



AGAT FILMs & CIE  
presents

# LADY JANE

a film by **Robert GUEDIGUIAN**

with  
Ariane ASCARIDE , Jean-Pierre DARROUSSIN , Gérard MEYLAN

*France / 1h42 / Dolby SRD / 1.85 / color*

## SYNOPSIS

Back in the day when the Rolling Stones were singing “Lady Jane,” Muriel, Francois, and René, three childhood friends from a working class neighborhood of Marseille, were handing out stolen furs to the local women working at the factory. But after having killed a jeweler in a parking lot they suddenly ceased their unlawful activities, and to keep a low profile, agreed to stop seeing one another...until the day Muriel’s son is kidnapped. The friends then come together again to gather the ransom money.

## CREDITS

Director	<b>Robert GUEDIGUIAN</b>
Screenplay	<b>Robert GUEDIGUIAN, Jean-Louis MILESI</b>
Production manager	<b>Malek HAMZAOU</b>
Cinematography	<b>Pierre MILON</b>
First Assistant Director	<b>Arnaud DOMMERC</b>
Production Designer	<b>Michel VANDESTIEN</b>
Sound	<b>Laurent LAFRAN</b>
Editing	<b>Bernard SASIA</b>
Mixing	<b>Gérard LAMPS</b>
Costume designers	<b>Juliette CHANAUD, Anne-Marie GIACALONE</b>
Make-up	<b>Mayté ALONSO PEDRON, Silvia CARISSOLI</b>
Sound Editor	<b>Valérie MEFFRE</b>
Location manager	<b>Bruno GHARIANI</b>
Produced by	<b>AGAT FILMS &amp; Cie production</b>
in coproduction with	<b>FRANCE 3 CINEMA</b>
with the participation of	<b>CANAL + CINECINEMA</b>
with the support of	<b>LA REGION PROVENCE ALPES COTE D'AZUR</b>
in association with	<b>LE CENTRE NATIONAL DE LA CINEMATOGRAPHIE</b>
in association with	<b>POSTE IMAGE and SOFICINEMA 3</b>

## CAST

<b>Ariane ASCARIDE</b>	Muriel
<b>Jean-Pierre DARROUSSIN</b>	François
<b>Gérard MEYLAN</b>	René
<b>Yann TREGOUËT</b>	The young man
<b>Frédérique BONNAL</b>	Charlotte
<b>Pascale ROBERTS</b>	Solange
<b>Jacques BOUDET</b>	Henri
<b>Pascal CERVO</b>	The lieutenant
<b>Giuseppe SELIMO</b>	Martin
<b>Anna OSTBY</b>	Marly
<b>Pierre BANDERET</b>	The bistro owner
<b>Jacques REBOUD</b>	The man on the train

## Robert GUEDIGUAN

was born in Marseille in December 1953.

His work is firmly rooted in the proletarian and militant background from which he comes. Always surrounded by the same group of artists, he remains loyal to his artistic family (screenplay writers, technicians, and especially actors) constructing fiction that oscillates between politically engaged tales and realistic observation. From one film to the next he increasingly explores the depths of a rigorous dramatic art hand in hand with the tenderness he shows for his characters.

Robert Guédiguian produces his own films, and together with the company Agat Films/Ex Hihilo, is also one of the producers for the latest generation of French film makers (Olivier Ducastel and Jacques Martineau, Lucas Belvaux, Marina de Van, Pascale Ferran, Nicolas Philibert, Claire Devers, Laurent Achard, Solveig Anspach, Cédric Kahn, Hineer Salem, Pierre Salvadori, Claire Simon, Michel Spinosa, ...)

