

Ronit  
Elkabetz

Abraham  
Belaga

Olga  
Tudorache

Claire  
Bouanich

Ion  
Besoiu

Marc  
Ruchmann

Tudor  
Istodor



FESTIVAL DE CANNES

OFFICIAL SELECTION  
OUT OF COMPÉTITION



Paulo Branco presents

# *Ashes and Blood*

CENDRES ET SANG

a film by

**Fanny Ardant**

A co-production Alfama Films Production, Clap Filmes and Libra Film

[www.cendresetsang-lefilm.com](http://www.cendresetsang-lefilm.com)

62<sup>nd</sup> CANNES FESTIVAL 2009 / OFFICIAL SELECTION / OUT OF COMPETITION  
TRIBUTE TO FANNY ARDANT / SPECIAL SCREENING



FESTIVAL DE CANNES  
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PAULO BRANCO PRESENTS

# Ashes and Blood

(Cendres et Sang)

BY FANNY ARDANT  
WITH RONIT ELKABETZ



## SYNOPSIS

Exiled from her country since her husband's murder ten years earlier, Judith lives in Marseille with her three children. After having refused to see her family for years, Judith, in spite of her fears and secrets, allows herself to be influenced by her children's wishes and accepts an invitation to their cousin's wedding. They set off to spend a summer in the old country, discovering their roots and their past. But Judith's return revives old hatreds between rival clans. The spiral of violence is inexorably set in motion, blood will tell...

## INTERVIEW WITH FANNY ARDANT

### How did this directing project come about?

It started with the desire to tell a story, this story. Once it was finished, it was read and then the wheels were slowly set in motion. The advance box-office receipts grant was a huge boost for my self-confidence! And then Paulo Branco came along! He embarked upon this adventure without fearing my lack of experience or anything else. Claude Berri also played an important role when it came to looking for funding, along with Gérard Depardieu and Micheline Rozan...

### Tell us about the first day of shooting for Fanny Ardant, the director...

On the first day, I remember that we shot the scene on the riverbank between Pas-hko (Abraham Belaga) and Ilaria (Madalina Constantin). We all got up very early. I arrived in a meadow in the morning mist. There was no one around and I spent a long time at the river's edge, running over the character's lines in my mind. All of a sudden, when I turned around, I saw trucks, trailers, horses, tents, cars, a whole world that was waiting. And then we were off. It was at that precise moment that everything became real. ●●●

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### How did you get along with your crew?

They all protected, supported and advised me. I was always torn between the imaginary and the concrete. I liked Gérard de Battista to ask me questions. I would talk to him using odd terms and he would translate them into lenses, tracking shots and pans. Pierre Tucat, the sound engineer, also taught me a lot about patience, listening and details.

### How did the encounter with Gérard de Battista, your director of photography, come about?

I already knew him because he had worked in HD on the lighting of Claude Lelouch's "Roman de Gare" that I had liked a lot. Then I saw Claude Miller's film, "Un Secret", that he had also worked on and that I found very interesting. We left France with a very small crew: the sound engineer, Gérard for the framing and lighting, the focus-puller and Marion Pin, the script supervisor who had also worked on Lelouch's film. Isabel Branco joined us, a set and costume designer for whom nothing was impossible and who always came up with a solution in the most difficult situations.

### Many of the characters have a handicap (Mira is deaf, one of the sisters limps, Louppos has a scar on his neck)...

The history of violence is inscribed in the scars, visible or invisible. Violence is not only a physical thing! Everything that we lose or gain is often the result of violence, violence that we are subjected to as well. We bear all kinds of scars, the results of what we have accepted. In telling this family's story, I wanted to talk about the marks that can be left by violence, terrorizing others, the authority of the law, humiliation...

### Are you already thinking about another screenplay?

It will be the result of a story being told. I think that is because I loved being told stories. I don't watch television, I don't read the papers and so the news always reaches me through someone else. What I'm told makes me want to hear more. For me, morality has been passed on through stories too.

