

Mongrel Media

PRESENTS

BASTARDS

A FILM BY CLAIRE DENIS

FILM FESTIVALS

2013 CANNES INTERNATIONAL FILM FESTIVAL
2013 TORONTO INTERNATIONAL FILM FESTIVAL
2013 NEW YORK FILM FESTIVAL

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SYNOPSIS

Supertanker captain Marco Silvestri is called back urgently to Paris. His sister Sandra is desperate - her husband has committed suicide, the family business has gone under, her daughter is spiralling downwards. Sandra holds powerful businessman Edouard Laporte responsible. Marco moves into the building where Laporte has installed his mistress and her son. But he hasn't planned for Sandra's secrets, which muddy the waters...

A CONVERSATION WITH CLAIRE DENIS

What were the origins of "*Bastards*" ("*Les Salauds*")?

It's always difficult for me to explain how old ideas and new events crystallize. In fact, in this case, it was me who crystallized entirely. I was at a point in my life, a rather hollow, empty moment during which I let time pass on certain projects, long-term projects as we say when they're unclear, projects in which I alone believed. Vincent Maraval, who probably realized this, offered a hand to force me to move. Vincent Lindon calls him the shaman. In my case, it's certainly true. So, one day in spring 2012, I thought of the French title of a magnificent Kurosawa film, *Les Salauds dormant en paix* ("*The Bad Sleep Well*"). This title gave me new heart and the desire to fight. That was my starting point: a strong, dependable man like Toshiro Mifune who, in those noir movies of Kurosawa's, is both hero and victim - in any case the plaything of forces he neither controls nor understands. Vincent Lindon agreed to be this character.

How did you work from this unexpected starting point?

I began with Jean-Pol Fargeau, the co-writer of most of my films, and after a week we'd found a starting point for something we liked a lot: the story of a man, as strong as they come, who can be relied on and who, because of his sense of duty, will be hurled, swept up by elements he couldn't even have imagined. Between the lines came the idea of revenge, an ultimately impotent fury. From the start, this character, this Marco, had to be a sailor. The Navy is rather particular, for me; it's a good way to be a man. He's someone with ideals. It's also a profession. He makes a living, can support a family, but from afar, without having to put up with the constraints of the everyday. He is far away.

How did Vincent Maraval react?

Vincent Maraval liked the synopsis, as did Vincent Lindon. We had to move quickly if we wanted to shoot in the summer. Everything went exactly contrary to my usual habits. For me, the writing of a script is a time of wandering, hesitation, undoing and redoing. So Jean-Pol and I looked for a new method, to abandon my slowness. I thought that if each scene was presented as a block, and if after each block we'd jump one step in the narrative, it could help me to move faster and also, in fact, to improve. No transitional scenes. The film would be a succession of leaps.

What happened next?

Maraval thought we ought to present our project to the CNC (French Cinema Government body granting advances on earnings before film production) right away,

because it was one more way to hurry the film along, not forgetting that this could only work if screenplay and budget were of a piece. And we obtained the *avance sur recettes*, in late May 2012. All of a sudden, what had started almost as a game became very real. The two Vincents, Maraval and Lindon, had jump-started a motor that didn't yet exist. Maraval also introduced me to Laurence Clerc and Olivier Théry Lapiney of Alcatraz Films who took the production in hand. Then he said: "*You have to shoot without delay, starting in the summer.*" That wasn't the way I normally work either...

Wasn't "*35 Shots of Rum*" shot in similar conditions?

No, because even if that film was shot quickly and on a small budget, and with a relationship of trust and a slight challenge from the producer Bruno Pesery, it was a film I had carried within me for a long time. It was the story of my grandfather and my mother, a story I knew intimately, and that I came across again in one of Ozu's films. In a sense I was over-prepared for "*35 Shots of Rum*", whereas "*Bastards*" was a leap into the unknown.

Is the finished film very different from the screenplay?

