



presents

# MAISON CLOSE

a TV series by

**Jacques Ouaniche**

(8 episodes, 16 hrs.)

**France, 2010**

*In French with English Subtitles*

**Press materials:**

<http://www.musicboxfilms.com/maisonclose-press>

**Official site:**

<http://www.musicboxfilms.com/maisonclose>

**National Publicity:**

Foundry Communications

Michael Krause

212-586-7967

[mkrause@foundrycomm.com](mailto:mkrause@foundrycomm.com)

**Music Box Films Marketing/Publicity:**

Brian Andreotti/Rebecca Gordon

312-508-5361/312-508-5362

[bandreotti@musicboxfilms.com](mailto:bandreotti@musicboxfilms.com)

[rgordon@musicboxfilms.com](mailto:rgordon@musicboxfilms.com)

**Distribution Contact:**

Claire Quinn

312-508-5364

[cquinn@musicboxfilms.com](mailto:cquinn@musicboxfilms.com)

## **SYNOPSIS**

Set in a lavish 19th Century Parisian bordello, the provocative and popular French erotic drama *Maison Close* invites American audiences into a sumptuous, stylized world where desire and power reign. Following the suppression of la Commune, a short-lived workers' revolutionary movement in the 1870s, a cast of gorgeous women trapped by circumstances reside in "Paradise," a top-rate "closed house" reserved for aristocratic or bourgeois clientele and known for its strange and refined practices during a time of legalized prostitution. Hortense (Valérie Karsenti) is the ruthless and manipulative madame who runs her business with an iron fist; Véra (Anne Charrier) is the stunning star courtesan in her 30s nearing the end of her career; and country ingénue Rose (Jemima West, *Mortal Bones: The City of Instruments*), arrives in search of her mother, only to be blackmailed into becoming a prostitute. By turns both erotic and political, this uncompromising, finely crafted television series is the perfect mix of style and substance, a richly compelling period drama with unmistakably modern flair that reimagines age-old themes--and the world's oldest profession--in bold new ways.

## **A NOTE FROM THE DIRECTOR OF FRENCH FICTION at CANAL+**

A MODERN SERIES, IN COSTUME.

We have long rejected the idea of a series in costume. Our ambition was to renew the French series, to give it that touch of modernity that it is often lacking; it seemed to us simpler and more natural to stage contemporary worlds. *ENGRENAGES*, *MAFIOSA*, *REPORTERS*, *SCALP*, *LA COMMUNE*, *PIGALLE*: until now our series evoked very current situations and personalities. But of course the area of fiction is vast. We knew the time would come for us to open up to such genres as other time periods. It is in this context that Jacques Ouaniche proposed the idea of a series set in a luxury brothel in Paris in 1871. This world was new and rich in dramatic promise. The perspective of a predominantly female cast was very original and the theme seemed to us sufficiently universal: three women trying to free themselves from male domination.

The challenge posed to the writers, and later to the director, was clear. We wanted to liberate ourselves from the literary tradition and conventional imagery to which French authors refer too systematically when revisiting the nineteenth century. Just like *ENGRENAGES*, *BRAQUO* or *PIGALLE*, *MAISON CLOSE* had to be a modern and different series. Different in its writing - intrigue and characters completely new in a French series; a narrative that runs within the rules of the 52 minute series to distance ourselves from the traditional historical series; rigorous and documented evocation of the reality of brothels and prostitution in 1871; dialogues inventing a language halfway between certain peculiarities of the time period and a more contemporary sensibility. Different in its direction – set in very peculiar staging; stylization of certain costumes; natural hair styles and makeup; gigantic and almost unique scenery; original use of colors; radical choice of lighting; unexpected soundtrack, etc.

The result is impressive. The visual and sound environments of *MAISON CLOSE* are of great originality. High tension behind closed doors, between the high walls of a brothel, the series depicts the cruelty of a world where women are fighting in order not to be reduced to sexual objects. *MAISON CLOSE* has found its place as an original creation. This work continues with great strength the work our network initiated five years ago, and throws the door wide open for the “series in costume”.

