

Document Citation

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La route de Corinthe (The road to Corinth), Chabrol, Claude, 1967
Le scandale (The champagne murders), Chabrol, Claude, 1966
La ligne de démarcation (Line of demarcation), Chabrol, Claude, 1966
Le tigre se parfume à la dynamite, Chabrol, Claude, 1965
Marie-Chantal contre Docteur Kah, Chabrol, Claude, 1965
Paris vu par... (Six in Paris), Pollet, Jean-Daniel, 1965
Le tigre aime la chair fraîche, Chabrol, Claude, 1964
Landru (Bluebeard), Chabrol, Claude, 1962
À double tour (Leda), Chabrol, Claude, 1959
L'oeil du malin (The third lover), Chabrol, Claude, 1962
Les plus belles escroqueries du monde (Beautiful swindlers),
Godard, Jean Luc, 1963
Le boucher (The butcher), Chabrol, Claude, 1969



Tue 22 Dec
6.15. 8.30

Le Boucher

The deeply compassionate story of the relationship between a small town schoolteacher and the local butcher, whom she suspects of being responsible for a series of murders. Chabrol has here totally assimilated the influence of Hitchcock and created his own style of "thriller" which transcends the genre in the intellectual and emotional contemplation of real people in intensely real and disturbing situations. Magnificently acted by both stars. *France-Italy 1969-70 / Dir Claude Chabrol. With Stéphane Audran, Jean Yanne. Eastman Colour.*



Sun 24 Jan
6.15. 8.30

La Rupture

Chabrol's latest film is the black story of a young woman's fight to keep her child from being taken away by her psychotic husband's rich parents. Chabrol calls it his cruellest work to date and certainly there is very little humour to lighten this grisly story of attempted blackmail and kidnapping. But Chabrol keeps his misanthropic message about evil within the bounds of the thriller genre and the film maintains suspense and dramatic rightness even at its most grotesque. Stéphane Audran's performance as the mother is quite extraordinary, one of the most impressive and harrowing creations since Falconetti's *Joan*. *France 1970 / Dir Claude Chabrol. With Stéphane Audran, Jean-Pierre Cassel, Annie Cordy. Eastman Colour.*



Sat 12 Dec 4.00. 6.15. 8.30/Public
Les Cousins

The town mouse and his country cousin. Or, the story of two students, one who was very, very good, and one who was very, very bad; but the bad one passed his exams, got the girl (when he wanted her), and survived to live profitably ever after. A fine, richly detailed exploration of student life in Paris, and Chabrol's first statement of his view of life as a matter of the survival of the fittest. *France, 1959. With Gérard Blain, Jean-Claude Brialy.*

