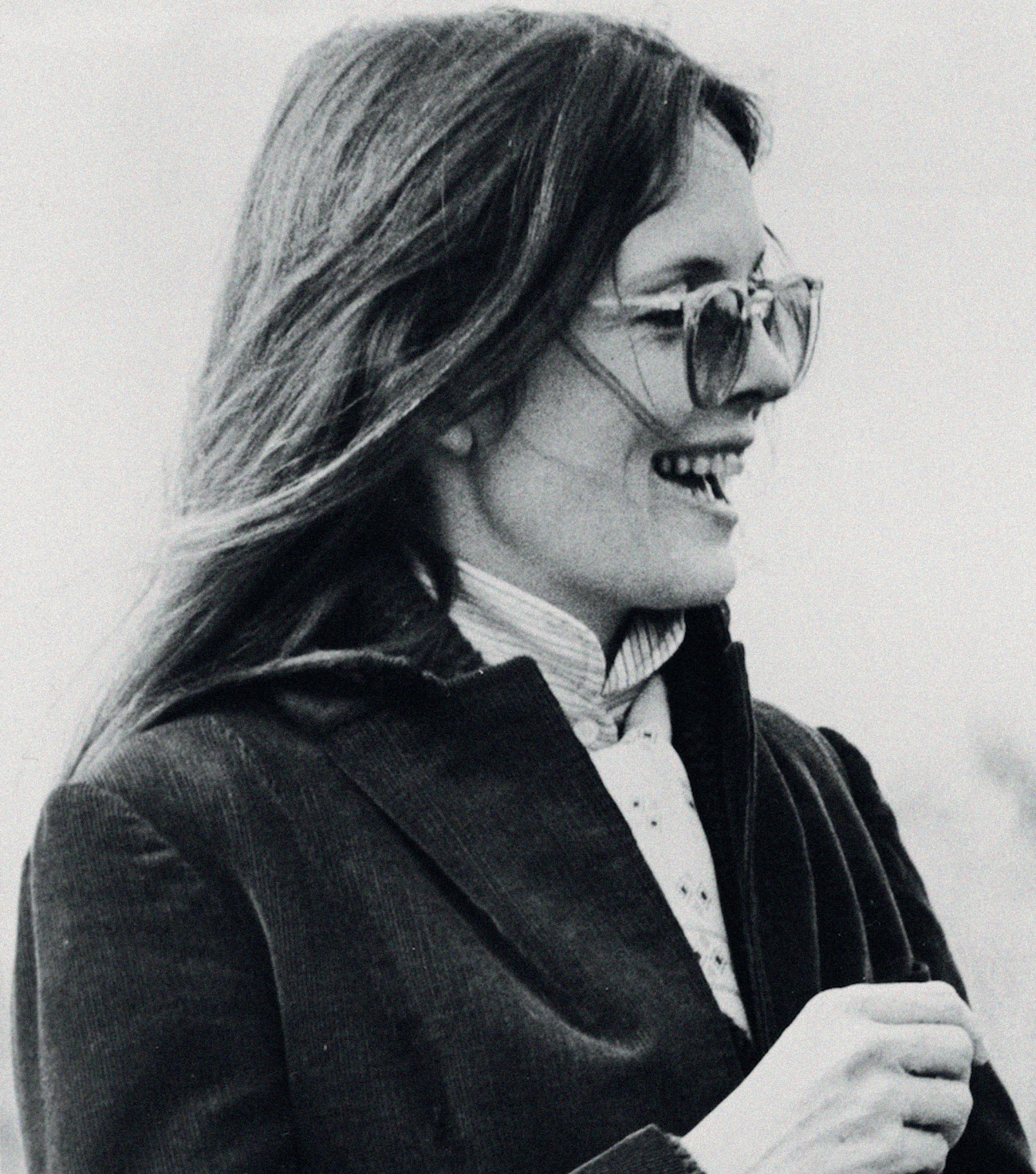


A TEMPS NOIR PRODUCTION

A FILM WRITTEN BY MURIELLE JOUDET  
DIRECTED BY CAMILLE JUZA

# *Diane Keaton*

FIERCELY INDEPENDENT



# SUMMARY

With her prolific career of over 250 films, it might be difficult to identify a clear thread running through Diane Keaton's life and work. What immediately comes to mind is her unmistakable New York chic, the names of Al Pacino, Warren Beatty, or the incomparable Woody Allen, and a still-undocumented feat: her presence on screen at over 75 years old in senior-oriented comedies that top the box office.

And yet, as we untangle the web of her filmography, Diane Keaton emerges as a unique figure. From *The Godfather* to *Book Club*, her Hollywood career has served as a record of contemporary feminist struggles: the story of a woman fighting at every stage of her life for her emotional, economic, intellectual, and sexual independence, both on screen and in her own life.

