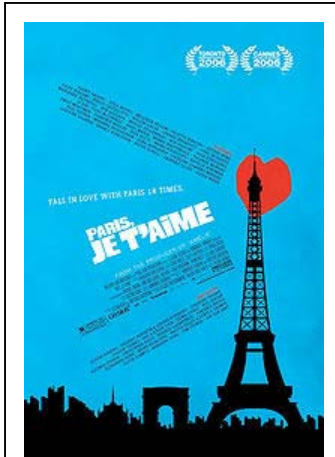




Presents

## GlenVIEWINGS: We'll Always Have Paris... *Paris, Je T'aime*

**"That was the moment I fell in love with Paris. And I felt Paris fall in love with me" - Carol,  
'14e arrondissement'**



**Directors:**

Joel & Ethan Coen  
Gus Van Sant  
Alfonso Cuarón  
Alexander Payne  
Gerard Depardieu  
Wes Craven  
etc...

**Producers:**

Emmanuel Benbihy  
Claudie Ossard

**Writers:**

Various

**Starring:**

Juliette Binoche  
Natalie Portman  
Nick Nolte  
Maggie Gyllenhaal  
Bob Hoskins  
Elijah Wood  
Steve Buscemi  
etc...

**Distributor:**

United Artists

**Release date:**

21 June 2006

**Running time:**

120 minutes

**Budget**

US\$16 million

**Box Office gross**

\$17.3 million  
(worldwide)

*Paris, Je T'aime* is a cinematic sojourn through the city of lights in which love is the unifying force connecting 18 short films. Each short represents a different district, or arrondissement, of Paris, and is directed by a different director. The eclectic group of filmmakers comprises Oscar-winners, European art-cinema luminaries and relative unknowns at the beginning of their career.

This international cast and crew make few attempts to present the French view of Paris, and the segments perhaps reveal more about the concerns of the individual filmmakers than the city itself. Yet their disparate love-letters to the city are authentic in their own way. As producer Emmanuel Benbihy stated, "the myth of Paris as a city of love is an international myth. The French see in Paris something more quotidian, problematic, existential. Foreign directors are interested in what the city gives off and what it inspires."

The individual films both depict a romanticized view of 21st century Paris, and yet are often unflinching in their skewering of modern relationships and cultural attitudes. Just like the city itself, contrasts and shifts in pace and tone abound, and you may not find some neighborhoods as pleasant as others.

A kaleidoscopic cinematic map of Paris and of love itself, the film's multiple, often conflicting, points of view make it as tricky to master and yet surprisingly pleasurable as any romantic relationship. It's hard to deny the overall charm of the experience, and to not be inspired to pursue your own affair with the city.

**Did you know?**

- A follow-up, *New York, I Love You*, will be released in US cinemas on February 13th, 2009. Production has also begun on *Shanghai, I Love You*, to follow in 2010.
- The film was originally supposed to be comprised of 20 segments, not 18. Emmanuel Benbihy sued co-producer Claudie Ossard after she cut two chapters from the film at the last minute. Benbihy lost the case, and boycotted the film's premiere at Cannes.
- 81 alternate versions of the film were assembled before the producers and editor settled on a final cut.



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## GlenVIEWINGS: We'll Always Have Paris... *Casablanca*

"Was that artillery fire, or is it my heart pounding?" - Ilsa



**Director:**

Michael Curtiz

**Producer:**

Hal B. Wallis

**Writers:**

Julius J. Epstein

Philip G. Epstein

Howard Koch

**Starring:**

Humphrey Bogart

Ingrid Bergman

Paul Henreid

Claude Rains

**Music:**

Max Steiner

**Cinematography:**

Arthur Edson

**Editor:**

Owen Marks

**Distributor:**

Warner Bros.

**Release date:**

January 23 1943

**Running time:**

102 minutes

**Budget**

\$1 million

**Box Office gross**

\$3.7 million (original release)

\$4.15 million (rentals)

The critic Umberto Eco wrote that *Casablanca* became a cult film because "it is not one movie. It is 'movies'." Just as *Paris Je T'aime* was a collection of individual films trying to add up to a layered whole, Eco and others have argued that *Casablanca* is itself a collection of cinematic clichés and archetypes, accumulated together with such panache that their collective significance is far greater than the sum of the film's individual parts.

Shot entirely on the Warner Bros. lot in California, by a cast and crew that had never even visited Morocco, *Casablanca's* enduring allure also stems in part from its idealized vision of Americans abroad and its romanticized images of foreign cities.

An imagined portrayal of Paris, heightened by memories of lost love, again plays an integral role here, symbolizing less complicated times and attachments, and again we watch a hodgepodge of expats and travelers, each with their own story to tell and history to contend with, become entangled in a web of complex relationships.

Yet the elegance with which the film presents its many famous moments, and the wit and style it displays in portraying a multilayered entertainment about enduring love and sacrifice, ensures that it feels simultaneously fresh *and* classic with each viewing.

**Did you know?**

- "Here's looking at you, kid", was voted the 5th most memorable line in cinema history in a 2005 poll. It is not in any draft screenplays, and has been attributed to a line Bogart said to Bergman as he taught her poker between takes. "We'll always have Paris" was 43rd, with 3 more quotes from the film in the top 100 (the most of any film).
- The film's script, based on a never-produced play titled *Everybody Comes to Rick's*, was in constant revision right up until the start of filming, with many on-set rewrites. This led to the myth that the actors did not know until the final day of shooting how the film would end.
- Plans to shoot an additional 'final' scene featuring Rick were scrapped when Warner Bros decided to rush the film's release in order to capitalize on the Allied army's liberation of North Africa.
- The character Sam was almost turned into a female. Hazel Scott, Lena Horne, and Ella Fitzgerald were considered for the role.



