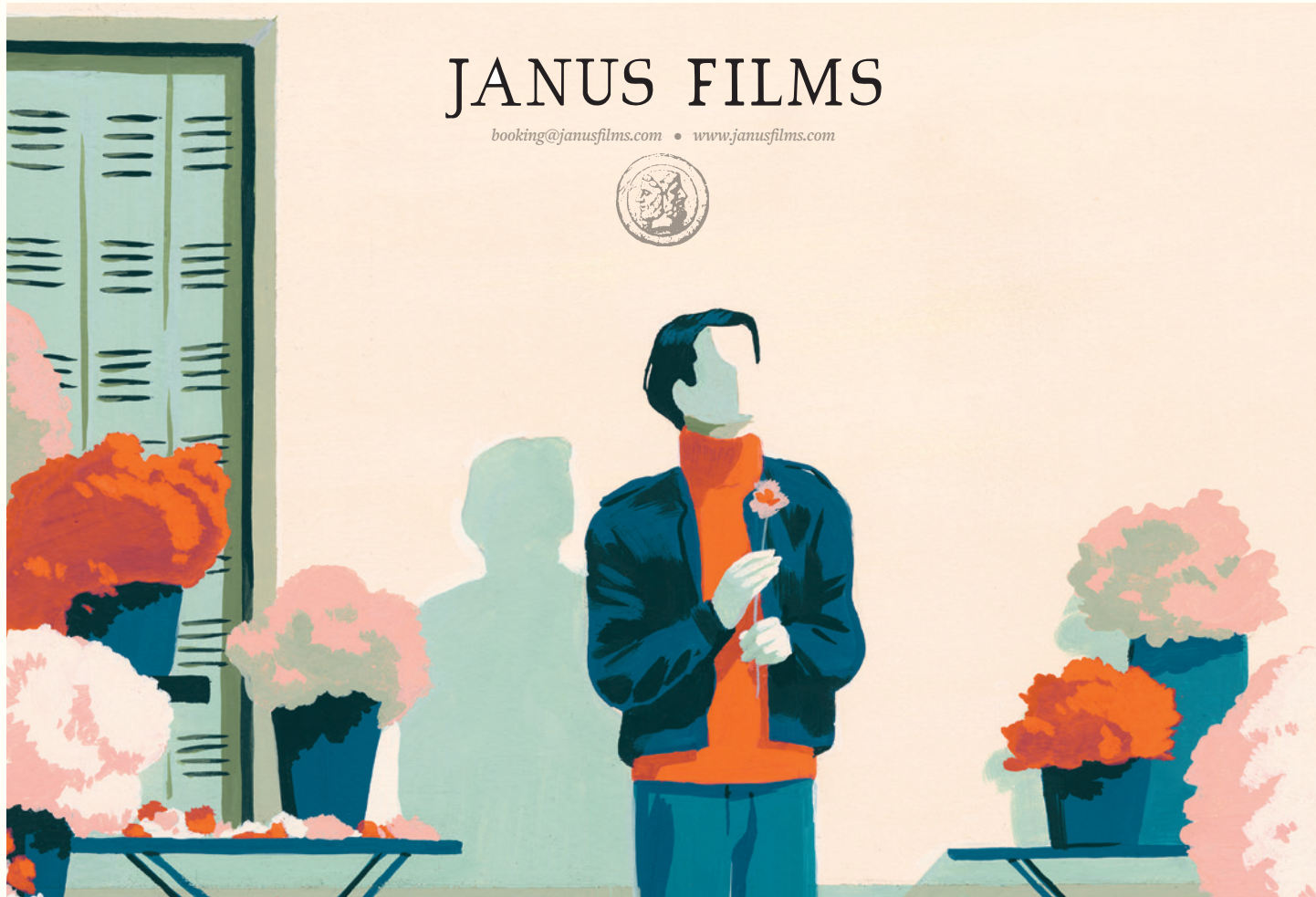


JANUS FILMS

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THE ADVENTURES OF ANTOINE DOINEL

A CYCLE OF FIVE FILMS BY

FRANÇOIS TRUFFAUT

THE 400 BLOWS • ANTOINE AND COLETTE • STOLEN KISSES
BED AND BOARD • LOVE ON THE RUN

The release of François Truffaut's *The 400 Blows* in 1959 shook world cinema to its foundations. The now-classic portrait of troubled adolescence introduced a major new director in the cinematic landscape and was an inaugural gesture of the revolutionary French New Wave. But the film also unveiled Truffaut's indelible creation Antoine Doinel. Initially patterned closely after Truffaut himself, the Doinel character (played by the irrepressible and iconic Jean-Pierre L  aud) reappeared in four subsequent films

that portrayed, with warmth and humor, his myriad frustrations and romantic entanglements, from his stormy teens through marriage, children, divorce, and adulthood. With *The Adventures of Antoine Doinel*, Janus Films is proud to present Truffaut's celebrated saga in its entirety: the feature films *The 400 Blows*, *Stolen Kisses* (1968), *Bed and Board* (1970), and *Love on the Run* (1979) and the short subject *Antoine and Colette* (1962), all in brand-new 4K restorations.

