

Music Box Films Presents

BACK TO BURGUNDY

A film by Cédric Klapisch



113 MINUTES | FRANCE | 2017 | NOT RATED | 2.39:1 | IN FRENCH WITH ENGLISH SUBTITLES

Official Website: <http://www.musicboxfilms.com/backtoburgundy>

Press Materials: <http://www.musicboxfilms.com/backtoburgundy-press>

Publicity Contacts

New York/National:

Sophie Gluck & Associates

Sophie Gluck
sophie@gluckpr.com
212-595-2432

Aimee Morris
aimee@gluckpr.com
212-595-2432

Los Angeles:

Marina Bailey Film Publicity

Marina Bailey
marina@marinabailey.com
323-962-7511

Dina Makhlof
pr@marinabailey.com
323-962-7511

Regional/Marketing:

Music Box Films

Becky Schultz
bschultz@musicboxfilms.com
312-508-5360

Music Box Films Contacts

Theatrical Bookings:

Brian Andreotti
bandreotti@musicboxfilms.com
312-508-5361

Kyle Westphal
kwestphal@musicboxfilms.com
312-508-5359

Marketing/Social Media:

Becky Schultz
bschultz@musicboxfilms.com
312-508-5360

Exhibition Materials:

David Cook
dcook@musicboxfilms.com
312-508-5363

S U M M A R Y

Acclaimed writer-director Cédric Klapisch (*L'Auberge Espagnole*, *Russian Dolls*, *Chinese Puzzle*)'s **BACK TO BURGUNDY** is the tale of three thirty-something siblings reunited in the family vineyard where they grew up.

Jean (Pio Marmai) left his native Burgundy and the family wine business a decade ago to travel around the world. The black sheep of the family, he unexpectedly returns home to reconnect with his ailing father. When Jean's father dies, his sister Juliette (Ana Girardot,) takes over the reins of the *domaine* together with their younger brother, Jérémie (François Civil,) who has recently married into one of the region's more prestigious wine families. As the business is transferred to the children, a prohibitive inheritance tax must be dealt with. As four seasons and two harvests unfold, emotional and work-related conflicts erupt which will force the siblings to reinvent their relationships and their own life choices if they are to survive as a family and a business.

Shot on location in several Burgundy vineyards over one year and four seasons, **BACK TO BURGUNDY** provides a fascinating glimpse into the winemaking process rarely depicted on screen as authentically. The screenplay was developed with the collaboration of veteran actor Jean-Marc Roulot (who plays Marcel, the estate's manager) whose own real-life career as a top Burgundy winemaker provided invaluable input and locations.

I N T E R V I E W W I T H C É D R I C K L A P I S C H

After *Chinese Puzzle*, which was set in New York, why did you want to make *Back to Burgundy*, a film with a rural setting?

Actually, I almost made it before *Chinese Puzzle*. I had wanted to make a film about wine and back in 2010 I got in touch with some winemakers I knew. I had never been involved in a grape harvest and was curious to see how they worked. I felt – without really knowing why – that there was something meaningful to it. Jean-Marc Roulot, who plays the role of Marcel in the film, is both an actor and a winemaker and he agreed to have me come and take photos during the harvest at his vineyard. As a result of that experience, I knew I needed to examine in greater

detail how the landscape changes with the passing of the seasons.

During the next six months, I returned to Burgundy several times to find a tree – the perfect tree to illustrate the passage of time and the cycle of the seasons. I met Michel Baudoin, a photographer who is very familiar with the vineyards of Burgundy and who helped me in my search. We finally agreed on two cherry trees, one in Meursault and the other in Pommard. Then we had to find the right framing, the right lenses, and the right time to photograph them. Michel agreed to work with me, and each week, for one year, he photographed these two trees, always at the same time of day. Each time, he would take a still photo and also film for one minute. He ended up with fifty-two photos and moving images of these two trees amidst the vines. When I looked at them, I was sure there was material for a film there. In 2011, I returned to watch the harvest, but unlike the previous year, the weather was gray, there was a lot of rain, and the grapes were not as beautiful. The impact of the vagaries of weather on the winemaking world was evident.

In the end, I put the project on hold to begin working on *Chinese Puzzle*. After it was released, I returned to the idea of making a film about wine. What's crazy is that in each of the three years I spent working on *Chinese Puzzle*, Burgundy had experienced hail storms which resulted in particularly bad harvests! So, practically speaking, the film could not have been shot during that period anyway.

What does wine represent to you?

For me, wine is directly connected with my father. He drinks Burgundy almost exclusively and I learned about wine from him. When I began drinking, around age 17, he had me taste his wines – that was my apprenticeship. Until recently, he would take my sisters and me to wine tastings at different Burgundy vineyards. It was a kind of ritual, once every two years or so. When I was twenty-three and studying in New York, I worked as a waiter in a French restaurant. There were about fifteen of us and I realized that I was the only one who knew how to recommend a wine. The Americans on the wait staff would ask me, “But how do you tell the difference between a Côte du Rhône and a Bordeaux?” It was then I realized that wine is its own culture. As with literature, which must be read in order to understand and to differentiate between authors, with wine, you must

drink it in order to be able to identify the different regions and their distinct flavors.

My father passed down this wine culture and this interest in Burgundy to me. So, for me, wine quickly became associated with the idea of transmission. I felt intuitively that if I wanted to make a film about wine, it was because I wanted to talk about family, about what we inherit from our parents and what parents pass down to their children.

As for the choice of location, although I had “discovered” other wines and terroirs, Burgundy seemed the obvious choice. Many of the vineyards there are run as family businesses, while in other regions, such as Bordeaux, most of the vineyards are bigger, often industrialized operations, some managed by large financial groups. To use another region would have resulted in a completely different film.

Family is often present in your films. On the other hand, this is the first time you have filmed nature...

