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Presents

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FRANK ESKENAZI presents A FILM by

MARCELOPHULS

Henri-Georges

JP Bessy

Jaume Toran

Jean Truffaut

Woody Allen

*THE
SORROW
AND THE
PTT*

*400
BLOWS*

*love at
twenty*

Hotel

Montes

*THE TROUBLES
WE'VE SEEN:
THE HISTORY OF
WAR*

THE MEMORY

JUSTICE

*Un homme en
un jour*

*Un homme en
un jour*

*Un homme en
un jour*

*Un homme en
un jour*

QUINZE
DES RÉALISATEURS
Société des réalisateurs de films
CANNES 2013

AIN'T MISBEHAVIN' A MARCEL OPHULS JOURNEY

EDITING SOPHIE BRUNET ASSISTANT DIRECTOR VINCENT JAGLIN PHOTOGRAPHY PIERRE BOFFETY SOUND PIERRE ARMAND LINE PRODUCER HORTENSE QUITARD A COPRODUCTION THE FACTORY - ARTE FRANCE - INTHEMOOD...
INA WITH THE PARTICIPATION OF FRANCE TÉLÉVISIONS - RTS RADIO TÉLÉVISION SUISSE WITH THE SUPPORT OF RÉGION BASSE-NORMANDIE - RÉGION LANGUEDOC-ROUSSILLON - RÉGION AQUITAINE - DÉPARTEMENT DES
PYRÉNÉES-ATLANTIQUES - CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE - PROCRÉP - ANGOA - BOURSE BROUILLON D'UN PÈRE DE LA SCAM INTERNATIONAL SALES WIDE HOUSE WWW.WIDEHOUSE.ORG

the factory
productions

arte

Inthemood...

ina

CNC

le Réseau
Cinéma
Français

RÉGION
AQUITAINE

RÉGION BASSE
NORMANDIE

WideHouse

CP

EXEMPLES
PRODUCTION

Scam*

francetélévisions

2

RTS
Radio Télévision
Suisse

PRODUCTION: STÉPHANE BARRIS - ADAPTATION: MARC LANGE

HD – DCP – 106 min – France – COLOR

Directed by Marcel Opuls

WIDE HOUSE

T +33 1 53 95 04 64 – F +33 1 53 95 04 65

infos@widehouse.org



Synopsis

The director of *The Sorrow and the Pity*, shares his memories with us, stories incredibly rich and fascinating, making of *AIN'T MISBEHAVIN* a cheerful and bittersweet trip in Cinema history.

Son of the great Max Ophüls, Marcel can be a generous man and an admirer. Marcel talks with and about personalities like Jeanne Moreau, Bertold Brecht, Ernst Lubitsch, Otto Preminger, Woody Allen, Stanley Kubrick and, of course, his friend François Truffaut.

A filmmaker without memory doesn't exist, here is Marcel Ophüls's "memorabilia store".

QUINZAINE

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Biography

Born in November, 1st, 1927 in Francfort but nationality American, Marcel Ophüls is the son of the famous director Max Ophüls and the actress Hilde Wall. He followed his family into exile first in France in 1933 and immigrated to the United States in 1941 after the defeat of the French army.

Returning to Paris in 1950, he studied philosophy and leaved to become assistant Julien Duvivier, Anatole Litvak, and his father on film *Lola Montes* in 1955. After working for a time on German television, he signed two short films, and then the French sketch collective film *The Love at Twenty* (1962).

The following year, he directed his first feature film, *Banana Peel*. A comedy duo led by Jean-Paul Belmondo and Jeanne Moreau, a former couple seeking to defraud revenge two crooked insurers. After *Fire at Will* (1965), he poses with Munich or peace for a hundred years the cornerstone of the work for which he is best known and authoritative: the historical documentary.

