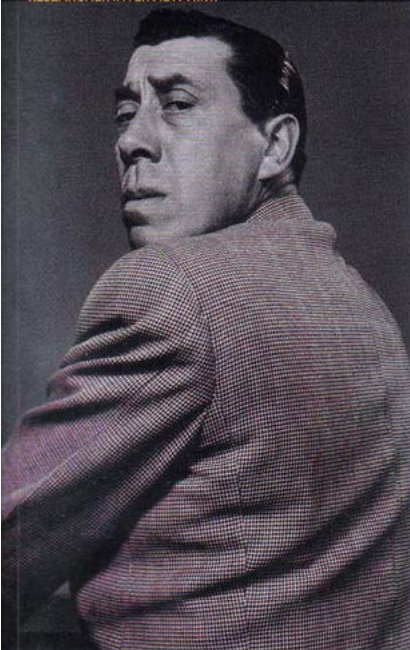


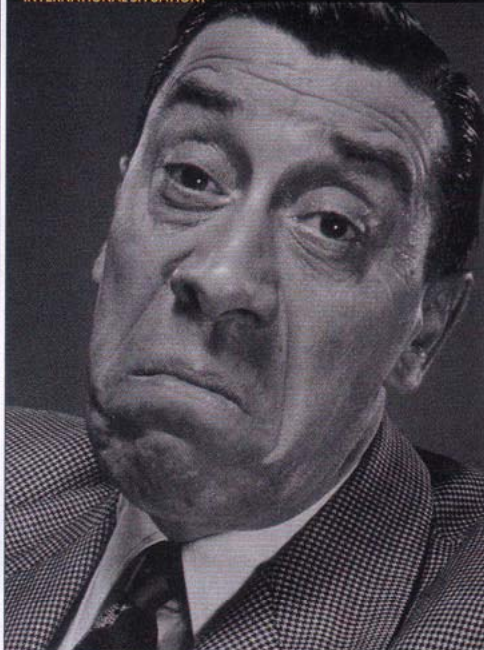
REVIEWS BOOKS

GIANT BOOK

Q: WOULD A FRENCHMAN LET A KINSEY RESEARCHER INTERVIEW HIM?



Q: WHAT DO YOU THINK ABOUT THE INTERNATIONAL SITUATION?



Q: DOES THE AVERAGE FRENCHMAN STILL PINCH PRETTY GIRLS IN A CROWD?



Q: WE HOPE THAT YOU HAVE TASTED OUR CALIFORNIA CHAMPAGNE?



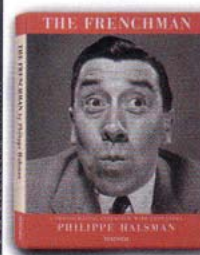
THE FRENCHMAN: A PHOTOGRAPHIC INTERVIEW WITH FERNANDEL

CAMERA-MUGGING RAISED TO HIGH ART.

AUTHOR PHILIPPE HALSMAN

PUBLISHER TASCHEN

PRICE \$20



The Frenchman, which publisher Taschen is rescuing from more than 50 years of out-of-print oblivion, harnesses the talents of two artists—one a photographer, the other a vaudeville performer—to brilliant effect.

From the 1940s to the 1970s, Philippe Halsman was one of the world's most prominent photographers, best known for the celebrity portraits he took for American magazines (including 101 covers for *Life*) and a classic series of shots that captured Marilyn Monroe, Richard Nixon and other notable figures in mid-jump. Fernandel—born Fernand Contandin—was a popular French comic film actor whose broadly-expressive, horse-like face and vaudevillian vibe graced nearly 150 films.

In 1948 a chance meeting between Halsman and Fernandel inspired the photographer to conduct an interview with the actor for *Life*. The twist: Fernandel could only answer the questions with his face, which was just as well considering he didn't speak a word of English. The unique experiment, which was compiled into a book later that year, is lighthearted genius. Fernandel's reactions to Halsman's queries ("What would you rather give up—women or garlic?" "Does the average Frenchman still pinch pretty girls in a crowd?") were riotous caricatures of surprise, confusion, excitement and sly mischief. Fernandel was, in effect, giving a rare performance for an American audience, and he played up to American stereotypes of "The Frenchman" as a sly skirt chaser—basically *Pépé Le Pew* come to life.

Not only is *The Frenchman* a completely one-of-a-kind book, it warmly evokes an era that appears a lot wittier and more sophisticated than our own. While most coffee table books aren't worth actually putting on your coffee table, *The Frenchman* is a memorable exception. **A+**
BEN GOLDSTEIN

FERNANDEL
CAN'T SPEAK
ENGLISH, SO
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WITH HIS FACE.