Both her biography and her filmography tell the turbulent story of the Hollywood industry through this anomaly of the system: the single woman.



# SYNOPSIS

## 1/ Diane Keaton among men

- *The Godfather Part I & Part II* (Francis Ford Coppola, 1972-1974)

Hollywood, 1970: New Hollywood is rising from the ruins of the old world. An entire system is being reshaped, renewing its star system, its aesthetic, and its filmmakers. *The Godfather* would become the defining film of this revival, cementing the careers of an entire generation of actors: Al Pacino, Robert De Niro, James Caan, Robert Duvall, and John Cazale. In this grand, predominantly male family saga, one might almost forget that there were also women who, though kept at a distance, watched the men go about their lives.

Francis Ford Coppola spotted Diane Keaton while she was making her debut in the musical *Hair*, which was playing on Broadway in 1968. He thought of her during the tumultuous casting process for *The Godfather*: her lightheartedness and eccentricity ("*a quirky quality*") seemed ideal for the portrayal of Kay Adams-Corleone, Michael's (Al Pacino) wife: a woman who is ill-suited to her role as a traditional wife, kept at a distance from the criminal side of the Corleones' empire.

Still stunned that she had been chosen over others, Keaton asked Coppola, decades later, why he had made that choice: "*I chose you, because although you were to play the more straight/vanilla wife, there was something about you, deeper, funnier, and very interesting. I was right.*"

Coppola ends the first installment of *The Godfather* on Diane Keaton's face. In the film's final scene, Kay suspects that her husband ordered the murder of his brother-in-law. Seeing her waver, Michael offers her the chance to ask him one and one question only about his business. Looking her straight in the eye, he denies any involvement in the murder. Kay is satisfied: her husband did not commit this shameful murder. Relieved, she believes this sudden burst of honesty brings them closer. But this moment of intimacy is immediately interrupted by the arrival of *mafiosi* who have come to pay their respects to Michael, now officially installed as Godfather. The office fills up as Kay is slowly ushered out. A heavy door slams shut in Diane Keaton's face, a door that separates the world of men from that of women.



The Godfather Part I (Francis Ford Coppola, 1972)

Keaton wrote in her memoirs: *“For me the Godfathers, all three of them, were about one thing — Al. It was as simple as that. As for Kay’s role, what does it boil down to? The image of a woman standing in a hallway, waiting for permission to see her husband.”*

Coppola knows that *The Godfather* tells the story of a patriarchal order within which women have only a limited, fixed, immutable role: that of mothers. An order that can only be maintained at the cost of denial. Rebellion can only arise from that very place, and Kay will eventually reveal to Michael in the second film that she did not “lose” the baby she was expecting, but that she simply had an abortion. In Michael’s eyes, for whom the idea of inheritance, of lineage, is undoubtedly the most sacred thing, that is an unforgivable act. This abortion is probably the only time in *The Godfather* trilogy that reality bursts in, tearing through the film’s narrative, intruding into the midst of cinematographer Gordon Willis’s splendid, deathly chiaroscuro.

By taking control of her reproductive function, Kay undermines the very foundations of the symbolic order perpetuated by her husband, and is consequently cast out, ending up in the limbo of male fiction.

Cast out yet also introduced to the world. *The Godfather* could not have better summed up what Diane Keaton would become in American cinema: a femininity that, with her appearances, always breaks into the world of men, bringing the reality of women with her. *“I really wondered why I had been given the role of an elegant white Protestant of Anglo-Saxon origin. My replacement wouldn’t have made a huge difference. I was just a white woman in a blonde wig in the world of The Godfather.”*

Coppola had undoubtedly guessed it all: Diane Keaton was not an image, nor a Hollywood apparition. By deliberately casting her in a restrictive role, she could burst its seams. Diane Keaton is not an apparition, but a woman.



The Godfather Part II (Francis Ford Coppola, 1974)

## 2/ Diane Keaton: a woman in the 70s (1972-1977)

- *Play It Again, Sam* (Herbert Ross, 1972), *Sleeper* (Woody Allen, 1973), *Annie Hall* (Woody Allen, 1977)

1977. *Annie Hall* marked a turning point for Woody Allen, who, up until then, had limited his filmography to pure slapstick comedy. Wanting to move on to something broader and more personal, he shifted his focus and drew heavily on the life of his ex-girlfriend Diane Keaton—whose real name was Diane Hall, and who was nicknamed Annie. The actress had to give up her real name when she joined the union and “Diane Hall” was already taken. She then decided to take her mother’s maiden name, Keaton.

