

V.O. scope

Le supplément cinéma de **V**ocable

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JOSS WHEDON
**BEAUCOUP DE BRUIT
POUR RIEN**
WILLIAM SHAKESPEARE

Un film de Joss Whedon

Au cinéma le 29 janvier 2014

4 pages pour découvrir la pièce originale de William Shakespeare et son adaptation contemporaine par Joss Whedon, un réalisateur américain hors du commun.

"UN CHEF D'ŒUVRE PAR LE RÉALISATEUR DE THE AVENGERS !"
★★★★★
BEYOGUYS

"UN FILM SANS ÉGAL"
★★★★★
THE GUARDIAN

"LA MAGIE OPÈRE DE LA PREMIÈRE À LA DERNIÈRE MINUTE"
★★★★★
CHICAGO SUN TIMES

"UNE RENCONTRE AU SOMMET ENTRE SHAKESPEARE ET WHEDON"
★★★★★
DEN OF GEEK

"LE PARADIS FAIT FILM"
★★★★★
THE FINANCIAL TIMES

"TOUT LE MONDE DEVRAIT VOIR CE FILM !"
★★★★★
IGN

AU CINÉMA LE 29 JANVIER 2014

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SYNOPSIS

Young Count Claudio has returned from war, and meets the lovely Hero, daughter of the man Claudio is staying with. He asks her to marry him. Meanwhile, Count Benedick openly argues with Beatrice, the cousin of Hero. These two are suited to one another, but neither will admit it, and both swear to never marry...

A modern retelling of Shakespeare's classic comedy about two pairs of lovers with different takes on romance and a way with words in an upper-middle-class Californian suburb where all the characters are smartly dressed in collars, ties and lounge suits.

meanwhile pendant ce temps / to argue se disputer / to be suited to convenir à, ici être fait l'un pour l'autre / to swear jurer / take point de vue / way with words sens de la formule / suburb banlieue / smartly avec élégance / collar faux col / tie cravate / lounge suit costume (complet/veston).



▲ Beatrice (Amy Acker), niece of Leonato, eavesdropping. (ELSA GUILLET-CHAPIUS)

JOSS WHEDON

JOSS WHEDON (BORN JUNE 23, 1964) is an American screenwriter, executive producer, film and television director, comic book writer, occasional composer. He is best known as the creator of the television series *Buffy the Vampire Slayer* (1997–2003), *Angel* (1999–2004), *Firefly* (2002) and its film follow-up *Serenity* (2005), as well as the web-series *Dr. Horrible's Sing-Along Blog* (2008). Whedon wrote and directed the film adaptation of Marvel's *The Avengers* (2012), the third highest-grossing film of all time. Many of Whedon's projects have cult status and his work is notable for portraying strong female characters and a belief in equality.

screenwriter scénariste / comic book bande dessinée / follow-up suite / to gross rapporter brut / notable remarquable / to portray dépeindre / belief conviction, foi.



SOCIAL CRITICISM

The characters in the play suffer from numerous failures in human character. They are vain and they succumb to conjecture and rumor. They gossip and they gloat. They plan and scheme in order to obtain the least of social favors and they are malicious. The characters have all the faults of ordinary men and Shakespeare notes them all. The constable, Dogberry, serves as an embodiment of the silliness in them all when he provides the list of charges as a numbered list comprising redundant items:

***Marry, sir, they have committed false report;
moreover, they have spoken untruths;
secondarily, they are slanders;
sixth and lastly, they have belied a lady;
thirdly, they have verified unjust things;
and, to conclude, they are lying knaves.***

failure échec, ici défaut, faille, faiblesse / vain vaniteux / to gossip raconter des ragots, cancaner / to gloat se réjouir du malheur des autres / to scheme comploter, intriguer / malicious méchant, malveillant / fault défaut / constable connétable, officier municipal (chargé de l'exécution des lois et du maintien de la paix) / embodiment incarnation / silliness stupidité / to provide fournir / charge accusation / redundant item redite / moreover en outre / untruth mensonge / slander calomnie, ici calomniateur / to belie diffamer, salir la réputation de / lying knave fieffé menteur (knave canaille).