Not at all. The screenplay didn't contain descriptions or comments; it stuck to the facts. And those are precisely the facts in the completed film, except for two scenes I abandoned for lack of time. The speed with which we moved from writing to shooting has a lot to do with it. When several months go by between the writing and the directing, it's inevitable that you evolve more: I have doubts about everything.

When the time to shoot arrives, what do you know about the film you're about to make?

I know that the solid will become fragile, that Marco will be manipulated and tossed about by the others. I also know the right place will have to be found for another character that could have stayed in the shadows or not appeared at all: the young woman, his niece. In the film, all seems normal, everyone has a family, children are collected from school, they are given afternoon snacks - even the divorced couple manages to handle their relationship pretty well. But there's the young woman. She's from another state of the world.

Meaning?

She comes from another character who has always been with me: Temple, the female character in William Faulkner's *Sanctuary*. When I was myself an adolescent, that book transformed me. I wasn't frightened at all, on the contrary, the last chapter between father and daughter in the Luxembourg Gardens in Paris gave me a rush, and a

certainty that girls must deal with their sexual misfortunes by themselves. Temple takes out her compact and looks at herself.

Is Faulkner an important reference for you?

Usually, young people are told: "*You have your whole life ahead of you.*" In Faulkner, "your whole life" isn't much, it's not going to be happy and it probably won't last long. Faced with this, there are crossroads and decisions that allow no turning back. Decisions carried by desire, by self-affirmation, that might well lead to suffering and death, but in the asserting of who you are.

Is there something of you in this story?

I don't know. Probably, but not directly. That doesn't interest me much. On the contrary, for me cinema allows empathy, sharing the pain of others, not talking about my own. That would be something else, a confession, a testimony. It's because someone else suffers that it becomes a tragedy that might make you want to fight.

Did the image of this young girl, completely naked but for a pair of high heel shoes, walking in a street at night come to you early on?

Yes, immediately. I'd read two news items: some garbage collectors had found a young girl naked near some dustbins, not dead but drugged; in the other story, a young woman was running in the streets totally naked, a police patrol picked her up. But what's important, as much as her nudity, as much as the blood, as much as a city at night, is the fact that she isn't motionless. She isn't running either. She is walking. She is standing and moving forward, to where, no one can say. I was afraid to suggest Lola Créton for the part. She showed me how strong she was, capable of facing this. With a sort of guilt-free presence, maintaining control of her body, which means Sara, her character, is not conceived as a victim.

Even though she is very young Lola Créton already has a 'cinema past'.

Of course. I discovered her thanks to the films of Mia Hansen-Løve and Olivier Assayas. In the same way, Jeanne Disson and Elise Caron "come" from "*Holy Motors*". These subterranean connections, the affective links between films, are important to me. Then there's Laurent Grevill to whom I owe a great deal. He agreed to take on the role of Jacques, the father, showing such trust in me. I certainly didn't want to expose Lola to a stranger. A brilliant actor was needed, one who was also aware of the magnitude of this tragedy - a Faulknerian man, in fact.

You were reunited with a lot of people you're used to working with, in front of the camera and behind: Agnès Godard (DP), Michel Subor, Alex Descas, Grégoire Colin...

Yes, of course, I need that. I trust them, they're family to me. It's different again with Alex (Descas), who is not only a cinema comrade. He embodies the Good Man. The good man in this film is the one who knows, or guesses. Sometimes I feel I'm seeing the film through him, I need him to be in harmony with it. But it was also very good to meet Annette Dutertre the editor and Michel Barthélémy the set designer.

Among the 'newcomers', there's also Chiara Mastroianni...

We were both on the jury at the Deauville Film Festival the previous year. Without really having had any deep conversations, we felt a strong complicity, an accord. One evening Chiara saw me flying off the handle, I mean with no holding back, I felt that she had seized hold of me and I let go. We wanted to go back together, so we shared a car to Paris, and on the way she decided to buy her son a bicycle, which we put in the trunk. We were lucky to spend this time together, with no calculation, no consequences for us. But even today she intimidates me, her beauty, her brutal humour, her melancholy. It's not easy to reach the secret zones Chiara hides under her "I can take anything" mask. She doesn't allow herself to be loved easily; I mean to say she doesn't let herself be loved passively.