The director hesitated between several titles: “*Alvy and Annie*”, “*Sweethearts*,” before settling on “*Annie Hall*”, a judicious choice that completely shifts the way we perceive the film. It is no longer just a love story, but first and foremost the portrait of a woman. Diane Keaton interprets the



Annie Hall (Woody Allen, 1977)

archetype of a woman in the 1970s: urban, economically independent, and in search of herself. A strange phenomenon observed from the perspective of a man who loved her, Woody Allen. This time, still lit by Gordon Willis, Diane Keaton is bathed in a much more natural light, which gives the film its documentary-like texture.

Diane Keaton doesn’t just appear here as the great actress she is. She is immortalized, scanned from head to toe by the film. The woman of today is, in her modernity and flamboyance, a true otherworldly apparition, and the worthy heir to the woman who was her role model: Katharine Hepburn, from whom she borrows the intellectual depth of her acting. *Annie Hall* is a love letter to Keaton, her masculine wardrobe, her habit of leaving sentences unfinished, her clumsiness worthy of a Pierre Richard, her early days as a club singer, her apparent superficiality and her relentless freedom. And the film unfolds to the rhythm of their shared memories, slightly embellished with fiction.

Woody Allen and Diane Keaton met on stage in 1968. Keaton auditioned for the play *Play It Again, Sam*, and Woody Allen thought she was wonderful. They performed together and began a relationship. More than his muse, she would become his alter ego, a comic partner who played off him and complemented him—*“both insecure, Allen and I fell into each other’s arms. [...] Woody got used to me. He couldn’t help it; he loved neurotic girls.”* They formed a Laurel & Hardy-style duo: two mismatched figures who stood out from Hollywood’s beauty standards. Together, they ended up making eight films.

Their first film together, *Play It Again, Sam* (1972), kicked off a filmography that would move away from pure comedy toward comedy of manners, a sociological observation of a milieu: urban intellectuals or artists in search of a partner, who have traded the framework of religion for that of psychoanalysis. Since marriage is no longer the be-all and end-all of male-female relationships, the focus is on observing love life in all its forms. The world has become a never-ending singles’ ball where all combinations are allowed: flirting, one-night stands, cohabitation, romantic friendships, lesbianism, and celibacy.

Working with Woody Allen opened up the world of comedy for Diane Keaton, a genre that would become her specialty. Here she was, stepping into a world of cinema that was down-to-earth and free from the trappings of glamour.



*Play It Again, Sam* (Herbert Ross, 1972)

A revolution took place in the 1970s. The studio system was buried, along with the way it used to transform its actresses to make them conform to a certain ideal (glamour) and a certain archetype (the femme fatale, the bitch, the platinum blonde...). By 1970, Hollywood’s invisible hand was no longer transforming women but accepting them as they were.

In the essay *The Woman on Screen* (1977), published the same year as *Annie Hall*, feminist critic and theorist Molly Haskell writes: *“Now actors and actresses appear on screen, perfect or imperfect, with their original personalities that they had crafted for themselves as ‘real people’.”*

Diane Keaton, along with others (Barbra Streisand, Jane Fonda, Meryl Streep) is the embodiment of this paradigm shift in which actresses are no longer objects of fantasy but real, concrete bodies. They work, have a sexuality, a schedule, and demands in the face of male expectations, which, of course, have not disappeared, both in the city and behind the scenes, where they all stand up to the demands of the studios—starting with cosmetic surgery, which is still the norm.

This aesthetic-industrial revolution gave rise to another revolution, both societal and feminist. The 1960s ushered in the second wave of feminism, marked by the commercialization of the contraceptive pill, the funeral of “traditional femininity” organized by activist Gloria Steinem, the extension of affirmative action to women (1967), and the legalization of divorce by mutual consent (1972). Feminist theories spread widely thanks to extensive media coverage and the publication of books that all became bestsellers: Betty Friedan’s *The Feminine Mystique* (1963), Kate Millett’s *Sexual Politics* (1970), and Marilyn French’s novel *The Women’s Room* (1977).

Diane Keaton’s style, charm, and look crystallized and encapsulated an entire feminist imagination in a single image. With *Annie Hall*, the figure of the single woman entered the scene and became a permanent fixture in the repertoire of Hollywood archetypes.

### 3/ The bachelorette : public enemy no. 1 (1977 - 1988)

- *Looking for Mr. Goodbar* (Richard Brooks, 1977), *Shoot the Moon* (Alan Parker, 1982), *The Good Mother* (Leonard Nimoy, 1988)

A year after *Taxi Driver* (1976), *Annie Hall* unfolds against the backdrop of a New York City unrecognizable to the average viewer. The couple’s tumultuous relationship takes center stage: an endless array of movie theaters, playhouses, restaurants, exhibitions, and encounters, all entirely devoted to an uninhibited upper-middle class. This city is a world apart from the prostitutes in tight shorts who filled Travis Bickle with dread.