This success required three years of effort, patience, doubts and new starts. We owe it first to the authors, Jean-Baptiste Delafon and Mabrouk El Mechri. Delafon revived with great talent the writing initiated by Anne Viau and Clara Bourreau. He has provided the story with its own world, gave it a breath rare in French fiction, and brushed up a gallery of complex and endearing characters. Thanks to his knowledge and love of cinema and television, Mabrouk El Mechri has conceived a production of great beauty that perfectly plays the hand of the series. He has invented a visual world that meets our ambitions and with the actresses he has created shocking “figures” of prostitutes and “maquasse” [colloquial for madam]. The third man is of course the producer, Jacques Ouaniche. He conceived the idea for this series and kept it on track during two years of writing. Furthermore, he designed and maintained the complicated set.

The place and talent of actors and actresses was no less decisive. I cannot mention them all: Valérie Karsenti, Anne Charrier, Jemima West, Catherine Hosmalin, Nicolas Briançon, Blandine Bellégo, Clemency Breather, Deborah Grill, etc. In the end, they are the women and men who took possession of *MAISON CLOSE* and made it the original character series that we are proud to present to you today.

Fabric de la Patellar, Director of French fiction CANAL+

# **PRODUCTION NOTES**

## **A WELL-DOCUMENTED SERIES**

### **A universal theme**

For more than three years I have been thinking of this series whose heroine is a young girl, trapped, forced to prostitute herself in a luxury brothel at the end of the nineteenth century at the beginning of the Third Republic. I wanted to uncover the daily lives of these sex workers, most of all of the women, and their privileged relationships with powerful men in a time period not so remote from ours.

For the writing of the screenplays, the different authors were given very detailed information about this time period. We have also appealed to an academic historian who specializes in this period, Jacques Rogueries. Without overlooking for a moment the contribution of Paul Labeuche, Pierre Chosson, Anne Viau, Clara Bourreau and Éric Benzekri, the virtuosity of the writing and dialogues of Jean-Baptiste Delafon have exceeded all my expectations.

After several European options, including France, Portugal offered “more accessible” scenery, allowing for a more rationally organized production. In fact, it is in an extraordinary palace of the nineteenth century and its surroundings that we have reconstituted to create the Paradise and several other settings. Set designers, costume designers and cinematographers have worked together for perfect harmony of color and atmosphere. Casting took four months, which shows the very special care dedicated to it.

The director, Mabrouk El Mechri, chosen because of his talent and passion for series, was most suitable to create the grammar of the image and to confer style on the series.

The three years I spent working on it every day, from conception to supervision of writing to shooting to postproduction, would not have been possible without the audacity and confidence of Channel+.

Jacques Ouaniche  
Producer, Noé Productions Int.

# **INTERVIEW WITH MABROUK EL MECHRI**

## **What led you to create MAISON CLOSE?**

Canal+ knew that I was extremely fond of American series, such as SOPRANOS or SIX FEET UNDER, and that I dreamed of producing one. I was contacted last year by Jacques Ouaniche, the producer of MAISON CLOSE. He made me read the pilot as well as a summary of the season and I thought the concept was wonderful.

## **What did you find attractive in this concept?**

MAISON CLOSE is the first material of French fiction that seemed to support an unconventional treatment. Like the series SIX FEET UNDER, which was not based on a single and unique character, but on the daily business of undertakers, this series makes MAISON CLOSE a complete entity, guiding several human destinies. In terms of staging and screenplay, the field of possibilities was really immense.

## **What is MAISON CLOSE narrating?**

It is a polaroid of the life of three prostitutes in a Parisian brothel in 1871, just after the Commune. When I read the pilot, I thought immediately of *Ni Putes Ni Soumises* (Neither Whores nor Submissives, a modern French feminist movement) because their destinies are in the end very actual. In the nineteenth century, prostitutes did not have the right to wear yellow, because it was too eye catching, and they could not speak to married men. There was an instrumentalization of sexual relations and female condition that was not far removed from what women can experience in the suburbs. This series is questioning the resonance between the societies of the nineteenth century and our society. In addition, the debate on the reopening of closed houses has returned in the news...