It’s really strange shooting in the middle of vineyards. Before *Back to Burgundy*, I had only made films in cities, filming people in streets and buildings. Whether in Paris, London, Saint Petersburg, Barcelona, or New York, I was making the same film and each time I tried to examine the relationship between a particular city and the psychology of the people in it. But after eleven films, I felt the need to change, to look elsewhere, to film something I had never filmed before. This need for nature was stronger than I was.

Perhaps it’s age-related, but I think it also reflects a sociological change that I’m feeling these days. The relationship of city dwellers to agriculture or to food is changing and it is not just a fashionable phenomenon. People living in cities have a greater need to blur the boundaries between urban and rural.

The fact that we live much of our lives in virtuality ultimately leads to a desire to reestablish a concrete relationship to things. Perhaps we are simply fed up with the sense of estrangement caused by that virutality. There’s a new interest in food and in wine that I think is emblematic of this return to things that are more direct or fundamental.

***Back to Burgundy* brings together many different subjects...**

Just like wine. What's in a glass of wine? It contains the *terroir*, the combination of a particular climate, sunshine, rainfall, the geology of the soil. Each of these elements contributes an odor, a flavor, a particular density to the wine. There are also elements that result from human intervention – the choice of type of viticulture and growing methods. It's fascinating to see how in Meursault alone there are a hundred different proprietors and a hundred ways of "interpreting" this *terroir*. When a vintner makes a bottle of wine, it is like a director making a film. It's the concept of authorship. All of this complexity is contained in a single glass of wine. There is time and space, history and geography. The marriage of man and nature. It's an extremely sophisticated world and it was imperative that the film express all of this. That is why I wanted to speak about wine.

In the film, we follow the production of wine over the course of one year. In parallel, we follow more than ten years in the life of a family of winemakers. I try to juxtapose the two, to follow the cycles of nature and the stages in the evolution of three individuals. First we are children, then adults, then parents. Are these human changes, these stages of life, comparable to the seasons of nature?

***In Back to Burgundy*, not only do you film nature, but also the seasons...**

My producer, Bruno Levy, had to be convinced to shoot over an entire year. In terms of production, he would have preferred filming in two seasons instead of four, but I told him it wouldn't work, that the entire cycle of nature had to be respected. No cheating allowed. The beautiful colors of autumn exist for only fifteen days. We had no choice but to shoot during that period. Same for the grape harvest: when it will start is often known only one or two weeks in advance and, in good years, it only lasts a week to ten days. In the film, when Ana presses the grapes in the tanks, there were only four or five days when we could shoot it. We came back to shoot for one day in January because it had snowed. Same for the spring when the fruit trees flower for just one week. The vines grow large green leaves in only three weeks. For this film, it was really nature that determined the shooting schedule, not us.

For *Back to Burgundy*, you reunited with your writing partner Santiago Amigorena. How did that come about?

It had been fifteen years since we last worked together. To write a film about wine, I needed some expert input, and I did not have to look far since Santiago, a childhood friend, really knows wine. He had just produced *Natural Resistance*, Jonathan Nossiter's wine documentary he shares my taste in wine and, like me, he knows people in the business. He was the ideal choice and it was a joy to reconnect with him. This is a film in which the idea that things improve with time is central. It's true for wine, but it's also true for friendship.

The language and the techniques surrounding viticulture could be a little lost on the audience. Was this something you thought about when you were writing the film?

Always. Santiago and I are into wine culture, but I quickly realized that the film would not be possible without the participation of someone who knew a lot more than we did about Burgundy.

There were a thousand things that had to be examined in depth or discovered in order to write the film. We worked directly with Jean-Marc Roulot, in whose vineyard I had shot those photos back in 2010. He was extremely welcoming and receptive and his collaboration was very important. He reviewed drafts of the script, corrected our "Parisian language" and anchored us in the reality of the modern agricultural world. From him we learned the differences between organic and biodynamic cultivation, between natural and traditional wine, and about issues that are important in the agricultural world in general, and those specific to the region.

Sometimes, however, when Jean-Marc translated something we had written into winemaker parlance, I would have to translate it back into a more universal language. When Juliette says, "The *malo* [short for "malolactic fermentation"] was really quick this year," maybe 10% of the audience know what she's said. Yet we kept that phrase in – I surrounded it with elements that allow people to understand that she's talking about a step in the winemaking process. Sometimes we accept that not every specific technical term will be understood, and other times we translate them. It becomes a sentence-by-sentence choice between

being didactic and comprehensible or using the real language of people in these settings.

Did you try to maintain the balance between the four seasons in the script?

Yes, and that was one of the problems during editing. They seemed balanced in the screenplay but, ultimately, they are not. A number of scenes were discarded. For example, in the film, winter is like a waiting room, and during editing, we sensed that spending as much time on this “waiting room” as we spend on the stronger seasons did not make sense. So, clearly, winter was sacrificed. What’s crazy is the similarity between the narrative story and the story of nature.

What about the balance between the characters? How did you arrive at the idea to focus on siblings?

It happened fairly quickly. Back in 2010, I had in mind the story of a relationship between a seventy-year-old father and his forty-year-old son. But when I tried to get started writing, I realized I wanted it to be closer to childhood and to speak about the transition into adulthood. So I made the characters younger. I also thought of two brothers and one sister – perhaps to reverse my own story, since I have two sisters and was the only son. To play these siblings, I sought out actors I wanted to work with. I had recently met Pio Marmaï, who was the right age, and I thought he would be perfect for the role of Jean. I had just worked on a TV series with François Civil and thought that he and Pio would make very believable brothers. From there, I looked for an actress who could play their sister and could hold her own with these two very masculine guys! To be honest, I already had Ana Girardot in mind, but I met with other actresses to make sure I was making the right choice. It was great to see the three of them bond like siblings. At the beginning, it was more the story of Jean/Pio Marmaï. Then, as the seasons progressed and Santiago and I did some re-writing, it became the story of all three siblings. They took the film hostage and it was almost as if Santiago and I were becoming the narrators of what was unfolding before us. We allowed time to help build the story.