## FILMOGRAPHY FANNY ARDANT

### DIRECTOR

2009 CENDRES ET SANG (ASHES & BLOOD)

### OPERA DIRECTOR

2008 VERONIQUE / A. MESSENGER  
Musical direction : J-C Spinosi  
Théâtre du Châtelet

### ACTRESS

2008 VISAGES / T. MING-LIANG  
2007 HELLO GOODBYE / G. GUIT  
IL DIVO / P. SORRENTINO  
L'ORA DI PUNTA / V. MARRA  
2006 ROMAN DE GARE / C. LELOUCH  
VÉRITÉS / A. NESHER  
2003 NATHALIE / A. FONTAINE  
L'ANNÉE DU DÉLUGE / J. CHAVARRI  
L'ODEUR DU SANG / M. MARTONE  
2001 SANS NOUVELLES DE DIEU / A. DIAZ YANES  
HUIT FEMMES / F. OZON  
*Berlin Festival, Silver Bear for the eight actresses*  
*European Award 2002 for the eight actresses*  
*2003 César nomination as Best Actress*  
CALLAS FOREVER / F. ZEFFIRELLI  
2000 CHANGE-MOI MA VIE / L. BEGEJA  
1999 LE FILS DU FRANÇAIS / G. LAUZIER  
LE LIBERTIN / G. AGHION  
1998 LE DINER / E. SCOLA  
LA DÉBANDADE / C. BERRI  
1997 ELISABETH / S. KAPUR  
1995 PAR DELÀ LES NUAGES / M. ANTONIONI & W. WENDERS  
SABRINA / S. POLLACK  
DÉSIRÉ / B. MURAT  
RIDICULE / P. LECONTE  
PÉDALE DOUCE / G. AGHION  
*1996 César as Best Actress*  
1993 LE COLONEL CHABERT / Y. ANGELO  
1992 AMOK / J. FARGES  
1991 RIEN QUE DES MENSONGES / P. MURET  
LA FEMME DU DÉSERTEUR / M. BAT-ADAM  
1990 DOUBLE VUE / M. PEPLIE  
1989 AVENTURE DE CATHERINE C. / P. BEUCHOT  
1987 PLEURE PAS MY LOVE / T. GATLIF  
LES TROIS SŒURS / M. VON TROTTA  
AUSTRALIA / J-J ANDRIEN  
1986 LE PALTOQUET / M. DEVILLE  
LA FAMILLE / E. SCOLA

1985 CONSEIL DE FAMILLE / C. GAVRAS  
AFFABULAZIONE / V. GASSMAN & C. TUZII  
MÉLO / A. RESNAIS  
1984 L'ÉTÉ PROCHAIN / N. TRINTIGNANT  
L'AMOUR À MORT / A. RESNAIS  
LES ENRAGÉS / P W GLENN  
VIVEMENT DIMANCHE / F. TRUFFAUT  
*1984 César nomination as Best Actress*  
1983 BENVENUTA / A. DELVAUX  
UN AMOUR DE SWANN / V. SCHLOENDORFF  
DÉSIRIO / L. TREVILLIO  
1982 LA VIE EST UN ROMAN / A. RESNAIS  
1981 LA FEMME D'À CÔTÉ / F. TRUFFAUT  
*1982 César nomination as Best Actress*  
1980 LES UNS & LES AUTRES / C. LELOUCH

### COURTS MÉTRAGES

2006 PARIS JE T'AIME-  
9<sup>ème</sup> ARRONDISSEMENT  
R. LAGRAVENESE  
*Official selection Un Certain Regard  
Cannes Festival 2006*

## FILMOGRAPHY RONIT ELKABETZ

### DIRECTOR & SCREENWRITER

2008 LES SEPT JOURS  
co-written & co-directed / S. ELKABETZ  
2004 PRENDRE FEMME  
co-written & co-directed / S. ELKABETZ  
*Audience prize – Critics' Week  
Venice Festival 2004*  
*Critics' award – Special Commendation  
Hamburg Film Festival 2004*

