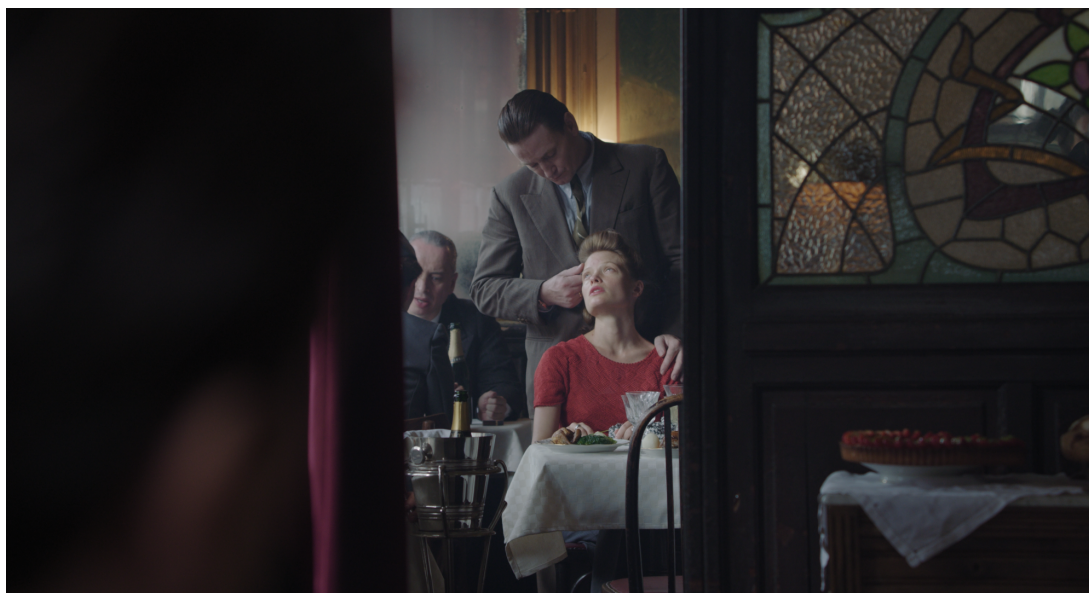


Music Box Films Presents

# MEMOIR OF WAR



127 MINUTES | FRANCE | 2017 | NOT RATED | IN FRENCH WITH ENGLISH SUBTITLES

## PRESS NOTES

### Publicity Contacts

#### **New York/National:**

Sophie Gluck & Associates  
Sophie Gluck  
[sophie@gluckpr.com](mailto:sophie@gluckpr.com)  
212-595-2432

Aimee Morris  
[aimee@gluckpr.com](mailto:aimee@gluckpr.com)  
212-595-2432

#### **Los Angeles**

Sasha Berman  
Shotwell Media  
[sashaberman@me.com](mailto:sashaberman@me.com)  
310-450-5571

#### **Regional/Marketing:**

Music Box Films  
Kathleen Sachs  
[ksachs@musicboxfilms.com](mailto:ksachs@musicboxfilms.com)  
312-508-5362

### Music Box Films Contacts

#### **Theatrical Bookings:**

Brian Andreotti  
[bandreotti@musicboxfilms.com](mailto:bandreotti@musicboxfilms.com)  
312-508-5361

Kyle Westphal  
[kwestphal@musicboxfilms.com](mailto:kwestphal@musicboxfilms.com)  
312-508-5359

#### **Marketing/Social Media:**

Becky Schultz  
[bschultz@musicboxfilms.com](mailto:bschultz@musicboxfilms.com)  
312-508-5360

#### **Exhibition Materials:**

David Cook  
[dcook@musicboxfilms.com](mailto:dcook@musicboxfilms.com)  
312-508-5363

## **S U M M A R Y**

In Emmanuel Finkiel's haunting adaptation of Marguerite Duras's semi-autobiographical novel, *The War: A Memoir*, the famed author (Mélanie Thierry) recounts an emotionally complex story of love, loss, and perseverance against a backdrop of wartime intrigue.

