

LE BUREAU & CHEZ GEORGES
present

AN UPBEAT

WHODUNIT

FOR A FISTFUL OF FRIES

THE
BUREAU
SALES

a film by
JEAN LIBON
& YVES HINANT

LE BUREAU & CHEZ GEORGES PRESENT A FILM BY YVES HINANT & JEAN LIBON WRITTEN BY ANDRÉ ZWY PRODUCED BY THÉO SERRIER LAURE ARTO CO-PRODUCED BY JULIEN BLANCHE EDITED BY GABRIELLE JUHEL MUSIC BY PATRICK QUINET STÉPHANE QUINET VINCENT GADELLE JULIEN MOREAU BERTRAND FLEURY
PRODUCTION BERTRAND FAURE AND FRANÇOIS CLERC LE BUREAU & CHEZ GEORGES PRODUCTION INFORMATION AND ARTISAN PRODUCTIONS RTBF TELEVISION BELGE WITH THE PARTICIPATION OF TV5MONDE WITH THE SALES OF THE BUREAU SALES

BUREAU

CHEZ
GEORGES

ARTEMIS
PRODUCTIONS

rtbf

TV5MONDE

LE BUREAU & CHEZ GEORGES
present

STRIP-TEASE IS NOT DEAD !
FOR HIS COMEBACK A BLACK THRILLER.
A REAL MURDER, AND THE EVIDENCE?
FRENCH FRIES!

FOR A FISTFUL OF FRIES

A film by JEAN LIBON & YVES HINANT

France - Belgium / 1h40 / French, English, Urdu / 1,66 / 5.1

THE BUREAU SALES

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FESTIVAL SELECTIONS

TRANSILVANIA FILM FESTIVAL - What's up Doc - Cluj, Romania - 2022
VILNIUS FILM FESTIVAL - Panorama - Kino Pavasaris - Vilnius, Lithuania - 2022
THESSALONIKI DOCUMENTARY FILM FESTIVAL - Top Docs Section - Thessaloniki, Greece - 2022
SOFIA INTERNATIONAL FILM FESTIVAL - Competition - Sofia, Bulgaria - 2022
LES ARCS FILM FESTIVAL - Playtime + Sommet - Les Arcs, France - 2021
GIJON INT'L FILM FESTIVAL - Competition - Gijon, Spain - 2021 - **Best Actor Award for Jean-Michel Lemoine**
FESTIVAL DU FILM DE SARLAT - Tour du Monde - Sarlat, France - 2021
GENEVA INT'L FILM FESTIVAL - Competition - Geneva, Switzerland - 2021
ARRAS FILM FESTIVAL - Competition - Arras, France - 2021
MOSTRA DE SAO PAULO - Competition - Sao Paulo, Brazil - 2021
DOK LEIPZIG - Documentary Competition - Leipzig, Germany - 2021
FESTIVAL DE COGNAC - Competition - Cognac, France - 2021 - **Grand Prix for Feature films**
FESTIVAL DU NOUVEAU CINÉMA - Section Temps - Montreal, Canada - 2021 (International Premiere)
FIFIGROT - Tour du Monde Grolandais - Toulouse, France - 2021 (World Premiere)



DIRECTOR'S STATEMENT

Documentary or fiction?

Is it fine or is it swine?

For a Fistful of Fries, It's not cinema, it's worse.

For 35 years, without any commentary, interviews, or concessions, **Strip-tease** has undressed France and Belgium. The programme, broadcasted on France 3 and RTBF, marked the history of television and still provokes reactions and debates. Though one could see it as simple factual television, that would be to forget that the grammar of its episodes – while certainly based on the unfolding of reality – is also borrowed from cinema. So it is not surprising that directors now known for their talent in film (Joachim Lafosse, Benoît Mariage, etc.) are also graduates of the **Strip-Tease** school. Indeed, in every film, long or short, a story is told: characters change, confronting themselves or a conflict; the story gets away from them, surprises us, allows us to discover a milieu and its people, tells us something about the way the world is, and – above all – denounces, without artifice, society as it is.

