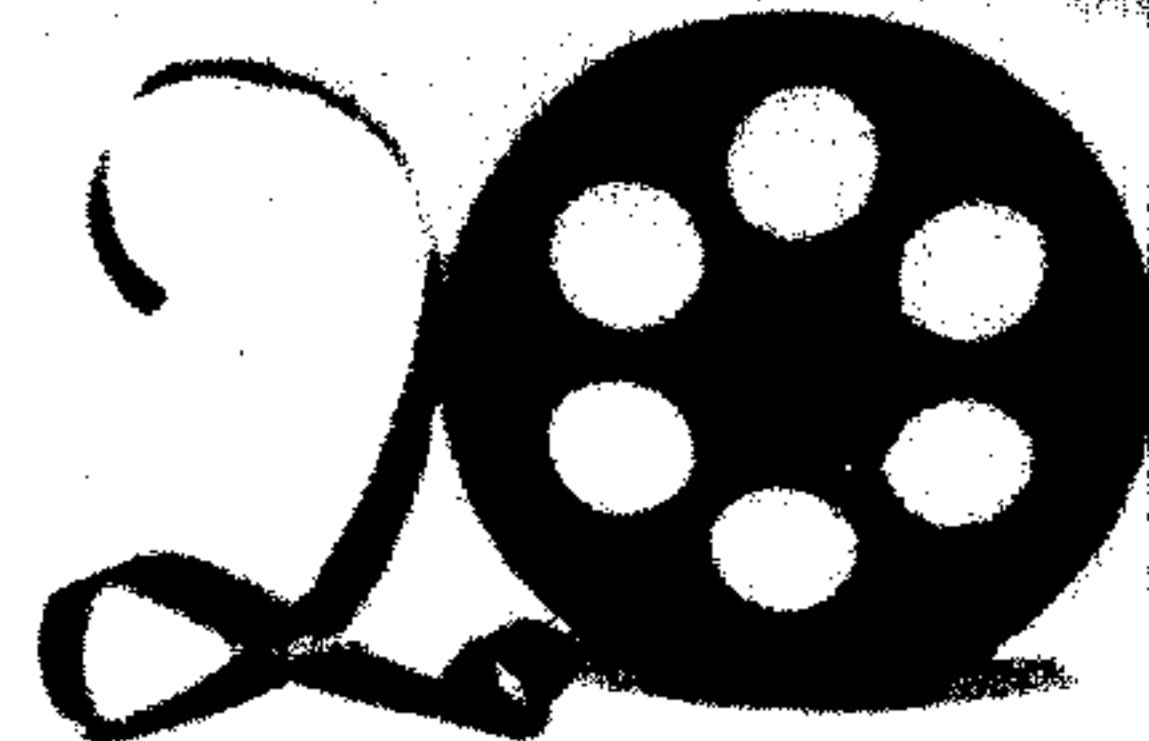


Document Citation

Title	L'amour blessé
Author(s)	Jean-Pierre Lefebvre
Source	<i>London Film Festival</i>
Date	
Type	program note
Language	English
Pagination	
No. of Pages	2
Subjects	Lefebvre, Jean-Pierre (1941), Montreal, Canada
Film Subjects	L'amour blessé, Lefebvre, Jean-Pierre, 1975

20th London Film Festival
Programme Notes



L'AMOUR BLESSE
(Confidences de la Nuit)

Director: Jean Pierre Lefebvre
Producer: Marguerite Duparc
Screenplay: Jean Pierre Lefebvre
Photography: (colour) Jean-Charles Tremblay
Editor: Marguerite Duparc
Asst. Director: Robert Favreau
Sound: Jacques Blain, Dominique Chartrand
Sound Editor: Steve Dalby
Production Manager: Claire Graton

Cast:

The Young Woman.....Louise Guerrier
Voices.....Gilles Proulx
 Paule Baillargeon
 Pierre Curzi
 Frédérique Collin
 Jean-Guy Moreau
 Monique Mercure
 Denise Morelle
 Lise Demers