It's 1944 Nazi-occupied France, and Marguerite is an active Resistance member along with husband Robert Antelme and a band of fellow subversives. When Antelme is deported to Dachau by the Gestapo, she becomes friendly with French Nazi collaborator Rabier (Benôît Magimel) to learn of her husband's whereabouts. But as the months wear on with no news of her husband, Marguerite must begin the process of confronting the unimaginable. Using subtly expressionistic imagery and voiceover passages of Duras's writing, Finkiel evokes the inner world of one of the 20th century's most revolutionary writers.

## **S Y N O P S I S**

In a haunting adaptation of her semi-autobiographical novel, famed author Marguerite Duras (Mélanie Thierry) must navigate the Resistance and the Gestapo to uncover the whereabouts of her imprisoned husband, Robert Antelme. After he's deported to Dachau in the midst of Nazi-occupied France, she becomes friendly with French collaborator Rabier to gain information at considerable risk to her underground cell. But as the months wear on, she must begin the process of confronting the unimaginable.

## **L O G L I N E**

Paris, 1944. In this haunting adaptation of her autobiographical novel, famed author Marguerite Duras shrewdly navigates the French Resistance and the Gestapo to uncover the whereabouts of her imprisoned husband.

## INTERVIEW WITH DIRECTOR EMMANUEL FINKIEL

### **Where did the desire to adapt the book *La douleur* (*The War - A Memoir in the US*) by Marguerite Duras originate?**

The opportunity to work on the text originally came from Elsa Zylberstein and David Gauquié, who suggested that I write the screenplay adaptation. The desire predated that. I first read *La douleur* when I was around 19 years old and, like many people, I found it overwhelming.

It also resonated with my own personal history. A woman who is waiting for her husband to return from the concentration camps, and then when everyone returns, he does not...this character is reminiscent of my own father, who I believe was someone always waiting, even after he knew for certain that the lives of his parents and his brother had come to an end in Auschwitz. For those who had no physical remains, absence was always present. And this wasn't just an intellectual concept, it was something very concrete. The presence of absence... in my opinion, that is what *La Douleur* is all about: being confronted with this presence. Withdrawing into oneself, an interior voyage.

### **How did you approach this very autobiographical text, which is Marguerite Duras's own story?**

Duras claimed she had not worked on the text. She affirms that she wrote it in a state and at a time that she no longer remembers...that she had not dared to alter it when she found it, that "the writing made [her] ashamed." In my opinion, that's not true. In re-reading and working on the text, I realized that all of it was, in fact, extremely well-written, polished, constructed.

Also, when you delve into her biography and you know the true nature of her relationship with Robert Antelme at the time, it becomes difficult to completely believe in the authenticity of this journal when we read how she could no longer manage to live, to breathe. At one point I was ready to say, "I hate her, I am not going through with this adaptation!" Then I saw that her strokes were broader simply because she allowed us to see them, simply because that is when and where her pain became more complex, and especially more dense, more true, reasoning with the confusion and contradictions that each of us can have. I finally saw a kind of honesty in it, and I ended up loving it.

It is this relationship, this balance between the fiction skillfully created by Duras and her biographical reality that guided the outline of the adaptation.

**At one point, Dionys asks her, “Are you more attached to your pain or to Robert Antelme?” This question, which is not in the book, summarizes what you have just said.**

Dionys tells her the truth as he sees it, with kindness. I cannot imagine that he was not able to express such things to her. In the text, Duras even suggests it, when she writes: “Argument with Dionys...he treats me like I am mad.” We don’t know why they were arguing but when you do an adaptation for the screen, you are obligated to put words on it. I could have chosen not to have Dionys say: “Why do you put yourself in that state? You have separated yourself from him.” But that is how I ended up loving Duras the most. I think that her pain was not the feeling itself, but of being confronted with what she could not tell herself: “I don’t feel what I am showing or what I am saying.” The pain is not the condition of suffering into which she puts herself by refusing to eat or by lying on the floor. The pain is the pit, about which she is aware, which separates the condition in which she is from the one she puts herself into, and that she allows to be seen and...read.