Now considered a “cult” programme, the show still seems to serve as a resistance to highly formatted television. It continues deciphering society, as feature films have always done through fictional screenplays.

Strip-tease was born in the 1980s from the Italian sketch-style social comedies. Popular cinema that didn't respect much and for which everything was grist for the mill : church, politics, family, bourgeoisie, male-female relationships, sex, etc. Any and every topic was up for grabs.

Our composition is a comedy in its own way, thanks to sequences mixing dark humour, absurdity, the bitterness of situations, sometimes even a bit of vulgarity, poetry, and despair, all of it anchored in our time. The goal is to shock deeply or to provoke laughter by sticking our finger right where it hurts. It is also about presenting contemporary tragicomic situations.

We script the real, by tracking daily life, flushing out characters and anecdotes in every social, cultural and professional situation.

The grammar of these stories has more than once been borrowed by fiction. A **Strip-tease** touch is often added to feature films. So, while remaining faithful to ourselves, why shouldn't we try our hand at a **Strip-tease**-style **Strip-tease** feature?

Without changing course in relation to the themes we've examined for years, we had to choose one of them that would be capable of nourishing a long story. What more exciting than a detective story? Not only do they sharpen our macabre curiosity about the human soul, but it is often in the story of crime that we can see the society in which we flounder through a magnifying glass.

In a detective story, the intrigue is most often a pretext that leads us to describe the turpitudes of the human soul. In a detective story, we are willing to follow any lead, as long as the universe that is described touches us, concerns us, and questions us.

No matter who the criminal is, as long as those who hunt him down get excited by his profile.

“I'm just trying to understand. All I do is listen to you, observe, and interview other people. I have to line things up and understand what happened that night”. This is the statement of honour of Jean-Michel Lemoine, an Brussels inspector investigating on Kalika's assassination. He is speaking to the main suspect : a drug-addict who happens to be the neighbour and ex-companion of the victim, and whose line of defense is held up quite unusually “If i'd killed her, I'd remember”

Jean Libon's experience after twenty-five years with **Strip-tease**, Yves Hinant's knowledge of the legal world, and the expertise of our producers led us to want to dive back into the tremendous quantity of footage we had on this story. We worked during a floating period, constrained by two lockdowns. Nowadays, time is a luxury, and we used that time to cook **For a Fistful of Fries**.

Over time, in our funny, cruel, and pungeant film noir (and white), a reality which was as good as fiction began to appear.

We went for it, the whole hog...

Jean Libon, Yves Hinant

PRODUCTION'S STATEMENT

It is always very delicate for the nature of a work to change. Novels are not always elevated by their cinematic or theatrical adaptations; television magazine programmes do not always convert harmoniously to feature-length works, films of shows or plays often struggle to communicate the emotions of live performance after the fact...

In **Strip-tease**, reality leads the dance. Nothing is written beforehand. We can of course choose the milieu we're going to try to undress, but that's about it... The time it will take, the intensity of the consent or resistance we will encounter, and the "nakedness" we will end up with remain just so many unknowns that make any planning, any preliminary scripting difficult.

Besides, we'd like to recall the **Strip-tease** manifesto which, throughout 35 years of programming, have made its style.

- No prior writing
- No commentary
- No interviews
- No cards over the image
- No additional music
- Written agreement from all people filmed
- No blurred faces
- No children
- A short poem read at the end
- A "Combo Belge" over the end of credits

From its very creation, **Strip-tease** invented a dogma much stricter than Lars Von Trier's.

