

Music Box Films presents

THE APPARITION



144 MINUTES | FRANCE | 2018 | NOT RATED | IN FRENCH WITH ENGLISH SUBTITLES

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LOGLINE

V1 (Faith-Based Marketing): In this thought-provoking exploration of faith and doubt, a top journalist's (Vincent Lindon) belief system is profoundly shaken when he's recruited by the Vatican to investigate an apparition of the Virgin Mary to a devout young woman.

V2: (General Marketing): Jacques (Vincent Lindon), a top French journalist, is recruited by the Vatican to investigate a young woman's supernatural vision of the Virgin Mary in this thought-provoking mystery from MARGUERITE director Xavier Giannoli.

SYNOPSIS

Jacques (Vincent Lindon), a journalist with a reputation as an impartial investigator, is recruited by the Vatican to determine the legitimacy of a saintly apparition in a small French village. Upon his arrival, he meets the young and sensitive Anna, who claims to have witnessed an apparition of the Virgin Mary. Confronted with opposing views from all sides, Jacques gradually uncovers the truth and finds his belief system profoundly shaken.

SUMMARY

Jacques (Vincent Lindon) is a journalist at a large regional newspaper in France. His reputation as an impartial investigator attracts the attention of the Vatican, who recruit him to lead a committee to explore the legitimacy of a saintly apparition in a small French village—a true canonical investigation.

Upon his arrival, he meets the young novice Anna, who claims to have personally witnessed an apparition of the Virgin Mary. She's garnered an impressive following in the village but is torn between her faith and the many solicitations she receives.

Confronted with opposing views from clergy members and skeptics, Jacques finds his belief system profoundly shaken as he works to uncover the hidden motivations and pressures at work.

INTERVIEW WITH XAVIER GIANNOLI

How did this film come about?

For a long time, I'd wanted to know where I stood on religion and faith...I think that this questioning runs through several of my films, starting with A L'ORIGINIE ("In the Beginning"), which dealt with the issue of promises and lies, of a highway which led nowhere and which everyone wanted to believe in. I needed to focus on the most intimate part of these topics.

One day, I read an article about mysterious "canonical investigations." I knew that the Church sometimes held investigative commissions on allegedly supernatural events such as miraculous healings or apparitions. These investigative commissions aren't necessarily made up of religious people. There are doctors or historians who are asked by a bishop to gather eyewitness accounts and precise evidence so as to determine whether the person is an impostor...or not. The point of view of a thorough documentary investigation into the supposed proof of the existence of God corresponded to the essential doubt I felt in my life. This doubt has become a force of life and cinema.

You needed to investigate...

And I wanted to do so without bias or dogmatism, from the point of view of an ordinary person, not a philosopher or a theologian (which I'm not), but of a filmmaker with a desire for human truth. That's how I had the idea of this journalist character that goes to investigate a seemingly unbelievable occurrence: an apparition of the Virgin Mary in contemporary France. Not being holier-than-thou or a cynical atheist, just a free man who wants to sort out what is true and what isn't. And I liked to discover that this investigation was going to get away from me and go in other directions.

Was it today's atmosphere that stirred up your interest in this issue?

I needed to re-appropriate these issues far from the clichés of the media's portrayal, debates on the clash of civilizations, the return of religion and the fundamentalist extremism or the Church and its scandals. To me, it's first and foremost a personal, secret quest...everyone deals with it as they can or by remaining confused like me. We won't find the meaning of life with algorithms, smartphones, economic promises, or political illusions.

I wanted my character's journey to end in the desert, an original desert, in destitution and modesty. He tried to unlock a mystery, and in the end, seems to refuse to do so, maybe because he has discovered the beauty of this questioning. The way Vincent gets down on one knee to lay down the burned little icon on the monastery steps, the way people would abandon children, is probably one of the most beautiful gestures I've ever filmed. Vincent has

humility and a dignity that touch me, as if he recognized the existence of a great mystery whilst remaining on the threshold.

