



GIORNATE
degli
AUTORI
VENICE DAYS

CHRISTINE GOZLAN PRÉSENTE

DUJARDIN DUPONTEL



LE BRUIT
DES
GLAÇONS

BY
BERTRAND BLIER

UN FILM MORTEL

ANNE ALVARO MYRIAM BOYER

AUDREY DANA CHRISTA THÉRET

AVEC ÉMILE BERLING ET AVEC LA PARTICIPATION DE GENEVIÈVE MNICH UN FILM PRODUIT PAR CHRISTINE GOZLAN - CATHERINE BOZORGAN UNE PRODUCTION THELMA FILMS & MANCHESTER FILMS
EN COPRODUCTION AVEC WILD BUNCH FRANCE 2 CINÉMA HERODIADE PLATEAU A EN ASSOCIATION AVEC LES SORCA LA BANQUE POSTALE IMAGE 3 UNI ÉTOILE 7 CINÉMA 4 AVEC LA PARTICIPATION DE CANAL + CINÉCINÉMA FRANCE TÉLÉVISIONS AVEC LE SOUTIEN DE LA RÉGION LANGUEDOC ROUSSILLON EN PARTENARIAT AVEC LE CNC
IMAGE FRANÇOIS CATONNE, A.F.C. DÉCORS PATRICK DUTERTRE COSTUMES JACQUELINE BOUCHARD MONTAGE MARION MONESTIER SON PIERRE GAMET HÉLÈNE LE MORVAN EMMANUEL CROSET 1^{er} ASSISTANT RÉALISATEUR HUBERT ENGAMMARE SCÉNARIO NATHALIE VIERNY RÉGISSEUR GÉNÉRAL FREDERIC SEVESTRE DIRECTEUR DE PRODUCTION YVON CRENN

THÉLMA FILMS

cinéma

THÉLMA FILMS

HERODIADE

Cinéma

Thelma

HERODIADE

MANCHESTER FILMS

MANCHESTER FILMS

CELESTINE

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**THELMA FILMS & MANCHESTER FILMS
PRESENT**

JEAN DUJARDIN

ALBERT DUPONTEL

THE CLINK OF ICE

A film by BERTRAND BLIER

With

**ANNE ALVARO
MYRIAM BOYER
AUDREY DANA
CHRISTA THÉRET**

**Special guest appearance
GENEVIÈVE MNICH**

2010 · FRANCE · RUNNING TIME 1H27 MINS · 35 MM · 1.85 · DOLBY SR-DTS · COLOUR

PLEASE NOTE: Photos and press kit can be downloaded from www.wildbunch.biz
French official website: www.lebruitdesglacons.com

SYNOPSIS

This is the story of a man who has a visit from his cancer. "Hello," says the cancer. "I'm your cancer. I thought it would be a good idea if we got to know each other a bit..."

CAST

Charles Faulque

JEAN DUJARDIN

Charles' cancer

ALBERT DUPONTEL

Louisa

ANNE ALVARO

Louisa's cancer

MYRIAM BOYER

Carole Faulque

AUDREY DANA

Evguenia

CHRISTA THÉRET

Stanislas Faulque

EMILE BERLING

Evguenia's mother

GENEVIÈVE MNICH

CREW

Written and Directed by
BERTRAND BLIER

Producers
Thelma Films – CHRISTINE GOZLAN
Manchester Films – CATHERINE BOZORGAN

DP
FRANÇOIS CANTONNÉ, A.F.C.

Set Designer
PATRICK DUTERTRE

Costume Designer
JACQUELINE BOUCHARD

Editor
MARION MONESTIER

Sound Engineers
PIERRE GAMET
HÉLÈNE LE MORVAN
EMMANUEL CROZET

Assistant Director
HUBERT ENGAMMARE

Production Manager
YVON CRENN

Stills Photography
LUC ROUX and THIERRY VALLETOUX

Music
PASCAL DUSAPIN
EDDY LOUISS
LESTER BOWIE
MAURICE RAVEL
LES YEUX NOIRS
CLAUDIO MONTEVERDI
CLARA SCHUMANN
BOHUSLAV MARTINU
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Co-producers
WILD BUNCH
FRANCE 2 CINÉMA
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PLATEAU A

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International Sales
WILD BUNCH

BERTRAND BLIER

Writer and Director

Another risky film...