But the backlash would come that same year. For the film industry is not quite the feminist section of a bookstore. Men are still the main audience of Diane Keaton. After unleashing the actress’s energy, the focus now shifts to scrutinizing her, if not making her pay for her independence.

Inspired by a true story by novelist Judith Rossner, *Looking for Mr. Goodbar* (1977) is intended as a warning, a way to dispel the illusions created by sexual liberation. Initially morally repressed by her strict upbringing, Theresa Dunn, played by Diane Keaton, gradually finds her way to independence and discovers the joys of a newfound freedom, both economic and sexual. When she isn’t teaching deaf children, she frequents bars, delves into the city’s underbelly, and sleeps with anyone who comes along.



Looking for Goodbar (Richard Brooks, 1977)

63-year-old Richard Brooks who directed and wrote the film, seems to, at first, embrace his heroine's exhilaration as she, free from all constraints, exercises her right to enjoy everything, the city as well as the men. The very end of the film presents the murder of a woman we have followed for over two hours: for those who haven't read the novel, it is one of the most surprising and brutal endings in the history of cinema, reminiscent of the mid-story murder of Marion Crane in Alfred Hitchcock's *Psycho* (1960). In Richard Brooks's gaze, a glimmer of pleasure can be discerned: the film snaps shut like a trap on the carelessness of Theresa Dunn, murdered by a man she met in a bar. Rossner uses this incident to signal that the fun is over: the liberated woman has to be held accountable.

Released the same year as *Annie Hall*, *Looking for Mr. Goodbar* represents its flip side, its evil twin: that of a single woman policed and punished.

The 1980s also brought the feminist celebration to an end: a woman shouldn't be left alone for too long. Other films starring Diane Keaton would reflect this: *The Good Mother* (Leonard Nimoy, 1988) puts a divorced woman, who had the misfortune of educating her young daughter about sexuality, on trial. She loses custody. *Shoot the Moon* (Alan Parker, 1982) tells the story of a famous writer who leaves his wife and children for a younger lover, but cannot bear to see his ex-wife regain some semblance of a love life away from him.



Shoot The Moon (Alan Parker, 1982)

## 4 / New-York mania

- *Manhattan* (Woody Allen, 1979), *Baby Boom* (Charles Shyer, 1988), *Working Girl* (Mike Nichols, 1988), *Nine to Five* (Colin Higgins, 1980)

If Diane Keaton is attached to anything, it is not to a man, but to a city: New York. The city saw her become an actress; strolling along its long avenues, she experienced her freedom. The New York street was no longer a place of threat, of potential assault, but a place of emancipation, of life without ties or constraints, of pure chance finally offered to women.

Woody Allen was the one who first invented this particular type of New Yorker (white, educated, well-off, aware of his privilege) and developed a primarily aesthetic relationship with the city, praising its beauties on every street corner.



Manhattan (Woody Allen, 1979)

But as is often the case, the most quintessentially New York actress isn't actually from New York. Diane Keaton is a true Californian, born right in the midst of the glamour of celebrity and stardom, which had been elevated to a way of life. Eldest of four siblings, with an engineer father and a stay-at-home mother, she grew up as a postwar child in a state that fulfilled all the promises of the American dream.

She decided to become an actress in 1956, at the age of ten, when she saw her mother become "Mrs. Los Angeles", a beauty pageant reserved for housewives.

It was in the late 1960s that the young actress left her native California for the Big Apple and trained in drama, following the Meisner Method, which is very similar to that of the Actors Studio. Her journey is that of an ambitious young actress trying to make a name for herself in the entertainment industry.

At the same time, she began psychoanalysis, which allowed her to permanently overcome her severe bulimia. It's likely that her discovery of psychoanalysis (which was part of the training for followers of the Method) influenced her delicately neurotic acting style.

After her time with Allen and a romance with Warren Beatty which turned her into a media sensation and led to the acclaimed film *Reds* (1981), the actress went through a slump. While continuing to accept roles in forgettable films, she embarked on a career as a photographer and directed her first film, *Heaven* (1987), a documentary on the afterlife, which was panned by critics.

Keaton reflects on that period with a mix of philosophy and self-deprecation: *"I wasn't exactly sitting around doing nothing, though. It's just that, on the whole, my contribution to cinema wasn't particularly inspired. Warren Beatty, who had won his Oscar for Best Director, was dabbling here and there, until 'there' won out. Woody met Mia Farrow and embarked on a new partnership. Without a great man to write and direct for me, I was, at best, a mediocre movie star. I didn't have a publicist. I had refused to launch an Annie Hall clothing line. I didn't have a manager, and I didn't want one anymore."*

Her casting in a major comedic role in *Baby Boom* (1988), a sort of 1980s version of *Annie Hall*, helped her break out of her slump while staying true to her own life story. It's precisely the story of a woman who has to make it on her own, without the help of any man or mentor.

