially in relation to Mimi and Musette, two country belles lost in the maelstrom of the big city, and to more commonplace characters, such as the landlord and immigration officers.

Their daily subsistence calls for brilliant virtuosity; these men could get Harpagon to lend them money, and would find champignons on the raft of the Medusa. When necessary, they can adhere to abstinence as well as any hermit, but if even so much as a pittance come to hand, they will at once be seen driving the most expensive steeds of caprice, drinking the best and the oldest, with never enough windows from which to throw money into the street.

A special language is spoken in the film, borrowed from the prattle in artists' studios, the backstage argot of the theater and newspaper editorial offices. Choice words of all styles can be encountered in this strange dialect; turns from Revelations appear next to plain gibberish, the vulgarity of rustic speech combines with skilful sentence periods that might have been turned on Cyrano's lathe. The vocabulary of the bohemians is the hell of old rhetoric and the paradise of linguistic reformation, or vice versa.

The plot of the film is so complicated that a committee should be appointed to disentangle it. Potential female viewers are recommended to supply themselves with handkerchiefs, for the ending of the film may be the saddest since "Waterloo Bridge".

DIRECTOR'S NOTES

Henri Murger (1822–1861)

"Murger, who died young, sang of a carefree youth that defies the barrenness of life and sows its rocks full of the blossoms of its own imagination." (Eino Palola)

Murger was born in Paris in 1822. His father worked as a tailor and as the concierge of building no. 5 on a certain street. Precise historical excavations have revealed that his father was a man of strict practicality and endeavor, who could not tolerate castle-building of any kind and who, on the contrary, upon observing any such signs, would sometimes batter his family for weeks on end. Little Henri was placed at the tailor's bench at the early age of six months to sew buttons on the promenade attire of member of Academy Jouy who lived in the same building. In defense of his father one must, however, observe the fact that he had caught on Napoleon's campaigns a chronic migraine that abated for only fifteen minutes a day, right after midnight.

Henri's mother, for her part, was of pure French extraction (the father might also have been German, as the alternate manner of writing the name, Mürger, implies), emotional and affectionate, and she did her best to furnish her son with as much education as possible. After finishing grammar school Murger obtained a post as a clerk in a barrister's office, where he encountered many like-minded devotees of poetry and the arts. Office work did not long appeal to Murger, and the moment he closed the office door behind him may be considered the end of the bourgeois phase of his life, unless one counts his election to the French Academy one year before his death.

There followed a few happy years on the verdant heights of art and literature, where Murger established permanent bonds of friendship and had an opportunity for discussion with the like-minded. Then his mother suddenly died and his gruff father, after continuous quarreling, threw his son out in the street. The "bohemian" life began for Murger, during which he was often forced, in his own words, to "go to bed without supper and go to supper without a bed". As an indication of the fact that the "artist's life" was no bed of roses, it may be noted that hunger and poverty conveyed him to the hospital for the first time as early as 1841. Otherwise, he and the young men in

his position tried to make their hand-to-mouth existence as pleasant as circumstances allowed, to take its troubles and hardships as lightly as possible. So they founded a society of their own, "The Water Drinkers" (Buveurs d'Eau). Murger has described its history in his novel of the same title. The society convened regularly in Murger's small room where "one could sit only morally". In the meetings one drank (out of necessity, not out of virtue) water alone and discussed the questions of literature and the arts, but not politics.

The youths' mutual aid could not, however, prevent destitution. Murger was constantly ill, spending, for example, most of the year 1842 and the beginning of the following year in hospital; and some of his intimates, such as Debrosse the sculptor, died without receiving the recognition they deserved.

Murger worked for a time as editor-in-chief of the hat manufacturers' magazine "Castor", but the paper was soon closed down, as he was not quite up to commissioning articles in the field. Only toward the end of 1844 did life brighten somewhat. Murger's poems sparked some interest; and the short essays that followed pleased readers so much that even "Figaro" and "Revue de deux Mondes" opened their columns to him.

Finally, in 1846, he published in the comic magazine "Corsaire" the stories from which "Scènes de la vie de bohème" were subsequently assembled. Two years later, Murger, in collaboration with Barrière, brought them together in a play that was staged at the "Variétés" theater in 1849 with great success. In 1851 he finally published the stories as the book "Scènes de la vie de bohème" which brought him outright fame. Of his subsequent works the novel "Le pays latin" and the play "Le bonhomme Jadis" deserve mention.