I don't know how to do things differently. What's the point of making a film if you don't take risks? Might as well do something else really.

It's unusual to deal with the taboo of cancer so directly...

I think I've made far edgier films than "The Clink of Ice". The concept is simple. We all talk about cancer these days because we are all confronted with it. The only thing to do is to fight and get good treatment, that's what I tell all my friends, having gone through it myself. There are very few cancers that can't be treated if you catch them in time. I'm very optimistic on matters of life expectancy: you just have to look at the statistics.

How was this film born?

Twenty years ago I met a man whose face I thought looked like cancer! That prompted me to come up with the line "Hi, I'm your cancer!" I used to think about it sometimes, I talked about it without really envisaging making a film, maybe because I was scared. Then one day I started writing, very quickly and with great pleasure, a story about forty pages long. "Amazing," I was told, "but we'll never be able to make this." Luckily my producer and old friend Christine Gozlan is not the cautious type. I've always thought the supreme duo in cinema is the producer and the director...

In this film we feel your desire for a change of style while keeping the 'Blie touch'...

My feeling is that I've made a very spontaneous film, not aggressive. I wasn't trying to be clever. There's black humour, but not provocation. The price of maturity, I suppose. If the film has a comic tone I didn't want it too laboured. Once you accept Dupontel in the role of Jean Dujardin's cancer, the rest is very simple and I hope rings fundamentally true. That's when cinema becomes fascinating.

We know you don't like gentle starts.

It is true that I tend to attack feet first, not with the traditional "Once upon a time".

So in this daredevil film everything starts with the alarming shot of Dupontel, from behind, striding rapidly along a country lane, arms spread wide.

Yes, you can feel the threat, the shot is supposed to make the audience feel ill at ease. I thought of Lynch while I was doing it. I think it's pretty good; the camera's at the right level. This man who shows up uninvited and announces straightaway to his host: "I'm your cancer", which brings us back to "I'm here to piss you off" in one of my other films, "Les Côtelettes". One is always here to piss the others off!

The host is Charles, a writer, like you...

But one who stopped writing after winning the Goncourt Prize. His wife has left him with their son. He drinks, that's all he does, night and day, carrying an ice bucket everywhere he goes. Charles and his cancer, the diseased and his disease, will begin a special relationship and grow quite close. They drink and eat together, they chat, size each other up, get to know each other. *Bons viveurs*, all in all.

In this house where Charles lives in seclusion, there's the magnificent figure of a woman...

Louisa, the housekeeper. She has always been there, she raised Charles' son. At death's door he will go to her, he will love her and be loved by her. Regardless of age, Louisa is the quintessential woman: fair, attentive, a good listener... in short, the terminal woman. The only one who (with Charles' son) sees the cancer, invisible to others, through the eyes of love.

It would be crazy if the label of misogynist continued to stick to you after such a great love story...

I've always found this accusation grotesque. It's so obvious that my women characters are much more courageous than my men, "Les Valseuses" included. Just like the accusation of vulgarity: I'm only conveying

vulgarity, there's a difference. Misanthrope fine, happy pessimist, sure. Misogynist, no!

bored directing a film, never writing a book. At any rate, I've been able to earn a living with my pen.

Here, your work as director began with the choice of the one and only set, this big house in the heart of the Cévennes. From this starting point, how does "The Clink of Ice" differ from the others?

I think this one is the fruit of the five years during which I didn't make a film. I wrote scripts and a play, and I thought a lot about cinema. I heard I was finished, wrung out: "Blier, decrepit mammoth of French cinema"... I also noticed that spectacular shots and fantastic lighting don't interest audiences anymore. I came to the conclusion that one has to make films, not carelessly, but perhaps in a less ambitious way, with less emphasis on the aesthetics. Gone are the days of long travelling shots à la Resnais. This film was shot entirely with a Steadicam, which allows a fluidity and a natural feel that suited the story well. This way we shoot in more pleasant conditions, quicker, closer to the actors and with less stress.