Was it easy to ensure the actors would be available all year round?

Yes. Ultimately, it's the same as for a television series, except instead of telling them they are signing up for three TV seasons, we were talking about the four seasons of one year. We told them we would be shooting the harvest at the end of August/beginning of September, then in autumn, around the end of October when the leaves are yellow-red, then in winter in December/January, and then in Spring, in May or June. In a way, it would be like filming four different movies. When we asked them if they could be free for three weeks at four different times of the year, they agreed. It was simple to resolve, because Ana, Pio and François were very enthusiastic about the film.

What attracted you to Ana Girardot?

I knew she was a good actress not to be “missed,” and during the shooting of *Back to Burgundy's* filming I saw that I was right. Ana is an actress with huge potential. She can do comedy, can be glamorous or simple. Here, she plays a winegrower, but if we put her in shorts and ask her to drive a tractor, despite her glamorous side, she doesn't come across as “a model who drives a tractor.” She has an incredible range, in emotions, in comedy, in her relationships with men – the way she relates to her two brothers and deals with their masculinity is wonderful. Ana studied in the US; she has both a sense of naturalism and of “letting go” that is in the French style, and of being a “pro” who has mastered American technique. I find the combination of the two beautiful to watch.

How do you see Pio Marmaï, who really gives the impression he was made for the role?

Pio is someone who “lives” his acting and, as with Ana, I think that we may not yet have seen the full extent of his potential. He is handsome and could easily play the “ideal son-in-law,” the nice guy who is sympathetic and easy to identify with. I wanted to make use of that, but also to push his rebel side, the darkness or craziness that is within him.

I wanted us to feel that, inside, he's always seething. In the film, there is something unstable about him. He's a young adult who is open to everything because he does not yet have certainties in his life. He still hasn't found himself. I find this aspect of being “in development” touching. But part of him is also very solid, very “anchored.” I also wanted him to have a physically solid aspect, so that when he picks up a clump of earth, it does not seem false.

Was it easy to tell a winegrower that you were going to let actors loose in his vineyard?

This film would not have been possible without someone like Jean-Marc Roulot. He leads a double life: he's an actor *and* a winemaker. He knows how film shoots work. For him, this was unheard-of luck. He told us: "It's the first time I'm making a movie where I've managed to combine my two lives." He made the film while making wine! He was quite pleased that people he's been working with for thirty years got to see him doing his other job. But I don't think he realized the intensity of this adventure. When he agreed to let us film at his place, he didn't suspect that it was also going to be a powerful personal experience!

How did you meet each other?

When I was casting *Little Nothings*, my first feature film. I was thirty years old, and had already been to Burgundy to buy wine. After the casting call, Jean-Marc told me that he was also a winemaker in Meursault. I didn't use him in the film, but three months later, I was in Burgundy and stopped by his place to buy wine. I've been his customer ever since. Jean-Marc and I laugh about it now: I made him do a casting call, and twenty-five years later he got the role!

Was the fact that he has this "double culture" strengthen the film's authenticity?

Jean-Marc does things you can't ask an actor to do. In fact, he's the one who explained to us what we had to do. I felt like I was in a documentary. For example, there's the scene where the old vines are being uprooted. He came to see me to ask if I would be interested in filming it even though I was shooting a different scene with Ana and Pio. I told them, "Let's go see what's happening and we'll decide whether to film it." Jean-Marc taught Ana and Pio what to do in five minutes and, in the end, they participated in the uprooting. At each stage, in every season, he was the one who explained the necessary gestures to the actors, including how to drink wine! How to swirl it in the glass, smell it, spit it out. Jean-Marc was the technical consultant who explained to all of us what was correct.

Was there an initiation, an apprenticeship for the actors before the filming began?

Yes, but it was very short because they arrived three days before shooting started. But the first day was fairly mythic. They arrived at 11am, we went to lunch, and they drank eight kinds of Burgundy at the table. It was a way to “discover the terroir”. By 2pm, they were already completely drunk. But it continued: right after that, we went to visit some other vineyards. We talked with different winemakers who, at each point, had them taste different wines, so they really did spend all day drinking. It finished with a meal at Jean-Marc’s home. At the end of the night, all three of them were in a daze! I was almost scared – at one point, I asked myself, “What are we doing? This is crazy!” That first day turned out to be extremely important since it’s because of what happened that day that I knew how to direct them in the scene where they are sloshed. When shooting, they can’t really drink, but I knew how to direct them as if they are really drunk. I had taken notes. It may seem bizarre to say this, but it’s really part of the preparation. These experiences are part of our strange craft. For us, actors and directors, that’s part of the job.

Of course, it also involved the act of discovering Burgundy in the broader sense: the region, the reality of its climates, people, winemakers, municipalities, villages, plots, grands crus, premiers crus, wine classification. The actors had to learn it all and they couldn’t play these characters without it. Their apprenticeship lasted three intensive days, but spread out over the course of the year of shooting. It was the same for me.

Speaking of drunkenness, one might wonder whether the end-of-harvest party scene isn’t more documentary than fiction...

It’s somewhere between documentary and fiction. Like the harvest at the beginning of the film. The harvest is the harvest! And within that reality, I insert the scenes where they throw the grapes at each other – it’s clear these aren’t really Jean-Marc Roulot’s grapes! There are completely-staged scenes mixed with others that are completely documentary. For the *Paulée*, the party celebrating the end of the harvest, we filmed a real *Paulée* from 8pm to midnight, then left to let the partygoers celebrate. Four days later, we recreated what we had seen. Many of the people who were at the real party joined us, except this time it was a fake

party, during which we would tell them to stop from time to time and where they drank grape juice instead of wine! Yet, because they had lived the real celebratory moment at the end of those ten days of work on the vineyard, they knew how to recreate it. So it's a very particular mix of fiction nourished by reality. Neither completely fiction nor completely documentary, this film is a hybrid combining the two approaches.