From *Manhattan* to *Baby Boom*, from 1979 to 1988, New York transforms under Diane Keaton's footsteps. People no longer stroll through the streets of Manhattan with the dream to reshape the world; they hurry to an important meeting, without so much as a glance at the city's splendors.

The 1980s Reagan-era buried the last remnants of counterculture and feminist dissent. The working girl was born: unattached, just as ambitious and career-driven as men, a pure product of the establishment that had emancipated her, willing to do anything to climb the corporate ladder and has long since sacrificed her personal life on the altar of her professional success. The model housewife of the 1950s is now nothing more than a distant memory: the working girl can neither cook nor clean, and hates children. She prefers the heights of her office perched atop a skyscraper to the idea of a domestic cocoon. The world is hers, and first and foremost New York, the city that saw her grow up and made her who she is.

What could possibly be worse for J.C. Wyatt, the heroine of *Baby Boom*, who has conquered it all and can now compete with men? One day, she receives a call: a distant cousin who has just passed away is leaving her an inheritance...a thirteen-month-old baby.



*Baby Boom* (Charles Shyer, 1988)

This baby represents the return of the repressed; it is the biological destiny that, until now, J.C. Wyatt had managed to keep at bay. She must accomplish the impossible feminine feat: balancing her professional life with maternal responsibilities. Her journey traces a reversal, a regression from the city to the countryside, where, far from men, she must finally find a way to combine business and motherhood. She'll end up launching her brand of homemade baby food.

*Baby Boom* is Hollywood's successful reimagining of the perfect 1950s housewife, but in the guise of a tough, resourceful businesswoman. The industry is more comfortable with this image: it prefers the 1980s career girl to the 1970s feminist. It is easier for the industry to portray economic emancipation than sexual emancipation. To retrace the victories of capitalism rather than those of feminism.

## 5/ Growing old on screen (1996-2023)

- *The First Wives Club* (Hugh Wilson, 1996), *Because I Said So* (Michael Lehmann, 2008), *The Family Stone* (Thomas Bezucha, 2005), *Something's Gotta Give* (Nancy Meyers, 2003)

During the 1990s, Diane Keaton started to grow old. Old age arrives quite early, and could even be pinpointed precisely in her case: 1996, the year *The First Wives Club* was released. Diane Keaton is exactly fifty years old, the age at which an actress disappears or slowly fades from Hollywood fiction, which struggles to give a future for actresses outside their romantic roles, intimately linked to the idea of youth. How can you exist in Hollywood's eyes if you can't be sexualized?

*The First Wives Club* is an elegant feminist comedy. It is meant to be a metaphor for the turmoil faced by actresses over 50. The film tells the story of three friends who have lost touch with one another and who, in their fifties, all experience the same tragedy: their husbands leave them for younger women. They reconnect and decide not to passively accept this decision: they help one another plot their revenge.



The First Wives Club (Hugh Wilson, 1996)

This is one of the very rare occasions when a mainstream film takes such a confrontational stance on the issue of age and the “*double standard of aging*” (Susan Sontag): the husband who runs off with a younger woman is viewed here not as an individual, private matter but as a phenomenon enabled by a patriarchal society that allows men to age and enjoy themselves to the very end, while their wives are doomed to passively accept their long-programmed obsolescence.

It is with hindsight that we realize that *The First Wives Club* gave birth to a cinematic genre that we might call, for lack of a better term, the middle-aged women’s comedy: the trio of actresses plays with their actual age and does not attempt to defy it by portraying characters younger than themselves. More than that, even: the film’s subject is precisely their age, and the film attempts to piece together a sociological portrait of the working woman over 50. Diane Keaton is both the instigator of this and the one who will ensure the genre’s longevity.

Paramount executives anticipated that the film would be a commercial flop, as its release would pit it against action movies starring the era’s biggest male stars. That prediction proved wrong: *The First Wives Club* was an unpredictable and massive box-office hit, far outpacing the competition, and quickly achieved cult status. Despite this success, the studio refused to produce a sequel, claiming that the success of this installment was merely a “*stroke of luck*.” Yet a genre was born, and with it a new market segment: Hollywood would go on to produce films at regular intervals for an audience of “middle-aged women.” A cynical business strategy or genuine awareness? Probably a bit of both.

Diane Keaton became the driving force behind this shift. It is now acceptable, at over fifty, to land leading roles that reflect your age rather than hide it. It was also at the age of 50 that she decided to adopt one, then two, and finally three children. Both in life and in her films, Diane Keaton defies the prescribed script for women: she will never marry.