Did you have specific actors in mind when writing the script?

No, I wasn't thinking specifically about Jean Dujardin, Albert Dupontel, Anne Alvaro or Myriam Boyer. At the beginning of every project, it's always Gérard Depardieu who comes to mind. Dupontel, who was in "Actors", became the obvious choice for the cancer. He's inhabited by a madness similar to that of Serrault – whose heir he could be. Dujardin is a real hero of cinema, good-looking and funny, with a rare open-mindedness. A Stradivarius! I directed them both just as I did Gérard and Patrick (Dewaere), with the same pleasure. Anne Alvaro is a breathtaking actress, who plays her voice and her body like a virtuoso... I think I could say that all of them made me want to make films again, the kind of films that stay with the audience.

What are you proudest of?

Of having made a film with no concessions or complacency, perhaps slightly 'Molière-esque'; of not having fallen asleep and of still not being a respectable *auteur*... If I could start again I would prefer to have become a writer, with equal success. You can get

JEAN DUJARDIN

Actor

Did you expect Blier to offer you this role?

He first wanted to meet me, to sniff out who I was. It's not my thing to go and tell directors: "I want to work with you." If somebody wants you they'll come to you. We understood immediately we had things to do together, without really knowing when or how. What decided me were the twenty pages he gave me to read. They were just like him: unusual and absurd, disturbing and touching, very gutsy, in short. He himself believed in it strongly, he felt he had something original. Maybe a film about love and hope rather than a caustic comedy about cancer that might well not have been funny at all. You can imagine the trailer: "You're 60 and you've got cancer, this is the film for you!" Not too catchy. In fact Bertrand breaks cinematic conventions like an aging bad boy. He's here to disturb, but elegantly.

Charles, the writer who no longer writes but drinks - a young Hemingway?

Hemingway or... Blier himself. He must have fantasised about himself in the character. What does Charles say? "I have nothing more to expect from life or from literature, I drink like an asshole, my wife and my son have left me, I'm at the end of the road." I feel in Bertrand, like with many artists, a strong anxiety in the face of death, hence the need to give to the Grim Reaper the finger.

Could you say that the film offers a close up of death?

I'm keeping that one! Thanks. Yes, paradoxically, a hymn to life: one foot in the grave, one in the land of the living. You could call it a 'dramedy' or more simply, a film by Blier.

How was the atmosphere on set?

Loving, harmonious, lots of laughter, a small crew, four actors happy to be there and ready to light the fuse after two or three days of feeling our way around each other. When the sun rose each morning on our house in the Cévennes, very protected and remote, I said to myself: What luck, we're working with Bertrand, a bit like a

philosophy teacher behind his pipe. We have a laugh; we have a drink. Day after day he was a benevolent and respectful boss. It might be too early to say it but as far as emotion and acting goes, this film will be a turning point for me and for the others. It already has all the signs of a classic!

The central character in all this?

The beautiful Louisa of course, Anne Alvaro. A great encounter. She's the red thread, the one through whom love triumphs over disease, the one who makes me want to live again. In Blier's films there always are incredibly strong women standing beside cretins on the verge of collapse. Myriam Boyer, the skivvy's cancer, is terrifying, with her little chick's voice. She reminds me of Kathy Bates in "Misery". Albert and I had already worked together in "Cash Truck" ("Le Convoyeur"). Here, he comes to torture me. He's the prowling beast with his intensity and evil eye, almost like "The Shining" at times. It sounds stupid but on this film, we all loved each other.

Are Blier's lines hard to speak?

Yes, because they're booby traps. At times I could hear them coming from Big Gérard's mouth, or Jean-Pierre Marielle, Michel Blanc and the others. In his world you could say, there is phrasing...