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THE 400 BLOWS

François Truffaut's first feature is also his most personal. Told from the point of view of Truffaut's cinematic counterpart, Antoine Doinel (Jean-Pierre Léaud), *The 400 Blows* sensitively recreates the trials of the director's own childhood, unsentimentally portraying aloof parents, oppressive teachers, and petty crime. The film marked Truffaut's passage from leading critic to trailblazing auteur of the French New Wave.

France | 1959 | 99 minutes | Black & White | In French with English subtitles | 2.35:1 aspect ratio

PRODUCTION HISTORY

The first installment of François Truffaut's Antoine Doinel cycle, *The 400 Blows* (*Les quatre cents coups*), was also his debut feature. Before production began in 1958, Truffaut had directed two shorts but was best known—and feared—as a merciless critic for *Cahiers du cinéma* and *Arts* who attacked filmmakers he perceived as ambassadors of a cinematic old guard responsible for stuffy, creatively stunted productions. With *The 400 Blows*, Truffaut was putting his money where his mouth was.

For the film's subject matter, Truffaut drew upon his early adolescence, when a dysfunctional home life and repeated run-ins with school authorities and the Paris police led to a stint in a boy's reformatory. In representing his youth, Truffaut sought to liberate himself from various childhood traumas: abandoned by his biological father, Truffaut was brought up by his grandmother until the age of eight; after her death, his mother and stepfather frequently left Truffaut to his own devices, and soon began his slide into juvenile delinquency.

To make his narrative universally resonate, Truffaut did research on the psychology of troubled minors and wrote the *400 Blows* screenplay in collaboration with Marcel Moussy, an Algerian-born writer who specialized in unsentimental portrayals of children. Truffaut also enlisted help from childhood friend Robert Lachenay, who provided story ideas based on memories and letters from their shared misspent youth. Indeed, Claude de Givray—Truffaut's coscreenwriter on two future Doinel films—has pointed out that protagonist Antoine Doinel is an amalgam of the reserved Truffaut and the more forceful Lachenay.

CAST

Antoine Doinel Jean-Pierre Léaud
Madame Doinel Claire Maurier
Monsieur Doinel Albert Rémy
Teacher ("Little Quiz") Guy Decomble
Monsieur Bigey Georges Flamant
René Bigey Patrick Auffay
The children Daniel Couturier, François Nocher, Richard Kanayan, Renaud Fontanarosa, Michel Girard, Henry Moati, Bernard Abbou, Jean-François Bergouignan, Michel Lesignor

CREDITS

Director François Truffaut
Original story François Truffaut
Adaptation Marcel Moussy, François Truffaut
Dialogue Marcel Moussy
Director of photography ... Henri Decaë
Camera operator Jean Rabier
Camera assistant Alain Levent
Editors Marie-Josèphe Yoyotte, Cécile Decugis, Michèle de Possel
Music Jean Constantin
Producer Georges Charlot
Production supervisors Jean Lavie, Robert Lachenay
Assistant directors Philippe de Broca, Alain Jeannel, Francis Cognany, Robert Bober
Props Raymond Le Moigne

In November 1958, *The 400 Blows* entered production with funds and resources provided by friends, government subsidies, and Truffaut's father-in-law, Ignace Morgenstern, head of one of France's largest distribution companies, Cocinor. Sufficient for making a professional product, the modest budget of nearly \$100,000 (in present-day U.S. currency) nonetheless necessitated location shooting in Paris (primarily in and around its Montmartre district) without synchronized sound recording—aesthetic advantages, as it turned out, since Truffaut was an advocate of dubbed Hollywood films as well as those shot in the midst of teeming

street life. With financing in place, Truffaut counterbalanced his directorial inexperience by surrounding himself with industry veterans, including renowned cinematographer Henri Decaë. So important was Decaë in realizing *The 400 Blows*’ intentionally raw visual style that he received the largest salary of the cast and crew.

Even more significant to *The 400 Blows* was the casting of Doinel. Truffaut auditioned several hundred children, and among them Jean-Pierre Léaud emerged as the clear standout. Not only a natural-born actor, Léaud was also living out an unruly youth not dissimilar to Truffaut’s own. Thus Doinel became part Léaud as well as part Truffaut and part Lachenay. “I think in the beginning,” Truffaut told interviewer Maurice Terrail in 1979, “there was a lot of myself in the character of Antoine. But as soon as Jean-Pierre Léaud arrived, his personality, which was very strong, often led me

to make changes in the screenplay. So I consider that Antoine is an imaginary character who derives a bit from both of us.”

Debuting at the 1959 Cannes Film Festival, *The 400 Blows* was heralded as an instant classic of the French New Wave and earned Truffaut the festival’s Best Director award—an irony, since Cannes had banned Truffaut as a critic only a year prior for his unforgiving reportage. The subsequent success of *The 400 Blows* at French and international movie houses allowed Truffaut to trade in criticism for a full-time career as a director, but it also carried a price: a dramatic rift with his mother and stepfather, who were hurt by their portrayal in the film. While Truffaut would reconcile with his parents several years later, in the immediate wake of this painful fallout, he turned away from autobiography, adapting his next two feature films from preexisting works.