◀ Hero (Jillian Morgese), Leonato's daughter. (ROADSIDE ATTRACTIONS)

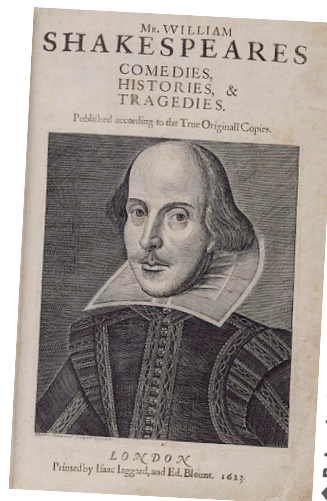


WILLIAM SHAKESPEARE

William Shakespeare was born on April 23, 1564, in Stratford-upon-Avon. The "bard" was prolific, with records of his first plays beginning to appear in 1594, from which time he produced roughly two a year until around 1611. His earlier plays were mainly histories and comedies, although *Romeo and Juliet* was also published in this period.

By the last years of Elizabeth I's reign, Shakespeare was well established as a famous poet and playwright and was called upon to perform several of his plays before the Queen at court. He died on 23 April 1616 at the age of 52 and was buried in Holy Trinity Church in Stratford. The first collected edition of his works was published in 1623 and is known as 'the First Folio'.

records archives, ici traces / roughly approximativement / mainly essentiellement / playwright dramaturge / to call upon faire appel à, solliciter / to perform jouer, interpréter / to bury enterrer.



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Yale University

NOTING LIKE IT SEEMS

In Shakespeare's day, 'nothing' was pronounced the same as 'noting' and the play contains numerous punning references to 'noting', both in the sense of observation and in the sense of 'notes' or messages. A third meaning of 'noting' – musical notation – is also played upon (eg in Balthazar's speech 'Note this before my notes/There's not a note of mine that's worth the noting.') However it is a fourth use of the homonym – this time as 'nothing' – that is the most controversial element of the title. 'Nothing' was Elizabethan slang for the vagina (a vacancy, 'no-thing' or 'O thing'). Virginité is also much discussed in the play, and it is these twin absences – the vagina and virginité – that lead, in plot terms, to the 'much ado' of the title.

day époque / punning jeu(x) de mots / eg= exempli gratia par exemple / to be worth valoir la peine (de) / slang argot / vacancy vide, cavité / twin double / plot intrigue, histoire.

The Bard's selected plays

COMEDIES

All's Well That Ends Well
As You Like It
The Comedy of Errors
The Merchant of Venice
A Midsummer Night's Dream
Much Ado About Nothing
The Tempest
Twelfth Night

HISTORIES

Richard II
Henry IV, Part 1 and 2
Henry V
Henry VI, Part 1, 2 and 3
Richard III

TRAGEDIES

Romeo and Juliet
Julius Caesar
Macbeth
Hamlet
King Lear
Othello
Antony and Cleopatra



READINGS

Joss Whedon and his wife Kai Cole (producer of the movie) organized readings of Shakespeare with friends and colleagues for many years. Actors who had been theatrically trained and those who had never read the text before would come to their house and perform these classic texts. When Joss decided he was going to film *Much Ado About Nothing*, none of his actors batted an eye. Most thought it would just be another reading, and perhaps, with a camera somewhere, a hastily recording. To their surprise they arrived to a hustling and bustling set complete with catering, costumes and an entire crew ready to film. The casting process went about with Joss asking friends whom he had already worked with as well as some who had never performed in their lives.

to train former / to perform interpréter, jouer / to bat an eye sourciller, tiquer, broncher / hastily à la hâte / hustling and bustling en effervescence, en pleine agitation, très animé / set plateau / catering (service de) restauration / crew équipe (de tournage/techniciens)

ADAPTATIONS

William Shakespeare's influence extends from theatre and literature to present-day movies and the English language itself. Many of his quotations and neologisms have passed into everyday usage in English and other languages. *Much Ado About Nothing* was adapted many times over the centuries.