It’s a confusing position that all of us may experience and that I myself have known: losing someone you adore and being surprised at feeling a pain that is not the equal to all the love you have for them, nor of what you show to others. The position of this woman dealing with this absent husband—and the more he is absent, the more she loves him—also reminds me of some of the stories that I collected when I was making *JE SUIS (I AM)*, a documentary about cerebrovascular accidents, particularly the honest and lucid account of a woman whose husband had fallen into a coma. Every day, she would drive 50 kilometers to visit him in the hospital. She was told to speak to him, that he could hear her, and she believed it. The longer the coma lasted, the more the memories returned to her; the greater the desire generated by these reawakened feelings, the more she loved him. After one and a half months, she received a call at work: her husband had just come out of the coma. She was driving to see him, mad with joy at getting her husband back, when she suddenly caught a glimpse of herself in the rearview mirror and realized that perhaps she was carried away. And by the time she parked her car in the hospital lot, she had told herself: “I don’t love him anymore.” And it was in that state that she climbed the stairs to her husband’s room and that she held him in her arms.

**The film is not a portrait of Marguerite Duras. If Rabier hadn’t mentioned it, we could almost forget that it’s about a famous writer.**

Yes, I did not want to make a biopic! In a film, the very fact that you are presenting a portrayal, requires you to take a position, to presuppose certain things. But I did it by



looking at Marguerite from the perspective of what it means to be a human being, one who reacts like a human being and not a writer. I don't know writers, I know people who write. The character of the writer is a concept, and I immediately wanted to dispose of the figure of Duras—her own telling of the story authorizes me to do so since it cannot be called a true autobiography.

**How did you get the idea to incorporate the second story from the collection, “Monsieur X, Here Called Pierre Rabier”?**

Rabier's story is more action-based, which makes it possible to create what almost amounts to suspense. It seemed all the more important to include this part with Rabier since it is, in a way, the starting point of the story, the moment where Marguerite's pain takes shape. What Marguerite went through during the Occupation participates in her pain: the way in which she waited for Antelme, the way in which she used this collaborator, got caught up in the game, first with some excitement, and finally to see him more than was natural... This idea developed more naturally when I realized that in Duras's collection, *La douleur* and the story about Rabier were the only two that were numbered, 1 and 2. So it was really a diptych that I simply restored to the chronological order of the story. Thus we enter into Marguerite's pain from the exterior, in order to better envelop it in her interiority.

**How did you approach the complex character of Rabier?**

Rabier is a bastard, but I did not want to make him a monster different from us, nor to make him too sympathetic. I wanted to try and be fair. Does Rabier meet Duras only to try to make her break and give up the network? Is he madly in love with her? I wanted to remain somewhat vague and enigmatic, to express that it was all of those things at once. Benoît Magimel was amazing in this role. He is an actor that had impressed me for a long time and I wanted to work with him. Meeting him made him even more moving in my eyes.

**Rabier's fascination with books is almost childish...**

Yes. That's how Duras describes it, I just added on her words about the class struggle: “People like you are not interested in people like me.” I think that the existential emptiness and frustration he feels can explain a quite a few things.

Marguerite is also ambiguous. I could have made her a more “pure” heroine, a model wife, totally and honestly in love, without concessions, without compromise, without doubt... here, she is a bit egocentric, full of paradoxes, doing the opposite of what she

says: the phone rings, she doesn't answer and then suddenly she tells herself that Antelme is dead. It's a bit twisted, but it demonstrates a complexity that I find interesting.

### **How did the choice of Mélanie Thierry come about?**

In her story, Duras took liberties with what actually happened, and her character is partly fictional. This allowed me to free myself from the requirement of resemblance. It was important, above all, that the actress have the necessary depth and be able to carry both the traces of Duras's youth at the time and the traces of her later maturity. I started to look for an actress with this in mind.

I did not think of Mélanie Thierry at all at the start. I began by testing a number of actresses and she is the one who told me, "Me too, I'll test for it as well!" I agreed almost out of politeness. And also with some curiosity because these tests were very difficult. Marguerite evolves enormously, and I wanted them to show her ability to embrace this evolution. Mélanie's tests were a miracle in and of themselves. To see her sit down and wait, to lie in wait for each sound, on the stair landing, at the window. And to see that thousands of things were happening although she seemed to be doing nothing... when it comes to portraying a public person like Duras, it is better to approach it gently, to begin with a close-up, silhouetted, backlit, so that little by little the viewer becomes accustomed to it. But I had such faith in Mélanie, I did exactly the opposite, by opening with a full shot of her

### **How did you direct her? Specifically in the scene where she refuses to see Antelme?**

There were two ways to play Marguerite and with Mélanie and Alexis Kavrychine, the director of photography, we adopted a code. The first we called 'Adele H.' This was the figure of the romantic young girl entirely in her emotion. The second was 'Duras the Writer,' much colder and more reserved. Both Marguerites are suffering, but one lives things to the first degree, the other with more of an introspective awareness.