ANTOINE AND COLETTE

This short film is the first segment in the multinational anthology film *Love at Twenty*, consisting of five segments on the theme of first adult love. Seventeen-year-old Antoine Doinel (Jean-Pierre Léaud), having been provided an opportunity to move past the delinquency of his youth, is now an upstanding member of society working for Philips Records, which allows him to indulge in his love of music. At several Youth Concert performances, he has noticed the same young woman. She is Colette (Marie-France Pisier), and the two begin to date. Colette treats Antoine like a buddy, while Antoine has fallen in love with her. His pursuit of getting Colette to be his exclusive girlfriend is helped on the surface by the fact that Colette’s parents like him and encourage their dating. He uses grand romantic gestures to try and prove his love. Will Colette ultimately fall for Antoine and his romanticism?

France | 1962 | 32 minutes | Black & White | In French with English subtitles | 2.35:1 aspect ratio

PRODUCTION HISTORY

Even when Truffaut returned to Doinel in 1961, the move was tentative. Commissioned by producer Pierre Roustang to contribute a short for the international omnibus film *Love at Twenty*, Truffaut revived the character to examine a single episode from his late adolescence in the early fifties: his rejection by Liliane Litvin, a beautiful young woman he had met at the Cinémathèque française. Not coincidental was the timing of this agonizing experience’s fictionalization, since by 1961 Truffaut’s marriage to Madeleine Morgenstern was beginning to falter. The couple would divorce four years later.

Despite the sour memories it conjured, the short that would become *Antoine and Colette* (*Antoine et Colette*) was made in a spirit of creative renewal. Léaud again proved his director’s perfect on-screen foil—not surprising considering that over the



CAST

Antoine Doinel	Jean-Pierre Léaud
Colette	Marie-France Pisier
René Bigey	Patrick Auffay
Colette’s mother	Rosy Varte
Colette’s stepfather	François Darbon
Albert Tazzi	Jean-François Adam
Himself	Pierre Schaeffer
Narrator	Henri Serre

CREDITS

Director	François Truffaut
Screenplay	François Truffaut
Director of photography	Raoul Coutard
Editor	Claudine Bouché
Production manager	Philippe Dussart
Assistant director	Georges Pellegrin
Camera operator	Claude Beausoleil
Artistic adviser	Jean de Baroncelli
Music	Georges Delerue

last three years Truffaut had taken the actor under his wing by housing and educating him. *Antoine and Colette* marked the point in the Doinel cycle when Truffaut began to tailor the role to Léaud's idiosyncrasies: "I created some scenes just because I knew he would be funny in them—at least I laughed during the writing as I thought of him," the director later said.

In only her second screen appearance, Marie-France Pisier lent just the right note of unattainable coyness to Colette, Doinel's first love. Rounding out the cast were Patrick Auffay—reprising his role from *The 400 Blows* as Doinel's best friend, René (a Lachenay stand-in)—and Rosy Varte and François Darbon as Colette's mother and stepfather. Shooting lasted only a week and took place in Paris's Place Clichy and Batignolles neighborhoods; the concert scenes were filmed at the Salle Pleyel.



STOLEN KISSES

Jean-Pierre Léaud returns in the delightful *Stolen Kisses*, the third installment in the Antoine Doinel series. It is now 1968, and the mischievous and perpetually lovestruck Doinel has been dishonorably discharged from the army and released onto the streets of Paris, where he stumbles into the unlikely profession of private detective and embarks on a series of misadventures. Whimsical, nostalgic, and irrepressibly romantic, *Stolen Kisses* is Truffaut's timeless ode to the passion and impetuosity of youth.

France | 1968 | 91 minutes | Color | In French with English subtitles | 1.66:1 aspect ratio

PRODUCTION HISTORY

After *Antoine and Colette*, Truffaut directed a string of dark, Alfred Hitchcock-inspired films (1964's *The Soft Skin*, 1966's *Fahrenheit 451*, and 1968's *The Bride Wore Black*) that met with scant enthusiasm from critics and the public. Revisiting Doinel in 1968, Truffaut aimed to reclaim his directorial comfort zone and reverse his fortunes. As Truffaut explained, "*Fahrenheit 451* and *The Bride Wore Black* did not allow for improvisation, since they dealt with abstract ideas. I now felt the need to come back to the concrete, to the familiar occurrences of everyday life."

This time, Truffaut updated Doinel in blatantly nonautobiographical terms. At the beginning of *Stolen Kisses* (*Baisers volés*), Doinel is (in parallel to Truffaut's early experiences) kicked out of the army, eventually becoming (in no parallel to any of Truffaut's experiences) a bumbling investigator at a private detective agency.