## **Can you tell us about the principal characters of Hortense, Véra and Rose: three women who each seek in their own way to escape from male domination?**

Rose's journey shows the viewer the whole chain. This young virgin goes to a Parisian brothel to find her prostitute mother, but lets herself be tricked. Rose is an exceptional figure, because she quickly understands that to get out of it she has to climb the social ladder. She will therefore try to become the favorite of the brothel, thanks to the support of her elder, Véra. The latter is considered "aging", because she is 35 years old.

At the time, a girl was finished by age 40 due to diseases such as syphilis and limited life expectancy. Véra shows us what a whore wants to become in retirement: the mistress of a rich man who is going to set her free by paying off her debt. Hortense is the madam of the brothel. Although submissive to men from whom she borrowed money during the Commune (a short-lived revolutionary movement), she is a woman who exploits other women. Through her character, we discover the whole running of a closed house.

## **Some sex scenes are very raw, even violent. Why was this done?**

We cannot talk about a closed house without showing sex. In the specifications, I did not necessarily want to have a sex scene in every episode, but neither did I want too prudish of a production. Each time, the scene had to tell something new, with different points of view and dramatic value.

## **The setting of MAISON CLOSE is very modern for historical fiction, and the soundtrack is very rock and roll. Was it your intention to dust off the genre?**

The music belongs to the scenery. It was not my intention to put it in full view by inserting rock and roll pieces in costumed scenes. In MAISON CLOSE, the characters and not the viewers are

hearing the soundtrack. When, for instance, Rose enters the brothel, she hears sounds from the outside just like a clubgoer today who, queuing in front of a club, hears the base sounds. My objective was not to sanctify the nineteenth century, but only to immerse myself in a time period, without prejudice, trying to find similarities with our present time. As for the costumes, they are treated like clothing. In addition, love, greed, jealousy, misogyny or violence are universal and timeless themes. Whether in the nineteenth, twentieth or twenty-first centuries, in the end human nature remains the same.

**MAISON CLOSE is the first television series that you've shot. Was it difficult for you as a filmmaker?**

Not at all, on the contrary it was rather simple. I started out directing short films; restriction is therefore a driving force in my work. I need to be constrained. I had nine days to complete an episode, so it was stimulating... I understood that the more I was constrained, the more creative I became.

**How did the shooting go?**

The shooting was in HD, between September 2009 and February 2010, in a sublime nineteenth century palace in the heart of Lisbon. It was very nice. The location had the advantage of having many sub-sets. I brought along André Fonsny, my chief set designer in my previous movie JCVD, who left the original patina to render the place organic and multidimensional. It is impossible not to believe in the authenticity of the scenes, as they are very realistic. We have not shot in paper mache, but between real walls that once existed. It was very moving.

**Can you tell us about your film career?**

I started as assistant director, but I thought only of my own films. So I started making short films in the framework of Connu Méconnu (Known Unknown), an association sponsored by Mathieu Kassovitz, which allows people who are not in movie making to be extras in films and develop their own projects. One of my short films, VIRGILE, was noticed by the company Gaumont, who proposed that I shoot JCVD with Jean-Claude Van Damme...

**What are your future projects?**

Since finishing filming MAISON CLOSE, I have been working on two full length films. The first is a thriller that tells the story of a female American tourist whose family is kidnapped. The second will be called SAGE-FEMME (Midwife); the lead role will be played by Vanessa Paradis as a midwife who cannot have children.

## THE MAIN CHARACTERS

**Hortense** (Valérie Karsenti ), the mistress of the Paradise, runs her business with an iron fist. An orphan, she had to prostitute herself to survive and save her younger brother, she then progressed in the hierarchy of the house. Ruthless and manipulative, she is a great professional who knows all the ropes of the profession. In addition, she is always full of ideas on how to make the Paradise more profitable. At the beginning of the series, she is confronted with a tough economic environment, facing pressure from the thug who is extorting her, not to mention the return of her brother who inspires her with hatred and terror. But Hortense is unrelenting when it comes to the star of the Paradise, Véra, whom she doesn't want to let go at any price because she is madly in love with her.