In the scene that you mention, Mélanie did it almost in one spurt, she puts all of her talent to work, she doesn't cheat, because it's true, it's felt, and it's experience that doesn't come from the intellect or from reason. She delivers things that belong to all of us.

**This is the first time that you have done an adaptation and a historical film...**

Yes, and to do so, I had to engage in some denial! To act as though it wasn't the monument Duras, to act as if there had never been a film about the Occupation, to act as if I was not impressed. And to concentrate on just one thing: what I knew. I did not live during that time, and I am not a Duras specialist. On the other hand, what is described in her book, the depth of all these micro-emotions, I understand them.

It's from that angle that I undertook this project. By questioning myself about what I had seen in my own family, and especially by questioning myself on what this emptiness is inside, on what is imagined, on how reality and the real do not coincide. In total, everything that gives depth to our conscience, that with which we live and which has no temporality, which exists generation after generation. As for the time period, my part was to never do anything simply as a recreation, to take references from the archives of the time rather than the images conveyed by film or convention. And for the rest, to do as if everything was happening today.

**The love story between Marguerite and Dionys is just suggested, by a few modest gestures.**

I sketched Dionys into the screenplay as he is in the story as told by Duras, who makes use of him where and whenever it's convenient. He has no first name, they address each other formally, he is at the center of the big lie about which I am speaking—in reality, everyone knew that he and Marguerite were a couple and were so well before her husband left. Then, while maintaining the position Marguerite gives him as a satellite in her story, I decided to make his presence, while remaining friends during 99% of the film, the most sensual possible. To portray Dionys, I wanted someone who could embody him by his pure presence, a very well-drawn personality, without actually having many scenes with dialogue. I really liked Benjamin Biolay in IRRÉPROCHABLE, in which he plays one of the lovers of Marina Foïs. Upon meeting and speaking with him, the choice was inevitable. It was not important that the real Dionys Mascolo was younger.

**You do not film the body of Antelme who has returned from the camps but you film those of two of the survivors at the Lutetia Hotel...**

"The survivors who return from the camps" is a generic title that covers very different cases. Duras describes Antelme as someone who is at the brink of death, at the edge of the pit in NIGHT AND FOG. He is not like the survivors I film at the hotel. We see that they are not in good shape, of course, but they still have human bodies and faces. I

watched many documentaries about those who arrived at the Lutetia. In general, they convey the image of the deported behind barbed wire. It wasn't easy to find the right image, one that does not minimize everything by reverting to a conventional image. For me, Antelme's body, as it was upon his return, was unfilmable. The film says that, too.

### **Did you also watch fictional films?**

I watched MR. KLEIN again, for its work on the recreation. And to give my team an example in the beautiful sequence in which Mr. Klein, on the trail of the wife of the other Mr. Klein, visits a factory to question the women. Losey's directing is very modern, he breaks the rules of the time with regard to hairstyles, makeup and costumes. But we see the women, particularly workers, who could also exist in the 1950s. For the prison scene, I watched the loop and showed Alexis and Mélanie the scene from the end of ROME, OPEN CITY, with Anna Magnani who is running behind the truck and is killed.

My director of photography and I also looked at a lot of photos by André Zucca, color photos of the Occupation made with film that was not sensitive and which gave colors that were very contrasted and saturated with very marked blacks and reds. That being said, the styling of the film was not supposed to resemble that of the Zucca photographs, very reconstituted, with the concern, I think, of showing a certain Parisian bourgeoisie that gets along well with the Occupier. But it was important to eliminate all clichés that viewers might have in mind and to film as if we hadn't seen anything.