Julie Bataille who plays Sandra, Marco's sister, is another newcomer for you.

I saw her in a crime series on television and her face, her voice, stuck in my mind. Long flash. This meeting took a long time to happen. She is beautiful, Latin, brunette, a Picasso model... She even looks like a little bull. She was afraid of this role, I told her: "*So there are two of us.*" Sandra is also me, it's my place in the film. The blinded, the pretend-blind, the frightened. All the women in the film are brunettes, Mediterranean.

How did you present her role to Chiara Mastroianni?

As a young woman who lacks self-confidence, who finds certainty only in material comforts for her child. She accepts to be seen as a semi-courtesan, as if she had forgotten about her life, a kept woman, a whore, yes, maybe but who has a child and can't renounce her life. The scene I didn't shoot was a moment from her past.

You were also reunited with Vincent Lindon, ten years after "*Vendredi soir*".

Vincent and I know each other, we share this slightly confused feeling of being friends, of trusting each other enough to work together, we don't have to agree all the time

but take into account that the opinion of one can sometimes change that of the other. Vincent is a generator, a kind of power plant for the film. When the current dips, he gives it a boost. It's true we have remained connected since "*Vendredi soir*": such an intimate film, subtle if I dare say it, connects you with each other or else there's been no film at all. Vincent was Sir Lancelot: it was he who calmed down Valérie Lemercier, who was often worried about the sex scenes. It was he who, trapped in the car with us at night beneath the winter rain, would make us forget our fears, our doubts. This kind of complicity takes root. A film is a fleeting moment in terms of friendship but for highly-strung, sensitive types, it leaves its mark on the subconscious.

Was he as enthusiastic about this new film?

Vincent, enthusiastic? That's an understatement. He goes into the film like a scout. He pierces the darkness. He throws himself into the scene, physically, mentally. Before we shoot he analyses everything, goes back to check again, then launches himself, like on a bobsleigh track. Ship's captain suits him so well, it emanates from him, the only master on board after God.

"*Bastards*" is the first film you have shot digitally. Is it a big change for you?

The combos and the monitors on set make me nervous. They give me a feeling of something gaping wide, as if the scene was open to all. And mostly the feeling that it's being judged too soon. You need to have these tools when you shoot digitally and that discouraged me. But then I said, it's fantastic to learn everything all over again. What I'd like best is that it wouldn't have to imitate celluloid in order to earn its stripes. "*Leviathan*" is exhilarating.

Was the choice of digital due to budget constraints?

Not only. I'm aware we're all going to have to get into it anyway, so I thought, let's just go. I saw on the shoot of "*Holy Motors*" the amount of room this camera, the Red Epic, takes up on set - not physical space but the psychological place it occupies, which is linked to the need for the technicians who handle it to intervene. At first I had a hard time finding my feet, as did Agnès Godard, our way of constructing the image little by little. But we managed.

All the more so since you have chosen to film what is more or less the most dangerous in digital: skin, close-ups of faces, shadow and very low light.

It is very hard to film in the shade digitally. The equipment always tends to add light. Faces are also a challenge when you're shooting with a camera like the Epic, it's very noisy when it is not filming, it breaks the actor's concentration when you get near him; and it's very strange when it goes silent at the moment of "Camera! Action!" The

presence of the machine is a lot more intrusive. Digital cameras also change the effect of the lenses, as I knew them. But I learned.

The shots of the end are strange: there are two different types of image material.

Some are shot through a mirror, and others not. There also are two axes: vertical, seen from above, very brightly lit, and horizontal, seen from below.

You collaborated again with Stuart Staples and other members of Tindersticks, who have written the music for all your films since "*Nenette and Boni*", over fifteen years ago.