He is author, director, and producer of :

2007	LADY JANE
2006	ARMENIA - <i>LE VOYAGE EN ARMENIA</i>
2005	THE LAST MITTERAND - <i>LE PROMENEUR DU CHAMP DE MARS</i>
2004	MY FATHER IS AN ENGINEER - <i>MON PERE EST INGENIEUR</i>
2002	MARIE JO AND HER TWO LOVES - <i>MARIE JO ET SES DEUX AMOURS</i>
2001	THE TOWN IS QUIET - <i>LA VILLE EST TRANQUILLE</i>
2000	CHARGE ! - <i>A L'ATTAQUE !</i>
1998	WHERE THE HEART IS - <i>A LA PLACE DU COEUR</i>
1997	MARIUS & JEANNETTE
1995	TIL DEATH DO US PART! - <i>A LA VIE A LA MORT!</i>
1993	MONEY MAKES HAPPINESS - <i>L'ARGENT FAIT LE BONHEUR</i>
1990	GOD CURSES THE INDIFFERENT - <i>DIEU VOMIT LES TIEDES</i>
1985	KI LO SA?
1984	RED MIDAY - <i>ROUGE MIDI</i>
1981	LAST SUMMER - <i>DERNIER ETE</i>

## INTERVIEW WITH ROBERT GUEDIGUIAN

### ***Lady Jane* is a film noir. What interests you most about this film genre?**

I don't really have a noir novel culture, like some of my friends whose bookshelves are full of crime thrillers. However I very much like American film noir, as well as 1960's French detective films, with an older [Jean] Gabin. What interests me in this film genre is that "it works," as Brecht used to say. Even in the worst thrillers, whatever happens, we stay 'til the end. We want to know what is going to happen, we don't get off the train. From the start there is an inextricable knot which is resolved at the end of the film. It's a narrative technique which I've always found interesting.

### **You show twice a scene of a child murder. What was your reflection on violence?**

In this specific example, the reference for me was more Greek tragedy than film noir. In order to create a catharsis, allowing the moviegoers to release their negative feelings, I wanted to shock them outright. It's a question of cutting, editing, and shot length. The pivotal moment of my film is the child's murder. I wanted there to be blood, to see the bullet in the forehead, using short takes. Technically it is fascinating to put together. I increasingly believe that directing consists of resolving these types of very concrete and precise questions.

### **There are a lot of night scenes in *Lady Jane*, yet you are a filmmaker who tends to work most often with light...**

Since I was making a thriller, I decided to enjoy myself by working with all of the clichés associated with this genre. So I purposely had night-scenes, car-chasing and smashing scenes, gun shots, physical brawls, and a nightclub with strippers. Also, I wanted to shoot the surroundings where the character played by Jean-Pierre Darroussin works. For the last 25 or 30 years I've been telling myself that I am going to shoot this part of Marseille, an area I have driven by about a thousand times. The rocks at the edge of the water, the building sites on the pond of Berre ... This place at nightfall has always made me think of all kinds of illegal trafficking and small time racket.

### ***Lady Jane* is a film about revenge. What is your connection with this feeling?**

It's an emotion that is rooted in each one of us. A feeling that humanity will never be able to part with. An effort has to be made to not want to take revenge, for human beings are "naturally" wired that way. If individuals cannot abandon this emotion, then at least collective authorities should do away with it for good. What is horrible is collective revenge, State vengeance. It is for this reason that I show a short sequence of a televised documentary on Israel. At the same time, there are stories of political revenge that I like very much. The Armenians who went to kill the Turks responsible for having massacred the population, or Jews who went after former Nazis in Bolivia, and who unrelentingly chased them regardless of any form of legality. I like that, I think it's fair. My heart is entirely with them, but from the point of view of reason, I am completely against this kind of act. I feel very ambivalent. It must be my origins - I am half Armenian from my father, and half German from my mother. Genocide victim on one side and perpetrator on the other.

### **The film speaks about childhood traumatizations that leave a mark on the adults' unconscious. How do you feel about psychoanalysis? You don't seem to like this subject very much.**

Yes I do! I've read a lot of Freud, I like the beginnings of psychoanalysis, but the treatment makes me suspicious. Death and childhood pacts are themes that are very present in my films. Yet I am under the impression that if I underwent analysis, speaking hour after hour, I would lose the material from which I make my fiction. I wouldn't make films any longer as I would have dealt with things in a different way. Additionally, the actual process of psychoanalytical regression doesn't suit me. I always tend to look ahead, rather than back.