In 1855 we encounter Murger living in Marlotte, outside Paris, in his own little house. The idyll did not last for long, however, since during his bohemian days he had acquired two destructive quirks: working at night and drinking enormous quantities of strong coffee (ninety six cups a day, while Balzac drank only seventy six, and Voltaire could barely – despite information to the contrary – exceed sixty) and of these he was unable to rid himself. At the same time, hunger and destitution had immensely weakened his body.

Success and fame could no longer repair what in poverty and misery broken. As early as on

the 28th of January the sudden death caught up with him. With the aid of a general subscription, a statue, carved from white marble by Millet, was erected on his grave, his shelter now after his years in the bohemian world.

(Freely adapted and abridged from Eino Palola's introduction to the 1927 Finnish edition of "Scènes de la vie de bohème".)

A Criminal's defense

One hundred and twenty years later Millet's statue and the tombstone that served as its pedestal were so thoroughly darkened by time and pollution that one could only distinguish the name of the deceased by lightly scratching the stone with a Swiss multipurpose knife. There were fresh flowers on the grave, however; and birds, as is their wont, were singing in the trees. But ten years later the statue and the tombstone had been unexpectedly cleansed, but somewhat hastily, rather carelessly. I presume this was because, a week earlier, we had applied for permission to shoot by the grave in question, and Montmartre cemetery did not care to give cinema audiences the impression that they had untended graves there. There were fresh flowers again on the tombstone.

I became acquainted with Murger's novel in 1976 while employed as the lowermost functionary of the local postal service in the governmental district of N. As I was lolling around aimlessly one evening one of the companions with whom I shared the apartment pushed the book through the crack of the door. This moment may be considered the close of the bourgeois period of my life. Only four hours later, after having read the book, did I again take it up. I decided at once to make a film based on the book, and to this purpose I even resigned from my poorly paid position, before realizing that there were a few practical obstacles in the way of my project. Although I was watching six films a day at the time, my writings on them were not accepted even by the advertising papers distributed for free in the suburbs.

In addition, I did not have a crew, equipment, material, money or experience for making films. However, I did not let such minor details discourage me; a mere fifteen years later I was already working in full swing in Paris (because, according to Murger's erroneous proposition, "the bohemian life does not exist and is not possible elsewhere than in Paris"), only to observe that the city had so much suffocated in its own petit-bourgeois artistry that the shooting had to be performed largely outside the city, in the

suburbs, where normal life had fled the city's cold streets and expensive dwellings. The same phenomenon has, in fact, taken place or is taking place in all the cities of Europe. The great spirit has also fled the United States; there is about as much blues in Memphis and New Orleans as there is in Jacques Chirac's New Year's address.

The actual purpose of this essay is, however, to explain why I have made myself guilty of an unforgivable crime and dramatized a work that is the very stuff of life.

There are three excuses (would an innocent feel a need for defense?): (1) Jacques Prevert was not available due to force majeure; (2) I have earlier ruined the masterpieces by Dostoevski and Shakespeare in the most peasant manner, and figure no pardon would be forthcoming anyway, and finally; (3) my desire is to take revenge on Puccini, who in the general consciousness is regarded as the father of this wonderful story.

My revenge is to be achieved through the following diabolical plan: by making a bad script and a correspondingly bad film I will drive the great masses first into disgust and then into rage. The disgust will be focused, of course, on the author's lack of professional skill, and ordinarily it would be followed by indifference, rejection and oblivion. But – most importantly, – I have cunningly placed in the film some scenes that, even from beneath all the visual clumsiness, suggest a greater pen as their source. The most enthusiastic – the most angry – of the altogether forty viewers will seek out the original work and recognize its genius, new editions will be printed, Murger's name will be on everybody's lips, Mimi will live again... No one will remember Puccini, the man who, as Murger wrote of the exploiters of Villon, "charged the field of the poor and from the treasure acquired there minted the commemorative coins of his own reputation".

In this way, I have achieved my goal, and even with the lynch mob knocking on my door, I can still consider myself, with a clear conscience, as the peasant who nevertheless once did the great poet a service. Farewell, don't see this film and rush to the bookstore to demand the original.