ALBERT DUPONTEL

Actor

Are you familiar with Blier's cinema?

Blier is one of the rare French directors who made me want to make films. He stands at the crossroads of poetry, cinema-poetry, and a certain comic efficiency. You could say that he's a French David Lynch, only funnier! I think I've seen all his films, I even know some of the lines by heart. I have emotional memories of "Buffet Froid", "Ménage", "Trop Belle Pour Toi" and "Merci la Vie". I'm fascinated and impressed by such inventiveness, as in the films of the Coen Brothers or Terry Gilliam. It seems to me that "The Clink of Ice" is the best script Bertrand's written in a long time. With this film he has found again what lies at the heart of his cinema, a wild imagination and an almost casual knack for the metaphysical fable. The films that followed strongly narrative movies like "Les Valseuses" or "Preparez Vos Mouchoirs" were more abstract, riskier, they rubbed people up the wrong way. It's not easy to remain sincere when success catches up with you. He has continued to renew himself. Not to do that is to stagnate. This man doesn't stand still.

Do you feel you're part of his family?

I don't really have a family, classifications aren't my thing.

You had already worked with him...

I had a small part in "Actors"; it was me who killed Belmondo! For "The Clink of Ice" he must have thought that cancer was in my range!

As a director yourself, isn't it tricky to act in a colleague's film?

Not with Blier. I would even say it's relaxing to work with him, to surrender to his choices. You're happy when he's happy. All the same, this guy I grew up with is a legend. He's done about twenty films of which four or five have a permanent place in the history of cinema.

Does his style of directing suit you?

He doesn't really direct per se. He's very instinctive and expects a lot from his lines. It's important to respect them, with their pauses. We do the work for him, almost like performing animals trying to please their master! And we do it with great pleasure when the master is Bertrand.

What did he tell you about your character?

He said very little, in fact. After my film "The Villain", I arrived at the shoot crawling on my elbows. I loved being with him, my partners, the small crew on this peaceful set. You can make a tragic film while having fun. That's what happened with my character.

A virtual character...

Totally. I think the clown with his red nose and white face is a virtual character. I had to tackle my role of the cancer in a clowning style. I have the feeling that most of Blier's characters are virtual, poetic-comic if you prefer. I don't like psychology, I don't like to see it or feel it but it's here and one must do one's best not to take it into account.

What do you remember most from acting with Dujardin?

Jean is loaded with talent, he has an honest and simple approach to things. He was a real tonic during filming. We had crossed paths on "Cash Truck" when he wasn't yet Dujardin. And I was astonished by Anne Alvaro, whom I didn't know. She's always spot on, very moving. A great lady with a luminous presence.

To sum up?

If Blier calls tomorrow me for another adventure, I'll come running! Like the terrible harbinger of bad news on the country lane in the first shot of the film.

ANNE ALVARO

Actor

What was your relationship with Blier before the shoot?

This isn't the first time he's wanted to work with me. In the past he'd proposed two screenplays he didn't film. I read "The Clink of Ice" like a short story, and it was an absolute delight. Bertrand didn't write the character of Louisa for me but I recognized her as someone who came to me at the right time. It's a feeling you don't get very often, it carries you and bears you away. I immediately loved this Louisa, of whom Bertrand had talked very sparingly but very eloquently. The image of the mother, the image of the lover. The goodness and the pain of someone who doesn't show her emotions. I was very worried that I wouldn't be able to take the role for scheduling reasons. Luckily a break in between plays allowed me to do it.

Blier talks about Louisa as the "Terminal Woman"...

The terminal woman... that's really disturbing but very accurate. The one who is able to restore the taste for life to the man she has been loving in silence forever, in the house where she lives, as they say, for all eternity. From my first important scene Bertrand told me I felt the character correctly, and I was reassured. Everything resolved itself for me in a shot where initially I wasn't supposed to be. I'm on the side of the frame, like a figurehead, looking at the two guys below. Jean Dujardin tells Albert Dupontel: "Give me time to love this woman..."

Were you present during the shooting of scenes you didn't appear in?