For this film, you chose Alexis Kavyrchine, who comes from the world of documentary filmmaking, as your DP...

I often work with the same DPs on my films, but sometimes they are unavailable. I don't mind having to find specific DPs for certain films. For example, Natasha Braier, the DP for *Chinese Puzzle*, was particularly suited for filming New York, but I could not see her filming Burgundy. Alexis Kavyrchine is used to filming nature, the countryside, France and, as you said, he has experience with documentaries. He was the right person because he knows how to do both fiction and documentary, how to stylize an image, create an esthetic as well as all the other technical things we did in the film, time lapses, scenes that linger on in the changing lights. He is very attentive to the narration and the actors, but he also knows how to improvise and film without a lot of lighting equipment. It was really important to have someone with this double culture.

Alexis and I share the same view of things, the desire for simplicity, which, ultimately, is a false simplicity. As with wine, it's very complicated to be simple and "organic". Up until post-production, we tried to make things simple and clean, almost "Zen" without being cold, disembodied or artificial. You have to have very competent people, like Alexis, to achieve this high degree of simplicity.

Do you see a connection between the world of filmmaking and that of wine?

There are some incredible similarities between the making of wine and the making of a film – they are quite comparable. The relationship to time and the need to always be patient are similar for both. If shooting a film is a bit like a harvest, editing is like wine-making process: it happens in the cellar, and you try to imagine if it will age well. All Burgundian winemakers use two types of grapes, the Pinot and the Chardonnay, to make wines that will all be different, and for us

it's the same thing. If another director uses the same actors that I do, it will not result in the same film.

Do you believe filmmakers improve with age? Do you feel this is true for yourself?

As you know, not all of them do. It's like wine (laughs). Filmmakers like John Huston, Kurosawa, or Hitchcock got better with time. More recently, I think Ken Loach can be added to that list.

As far as I'm concerned, I hope... I don't know if I'll be better in ten years than I am right now. I've often said that among my own films, I find *Le péril jeune* the most successful and it's one of my earlier works. But it's strange, because I also think I've "made progress", I think I'm a better director now than I was then. But that isn't to say I make better films. For me, that's part of the great mystery of filmmaking. You work like crazy to have mastery and know-how, but that doesn't ensure you'll make a good film. It goes beyond that, and being aware of this gives me a certain spontaneity. I know I must make films by emphasizing desire and intuition. Each time, I know that intuition will push me into a project that will take me one or two years. Each time, I don't know where I'm going when I start to go there, and I know that it's important to feel that sensation of hesitation...

When you are too sure of yourself you're not necessarily on the right path. It's only much later that you discover whether you've made a good film or not. You can't know in advance.

After a good film, a good wine? Which one?

(laughs) In Burgundy, we drank exceptional wines that you can't drink in Paris, either because they are too expensive, or because they're impossible to find. I discovered the white wine of Burgundy while making this film, the Meursault in particular. Many crew members said when they arrived that they did not like white wine as much as red. I think all of them left preferring white! They say the place where we shot, between Puligny-Montrachet, Chassagne-Montrachet, and Mersault, has the best white wines in the world, and I think they're right - it's exceptional!

In order to make a film like *Back to Burgundy*, it is necessary to have knowledge in many fields.

Wine is a human product with a capital H. When I started on the screenplay with Santiago, we wondered whether we had something to say about this strange marriage between man and nature. This story has been unfolding for millennia, and it's not just a story about grape juice. To make wine, it is necessary to be the depository of a civilization. To have extremely diverse and specific knowledge in geology, agronomy, chemistry, and extremely precise know-how. And all of that, perhaps, in the service of drunkenness?

I really like the scene in the film when the father has died and the three children open one bottle that belonged to the father and one that was the grandfather's. Simply by drinking a few mouthfuls, they have a very strong idea of who each of them were. There is time, effort, thought and life contained in these glasses. Basically, when you make wine, you are putting the human in a bottle.

INTERVIEW WITH JEAN-MARC ROULOT

Tell us about the first time you met Cédric Klapisch.

It was during casting for *Little Nothings*. Since I keep all my calendars, I remember telling Cédric during filming on *Back to Burgundy*, "I met you on May 10, 1991, exactly ten years after the election of Mitterrand!"

You didn't work together, but you did stay in touch?

Yes. I don't remember what we told each other in 1991, but he knew I was from Meursault and that I also made wine. He had come to Burgundy with his parents for a wine tasting. That was before *Maybe*, since in the cellar he told me he was preparing that film. So I also auditioned for *Maybe*. And I wasn't chosen! (laughs) Then one day in 2010, he called me to say he wanted to see the grape harvest,

and he came to his first one. He also participated in the *Paulée*.

Knowing his films, I knew he'd really like the ambiance of the harvest and the *Paulée*. I think he already had a bit of a feel for the atmosphere of the harvest, the micro-society around wines that is so specific to Burgundy. It's something that stayed with him and he returned the next year and then the idea of the film matured. In the meantime, he made another film in New York [*Chinese Puzzle*]. In January 2015, he sent me a text saying, "That's it, I've decided, let's do it!" So my patience paid off, since I ended up working with him!

Between that first meeting during the casting of *Little Nothings* and the film that you finally made together, how did you view Cédric Klapisch as a filmmaker?

I saw all of his films, of course, but I particularly like the early ones. For actors my age, those are the films that counted. I have not spoken about it again with Cédric, but I remember I wrote to him after having seen one of his short films. Be that as it may, the same holds for films as for wine: Cédric is like us winemakers, he has some vintages that are better than others! (laughter)

The filming was done at your vineyard. As both a winemaker and an actor, what was that like for you?