So, it's first and foremost a human story that interested you...

I read a fascinating book entitled "Faussaires de Dieu" (Joachim Bouflet, published by Presses de la Renaissance), an investigation on these impostors who are prepared to do anything to make people believe that they've seen a sign from God. So, when I decided to venture into this subject, I certainly didn't want to make people believe in apparitions—far from it—but I also wanted to believe in this young woman's profound sincerity, despite the legitimate doubt one may have on the truth of what she claims to have seen. I find this self-sacrifice moving and poetic, and I have deep respect for that. The historian Yves Chiron has written books on this subject, which have helped me a lot. While I was writing, I also had discussions with priests. One day, I asked one of them: "When you die, will you be less afraid, because you believe in eternal life?" There was a pause, then he replied: "As I close my eyes, first I'll tell myself: I hope I wasn't wrong..." That deeply moved me. Then, I remembered the very beautiful "I don't know" which ends Emmanuel Carrère's "Le Royaume." Because I don't know either, so, I keep looking, and I need cinema for that...or I need this subject to look for something of cinema. I don't know.

How did this investigation start?

First, I found a list of apparitions "authenticated" by the Vatican. Bernadette Soubirou is quite well known, but there are dozens of others before and after her. The last canonically authenticated supernatural apparition was in the 1980s in San Nicolas, Argentina. I found the photo of a young visionary with an electroencephalogram cap on her head and her hands joined in prayer while her brain's electric waves were analyzed to test whether she was telling the truth. There was a strange poetry in that photo, as if technology were capable of probing the mysteries of the soul. I was mainly drawn to the factual dimension of the investigation.

Were you able to get inside the world of canonical investigations?

I wanted to start with a field investigation. So, I set off to meet people who participated in canonical investigations. My first surprise was to find men and women who weren't cranks prepared to believe any old thing. On the contrary, they hunt down the impostors and forgers, and get doctors and historians involved in their research. But the problem is that they are sworn to secrecy...I nevertheless managed to bond with some of them, and I even gained access to real interviews of "visionaries" who claimed to have had an apparition. It was absolutely fascinating because it was very simple and concrete, basically quite similar to a journalist's or police investigation.

Once the investigation is over, the commission gives its conclusions to a bishop, the only person who can ask the Vatican to recognize a supernatural event. It's a long, rigorous, closely monitored process, with a protocol to determine the rectitude of the investigations so as to eliminate hoaxes. And one should not imagine that the Church hopes for and encourages the authentication of apparitions. On the contrary, I think they are a hindrance to them...faith doesn't need proof, or it's no longer faith.

We sense in the film's narrative and directing style a concern for realism and rigor...

To be able to write a film, I have to start by saying to myself, "No-one will believe it..." And it's this fundamental doubt that leads me to carry out longer and longer investigations and use all the resources of cinema to give "reality" to the account. On the shoot, I often thought about skeptics, and I hoped that my thorough investigation would make them follow my character and lose themselves in her. I kept returning to the investigation: a reality-based investigation, which ends up opening onto another dimension.

I had a discussion with my director of photography, Eric Gautier, before the shoot: you have to start by filming the appearances of reality to attempt to attain a state of grace, film the weight of bodies to reveal the soul. It's also why I needed to have contact with something of the chaos of the modern world to finish my film. I wanted to explore the intimate side of the topic in a wider context. I went to film in the biggest refugee camp in the Middle East on the Syrian border. This historic tragedy makes us question what we are, our values, our history, and what we are prepared to do to extend a helping hand to them. When Anna looks at the sky and loses herself, Mériem looks at the earth and finds herself. She too believes in self-sacrifice to those who are suffering but is now far from the Church's dogma. It's the respect for the sacred in life, beyond any religious issues.

It's the first time you've worked with Vincent Lindon.