On screen, the films come one after another, some more inspired than others. All have the tone of a romantic comedy, rehashing an archetypal situation: Diane Keaton, now a doting mother, is the observer and guardian angel of her daughter’s love life: *Father of the Bride 1 & 2* (1991 & 1995), *Because I Said So* (2007), *The Family Stone* (2005) or navigating the dating scene again: *The Big Wedding* (2013), *And So It Goes* (2014), *Hampstead* (2017), and *Something’s Gotta Give* (2003) by Nancy Meyers.



Something’s Gotta Give (Nancy Meyers, 2003)

In the sparkling, brilliantly written rom-com *Something's Gotta Give* (2003), Diane Keaton plays a successful writer who has long devoted all her energy to her intellectual pursuits. Until one day, a series of events leads to suitors lining up at her door: a sixty-year-old music producer (Jack Nicholson) and a young doctor in his thirties (Keanu Reeves), who also happens to be her daughter's ex-boyfriend, compete to win her over.

*Something's Gotta Give* far surpasses its simple label as a "comedy for seniors" without fanfare and without making a big deal out of it. It naturally crafts a narrative worthy of its star duo (Nicholson/Keaton), showing scenes never before seen in a mainstream film: the orgasm of two lovers over fifty, and Diane Keaton's naked body, filmed head-on, without false modesty. 20th Century Fox, turned down the proposal to produce the film on the grounds that the two lead actors "were too old." A bad bet, the film went on to gross over \$260 million in the United States alone.

## 6/ The everlasting bachelorette

At 78, Diane Keaton is still an actress, but that's not all she does. With foresight, she also diversified her career, following the rule that an actress shouldn't put all her eggs in one basket: she became a publisher in 1983 and has directed three films, music videos, and episodes of TV series. She became a producer in 1989 and a best-selling author in 2011. She published a second collection of photographs in 2022 named *Saved* which is an illustrated autobiography.

On screen, she constantly redefined her timeless status as a modern woman. Her presence fills a void, an image that had been missing: she documents the daily life of a woman in her fifties, sixties, and soon seventies—her divorces, her loves, her sexuality, her friendships.

She was granted one final triumph with the two parts of *Book Club* (2018 & 2023): the story of four middle-aged friends who had all given up on their sex lives, until the day one of them adds the erotic saga *Fifty Shades of Grey* to their book club's reading list.



Book Club (Bill Holderman, 2018)

Few films have ultimately agreed to leave Diane Keaton alone: alone in the frame, alone in her life, without punishing her, without watching over her, without trying at all costs to find her a partner. It is difficult for Hollywood to portray a woman who is perfectly alone, perfectly happy to be so, without observing her with a suspicious, inquisitive, falsely benevolent gaze.

It's a struggle not to let Diane Keaton—and all the single women in the world—walk away without asking them where they're going. We can't help but think back to that final scene, the very last one in *Annie Hall*: Alvy and Annie run into each other again in New York, and a flashback plays out the memories of the couple they once were. Through the window of a café, we see them saying goodbye.

Annie leaves first, crosses the street, and walks out of frame, while Alvy stands rooted to the spot, watching her walk away: *"It was great seeing Annie again. I realised what a terrific person she was and how fun it was just knowing her."*

He walks away, leaving us facing New York traffic, an unstoppable river that seems to have swallowed up *Annie Hall*, an urban siren finally returning alone to the depths of the city.



# INTENTION

She is a central figure in the cinema that we Europeans have loved so much; a part of our collective imagination. Through the character of *Annie Hall* (1977), Diane Keaton captured the image of a cultured, intellectual, sophisticated New York, when Manhattan seemed to float somewhere in the middle of the Atlantic, halfway between the Old World and the New. It is she, Annie Hall, this comical, gently neurotic figure, this familiar image straight out of our memories, whom this film sets out to trace and observe.

To whom, to what within us did she speak that could produce such a resonance?

Perhaps, back in the late 1970s, seeing a normal woman on screen, caught between her lovers, her therapy sessions, and her job, was something entirely new. After decades of glamour, diaphanous nightgowns, and form-fitting suits, Diane Keaton gave us a breath of fresh air: a Hollywood star could be a normal person, sobbing in her Petit Bateau panties, grappling with her desires and her limitations.

She could be us, our best friend; we could run into her on the street. In fact, the street is no longer a set recreated in a California studio, but the real New York street, where we now run into Dustin Hoffman, John Travolta, Al Pacino, and Barbra Streisand. Gone are the grand entryways and dizzying staircases; cameras now enter apartments that are too small and untidy: welcome to reality. Imperfection, at last, finds its cinematic appeal.

It is a far more subversive figure than Annie Hall that she sets out to portray: that of the single woman, a little bombshell within the marital contract that then prevailed in society, and even more so in Hollywood. Not the spinster or the widow, no-but the smart, free, independent, and determined single woman. A figure that Diane Keaton would go on to normalize throughout her career.

