



MEZZANINE FILMS
presents

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FREE HANDS

LES MAINS LIBRES

directed by
Brigitte Sy

written by
Brigitte Sy and Gaëlle Macé

with
Ronit Elkabetz, Carlo Brandt

France 2010 / 1h40 / 35mm / 1:1.85 / Dolby SR

World Sales:

Films Boutique

Skalitzer Strasse 54 A
10997 Berlin GERMANY
tel : +49 (0)30 6953 7850
fax : +49 (0)30 6953 7851

info@filmsboutique.com
www.filmsboutique.com

Press contact:

Rendez-Vous

25, fbg Saint Honoré
75008 Paris FRANCE
tel/fax : +33 1 42 66 36 35
www.rv-press.com

in Berlin:
Viviana Andriani / Aurélie Dard
tel : +33 6 80 16 81 39
viviana@rv-press.com

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SYNOPSIS

Barbara is a filmmaker who has been working within the prison system for several years. She is making a film that is being both written and performed by long-term inmates of a prison in a Paris suburb.

Barbara visits the prison twice a week, where she is conducting a series of interviews with the inmates that will form the basis of the screenplay.

But when Barbara meets Michel, one of the prisoners, their love affair leads her to break the law.

DIRECTOR'S NOTES

SCREENPLAY

FREE HANDS is a story which brings together a man and a woman inside a prison. It is a love story and the story of a film shoot in a place that is as unlikely a setting for one as for the other.

I wanted to recreate my experience of writing with inmates, the emergence of their stories and the way they deal with filmmaking. The interviews in the film actually took place. The condition of being a prisoner does not make what the prisoner says more interesting but, because his words describe a struggle in the moment it is taking place, they fascinated me... 'My thoughts can't be distinguished from my body, just as my imagination is trapped within my body', an inmate once wrote to me.

THE THEME OF THE PRISON IN CINEMA

Prison is a subject that has often been tackled in the cinema; it is a highly cinematic subject, dealing with a closed world, the boiled down essence of humanity, in a way. Our imaginative world is often short-circuited by the sheer spectacle of American cinema. I wanted to try to restore some dignity to the relationship between individuals as it develops in this hostile environment.

STORY WITHIN A STORY

I like the idea of the 'mise en abyme', a story within a story – the depiction of an image within the same image – and the way it is used artistically. Having said that, FREE HANDS is not a self-reflexive film, it is not a film within a film. It is a film about a film project that does not come to fruition.

The prison system is itself a metaphor for the very idea of a 'system'. We talk of 'the prison system.' Absolutely everything in prison combines to 'systematise', to contain within both time and space the men and women who are incarcerated there. I have tried to represent the cinematographic system within the prison system, to play with the camera lens which itself echoes the peephole in the cell doors. Because the prison world is above all a universe of the watched body, of suspicion, of possible denunciation. In the film that is what destroys the love affair between Barbara and Michel.

Barbara uses the concept of the story within a story as a way to represent prison. Her decision to marry Michel inside the prison from which she has been shut out is inseparable from her aesthetic choices regarding her film. In the course of making a film in prison, she falls in love with a prisoner, she integrates this love story into her screenplay, she marries Michel in prison...The romantic dimension which this last factor represents for Barbara is itself inseparable from her aesthetic perspective.

PRISON, A PLACE THAT CANNOT BE REPRESENTED

The prison experience is internal and abstract. The usual ways of representing prison - the noise, the sound of metal doors slamming, violence towards prisoners, screams – not only do they not remotely deal with the loss of identity, but they are actually the things that prisoners mind the least.

The period of imprisonment is a period of immobility. When a prisoner goes inside, every effort is made for him to abandon any previous notion of time for a new kind of time that belongs uniquely to prison.

THE IMPORTANCE OF LANGUAGE

The importance of speech that is recognised or denied, of all the different kinds of subterfuge which the prisoner uses to communicate beyond his cell – letters, recorded messages, whispered secrets – is used by inmates in real life and, of course, in the film.

From the point of view of Barbara, all that matters is the resumption of speech by the inmates and the rediscovery of their own thoughts, spoken to the other (to speak to someone is to express something that is important to you). It is the only way to enter into the prison world and to represent it. The carrying out of an artistic project with inmates makes this speech both possible and indispensable. To be an actor, whether amateur or professional, demands a formidable focus on the self. If this focus on the self is useful in real life, in prison, it is even more so.