I wrote this role for Vincent Lindon, whom I'd wanted to work with for a long time. We knew one another well, and I wanted to film him in a new way. It was quite a job to get him to agree to let me film his gaze or rather to leave enough time for his gaze to reveal a more secret interiority. Vincent is continually in movement, at ease speaking, and very quickly caught in the middle of events. Like all the great actors, he is first and foremost a body, a life force that touches objects and questions the physical presence of the people in front of him and the settings he goes through. I knew I would use this force to play a role and that it would make Jacques's investigation more real in a world that revolves around spirituality. So, Jacques starts by being a foreign body in Anna's world...and he comes across her gaze. At the end of the film, we see that Jacques's gaze has changed. He now sees something else in the world and the people in it. The journalist who has spent his life looking for tangible proof has found his limit.

He has come across a world in which proof counts for nothing and the invisible world keeps its secrets.

What can you tell us about Anna?

I believe in the profound sincerity of her faith, and I'm touched by her isolation in prayer. She has sacrificed her life to the message she says she received. She has become a prisoner of those who want to spread her word and her image. Her encounter with Jacques will disrupt her silence. This journalist comes into her life of secrets like a principle of truth. And first and foremost, I'm touched by her infinite solitude. She needed to be listened to, to be set free. By restoring her to herself, Jacques will take her to the ends of her mystery. There's a complex bond between them that concerns solitude and the need for love, mystique and illusion, sacrifice, and tenderness.

How did you come across Galatea Bellugi, who plays Anna?

As with each film, I spent a lot of time watching screen tests because I rewrite the film once I've found the actors. I saw hundreds of faces...and then Galatea's, who I didn't know. It was quite simply obvious. I watched the screen tests in which Anna relates her apparition, and it was absolutely impossible to imagine she was acting. Her gaze, her gestures, the texture of her voice all gave gripping reality to what is an incredible account. There was something like madness in the way she seemed to calmly believe what she was saying. I was then told that she'd acted in a few films, but she didn't really know if she wanted to become an actress. Every day I spent with her on the shoot was a moment of grace. She had a very interesting relationship with Vincent, as if they had both understood that they had everything to gain from keeping their distance. She is both familiar and enigmatic, everything a director dreams of—a gift from heaven.

There are many secondary roles...

The priest who protects Anna, Patrick d'Assunção, is an actor I've wanted to work with for a long time. He brought incredible humanity and complexity to the character of Anna's protector whom we begin to think of as a manipulator and who ends up being a victim of his faith and his love for her. Just like Anatole Taubman, who plays Anton Meyer, the kind of crank who is dangerous because he has the kind of sincerity that you often come across when apparitions occur. Both embody different ways of living one's faith, for better or for worse. Both feel lost.

There are also the members of the commission (Elina Löwensohn, Gérard Dessalles, Claude Lévêque, Bruno Georis), a group of experts for whom the supernatural is routine, with its traps and impostors. We had a lot of fun bringing to life these little moments in which they argue about concrete questions while they're investigating an incredible mystery. These scenes give a

feeling of truth that helps the possibility of an apparition take root in the reality of the investigation.

You used the music of Arvö Part throughout the film.

I wrote it while listening to Arvö Part. For those who aren't familiar with him, he's a contemporary Lithuanian composer. I was introduced to his work by my sound engineer, François Musy, with whom I've worked since my first short film. What can I say about such a genius? As I said, I wanted to base the film in contemporary reality and the sounds of today: the noise of the feather-blowing machines, of airplanes and cars, the vibrations of neon lights in the ceilings. The film isn't set in the silence of a church in a little pastoral village—far from it. So, Part's music acts like a spiritual counterpoint to this realism that doesn't predispose you to accept the possibility of the supernatural. His music leaves room for silence, doubt, profound humanity, and the poetry of doubt. But there is also a theme by Georges Delerue I'm very keen on. It's very important for me that cinema is a spectacle, the spectacle of our lives as we search for ourselves. And this search reminded me of the theme you hear at the end of the film STELLAIRE. He composed it in the late 80s for a TV documentary series about astrophysics. It showed how men have always tried to solve the mysteries of the heavens. I remember that the top scientists who had spent their lives studying the universe ended up questioning the existence of God.