**Véra** (Anne Charrier), beautiful courtesan in her thirties pursued by all of Paris. She is the star of the Paradise, the biggest earner. Véra was married, educated, and appreciated both for her talents and her mind. She comes from a petty bourgeois family, but she couldn't stand the cramped prison of marriage. Her power over men soon gave her enviable status and privileges inside the Paradise: she has her own room and maid and chooses her clients. But Véra is aware that her career is nearing its end. She wants to leave the Paradise in beauty, having her debt redeemed by a wealthy heir whose official mistress she will become.

**Rose** (Jemima West), a young girl of great beauty, forced to enroll in the Paradise. Adored child of a prostitute who took care of having her daughter raised by nuns. Rose is not afraid. Even in the convent she was jumping over the wall, and never submitted. Barely an adult, she prepares to marry a young journeyman, but wants to tell her mother first, knowing that she works in the Paradise. Sold by a pimp client, Rose finds herself imprisoned. She will never stop trying to break her destiny.

**Marguerite** (Catherine Hosmalin). The sub-mistress in charge of the daily running of the brothel. She deals with the suppliers and manages the maids. She keeps the girls strictly under control, easily going from threatening to closeness. She is entirely devoted to Hortense, who she admires for her intelligence, but she wants more recognition—even wants to become her associate.

**Gaillac** (Nicolas Briançon) the charismatic brother of Hortense, who returns to Paris for business after a long absence. He plans to make good use of the Paradise to establish precious contacts and to get public works contracts. All the more since he is the real owner. He will succeed in having himself accepted in the high society of Paris, at a time when social and cultural prejudices are rampant. Gaillac incarnates the new bourgeoisie, fashionable, without complexes, who intends to take the power. He has a passionate and troubled relationship with his sister Hortense.

## **THE HISTORICAL CONTEXT FOR MAISON CLOSE**

“The hope of reducing or eliminating the always increasing prostitution of the nineteenth century makes you laugh like the acts of a fool.”

Alexandre Dumas

(“Le Gaulois” Magazine, 12 March 1869)

### **AN INEVITABLE PLAGUE**

In the nineteenth century, the existence of closed houses was considered an inevitable concession to the immorality of large cities. The Paradise is an imaginary luxury Parisian house, in the same category as the famous Chabanais. It is a first class house reserved for aristocratic or bourgeois clientele, curious for strange and refined practices prohibited for right-thinking wives. Added to this is travel and leisure prostitution, evidenced by the record profits of brothels during world expositions. Monarchs and statesmen are regular customers, despite their wealth, because they find an atmosphere that is absent in their homes. The closed house offers the myth of secrecy.

### **REGULATED PROSTITUTION**

The series takes place in a time period that saw the advent of regulated prostitution. The administrative registration gradually gives rise to a moralized prostitute, a healthy bulwark of the sexual nature. The brothel changes in a house of tolerance. Discipline triumphs in the houses: the internal rules are strict, the submissive girl must obey the madam, the sub-mistress and the client. The vice squad has formalized two categories of prostitutes: the submissive girls who are obeying the rules, listed and registered; and the unsubmitive, those who escape control. As for this latter category, the role of the police is to locate, register, and transform them into submissive girls.

The submissives have to obey the rules, such as:

“It is prohibited to circulate in groups, to go out without a hat, to attract looks, to cause provocations, to speak to men accompanied by women or children, to stand on the public road, to be on the street before 7 or after 11, to frequent public establishments, to come closer than twenty meters to churches, doorways of schools and lyceums.”

On January 1, 1870, the number of submissive girls, in other words registered girls, is 3,656 in Paris, of which 1,066 are in houses and 2,590 are isolated.

