

ARP Sélection
presents

SOUVENIR

a film by Bavo Defurne

runtime: 90'

International Sales



PATHE INTERNATIONAL
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Synopsis

A singer, who once flirted with success by appearing in a European singing contest, meets a young boxer who convinces her to try to make a comeback.

Interview with Bavo Defurne

Director & co-writer

How did the idea for the film come about?

I was wondering what happened to the people who don't win singing competitions like these. What does it feel like to have been in the spotlight and then suddenly find yourself in the shadows? There are many examples of people who have been forgotten. What happens to them? In Flanders, there was that striking example of a singer who became a sales assistant in a shop. What happens when one returns to anonymity? It's something that fascinates me. Liliane hid her star quality in her apartment, and Jean re-discovers it.

SOUVENIR is a story of romantic and atypical love, but is it also a metaphor for celebrity?

I'm interested in contrasts. At the start of the film, Liliane is cold and distant, but we can see that she has a past life. So we had to bring back to life the star behind the forgotten celebrity. Jean opens a veritable Pandora's box. The sudden entrance of this young man breathes new life into Liliane's faded past. His very presence refocuses the spotlight back on her. And in the end, Liliane and Jean are so clearly made for one another that nobody cares about the age difference. Their passion is so clearly reciprocal that nothing else matters. My vision of the world is not simply black and white. My characters have doubts and their emotional development is unique to each. That's why it is essential that as soon as they meet, the audience wants them to be together – it needed to be a foregone conclusion on screen.

How did you cast the roles?

Writing a film is about putting images down on paper. The idea for Isabelle Huppert came about very quickly. I am a great admirer of her work, her natural elegance, and the very wide range of emotions she is able to convey on screen. She moves from drama to comedy so easily, with just a touch of provocation. In SOUVENIR, there are moments of joy, but also other very nostalgic episodes, as indicated by the title of the film. All that had to come across. Isabelle came on board right away, and I took that as a kind of recognition. I felt as if I'd been "chosen" by her, and that gave me a lot of faith and hope in the film. But the thing that made me happiest was how much Isabelle brought to the role of Liliane. She turned her into a real person. I'm hugely grateful towards her for that. With all the complexity of her being, she was able to reveal the story of this woman who comes out of the shadows and returns to the light. It's a beautiful thing to watch.

And then Kévin Azaïs came on board?

It was obvious right from the casting. He's like the sun. Kévin has something of those actors of the 1940s, a combination of elements that is both very classical and very contemporary – a spontaneous charm that fit very well with Isabelle. Kévin is also all about contrasts. He has the necessary youth, sweetness, and finesse, but also an impressive level of maturity and virility.

He is sophisticated yet raw. He needed to be convincing as a boxer, as a manager, and as a lover, and it's not easy to switch from one to the other. He is both elegant and simple, and he navigates between the two with fluidity. And when he acts with Isabelle, you don't feel any age difference. On screen, their relationship is utterly convincing.

Since the early days of your career, you have acquired a reputation for the attention you pay to the esthetic of your films and for your taste for detail. Tell us about the style of SOUVENIR.

I wanted something magical, I wanted the film to feel like a dream. But the social reality of the characters was also very important to me. For the set, we found this amazing former abattoir in Luxembourg which allowed us to play with contrasts. On the one hand, there's the massive cold space of the factory, and on the other, we very carefully constructed Liliane's apartment there. Every detail was key to creating her universe. I work a great deal on accessories – I love that. I combine vintage with modern, and with art deco. I'm not interested in following any particular fashion, but it has to be beautiful. The lighting is also very important in the film. My DP Philippe Guilbert and I worked very hard on the photography, as did André Fosny and I on the sets. Isabelle Huppert's clothes were designed by Johanne Riss, a stylist from Brussels. They are magical, truly bringing out Liliane's character. Cinema is the art of recreating a world.

Music is of key importance in the film. You worked with Pink Martini, who have previously never worked on a film score before.

We discovered Pink Martini on stage. Their concerts are a real joy, shared by all different generations. And that's what I want to offer with my films – that is what is at stake for me. Working with their leader Thomas Lauderdale was a wonderful experience because with him, it's all about the joy of creating together. Thomas is not a musician who creates behind his computer screen. He uses his piano and is constantly seeking out what works with the audience through live performance, mixing genres and eras. That's how we came up with the idea to compose "live", over the images of the film, like Miles Davis did with ELEVATOR TO THE GALLOWS. Thomas is a born improviser but he knows his classics by heart, from arrangements by Nat King Cole's bass player to Piaf's orchestrations. It's fascinating. His place in Portland feels a little like how you would imagine Andy Warhol's factory was, with creativity happening everywhere. It's fascinating to work with him.

