

## PAS DE REPOS POUR LES BRAVES



A film by Alain Guiraudie

France - Austria • 2003 • Color • 107' • 35mm • 1.85 • Dolby SRD

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## SYNOPSIS

First of all there is Basile Matin, a young boy who dreamt of Fafatao-Laoupo, symbol of the penultimate sleep...Now he knows that he will die if he ever falls asleep again in his life. The problem is, that at his age you still like to think that you have your life before you. And then there is Igor, another type altogether. He works a little and studies almost not at all... But he doesn't have any money and he's bored. That is why Basile's story is terribly interesting to him, even if he doesn't really understand it. Finally there is also Johnny Got. A little bit of a free-lance journalist, a little bit of a detective, pretty much a dare-devil and someone who likes to stick his nose in things that don't concern him... Basile's case in particular interests him so much he'll go looking for him.

## INTERVIEW WITH ALAIN GUIRAUDIE

*What is Faftao-Laoupo?*

I hadn't thought about it a lot but it seemed necessary to give this figure of "imminent final rest" a name. This name makes him a character, it opens perspectives and allows the imagination in. Faftao-Laoupo appears like a surrealist concept, somewhat evoking death while remaining a very grounded concern.

*Is No Rest for the Brave inspired by Surrealism?*

It's a little annoying, kind of passé to talk about surrealism today...Let's call it neo-surrealism! But the film has ties to surrealism, especially in the relationship between dreams and reality, and the very thin border between the two. Reality inevitably exerts a force on dreams, and dreams put reality in a new light and clarify it. There's a dream-like side and certain metaphysical questions are raised.

*Is this a coming of age story?*

Well in a way, the day that Basile sees Faftao-Laoupao, he leaves his innocence behind. He has to figure out how to build his life, how to give it meaning and find his place in the world. Before finding his place, he's going to have to wander, to kill an entire village and abandon those he's become attached to. Throughout this experience, he encounters many people, and at the same time, feels an immense solitude. It's only after he's crossed the whole world that he can sit down and begin to live. The film is Basile's walkabout, his rite of passage. Basile disappears at the beginning of the film and when he reappears, we're not really sure it is him. It marks a turning point in the film when Basile passes into another stage of life/ reality.

*What about the other two heros?*

Like Basile, they are part of me. All three constitute my triad. Basile is the driving force of the film, he lives the experience. He's an adolescent hero, childish but endowed with a certain maturity. Then you have his sidekick, Igor, the hyper-realistic counterbalance to Basile's existential questioning. His dilemma is more practical: how do you live a satisfying life when you're scraping by and have nothing to do. On the other hand, Johnny Got is the big brother that I would have liked to have, a sort of mentor. He has responsibilities. There's a side of me like is somewhat didactic, stepping in shit while at the same time explaining to others how not to step in it! But especially with his bullshit investigator side and his petty thievery, Johnny Got is the one who establishes the link between reality and all that goes in the direction of the genre film. He's the bridge between everything that I love in film (genre film, film noir, art films) and everything that I hate in life.

*The accents have a regional flavor. Did you cast in the south of France?*

I found a few of them in my neighborhood, but essentially it was the job of the casting director. I worked with Jean-Claude Montheil, who found Basile, Johnny Got, and Igor. We found them very quickly. We did some test-runs and the three worked well together. The majority come from the theater or have already acted a bit in film, but I made it a point to work with new talent for this film. I believe in the characters more this way and this film did not lend itself to casting "stars". For example I discovered Bruno and Jacques with Jean-Claude in a bar near Gaillac. [Ed. - Alain Guiraudie's home, a small village in the south of France.] They're real musicians who had never acted in films. In real life, they'll play music for anyone and anything. They were perfect for the roles of Daniel and Jean-Luc, who else would serenade milking goats.

*The art direction is very particular, why did you use such a bright palette of colors?*

The colors are a frame of reference so to speak, incongruous elements surging out of the everyday. I like it when things don't seem quite right or that shouldn't be where they are, like a hero driving a Renault 16 painted over in yellow. The detachment is subtler in the costumes where all of the people wear colors. Altogether, I try to create an ensemble of subtle distortion that also comes out of the dialogue and the actors, the costumes and art direction. The signs of the villages, for example, are faithful to the standard national signage, but the name of the village is off: "living village" or "dying village". You respect the standards of reality and at the same time twist them a little.

Rabalaire - No Rest for the Brave  
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*No Rest for the Brave was filmed in the south of France. It is clearly recognizable, yet not naturalistic?*

I wanted to recreate my region so that it didn't seem like just the place you see in the regional tourist promotional posters, full of little quaint villages. When we get to Buenauzeres, [Ed. - pronounced Buenos Aires] it's very lovely, but as we get closer everything starts to break down. In the end we wash up, at night, in a disturbing, decrepit post-industrial zone, in front of a closed-down factory, in a world of rain, mud and blood. It's far from Disneyland. And yet, it's true: the reality is that, in the south of France, next to the historic, touristy "living village" is the "dying village", the south of France that's quietly expiring.

*You use a lot of static framing.*

Yes. All the same, I've never moved the camera so much in my life! Remember, it's still my first feature. In my short films, I used a static frame and planned all the action within that frame. In the shot list for No Rest for the Brave I had easily three times more shots than in the final edited version. I cut a lot more out of the shot sequences. The shot list for the wasteland scene was originally cut out into a series of 30 shots, but finally it came out to 5 or 6. I had planned out some shots that, in the end, I never even filmed. When all the action happens within the same frame, I find it more fun for the audience. I don't like feeling that, through the editing, the director pushes some effect or a piece of information. Also, you save time during the filming... with lots of practice and relatively few takes, you're more efficient and I'm very satisfied with the end result.