Commission from the profits on the new editions may be forwarded to the following address:

Aki Kaurismäki
Ioannina
Greece

Cast:

<i>Rodolfo</i>	MATTI PELLONPÄÄ
<i>Mimi</i>	EVELYNE DIDI
<i>Marcel</i>	ANDRE WILMS
<i>Schaunard</i>	KARI VÄÄNÄNEN
<i>Musette</i>	CHRISTINE MURILLO
<i>Blancheron</i>	JEAN-PIERRE LEAUD
<i>Baudelaire</i>	LAIKA
<i>Barman</i>	CARLOS SALGADO
<i>Henri Bernard</i>	ALEXIS NITZER
<i>Mme. Bernard</i>	SYLVIE VAN DEN ELSEN
<i>Hugo</i>	GILLES CHARMANT
<i>Lady at the second-hand shop</i>	DOMINIQUE MARCAS
<i>Gassot</i>	SAMUEL FULLER
<i>Francis</i>	JEAN-PAUL WENZEL
<i>Gentleman</i>	LOUIS MALLE
<i>Inspector</i>	ANDRE PENVERN
<i>Doctor</i>	MAXIMILIEN REGIANI
<i>Waiter</i>	DANIEL DUBLET
<i>Policeman</i>	PHILIPPE DORMOY
<i>Restaurant owner</i>	LOUIS DELAMOTTE
<i>Street sweeper</i>	KENNETH COLLEY
<i>Tabac woman</i>	JOELLE JACQUET
<i>Tabac man</i>	MICHEL JACQUET
<i>Dandy</i>	ANTONIO OLIVARES
<i>Waitress</i>	HELENE BROUSSE
<i>Woman at the dance hall</i>	SANNA FRANSMAN
<i>Nurse</i>	MONIQUE GOURY
<i>Coat seller</i>	JACQUES CHEUICHE
<i>Doorman</i>	SIMON MURRAY
<i>Taxidriver</i>	MARK LAVIS
<i>Gassot's secretary</i>	IRMELI DEBARLE
<i>Second-hand bookshop owner</i>	JACQUES LEOBOLD
<i>Policeman II</i>	JEAN-BERNARD MATEU
<i>Policeman III</i>	JEAN-LUC ABEL
<i>Dance hall band</i>	GILLES CHARMANT CHRISTIAN EHRHART JACQUES EHRHART GILLES SACUTO PIERRE-YVES PARRINET VEIKKO NIEMINEN
<i>Bulgarian family</i>	ALAIN SAKHNOWSKY TERESA SARAIVA ANDREE SALDO KARINE ARSENE KONSTA VÄÄNÄNEN

Crew:

<i>Written, directed and produced by</i>	AKI KAURISMÄKI
<i>1st assistant director</i>	PAULI PENTTI
<i>2nd first assistant directors</i>	NATHALIE HERR GILLES CHARMANT
<i>Casting extras</i>	DELPHINE BONNEMASSON
<i>Assistant to Mr. Kaurismäki</i>	IRMELI DEBARLE
<i>Continuity</i>	HAJE ALANOJA
<i>Director of photography</i>	TIMO SALMINEN
<i>1st assistant cameraman</i>	JACQUES CHEUICHE
<i>2nd assistant camerawoman</i>	MURIEL COULIN
<i>Grip</i>	WOLFGANG KLUGE
<i>Gaffers</i>	PETER HOFFMANN OLLI VARJA
<i>Generator operator</i>	PHILIPPE GIBIER
<i>Stills photographer</i>	MOUNE JAMET
<i>Sound</i>	JOUKO LUMME TIMO LINNASALO
<i>Sound editing</i>	JOUKO LUMME
<i>Mixing</i>	TOM FORSSTRÖM, The Finnish Film Foundation
<i>Sound Effects</i>	MEL KUTBAY, Meloton
<i>Production designer</i>	JOHN EBDEN
<i>Assistant production designer</i>	MARK LAVIS
<i>Property master</i>	HEIKKI UKKONEN
<i>Assistant production designer</i>	BRIGITTE PERREAU
<i>Art department P.A.</i>	GUILLAUME LEMOINE
<i>Paintings and coach of Mme Laika</i>	PAULA OINONEN
<i>Coach of Mlle Piitu</i>	OUTI ERANTI
<i>Wardrobe</i>	SIMON MURRAY
<i>Editor</i>	VEIKKO AALTONEN
<i>Sound synchronization</i>	NINA JANSSON
<i>Catering</i>	ERKKI LAHTI KARI PULKKINEN JEAN-CLAUDE AMBAH Capital Catering
<i>Production executive</i>	KLAUS HEYDEMANN
<i>Production managers</i>	GILLES SACUTO RAILI SALMI
<i>Location manager</i>	PIERRE-YVES PARRINET