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## **GlenVIEWINGS: We'll Always Have Paris...**

**"I'm sorry for asking. I forgot we said no questions." - Rick  
"Well, only one answer can take care of all our questions." - Ilsa  
~ *Casablanca***

### ***Food for Thought***

#### ***Paris, Je T'aime:***

- Which segments of *Paris, Je T'aime* are your favorites, and why? Which segments didn't work for you?
- How accurate is the film's overall portrayal of Paris? Would a film made only by French directors and actors be more likely to be 'authentic'?
- Do you think this same template (a group of individual films about love in a particular city) could work as well for other cities? What is it about Paris that makes it so enduringly associated with romance and love?
- How do you feel about the film's portrayal of tourists and immigrants? Does the film transcend the clichés of Paris?
- Given that the individual filmmakers only had 5 minutes to play with, which techniques did you feel were most or least effective in conveying their stories?

#### ***Casablanca***

- What are the particular qualities that help *Casablanca* continue to remain a classic?
- After being copied so many times, does *Casablanca* transcend the clichés it helped to create, or have the film's imitators diminished its power?
- What is the importance of Paris as a symbol of the film's overall themes? How 'authentic' is its vision of Paris?
- Critic Jeff Seigel wrote, "If one movie defines how Americans think of themselves, it's *Casablanca*. The film shows us as we want to be - cynical yet idealistic, independent yet romantic, worldly yet naive." How does *Casablanca*'s depiction of Americans abroad compare to that of *Paris, Je T'aime*?



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## **GlenVIEWINGS: We'll Always Have Paris...**

**"In pretending to be a man in love, he became a man in love." - The Husband.**

**~ 'Bastille', Paris Je T'aime**

### **Library Resources**

**1) *The Casablanca companion: the movie classic and its place in history*,**

Richard E. Osborne. A well-researched analysis of the film's factual accuracy in following the real events of WWII.

<b>Copy</b>	<b>Material</b>	<b>Location</b>
791.4372 OSB	1 Book	Nonfiction

**2) *Round up the usual suspects: the making of Casablanca : Bogart, Bergman, and World War II*,** Harmetz, Aljean. Generally considered to be the definitive word on the making of the film.

<b>Copy</b>	<b>Material</b>	<b>Location</b>
791.4372 HAR	1 Book	Nonfiction

**3) *As time goes by*,** Michael Walsh. A novel that speculates on what happens to Rick after the plane takes off, and imagines details of his activities in the 1930's.

<b>Copy</b>	<b>Material</b>	<b>Location</b>
FICTION WALSH, M	1 Book	Fiction

**4) *Casablanca: script and legend*,** Howard Koch. The full screenplay, with essays and an introduction by one of the film's writers, and contributions from Umberto Eco and Roger Ebert, among others.

791.437 KOC	1 Book	Nonfiction
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**5) *Casablanca (1942)* [videorecording (DVD)].**

Just in case you want to see it again!

<b>Copy</b>	<b>Material</b>	<b>Location</b>
DVD CAS	DVD, Fiction	Audio-Visual - Movies

**6) *Paris, je t'aime (2007)* [videorecording (DVD)].**

Just in case you want to see it again! Contains some great extras on the making of the film.

<b>Copy</b>	<b>Material</b>	<b>Location</b>
DVD PAR	DVD, Fiction	Audio-Visual - Movies



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## **GlenVIEWINGS: We'll Always Have Paris...**

**"With the whole world crumbling, we pick this time to fall in love." - Ilsa  
~ *Casablanca***

### **Online Resources**

#### ***Paris Je T'aime***

<http://www.firstlookmedia.com/pjt/>

The official website for the film *Paris Je T'aime*

<http://www.nytimes.com/2006/08/27/movies/27hohe.html?pagewanted=print>

A New York Times article relating some of the details behind the troubled production of the film.

<http://ww1.filminfocus.com/essays/a-walk-through-cinematic-paris.php>

A 'cinematic walk through Paris' which highlights the many films set in the city.

<http://www.cbc.ca/arts/film/cityscapes.html>

A comparison of different cinematic attempts to capture cities such as Paris, New York, London, Rome and Los Angeles.

#### ***Casablanca***

<http://www.variety.com/index.asp?layout=Variety100&reviewid=VE1117487980&content=jump&jump=review&category=1935&cs=1&p=0>

*Variety's* original 1942 review of the film, which correctly predicted that the film would be "a solid moneymaker everywhere."

<http://www.serve.com/Lucius/Casablanca.index.html>

A lengthy analysis of *Casablanca's* merit as a work of 'great art'.

<http://www.reelclassics.com/Movies/Casablanca/casablanca.htm>

A witty dissection of the film, containing memorable quotes, stills, and trivia.

<http://www.blogtalkradio.com/movieaddictheadquarters/2008/08/19/Casablanca-Film-Tribute>

A lighthearted talk-radio show devoted to the classic film, with Tom Barnes, author of "Casablanca Film Trivia: Here's Looking At You, Kid" among the guests.

<http://www.vincasa.com/>

One of many loving-created 'fan-sites', this features copies of original studio documents on the film (including a copy of the treatment for a never-made sequel), *Casablanca*-themed games, and audio and video clips.