### **You play a lot with the blurriness and the fragmentation of the image...**

It is my way of seeing things, which I have always cultivated and which comes from an axiom that is quite simple: under no circumstances do you deny that what you are filming is filmed. This may seem like stating the obvious but, in general, cinema wants to make you believe in the famous transparency. I think this is nonsense, and I use a long focus which you notice immediately because it gives an unusual balance between what is blurred and what is clear which I believe is really how we see: we perceive things in a fragmented way and it's our brain that pieces everything together and gives us continuity.

In MEMOIR OF WAR, I really explored this feeling of hyper-subjectivity. We become genuinely attached to the character of Marguerite.

**This hyper-subjectivity is also reflected on the vision you give us of Paris.**

I didn't want to show what the Rue Saint Benoît looked like in 1944, with a character in the middle, seen from the exterior. I wanted to show it filtered through Marguerite's own point of view, her concerns, what she knows and what she projects, what she hears...the use of the long focus allowed me to avoid the classic recreation and also to show Paris as much as possible the way it was at the time, which is dark gray, almost black. We used a number of micro-tricks, from capturing with a long focus to the use of digital, and also working on the sets to achieve this. It was hard work, but I persisted, also because that was the Paris of my childhood—restored Paris is rather recent.

**And using blurriness up to the abstraction of the final image?**

It's the focus that is at the end of its course, and since we are in situation with very strong backlighting, it gradually whittles away and we get this almost abstract image. With this film, I really allowed myself to probe the capabilities of the lens. During the shooting, a technician had an importance that was perhaps greater than in other films: assistant cameraman. Usually, there is no question of having a blurred shot, but here we were in another code. All blurriness was welcome...based on a mental shot that I had in mind, I discovered things in the lens that the eye could not imagine at first sight, and I got to work.

**By filming the Liberation of Paris from the point of view of this woman who continues to wait, you are showing the violence with which the reality of the concentration camps was immediately covered, and that there is a thin line between legitimate desire to go back to living and denial.**

Of course. Today the belief is that we speak about the Holocaust too much. But it is important to remember that during those years, it was exactly the opposite. There was a smokescreen created by the state and by conditions, strengthened by the fact that the survivors who returned did not speak about it. It was important to show that to Marguerite's pain was added the fact that it was not recognized by others. The silence on the part of the government was already at the heart of Duras's story, but here again, perhaps I added something from my own personal story, from what my father told me about this denial that existed in 1945, practically until the end of the 1960s, in connection with this great issue of the extermination of the Jews. What happens for Antelme? As a resistant, he should have been a prisoner-of-war, but destiny wed him to the fate of the Jews. The evocation of the Jewish thing that is read between the lines in Duras is underlined in the film.

**To reestablish the unity of the country, the political machine “moved on to something else.” This attitude is not without resonance in our own time.**

Yes, there is a dichotomy between the reasons of state—today it would be austerity or the war against terrorism—and the consequences to the people, taken individually. These people are in a democratic process, they vote, and they are not at all isolated. The course of things in no way follows their reality and that is what constitutes their suffering.

**“I am from another country than they are, I am from France...” says Marguerite.**

The most horrible thing when you make a film about the Occupation today, with everything that is happening in France, is to realize that this second degree can be heard in the first degree, particularly in the speeches of Le Pen. Through her personal journey, Duras recounts a collective journey, a highly French story, of the French among the French. The time period changes, but the same flag still flies there; the speeches change but the people are the same. That I why I regularly took the time to slowly pan over groups of people in the film. Her vision was perhaps very Manichean, but my father taught me that in the period of a few months, people could come to think the opposite of what they seemed to think before, that the same people could acclaim the speeches of Laval, then later those of de Gaulle.

**The film begins like a rather classic historical film then dares to show a more Durassian side, in order to then welcome Mrs. Katz, played by Shulamit Adar, whose presence was such a strong one in VOYAGES...**

Despite age and the passage of time, Shulamit could still be the character from VOYAGES, inside in Tel Aviv. She has an internal flame that has not moved, and a few minutes after she came on set, it was if we were continuing this conversation that we began long ago. We were both really pleased! What is amazing is when the camera can capture not what comes out of the actor but what happens with what isn't shown. It's the same relationship we have with people in real life. We are moved by what we guess or imagine—which is quasi-synonymous. When I was afraid that the character of Rabier would be missed in the second part, I reassured myself with the thought that “I have Mrs. Katz!” What is amazing about her is that the hope of return is more important than the return itself. As in the second part of VOYAGES, with a woman who receives a man she believes is her father. And when she learns it isn't him, it's not important, it's the idea that remains the strongest.



