*Hachisch*

Sequence breakdown

Sequence 1 (exterior) pre-credits.

Tram crossing le pont du Mont Blanc, thenthe statue of Rousseau: ‘Jean-Jacques, aime ton pays’ (advice from Rousseau’s father; ‘pays’ = Genève)

Credit sequence:

Song written and sung by Christian Muhlenstein: ‘Ca va ou ça va pas’ (approximate transcription)

Eh, salut, ça va ou ça va pas?

Dis-donc il paraît que tes histoires ça s’arrange pas, ça s’arrange pas, hein

Et qu’est-ce que ça peut bien foutre que ça aille ou que ça aille pas

Et qu’est-ce que ça peut bien foutre que je salue pas

Et qu’est-ce que ça peut bien foutre ces histoires qui s’arrangent pas

De toute façon, cela ne vous regarde pas, cela ne vous regarde pas

Et dis donc eh, il paraît que ta fille est …

Et qu’elle couche au plumard, avec un certain Gaspard

Il paraît même qu’elle crevait de faim, t’as pas les moyens, hein

Et qu’est-ce que ça peut bien foutre qu’elle couche ou qu’elle couche pas

Et qu’est-ce que ça peut bien foutre si ce Gaspard je connais pas

Et qu’est-ce que ça peut bien foutre si elle crève ou si elle crève pas

De toute manière, cela ne vous regarde pas, ça ne vous regarde pas

Et dis donc eh, il pourrait peut-être que tu veux que je te prête

Au sujet de cette nenette…

Et qu’est-ce que ça peut bien foutre que…

Et qu’est-ce que ça peut bien foutre que j’aide cette nenette

Et qu’est-ce que ça peut bien foutre

De toute façon cela ne vous regarde pas, ça ne vous regarde pas

Et moi j’en ai marre… mourir

Sequence 2 (exterior, in car, Citroën DS): song from credit sequence continues.

Streets of Geneva: the Actor (Mathieu) and the Garage hand (Bruno), discussing women (‘les gonzesses c’est bizarre’)

Sequence 3 (exterior, in car): sound overlaps from previous sequence

Countryside: Bruno and Antoinette (schoolteacher), driving DS down to riverside, factory opposite (the Usine d’incinération des Cheneviers, Aire la Ville); outisde, then on back seat of DS

Sequence 4 (interior): sound overlaps from previous sequence

a/ Studio: Mathieu and producer: Mathieu is reciting a poem by Turkish poet Nazim Hikmet, ‘En passant par la Suisse’:

Il ne fait ni chaud ni froid:

Tout est ici, je le crois, bien, ma rose,

ni chaud, ni froid

ni frais ni tiède.

In the course of the second take, the producer turns and speaks to camera to explain who Hikmet is

b/ Studio corridors, sound of Anatolian goatherd; after /c/ Mathieu asks colleague to copy the recording for him

c/ then Jacques Guyonnet, direct to camera, recording speech about artists in Switzerland (on going or staying)

d/ the producer, while cutting audio tape, reciting to himself a text by Paul Eluard, from *Poésie involontaire et poésie intentionnelle* (‘Peu importe celui qui parle et peu importe ce qu’il dit. Le langage est commun a tous les hommes…’)

Sequence 5 (interior):

Mathieu’s flat, bedroom (posters on wall: Juliette Greco, Toulouse Lautrec; an African mask; anti-nuclear poster on the door), then kitchen. Mathieu and his mother. Plays Anatolian recording on cassette player (‘Japanese’).

Sequence 6 (interior):

Café: owner, customer, Mathieu (trying to make a phone call). Owner relates argument with someone who says ‘Les Italiens son des cons, parce qu’ils parlent avec les mains’; he’d replied ‘et Varèse, le musicien?’, and thensaid ‘Tous les Suisses sont des cons, parce qu’ils sont incapables de parler, d’avoir une idée claire’, reply: ‘Les suisses sont taciturnes, et que ça cache pas mal de choses, ça. D’être taciturne’); Mathieu calls Bruno. Rendezvous ‘à l’Olympique, à côté du Casino’; the Owner says M. is clearly a ‘flic’, and itemises (lasciviously?) his physical attributes

Sequence 7 (exterior): voice over: ‘Et c’est ici que nous vivons, loin du désert ensanglanté, ou ailleurs, ou à côté’ (clearly a quote from something)

Countryside, quarry, small river, field, woods. Bruno and Mathieu, playing. Most of the sequence has experimental music as sound.

Sequence 8 (exterior):

Country road. Woman on mobylette, Mathieu & Bruno in car.

Sequence 9 (interior): sound overlaps from previous sequence

Mobylette woman’s flat. Woman (painter) and Mathieu.

They speak in slow, theatrical manner (are they stoned?). Discuss various things (e.g. homosexuals in the theatre, army, Spartans, parout: ‘on trouve de tout partout’). She suggests physical contact.

Before leaving, Mathieu (next to Hendrix poster) recites a poem by Sergei Essenin (‘Au revoir ami’, 1925):

Au revoir, quittons nous ainsi

C'est bien mieux, ainsi, plus tendre aussi

J'ai passé le temps des espérances

Orgueilleuses et des amours...

Sequence 10 (exterior, then interior, then exterior):

Street then café then street. Mathieu and various types. Man with strong accent speaking about Switzerland (gouvernement, bourgeoisie, ouvriers). Mathieu listens, then Mathieu in the street.