We recognised very quickly the necessity of instilling the approach with some cinema principles:

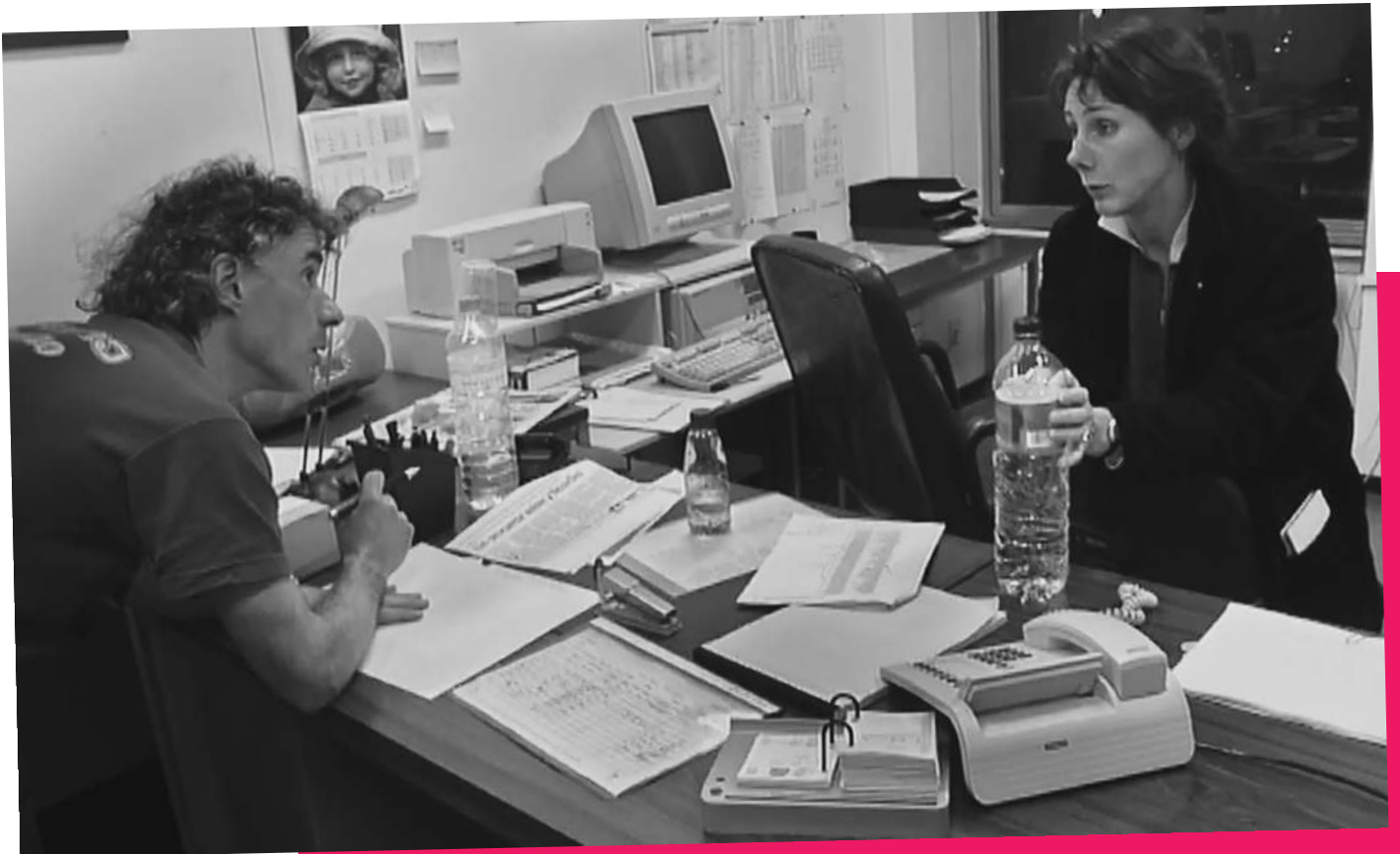
- A milieu that by nature induces suspense, and from which conflict is not absent.
- The possibility of assembling a "cast".
- The idea of betting on reality to bring the narrative to us, while having in the background a common theme that inscribes the story in time.

From one detail to another, the investigation in **For a Fistful of Fries** draws us in the lumpenproletariat of our globalised contemporary societies, nothing human being foreign to Jean Libon & Yves Hinant.