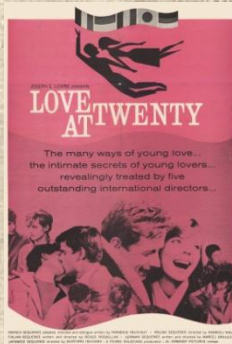
In 1969, he made what was to be a movie based control for Swiss television: *The Sorrow and the Pity*. Cited the Oscar for Best Foreign Film, the film attempts to chronicle the life of a city (Clermont-Ferrand) province between 1940 and 1944. The film expands its factual Auvergne all about, but also includes testimonials from individuals who have played an important role during the War (Military Men, State Key Witnesses) or actively involved in it, not necessarily Clermont-Ferrand in Auvergne or even. Over a period of 4 hours, the film, shot in black and white, consists of interviews and news of the day images. They presented without comment, were carried out under the control of the Vichy government propaganda except for the penultimate of them: Film interview with Maurice Chevalier, speaking in English, to the American public, justifying having collaborated with the Germans, followed by images of a joyful song punctuated by the famous visionary release, leaving at the end the viewer in a state of actual discomfort. In France, the film was censored for over 10 years on television. The film had a huge impact, because it tended to the French company an image that the collective consciousness had taken care to bury: Occupation and Collaboration.

The film is historically the first film dive in French collective memory of the period of the German occupation during World War II. For an ideology that was hitherto practically state that acts of resistance, Marcel Ophüls allowed to focus on much more ambiguous with respect to the occupant, even open collaboration daily behavior.

In 1976, he adopted the same approach with *Memory of Justice* (unpublished in France), a documentary River 4:30, which talks about the Nuremberg trial in 1946 and sentenced to death in Nazi. It took him three years, between 1985 and 1988 to achieve the extraordinary Hotel Terminus, documentary on the historical trial of Klaus Barbie, head of the Gestapo to Lyon. Appointed: Oscar for best Documentary. In 1991, he worked With Novembertage - Stimmen und Wege, and returned to the story and the tragic fate of the city of Berlin, until the recent reunification of the city after the fall of the Wall. In 1994, he signed evening's weapons, history of journalism in wartime, and other documentary River 3:30 with a backdrop of the terrible conflict in the former Yugoslavia and the Bosnian tragedy.

Marcel Ophüls in a few films...

Love at twenty (1962)



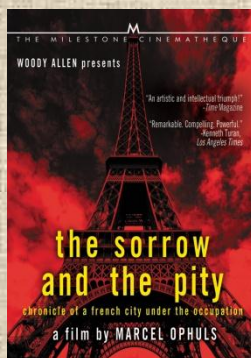
Banana Peel (1963)



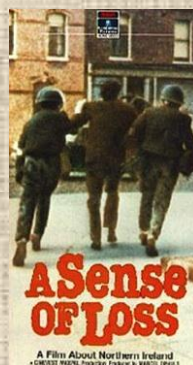
Fire at Will (1965)



The Sorrow and the Pity (1969)



A Sense of Loss (1972)



The Memory of Justice (1973-6)



*Hotel Terminus:
The Life and Times of Klaus Barbie (1989)*



The Troubles we've seen (1994)



Winner of the Academy Award for Best Documentary Feature

Munich or Peace in our Time (1967)

The Harvest of My Lai (1970)

America revisited (1971)

November Days (1992)

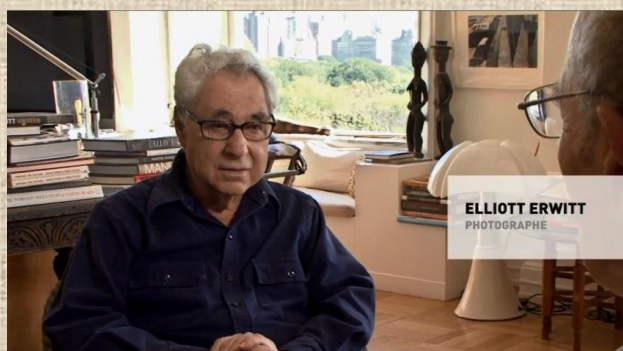
Cast



Fred Wiseman



Jeanne Moreau



Festivals which invited the film already

**Jerusalem Film Festival 2013
Melbourne Film Festival 2013
Haifa Film Festival 2013
Rotterdam International Film Festival 2014**

And many more prestigious events coming up!