Under Truffaut's supervision, Claude de Givray and Bernard Revon wrote the first draft of a screenplay as informed by research into detective agencies, and once they completed the initial screenplay Truffaut wrote a second draft to grant it openings for improvisation and last-minute revisions. The French branch of United Artists wished to work with Truffaut once more after its distribution of *The Bride Wore Black*, and in partnership with Les Films du Carrosse,

CAST

Antoine Doinel	Jean-Pierre Léaud
Fabienne Tabard	Delphine Seyrig
Monsieur Tabard	Michael Lonsdale
Christine Darbon	Claude Jade
Monsieur Henri	Harry-Max
Monsieur Blady	André Falcon
Monsieur Darbon	Daniel Ceccaldi
Madame Darbon	Claire Duhamel
Madame Catherine	Catherine Lutz
The strange man	Serge Rousseau

CREDITS

Director	François Truffaut
Screenplay	François Truffaut, Claude de Givray, Bernard Revon
Music	Antoine Duhamel
Cinematography	Denys Clerval
Editing	Agnès Guillemot
Production design	Claude Pignot
Sound	René Levert



the production company Truffaut founded in 1957, *Stolen Kisses* was financed for roughly \$350,000. For the shoot, Truffaut assembled a crew largely made up of new collaborators, including cinematographer Denys Clerval and editor Agnès Guillemot (most of his previous films, including *Antoine and Colette*, had been shot by Raoul Coutard and edited by Claudine Bouché). Production took place over seven weeks of February and March of 1968 in the Villiers, Montmartre, Notre-Dame-de-Lorette, and Place Clichy areas of Paris that had been so central to Truffaut’s childhood.

Once more, the key component of the latest Doinel installment was Léaud, who put more of himself—especially his gestures and expressions—into the character than ever, having developed into a fully

confident actor and not just Truffaut’s protégé. Complementing Léaud in the film’s two primary female roles are Claude Jade as Christine Darbon, the woman best suited for Doinel, and Delphine Seyrig as Fabienne Tabard, the preternaturally elegant married woman with whom Doinel becomes smitten. Truffaut had had his eye on Seyrig for a project ever since her acclaimed work in Alain Resnais’s *Last Year at Marienbad* (1961) and *Muriel, or The Time of Return* (1963), and when he offered her the *Stolen Kisses* part, she was equally eager to collaborate with him. Jade, in contrast, became more than a collaborator—after watching her in a theatrical rehearsal, Truffaut knew she was right to play Doinel’s screen love. Soon thereafter they became a couple, though Truffaut eventually backed out of marriage right before their wedding.

BED AND BOARD

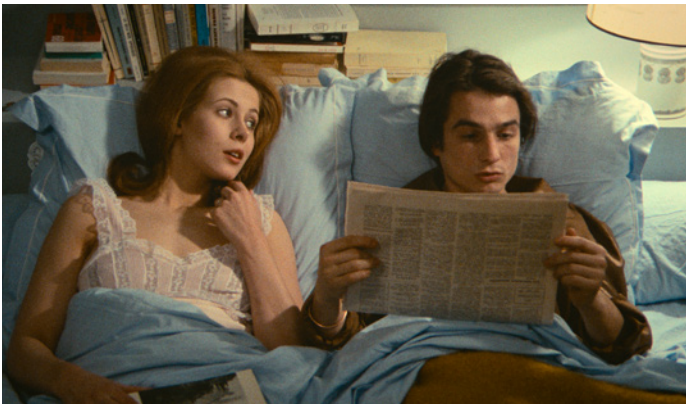
The fourth installment in François Truffaut’s chronicle of the ardent, anachronistic Antoine Doinel, *Bed and Board* plunges his hapless creation once again into crisis. Expecting his first child and still struggling to find steady employment, Doinel (Jean-Pierre Léaud) involves himself in a relationship with a beautiful Japanese woman that threatens to destroy his marriage. Lightly comic, with a touch of the burlesque, *Bed and Board* is a bittersweet look at the travails of young married life and the fine line between adolescence and adulthood.

France | 1970 | 97 minutes | Color | In French with English subtitles | 1.66:1 aspect ratio

PRODUCTION HISTORY

The most significant changes in the Doinel cycle occur in *Bed and Board* (*Domicile conjugal*), which sees its hero married to Christine and taking part in family situations and neighborhood adventures that frequently evoke the zaniness of 1930s American screwball comedies. As with *Stolen Kisses*, Truffaut shifted the mood of his latest project from those he had made just prior: *Mississippi Mermaid* (1969), a tale of sexual obsession and betrayal, and *The Wild Child* (1970), a sober adaptation of the story of real-life feral child Victor of Aveyron. But in once again reviving Doinel, the director also explored serious developments in his own life that he had never before subjected to autobiographical treatment: fatherhood, infidelity, separation, and the difficulties of adjusting to domestic and professional routine. Whereas the previous Doinel films depict the character searching for the bonds of love and family, *Bed and Board* shows Doinel’s response to finally obtaining them.