The life of Diane Keaton and that of her characters will tell us this fascinating story that she embodied on screen and lived intimately: that of societies, but also of the film industry, which have addressed this theme of singlehood and derailed the scripts, sending all the prince-charming figures packing and pointing out the fragility of men. This theme of celibacy had no place in the family-oriented landscape of the Eisenhower-era America, which was entirely focused on producing children in the sprawling suburban housing developments of Suburbia.

And yet, under the pressure of feminism, this figure eventually made her entrance. Not as a hysterical shrew in need of treatment or an abandoned woman, but as Diane Keaton, fumbling, uncertain, yet ever more free, a figure of hard-won independence.

# DIRECTING

What first strikes you about Diane Keaton is a very particular energy: a certain nervousness, a slender, lively body, but also a touch of awkwardness, or at least a slight sense of being out of sync. A grimacing face such as observed in *Baby Boom* (1987) where she dominates every shot: she grimaces excessively, mocking herself, others, and the absurd situations in which she finds herself stuck. A much more physical actress than the image of intellectual films left by Woody Allen's movies might suggest, Diane Keaton is above all, a comedy actress.

It is on this comedic wavelength that we would like the film to settle. A lively, funny film, using film clips like syncopations. Keaton's baby-faced features, which, strangely enough, remain virtually unchanged as she ages. As if she always viewed everything from a slight distance, with composure or, at the very least, with detachment.

There is, of course, the body of film work selected by Murielle Joudet that tell the story of Keaton's life, for as we have come to understand, the actress's roles alone embody the stages of her life, an incredible luxury we could not do without. There is also the collection of behind-the-scenes footage and interviews that document her choices as an actress, her work, and her fame.

But what we'd like most of all is a film woven together from archival footage that documents the era, or rather, the eras we'll journey through with her: to hear the great voices of American feminism that formed the backdrop of her life and constitute its most relevant and crystal-clear subtext. Use excerpts from TV shows and interviews with Betty Friedan, Gloria Steinem, and Jane Fonda; listen to them dissect the hellish prison in which American women were locked up, the invective hurled at free women, and the industry's demands on actresses.

We want to weave Keaton's life and films into the audiovisual archives of women's lives over five decades. Examine the backdrop against which Keaton stands out or, conversely, blends in with the 1950s commercials featuring women in tulip skirts. Later, images of the sexual revolution and its share of new constraints or images of New York in the mid-1980s, when the working girl or executive woman took the streets by storm. Or, as another example, delving into advertisements for senior living communities and their promise of a retirement paradise.

We can thus envision a very organic narrative structure that portrays Keaton and her characters as a woman among all women: seeing her amidst others not as a heroic or extraordinary figure, yet not as an ordinary or submissive woman either.

Rather, as the one who stands closest to a shared destiny—our own.

# THE FILMOGRAPHY OF

## *Diane Keaton*

- 1972: *The Godfather*, Francis Ford Coppola
- 1972: *Play It Again, Sam*, Herbert Ross
- 1973: *Sleeper*, Woody Allen
- 1974: *The Godfather: Part II*, Francis Ford Coppola
- 1977: *Annie Hall*, Woody Allen
- 1977: *Looking for Mr. Goodbar*, Richard Brooks
- 1979: *Manhattan*, Woody Allen
- 1981: *Reds*, Warren Beatty
- 1982: *Shoot the Moon*, Alan Parker
- 1987: *Baby Boom*, Charles Shyer
- 1988: *The Good Mother*, Leonard Nimoy
- 1990: *The Godfather: Part III*, Francis Ford Coppola
- 1991: *Father of the Bride*, Charles Shyer
- 1995: *Father of the Bride Part II*, Charles Shyer
- 1996: *The First Wives Club*, Hugh Wilson
- 2003: *Something's Gotta Give*, Nancy Meyers
- 2005: *The Family Stone*, Thomas Bezucha
- 2007: *Because I Said So*, Michael Lehmann
- 2013: *The Big Wedding*, Justin Zackham
- 2014: *And So It Goes*, Rob Reiner
- 2017: *Hampstead*, Joel Hopkins
- 2018: *Book Club*, Bill Holderman
- 2023: *Book Club: The Next Chapter*, Bill Holderman

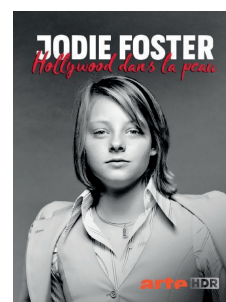
# MURIELLE JOUDET

Murielle Joudet is a film critic for French media *Le Monde*, *Les Inrocks* and *Les Cahiers du Cinéma*. She teaches film studies to high schoolers, appears on the show *Le Cercle* (Canal+), and has been hosting an interview series on the *Hors-Série* website for the past eight years. She has published two books devoted to actresses: *Isabelle Huppert : Vivre ne nous regarde pas* (Capricci, 2018) and *Gena Rowlands : On aurait dû dormir* (Capricci, 2021 Film Book Award), and, most recently, with Premier Parallèle editions, she wrote *La Seconde Femme*, an essay subtitled *Ce que les actrices font à la vieillesse*, comprising eight portraits of actresses confronting the paralyzing power of the male gaze. In September 2023, she published a book of interviews with director Catherine Breillat (*Catherine Breillat: je ne crois qu'en moi*, Capricci, 2023)