There are two distinct aspects: the experience of making a film and the finished film itself. You must understand that this is something I've lived myself for thirty years. What I mean is that I'm an actor or a winemaker. I do one or the other. I tell my crew that I'm going on a shoot, and then I take the train, I leave... And they don't know what I'm doing, they discover me a year and a half later, on TV or in a movie theater. There's no connection. On *Back to Burgundy*, what touched me was the blending of the crews. Especially during the grape harvest, when the film crew, the field workers, and the grape harvesters merged so well. That it worked so well was a real joy for me. So yes, I enjoyed acting in this film, but the fact that my whole crew was in it to varying degrees – some for just a momentary appearance, others with a few lines, and that they are all in the closing credits, to be able to share something like that really touches me. After, when I see the film and I see places I know by heart, when I see that scene in my cellar, our vines,

faces I know from the harvest, my father's bottles that were filmed – all of that affects me. And then there is the wine. My wine is mentioned. It's the second time that's happened, after Gilles Legrand's *You Will Be My Son*. I think I'm the only one able to experience such emotion by seeing my wine poured in a film, because more than any other winegrower, I really know what it means to be in a film. It's really emotional. I can't tell you otherwise.

Plus there are similarities between the film and your own story...

This is not my story, but it is true that my father died young when I was at the Conservatory. At that time, my sister and I found ourselves having the same discussions with the notary, etc. And then we had our own Marcel, who worked with my father all his life. When we were deciding on the first name of my character in the film, I wrote to Cédric and Santiago Amigorena that we had a Marcel on the estate that I liked very much and to whom I'd like to give a little nod. And that's why I'm Marcel in the movie. When you're young, when your parents are no longer there, you look for pillars, trees...and Marcel was one of them. This is what I tried to put into the role: Marcel is not someone who can make a decision in place of Juliette or her brothers, but he is someone to whom they can turn.

Is that what Cédric Klapisch and Santiago Amigorena did with you when the script was being written?

Just as he did when he made a film on the financial world [*My Piece of the Pie*], Cédric wanted to be sure the information was correct. That's good, because wine is often dealt with in cinema, but there is so much nonsense spoken about it and filmed that he wanted to avoid it. When winegrowers see that in films, they just laugh. A reporter came to the end of the *Back to Burgundy* shoot and asked me what my role was in the film, apart from the character I was playing. I replied: "My job is to make sure nobody laughs when the film is shown in Beaune!" It was not a matter of being too technical, since it's a film meant for general audiences, but it had to be accurate. And it is. That's also why I am touched by the film, because it refers to situations that I know, nothing is invented, it's the Burgundy I know.

The actors have also gained from your experience and advice...

There were little things, gestures that I could help them with. When they are cutting, when you see them in the vines, they are really working, they're not just part of the decor. Same when they taste. The way one tastes, holds one's glass, talks about wine – and that's where I occasionally helped with the dialogue. And because Ana, Pio and François are so good, it was a pleasure to share all of this with them.

Apparently you also shared some good wines with them...

Yes, before filming we dined at the house and...we went a bit overboard! It was very festive...and that was when Ana lost her vowels for the first time! (laughs)

After 25 years of waiting, you finally got to shoot with Cédric Klapisch. What impressed you about his way of working?

I admire his overall vision of the film before the cameras even started rolling. But my view was a rather narrow one, as seen by an actor who does his job and then leaves. But now that I have seen *Back to Burgundy*, I understand better how Cédric works. He needs to have a lot of material to sort through. There are things he filmed that he could not have anticipated, like pulling out the vines. And as the project evolved from day to day, he had to be very flexible. With this film, I understand how pre-production and post-production are as important as the filming itself. And Cédric impressed me with his control from beginning to end. We must also congratulate producer Bruno Levy, because he began financing the film even when there wasn't much scripted; it's a film that developed with each day.

That's funny because your ideas about film are the same as Ana's on wine: she never imagined all the work that is involved! Do you see a connection between these two universes? Between the professions of winemaker and filmmaker?

People who don't know much about wine think that we harvest, we put the wine in barrels and we just wait a few months before bottling it. No! We dig, we plant, we maintain the vine, we grow the grapes, we convert them into wine, we produce it, we bottle it... All this forms a chain of a thousand details. Good wine is the fruit of many, many, many small decisions. And I think a good movie is almost the same. I also saw that in the way Cédric works. And I, who love the grape harvest (there are some winemakers who don't), always felt that there were similarities to a film shoot, that there is the same sense of community life. And to

have had that atmosphere, served on a platter, at home... I was on cloud nine!

INTERVIEW WITH PIO MARMAÏ

Before shooting with Cédric Klapisch, what did his filmmaking represent for you?

I first met Cédric a few years ago, when I worked with his wife, Lola Doillon, on a film entitled *In Your Hands*. I didn't tell him at the time, but I really wanted to work with him, not out of admiration but because his films, for me, were confirmation that cinema that is intelligent and popular, as well as being poetic and funny, does exist. When I discovered them, I realized they were the kind of films I would like to make if one day I became an actor. And I did not say any of this. So, yes, Cédric was someone rather important for me.

What was your reaction when you heard about the project?

Through Bruno Levy, I thought I understood that Cédric was preparing an "ultra-secret" film. Then, Cédric and I went to see Pierre Salvadori's film, *In the Courtyard*, in which I played the lead. Afterwards, he spoke to me about several projects. I thought it was rather strange that he was talking to me about starring in them after having seen a film I was in and I really didn't know what to think. I told myself that we would see where it would lead. Later on, I was very pleased to hear him say "we'll see, let's try things". I was beyond happy, the way you are when you finally connect with people with whom you have wanted to work for a long time. A mixture of excitement and anxiety. Fear of not being good enough. Especially since *Back to Burgundy* was a specific project. But I was super excited, and I need this excitement in order to make a film.

One of the strange aspects of this project was that you had to commit yourself for one year. Was that part of the excitement?

