

RACHIDA
BRAKNI

ÉRIC
CANTONA

JOANA
PREISS

JÉRÔME
LE BANNER

HPG

CAPRICCI & HPG
PRODUCTION
PRESENT

HIP MOVES

LES MOUVEMENTS
DU BASSIN

A HPG FILM

ORIGINAL SOUNDTRACK COMPOSED BY CHRISTOPHE

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PRODUCTION
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HIP MOVES

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FRANCE | 2012 | 90' | DCP | 1.85 | 5.1

A HPG FILM

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INTERNATIONAL SALES

Capricci Films
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SYNOPSIS

Hervé is a lonely man who lives only for his self-defense courses. Fired from the zoo where he works because he depresses the animals, he becomes a night watchman in a factory. To pass the time, he watches the comings and goings of a strange pair of lovers: his colleague and his wife who sells her body with her husband's blessing.

Marion is a young woman who desperately wants to have a child. One evening, she meets a nurse who falls for her. She promises her love and pregnancy (by robbing a sperm bank).

The fates of these two individuals in search of happiness will intersect in a hospital corridor...



THE TRANSITION
TO FICTION

Question: This film marks a new stage in your film career for several reasons. The first is the transition from auto-fiction to real fiction. You chose to tell a story with invented characters and left the hardcore aside. Do you want avoid the “intimate diary” label?

HPG: I think reality is far more deluding on film than fiction. Too much scripting does not interest me. I tried to stay close to reality without hesitating to fantasize. This is probably a consequence of my long career in the porn industry. I’ve been a porn actor for 25 years and a director and producer for over ten years. I have a tendency mix reality and fantasy and not separate private and public life.

“Well-known or not, I do not care. I like Eric Cantona and Jerome Le Banner, period. We’re big children in brutish bodies.”

Q: Also, it is your first portrait of a woman. Was it a challenge?

HPG: It starts with a woman who loses her child because of a stranger and nobody comes to help. She decides to look for the guy herself. She finds him and makes him get her pregnant with another child. This solution appears incredibly courageous to some. To others it is monstrous and illogical. What interested me were the means taken by this woman to find a balance. She is the heroine: her and her journey. Writing the story of a pregnant woman was a thousand miles from what I was experiencing in my own life. But I tried to put myself in her place.

Q: You didn’t plan on playing the main character originally. Did you want to remove yourself from your work, not be in the center? When did you decide to play the role?

HPG: I wanted to get away from this frenzied self-absorption. Though I listened when people advised me to play the leading role: flattery got the best of me. I think my main hesitation was not feeling I was a good enough actor. I hope I’m less extreme than this character. Some say this is not the case and they may be right.

Q: Eric Cantona and Rachida Brakni ... you wanted to work with stars?

HPG: Well-known or not, I do not care. I like Eric Cantona and Jerome Le Banner, period. We’re three guys who do what we can to work after sporting careers. We didn’t take any acting classes. We managed as best we could, by instinct. Big children in brutish bodies. I like Rachida Brakni. She has technique like nobody has ever seen. The opposite of me.

Q: The atmosphere of the film is very strange, almost unreal...

HPG: The film takes place in urban spaces, factories, hospitals, dark, impersonal rooms, and vague places that resonate with the disorder nestled in each character.

“My character is like me when I was ten years old: a kid who wanted to be a biker but failed because he was antisocial and awkward.”



—

SELF-PORTRAIT

—

Q : Your character has nothing. Yet he is so pathetic it becomes moving. How do you see him? As a complete failure?

HPG: It’s like me when I was ten years old: a kid who wanted to be a biker but failed because he was antisocial and awkward. Like a spectator of other people’s lives or a sad clown that moves us and makes us laugh... and disgusts us too.

These defects make a character touching. His sole focus is combat-sports, finding “the right move” to defend himself against an imaginary enemy about to take form. I also wanted his inner turmoil to be reflected in his physical appearance. A metamorphosis of the superhero comics order takes place on my anti-hero.

Q: The burlesque body is the link between the character that you play here and what you embody in previous films. There is poetry in the dance steps and the martial arts gestures. Where does the idea for dance come from?

HPG: I love Buster Keaton, dancers, the dance of mortal combat, exhibitionists, bodies wandering due to alcohol, madness ... and then finding your balance again. I instinctively express more with the body and spirit when I’m on camera.

Normal for a porn star. Making porn and traditional films is similar, both as an actor than as a director. I try in both cases to play with modesty and to be a good craftsman.