Léaud’s unique personality and comic timing also informed *Bed and Board*, but because Truffaut felt that the Doinel role “would get in the way of [Léaud’s] career,” the director intended the film as the cycle’s finale as well as a liberating gift to his actor. Other cast members included Jade, reprising her role from *Stolen Kisses*, and model Hiroko Matsumoto, in her first and only screen performance, as Kyoko, Doinel’s mistress.



CAST

Antoine Doinel	Jean-Pierre Léaud
Christine Doinel	Claude Jade
Kyoko	Hiroko Matsumoto
Monique	Barbara Laage
Ginette	Danièle Girard
Madame Darbon	Claire Duhamel
Monsieur Darbon	Daniel Ceccaldi
The tenor	Daniel Boulanger
The tenor’s wife	Silvana Blasi

CREDITS

Director	François Truffaut
Screenplay	François Truffaut, Claude de Givray, Bernard Revon
Music	Antoine Duhamel
Cinematography	Nestor Almendros
Camera operator	Emmanuel Machuel
Editing	Agnès Guillemot
Assistant editors	Yann Dedet, Martine Kalfon
Producer	Marcel Berbert
Assistant directors	Suzanne Schiffman, Jean-François Stévenin
Sound	René Levert

Truffaut wrote the outline of *Bed and Board*'s screenplay with de Givray and Revon in April 1969. True to form, Truffaut used incidents and details from his life, including a childhood memory of watching a neighborhood florist dye flowers—at the beginning of the film, Doinel works as a flower dyer even though this occupation no longer existed in late-sixties France. Other material that Truffaut drew from his experiences remained grounded in reality: Christine's job as a violin teacher, for instance, was a nod to the musical career of Monique de Monferrand, the director's maternal aunt. With the screenplay complete in November 1969, Truffaut sought funding for the project with Hercule Mucchielli, the head of Valoria Films. Valoria, Les Films du Carrosse, and

the Italian production company Fida Cinematografica ended up cofinancing the film.

Stolen Kisses had been a critical success, took in ticket sales three times its budget, and resurrected Truffaut's career after several failures. While not as dramatic a turning point, *Bed and Board* benefited from the public's sustained interest in Doinel and the critical goodwill Truffaut had garnered from the surprisingly popular *The Wild Child*. Overall, the fourth Doinel installment cemented Truffaut's reputation as an artist and auteur, with a name as recognizable to worldwide audiences as those of Ingmar Bergman, Michelangelo Antonioni, and Akira Kurosawa.

LOVE ON THE RUN

Antoine Doinel strikes again! In the final chapter of François Truffaut's saga, we find Doinel (Jean-Pierre Léaud), now in his thirties, convivially concluding his marriage, enjoying moderate success as a novelist, and clinging to his romantic fantasies. The newly single Doinel finds a new object of his affections in Sabine (Dorothée), a record-store saleswoman whom he pursues with the fervid belief that, without love, one is nothing. Along the way, he renews his acquaintance with previous loves and confronts his own chaotic past. In *Love on the Run*, Antoine Doinel is still in love, and because he's still in love, he's still alive.

France | 1979 | 95 minutes | Color | In French with English subtitles | 1.66:1 aspect ratio

PRODUCTION HISTORY

As with *Stolen Kisses* and *Bed and Board*, Truffaut made the final installment of the Doinel cycle, *Love on the Run* (*L'amour en fuite*), to offset the dark mood and/or poor box-office returns of recent projects. In this case, the recent project was *The Green Room* (1978), a story about a man obsessed with death that earned positive notices but proved an impossible sell to the public. Yet another, more important motivation fueled the new project: in bringing his most famous character back one last time, Truffaut wished to create a retrospective, a cinematic photo album of Doinel's screen existence, as well as its concluding chapter.

Inspired by a single-day, chronologically ordered screening of the first four Doinel films by Copenhagen's Dagmar Theater, Truffaut conceived *Love on the Run* as a work that would contain scenes from the previous installments of the Doinel cycle in addition to new material. Past clips would be woven in by way of flashback sequences so as to achieve "a kind of mosaic, the story of a life," as Truffaut described it. For the film's main narrative line, screenwriters Marie-France Pisier and Suzanne Schiffman, Truffaut's longtime assistant and script supervisor, wanted the just-divorced Doinel to finally win over Colette, his first love, after he runs into her at a train station, but Truffaut lobbied for a new romantic partner: Sabine, a record-store saleswoman. Wishing for an appropriate match to Doinel's eternal boyishness, Truffaut offered the part to



CAST

Antoine Doinel	Jean-Pierre Léaud
Colette	Marie-France Pisier
Christine Doinel	Claude Jade
Liliane	Dani
Monsieur Lucien	Julien Bertheau
Colette's mother	Rosy Varte
Xavier	Daniel Mesguich
Sabine	Dorothée

CREDITS

Director	François Truffaut
Screenplay	François Truffaut, Jean Aurel, Suzanne Schiffman, Marie-France Pisier
Cinematography	Nestor Almendros, Florent Bazin, Emilia Pakull-Latorre
Art direction	Jean-Pierre Kohut-Svelko, Pierre Gompertz, Jean-Louis Pováda
Music	Georges Delerue
Editing	Martine Barraqué, Jean Gargonne, Corinne Lapassade

Dorothée (born Frédérique Hoschedé), a children's television show host and future singer with no prior film-acting experience. Though the Les Films du Carrosse-financed film took a mere twenty-eight days to shoot in May and June of 1978, Truffaut and editor Martine Barraqué subsequently spent a significant amount of time in the editing room, given the movie's complicated nonlinear structure, which also incorporated footage from his non-Doinel films *Two English Girls* (1971), *A Gorgeous Girl Like Me* (1972), and *Day for Night* (1973).