LOVE AND FRIENDSHIP

My film is above all a story about love and friendship, and in that sense it is not hopeless: Barbara chooses to do what she should not to do for love, and Rita agrees to cover for her out of friendship.

Would Barbara and Michel have fallen in love if it weren't for the film project? It is the desire of the one to film the other which provokes their desire. Would they have passed each other by in the outside world? The fact that the film takes place in prison necessarily provokes a variety of feelings and I prefer that the question remains unanswered.

CASTING AND CHARACTERS

The characters in FREE HANDS all exist in real life. Some have been and are still part of my life. Something in the actors had to come close in some way to the characters they were playing. Sometimes it was just a little something, just one thing... The trickiest part to cast was Barbara: in other words, me.

RONIT ELKABETZ

'If I hadn't been me I would have wanted to be you,' was the first sentence of the letter that I wrote to her....meaning both everything and nothing. Ronit literally stole my heart the first time I saw her on a cinema screen in Keren Yedaya's film MON TRESOR. I knew that it had to be her. Her presence, her face, her body, the force of character that she evokes, made it impossible to imagine anyone else being cast in this role. It was like an order from, I don't know where. I had to film her, I wanted to film her. I wanted her expression, her voice, her accent, and without knowing why it seemed to augur well that she was foreign, as though the distance established at first glance by her accent and culture were necessary in order for me to be able to direct her.

Ronit Elkabetz, born in 1964, is an Israeli actress and filmmaker.

Selected filmography

2009 "ASHES AND BLOOD" - Fanny ARDANT

2009 "JAFFA" - Keren YEDAYA

2008 "SHIVA", written and directed by Ronit ELKABETZ and Shlomi ELKABETZ

2007 "THE BAND'S VISIT" - Eran KOLIRIN

2004 "TO TAKE A WIFE" – written and directed by Ronit ELKABETZ and Shlomi ELKABETZ

2004 "OR" - Keren YEDAYA

2003 "ALILA" - Amos GITAI

2001 "LATE MARRIAGE" - Dover KOSHASHVILI

CARLO BRANDT

I knew Carlo primarily as a theatre actor – and I knew what a great actor he is. It was whilst I was watching him in Siegrid Alnoy's film SHE IS ONE OF US that I felt the full force of his presence, a sort of explosive calm, a characteristic which he shares with Michel. I didn't know why but I knew that the couple 'would work'. I knew that the audience needed to fall in love with Carlo as well as Barbara. As Carlo's first audience, I knew that yes, I might well have fallen in love with him.

Carlo Brandt, born in 1954 in Switzerland, is a film and theater actor.

DIRECTOR / Brigitte SY

Brigitte Sy is an actress and director. For ten years she worked with both male and female prisoners in prison. In 1997 she directed a play, 'Annette raises the Inchor', with a dual structure that was broadcast from the Santé Prison to the National Theatre of Chaillot in Paris. In 2008 she made her debut as a film director with a short film, L'ENDROIT IDEAL. In 2009 she directed her first full-length feature film, FREE HANDS.

CREDITS

Director	BRIGITTE SY
Screenplay	BRIGITTE SY and GAELLE MACE
Cinematography	FREDERIC SERVE
Production and costume design	FRANCOISE ARNAUD
Sound	LUC MEILLAND
Film editing	JULIE DUPRE
Mixing	MELISSA PETITJEAN
Music	DANIEL MILLE
Producers	MATHIEU BOMPOINT CLAIRE TRINQUET

CAST

Barbara	RONIT ELKABETZ
Michel	CARLO BRANDT
Rita	NOEMIE LVOVSKY
Chloé	CAMILLE FIGUEROO
Roel	ADAMA DOUMBIA
Fifi	DENIS MARECHAL
James	GURGON KYAP
Mouloud	ABDELHAFID METALSI
Laurent	XAVIER LEGRAND
Bouda	AHMED M'HEMDI
Sergei	FANCOIS NEGRET
Prison director	ALAIN OLLIVIER
Marie-Pierre	SASHA ANDRES
The judge	DOMINIQUE FROT
Fortune teller	MIREILLE ROUSSEL
Father	ROMAIN GOUPIL
Jocelyne	JOCELYNE DESVERCHERE
Social worker	JEAN-CHARLES DUMAY