The prefecture delegates its powers to the keeper. The interchanges between police and mistresses of brothels are frequent and can be excellent. Payoffs and a little sweetness take care of things.

### **HYGIENE AND DETERMINISM**

The late nineteenth century saw the culmination of criminal anthropology theories. Cesare Lombroso, the founder of the science, is studying the population of prostitutes



starting from many statistics. He draws a methodical picture of their physical and psychological features: hair, rotundity, tendency to lie, versatility...and affirms that prostitution is the result of biological determinism. Meanwhile, sanitary measures and hygienic theories take shape. Syphilis is considered "the Venetian Danger." Medical visits are assigned to physicians in the clinic. The first medical visit occurs after filing by the police department. Some sick girls, fearing sequestration in the infirmary of the Saint-Lazare prison (107, rue du Faubourg-Saint-Denis), do not go to the clinic. In a luxury home like the Paradise, the girls are examined on-site, once a week. Regardless of the official visit, there is often the unofficial visit of a medical student who arrives two hours before the doctor with a speculum to make a first inspection. If he finds a sick girl, he hides it.

## **HIERARCHY AND EVERYDAY LIFE**

Only a woman could open a house of tolerance. The brothel is a place run by a mistress, assisted by a sub-mistress, the latter aided by maids. In Paris, written permission of the owner is indispensable to open a house. Most of the owners of the 143 main brothels in Paris are investors. These characters extract payment of large bribes from the mistress of the place and impose a rent well above average. Their often exorbitant demands, force the madams of the houses to put pressure on the girls they employ.

The mistress is usually a gallant old lady who managed to economize. Otherwise, the sub-mistress succeeds her boss. Sometimes it is simply a submissive girl who made her way. The sub-mistress is in charge of the daily running of the house. It is usually a former prostitute in her forties. She opens the door to the customer after verifying his identity through the peephole, summons the girls to the room, and assists visitors in their choice. She cashes the amount charged by the brothel. The girls must obey her.

The troupe of a Parisian house of tolerance is generally composed of ten to fifteen girls of great ethnic and physical variety. Staff turnover is common in order not to risk boredom of the regulars. However, the existence of a stable core gives to the familiar a sense of permanence, and to the madam control over the mobile workforce by relying on the old ones.

Daily life is regulated, repetitive and full of obligations. The girls usually wake up around 11 am and after breakfast spend a long afternoon playing cards or bingo in endless talk and cigarette smoking. Conversations revolve often around professional manipulations. Around 4 pm, the hairdresser is greeted with shouts of joy. After dinner, the girls proceed with their evening toilet and put on their work clothes: white silk stockings, shoes with heels, a bathrobe or a black or white shirt of very transparent gauze.

## **THE DEBT SYSTEM**

In theory, the madam owes the girl housing, food, indoor clothing, heating and laundry. But in Paris, the madam cashes the amount charged by the brothel and for the

sleepovers. The brothel charge account occurs by means of a system of chips. A love girl must settle for "gloves," that is to say, presents from customers. Since she is rarely allowed to go out, the resident must buy cigarettes, perfume, soaps and clothing, pay for extras, hairdresser and pedicure, all at an excessive price from the madam. The madam is therefore employing all her skills to push her employees to consume more and accumulate greater debt. In addition, any breach of the rules involves payment of a fine.

A girl who enters a house loses her name and lives under a pseudonym, which she keeps throughout her life as a prostitute. She is now part of a community of women with a specific form of social life.

Children: if one of them gives birth, the girls compete for the favors of the child to the point that the mother is deprived of her baby. Infants are the subject of constant care, and as they grow, their mothers put them in chic and expensive pensions, or with nursing mothers in the country, to whom they hide their activities.

The sign that indelibly marks the girls' aptitude for vice is tattooing. However, it is difficult to get into a big house being tattooed.

Rare are the prostitutes who age in a brothel. They are rejected as soon as they no longer earn. The most beautiful and smartest manage to marry a rich client. Some become maids, but most flee.