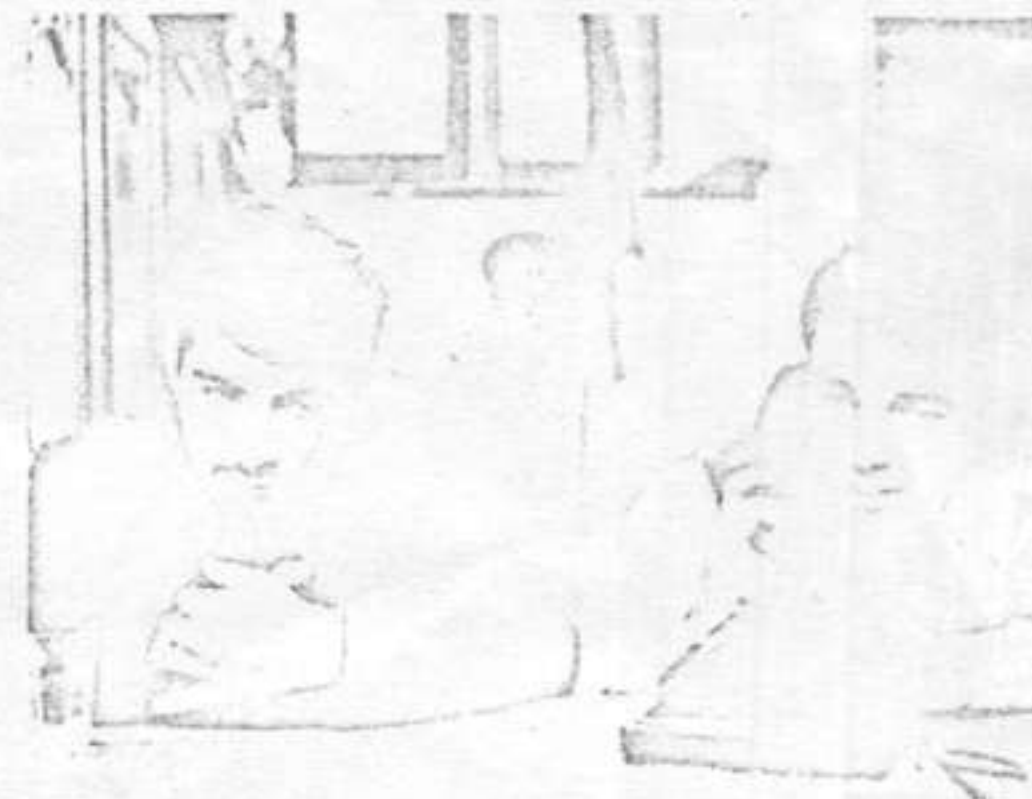


Tue 29 Dec 6.15, 8.30
Les Bonnes Femmes

Four shopgirls in Paris, their lives, their loves and their dreams. In particular, the story of Jacqueline, who feels sure she has discovered the love of her life in a mysterious motor-cyclist, and who dies strangled just as she experiences her first moment of bliss. A tender, poetic film, despite its sharply jaundiced view of the vulgarities of ordinary Paris and ordinary Parisians, which made it a box-office failure. *France-Italy, 1960. With Clotilde Joano, Bernadette Lafont.*

Sat 5 Dec 4.00. 6.15. 8.30, Public
Le Beau Serge

Chabrol's first film, and one of the first manifestations of the *Nouvelle Vague*. About a young student who returns to his native village to convalesce from an illness, finds that his childhood friend and hero has become a hopeless drunk, and attempts to reclaim him at the cost of his own health. Not entirely successful in its Christian parallels, but beautifully observed and with superb locations. *France, 1958. With Jean-Claude Brialy, Gérard Blain.*



Fri 1 Jan 6.15. 8.30
A Double Tour

Chabrol's first film in colour, a superbly Hitchcockian thriller about the beautiful Léda, murdered amid the exquisite *japonaiseries* of her home, and causing spiralling tensions in a Provençal household: her paterfamilias lover, his distraught wife, his mother-fixated son, his daughter and her uncouth Hungarian fiancé. Photographed with ornate elegance by Henri Decaë. *France-Italy, 1959. With Madeleine Robinson, Jean-Paul Belmondo.*





Thu 17 Dec 6.15. 8.30

Les Godelureaux

Surely the ultimate in the New Wave's early preoccupation with the layabout flora and fauna of the Latin Quarter: a non-stop parade of student jokes and "surprise parties" as a wealthy young eccentric seeks revenge for an insult when his parked Alfa-Romeo is carried from the roadway to the pavement as a joke. "It was about uselessness," says Chabrol, "and its lack of success came from the fact that it too was useless." France, 1961. With Jean-Claude Brialy, Bernadette Lafont.



Wed 30 Dec 6.15. 8.30

Landru

Never shown in this country except in a dubbed, mutilated version which robbed Landru of his terrifying Polichinelle voice. Jerky, unpredictable, blithely going about his business secure in the knowledge that society's crimes are greater than his, Landru is a sinister, terrifying figure; but the film itself is a series of exquisite tableaux, "rosy, tender and poetic", in which Landru contrives to allow his victims to die in ecstasy. France-Italy, 1963. With Charles Denner, Michèle Morgan.

Tue 19 Jan 6.15. 8.30

Les Sept Péchés Capitaux

Chabrol tackles "Avarice" by way of the story about 25 students who pool their resources to buy one of their number the favours of a young lady of easy virtue. Though pleasant, Chabrol's episode is rather overshadowed by Godard's "Sloth" (Eddie Constantine unwilling to make love because it means undressing). Other directors: Demy ("Lust"), Vadim ("Pride"), De Broca ("Gluttony"), Molinaro ("Envy"), Sylvain Dhomme ("Wrath"). France-Italy, 1961.