Absolutely, even though it was very tiring for me, because I was performing in *Roberto Zucco* by Bernard Marie Koltès at the same time. Physically it was rather difficult, but we succeeded in managing the time and I was able to do both. I think the real strength of *Back to Burgundy*, its uniqueness, is the time we had to make

the film together. If we had made it in two months, perhaps we would not have developed the sibling relationship that you see on film. This laboratory – I insist on calling it that – is where we tried things, where we filmed scenes unedited, and this reflected in what you see on screen. The breaks between the seasons were also breathing spaces which allowed Cédric to refine the script, and this is also reflected in the film. Just before our last month of shooting, I remember Cédric telling us: “Up to now, we were seeking, now we are going to tighten”. This was a way to bring the work process to a conclusion.

Cédric Klapisch, who really wanted to work with you, said he was often dissatisfied with the kind of roles you were being given to play. In this film, he offered you a role equal to your physique...

Yes, that’s right. I think I needed this time before working with a major director. You have to go through a period when you are assigned a label and, once you have it, you carry it with you. Fortunately, there are people like Cédric who say “He can do something completely different and it will work. And it may even be denser than some of the things he was able to do before!” But you need really good directors and really good scriptwriters for that to work. And Cédric fits the bill. “

How did you work together during the shooting?

I had complete trust in him. I had no micro-anxieties, despite a work process that could have resulted in moments of hesitation, since there was always an unknown from one shooting session to another. Yet even when there were hesitant moments, Cédric was prepared for them; if he had any doubts, he would tell us. He is not one of those directors who arrive on set saying they know exactly what they are going to do. He doesn’t try to impose anything. On the contrary, he is someone who creates together with his team. He is at the helm of his film but he is also really aware of what we are experiencing. And so he is able to say “I don’t know where we’re going, but let’s go there together!” I find that very powerful, and it that gives me great trust and the desire to follow him.

Did you know Ana and François? How did you build this sibling relationship with them?

I had met Ana a few years ago, but I did not know François, although I had heard him speak about his work. So how did we build a sibling relationship? I think that of making a film about wine, and the fact that we are bon vivants, helped a lot! In fact, I think it was built on the accumulation of moments lived together, the fact of being with these people during moments of difficulty or of extreme joy. When you live with people for a year, something happens. Afterwards, Ana, François and I could have hated each other, but that was absolutely not the case! On the contrary, we had a ball! And, if you don't get a kick out of working with the same people for a whole year, it will be obvious on the screen. The longer the shooting lasts, the greater the density and the less need to speak to each other. This became increasingly evident but it still put demands on us. This kind of a sibling relationship is built with time but also, and above all, with trust. It's possible to say "I'm happy we're working together, because if I'm struggling, we have each other's backs." Cinema is made with partners. It doesn't happen alone. And I have complete trust, a total abandon with my partners. A pleasure, a crazy pleasure. It was super fun. And it's still nice when you're working with someone to wonder "What's he going to do to surprise me?" That's what happened with Ana and François. And with the technical crew. We were there, in Burgundy, all together, and on a human level it was something unforgettable, amazing.

There was also Jean-Marc Roulot, a partner you were able to rely on from the technical perspective.

I knew that Jean-Marc was a winemaker since I had seen *Mondovino*, and I also knew his companion, Alix de Mantille. I knew the name Meursault, a white Burgundy. The first time we met I had to drink in order to relax a little. During the shooting things were rather simple between us but, at the same time, Jean-Marc had an ever-present technical viewpoint. But it was never imposed. He did not have the annoying quality of someone who wants to make himself heard by recounting his own experience. Jean-Marc said things we knew to be true, but he did so elegantly and in line with the meaning of the film. I never thought "Oh no, he's going to tell us something again that's really hard to understand!" On the contrary. And even in the language he suggested, he adapted it to the characters. In fact, there was mutual respect in what was unsaid: we know he is very strong, he knows he is very strong, we don't need to bow and scrape in order to say so!

It's understood. That is what makes the people I admire elegant and great: they know they are very strong, but they don't need to make us understand it.

For Cédric Klapisch, there is a parallel between being a winemaker and being a filmmaker...

Yes, there is something to that, the abandon inherent in these two professions. It is necessary to know how to create trust, too. It's very much a matter of experience and of listening with his team, both for a director and for a winemaker. But what I like about the profession of winemaker is that it also has a manual dimension, something directors often lack, since what they do is more cerebral. What I like about Cédric is that he's a physical guy, too. When something doesn't work, he doesn't get caught up in an intellectual super-interpretation of the problem. If it doesn't work, we move on to something else. And I think that's why he got along so well with the winemakers we met. He works the same way: he respects craft and skill, manual labor and experience. He shows the same humility as the winemakers who are not likely to shove their wines in your face! At least not the major winemakers that I met.

How did you prepare to play Jean? By uncorking bottles?

Tons and tons of bottles! We drank like Satanists! (laughter) Listen, it's simple: there are books, there is literature, but after comes experience. With drinking and especially with the work process. We had the unexpected opportunity to follow a vintage from start to finish. When you understand physically what it is to make wine, something is internalized in the body, so when I was given words to describe what I was experiencing, I really knew what I was talking about. There were references to concrete events that I had experienced during shooting. It reinforces the truth. But the best preparation is to drink, to take the time to discover what you are drinking and to meet the people who make these wines. We met lots of winemakers with unique personalities, and passionate and astonishing wines were proffered. You prepare by taking a little bit here, a little bit there, and, while respecting Cédric's script, you create something for yourself.

This shoot was sometimes done in documentary conditions. Did they enhance the feeling of reality?

If I look at it from the audience's perspective, I am not that concerned about reality. What interests me more is the level of experimentation and of experience. Whether or not the images are kept, things are accumulated along the way that give strength to the character. Perhaps that is why, as Cédric says, when I pick up a clump of earth and I look at it, it is a bit more truthful than usual.

So in the end, with all these experiences, who is your character Jean?

That's a good question. I think that, as in *Le peril jeune*, Jean is a character that mirrors a generation, people who create themselves, out of the experience of living but also of work, during the voyage that is the human experience. Something in Jean resonates with my own experience. The way in which Jean emerges from the film, what he has become after spending this year with his brother and sister, is something that I, Pio Marmaï, was able to experience with Ana Girardot and François Civil. And the rest of the crew.