Stuart had read the screenplay, which I believe upset him a little. It took him time to find his bearings and start composing. I told him the film began in the rain, and suggested echoing this with dissonant electronic music. I had in mind Tangerine Dream's music for Michael Mann's "*Thief*". He composed one song, which led him to another, "*Put your love in me*", by the 70s English group Hot Chocolate, which he re-arranged. Then we worked together as we're accustomed to: I go and see him in his studio in Creuse, he comes to Paris to make me listen, we talk. But there's less music than usual, it's good.

CLAIRE DENIS BIOGRAPHY

Claire Denis (b. April 21, 1948, Paris) is a Paris-based filmmaker and one of the major artistic voices of contemporary French cinema. After a disappointing experience of studying economics, Claire Denis enrolled in the Institut des Hautes Études Cinématographiques (now École Nationale Supérieure des Métiers de l'Image et du Son) where she graduated in 1971. At the beginning of her film career, she worked as an assistant director to Dušan Makavejev, Costa Gavras, Jacques Rivette, Jim Jarmusch and Wim Wenders. Claire Denis made her film debut in 1988 with *Chocolat*, a luminous depiction of malaise of the post-colonial world.

Claire Denis has developed a highly individualistic style, favoring visual and sound elements over dialogue, and her editing technique has been compared to jazz improvisation for its rhythmic quality. At the same time, she refuses the conformity to narrative and structures of classical cinema, as well as psychological realism and scenic continuity, sometimes blurring the border between dreams and reality. Her films are made on the basis of nonsubjective memories and intertextual references to literature and other films. On the level of content, Claire Denis' films show deep affection and solidarity with marginalized characters usually absent from mainstream cinema (immigrants, exiles, alienated individuals, sexual transgressives), simultaneously questioning prejudices of the dominant white European culture and its myth of progress. One of the main characters in her films became the accompanying music, her particular use of pop songs and musical themes created in collaboration with, most often, Abdullah Ibrahim and British cult group Tindersticks. Claire Denis is also considered to be one of the representatives of the New French Extremity, a term coined by James Quandt to designate transgressive films made by French directors at the turn of the 21st century.

Born in Paris, Claire Denis spent her childhood and formative years traveling across Africa, due to the wish of her father, a colonial administrator, to teach his children the importance of geography. This experience was a basis for her interest in national identity and the legacy of French colonialism, which was translated into her first film *Chocolat*, a non-biographical account of post-colonialism. The film starts with a white French woman in her late twenties, France, returning to Cameroon to visit her childhood home. During a car ride she is offered by two strangers, Mungo Park and his son, the film goes back to her childhood in the colonial outpost. Here, we are introduced to Protée, an African native patiently ministering to demands of her and her parents, as well as their ill-mannered guests from the continent. The film relies on the visual rather than the verbal to explain interracial tensions and conflicts, simultaneously showing the intermingled nature of power relations and relations of desire. The house depicted is charged with desire and sexual yearning, while the complicity of relations becomes clear through the exposure of the process of internalization of inferiority the inhabitants of former colonies were affected by. The film ends with Mungo's failed attempt to read the future from France's palm with burn

scars, as well as his rejection to have a drink with her, following the pattern of interracial relations established in the flashback. According to this ending, Claire Denis seems to suggest that not much has changed in Cameroon.

After her debut, Claire Denis made a documentary about a Cameroon band Les Têtes Brulées on their first tour in France, entitled *Man No Run* (1989). She continued to explore post-colonial attitudes in the modern metropolis in her next feature, *S'en fout la mort / No Fear, No Die* (1990). This claustrophobic and grainy film, tells a story about two men, one from Benin and one from Caribbean, living on the margins of French society. They become involved in an illegal cock-fighting ring, and the experience depicted is one of cultural displacement and racial conflict. The same themes Denis further explored in *J'ai Pas Sommeil / I Can't Sleep* (1994), introducing the cultural as well as familial tensions at work among various immigrants, in the moment when their fates become additionally effected by a serial killer.