- The first cinematic version in English may have been a 1913 silent film directed by Phillips Smalley.
- When Hector Berlioz turned *Much Ado About Nothing* into an opera comique in 1862, he called it *Béatrice et Bénédict*.
- The first sound version in English released to cinemas was the highly acclaimed 1993 film directed by Kenneth Branagh.
- Some parts of *Dil Chahta Hai*, a 2001 Indian coming-of-age comedy-drama film considered as one of the top 10 Bollywood movies of the decade were adapted from Shakespeare's play.

to extend from... to s'étendre de... à / quotations citations / sound version version sonore / to release sortir / highly acclaimed salué par la critique / coming/of/age passage à l'âge adulte / Bollywood Hollywood indien / decade décennie.



Joss Whedon's worlds

ECCLECTIQUE ET TALENTUEUX. De *Buffy contre les vampires* au couple de *Bénédict et Béatrice*, en passant par *The Avengers*, le réalisateur américain Joss Whedon ne cesse de surprendre. Cette adaptation moderne et très réussie de la célèbre comédie de Shakespeare ne fait que confirmer l'étendue de son talent. Mais comment lui est venue cette idée si particulière ?

USA TODAY/MCT

BY BRIAN TRUITT

RENCONTRE AVEC

JOSS WHEDON

Réalisateur américain



(MICHAEL LEWIS/THE NEW YORK TIMES)

Joss Whedon's worlds Les mondes de Joss Whedon

- 1. weird** étrange, bizarre / **screen** écran / **to shoot, shot, shot filmer** / **estate** propriété.
- 2. household name** nom très connu, vedette / **to have a knack for** avoir le don, avoir le chic pour / **proud** fier / **ability** capacité / **skill** compétence, talent / **editing room** salle de montage / **the goods** ici le meilleur d'eux-mêmes.
- 3. setting** décor, cadre / **to monkey with** bricoler, modifier / **plot** intrigue, histoire / **to steal, stole, stolen** voler, dérober, piller / **nonsensical** absurde / **to occur to s.o.** venir à l'idée de qn / **to mess with** bricoler, toucher (à).
- 4. storytelling** art de raconter une histoire / **to internalize** intérioriser / **basically** au fond, en fait / **lie** mensonge / **goofiness** absurdité, ridicule / **to come, came, come up with** élaborer, créer / **subtlety** subtilité / **texture** structure, trame, composition / **to wear, wore, worn sth on one's sleeve** ne rien dissimuler de qch, mettre qch en écharpe / **to cry** pleurer / **to go, went, gone all the way** aller jusqu'au bout, y aller à fond, ne reculer devant rien.

Q: How weird is it to see your house on a cinema screen? **JOSS WHEDON:** You know, it isn't. I absolutely always did want to shoot that house. It's so beautiful; I knew I'd shoot it for something. And they're two different animals. Leonato's estate and my house, they're separate for me. The role of Leonato's estate is being played by my house, but like all of the actors in it, even though I love them as friends, I see them as those characters.

2. Q: When you look at the actors you've worked with over the years, many like Alyson Hannigan, David Boreanaz and Nathan Fillion have become household names. Do you feel you have a knack for finding talent?

JW: Honestly, I do. I've worked with great casting directors and that is enormously important. But I feel very proud of my ability to create an ensemble. It's a learned skill — it's a particular alchemy. When you get it right, it engages you as a writer and it also does a lot of the work for you. You're not like, "Well, we'll build something in the editing room." No, they're gonna give you the goods.

3. Q: You've kept Shakespeare's original text in a modern setting. Did you ever consider any alterations?

JW: I don't believe in monkeying with it nor do I understand why anyone would. The text is why he has survived for 400 years. The text is the thing. Everyone will say, "His plots are stolen!" Sometimes they are nonsensical and bizarre. But it is the words



▲ And... action! (ELSA GUILLET-CHAPIUIS)

that we all came to the readings to celebrate and the characters within those words. It never occurred to me to mess with that.

4. Q What can he still teach us about storytelling?

JW: Everybody takes different lessons because you internalize Shakespeare. (In "Much ADO") he takes the structure of a romantic comedy, which he's basically inventing, and says, "This is all a lie, this is all a construct." He looks behind all the goofiness and happiness and flowers into something very dark, and comes up with something very romantic. The other lesson I take from him is that subtlety is for little men. Even though the textures and complexities of the plays are extraordinary, he likes to wear it on his sleeve. If he wants to make you cry, he's going to go all the way. If he wants to make you laugh, nothing is too low or too high. He will hit you from every angle. ●

Vocable

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