# CAMILLE JUZA

Camille Juza is a graduate of Sciences Po Paris with a master's degree in political philosophy, and has been directing television documentaries for 20 years. She has long been interested in social issues, particularly questions of justice (*Mission, protéger les enfants*, 16 x 13 min, Point du Jour/France 5; *Une enfance en suspens*, 52 min. Les films d'Ici/planète) before moving on to films about cultural history, particularly architecture and urban planning (*Attention, grands travaux*, Point du Jour/Public Sénat, 24 x 26 min). Since 2010, while continuing to direct films, she has produced audio documentaries for France Culture: *La Série documentaire* ("The 100th Anniversary of the Bauhaus," "France's Roundabouts," "Utopia"), *Toute une vie* ("Mies van der Rohe," "Frank Lloyd Wright"); *A voix nue* (Matali Crasset), *Le génie des lieux* (16x25 min). In 2018, she co-directed with Jérôme Momcilovic *La fabrique d'Arnold Schwarzenegger* (Haut et Court, 52 min) and, in 2019, the series *Tous musclés* (Haut et Court, 10x5 min). In 2020, she directed a portrait of France during the "Thirty Glorious Years" for France Télévisions (*De Gaulle bâtisseur*, Point du Jour, 90'), and in 2021 she directs a portrait of Jodie Foster for Arte (Haut et Court, 52'). In 2022, she directed the series *Toutes musclées* for Arte (Haut et Court, 4x15').



# TEMPS NOIR

Temps noir is an independent audiovisual production company specializing in documentaries and fiction films.

Since its founding in 2002, Temps noir has produced approximately 100 films exploring social, historical, artistic, and cultural issues.

Well-established in the French audiovisual industry, Temps noir places great emphasis on the international reach of its films, collaborating closely with European and international broadcasters.

Temps noir's films have powerful content and high artistic standards which examine the world around us and strive to connect with their audience, driven by a constant desire to combine social commitment with popular appeal.

## Filmographie sélective

*Les Fantômes du Tonkin* (52' – 2024) directed by Patrick Jeudy. France Télévisions / ECPAD / CARAC / DMCA / CNC / Procirep-Angoa

*Andropause, la grande débandade ?* (57' - 2023) directed by Rémy Burkel. France Télévisions / CNC / Procirep-Angoa / RTBF / RTS

*Mothership* (55' - 80' - 2023) directed by Muriel Cravatte. France Télévisions / Thank You & Good Night productions / RTBF / Magellan films / CNC / Media / Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie-Bruxelles/ Tax Shelter du Gouvernement fédéral belge/ Rosa-Luxemburg-Stiftung / LDH / Scam

*Les Vaillantes* (52' – 2023) directed by Xavier Champagnac. Public Sénat / France Télévisions / Rosa Normandie Films / Normandie Images / Région Bretagne / CNC

*Nicolas de Staël, la peinture à vif* (52' - 2023) directed by François Lévy-Kuentz. Arte France / Christie's France / Galerie Applicat-Prazan / CNC / Paris Musée

*Montparnasse, A French Skyscraper* (52' - 2023) directed by Pierre-Nicolas Durand. France 3 Paris Île-de-France

*Hébron - Palestine : la fabrique de l'occupation* (52' & 74' - 2023) directed by Idit Avrahami et Noam Sheizaf. Medalia / France 5 / Toute l'Histoire / HOT8 / The Israeli Film Council / Mifal HaPays / RTBF / RTS / SVT

*Brad Pitt, more than a pretty face* (52' - 2022) de Thibaut Sève et Adrien Dénouette. ARTE France / Ciné + / RTS

*Fantômas unmasked* (52' - 2022) directed by Dimitri Kourtchine. ARTE GEIE / TV5

*Gérard Philipe, le dernier hiver du Cid* (66' - 2022) directed by Patrick Jeudy. France 5 / TV5 Monde

*Kubrick by Kubrick* (60' – 2020) directed by Grégory Monro. Telemark / ARTE France / Ciné+ / NHK / SBS Australia / ERT Elliniki Radiophonia Tileorasi

**Temps noir**

13 quai de l'Oise 75019 Paris / 01 55 28 33 87

**Nadège Hasson**

nadegehasson@tempsnoir.com / 06 30 18 14 15