Claire Denis deepened her discussion on the topic of family relations in *Nénette et Boni / Nnette and Boni* (1996), a film about a lovelorn brother and his pregnant teenage sister after the suicide of their mother. This coming-of-age drama received a vast international reception and become one of Claire Denis' most successful works. Nevertheless, it was her next film *Beau Travail / Good Work* (1998) that brought her international praise, based loosely on Herman Melville's novella *Billy Budd, Sailor*. The story focuses on French legionnaires stationed in Djibouti, following their male-bonding routines and codes of repression in a homosocial militarized environment. The height of eroticism is to be seen in the extremely antagonistic relationship between a sergeant Galoup and a new legionnaire recruit Gilles. The film's sensual focus is fixed upon the male body and its movements and gestures, and many critics underlined Claire Denis' talent in replacing Melville's verbosity with a silence that speaks more than words.

In 2001, Claire Denis shocked Cannes audiences with her *Trouble Every Day*, her elaboration of violent poetics of desire, with Vincent Gallo and Beatrice Dalle as carriers of a blood-hungry virus released by erotic stimulation. We follow a routine of a young American couple spending their honeymoon in Paris, with the husband secretly on trial in a new experiment of an unorthodox doctor. Although considered to be a film in which Claire Denis came closest to making a horror film, it simultaneously blurred the border between high and low genres. The scenes of sexual cannibalism examine the contemporary violence of desire as well as the existing anxieties directed toward scientific inquiry and its ethics.

With her *Vendredi soir / Friday Night* (2002), Claire Denis will tell a different story about intimate relation between two strangers who met during a public-transport strike. A man and a woman engage in a passionate one-night stand, where the communication between the two happens through a mere glance. The result is a sensual, ravishing visual experience told through a series of nonvoyeuristic images of their bodies.

L'Intrus / The Intruder (2004) was nominated for a Golden Lion at the 2004 Venice Film Festival and represents, according to many, the most mysterious and invigorating work Claire Denis had made. The film takes inspiration from R.L. Stevenson, Paul Gauguin's paintings, as well as a memoir by French philosopher Jean-Luc Nancy, from whom she borrowed the title and the motif of heart transplant. Namely, the story follows an enigmatic man in his late sixties traveling in the South Seas in an attempt to find a son he never met and a new heart. Claire Denis gives us a poetic, dreamlike experience shared with this 'heartless' man and his new equally mysterious Russian woman, during their search for signs of home in the borderlands inhabited by aliens and natives, intruders and guests.

According to Claire Denis, the inspiration for the story of her film *35 rhums / 35 Shots of Rum* (2008) came from the relationship her mother had with her own Brazilian father, while on its formal level represents an homage to the Japanese director Yasujiro Ozu. The film takes place during a period when a widowed father and his daughter are supposed to start a new life, during her coming of age and becoming able to start her own family. The film seems to be in flow, relying mostly on faces and bodies to depict feelings impossible to verbalize. Its focus is on the integrity of a small family of two, surrounded by the network of others whining to get in. In its crucial moment, the solution comes through the decision to act instead of being a passive participant in the flow, the agency taken by the daughter.

Claire Denis' most recent film, *Matériel Blanc / White Material* (2009), scripted by the novelist Marie NDiaye, takes place in present-day Cameroon. It depicts the members of a white family surrounded by unrest and rebellion, trying to save their coffee plantation and seemingly blind to the new constellation of power established in the outside world.