Cédric Klapisch says that making a film is also making a documentary about actors at work. Hearing you, he is right...

That's true. But it's because he is a director who is there with the actors. Sometimes, I don't know where the limit is – especially on such a unique project – between what is experienced on the set and what is acted. In the film we talk about wine, but at the same time Jean-Marc was actually making wine. Everything was really intermixed at certain moments. And I adored living this rather heady experience which created connections...

INTERVIEW WITH ANA GIRARDOT

Before shooting *Back to Burgundy* with Cédric Klapisch, what was your connection to him?

He was part of my cinematic landscape. I think he is one of France's best directors. And it's great for an actress to be able to work on one of his films, and have the female lead. Plus, it's a film we knew he had in mind for several years! I

had already done some screen tests with Cédric for other films and felt there was a mutual desire to work together. So being cast really made me happy. Really!

When did you speak to him for the first time about this story, and what was your reaction when you read the screenplay?

Let's just say I was nervous when I was introduced to the character: a winegrower, a woman from the countryside, someone who works the land. I'm not the stereotypical woman of the earth, even though I know it's something I have in me. And I really wanted to show it. Cédric introduced the character as she is in the scene where the little sister revolts and asserts herself in front of the two boys, where she isn't afraid to talk to men with authority. That was the main challenge for me: to show Cédric – because I think he had some doubts – that I had it in me.

He had also talked to me about the family, the relationship between brothers and the sister. And it's something that immediately appealed to me because I had this kind of fantasy when I was younger of having big brothers who would have watched over me, protected me, guided me, and hardened me a little, too. When Cédric described the characters in that scene during casting, my desire for the part increased by the second. I absolutely wanted to be part of this film. It was for me! I wanted it so much that I went into the audition like you enter the boxing ring. I remember brawling with the two brothers, shouting like a fishmonger, talking about their big balls! (laughs) But I so wanted to give it my all and when I left the audition, I was disoriented and wondered if I had succeeded. When you want to work with a certain director, there's nothing worse than leaving a casting session wondering "Did I do as much as I could?!" Cédric called me a half-hour later, after I'd returned home and calmed down. When I saw his number on my phone, I assumed he'd called to say "Listen, it was nice, but it won't work." I answered and he told me "It's good, you're part of the family, we're finally going to work together!" That filled me with joy because suddenly I was accepted by a director that I admire and respect. Also, I was going home to a family with big brothers.

Is it true you began saying, "I'm going back to my big brothers," each time you'd return to the seasonal filming?

Yes. I really took to the game! When someone offers me a year with big brothers, I take advantage of it as much as possible! I quickly met up with Pio, François and

Cédric in Burgundy before the filming started to visit the cellars in order to get a feel for the terrain and to get to know each other. Almost immediately there was this kind of feeling between us that allowed each of us to maintain our own personality but, at the same time, for these three individuals to create a fourth entity: the siblings. Cédric was there with us, and I think it was great for him to watch us evolve because we really had a sibling relationship. We had squabbles that weren't exactly real, the type of unbreakable link one has in a family. I think this is what you'd call good casting. When there's alchemy like that and it works.

How did you prepare for the role?

When we arrived in Burgundy, we were invited to lunch and a tasting of seven glasses of different wine [eight, according to Cédric Klapisch]! Seven! That's huge! Seven! So we immediately got to the heart of the matter. Not counting the visits to the cellars at 8am for tasting, then the noon tasting, then the evening tasting! And, like Vermillard in the film, we didn't spit! (laughs)

That accounts for the atmosphere, but what about the technical aspects?

I remember that when we arrived for the filming, François and I had a good laugh because we had spent the summer reading book after book about wine! I had watched news reports, documentaries... Plus, I have people in my life who work in the wine industry that taught me a few things. So we knew the theory but lacked the practice! We didn't know what to do! We learned so much on set about the creation of wine that I'll never again open a bottle of wine the same way. I didn't realize the work it represents. Whether in relation to the vine, the harvesting of the grapes, the maintenance of the vines, the processing of the grapes, alcohol, sugar, the conservation. There are so many steps! It's fascinating. And one of the best aspects of acting is that you can learn things through your characters that you wouldn't learn in life. Making movies has taught me to embroider, to play the guitar, to do lots of things, and here it taught me how to make wine! And to get to spend a year making a movie, that's unheard-of luck, because we could see the vines grow, the wine-making process as it progresses, the harvest, land maintenance. We did an eight-month internship!

You also had a partner who's also a winemaker...

Yes, Jean-Marc Roulot. He was the best acting partner and the best tutor! He is so passionate that when he talks about wine, he makes it exciting, so you just listen!

He says it simply and, all of a sudden, he has transmitted his love of wine to you.

Cédric Klapisch wanted to give a documentary aspect to the film. Did it feel that way during filming?

At the beginning, I didn't understand when Cédric told me, "I'm going to make it part documentary." I thought, "Oh shit, I finally get to do a Klapisch film, and it's going to be a documentary! What's that about?!" I was disappointed, not that I don't like documentaries a lot! (laughs) But I hadn't understood what he meant. We adapted to what was going on around us instead of vice-versa, right from the start. We were scheduled to begin shooting at the beginning of September and all of a sudden, at the end of August, we needed to go there for the harvest! We were totally dependent on nature and what was happening! I remember one time when the real grape pickers were putting the grapes in the bins, and since I was supposed to be the boss and give the orders, Cédric called me, pushed me in front of the camera, and told me "Go!" I stepped forward and began giving orders to the grape pickers, who looked at me and said, "Who's this girl who yells and gesticulates?!" That right there is the documentary part: a way to integrate the film into the real world. And it made everything more fun.

And when you stomped the grapes? How was that?