1975

Canada

Cinak

Bio-filmography of Jean Pierre LEFEBVRE:

LEFEBVRE was born in Montreal, 17 August 1941. Began writing at the age of 13. Graduated in French literature from the University of Montreal. Worked as a film critic between 1960 and 1967, mostly for the magazine Objectif. Founded the 'Première Oeuvres' section at the National Film Board in 1969. Published a collection of poetry and stories (Parfois quand je vis) in 1970. Founder of the independent production company, Cinak. Became president of the Association of Quebec Film Directors in 1974.

Films:

1964 L'HOMOMAN (short)
1965 LE REVOLUTIONNAIRE
~~1966~~ PATRICIA ET JEAN BAPTISTE
1966 MON OEIL
1967 IL NE FAUT PAS MOURIR POUR CA
1967 MON AMIE PIERRETTE
1968 JUSQU'AU COEUR
1969 LA CHAMBRE BLANCHE
1970 Q-BEC MY LOVE
1971 LES MAUDITS SAUVAGES
71/73 ULTIMATUM
1973 ON N'ENGRAISSE PAS LES COCHONS A L'EAU CLAIRE
1973 LES DERNIERES FIANCAILLES
1975 L'AMOUR BLESSE (Confidences de la Nuit)
1976 LE GARS DES VUES
1976 RIMBAUD EST MORT (in preparation)

p.t.o.

L'AMOUR BLESSÉ (Confidences de la Nuit)

The European public wouldn't believe its ears if it could listen to North-American radio. First, because of the sheer number (hundreds) of AM and FM stations, transmitting 24 hours a day. Second, because of the advertising bombardment, which comes (as on TV) at least every seven minutes. Third, because of the quantity of 'phone-in' shows, day and night, on which people can confide their personal problems anonymously to presenters who are sometimes competent but more usually demagogues.

About L'AMOUR BLESSÉ, which is probably the most directly approachable of all my films, as well as being the most realistic on the surface, I'd simply like to say that it's implicitly the most theoretical; and that the big challenge was to under-dramatise a subject that is naturally over-dramatic (not to say melodramatic) not just cinematically, but also through the 'flow of things' itself: solitude, unhappy love ... that's why I gave the images the function of a lock, and made the sound so dominant. You have to listen to the images and watch the sound.

I quote Bresson: "Cinematographic art is the art of showing nothing, by which I mean representing nothing. The image should not be a representation; it must be a sign."

L'AMOUR BLESSÉ (Confidences de la Nuit), in essence, aims at the most simplified possible sign of a state of being in a civilisation that knowingly, politically, ideologically and economically fosters the solitude of the individual in order to detach him from his collective identity. And the cinema, like the radio open-lines to which the film makes particular reference, like the electronic bugs that are evoked, has a dominant role in this civilisation. That's why L'AMOUR BLESSÉ as a film is itself a sign, as simplified as possible, a sign stripped of psychological torments, of the delicacy of an anecdote and of the lyricism of images.

....Jean Pierre LEFEBVRE

Supporting Programme:

BREAKFAST (TABLE-TOP DOLLY) - 10 mins.

Produced, conceived and executed by Michael Snow. 1972 & 1976
Michael Snow's new film is a single, uninterrupted take, illustrating the operation of a mechanism called a table-top dolly. Like most of his earlier work, it is 'conceptual' in nature, 'materialistic' in execution, and damn funny in practice.

....Tony Rayns

MEMBERS ARE REQUESTED NOT TO LEAVE UNATTENDED BAGS OR PACKAGES ANYWHERE IN THE THEATRE. THE MANAGEMENT WOULD BE GRATEFUL IF ANY SUSPICIOUS OBJECTS COULD BE REPORTED IMMEDIATELY.

THE COFFEE BAR IS OPEN FROM 12.30 TO 2.30 p.m. ON ANY DAY WHEN THERE IS A WEEKDAY MATINEE.