Love on the Run turned out to be a fitting farewell to Doinel, in large part because Truffaut refused to simply celebrate or sentimentalize his alter ego. *Bed and Board* began deconstructing the character through a critique of his (and, to a large degree, Truffaut's) compulsive

dependence on female validation, and *Love on the Run* continued this deconstruction through Colette's brutally honest evaluation of Doinel's attitudes and behavior. Yet the film also allows Doinel to grow by putting his troubled past to rest. Such evolution occurs most profoundly in a scene between Doinel and Monsieur Lucien, his mother's lover and a character glimpsed only briefly in *The 400 Blows* (where he was played by Jean Douchet, Truffaut's fellow *Cahiers* critic). In *Love on the Run*, Lucien (this time played by Julien Bertheau) reconciles Doinel to the memory of his now-deceased mother by encouraging him to let go of his resentment toward her. The moving scene was no doubt informed by Truffaut's discovery, upon his mother's death in 1968, of documents that revealed her sincere affection for her only child.

FRANÇOIS TRUFFAUT BIOGRAPHY

François Roland Truffaut was born in Paris on February 6, 1932. After living with his grandmother for the first eight years of his life, Truffaut was taken in by his mother, Janine de Monferrand, and his adoptive father, Roland Truffaut. François never met his biological father.

Truffaut's youth was marked by constant conflict with his parents, school authorities, and the police, and at one point he was forced to attend a reformatory for juvenile delinquents. Repeatedly running away from home and skipping school, Truffaut sought refuge at the homes of friends and at cinematheques, where his lifelong love of movies began. "Three films a day, three books a week, and records of great music would be enough to make me happy to the day I die," he wrote at the age of seventeen.

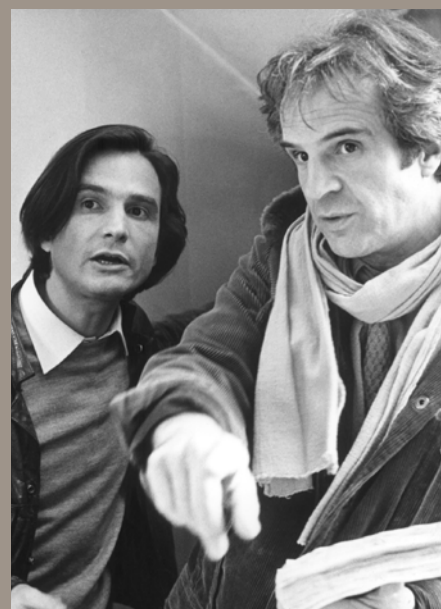
Truffaut followed a stint in the French military with a career as a film critic. After Truffaut deserted his outfit, the groundbreaking film theorist André Bazin procured a discharge for the young man and set him up as a writer for *Cahiers du cinéma*, the influential journal Bazin had cofounded in 1951. Truffaut flourished in this capacity by passionately, and often combatively, championing *Cahiers*' "politiques des auteurs"—the right for directors to express unique personal visions—over the largely faceless productions of the French film industry. (A selection of Truffaut's critical essays and reviews can be found in the collection *The Films in My Life*.)

Truffaut dedicated his first feature, *The 400 Blows* (1959), to Bazin, who died during its production at the end of 1958. In the film, a pioneering work of the French New Wave, Truffaut depicted his early years with brutal honesty and vibrant energy while express-

ing a noncondescending compassion for children and adolescents that would remain a consistent theme of his work. *The 400 Blows* was followed by the tragicomic noir *Shoot the Piano Player* (1960) and the belle époque-set chamber drama *Jules and Jim* (1962), the latter an unqualified success that solidified Truffaut's position as one of France's brightest young directorial talents. Truffaut also cowrote the story treatment for *Breathless* (1960), fellow *Cahiers* critic Jean-Luc Godard's first feature and another high-water mark of the New Wave.

In the midsixties, Truffaut experimented with darker projects, such as the straight noir *The Soft Skin* (1964) and, in his only foray into English-language filmmaking, the Ray Bradbury adaptation *Fahrenheit 451* (1966). Not coincidentally, during this time Truffaut also published the celebrated book *Hitchcock/Truffaut*, which compiles a series of career-spanning interviews that Truffaut conducted with his idol Alfred Hitchcock. The late sixties saw Truffaut leading protests against the firing of Henri Langlois from the Cinémathèque française, and he also took part in the political demonstrations that led to the cancellation of the 1968 Cannes Film Festival.