Q: Isn’t the question at the heart of the film: how do you become paternal? Wouldn’t “Hips moves” paradoxically be your most autobiographical film?

HPG: It is autobiographical to a degree that I could not imagine at the time; so close to what I’d experienced... I made this film to talk about things that I didn’t know yet and to learn how to figure them out. I wanted to watch these people, and contemplate their fragility and their instincts.



—

A WORLD
THAT ISN'T
SO CRUEL

—

Q : The film is very pessimistic. We witness the loss of masculinity. The guy gets kicked out from everywhere, and is reduced to a vegetable. It is a triumph of femininity: the woman is strong and able to overcome trials. Where does this worldview come from?

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“I love *Buster Keaton, the dance of mortal combat, bodies wandering due to alcohol, madness... and then finding your balance again.*”

/

HPG: The woman is neither stronger nor weaker than the man. They fight with very different weapons. The character played by Rachida in the movie is a woman who struggles with courage. I like this kind of character and I like to put it out there. Why? Because I am a confident guy. So I dare to go where I’m afraid to go.

Q: I thought a lot about Ferreri, Bukowski and then, of course... Who were your influences?

HPG: Barbet Schroeder, Bukowski, Gaspar Noé and some wackos if you think about it. There’s a good chance they are also sources of inspiration, but unconsciously ... I don’t make controlled movies, but movies where I can get lost and then try to get out. Ultimately, the film should generate a positive upbeat message. Staying in the dark doesn’t interest me. I wanted to make a contemporary film that was Baroque, funny, lucid and melancholy in getting rid of my own obsessions (unless they have changed and I haven’t realized yet). I tend toward the tragicomedy, the world is hard enough like that. This is what “Hip moves” is - a tragicomedy.

HPG, 45, is an actor, director and producer of pornographic films, a pioneer of “gonzo” cinema in France. All the while, he has continued to work in parallel to develop a very realistic form of film-diary. His first short-film somewhere between porn and auteur cinema, *Acteur X pour vous servir*, aroused the curiosity of the French Cinematheque. They have continued to regularly screen his films ever since. His autobiographical documentary *HPG son vit, son oeuvre* created a scandal and in 2006, HPG directed his first feature film, *We should not exist*, selected for the Directors’ Fortnight. In 2011, he confided thousands of hours of behind-the-scenes footage to the artist Raphael Siboni that gave rise to the documentary *There is no sexual rapport*. HPG pursues radical work on the borders of auto fiction.

FEATURE FILMS

- 2012 - HIP MOVES (LES MOUVEMENTS DU BASSIN)
2011 - THERE IS NO SEXUAL RAPPORT (IL N'Y A PAS DE RAPPORT SEXUEL) by Raphaël Siboni
2006 - WE SHOULD NOT EXIST (ON NE DEVRAIT PAS EXISTER) (Directors Fortnight 2006)

SHORT FILMS

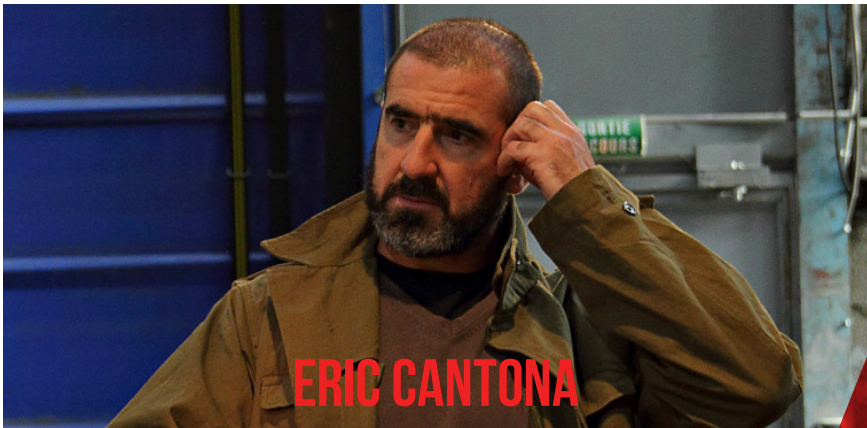
- 2011 - HEY JACQUY
2007 - HENRY CHAPIER
2006 - J'AIME LA CENSURE
2006 - DANGER, RISQUE DE CHUTE
2005 - OPTION ARTISTE 1/2 ET 2/2
2003 - HYPERGOLIQUE
2002 - HOPITAL PSYCHIATRIQUE DE GARNISON
2000 - AIR FUCK
1999 - CHIENNES, PRENEZ GARDE !
1999 - HPG SON VIT SON OEUVRE
1998 - 21 PAR 5
1997 - ACTEUR X POUR VOUS SERVIR