I had always wondered that myself! Well yes, it's very pleasant. It's quite hot. I get why Pio went deeper into it than I did. I stopped pretty quickly because it's physical, you have to push with your legs. And another point on my side, they should not be stomped too much: I was in a real tank, and there are timings to obey, specific to the tanks. Also, you need to pay attention to alcohol vapor, which can be dangerous. But otherwise it's real therapy for the feet!

Juliette, your character, is a young woman who's following in her father's footsteps. Like you. Did that similarity help you with the character?

I always look for similarities that may exist between my characters and me. And it's true that in this case, like me, she's following in her father's footsteps. But there's a big difference because her father is dead. It's not the same. At first, I relied on the idea a lot, but it soon tapered off. Because here it's a young woman who must break away from familial attachments in order to assert her own personality in an environment dominated by men. It's through this emancipation that I found myself connected to Juliette.

You felt pressure amidst these men?

Each time I talked about my character with people from the region, when I told them I was playing a young woman who must take over the family domain, many would ask “Is she doing the accounting?” I’d respond “No, it’s my domain, it’s my wine!” I talked with other winegrowers like Alix de Montille, and all of them told me it’s complicated to get accepted. Yet they all make great wines. So even for the most talented women, it’s difficult to assert themselves. Plus, men hate seeing women on a tractor!

Cédric Klapisch said he thought you were great on that tractor...

But it’s really difficult to drive a tractor! It’s super-complicated, with twenty-five different pedals, it’s enormous, you get the impression you’re going to kill everyone in its path, it’s so loud... Also, I had to drive it during a scene that was a little sad to do.

On the other hand, you had a funnier scene to do, during the *Paulée*, when Juliette is drunk...

(laughs) When I drink too much, you can tell because I can no longer articulate, well, and I have a real problem with consonants! And vowels too. Everybody laughed a lot, especially Cédric, who was watching everything. But what’s great is, when I did the scene, it was scripted with missing consonants and vowels! All of it was written! I thought to myself, I was never going to be able to play this scene! To help me, I remembered to take a bottle of grape juice and drink from it regularly, and I said, “My brain will think this is a bottle of wine,” and all it ended up doing was giving me a stomach ache! (laughs) So at some point I just started, and it worked. But it wasn’t easy to do.

For Cédric Klapisch, shooting a film is also like making a documentary about actors in the process of shooting? What do you think?

That’s the description of a great director. It’s one of the reasons why I wanted to work with him, because he’s someone who is dedicated to the human experience first, before being about pretensions or image. He wants to tell a story, he wants to talk about the characters, their lives and their relationships. There isn’t one of his films where I don’t see the complete truth in his characters or in their situations, in their dialogue or their manner of being. I see human beings and

contemporary society and the emotional complications we all experience. If you don't observe the way he observes, you can't write like that. And that's the best quality. We can see very clearly when he is observing us. There are things that make him laugh, that touch him, and it's so enjoyable to be observed with such goodwill, because you know that afterward, if he writes about us, it will be felt. And that's in the atmosphere during his shoots.

How was the filming?

At the beginning, we were told: "Many of the people in key positions on this crew will change over the eight months, because people will have other shoots to do, and reconstituting the same crew for each shoot won't be possible." Well, not a single person decided to leave for another project. Everyone said: I prefer not to do a shoot for two months, so I can be sure I'll return to this film. There was a common desire to make it a good film. There were no arguments, ego problems that can sometimes spoil a film shoot, quite simply because when the director doesn't have that kind of problem, the crew follows. As an actress, this allowed me to speak to him as I have never spoken to any other director and to tell him things like how I wanted to see my character assert herself. And that was something that he incorporated into the film. It's nice because it's also a challenge. It's something he's written for me, so I can't disappoint him.

CÉDRIC KLAPISCH FILMOGRAPHY

2017	BACK TO BURGUNDY	
2016	RENAUD LAVILLENIE, JUSQU'AU BOUT DU HAUT	
2015	CALL MY AGENT (DIX POUR CENT-Season 1, episode 1-3)	
2013	CHINESE PUZZLE	
2011	MY PIECE OF THE PIE	
2010	AURELIE DUPONT DANSE, L'ESPACE D'UN INSTANT	
2008	PARIS	
2005	RUSSIAN DOLLS	
2003	NOT FOR, OR AGAINST (QUITE THE CONTRARY)	
2002	L'AUBERGE ESPAGNOLE	
1999	PEUT-ÊTRE	
1998	LE RAMONEUR DES LILAS	(short film)
1996	WHEN THE CAT'S AWAY	
	FAMILY RESEMBLANCES	
1995	LUMIÈRE AND COMPANY	
1994	LE PÉRIL JEUNE	
1994	3000 SCENARIOS CONTRE UN VIRUS	
	LA CHAMBRE	(short film)
	GOOD OLD DAZE	
	POISSON ROUGE	(short film)
1992	RIENS DU TOUT	
1989	CE QUI ME MEUT	(short film)
1986	IN TRANSIT	(short film)
1984	GLAMOUR TOUJOURS	(short film)
	JACK LE MENTEUR	(short film)

C R E D I T S

CAST

Jean	Pio Marmai
Juliette	Ana Girardot
Jérémie	François Civil
Marcel	Jean-Marc Roulot

Alicia
Océane
Lina
Chantal
Anselme
Le père

Maria Valverde
Yamée Couture
Karidja Touré
Florence Pernel
Jean-Marie Winlingc
Èric Caravaca

CREW

Director
Screenplay

Cédric Klapisch
Cédric Klapisch
Santiago Amigorena

Creative Collaborator
Producer
1st Assistant Director
Director of Production
Director of Photography
Costumes
Art Director
Editor
Sound Editor
Mixers

Jean-Marc Roulot
Bruno Levy
Antoine Garceau
Sylvie Peyre
Alexis Kavyrchine
Anne Schotte
Marie Cheminal
Anne-Sophie Bion
Nicolas Moreau
Cyril Holtz

Post-Production Director
U.S. Distribution

Damien Lazzerini
Isabelle Morax
Music Box Films