

Didier Haudepin

Titles: 6 Sources: 2 Stills: 4

Born: Paris; August 15th 1951

Exquisite boy with an enchanting name. The English-speaking world knows him on the strength of a single film – “**LES AMITIÉS PARTICULIÈRES**”, but in it he personified the grace, beauty and fragility of pre-adolescence, untroubled with the sordid demands of the nether regions. His intense but scrupulously seemly affair with an older boy (Francis Lacombrade) at their Catholic internate leads inevitably to the intervention of the priests, and Haudepin’s tragic suicide when he seems to be spurned without reason. His demure Cupid face and solemnity of personality light up a film which in other respects seems now annoyingly evasive and minimalist. One would like to see a great deal more of him. Sabine Haudepin, who played in “**JULES ET JIM**” (61) is presumably his sister.



Delicately chaste assignments in the greenhouse. One would have to be hewn of stone not to be mesmerised by such a soulful, discreetly sensual face.

Source: *The Moving Picture Boy*

The Moving Picture Boy entry:

"His parents were schoolteachers. His younger sister, Sabine, worked for Truffaut in films as far apart as **"JULES ET JIM"** and **"LE DERNIER METRO"**. Didier was blessed (or cursed) with one of the most beautiful faces any child has brought to the screen: sensitive without being drippy, thoughtful but not dopy, vulnerable yet with a certain sharpness. He was touching as Jeanne Moreau's little son in **"MODERATO CANTABILE"**, and even more so as the hapless object of a schoolboy passion in the film of Peyrefitte's **"LES AMITIÉS PARTICULIÈRES"**.

Between these, in the theatre, he had played the Barry Gordon role in "A Thousand Clowns", opposite Yves Montand, and for three years he was in another famous story of school-bound passion, Montherlant's "La Ville Dont le Prince est un Enfant".

His early performances brought him to international attention, and three of his four next films had Spanish or Italian connections. Further ones included **"TOP CRACK"** (IT 66), **"HELLO - GOODBYE"** (US 70), **"PROMISE AT DAWN"** (US/FR 70), **"TIME FOR LOVING"** (GB 71) and **"HELLÉ"** (72). He has since worked for such directors as Carné (**"LES ASSASSINS DE L'ORDRE"**, 72), Tavernier (**"LE JUGE ET L'ASSASSIN"**, 75), Visconti (**"L'INNOCENTE"**, FR/IT 76) and Goretta (**"LES CHEMINS DE L'EXIL"**, 78).

Haudepin has also made a film of his own: **"PACO L'INFALLIBLE"**, starring Patrick Dewaere, which won a prize at the 1979 Cannes Festival. Writing and directing are his main aims now."

Excerpt from **Screening the Sexes – Homosexuality in the Movies** commentary:

"...The twelve-year old Alexandre is played by a boy with the magic name of Didier Haudepin, who has a charming oval face and great liquid dark eyes. He is a gem of a child, a Tadzio, and a perfectly self-possessed actor. Did he play his role as if he were Simone Simon in short pants? He did not. And in that he was wise where his American critic was stupid. Didier is tenderness itself, guilefulness itself, like Cupid acting out a deliberate charade in order to triumph. Of course, the mask of innocence is there and it is partly



Source: Award Films International website



A tumble in the hay – but the special friendship in question never ventures closer to carnal expression than this.

Source: Screening the Sexes –
Homosexuality in the Movies



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Two deep lagoons of injured emotion

Source: Award Films International website

inevitable: he is in many ways a child still, but the grown boy in him has been awakened, the supernatural spirit of Eros. He is becoming self and super-self. Contrary to the surface meaning (this is part of the depth meaning) *he*, the younger boy, does the seducing.

The best part is that Didier behaves like one caught in his own spell. There is no measuring the contagiousness of this, in any sex, to one who somehow steps within its aura. In this

film, Georges, the older boy, finding himself in that aura, is effectually tempted and succumbs. ...It climaxes, not carnally, but by a symbolic session of cigarette-smoking hidden away in a greenhouse where the pair have started to rendezvous. A decent but officious Father has scented the intrigue and spied on it. He surprises the boys lolling in the hay, and the wonderful dream is broken. By the law of protocol, the two have to be separated. As this happens, the younger goes into heartbreak."

FILMOGRAPHY

<i>Year</i>	<i>Age</i>	<i>Title</i>	<i>Role</i>
60	9	MODERATO CANTABILE	
64	13	LES AMITIÉS PARTICULIERES ["Special Friendships"]	as Alexandre with <i>Francis Lacombrade, Dominique Maurin</i>
65	14	LOS PIANOS MECANICOS ["The Pianolas"]	Sp / Fr / It
65		COTOLARY	Spain
65		LA COMMUNALE	
66	15	TOP CRACK	Italy
70	19	HELLO – GOODBYE	US
70		PROMISE AT DAWN / LA PROMESSE DE L'AUBE with <i>Francois Raffoul</i>	US / Fr
71	20	TIME FOR LOVING	UK
72	21	LES ASSASSINS DE L'ORDRE	
72		HELLÉ	