Location P.A.'s REMI PRADINAS
MARC-LAURENT DESRUES
Production secretary / Paris CHRISTINE VITEL
Production secretary / Finland HAIJE ALANOJA
Production accountants SINIKKA TELARANTA
CORINE RINGOT
Post-production coordinators ERKKI ASTALA
JAAKKO TALASKIVI
Translation IRMELI & PHILIPPE DEBARLE
Sales WORLD SALES CHRISTA SAREDI

Music performed by
DAMIA LITTLE WILLIE JOHN
SACY SAND MOULODJI
MAURI SUMEN SERGE REGGIANI
TCHAIKOVSKY GEORG OTS
THE FAKE TRASHMEN TOSHITAKE SHINOHARA

Laboratory METROCOLOR, London
Grading STAN LANE
Equipment VILLEALFA FILMPRODUCTIONS Oy
Camera ARRIFLEX BL II
Generator supplier MULTIVOLTS
Insurances LES ASSURANCES CONTINENTALES
YRITTÄJÄIN FENNIA

Executive producers PAULA OINONEN
FRANCIS BOESPFLUG
WILLMAR ANDERSSON

Production
SPUTNIK OY
In coproduction with
PYRAMIDE PRODUCTION S.A. – FILMS A2, France
THE SWEDISH FILM INSTITUTE
PANDORA FILM GmbH, Germany

With the participation of
CANAL +
SOFINERGIE 2
MINISTERE DE LA CULTURE ET DE LA COMMUNICATION
(CENTRE NATIONAL DE LA CINEMATOGRAPHIE)

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THE NORDIC FILM AND TELEVISION FUND / BENGT FORSLUND

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35 mm black and white 1:1,85 mono 100 mins.

AKI KAURISMÄKI

Writer, Director, Producer

Born in 1957. Films as director:

- 1981 SAIMAA-ILMIÖ (The Saimaa Gesture, co-dir. with Mika Kaurismäki)
- 1983 RIKOS JA RANGAISTUS (Crime and Punishment)
- 1985 CALAMARI UNION
- 1986 VARJOJA PARATIISISSA (Shadows in Paradise)
ROCKY VI (short)
- 1987 HAMLET LIIKEMAAILMASSA (Hamlet Goes Business)
THRU THE WIRE (short)
- 1988 ARIEL
- 1989 LENINGRAD COWBOYS GO AMERICA
LIKAISET KÄDET (Dirty Hands, TV film)
- 1990 TULITIKKUTEHTAAN TYTTÖ (The Match Factory Girl)
I HIRED A CONTRACT KILLER
- 1991 THOSE WERE THE DAYS (short)
- 1992 LA VIE DE BOHEME

TIMO SALMINEN

Director of Photography

Born in 1952. A long-time colleague of directors Aki and Mika Kaurismäki and Villealfa Filmproductions. Also works in commercials.

- 1981 SAIMAA-ILMIÖ (The Saimaa Gesture, by Aki and Mika Kaurismäki)
- 1982 ARVOTTOMAT (The Worthless, by Mika Kaurismäki)
- 1983 RIKOS JA RANGAISTUS (Crime and Punishment, by Aki Kaurismäki)
- 1984 KLAANI – TARINA SAMMAKOITTEN SUVUSTA
(The Clan – Tale of the Frogs, by Mika Kaurismäki)
- 1985 CALAMARI UNION (by Aki Kaurismäki)
ROSSO (by Mika Kaurismäki)
- 1986 VARJOJA PARATIISISSA (Shadows in Paradise, by Aki Kaurismäki)
ROCKY VI (short, by Aki Kaurismäki)
- 1987 HAMLET LIIKEMAAILMASSA (Hamlet Goes Business, by Aki Kaurismäki)
THRU THE WIRE (short, by Aki Kaurismäki)
- 1988 ARIEL (by Aki Kaurismäki)
- 1989 CHA CHA CHA (by Mika Kaurismäki)
LENINGRAD COWBOYS GO AMERICA (by Aki Kaurismäki)
PAPER STAR (by Mika Kaurismäki)
- 1990 TULITIKKUTEHTAAN TYTTÖ (The Match Factory Girl, by Aki Kaurismäki)
I HIRED A CONTRACT KILLER (by Aki Kaurismäki)
AMAZON (by Mika Kaurismäki)
- 1991 THOSE WERE THE DAYS (short, by Aki Kaurismäki)
- 1992 LA VIE DE BOHEME (by Aki Kaurismäki)
KAKSI VANHAA VARASTA (Two Old Thieves, TV film by Veikko Aaltonen)