Truffaut continued the adventures of *The 400 Blows* protagonist/alter ego Antoine Doinel in the features *Stolen Kisses* (1968), *Bed and Board* (1970), and *Love on the Run* (1979); other highlights from this period



include *The Wild Child* (1970), *Day for Night* (1973), and *Small Change* (1976). The Acad  mie fran  aise awarded *Stolen Kisses* its prestigious Prix Louis-Delluc, while *Day for Night* won the 1974 Academy Award for Best Foreign-Language Film. *The Last Metro* (1980), about a theatrical troupe producing work under the Nazi occupation, led France's 1981 C  sar Awards in a virtual sweep, including the Best Film and Best Director categories.

On October 21, 1984, Truffaut died of brain cancer at the age of fifty-two. He left behind one of the greatest legacies and reputations in the history of French and international cinema, not only for his trailblazing role in the New Wave but also for his fervently expressed conception of filmmaking as a medium as suitable for individual expression as writing, painting, or musical composition.



DIRECTOR FILMOGRAPHY

All films are features unless otherwise noted.

1955	<i>A Visit (Une visite)</i> (short)
1957	<i>The Mischief Makers (Les mistons)</i> (short)
1959	<i>The 400 Blows (Les quatre cents coups)</i>
1960	<i>Shoot the Piano Player (Tirez sur le pianiste)</i>
1961	<i>A Story of Water (Une histoire d'eau)</i> (short; codirected with Jean-Luc Godard)
	<i>The Army Game (Tire-au-flanc 62)</i> (codirected with Claude de Givray)
1962	<i>Jules and Jim (Jules et Jim)</i>
	<i>Antoine and Colette (Antoine et Colette)</i> (short; part of the omnibus film <i>Love at Twenty</i>)
1964	<i>The Soft Skin (La peau douce)</i>
1966	<i>Fahrenheit 451</i>
1968	<i>The Bride Wore Black (La mari��e ��tait en noir)</i>
	<i>Stolen Kisses (Baisers vol��s)</i>
1969	<i>Mississippi Mermaid (La sir��ne du Mississippi)</i>
1970	<i>The Wild Child (L'enfant sauvage)</i>
	<i>Bed and Board (Domicile conjugal)</i>
1971	<i>Two English Girls (Les deux anglaises et le continent)</i>
1972	<i>A Gorgeous Girl Like Me (Une belle fille comme moi)</i>
1973	<i>Day for Night (La nuit am��ricaine)</i>
1975	<i>The Story of Adele H. (L'histoire d'Ad��le H.)</i>
1976	<i>Small Change (L'argent de poche)</i>
1977	<i>The Man Who Loved Women (L'homme qui aimait les femmes)</i>
1978	<i>The Green Room (La chambre verte)</i>
1979	<i>Love on the Run (L'amour en fuite)</i>
1980	<i>The Last Metro (Le dernier m��tro)</i>
1981	<i>The Woman Next Door (La femme d'��c��t��)</i>
1983	<i>Confidentially Yours (Vivement dimanche!)</i>

TRIVIA

THE 400 BLOWS

The film's original French-language title, *Les quatre cents coups*, literally means "the four hundred blows" or "the four hundred hits," but the phrase figuratively means "living the wild life," "sowing one's wild oats," or "raising hell."

In order to achieve a heightened sense of realism, Fran  ois Truffaut encouraged Jean-Pierre L  aud to improvise answers to the questions that a psychiatrist asks Antoine Doinel. As originally scripted, the scene was supposed to cut back and forth from Doinel to the psychiatrist, but in the editing room Truffaut decided to only show the boy's reactions to the questions, thus emphasizing L  aud's extemporized performance.

Truffaut originally intended to name the protagonist of *The 400 Blows* Antoine Loinod, but at the last minute he decided on Antoine Doinel in homage to Ginette Doyne  , a script supervisor and screenwriter for Jean Renoir.

The 400 Blows was the first French film shot in the anamorphic widescreen format (2.35:1), known in France as Dyaliscope.

The Doinels attend a public screening of Jacques Rivette's *Paris Belongs to Us*, which was in production in 1958 but not released until 1961.

Antoine Doinel attends the 1957 West German-Italian coproduction *Nature Girl and the Slaver*. In another scene, a movie poster for the American B movie *The Shanghai Story* (1954) can be seen outside a theater that Antoine and Ren   enter. Later, when Antoine and Ren   exit the theater, Ren   steals a publicity photo of Harriet Andersson from Ingmar Bergman's *Summer with Monika* (1953).

Iconic French New Wave actors Jeanne Moreau and Jean-Claude Brialy make cameo appearances in *The 400 Blows* as "the woman with a dog" and "the seducer on the street," respectively. Moreau would star in Truffaut's *Jules and Jim* (1962), while both Moreau and Brialy would star in Truffaut's *The Bride Wore Black* (1968).

Truffaut can be seen riding the centrifuge alongside Doinel. He is the last customer to exit the ride.

ANTOINE AND COLETTE

The opening shot shows a billboard for *The Story of the Count of Monte Cristo* (1961).