Yes, all the time, I was like the guardian of the house, I watched them at work. There was a lot of trust, respect, curiosity between us, a lot of fun, and that grew each day. We drank well, we ate well, I was introduced to the virtues of Alka-Seltzer! It's an absolute pleasure for an actor to work with a writer-director whose lines are so full of imagination and constructed without any recourse to psychology. That's what triggers everything

in the actor, to be in the realm of pure sensation.

How does Blier direct you?

He gives you musical indications, a novelist's indications. He's a bit like a film buff uncle, referring to the masters, Bresson or Kurosawa, in an offhand manner that sharpens sometimes to indicate that this is no time for joking! Always jovial, in fact, and happy, I think. What was most exciting was that no two days were ever alike. According to the shots we had to work on it would jump from the broadest gag to the feeling of doing weight lifting on a spider web...

Is this the first time you worked with both your co-stars?

Yes. I was very curious about Dujardin. When I told my youngest daughter I was going to play his lover she jumped in the air, all her girlfriends are huge fans! Jean is so gifted, funny and delicate, not at all shallow. He and Albert, always deep and tormented, made me die of laughter, teasing me about my position as a subsidized theatre actor: "So long Chekhov, goodbye Ibsen!" It's very smart of Bertrand to have put together such an intriguing cast! We were astounded when we saw Myriam Boyer (my cancer) arriving under her little hat, it was too good!

BERTRAND BLIER
Selected Filmography as Director

2010 LE BRUIT DES GLAÇONS

(aka THE CLINK OF ICE)

2004 COMBIEN TU M'AIMES?

(aka HOW MUCH DO YOU LOVE ME?)

2002 LES CÔTELETTES

Official Selection - Cannes.

1999 LES ACTEURS

(aka ACTORS)

1995 MON HOMME

Best Actress Award (Anouk Grinberg) - Berlin.

1992 UN, DEUX, TROIS, SOLEIL

(aka ONE, TWO, THREE, SUN)

2 Césars - Best Male Newcomer (Olivier Martinez)
and Best Original Music.

UNICEF Prize - Venice.

Grand Prize of the European Academy - Venice.

1990 MERCI LA VIE

Best Supporting Actor César

(Jean Carmet)

1988 TROP BELLE POUR TOI

(aka TOO BEAUTIFUL FOR YOU)

5 Césars - Best French Film, Best Director,
Best Screenplay, Best Actress (Carole Bouquet)
and Best Editing.

Official Selection and Grand Jury Prize - Cannes.

1986 TENUE DE SOIRÉE

(aka MÉNAGE)

Official Selection and Best Actor Prize - Cannes.

1983 NOTRE HISTOIRE

2 Césars - Best Screenplay and Best Actor
(Alain Delon)

1982 LA FEMME DE MON POTE

(aka MY BEST FRIEND'S GIRL)

1981 BEAU PÈRE

Official Selection - Cannes.

1979 BUFFET FROID

Best Screenplay César.

1977 PRÉPAREZ VOS MOUCHOIRS

Academy Award ® for Best Foreign Language Film.

1975 CALMOS

1973 LES VALSEUSES

(aka GOING PLACES)

VENICE INTERNATIONAL PRESS:

THE PR CONTACT

PHIL SYMES - Mobile: +39 346 336 3406

RONALDO MOURAO - Mobile: +39 346 336 3407

Email: festival@theprcontact.com

INTERNATIONAL SALES:

Carole Baraton - TEL +33 6 20 36 77 72 - cbaraton@wildbunch.eu

Laurent Baudens - TEL +33 6 70 79 05 17 - lbaudens@wildbunch.eu

Vincent Maraval - TEL +33 6 11 91 23 93 - vmaraval@wildbunch.eu

Gaël Nouaille - TEL +33 6 21 23 04 72 - gnouaille@wildbunch.eu

Silvia Simonutti - TEL +33 6 20 74 95 08 - ssimonutti@wildbunch.eu

WWW.WILDBUNCH.BIZ

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