### ACTRESS

2009 CENDRES ET SANG (ASHES & BLOOD) / F. ARDANT  
2009 JAFFA / K. YEDAYA  
2008 LA FILLE DU RER / A. TÉCHINÉ  
2008 LES SEPT JOURS / R. ELKABETZ & S. ELKABETZ  
2007 LA VISITE DE LA FANFARE / E. KOLIRIN  
2004 MON TRESOR / K. YEDAYA  
PRENDRE FEMME / R. ELKABETZ & S. ELKABETZ  
2003 ALILA / A. GITAÏ  
2001 MARIAGE TARDIF / D. KOSASHVILI  
2000 ORIGINE CONTROLÉE / Z. BOUCHAALA & A. BOUCHAALA

## CAST

JUDITH Ronit Elkabetz  
PASHKO Abraham Belaga  
ISMAEL Marc Ruchmann  
MIRA Claire Bouanich  
VENERA Olga Tudorache  
TIMOS Ion Besoiu  
LOUPPOS Tudor Aaron Istodor  
ILARIA Madalina Constantin  
SAMIR Razvan Vasilescu  
DAMIAN Andrei Aradits  
SLATOR Ion Cosma

## CREW

Director & Screenplay Fanny Ardant  
Director of photography Gérard de Battista (AFC)  
Artistic direction Isabel Branco  
Original score David Moreau  
Editor Célia Lafitedupont  
Sound engineer Pierre Tucac  
Sound editor Nicolas Bouvet-Levrard  
Dialogue editor Sébastien Pierre  
Mix Mélissa Petitjean  
Continuity Marion Pin  
Line producer Nicolas Picard  
Production manager Anne Mattatia

Executive producers Paulo Branco & Tudor Giurgiu Co-produced by ALFAMA FILMS PRODUCTION / ARTE FRANCE CINEMA  
DD PRODUCTIONS / HIRSCH / LIBRA FILM (Romania) / CLAP FILMES (Portugal) Produced by Paulo Branco Co-producer Tudor Giurgiu  
Associate producer Micheline Rozan With the participation of CENTRE NATIONAL DE LA CINEMATOGRAPHIE / CANAL PLUS /  
CINECINEMA / ROMANIAN NATIONAL FILM CENTRE (CNC) / RADIO E TELEVISAO DE PORTUGAL (RTP)

105 MIN / 35MM / SCOPE (2.35) / DOLBY SRD

# Ashes and Blood (Cendres et Sang)

A FILM BY FANNY ARDANT



## SCREENINGS PLANNING CANNES 2009

**Official Screening – Out of competi-  
tion – Special Screening**  
Fri May 22 / 8.15 pm / Salle du 60°

**FilmMarket screenings**  
Sat May 16 / 8.30 pm / Riviera 3  
Tue May 19 / 4 pm / Riviera 1

**Press screening**  
Thu May 21 / 1 pm / Salle Bazin

## CONTACTS

**FRENCH PRODUCTION & WORLD SALES**  
**ALFAMA FILMS PRODUCTION**

**PAULO BRANCO**  
176, rue du Temple 75003 Paris  
Tel +33 1 42 01 07 05 / Fax +33 1 42 01 08 30  
alfamafilms@orange.fr  
www.alfamafilms.com

IN CANNES / **FRENCH PRODUCTION**

**Paulo Branco** / Hôtel Martinez  
WORLD SALES

MARKET STAND / **RIVIERA / D1-D3/E2-E4**  
Tel +33 4 92 99 32 30 / Fax +33 4 92 99 32 32  
Adeline Colombier / +33 6 79 23 36 81  
acolombier.alfamafilms@orange.fr

**FRENCH & INTERNATIONAL PRESS**  
**LE PUBLIC SYSTEME CINEMA**

40, rue Anatole France  
92594 Levallois-Perret, France  
Bruno Barde / Céline Petit  
Tel +33 1 41 34 23 50/22 01  
Fax +33 1 41 34 20 77  
cpetit@lepublicsystemecinema.fr  
www.lepublicsystemecinema.fr  
IN CANNES

13, rue d'Antibes, 4<sup>th</sup> floor 06400 Cannes  
Tel +33 4 93 68 02 46/08 64  
Fax +33 4 93 99 17 57

[www.cendresetsang-lefilm.com](http://www.cendresetsang-lefilm.com)