EXTENDED SUMMARY

Jacques Mayano (Vincent Lindon) is a journalist at a large regional newspaper in France, with a reputation as an impartial and talented investigator. After returning from a traumatic assignment in the Middle East that resulted in the death of his best friend and photographer, Christophe, Jacques falls into a depression that causes him to seclude himself in his home, much to the concern of his wife and son.

Jacques's reputation as a journalist soon attracts the attention of the Vatican, which flies him to Rome to meet with Monsignor Vassilis. He recruits Jacques to lead a canonical investigation into an alleged supernatural event. A young novitiate, Anna (Galat  a Bellugi), claims to have seen the Virgin Mary in a small town in southeastern France, and the site of the alleged Marian apparition has become deluged with pilgrims.

Jacques goes to the town and meets the rest of his investigative team, among them a psychiatrist, a theologian, and a priest who represents the local diocese. The team travels to the gymnasium where Anna makes regular public appearances; the hall has been converted to a makeshift church to accommodate the crowd. All manner of apparition-related paraphernalia is available for purchase. Jacques sees Anna and her handler, Father Borrodine (Patrick d'Assum  ao), for the first time. Soon thereafter, Jacques and his team officially interview Anna, who recounts her childhood as an orphan and her religious awakening as a teenager. She details the first apparition, and then recounts how she and Father Borrodine kept it a secret for over a year until she saw a second apparition.

Anna takes her role as a novitiate seriously, but she must also attend public events and talk to media. She participates in a televised interview with Anton Meyer (Anatole Taubman), an associate of Father Borrodine and essentially a Catholic marketer.

The investigative committee discusses the evidence they have gathered so far, including a bloody shroud that Anna claims to have received from the Virgin Mary. Jacques visits with one of Anna's foster parents, who affirms Anna's account and shows Jacques photographs of Anna as a young girl. Jacques visits more places from Anna's past, seeing photos of her with other foster children and a letter she wrote to Father Borrodine about the apparition and her desire to become a nun.

At the site of the apparition, Jacques interviews local farmers who recall hearing Anna scream on the day of the alleged sighting. Although they did not see Anna, they subsequently connected the scream to the apparition.

Nuns from the convent help Anna sneak away to take solitary walks in the countryside and visit Joachim, a former foster sibling who works at a local mall. Joachim gives Anna a letter from her friend Meriem (Alicia Hava), who's writing from a refugee camp in Iraq. Anna calls Jacques later

to tell him that she knows that he is visiting people from her past. He asks her why she screamed when she saw the apparition. She doesn't answer, but instead tells him he is not like the other investigators.

Back with the committee, Jacques tells them that a journalist he'd reached out to about her coverage of Anna's apparition emailed him. She had quit the newspaper, telling Jacques that no one wanted to know the truth, and that it is in everyone's best interest to maintain the mystery. They discuss Father Borrodine's involvement with Anton, who is seemingly using his network to pressure the bishop to stop investigating the apparition.

Jacques visits a woman who had been in foster care with Anna. She shows him pictures of the group, tended to by Father Borrodine. In the pictures are Anna, Joachim, and Meriem, to whom the woman says Anna was closest.

Jacques soon finds Meriem's foster family, who show him a picture of Meriem and her boyfriend, Pavel. They reveal that Meriem often went to visit prisoners as part of the charitable organization through which she met Pavel. They show Jacques a letter from Gaspard Lumio, a prisoner who wrote to them after he stopped hearing from Meriem. They said Meriem wanted to travel and see the world, not become a nun like Anna. In Meriem's room, Jacques sees a fragment of an altar piece that he recognizes from one of Christophe's photographs. The foster parents tell him that the artifact was given to them by Pavel, who found it when he was a soldier. When Jacques next sees Anna at the makeshift church, he asks her about Meriem, but she walks on. Jacques becomes increasingly obsessed with Meriem's role in the story.