MATTI PELLONPÄÄ

Rodolfo

Born in 1951. One of the few Finnish actors to have made his career primarily on the screen, he has appeared in more than 30 feature films and in numerous TV productions. Films:

- 1962 POJAT (The Boys, by Mikko Niskanen)
1970 AKSELI JA ELINA (Akseli and Elina, by Edvin Laine)
1977 VIIMEINEN SAVOTTA (The Last Lumbercamp, by Edvin Laine)
1979 RUSKAN JÄLKEEN (Winter of Black Snow, by Edvin Laine)
1981 VALEHTELIJA (by Mika Kaurismäki)
PEDON MERKKI (Sign of the Beast, by Jaakko Pakkasvirta)
1982 JACKPOT 2 (short, by Mika Kaurismäki)
ARVOTTOMAT (The Worthless, by Mika Kaurismäki)
1983 RIKOS JA RANGAISTUS (Crime and Punishment, by Aki Kaurismäki)
REGINA JA MIEHET (Regina and the Men, by Anssi Mänttari)
HUHTIKUU ON KUUKAUSISTA JULMIN
(April Is the Cruellest Month, by Anssi Mänttari)
1984 KELLO (The Clock, by Anssi Mänttari)
KLAANI - TARINA SAMMAKOITTEN SUVUSTA
(The Clan - Tale of the Frogs, by Mika Kaurismäki)
RAKKAUSELOKUVA (Nothing But Love, by Anssi Mänttari)
VIIMEISET ROTANNAHAT (Rare, Medium, Well Done, by Anssi Mänttari)
1985 CALAMARI UNION (by Aki Kaurismäki)
YLÖSNOUSEMUS (The Resurrection, by Anssi Mänttari)
1986 KUNINGAS LÄHTEE RANSKAAN
(The King Goes Forth to France, by Anssi Mänttari)
VARJOJA PARATIISISSA (Shadows in Paradise, by Aki Kaurismäki)
ROCKY VI (short, by Aki Kaurismäki)
1987 HAMLET LIKEMAAILMASSA (Hamlet Goes Business, by Aki Kaurismäki)
1988 ARIEL (by Aki Kaurismäki)
1989 CHA CHA CHA (by Mika Kaurismäki)
LIKAISET KÄDET (Dirty Hands, TV film by Aki Kaurismäki)
LENINGRAD COWBOYS GO AMERICA (by Aki Kaurismäki)
1990 RÄPSY JA DOLLY (Dolly and Her Lover, by Matti Ijäs)
KILJUSEN HERRASVÄEN UUDET SEIKKAILUT
(The New Adventures of That Kiljunen Family, by Matti Kuortti)
1991 KADUNLAKAISIJAT
(The Street Sweepers, or The Moonlight Sonata II, by Olli Soinio)
ZOMBIE JA KUMMITUSJUNA
(Zombie and the Ghost Train, by Mika Kaurismäki)
NIGHT ON EARTH (by Jim Jarmusch)
1992 LA VIE DE BOHEME (by Aki Kaurismäki)

EVELYNE DIDI

Mimi

Born in 1949, Evelyne Didi has made herself a name as stage actress since the 1970's and also appeared in television and on the screen. Films:

- 1979 KAFKA HOTEL MODERNE (by André Engel)
- 1981 EAUX PROFONDES (by Michel Deville)
- 1982 L'ETE MEURTIER (by Jean Becker)
- 1983 LE GARDE DU CORPS (by Francois Leterrier)
- 1985 TAXI BOY (by Alain Page)
- 1986 ETATS D'AME (by Jacques Fansten)
LEVY ET GOLIATH (by Gérard Oury)
- 1988 BAXTER (by Jérôme Boivin)
TOLERANCE (by Pierre Henry Salfati)
- 1989 TATIE DANIELLE (by Etienne Chatiliez)
- 1992 LA VIE DE BOHEME (by Aki Kaurismäki)

ANDRE WILMS

Marcel

Born in 1947, actor André Wilms has worked in the theater with numerous directors and also directed several stage productions. Films:

