

# BLUEBEARD

(Barbe Bleue)

the new film by Catherine Breillat

with Dominique Thomas Lola Creton Daphné Baiwar

Premiered at the Berlin Film Festival (Panorama Section) 2009

Selected for the forthcoming London Film Festival 2009



France 2009 / 80 minutes / 1.85 / Certificate: tbc

Release date: Spring 2010

**FOR ALL PRESS ENQUIRIES OR TO REQUEST IMAGES PLEASE CONTACT:**

Sue Porter/Lizzie Frith – Porter Frith Ltd

Tel: 020 7833 8444/ E-Mail: porterfrith@hotmail.com

**FOR ALL OTHER ENQUIRIES PLEASE CONTACT:**

Robert Beeson – New Wave Films

10 Margaret St London W1W 8RL

Tel: 020 3178 7095/ E-Mail: robert@newwavefilms.co.uk

## **Bluebeard**

<b>DIRECTOR</b>	Catherine BREILLAT
<b>SCREENPLAY</b>	Catherine BREILLAT (adapted from the story by Charles Perrault)
<b>DIR. OF PHOTOGRAPHY</b>	Vilko FILAC
<b>SOUND</b>	Yves OSMU
<b>EDITING</b>	Pascale CHAVANCE
<b>PRODUCTION DESIGN</b>	Oliver JAQUET
<b>COSTUMES</b>	Rose-Marie MELKA
<b>PRODUCER</b>	Jean-François LEPETIT, Sylvette FRYDMAN
<b>PRODUCTION</b>	Flach Film
<b>Co production</b>	CB Films/Arte France
<b>TECHNICAL DATA</b>	Digital / 1:1.85 / 80 min / Colour /Stereo

**in French with English subtitles**

## Bluebeard

BARBE BLEUE

Dominique THOMAS

MARIE-CATHERINE

Lola CRETON

ANNE

Dapné BAÏWAR

CATHERINE

Marilou LOPES-BENITES

MARIE-ANNE

Lola GIOVANNETTI

MOTHER SUPERIOR

Farida KHELFA

MOTHER

Isabelle LAPOUGE

## Bluebeard

### SYNOPSIS

In the 1950s, Bluebeard was the favourite tale of good little girls, one of whom is Catherine, who loves to frighten her older sister Marie-Anne by reading this fairy tale to her until she starts to cry. Catherine also puts herself in the fairy tale by becoming Princess Marie-Catherine, Bluebeard's last wife, the one who escapes the fate of all those he hanged before her because she is the virgin princess that the ogre cannot make up his mind to kill. This hesitation will doom him, and allow the virgin to get the head of the giant.

## Bluebeard

CATHERINE BREILLAT

## FILMOGRAPHY

Catherine Breillat started her career after studying acting at in Paris, prior to being in *Last Tango in Paris*. Beside her filmmaking, she is a bestselling writer.

- 2009 **BLUEBEARD** (*BARBE BLEUE*)
- 2006 **THE LAST MISTRESS** (*UNE VIEILLE MAÎTRESSE*)  
Cannes Film Festival 2007 Official Selection in Competition
- 2003 **ANATOMY OF HELL** (*ANATOMIE DE L'ENFER*)
- 2002 **SEX IS COMEDY**  
Directors' Fortnight opening, Cannes International Film Festival 2002
- 2001 **BRIEF CROSSING** (*BRÈVE TRAVERSÉE*)  
Grand Prize, Festival de Luchon 2002, Best Actress Award, Geneva
- 2000 **FAT GIRL** (*À MA SOEUR!*)  
Berlin International Film Festival, Official Selection / Best Young Actress Award,  
Rotterdam Film Festival, Grand prize and double prize for Best Actress, Chicago
- 1999 **ROMANCE** (*ROMANCE*)
- 1996 **PERFECT LOVE** (*PARFAIT AMOUR!*)
- 1995 **À PROPOS DE NICE, LA SUITE** «Aux Niçois qui mal y pensent»
- 1991 **DIRTY LIKE AN ANGEL** (*SALE COMME UN ANGE*)
- 1987 **VIRGIN** (*36 FILLETTE*)
- 1979 **NOCTURNAL UPROAR** (*TAPAGE NOCTURNE*)
- 1975 **A REAL YOUNG LADY** (*UNE VRAIE JEUNE FILLE*)

## Bluebeard

### NOTE OF INTENT – CATHERINE BREILLAT

Like nearly all of Perrault's tales, Bluebeard takes up only three pages. But, more than all the others, these three pages form a fertile terrain for our imagination; for our fears as much as for our desires; and, above all, for our obscure need to scare ourselves. Because scaring oneself through a story, the fictional quality of which one conceals deep down in spite of everything, means absolving oneself of all the fears of real life.

Fiction acts as exorcism, and the imagination doesn't diminish this, far from it; the greater the exorcism, the more it acts as a counterweight for our own impulses. And so everyone has more or less forged his or her own story (or fantasy) of Bluebeard. The tale works as a treasure hunt in which each player explores his or her own terrain. The absence of details reveals great artistic skill. What is suggested works as a detonator for our underlying and exquisite terrors.

When I was little, I loved Bluebeard: however many times I read it, I was terrified each time. The fact that I knew the story perfectly didn't change anything, it even increased the excitement through the pleasure of fear by anticipation. But, above all, the tale of Bluebeard turned out to be the benchmark by which I measured my supremacy over my sister, I the younger of the two.

I was five or six; she was a year older. I used to read Bluebeard out loud to her, terrified in advance myself but invigorated by the fact that I knew (and hoped) that she, the older one, would break down and beg me, in tears, to stop. And that invariably gave me the courage to resist beyond my own strength; and prolong the breathless terror to the very end. Up to the moment when she (me, the young reader) opens the door of the forbidden chamber.

As a result, I wanted to start the tale (the film) in an attic, the ideal place for dreaming and for playing hide and seek with one's childhood fears. In this attic, a secret hideaway, two little sisters seek refuge for a reading tinged with fear and interdiction...It's not the story of the tale that is important here but its relationship with us as children.

Why? Is it because Bluebeard is The Man who Kills Women... All the other women except the youngest one, in other words me. The child who is reading. And isn't this the fundamental, selfish and cynical relationship of childhood with life: knowing that we are powerless, that we depend on adults for everything, and yet drawing on our strength in the knowledge of our temporary immortality in relation to grown-ups. Knowing that we will live on after they disappear. I know that this is the way tales work. Life always gets the upper hand. For children, Nothing is really that frightening because Everything is frightening and they have faith in their lucky star.