Mon 25 Jan 6.15. 8.30

Les Plus Belles Escroqueries du Monde

Chabrol's contribution to this anthology of great swindles is a tall story (true) about a confidence trickster who sells the Eiffel Tower to a German tourist. The best episode, however, if one excludes Godard's *Le Grand Escroc* - cut for distribution - is Polanski's delightfully airy tale of diamonds in Amsterdam. Japanese episode by Hiromichi Horikawa, Italian by Ugo Gregoretti. France/Italy/Japan/Holland, 1963.



Thu 21 Jan 6.15. 8.30

L'Oeil Du Malin

Chabrol's biggest flop, and one of his best films. About a failed writer, exiled in Germany, who becomes so obsessed by a famous author living nearby who seems to have everything he hasn't - beautiful wife, handsome home, critical success - that he feels driven to destroy him by revealing that his wife has a lover. In so doing he destroys himself, because he too loves the wife. . . . France-Italy, 1962. With Jacques Charrier, Stéphane Audran.



Tue 26 Jan 6.15. 8.30

Le Tigre Aime La Chair Fraîche

A lurid, splendidly outrageous spy thriller, liberally sprinkled with Chabrol in-jokes (a dwarf assassin called Jean-Luc), surrealist jokes (the villains' hideout, for no apparent reason, stands knee-deep in water), cultural jokes (the thug fingering a copy of *Les Mains Sales* as he lurks by a bookstall). Exciting, too: witness the opening, a murder in a cinema with the audience rising to its feet because the film is over, the victim because he has been stabbed. France-Italy, 1964. With Roger Hanin.

Sat 26 Dec 4.00. 6.15. 8.30/Public

Ophélie

A classic Chabrol exploration of the confusion between appearance and reality: *Hamlet* re-enacted by a strange, brooding young man who decides, after seeing Olivier's film, to purge his world of false pretences by planning a mousetrap for his mother and stepfather, only to find that he too has been taken in by appearances. Rabier's cool camerawork makes an hallucinating moonscape of the gloomy mansion and park studded with gaunt trees where the action is set. France, 1962. With André Jocelyn, Alida Valli.



Thu 28 Jan 6.15. 8.30

Marie-Chantal Contre le Docteur Kah

The second of Chabrol's spy parodies, and in many ways the wildest, with the demure heroine pitting her wits against the fiendish machinations of the diabolical Dr. Kah (a magnificent performance by Akim Tamiroff) and his razor-wielding assassin. Exotic Moroccan locations, innumerable outlandish killings, and more witty invention than all the Bond films put together. France-Italy-Spain-Morocco, 1965. With Marie Laforet, Serge Reggiani.