SOUVENIR is a Flemish film shot in French, which is quite rare. To which cinematographic movement do you feel you belong?

I don't belong to a particular movement, but I do know my classics! I learned a lot from people like Hitchcock and Fritz Lang. I also feel the influence of Douglas Sirk, Fassbinder, and Almodovar, for their style and their direct emotions. SOUVENIR is a Flemish film, even if that's tricky to define. It's true that there is a long Flemish pictorial tradition that has a powerful influence on today's designers and creators. But in Flanders – and in Belgium in general – we also like "real" characters with their feet firmly planted on the ground, and a strong sense of

social reality as demonstrated by the Dardenne brothers, for example. That's why I also really like the Belgian casting of SOUVENIR, from Jan Hammenecker to Johan Leysen. Maybe what defines my films best is the importance given to the characters' emotions. To convey them as authentically as possible, I stylize as much as I can, to create a dreamlike world. And it's in this world that the actors evolve. We access their imagination through the photography and the music. And in the end, that removes any geographical frontiers. My films could be seen as universal fairytales.

Biography

Bavo Defurne was born in 1971 in Gand, and grew up in Ostend. He studied script development at the Institut Maurits Binger in Amsterdam after training in video arts at the Institut Saint-Luc in Brussels.

Before dedicating himself to writing and directing, he worked as a set designer for Peter Greenaway. He was assistant and actor on two films for the visual artist Matthias Müller. He has also made several award-winning short films.

His first film, NORTH SEA TEXAS won prizes at the Montreal and Rome film festivals and was released in key territories around the world. SOUVENIR is his second feature, and will be screened at festivals in Toronto and Angoulême. While in development, it won the VFF Highlight Pitch Award at the Berlinale Co-Production Market in 2014, the prize for the most promising of the Berlinale Talents projects.

Filmography

2015 Souvenir
2011 North Sea Texas – Sur le chemin des dunes
8 shorts

For more information, go to www.bavo.org

Interview with Isabelle Huppert

Liliane

“In the movies, one always catches up with oneself”

How did you meet Bavo Defurne, and what drew you to the role of Liliane?

I connected with Bavo in the simplest possible way – he sent his screenplay to my agent, Isabelle de la Patellière, on the recommendation of casting director Brigitte Moidon. I read it, and I loved it. The script was well written, the dialog was well done, it was quite unusual, and had a very powerful sentimental side. And that was confirmed during the shoot with those very dreamlike shots and a dramatic esthetic in the style of Douglas Sirk. The story was both improbable and charming, and very cinematographic. A former singing star ends up working in a pâté factory. She meets a young man who is training to be a boxer and embarks upon a love affair with him. It all inspires curiosity – the singing, the pâté, the young man – and you end up with all these disconnected elements, wondering how they might work together!

We have become used to your more “edgy” roles. Would you use that word to describe your part in SOUVENIR, which tells the story of a relationship with a large age difference?

In order to have that difference accepted in the film, or to make it credible in any case, it was important not to underline it. You take the film like a moving thing and that age difference is never an obstacle, apart from being a minor issue for the young man’s parents. The real issue for this woman is how to return to her previous life and overcome her failure. How can she get back to being the star she once was? Their universe, in which music from different eras comes together, corresponds perfectly to the film. The stylization of the songs, the choreography, the poetry of the sets, the lighting by Philippe Guilbert, all that fed into a whole that was very inspirational for the actors.

For this performance, were you inspired by a real singer who was making a comeback?

Not at all. At one point, I thought it would be interesting to look at singers from these Europe-wide contests, but there were enough things in the screenplay and around it to invent a unique character. There is no typical singer – anything goes – just look at the Austrian cross-dresser, Conchita Wurst!

The outfits are very important. Were you involved in the costume creation for Liliane?

The film’s costume designers Florence Scholtès and Christophe Pidre asked Brussels-based stylist Johanne Riss to create the two competition dresses, and they are very beautiful. They are spiritual and totally credible dresses, extremely becoming. For the rest, one needed to believe in this woman who had become a factory worker, but who had always maintained a taste for color and fantasy. And then she’s back in the spotlight as soon as she meets this young man.

Was it fun to sing and dance in this film?

Of course it's every actress's fantasy to sing, and every singer's to act. Denis Robert's carefully crafted choreography gave me a basis. It provided a real allure for this singer, making her truly exist.

Such singing contests have a very populist side to them. Was that fun, changing register?

I've previously worked on many films in a similar register, such as COPACABANA by Marc Fitoussi, 8 WOMEN by François Ozon, MY WORST NIGHTMARE by Anne Fontaine, and ALL MIXED UP by Josiane Balasko. My goal was for people to believe in Liliane. She's a fairly simple character who has to face up to her own failure. In the beginning, I took it for what it was – and by that I mean something very different than my own experiences. But even when you envisage a person as being very different than you and you work on that distance, there's always a moment when the character catches up with the person, when you connect with them. You always end up being caught-up by yourself. And then Liliane returns to the spotlight, like an actress.