Yet, the relentless devotion of the investigators and the judge (the unforgettable Anne Gruwez from **So Help me God**) to respect the humanity of those whom everyone and everything – and even the evidence – accuses, brings back life and hope in this dark and breathtaking dive into a universe where social determinism is no bargain !

Luckily, Belgium is also the home to the fries...

Bertrand Faivre et François Clerc



JEAN LIBON

Jean Libon was born in 1946 in Antheit in Belgium. He graduated from the Arts and Diffusion Institute (I.A.D. -Brussels) in the «image» section in 1970, he then worked until 1976 on the documentary series **Faits Divers**. From 1977 to 1985, he became image reporter for the documentary magazine **A Suivre**. He then traveled the world and received numerous prizes including one for **Faut pas plonger** (in which he follows, along with Marco Lamensch, a drug addict couple for 18 months) and **Les Russes attaquent à l'aube** (which follows day to day a Belgium station in Germany). In 1985, he creates with Marco Lamensch a documentary series **Strip-Tease**, which will be broadcasted for nearly 20 years on France 3 and on the RTBF.

DOCUMENTARY FEATURES

- | | |
|------|---|
| 2018 | SO HELP ME GOD Directed alongside with Yves Hinant Production : Le Bureau – 99 min Magritte & Cesar Awards for Best Documentary 2019 Jury Special Mention Prize at San Sebastian Film Festival |
| 2009 | LES ARBITRES Directed alongside with Yves Hinant, Eric Cardot & Delphine Lehericey Production : Entre Chien et Loup - 77 min Out-of competition - Locarno festival 2009 |

TV DOCUMENTARY WORK

- | | |
|-----------|---|
| 2022 | THE BRABANT KILLERS Documentary Series 12 x 52' – shooting Production : ThankYou & Good Night |
| 2002-2012 | TOUT ÇA NE NOUS RENDRA PAS LE CONGO Creator (with Marco Lamensch) Executive producer and editor in chief Awarded at FIPA in 2005 and 2006 |
| 1985-2002 | STRIP-TEASE Creator, producer et editor in chief (with Marco Lamensch) Prize of Audiovisual Journalism – Brussels 1986 4 Sept d'Or - France (1997, 1999, 2000, 2003) EuroFipa d'Honneur 2012 |

YVES HINANT

Yves Hinant was born in 1968 in Liège. He graduated in journalism from the Université Libre de Bruxelles, and went on to working as sport journalist at the RTBF for two years. He then joined the **Strip-Tease** team in 1984, which is a documentary series produced and directed by Jean Libon and Marco Lamensch. He directed around thirty films and many documentaries for the programme **Tout ça ne nous rendra pas le Congo**.

DOCUMENTARY FEATURES

- | | |
|------|--|
| 2018 | SO HELP ME GOD Directed alongside with Jean Libon Production : Le Bureau – 99 min Magritte & Cesar Awards for Best Documentary 2019 Jury Special Mention Prize at San Sebastian Film Festival |
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TV DOCUMENTARY WORK