**There really is a bridge between VOYAGES and MEMOIR OF WAR.**

At the time of VOYAGES, I remember telling myself: I will never dare to adapt *La douleur*! All the same, the second part of VOYAGES is under the influence of this book: the apartment, the apartment corridor, the presence of these two people in the apartment...I think that the two films have a very close relationship to memory and also to the present which is taking place. To what unites us with one who is notably absent.

Interview by Claire Vassé

## **ABOUT DIRECTOR EMMANUEL FINKIEL**

Emmanuel Finkiel started out his film career as an assistant director, working with, among others, Jean-Luc Godard (NOUVELLE VAGUE), Krzysztof Kieslowski (THREE COLORS), and Bertrand Tavernier (THE BAIT). He has directed fiction and documentary films since 1995.

## **EMMANUEL FINKIEL'S FILMOGRAPHY**

2017

MEMOIR OF WAR

San Sebastian Film Festival

Official Selecion - Rendez Vous with French Cinema

2015

A DECENT MAN (JE NE SUIS PAS UN SALAUD)

Best Director and Best Actor Awards – Angoulême Film Festival

2012

I AM (Documentary Feature)

2009

NULLE PART TERRE PROMISE (Documentary Feature)

Jean Vigo Prize

2007

EN MARGE DES JOURS (Television Movie)

FIPA Award for Best Screenplay

2001

CASTING (Documentary)

Prix Europa Special Mention, Amascultura Special Mention

1999

VOYAGES

César Awards for Best First Film and Best Editing

Audience Awards at Paris, Belfort and Nancy Film Festivals

Cannes Film Festival Prix de la Jeunesse

New Directors, New Films (New York)

1997

MADAME JACQUES SUR LA CROISETTE

César Award for Best Short Film

San Francisco Film Festival's Golden Spire Award

## HISTORY AND MEMORIES OF THE SECOND WORLD WAR IN FRANCE

The Second World War is “a past that is ever present.” It was the only time in French history that the government and all of its administrative departments voluntarily worked for the enemy. Immediately after the war, however, the priority was to reestablish France’s national unity and strength.

Until the early 1960s, there was an almost unanimous view of the Occupation, based on the “resistance-ism” myth taught in schools and portrayed in films. Vichy, a divisive factor, was relegated to the background; Petain, convicted by the High Court of Justice in 1945, was pardoned by de Gaulle; amnesty laws for collaborators were enacted in 1951 and 1953, which facilitated their reintegration into the government; de Gaulle came to power in 1958, and Jean Moulin’s ashes were transferred to the Pantheon with great pomp in 1964. The memory of a France unanimous in its resistance was promulgated, and the singularity of the Jewish genocide was not recognized. Internal divisions were pushed aside as a uniform and selective memory predominated. Despite the conflicts between them, Gaullists and communists alike planted and nurtured the roots of the cult of an overwhelmingly resistant France.

The late 1960s and early 1970s, however, marked a turning point in the way in which Vichy and the Collaboration were viewed, thanks to the recollections of Holocaust survivors, which were becoming more widely known, and to the active role played by groups such as the Association of the Daughters and Sons of Deported Jews of France, founded by Beate and Serge Klarsfeld in 1972. Films such as Alain Resnais’s *NIGHT AND FOG* (1964), Marcel Ophuls’s *THE SORROW AND THE PITY* (1971), and Louis Malle’s *LACOMBE, LUCIEN* (1974), together with literary works such as Hannah Arendt’s *Eichmann in Jerusalem*, based on her reporting on the Adolf Eichmann trial for *The New Yorker* in 1963, and Robert Paxton’s book *Vichy France: Old Guard and New Order, 1940-1944*, focusing on Vichy’s role and responsibility in the struggle against the Resistance, all served to make the French aware of the extent of the Collaboration.