FILMOGRAPHIES

Vincent LINDON

2013 BASTARDS – Marco Silvestri
2012 A FEW HOURS OF SPRING – Alain Evrard
2012 AUGUSTINE – Le Professeur Jean-Martin Charcot
2011 COMPLICES (video short) – Vincent Lindon
2011 ALL OUR DESIRES - Stephane
2011 PATER – Vincent Lindon
2011 LA PERMISSION DE MINUIT - David
2011 UN COEUR QUI BAT – Le Narrateur
2009 MADEMOISELLE CHAMBON – Jean
2008 ANYTHING FOR HER – Julien Auclert
2008 LONDON MON AMOUR - Mathias
2008 DRAGON HUNTERS – Lian-Chu (voice: French version)
2007 THOSE WHO REMAIN – Bertrand Lievain
2007 COULD THIS BE LOVE? - Lucas
2006 CHARLIE SAYS - Serge
2005 L'AVION - Pierre
2005 LA MOUSTACHE – Marc Thiriez
2004 LA CONFIANCE REGNE – Christophe Gerard
2003 THE CAR KEYS – Un comédien qui refuse de tourner avec Laurent
2003 THE COST OF LIVING – Coway
2003 ONLY GIRLS – Bruno
2002 FRIDAY NIGHT – Jean
2002 THE WARRIOR'S BROTHER – Thomas
2001 CHAOS – Paul
2001 DAY OFF – Martin Socoa
1999 KEEP IT QUIET – Louis Jeancourt
1999 MY LITTLE BUSINESS – Ivan Lansì
1999 BELLE MAMAN – Antoine
1998 THE SCHOOL OF FLESH – Chris
1998 PAPARAZZI – Michel Verdier
1997 SEVENTH HEAVEN – Nico
1997 FRED - Fred
1996 LA BELLE VERTE – Max
1996 LES VICTIMES – Pierre Duval
1996 VITE STROZZATE – Francesco
1995 LA HAINE – Really drunk man
1994 L'IRRESOLU – Francois
1993 TOUT CA...POUR CA! – Lino
1992 LA CRISE – Victor Barelle
1992 LA BELLE HISTOIRE – Simon Chouel
1991 NETCHAIEV EST DE RETOUR – Daniel Laurencon/Netchaiev

1991 LA CABINE (short)
1990 GASPARD ET ROBINSON – Robinson
1990 THERE WERE DAYS...AND MOONS - La vie à pile ou face/The innkeeper
1990 C'EST LA VIE – Jean-Claude
1988 L'ETUDIANTE - Ned
1988 A FEW DAYS WITH ME – Fernand
1987 A MAN IN LOVE – Bruno Schlosser
1987 LAST SUMMER IN TANGIERS – Roland Barrès, le fils timoré de William
1986 YIDDISH CONNECTION - Zvi
1986 HALF MOON STREET - Sonny
1986 PRUNELLE BLUES - Fernand
1986 FOLLOW MY GAZE – Un loubard violeur
1986 BETTY BLUE – Richard le jeune policier
1985 NEO POLAR (TV series) – Patrick, le privé
1985 PAROLE DE FLIC - Dax
1985 UNE VIE COMME JE VEUX (TV movie) - Arthur
1984 L'ÎLE DE LA JEUNE FILLE BLEUE (TV movie) - Frédéric
1984 THE EBONY TOWER (TV movie)
1984 NOTRE HISTOIRE – Brechet
1984 L'ADDITION - Magnum
1983 THE HAWK - Inspecteur

Chiara MASTROIANNI

2013 BASTARDS - Raphaëlle
2012 AS LINHAS DE TORRES VEDRAS (TV mini-series) - Hussardo
2012 AUGUSTINE – Constance Charcot
2012 AMERICANO - Claire
2011 CHICKEN WITH PLUMS – Lili, adulte
2011 BELOVED – Véra Passer
2011 MAN AT BATH – L'actrice
2010 MAKING PLANS FOR LENA – Lèna
2009 PARK BENCHES – La mère de Marianne/La cliente aux lunettes
2009 UN CHAT UN CHAT – Nathalie/Célimène
2009 CRIME IS OUR BUSINESS – Emma Charpentier
2008 LA BELLE PERSONNE – La jeune femme dans le café
2008 A CHRISTMAS TALE – Sylvia Vuillard – Ivan's wife
2007 TOWARDS ZERO – Aude Neuville
2007 PERSEPOLIS – Marjane 'Marji' Satrapi, as a teenager and a woman (voice)
2007 LOVE SONGS – Jeanne
2005 AKOIBON – Barbara
2003 IT'S EASIER FOR A CAMEL... – Bianca
2002 CARNAGE - Carlotta
2001 BEYOND ATLANTIS II (Video game) (voice: English version)
2001 HOTEL – Hotel nurse