Anna goes to Jacques' lodgings. She tells him Father Borrodine asked her not to speak with him. She says she wants to help Jacques, and that the investigation must not make him suffer. He asks her to tell him about Meriem and the alleged scream. She says she did not scream. When he confronts her about the inconsistencies, she reveals that she came to him to ask the commission not to investigate the bloodstained cloth. In tears, she begs him, but he says it's out of his hands.

Jacques researches Lumio, discovering that he murdered a young woman, whom Jacques believes to be Meriem's mother. Lumio's lawyer cannot confirm the victim's identity.

Anna becomes increasingly overwhelmed, fleeing in tears over the sight of objects that Anton wants her to bless. She goes to see Joachim, who has another letter from Meriem. She has sent pictures of herself, Pavel, and their baby. She writes that she's waiting for Anna now and in the next life.

Jacques and Anna meet and take a walk in the woods. Anna tells jokes and asks questions about Jacques' life. Her health, however, continues to deteriorate as she becomes more and more devout, refusing even to eat. The committee descends upon Borrodine's church and forcibly removes the shroud. Anna runs after them, begging them to not touch this sacred

object. Father Borrodine looks on worriedly, while Anton reacts with anger. After the committee leaves, Father Borrodine reveals that to Anna that he knows she met with Jacques and asks if there's anything he should know.

Jacques meets with Lumio in prison and offers evidence that suggests Meriem is his victim's daughter. Lumio says nothing, simply gripping Jacques' hands and looking into his eyes. Jacques recounts the experience to the committee, who now believes that he has gone too far. Jacques points out that Meriem left when the apparitions started. He says he needs to know if he was lied to or if he can truly believe Anna. He needs proof.

At the convent Anna collapses, still refusing to eat. She calls Jacques to ensure he'll be at her next public appearance. The nuns must hold her up as she enters the makeshift church, and Jacques looks on worriedly. She smiles at him and collapses, her health worse than ever.

The committee receives lab results confirming that the shroud is actually a mass-produced textile and that the stain is AB+ blood belonging to a white male in his 30s. The same blood type had been identified on other purported relics. Still suspicious, Jacques researches Anton's background, discovering that he also has AB+ blood. Jacques concludes that Anton has faked the shroud.

When Anna suddenly goes missing, the group go looking for her. Meanwhile, Jacques is summoned to the mall to meet Joachim, who gives him the letters from Meriem. Anna is found collapsed on a hillside and is airlifted to the hospital. She dies soon thereafter, with a small, knowing smile on her face. Father Borrodine reveals to Jacques that Anton gave him the shroud, saying both of them had lost their way. He asks Jacques if Anna lied. Jacques replies that it's not for him to say.

Jacques writes a letter to Monsignor Vassilis with his findings. He thanks the monsignor for giving him the assignment, saying it raised questions he'd never imagined, and that he doesn't have the answers. Jacques then goes to Iraq to see Meriem, bringing with him the artifact that Pavel had given Meriem's foster parents. Meriem reveals that it was she who saw the apparition, and that Anna sacrificed herself for her, both to spread the word and spare Meriem the burden. Pavel was there when Christophe took the photo with the artifact, telling Jacques his friend wasn't afraid. Jacques asks where that photo was taken and goes there—a monastery—placing the fragment at its door.

VATICAN - APPROVED APPARITIONS

The following is a list of the 16 Marian apparitions that have received recognition by the Vatican, which means that the Catholic Church believes them to be authentic after exhaustive investigation and approval by the local bishop:

1531: Guadalupe, Mexico

Our Lady of Guadalupe

1578: Lezajsk, Poland

Our Lady of Lezajsk

1608: Siluva, Lithuania

Our Lady of Siluva

1664: Laus, France

Our Lady of Laus / Our Lady of Happy Meetings

1830: Rue du Bac, Paris, France

Our Lady of the Miraculous Medal

1842: Rome, Italy

Our Lady of Zion

1846: La Salette, France

Our Lady of La Salette

1858: Lourdes, France

Our Lady of Lourdes

1866: Filippsdorf, Czech Republic

Help of Christians

1871: Pontmain, France

Our Lady of Hope

1877: Gietrzwald, Poland

Our Lady of Gietrzwald

1879: Knock, Ireland

Our Lady of Knock

1917: Fatima, Portugal

Our Lady of Fatima / Our Lady of the Rosary

1932: Beauraing, Belgium

The Virgin with the Golden Heart

1933: Banneux, Belgium

The Virgin of the Poor

1981: Kibeho, Rwanda

"Nyina wa Jambo" (Mother of the Word)

Currently Under Vatican Investigation:

1981: Medjugorje (Bosnia-Herzegovina)

Approved Apparitions for Faith Expression (Investigated – No Decision):

1661: Mariahilfberg, Gutenstein, Austria

Our Lady of Help

1717: Lescure, France

Our Lady of the Visitation

1873: Saint Bazille, France

1876: Pellevoisin, France

Our Lad of the Scapular of the Sacred Heart

1911: Bruxelles, Belgium

1930: Campinas, Brazil

Our Lady of the Tears

1937: Heede, Germany

Queen of the Poor Souls in Purgatory

1938: Wigratzbad, Germany

Our Beloved Lady of Victory

1944: Ghiaie-di-Bonate, Italy

1945: La Codosera, Spain

1946: Marienfried, Germany

Mediatrice of all Grace

1947: L'Ile-Bouchard, France

Our Lady of Prayer

1947: Tre Fontane, Italy

The Virgin of Revelation

1947: Hasznos, Hungary

1949: Balestrino, Italy

1955: Ngome, South Africa

Mary, Tabernacle of the Most High

1956: Rome City, Indiana, USA

Our Lady of America

1961: Budapest, Hungary

1967: Natividade, Brazil

1967: Cefala Diana, Italy

1968: Santa Domenica di Placanica, Italy

Madonna Della Scoglio

1986: Belpasso, Italy

1990: Salta, Argentina

Virgin of the Hill

1992: Aokpe, Nigeria

Our Lady Mediatrice of All Graces

These lists and all information are courtesy of The Miracle Hunter: <http://www.miraclehunter.com>

XAVIER GIANNOLI FILMOGRAPHY

FEATURE-LENGTH FILMS

- | | |
|-------------|--|
| 2015 | MARGUERITE
72 nd Venice International Film Festival – In Competition
4 César Awards 2016 for Best Actress, Best Production Design, Best Costume Design, and Best Sound |
| 2012 | SUPERSTAR
69 th Venice International Film Festival – In Competition |
| 2009 | IN THE BEGINNING (À L'ORIGINE)
10 César nominations including Best Director, Best Film, and Best Original Screenplay
62 nd Cannes Film Festival – In Competition |
| 2006 | WHEN I WAS A SINGER (QUAND J'ÉTAIS CHANTEUR)
6 César nominations including Best Film and Best Original Screenplay
59 th Cannes Film Festival – In Competition |
| 2005 | UNE AVENTURE |
| 2003 | EAGER BODIES (LES CORPS IMPATIENTS)
César nominations for Best Female Newcomer (Laura Smet) and Best Male Newcomer (Nicolas Duvauchelle) |

SHORT FILMS

- | | |
|-------------|--|
| 1998 | L'INTERVIEW
Short Film Palme d'Or
César Award for Best Short Film |
| 1996 | DIALOGUE AU SOMMET
Nominated – César Award for Best Short Film |
| 1995 | J'AIME BEAUCOUP CE QUE VOUS FAITES |
| 1994 | TERRE SAINTE |
| 1993 | LE CONDAMNÉ |

VINCENT LINDON

Films (selection):