Yet the Holocaust itself did not receive real media coverage until the late 1970s and early 1980s. This period coincided with the rebirth of the extreme right, the attempted refutation of the existence of the gas chambers by Holocaust deniers, and a series of successful prosecutions for crimes against humanity, including Klaus Barbie in 1987, René Bousquet in 1993, Paul Touvier in 1994 and, finally, Maurice Papon in 1997. Cinema also offered a new look at the dark years with the release of Claude Lanzmann’s film *SHOAH* in 1985. As for the French Government, it finally acknowledged its duty to memory beginning in 1990 with the passage of the Gayssot Act, which makes the denial of crimes against humanity a crime, and in 1995, when, on the occasion of the 53<sup>rd</sup> anniversary of the Vel d’Hiv Roundup, Jacques Chirac inaugurated the era of repentance by acknowledging for the first time the responsibility of the French Government, and specifically the role played by the police and the gendarmerie in the deportation of tens of thousands of Jews. The duty of memory, the fruit of lengthy efforts by historians, filmmakers, journalists, groups, individual groups and associations and, finally, the

French Government, will ultimately be established as one of the cornerstones of French democracy.

## **CHRONOLOGY / KEY DATES**

---

- 1945 — Trial of Marshal Pétain – death sentence commuted to life imprisonment due to his advanced age
- 1947 — First amnesty laws for those guilty of collaboration
- 1954 — Publication of Robert Aron’s *History of Vichy*
- 1956 — Release of Alain Resnais’s film NIGHT AND FOG
- 1960 — Dedication of the Mont Valérien Memorial
- 1964 — Transfer of Jean Moulin’s ashes to the Pantheon
- 1971 — Release of Marcel Ophuls’s THE SORROW AND THE PITY
- 1973 — Publication of Robert Paxton’s book *Vichy France: Old Guard and New Order, 1940-1944*
- 1985 — Publication of Marguerite Duras’s *La douleur (War: A Memoir)*
- 1987 — Klaus Barbie trial begins
- 1990 — Gaysot Act enacted
- 1994 — Conviction of Paul Touvier
- 1995 — Recognition by Jacques Chirac of the French government’s responsibility in the deportation of the Jews
- 1997 — Conviction of Maurice Papon

## MÉLANIE THIERRY'S SELECT FILMOGRAPHY (Marguerite)

2017

MEMOIR OF WAR — Dir: Emmanuel Finkiel

2017

SEE YOU UP THERE (AU REVOIR LA HAUT) — Dir: Albert Dupontel

2015

THE DANCER — Dir: Stephanie Di Giusto

A DECENT MAN — Dir: Emmanuel Finkiel

2013

LE REGNE DE LA BEAUTE — Dir: Deny Arcand

ZERO THEOREM — Dir: Terry Gilliam

2012

FOR A WOMAN — Dir: Diane Kurys

2010

THE PRINCESS OF MONTPENSIER — Dir: Bertrand Tavernier

UNFORGIVABLE — Dir: André Téchiné

2009

LE DERNIER POUR LA ROUTE — Dir: Philippe Godeau  
César Award for Best Female Newcomer