Sequence 11 (interior):

Theatre (théâtre de l’Atelier, 5 rue du Temple), wings then stage. Mathieu recites Brecht’s play *In the Jungle of the Cities* (1921)

Sequence 12 (interior):

Theatre: dressing room, bathroom, foyer with stairs, then director’s office. Mathieu wakes up in the dressing room, goes to see director tp ask for contract.

Poster for Bulatovic’s play *Il est arrivé* in foyer. Quote from Bulatovic on director’s blackboard (‘La guerre, la gloire et la pornographie c’est une seule et même chose’), and on the wall a picture of William from *La Lune entre les dents*.

Sequence 13 (exterior):

Garage forecourt. Mathieu and Bruno. Mathieu proposes they leave for Turkey, Anatolia: ‘On passe la frontière, ensuite…’.

Sequence 14 (interior):

Mathieu’s flat. Mathieu, then with his mother. His bedroom, then kitchen. Soup.

Sequence 15 (exterior):

Street outside Mathieu’s flat (rond-point de la Jonction), then bridge (pont de Sous terre) across the Rhône towards housing estate where Bruno lives.

Sequence 16 (interior):

Bruno’s flat (22 rue de la Dole). Mathieu, Bruno, Antoinette. Bruno makes Antoinette dress, then makes her leave.

Insert of Antoinette outside in the street, leaving.

Mathieu gets phone call from theatre director, to go get the Actress.

Insert: bird in the sky, music.

Sequence 17 (interior then exterior):

Airport (Cointrin). Mathieu and the Actress, then the journalist (is he ‘espion’, or ‘flic’). Journalist interviews the Actress. (she says: she’d like to play in Brecht’s St Joan of the Stockyards; favourite actors: Dirk Bogarde, Stanley Baker, Michel Simon; favourite painter: Mondrian; favourite musician: Varèse; favourite ‘homme politique’: Lenin). Outside, the journalist plays back his recording (which is already an edited version of what we heard: the question about favourite colour is missing).

Sequence 18 (exterior then interior, thn other interior, then exterior):

Bruno in VW arriving at garage (rue des Charmilles). Calls patron on walkie talkie to tell him he’s leaving (‘je me tire’).

Patron in café opposite (the Café de la Limite, 11 rue des Charmilles), replying on walkie talkie.

Sequence 19 (interior):

Café. Mathieu and Pauline. ‘J’aime bien cette ville. – Vous n’avez traversé que la banlieue.’ She compares with Paris. Talks about her Swiss boyfriend. He asks: ‘Qu’est-ce que ça veut dire, il est suisse?’. He talks about leaving: ‘Tout le monde veut partir ici. C’est une espèce de maladie, mais finalement tout le monde reste. C’est un peu comme si il y avaient les bateaux et pas la mer.’

Sequence 20 (exterior then interior):

Garden of villa where Pauline is staying, then inside the villa. Mathieu and Pauline playing in the snow. Then inside. He hesitates about his ‘grand voyage’. Pauline inspects artwork by ‘Nikoitski’, Mathieu’s voice off, describing it (‘un mélange de colle et de fer’). Succession of disconnected shots of them around the house (sometimes examining objects: looks like a Paul Klee at the top of the stairs). Expressionist lighting, angles, attitudes, music (?). Ends with physical contact.

Sequence 21 (exterior then interior):

Street (rue des Terreaux du Temple). Mathieu and Pauline, walk to the Théâte de l’Atelier, 5 rue du Temple. Pauline and Mathieu on the stage, theatrically lit. Theatrical music.

Sequence 22 (interior):

Kitchen. Mathieu and Pauline having breakfast. Talk about acting, existence. Leçon des choses.

Sequence 23 (exterior):

The garage forecourt. Bruno and Mathieu. ‘Ca va pas? Si, ça va.’ Mathieu says he doesn’t want to leave. They fight. Bruno has dropped Antoinette, and Mathieu is dropping Bruno because of Pauline. Bruno is going anyway. (A voice off keeps asking: ‘Y a personne?’)

Sequence 24 (interior then exterior):

Villa. Pauline and Mathieu, reading (he a book written by an Australian, she an English magazine). She talks about her relationship to him, and with her boyfriend. And about leaving (7.25, lundi 14). Outside, they play in the snow.

Sequence 25 (interior):

Dressing room at theatre. (Last performance.) Mathieu, as if being interviewed about practicalities of acting and eating. Then Pauline, as if interviewed, talking about acting and problems where she lives in Paris (parking, neighbours). Then Mathieu on neighbours and noise.

Sequence 26 (interior):

Dressing room. After the performance. Pauline removing her makeup. Music. Then Mathieu.

Sequence 27 (interior):

Villa, bedroom then bathroom. Pauline and Mathieu, sex. After, he’s upset because she’s leaving.

Sequence 28 (interiors and exteriors):

Villa, kitchen. Pauline drinking coffee. Bathroom, Mathieu putting in eyedrops (?).

Outside villa. Pauline leaving.

Kitchen, Mathieu drinking coffee, smoking.

Bus stop, Pauline waiting.

Villa, outside. Mathieu leaving.

Sequence 29 (interior):

Garage. Mathieu, looking for Bruno. Patron, on walkie talkie, tells him Bruno has gone: ‘Il a dit qu’on pouvait tous aller se faire foutre.’

Sequence 30 (exterior):

Street (near lake?). Mathieu, punched by passerby. Mathieu: ‘Qu’estice que ça peut vous foutre si ça va ou ça va pas?’

Fin