- 1980 KAFKA HOTEL MODERNE (by André Engel)
LE PASSAGE DE L'ERBE (by Armand Gatti)
COUP POUR COUP (by Marin Karmitz)
HAUPTLEHRER HOFER (by Peter Lilienthal)
FLAMME EMPOR (by Eberhard Schubert)
FLUCHT ANS POMMERN (by Eberhard Schubert)
DEUTSCHLAND IM HERBST ("Im Schatten de Angst",
by Katja Rupe & Hans Peter Clos)
- 1982 QUI A TUE BIRGITT HAAS (by Laurent Heynemann)
- 1984 TARTUFFE (by Gerard Depardieu)
LES POINGS FERMES (by Jean-Louis Benoit)
- 1985 LA PHOTO (by Nikos Papatakis)
TAXI BOY (by Alain Page)
- 1986 CHAMP D'HONNEUR (by Jean-Pierre Denis)
- 1987 LA VIE EST UN LONG FLEUVE TRANQUILLE (by Etienne Chatiliez)
- 1988 LA LECTRICE (by Michel Deville)
DROLE D'ENDROIT POUR UNE RENCONTRE (by Francois Dupeyron)
MONSIEUR HIRE (by Patrice Leconte)
- 1989 EUROPA, EUROPA! (by Agnieszka Holland)
AVENTURE DE CATHERINE C (by Pierre Beuchot)
TATIE DANIELLE (by Etienne Chatiliez)
- 1990 LA REVOLTE DES ENFANTS (by Gérard Poitou)
SOLSTICE (by Nikos Cornilios)
- 1991 QUAND LA RAISON DORT (by Marcin Ziebinski)
- 1992 LA VIE DE BOHEME (by Aki Kaurismäki)

KARI VÄÄNÄNEN

Schaunard

Born in 1953, Väänänen has appeared in countless roles on the screen, in television and on the live stage. He has also been engaged as acting coach at the Finnish Theater Academy and directed several stage productions. Films:

- 1983 JON (by Jaakko Pyhälä)
APINAN VUOSI (The Year of the Ape, by Janne Kuusi)
- 1984 KLAANI – TARINA SAMMAKOITTEN SUVUSTA
(The Clan – Tale of the Frogs, by Mika Kaurismäki)
- 1985 CALAMARI UNION (by Aki Kaurismäki)
ROSSO (by Mika Kaurismäki)
TUNTEMATON SOTILAS (The Unknown Soldier, by Rauni Mollberg)
- 1986 YLÖSNOUSEMUS (The Resurrection, by Anssi Mänttari)
NÄKEMIIN, HYVÄSTI (Farewell, Goodbye, by Anssi Mänttari)
- 1987 ÄLÄ ITKE IINES (Gone With the Mind, by Janne Kuusi)
HAMLET LIKEMAAILMASSA (Hamlet Goes Business, by Aki Kaurismäki)
HELSINKI NAPOLI ALL NIGHT LONG (by Mika Kaurismäki)
- 1989 CHA CHA CHA (by Mika Kaurismäki)
LIKAISET KÄDET (Dirty Hands, TV film by Aki Kaurismäki)
LENINGRAD COWBOYS GO AMERICA (by Aki Kaurismäki)
PAPERITÄHTI (Paper Star, by Mika Kaurismäki)
- 1990 RÄPSY JA DOLLY (Dolly and Her Lover, by Matti Ijäs)
AMAZON (by Mika Kaurismäki)
- 1991 NIGHT ON EARTH (by Jim Jarmusch)
- 1992 LA VIE DE BOHEME (by Aki Kaurismäki)

CHRISTINE MURILLO

Musette

Prize-winning actress Christine Murillo has appeared on the live stage under the direction of many major French directors, and in numerous roles on screen and in television. Since 1987, member of Comédie Française. Films:

- 1977 PORQUOI PAS (by Coline Serreau)
- 1978 ON EFFACE TOUT (by Pascal Vidal)
PLURILLES (by Jean-Patrick Lebel)
LE DIVORCEMENT (by Pierre Barouh)
CORPS A COEUR (by Paul Vecchiali)
- 1979 TOUT DEPEND DES FILLES (by Pierre Fabre)
- 1980 LE COUP DE PARAPLUIE (by Gérard Oury)
LES INSTINCTS DE FEMME (by Claude Othin-Girard)
- 1984 L'INTRUS (by Irène Jouannet)
- 1989 CHER FRANGIN (by Gérard Mordillat)
CHAMBER A PART (by Jacky Cukier)
THE MAN INSIDE (by Bobby Roth)
LE NUIT MIRACULEUSE (by Ariane Mnouchkine)
- 1990 TOUJOURS SEULS (by Gérard Mordillat)
- 1991 LOIN DU BRESIL (by Francois-Louis Tilly)
- 1992 LA VIE DE BOHEME (by Aki Kaurismäki)