2008

BABYLON AD — Dir: Mathieu Kassovitz

2006

FORGIVE ME — Dir: Maïwenn

2005

CANONE INVERSO — Dir: Ricky Tognazzi

## **BENOÎT MAGIMEL'S SELECT FILMOGRAPHY** **(Rabier)**

2017

MEMOIR OF WAR — Dir: Emmanuel Finkiel

LA FILLE DE BREST — Dir: Emmanuelle Bercot

2015

STANDING TALL — Dir: Emmanuelle Bercot

César Award for Best Supporting Actor

2014

CLOCLO — Dir: Florent Emilio-Siri

César Award for Best Supporting Actor

THE CONNECTION — Dir: Cédric Jimenez

2011

HEADWINDS — Dir: Jalil Lespert

2010

LITTLE WHITE LIES — Dir: Guillaume Canet

2008

INJU: THE BEAST IN THE SHADOW — Dir: Barbet Schroeder

2007

THE GIRL CUT IN HALF — Dir: Claude Chabrol

2005

THE BRIDESMAID — Dir: Claude Chabrol

2003

THE FLOWER OF EVIL — Dir: Claude Chabrol

2001

THE PIANO TEACHER — Dir: Michael Haneke

Cannes Film Festival's Best Actor Award

2000

TO MATTHIEU — Dir: Xavier Beauvois



1999  
THE CHILDREN OF THE CENTURY — Dir: Diane Kurys

1997  
THIEVES — Dir: André Téchiné

1996  
LA HAINE — Dir: Mathieu Kassovitz

A SINGLE GIRL — Dir: Benoît Jacquot

## **BENJAMIN BIOLAY'S SELECT FILMOGRAPHY** **(Dionys Dascala)**

2017  
MEMOIR OF WAR — Dir: Emmanuel Finkiel

NOS ANNÉES FOLLES — Dir: André Téchiné

2015  
UNE HISTOIRE DE FOUS — Dir: Robert Guédiguian

2012  
LE NOIR (TE) VOUS VA SI BIEN — Dir: Jacques Bral

2011  
LES NEIGES DU KILIMANDJARO — Dir: Robert Guédiguian

2010  
THE PRINCESS OF MONTPENSIER — Dir: Bertrand Tavernier

2009  
L'ARMÉE DU CRIME — Dir: Robert Guédiguian

LA BELLE PERSONNE — Dir: Christophe Honoré

2009  
LOVE SONGS — Dir: Christophe Honoré

2005  
LES ÉGARÉS — Dir: André Téchiné

## **SHULAMIT ADAR'S SELECT FILMOGRAPHY** **(Madame Katz)**

2017

MEMOIR OF WAR — Dir: Emmanuel Finkiel

2007

LES MURS PORTEURS — Dir: Cyril Gelblat

2004

QUEENS AND KINGS — Dir: Arnaud Desplechin

1999

VOYAGES — Dir: Emmanuel Finkiel

1997

MADAME JACQUES SUR LA CROISETTE — Dir: Emmanuel Finkiel

## **PRODUCERS**

French production company Les Films du Poisson produced the Oscar® nominated feature documentary THE GATEKEEPERS by Dror Moreh, THE TREE by Julie Bertucelli with Charlotte Gainsbourg, ON TOUR by Mathieu Amalric (winner of the Cannes Best Director Award,) EAT THAT QUESTION, FRANK ZAPPA IN HIS OWN WORDS, THE SETTLERS (both selected for the 2016 Sundance Film Festival) and PLOT 35 by Eric Caravaca, selected for the 2017 Cannes Film Festival's Official Selection, amongst other films. In 2011, Les Films du Poisson won the César Award for Best Producer.

Cinefrance is the management team of two production companies, Cinefrance 1888 and Cinefrance Plus. Cinefrance's team is chaired by Etienne Mallet.

## **CAST**

Marguerite	<b>Mélanie Thierry</b>
Rabier	<b>Benoit Magimel</b>
Dionys	<b>Benjamin Biolay</b>
Madame Katz	<b>Shulamit Adar</b>
Morland	<b>Grégoire Leprince-Ringuet</b>
Antelme	<b>Emmanuel Bourdieu</b>
Madame Bordes	<b>Anne-Lise Heimburger</b>
Beauchamp	<b>Patrick Lizana</b>

## **CREW**

Director	<b>Emmanuel Finkiel</b>
Screenplay	<b>Emmanuel Finkiel</b>
Editor	<b>Sylvie Lager</b>
Director of Photography	<b>Alexis Kavyrchine</b>
Sound	<b>Antoine-Basile Mercier</b>
Production Designer	<b>Pascal Le Guellec</b>
Costume Design	<b>Anais Romand</b>
Set Design	<b>Pascal Le Guellec</b>
Casting Director	<b>Antoinette Boulat and Richard Rousseau</b>
Producers	<b>Les Films du Poisson, Cinefrance and KNM</b>
Co-producers	<b>Versus production, Need productions, France 3 Cinema,</b>

### **Same player**

With the participation of **Canal +, OCS, France TV, Proximus**

With the support of **Centre National du Cinéma et de l'Image animée,  
Région Île de France, Eurimages, Fondation Carac**

In association with **SOFITVCINE 4, CINEMAGE 11, Tax shelter, Inver Invest**

U.S. Distributor **Music Box Films**