## **THREE QUESTIONS FOR SOPHIE DUSSAUD, COSTUME DESIGNER**

### **1. What was the state of mind and the slogan?**

It was precisely that, "a state of mind." Canal+ opened a door to reflection, research, intuition. We had to distance ourselves from the usual codes of imagery of the time. Not to criticize what had been done elsewhere, but to be closer to the forgotten modernity of this period and to give it a fresh look.

### **2. What is the degree of realism?**

For me, the realism is absolute through the freedom that was offered to us; it was certainly not a matter of betraying the time period, but on the contrary to try to approach the aesthetic surroundings of the individual in this period. In addition, the subject of this series, a closed house in 1871, easily allowed the imagination "to occupy the place." It was delicious and cruel to conceive the twists and turns of these double locked women, "caged", while I was looking for transparency, the penury of the bodies, their exposure, and also to convey a French spirit still very influential at the time.

### **3. What is the contribution of the costumes?**

After the casting, when we discover the faces, the bodies, the sensitivities of actresses and actors, all that was concept becomes concrete: the perception of the characters, their reality, their words, the materials, the colors, their movement, their definition. The creation is in this flesh, under the eye of the director and through the actor, so that the latter can embody his character. It is a wonderful and fragile moment where everything exists. We can then name them: Hortense (in opaque black absorbing all colors), Véra and Rose (in old gold and pale gold, both dressed in a specific metal), and all the others (bearing the colors and transparency of precious stones). The men are also locked in their codes and precisely defined.

## GLOSSARY

**The maquasse:** colloquial term used by the girls to designate the madam of the house.

**The sub-maquasse:** colloquial term to designate the sub-mistress.

**Gloves:** gifts a girl receives directly from the client.

**Bream:** prostitution card of a submitted girl, a white and flat sheet like the fish of the same name.

**Gone to the country:** conventional term used to indicate that the girl comes from the prison infirmary of Saint-Lazare.

**Have a sleep over:** spending a night with a customer.

**Visit men:** examination of the male organ. When an older girl wants to stand as sub-mistress, she does not fail to say: "I know very well how to visit men."

**A lupanar (whorehouse):** a brothel.

**Major horizontal ones:** the top of the ladder of prostitutes.

**The stony ones:** the bottom of the ladder.

**The chest:** the dormitory of luxury brothels, in general located in the attic.

**The julot:** idolized lover.

**The counter:** book where the expenses of the girls are listed (ref. the debt system).

# **CREW BIOGRAPHIES**

## **JACQUES OUANICHE (CREATOR/PRODUCER/DIRECTOR)**

Jacques Ouaniche is a French director, producer and screenwriter. He created and produced the series BROTHEL for the channel Canal +, writing all the episodes and directing two. He also produced Abdellatif Kechiche's LOVE AND CHANCE, which won four César awards. In 2013, he directed his first feature film, VICTOR YOUNG PEREZ, a biopic of the Tunisian Jewish boxer deported to Auschwitz in the 1930s who died in the 1945 death march, with the title role played by former boxing world champion Brahim Asloum.

## **MABROUK EL MECHRI (DIRECTOR)**

A director and screenwriter, Mabrouk El Mechri's first short film, MOUNIR AND ANITA, was released in 1998 with Samy Naceri, followed by GENERATION CUTTER in 2000 with Zinedine Soualem, then CONCOURS DE CIRCONSTANCE [CIRCUMSTANTIAL CONTEST] in 2003 with Léa Drucker. He produced the Gaumont film VIRGIL in 2005 with Philippe Nahon, Jean-Pierre Cassel, Lea Drucker and Jalil Lespert, then JCVD with Jean-Claude Van Damme in 2008. His most recent film was SAGE FEMME [MIDWIFE], starring Vanessa Paradis.

## **JEAN-BAPTISTE DELAFON (WRITER)**

For several years, Jean-Baptiste Delafon wrote episodes of police series for all French channels. In the past three years, he has created or participated in the creation of series such as MAC ORLAN. He also worked on projects in current development for Canal+.