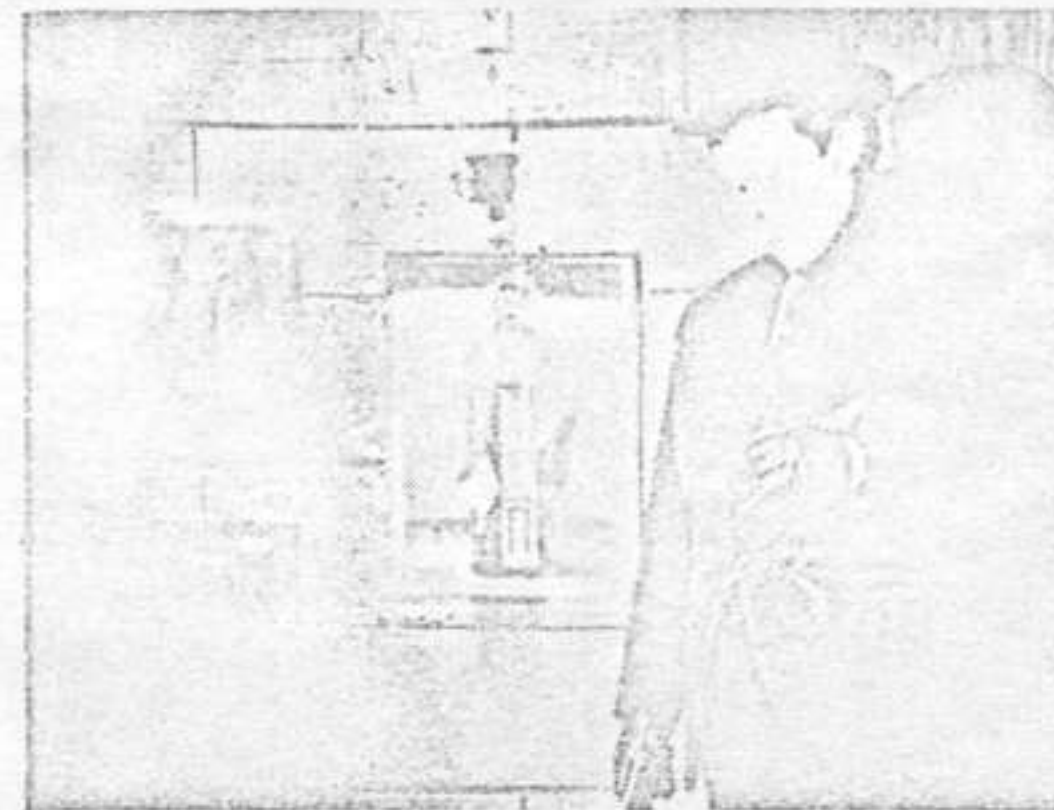




Sat 19 Dec 4.00. 6.15. 8.30/Public

Paris vu par . . .

Six stories of Paris (by Rouch, Godard, Chabrol, Rohmer, Jean Douchet and Jean-Daniel Pollet) shot in 16mm. colour as an experiment in cheaper ways of film-making. By far the best sketch is Chabrol's ferocious tale about a small boy who gets so tired of his quarrelling parents (played by Chabrol and Stéphane Audran) that he buys earplugs and doesn't hear his mother's cries for help when . . . *France, 1964.*