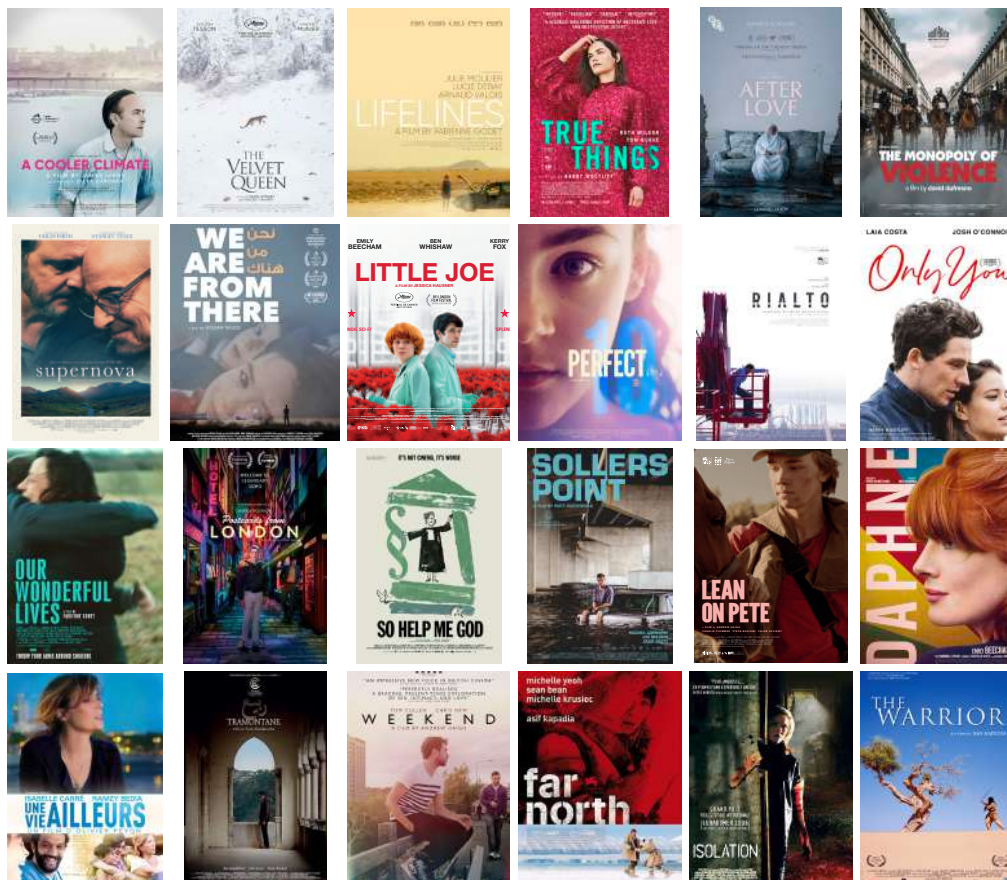
- | | |
|------|---|
| 2022 | THE BRABANT KILLERS Documentary Series 12 x 52' – shooting Production : ThankYou & Good Night |
| | STRIP-TEASE : |
| 2008 | Le Flic, la Juge et l'Assassin Grand Prix at Louvain 2008, SCAM Award 2008 |
| 2004 | Un jour mon tour viendra... |
| 2000 | Tiens ta droite |
| 1997 | Martine et Lénine |
| | TOUT ÇA NE NOUS RENDRA PAS LE CONGO : |
| 2012 | La casse du siècle Directed alongside with Isabelle Christiaens Production : RTBF - 51 min Special Mention at FIGRA |
| 2003 | Histoire d'Ivoire Nominated at Prix Europa 2008 |
| 2003 | Tiens-toi au Coran |



INTERNATIONAL SALES

THE BUREAU SALES handles more than 600 titles, including CELLULOID DREAMS' and REZO FILMS' libraries, from prestigious directors such as Jacques Audiard, Jafar Panahi, Xavier Dolan, Arnaud Desplechin, Jia Zhang-Ke, François Ozon, Raoul Ruiz, Marco Bellocchio, Bertrand Bonello, Gregg Araki and many more.

Benefiting from a strong expertise, positioning and presence at major international film markets, THE BUREAU SALES recently moved on to selling in-house productions and co-productions.



CAST & CREW

| | |
|--|--|
| Directors | Yves Hinant and Jean Libon |
| Image | Antonio Capurso |
| Sound | Albert Rupf |
| Editing | Anouk Zivy |
| Sound editing | Théo Serror |
| Mix | Laure Arto |
| Color-grading | Julien Blanche |
| Production Accountant | Vanessa Ameline |
| Line Producer and Postproduction Coordinator | Gabrielle Juhel |
| Producers | Bertrand Faivre (Le Bureau) François Clerc (Chez Georges) |
| Co-producers | Patrick and Stéphane Quinet Vincent Gadelle Julien Moreau Bertrand Fleury |
| International Sales | The Bureau Sales |

A France-Belgium co-production
with the participation of **TV5 Monde** and **RTBF**
and the support of the **Centre National du Cinéma et de l'Image Animée**

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