## CAST

JEMIMA WEST ROSE  
ANNE CHARRIER VÉRA  
VALÉRIE KARSENTI HORTENSE GAILLAC  
CATHERINE HOSMALIN MARGUERITE FOURCHON  
NICOLAS BRIANÇON PIERRE GAILLAC  
BLANDINE BELLAVOIR ANGÈLE  
CLÉMENCE BRETÉCHER VALENTINE  
DEBORAH GRALL BERTHA  
JUANA PEREIRA DA SILVA LOUISE  
QUENTIN BAILLOT BARON DU PLESSIS  
PIERRE CASADEI THE GENERAL  
ANTOINE CHAPPEY CHARLES BLONDIN  
DAN HERZBERG GASTON LUPIN  
SERGE DUPUY BRISE CABOCHE  
LANNICK GAUTRY EDGAR  
GARLAN LE MARTELOT EDMOND BLONDIN  
SÉBASTIEN LIBESSART DIVISIONNAIRE TORCY  
OLIVIER CLAVERIE GAUDISSERT

## TECHNICAL CREDITS

**DIRECTOR** Mabrouk El Mechri (episodes 1 to 4 and 7 to 8),  
Jacques Ouaniche and Carlo Da Fonseca Parsotam (episodes 5 and 6)  
**BASED ON AN ORIGINAL IDEA OF** Jacques Ouaniche  
**SCREENPLAY** Anne Viau and Clara Bourreau (episodes 1 and 2),  
Jean-Baptiste Delafon with the collaboration of Éric Benzekri (episodes 3 to 8)  
**ADAPTATION AND DIALOGUES** Jean-Baptiste Delafon  
After a bible of Paul Labeuche, Pierre Chosson, Anne Viau and Clara Bourreau  
**PRODUCTION** Noé Productions Int. with the participation of Canal+  
**DIRECTOR OF PRODUCTION** EDDY JABES, GERARDO FERNANDES  
**DIRECTOR OF POSTPRODUCTION** GRÉGORY OUANICHE  
**1<sup>ST</sup> ASSISTANT DIRECTOR** CARLO DA FONSECA PARSOTAM,  
NICOLAS ADELET, JORGE COSTA  
**SCRIPT** FATIMA RIBEIRO, RACHEL CORLET,  
VÉRONIQUE LAGRANGE  
**DIRECTOR OF PHOTOGRAPHY** PIERRE-YVES BASTARD  
**SOUND ENGINEER** FRANCISCO VELOSO  
**CHIEF SET DESIGNER** ANDRÉ FONSNY  
**COSTUMER** SOPHIE DUSSAUD  
**CHIEF OF MAKEUP** FABIENNE ROBINEAU  
**CHIEF OF HAIRDRESSING** LOLI AVELLANAS  
**CHIEF EDITOR** KAKO KELBER  
**ORIGINAL MUSIC** GAST WALTZING and ALAIN PEWZNER

**A CANAL+ ORIGINAL CREATION**

## **About Music Box Films**

Founded in 2007, Music Box Films is a leading distributor of international, American independent, and documentary content in North America along with the best in international TV series and mini-series.

Releases in 2014 included Roger Michell's LE WEEK-END, written by Hanif Kureishi and starring Jim Broadbent; the Emmy Award winning French-language series "The Returned"; Pawel Pawlikowski's IDA, the official Polish submission to the Academy Awards®; and the Sundance Audience Award-winning documentary THE GREEN PRINCE.

Upcoming releases include award-winning documentary WATCHERS OF THE SKY, Dominik Graf's BELOVED SISTERS, Germany's official submission to the Academy Awards®, and Shlomi and Ronit Elkabetz's GETT: THE TRIAL OF VIVIANE AMSALEM, Israel's official submission to the Academy Awards®.

Music Box Films is independently owned and operated by the Southport Music Box Corporation, which also owns and operates The Music Box Theatre, Chicago's premiere venue for independent and foreign films.