Love at Twenty's five shorts, including *Antoine and Colette*, are linked by photographic montages of young lovers. The photographs are by Henri Cartier-Bresson; the song that plays over them

is sung by Xavier Depraz. Screenwriter Jean Aurel chose both the photographs and the song.

STOLEN KISSES

Charles Trenet’s “Que reste-t-il de nos amours?” plays over the opening credits and the closing scene of *Stolen Kisses*, which takes its title from a lyric in the song.

Stolen Kisses’ stand-alone opening title sequence shows a shuttered Cinémathèque française underneath a dedication to the institution and its director, Henri Langlois. During his days as a budding cinephile, Truffaut looked to Langlois as a mentor, and when in early 1968 Langlois found himself unceremoniously fired from the cinémathèque for politically motivated reasons, Truffaut—alongside other New Wavers—came to his friend’s defense in a standoff with police that turned violent, a harbinger of the larger demonstrations and riots that would roil the country just a few months later.

Doinel reads William Irish’s 1947 novel *Waltz into Darkness*, which was translated into French as *Le sirène du Mississippi*. Truffaut’s follow-up to *Stolen Kisses* was an adaptation of this novel.

Screenwriters Claude de Givray and Bernard Revon researched the relationship between private detective agencies and Paris hotels by interviewing employees at Montmartre’s Terrass Hotel. Truffaut had met playwright Jean Genet at the same hotel sixteen years earlier.

In keeping with Doinel’s, and Truffaut’s, love of Honoré de Balzac, the character reads and later cites in his letter to Fabienne the writer’s 1835 novel *The Lily of the Valley*.

In a case of art influencing life, Truffaut hired Albert Duchenne, head of a detective agency and a consultant on de Givray and Revon’s PI-informed screenplay of *Kisses*, to track down his biological father. Duchenne turned up Roland Lévy, a Jewish dentist. Though the discovery confirmed for Truffaut that he “had always felt Jewish,” he decided against meeting Lévy for fear of upsetting the man with such a shocking revelation.

BED AND BOARD

The *Bed and Board* shoot proved to be challenging for a number of reasons. In an effort to emulate the American screwball style, Truffaut insisted his performers double the speed at which they moved and spoke their lines, resulting in a rapid shooting pace that director of photography Nestor Almendros felt impinged on his cinematography. Though production commenced in the middle of winter, actors were obliged to wear uncomfortably light costumes in accordance with the story’s spring setting. Adding to these issues were Almendros’s and Truffaut’s misgivings about filming in streets heavy with distracting traffic and onlookers.

Claude Véra (born Claude Thibaudat) plays the man in the apartment complex whom residents dub “the strangler,” eventually revealed as a television performer who impersonates Delphine Seyrig, the star of the previous Doinel film, *Stolen Kisses*. In real life, Véra was a stand-up comic who specialized in impersonations of famous actresses, including Seyrig. Véra died in April 2022 at the age of ninety-one.

One of the portraits in the Doinels’ apartment is of Oskar Werner as Mozart. Truffaut directed Werner in *Jules and Jim* and *Fahrenheit 451* (1966).

Doinel uses a pay phone to call someone named Eustache, whom he then addresses as Jean. Jean Eustache would direct Léaud in *The Mother and the Whore* (1973).

Jacques Cottin, Jacques Tati’s costume designer, impersonates Tati’s iconic Monsieur Hulot character in the scene where Doinel waits on a subway platform.

Doinel’s job as remote-control boat-model operator is similar to the occupations of characters in Truffaut’s *The Man Who Loved Women* (1977) and *The Woman Next Door* (1981).

Toward the end of *Bed and Board*, a billboard for John Ford’s 1964 film *Cheyenne Autumn* can be seen in the background.

LOVE ON THE RUN

Screenwriters Marie-France Pisier and Suzanne Schiffman initially planned to reveal Doinel as a screen character, and all of the previous Doinel films as fictional creations, at the end of *Love on the Run*.

Dani (born Danièle Graule) plays Liliane, the Doinel houseguest with whom Antoine conducts an affair. In *Day for Night* (1973), Dani plays a character also named Liliane; this character is the lover of Alphonse, who is portrayed by Léaud. The Lilianes from *Day for Night* and *Love on the Run* state the same exact reason for breaking up with Léaud’s characters.

Doinel’s autobiographical novel is titled *Les salades de l’amour* (*Love and Other Troubles*). A character in *Day for Night* describes the love life of Alphonse as “les salades de l’amour.” Another character adds, “That would make a good book title.”

Along with clips from the previous Doinel installments and some of Truffaut’s non-Doinel films, *Love on the Run* contains, in one scene, medieval-style illustrations from Eric Rohmer’s *Perceval le Gallois* (1978).

Doinel and Lucien visit the grave of Doinel’s mother in Paris’s famous Montmartre Cemetery. (In the film, the grave lists the year of the mother’s death as 1971, though the characters say she died in 1968, the year Truffaut’s mother died in real life.) Truffaut was buried in this cemetery after his death in 1984.