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- 2011 - **LA LIGNE DROITE** Régis Wargnier
- 2010 - **UNE AFFAIRE D'ÉTAT** Eric Valette
- 2008 - **GOD'S OFFICES** Claire Simon
- 2006 - **WE SHOULD NOT EXIST** HPG
- 2006 - **BARAKAT !** Djamila Sharoui et Cécile Vargaftig
- 2001 - **CHAOS** Coline Serreau
- 2001 - **LOIN** André Téchiné



- 2012 - **LES KAÏRA** Franck Gastambide
- 2011 - **DE FORCE** Frank Henry
- 2011 - **SWITCH** Frédéric Schoendoerffer
- 2009 - **LOOKING FOR ERIC** Ken Loach
- 2007 - **LE DEUXIÈME SOUFFLE** Alain Corneau
- 1999 - **LES ENFANTS DU MARAIS** Jean Becker
- 1998 - **ELIZABETH** Shekhar Kapur



- 2011 - **SIBERIA** Joana Preiss
- 2009 - **COMPLICES** Frédéric Mermoud
- 2007 - **BOARDING GATE** Olivier Assayas
- 2006 - **DANS PARIS** Christophe Honoré
- 2005 - **A PERFECT COUPLE** Nobuhiro Suwa
- 2004 - **CLEAN** Olivier Assayas
- 1998 - **FIN AOÛT, DÉBUT SEPTEMBRE** Olivier Assayas



- 2010 - **FATAL BAZOOKA** Mickael Youn
- 2008 - **BABYLON A.D.** Mathieu Kassovitz
- 2008 - **DISCO** Fabien Ontoniente
- 2008 - **ASTÉRIX AUX JEUX OLYMPIQUES** Frédéric Forestier et Thomas Langmann

CAST
/
CREW

FRANCE
—
2012
—
90'
—
DCP
—
1.85
—
5.1

CAST

Rachida Brakni	Marion
Joana Preiss	The nurse
Eric Cantona	The night watchman
Marie d'Estrées	The prostitute
Jérôme Le Banner	The self-defense master
Ludovic Berthillot	The policeman
HPG	Hervé

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Alysson Paradis	The self-defense pupil
Alexis Vaillant	The flirt
François Aubineau	The doctor
Benoist Fournier	The auxiliary nurse

CREW

Written and directed by : HPG
Dialogues : HPG et Thomas Wallon
Director of photography : Reza Serkanian
Sound engineer : Thomas Fourel
Editing : Isabelle Prim
Sound mixing : Thomas Rouvillain
Key light : Christophe Morau
Continuity : Virginie Cheval
Set and costumes design : Vanessa Ailleaume
Colour grading : La Compagnie de l'Image
Casting : Gwenaëlle Baïd
Sound design : Géry Petit
Special effects : Loup Coudray
Line producer : Camille Chandellier
Producers : Thierry Lounas et HPG
Production : Capricci Films - HPG Production - Le Fresnoy
International sales : Capricci Films
Press agent : Karine Durance

Music : Christophe

MUSIQUE BOÎTE
Original soundtrack by Géry Petit

L'AMOUR TOUJOURS L'AMOUR
Christophe
Jean Michel Jarre - Christophe
Editions Labrador
Performed by Christophe
Avec l'aimable autorisation des Disques Motors

BELLE
Jean Michel Jarre - Christophe
Editions Labrador
Performed by Christophe
With the kind permission of Disques Motors

HERVÉ BOTTIN / RADIO VOITURE
Original soundtrack by Géry Petit

TABU ZOO
Original soundtrack by Géry Petit

SUCCÈS FOU
Christophe
Editions Francis Dreyfus Music
Performed by Christophe
With the kind permission of Disques Motors

DIVINE EGGS
Original soundtrack by Géry Petit

ACID TROOPER
Original soundtrack by BOT'OX

MIXPEERGYNT
Original soundtrack by Christophe Van Huffel

HANGAR BAGARRE
Original soundtrack by Géry Petit

COMMISSARIAT
Original soundtrack by Géry Petit

WHOOPIN' THE BLUES
Original soundtrack by Sonny Terry & Rufus Mc Kenzie
Performed by Sonny Terry
Music Maker
EMI Music Publishing

EL DIEGO
Original soundtrack by Christophe
Performed by Diego Carrasco & Christophe





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