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"A PICTURE WELL WORTH SEEING...ENDEARING AND OUTRAGEOUS."

—THE NEW YORKER

"FUNNY, DARING, AND WONDERFULLY STRANGE" —NEWSWEEK

"A MINOR TREASURE." —CUE MAGAZINE

JEAN RENOIR'S

"BOUDU SAVED FROM DROWNING"

STARRING MICHEL SIMON

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PATHE CONTEMPORARY FILMS
PRESENTS

JEAN RENOIR'S
“BOUDU SAVED FROM DROWNING”

(Boudu sauve des eaux)

SYNOPSIS

Having lost the canine which was his very last friend, Boudu leaps from a bridge into the River Seine, to end it all. The benevolent owner of a nearby bookshop, Monsieur Lestngois, observes Boudu's plunge; rushes to the river and pulls him safely ashore. Lestngois nurses Boudu back to health with the unwilling assistance of his wife and Anne-Marie, the maid.

Attempts to reform Boudu fail on all fronts, as the wily hobo plays havoc with the household, floods the kitchen, defaces priceless first editions and even seduces Madame Lestingnois, only to be discovered by Monsieur and Ann-Marie, themselves locked in an amorous embrace. Boudu strikes it rich with a lottery ticket which was a gift from Monsieur Lestingnois and Ann-Marie offers herself in marriage, but just as the wedding party is drifting down the Seine, Boudu remembers his former way—tips over the boat and swims to shore.

Facts about JEAN RENOIR

Jean Renoir was born in Paris in 1894, but grew up in the South of France. He is the son of impressionist Auguste Renoir, of whom he wrote the affectionate biography, “Renoir, My Father.” Claude Renoir, presently one of France's most sought-after cinematographers, is his nephew.

He entered the cinema as an actor, but quickly found the creative aspects of direction more to his liking. His films, however,

do not betray their literary origin. Renoir felt that the camera, because it mirrors reality, is more suited to the aims of Flaubert and Zola than was the novel form.

But to mirror reality, it was necessary to abandon the studios. In “Boudu Saved from Drowning,” made in 1931, Renoir deserted the sound stages for the left bank of the Seine and became one of the first French directors to shoot on-location since the advent of sound.

Outside the studio, Renoir took great liberties with his shooting scripts, preferring to improvise with the actors and the natural setting before him. In films such as “Boudu,” these techniques result in a spontaneity, and a sense of life being discovered and explored. If much of the French filmmaking of the thirties was concerned with expressing life in a highly stylish way, Renoir's method was to find his style in life itself.

Renoir's films as a whole are permeated with the spirit of the Impressionists. They are a continuing record of man's need for freedom, for love, for sunlight and simple pleasures. He can become satirical when he sees these drives and pleasures being subverted. However, his films are usually an affirmation of man's unconquerable spirit, even against the odds of war as in “Grand Illusion” and his most recent film, “The Elusive Corporal,” made in 1963.

Now in his 70's, Renoir makes his home in Beverly Hills, and is a frequent lecturer at the local universities. He is currently involved in preparations next, and fortieth, film.

RUNNING TIME: 87 MINUTES

CAST

Boudu	MICHEL SIMON
Monsieur Lestingnois	CHARLES GRANDVAL
Madame Lestingnois	MARCELLE HAINIA
Anne-Marie	SEVERINE LERCZYNSKA
Student	JEAN DASTE
Vigour	JEAN GEHRET
Poet on bench	JACQUES BECKER

CREDITS

Written and directed by	JEAN RENOIR
Produced by	MICHEL SIMON
	JEAN GEHRET
From the play by	RENE FAUCHOIS
Assistant director	JACQUES BECKER
Director of photography	MARCEL LUCIEN ASSELIN
Editor	SUZANNE DE TROYES
Music	RAPHEAEL