THE APPARITION by Xavier Giannoli
RODIN by Jacques Doillon
THE MEASURE OF A MAN by Stéphane Brizé
THE WHITE KNIGHTS by Joachim Lafosse
DIARY OF A CHAMBERMAID by Benoît Jaquot
MEA CULPA by Fred Cavayé
BASTARDS by Claire Denis
AUGUSTINE de Alice Winocour
A FEW HOURS OF SPRING by Stéphane Brizé
PATER by Alain Cavalier
ALL OUR DESIRES by Philippe Lioret
THE MOON CHILD by Delphine Gleize
WELCOME by Philippe Lioret
ANYTHING FOR HER by Fred Cavayé
COULD BE THIS LOVE? by Pierre Jolivet
THOSE WHO REMAIN by Anne Le Ny
CHARLIE SAYS by Nicole Garcia
THE MUSTACHE by Emmanuel Carrere
THE PLANCE by Cédric Kahn
JUST TRUST by Etienne Chatiliez
THE COST OF LIVING by Philippe Le Guay
DAY OFF by Pascal Thomas
CHAOS by Coline Serreau
FRIDAY NIGHT by Claire Denis
MY LITTLE BUSINESS by Pierre Jolivet
SEVENTH HEAVEN by Benoît Jacquot
PAPARAZZI by Alain Berberian
VITE STROZZATE by Ricky Tognazzi
THE GREEN BEAUTIFUL by Coline Serreau
THE VICTIMS by Patrick Grandperret
LA CRISE by Coline Serreau
LA BELLE HISTOIRE by Claude Lelouch
GASPARD ET ROBINSON by Tony Gatlif
C'EST LA VIE by Diane Kurys

CAST + CREW

CAST

Vincent Lindon
Galatea Bellugi
Patrick d'Assumçao
Anatole Taubman
Elina Löwensohn
Claude Lévêque
Gérard Dessalles
Bruno Georis
Alicia Hava
Candice Bouchet

Jacques Mayano
Anna
Father Borrodine
Anton
De Villeneuve Doctor
Father Gallois
Stéphane Mornay
Father Ezéradot
Mérim
Valérie

CREW

Director
Screenplay
In collaboration with

Xavier Giannoli
Xavier Giannoli
Jacques Fieschi
Marcia Romano

Cinematographer
Editor
Sound mixer

Eric Gautier A.F.C.
Cyril Nakache
François Musy
Renaud Musy
Riton Dupire-Clément – ADC
Isabelle Pannetier
Nicolas Cambois
Johanna Colboc A.F.R.
Coralie Amedeo
Michaël Laguens
Susana Antunes
Philippe Hagège
Olivier Delbosc
Emilien Bignon
France 3 Cinéma
Gabriel Inc.
Proximus
La Cinéfacture
Memento Films Production
Memento Films Distribution
Memento Films International
Cofinova 14

Production designer
Costume designer
1st Assistant director
Production coordinator
Casting

Post-production supervisor
Production manager
Produced by
Associate producer
Co-produced by

In association with

In association with

With the participation of

La Banque Postale Image 10

Cinémage 12

Manon 7

Canal+

France Télévisions

Ciné+

With the participation of

Centre National du Cinéma et de l'image

Animée

With the help of

La Région Ile-de-France

International sales

Memento Films International

French distribution

Memento Films Distribution

U.S. distribution

Music Box Films

ABOUT MUSIC BOX FILMS

Music Box Films is a North American distributor of acclaimed international, American independent, and documentary features. Recent releases include Cédric Klapisch's family drama *BACK TO BURGUNDY*, Xavier Beauvois' lauded WWI drama *THE GUARDIANS*, and Robert Schwentke's WWII docudrama *THE CAPTAIN*. Upcoming releases include Emmanuel Finkiel's *MEMOIR OF WAR*, based on the writings of Marguerite Duras; Xavier Giannoli's faith-based mystery *THE APPARITION*; and Pernille Fischer Christensen's *BECOMING ASTRID*, a biopic about the Swedish writer Astrid Lindgren (*Pippi Longstocking*). 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. For more information, please visit www.musicboxfilms.com.