*You use the same technique of static framing in the café scene.*

Yes. There's a kind of jubilation in starting a shot with three characters and finishing with fifteen, with a kind of theatrical choreography, people enter from stage left, center stage, stage right and the orchestra. It's a device that was interesting to me and allowed me to talk about village life. The guys arrived one by one, each with their own little problems...even in the writing stage I wanted the life of the "living village" to be distilled into the café.

*What kind of films do you like?*

I like tragedies but I'm always disappointed that we don't laugh in them. I also appreciate it when a comedy tells a profound and serious story. The cinema that I love has always experimented with mixing genres. No Rest for the Brave treats heavy subjects lightly and when the subject becomes lighter, treats it as seriously as possible.

*Do you feel set apart from the rest of French cinema?*

Early on I asked myself this question a lot, when I started to make films. It's not something I think about much anymore. You could think about a certain standardization of French cinema, in particular in its naturalistic approach. But there are some strong personalities, like Shroeter or Stévenin, whom you've got to consider separately. But in terms of treatment, perhaps because I mix genre cinema with art film, I really don't feel like I belong to a family.

*Do you think your work is philosophical?*

Armchair philosophy, yes. I try to understand the world by always asking myself the same existential questions. I jumble them together with my personal experiences, my ideas, my fantasies. It's true that one tends to go in circles in my films, along an indefinite perimeter, at once minuscule and immense. All that I can say is that there's something I like about improbable pursuits and reunions. It's an idea that's close to my heart. There's a moment in our existence when we break with the carelessness of youth and ask ourselves what we're doing in this world. Having done the film, I'm no closer to the answer, but I've reached Basile's resolution: I'll never be immortal.

## ALAIN GUIRAUDIE



When I was an adolescent I thought about going into movies, but it seemed difficult to achieve. After high school, I almost tried applying to L'IDHEC, [Ed.- French film school], but I didn't feel capable of getting in. Afterwards I wrote a few bad novels. One day I wrote something really shitty and poorly defined, something between a short story, a short play and a film script. I sent it to a producer who didn't want to produce it but found it interesting and encouraged me to direct it. I got a subsidy and produced it on my own. I didn't know anything. Heroes Never Die was a real learning experience and more

than anything else made me want to make another film. I was a night watchman at that time and I kept doing little jobs while I made these little short films. One day I decided I wanted to go beyond the 15-minute time frame and made Sunshine for the Scoundrels. At that moment I worked as an assistant studio manager on TV films, which helped me to develop an eye for production and integrate that into my work as a director. Sunshine for the Scoundrels was an ambitious project. We only had five days of shooting under low budget conditions but the resulting film was more of a feature than a short. After that I met Paulo Films and we decided to collaborate on the next project, That Old Dream That Moves, another medium length film. It was presented in the Directors' Fortnight in Cannes 2001. Both films had quite successful festival careers and were theatrically released in France.

## FILMOGRAPHY

No rest for the brave, 107 min, 2003  
(Pas de Repos pour les Braves)

That old dream that moves, 50 min, 2001  
(Ce Vieux Reve Qui Bouge)

Sunshine for the Scoundrels, 55 min, 2000  
(Du Soleil Pur les Gueux)

The Force of Things, 16 min, 1997  
(La Force Des Choses)

Straight Ahead Until Morning, 11 min, 1994  
(Tout Droit Jusqu'au Matin)

Heroes Never Die, 14 min 1990  
(Les Heros Sont Immortels)

Rabalaire - No Rest for the Brave  
a film by Alain Guiraudie

**CREW**

Written & Directed by	Alain Guiraudie
Director of Photography	Antoine Heberlé
Editor	Pierre Molin
Sound Engineer	Sylvain Girardeau
Sound Editor	Veronika Hlawatsch
Sound Mix	Jean-Christophe Julé
Music	Bruno Izarn & Jacques Mestres
Set Design	Eric Moulard
Costumes	Karine Vintache
Make Up	Michel Vautier
Casting	Jean-Claude Montheil
Line Producer	Marie-Rose Venuti
Producer	Natalie Eybrard Jean-Philippe Labadie
Co-Producers	Gabriele Kranzelbinder Alexander Dumreicher-Ivanceanu

**CAST**

Basile / Hector	Thomas Suire
Igor	Thomas Blanchard
Johnny Got Bodowski	Laurent Soffiati
Sorano	Vincent Martin
Roger	Pierre-Maurice Nouvel Roger Guidone
Lydie	Nicole Huc
Dédé	Jean-Claude Baudracco
Daniel	Bruno Izarn
Jean-Luc	Jacques Mestres
Jack	Serge Ribes
Franck	Jerome Mancet
Annie	Valérie Pangrazzi
Julie	Marie-Pierre Neskovic
Anne	Jeanne Delavenay
Danielle	Catherine Tolosa

**Rabalaire - No Rest for the Brave**  
a film by Alain Guiraudie

a France - Austria production

Producer: Paulo Films - Coproducer: Amour Fou Filmproduktion

In coproduction with ARTE France Cinema and the participation of Centre National de la Cinématographie,  
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