2001 THE WORDS OF MY FATHER – Ada
2000 SIX-PACK – Marine
2000 SCENARIOS SUR LA DROGUE (TV series)
1999 LIBERO BURRO – Rosa Agnello
1999 LA LETTRE - Mme de Clèves
1999 MARCEL PROUST'S TIME REGAINED – Albertine
1998 FOR SALE – Mireille
1998 ON A TRES PEU D'AMIS – Viviane
1997 NOWHERE – Kriss
1996 CHAMELEON – Lea
1996 MY SEX LIFE...OR HOW I GOT INTO AN ARGUMENT – Patricia
1996 THREE LIVES AND ONLY ONE DEATH – Cecile
1996 LE JOURNAL DE SEDUCTEUR – Claire
1995 ALL MEN ARE MORTAL – Francoise
1995 DON'T FORGET YOU'RE GOING TO DIE – Claudia
1995 HILLBILLY CHAINSAW MASSACRE (short)
1994 PRET-A-PORTER – Sophie Choiset
1994 REVEUSE JEUNESSE (TV movie) – Brigitte
1994 3000 SCENARIOS CONTRE UN VIRUS (TV movie)
1993 A LA BELLE ETOILE – Claire
1993 MY FAVORITE SEASON – Anne

CAST

Marco	Vincent LINDON
Raphaëlle	Chiara MASTROIANNI
Sandra	Julie BATAILLE
Edouard Laporte	Michel SUBOR
Justine	Lola CRÉTON
The Doctor	Alex DESCAS
Xavier	Grégoire COLIN
Elysée	Florence LOIRET-CAILLE
Guy	Christophe MIOSSEC
The Banker	Hélène FILLIERES
The Lawyer	Eric DUPONT-MORETTI
The Foreign Shipowner	Sharunas BARTAS
The Police Inspector	Nicole DOGUE
The Nurse	Claire TRAN
The Babysitter	Elise LHOMEAU
Little Joseph	Yann Antoine BIZETTE
Audrey	Jeanne DISSON
Jacques	Laurent GREVILL

CREW

Director Claire DENIS
Screenplay Jean-Pol FARGEAU and Claire DENIS
D.P Agnès GODARD
Sound Martin BOISSAU
Production Designer Michel BARTHELEMY
Editor Annette DUTERTRE
Sound Mixer Christophe VINGTRINIER
Sound Editor Christophe WINDING
Direct Sound Editor Sandie BOMPAR
Digital Imaging Technician & Grader Marc BOUCROT
Assistant Directors Pierre SENELAS
Christelle LAHAYE
Continuity Michèle ANDREUCCI
Costume Designer Judy SHREWSBURY
Make-up Amélie BOUILLY
Casting Nicolas LUBLIN
Grip François TILLE
Electrician Jean-Pierre BARONSKY
Production Manager Karine D'HONT
Location Manager Fabrice BOUSBA
Post-production Manager Antoine RABATE
Production ALCATRAZ FILMS
Olivier THERY LAPINEY
Laurence CLERC
WILD BUNCH
Vincent MARAVAL
Brahim CHIOUA
Coproducers ARTE FRANCE CINEMA
PANDORA PRODUKTION
Christoph FREIDEL
Claudia STEFFEN
In association with PALATINE ÉTOILE 10
SOFICINÉMA 9
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With the Participation of CANAL+
CINE+
ARTE FRANCE et ZDF / ARTE
CENTRE NATIONAL DE LA
CINÉMATOGRAPHIE
With the Support of REGION ÎLE-DE-FRANCE

French Distribution	WILD BUNCH
International Sales	WILD BUNCH
Original Music	TINDERSTICKS
Composer	Stuart A. STAPLES
Keyboards	David BOULTER
Bass and keyboards	Dan MCKINNA
Ondes Martenot	Christine OTT
Flute	Joanne FRASER
Trumpet	Terry EDWARDS
Vocals	Stuart A. STAPLES