

## Document Citation

Title	<b>Shoot the piano player</b>
Author(s)	
Source	<i>Publisher name not available</i>
Date	
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Tirez sur le pianiste (Shoot the piano player), Truffaut, François, 1960

---

**"SHOOT THE PIANO PLAYER,"** a French film, written and directed by Francois Truffaut, based on the novel "Down There" by David Goodis. Produced by Pierre Braunberger for Films de la Pleiade. With Charles Aznavour, Marie du Bois, Nicole Berger, Michele Mercier and Albert Remy. At the Bridge.

---

cline from celebrity (his wife sold herself to his agent, but the causes are much more involved still) and the possibility of his rehabilitation through love.

The threads of these two plots begin to intertwine as the pianist becomes more involved with his brothers, until, in a grotesquely comic gun battle, the Love figure, Lena, cops the only accurate shot and comes skidding down the snowy hillside like a frozen log. So much for that. The pianist goes back to his honky-tonk, his timidity and occasional relaxation with one of the bar's prostitutes.

#### A MIRACLE?

"Well, what did you expect? A miracle?" seems to be Truffaut's comment. No, indeed. One must expect from him no more than the bizarre, rather haphazard miracle of life as it is, and the miraculous way in which Truffaut shows it to us.

His crooks are not paragons of evil—just men who detest the thought of working. The same with his prostitutes. His pianist isn't just a person with "no guts," as we love to brand the meek and unambitious. He's just a person ill-equipped to carry the burdens of greatness.

The acting assignments

are carried out impeccably. Charles Aznavour is the sad-eyed pianist, and this is another feather in his cap. Marie du Bois is his sad-eyed lover, Lena. Nicole Berger plays Aznavour's former wife (what a poignant moment of truth is reached when the two acknowledge the irreparability of their mental separation), and Michele Mercier is quite charming as an insouciant seductress. Albert Remy also makes his comic presence felt.

But, of course, it is Truffaut's picture all the way. His sense of humor is wonderfully adroit, his eye for detail, for the small, intimate things, overlooked by most film makers, is fascinating, as is his contrast of thought patterns with eventual action and his use of iris shots. My only real complaint is that he is not more prolific in production, although he does have another film on the way.

---