Sat 9 Jan 4.00. 6.15. 8.30/Public

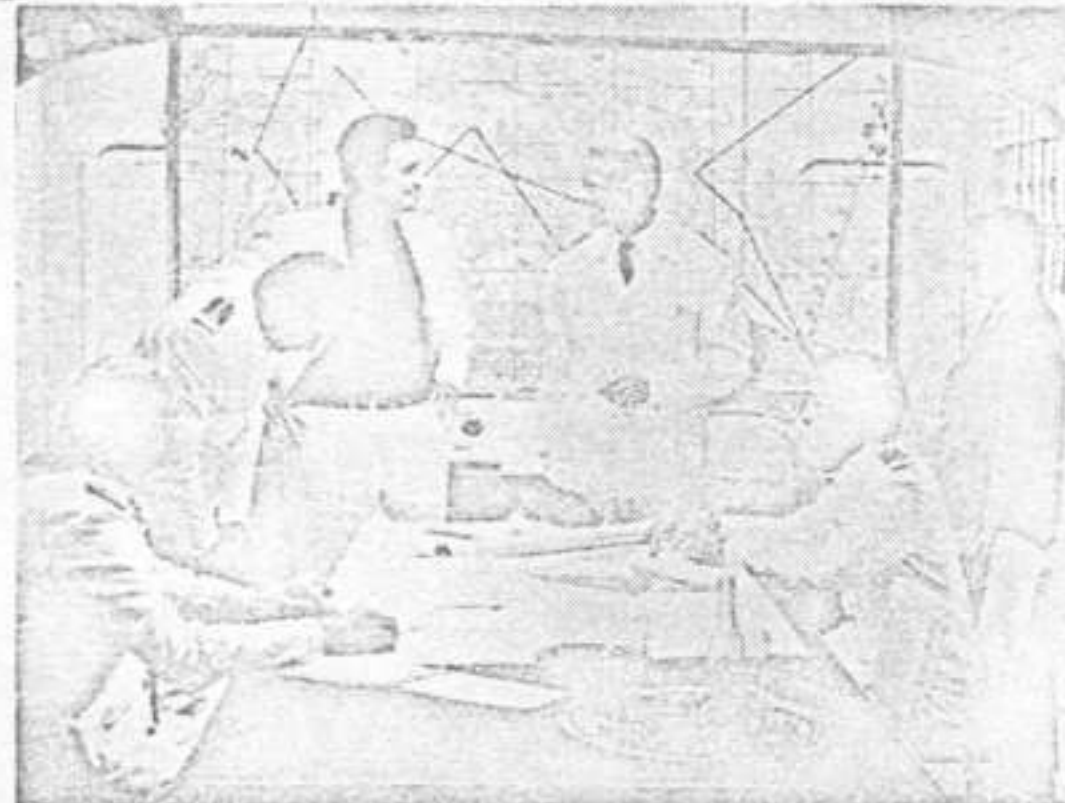
La Route de Corinthe

A spy thriller, very much tongue-in-cheek and brimming with bizarre detail, in which the mysterious electronic equipment everyone is murdering everyone else for turns out (not that it matters) to be being exported in busts of classical goddesses. Chabrol himself, enjoying the film to the full, pops up everywhere in an assortment of roles ranging from a craven informer to a murderous priest. *France-Italy-Greece, 1967. With Jean Seberg, Maurice Ronet.*

Fri 29 Jan 6.15. 8.30

Le Tigre Se Parfume à La Dynamite

If possible, an even more outrageous thriller than *Le Tigre aime la chair fraîche*, with Chabrol himself hamming it up gleefully as a doctor calling for "Lights! Action!" as he X-rays a shark for its secrets. Two great set-pieces: a fight by divers on the deck of a ship, their red, yellow and blue suits making it an invitation to the dance; and the climactic fight in a zoo, amid a bedlam of screeching, howling animals. *France-Italy-Spain, 1965. With Roger Hanin, Michel Bouquet.*



Sat 16 Jan 4.00. 6.15. 8.30/Public

Les Biches

The first film in which Chabrol openly transfers his allegiance from baroque Hitchcockery to the bleak geometry of Fritz Lang. A calm, exquisite study, set in an autumnal Riviera, of the permutational affairs of one man and two women which lead to obsession, madness and despair. The turbulence is now all (or almost all) under the surface. *France-Italy, 1968. With Stéphane Audran, Jacqueline Sassard.*



Mon 1 Feb 6.15. 8.30

La Ligne de Démarcation

The 'line of demarcation' is between Free and Occupied France during World War Two, and the film is about the reactions of people in a frontier village when two refugee parachutists descend on them, one wounded, from an English aircraft. A good, if conventional, tale of heroism and collaboration, given an odd flavour by the characteristic irony with which Chabrol views his people and their actions. *France-Italy, 1966. With Maurice Ronet, Jean Seberg.*



Sat 23 Jan 4.00. 6.15. 8.30/Public

La Femme Infidèle

Perhaps Chabrol's most perfect film to date. A comfortable bourgeois mansion; a fading love affair between a self-satisfied husband and a restless wife. *She* takes a lover; *he* finds out and kills him; and in the quiet, sleepy mystery that follows as police probe and suspicions fly, their love for each other is gradually born again. *France-Italy, 1968. With Stéphane Audran, Michel Bouquet, Maurice Ronet.*

Sat 2 Jan 4.00. 6.15. 8.30/Public

Le Scandale

Chabrol as Hitchcock again in a stylishly ornate thriller, complete with transference of guilt theme, which allows free rein to his taste for the grotesque. A series of murders involving a wealthy woman who owns a champagne firm, her ex-gigolo husband, and the latter's best friend, who holds the key to a profitable takeover bid and is gradually brought to believe he is homicidally insane. *France, 1967. With Maurice Ronet, Stéphane Audran, Anthony Perkins.*



Sat 30 Jan 4.00. 6.15. 8.30/Public

Que La Bête Meure

A brilliant adaptation of Nicholas Blake's thriller about a father's obsessional search for the hit-and-run driver who killed his son, and his gradual realisation that he is as much a 'beast' as his intended victim. All Chabrol's preoccupations are here - transference of guilt, the role of chance in life, the horror of the bourgeoisie - dovetailed into a film which moves with the tempo and inevitability of classical tragedy. *France-Italy, 1969. With Michel Duchaussoy, Jean Yanne.*

