

Document Citation

Title	The satin slipper
Author(s)	
Source	<i>Publisher name not available</i>
Date	
Type	program note
Language	English
Pagination	151
No. of Pages	1
Subjects	Oliveira, Manoel de (1908), Oporto, Portugal
Film Subjects	Le soulier de satin (The satin slipper), Oliveira, Manoel de, 1985

Satin Slipper, The

(Le soulier de satin)

France/Portugal/West Germany/Switzerland, 1985



Dir: Manoel de Oliveira. *Exec. prod:* Paulo Branco. *Assoc. prod:* Antonio Vaz da Silva, Artur Castro Neves. *Scr:* Manoel de Oliveira, from the verse play by Paul Claudel. *Phot.* (Eastmancolor): Elso Roque. *Ed:* Janine Martin. *Prod. des:* Antonio Casimiro, Maria José Branco, José Luis Oliveira, Eduardo Filipe, Luis Monteiro. *Mus:* João Paes, conducted by Pedro Caldeira Cabral. *Sd:* Joaquim Pinto. *Sp. eff:* Claude Porcher, Jean-François Gasnier. *Literary con:* Jacques Parsi. *Cost:* Jasmim. *Prod. co:* Les Films du Passage, L'Institut National de l'Audiovisuel, Ministère de la Culture (France)/Metro e Tal, Portuguese Institute of Cinema, Ministry of Culture (Portugal)/WDR (West Germany)/SSR (Switzerland). *Export agent:* Cannon International, 6464 Sunset Boulevard, Suite 1150, Hollywood, California 90028, tlx 181270. *Festivals:* Cannes, Venice, New York. *R.t:* 169 mins (TV version: 360 mins).

Cast: Luis Miguel Cintra (*Rodrigue, viceroy of the Indies*), Anne Consigny (*Prouhèze, his lover*), Patricia Barzyk (*Marie des Sept-Épées, her daughter*), Jean-Yves Bertheloot (*The king*), Takashi Kawahara (*Daibutsu*), Catherine Jarrett, Anny Romand (*Actresses*).

Background

Paul Claudel, a Catholic playwright and lyric poet, wrote the original play in the early 1920s but it was not staged until 1943 (in an abridged version) by Jean-Louis Barrault. The complete work, which runs for over seven hours in performance, was first produced by Barrault in 1980. The film was conceived both as a film and a six-hour TV mini-series; shooting took seven months, with the largest budget of any film yet made in Portugal. The theatrical cut on show at the LFF includes all of Act IV and important sections from the Prologue and Acts I and III.

A note from the director

Paul Claudel is like a plump, heavy man with his feet ensconced in the furrow, who ploughs the earth he is standing on with a firm hand. And yet, in his head a poet's imagination flitters about.

Making a film out of his beautiful long play, *The Satin Slipper*, has had immense meaning for me because, besides the enigma of love, excitement of conquest, thirst for power, irony, *joie de vivre*, suffering, life's mystery and its design (all those things that fill this enormous play), beyond all that it gave me a new opportunity to define in practice, through the natural expression of things, what I call that strange "she-fish" known as movie-making.

"The animal we're searching for is a survivor from earlier and more innocent times. It has only one eye which focuses and, above, a kind of headlight which goes on and off as desired. It doesn't have a mouth. It's completely dumb." (Not nowadays; now it talks). "But in the middle of its stomach, you can see a double spinning-wheel across which moves an endless thread on which images" (and sound) "are printed, captured by the lens" (and microphone).



Manoel Cândido Pinto de OLIVEIRA was born in Oporto, northern Portugal, on 12 December 1908. He was educated at Oporto's Colegio Universal and Galicia's Colegio La Guardia, Spain. In the 1920s he engaged in a variety of sports, including free gymnastics, athletics and car-racing, winning several prizes for the latter in Spain, Portugal and Brazil. During the same period he entered the film industry, first as a scriptwriter and then as a production designer. He started to direct his first short in 1929. In 1932 he became a shareholder in the film company Tobis Portuguesa, and 10 years later made his first feature. Following 14 years of non-activity he studied colour techniques in Germany and made a short film soon after. He continues to work infrequently, often in 16mm and for TV.

Films: 1931: *Douro, faina fluvial* (*Douro, River Work*) (short). 1932: *Estátuas de Lisboa* (*Statues of Lisbon*) (unfinished). 1938: *Em Portugal ja se fazem automoveis* (*At Last Cars Are Made in Portugal*) (short); *Miramar, praia de rosas* (*Miramar, Shore of Roses*) (short). 1940: *Familição* (*Family Details*). 1942: *Aniki Bobo*. 1956: *O pintor e a cidade* (*The Painter and the City*) (short). 1959: *O pão* (*Bread*) (short). 1963: *Acto da primavera* (*Act of Spring*); *A caça* (*The Hunt*) (short). 1965: *As pinturas do meu irmão Julio* (*My Brother Julio's Paintings*) (short). 1971: *O passado e o presente* (*The Past and the Present*). 1975: *Benilde ou a Vierge-Mae* (*Benilde or the Virgin Mother*). 1978: *Amor de perdição* (*Ill-Fated Love*). 1981: *Francisca*. 1983: *Lisboã cultural* (*Cultural Lisbon*) (TV); *Nice, à propos de Jean Vigo* (TV). 1985: *Le soulier de satin* (*The Satin Slipper*).