How do you explain this desire you have to work abroad, ever since you appeared in HEAVEN'S GATE by Michael Cimino?

It's a desire I've always had. I always wanted to shoot outside of France. I never imagined restricting myself to France. And I've been lucky that lots of foreign filmmakers have wanted to work with me. I was delighted to work with another Belgian director having already worked with Joaquim Lafosse. Just like other Flemish creators such as Jan Fabre, Dries Van Noten, and Anne Teresa de Keersmaeker, Bavo Defurne works in a very rich artistic and cultural universe, and has a powerful capacity to develop something from the performance, with a focus on bringing out the very best artificiality can offer. With clear-cut grace, Bavo Defurne knows how to combine realism with the dreamlike, the social tale and the populist fairy story.

What was it like acting opposite Kévin Azaïs?

Kévin is very young, but he has this maturity as an actor that is kind of surprising for his age and as such, he is totally credible. He has this authority, a mastery, and an impressive understanding of his craft. I don't know where that comes from as he's made so few films! But it's there, nonetheless, and it really enriches the character. You believe in his authority, in the influence he has over Liliane, and you are also moved by his fragility.

The tone of the film is tragi-comic. Which genre do you feel most at ease with?

Both. The film is a love story that ends well despite everything suggesting things are going to go badly. There are doors in the film that open one after the next and it's the light-hearted that wins. The "actors" in this story – and with them, the audience – experience and learn from a life that is transformed through the miracle of an encounter and a belief in the other.

Biography

Isabelle Huppert studied Russian at the Institut National des Langues et Civilisations Orientales while taking drama at the École de la Rue Blanche and the Conservatoire National d'Arts Dramatiques, where she studied under Jean-Laurent Cochet and Antoine Vitez.

She was noticed right from her first appearances on the big screen, for her roles in *GOING PLACES* by Bertrand Blier, *ALOISE* by Liliane de Kermadec, and *THE JUDGE AND THE ASSASSIN* by Bertrand Tavernier. Her performance in *THE LACEMAKER* by Claude Goretta earned her a BAFTA for Best Newcomer. Her close relationship with Claude Chabrol has allowed her to tackle every genre, including comedy with *THE SWINDLE*, drama with *STORY OF WOMEN*, *film noir* with *MERCI POUR LE CHOCOLAT*, literary adaptation with *MADAME BOVARY*, and political drama with *COMEDY OF POWER*. She has won many prizes for her performances in his films, including Best Actress awards from the Festival de Cannes for *VIOLETTE NOZIERE*, from the Venice Film Festival for *STORY OF WOMEN* and *LA CEREMONIE*, and from the Moscow Film Festival for *MADAME BOVARY*, as well as a César for Best Actress for *LA CEREMONIE*.

Isabelle Huppert has worked with many directors including Jean-Luc Godard, André Téchiné, Maurice Pialat, Patrice Chéreau, Michael Haneke, Raoul Ruiz, Benoît Jacquot, Jacques Doillon, Claire Denis, Christian Vincent, Laurence Ferreira Barbosa, Olivier Assayas, François Ozon, Anne Fontaine, Eva Ionesco, Joachim Lafosse, Serge Bozon, Catherine Breillat, Guillaume Nicloux, and Samuel Benchetrit. She has also worked with many great international names such as Michael Cimino, Joseph Losey, Otto Preminger, the Taviani brothers, Marco Ferreri, Hal Hartley, David O. Russell, Werner Schroeter, and Andrzej Wajda, and more recently with Rithy Panh, Brillante Mendoza, Joachim Trier, and Hong Sang-soo.

The Venice Film Festival awarded her a special Golden Lion jury prize for her performance in *GABRIELLE* by Patrice Chéreau and in recognition of her whole career. Having twice won Best Actress at Cannes, the second time being for Michael Haneke's *THE PIANO TEACHER*, she has also been a member of the jury, mistress of ceremonies, and was president of the jury for the 62nd edition of this prestigious festival.

In parallel to her film career, Isabelle Huppert has continued to work in theater in both France and abroad. She has been directed by Bob Wilson ("*Orlando*" by Virginia Woolf, "*Quartett*" by Heiner Muller), by Peter Zadek (Shakespeare's "*Measure for Measure*"), and by Claude Régy, ("*4.48 Psychosis*" by Sarah Kane, and "*Jeanne au bucher*" by Claudel). She also starred in "*Medea*" by Euripides, directed by Jacques Lassalle, which ran at the Avignon Festival; in "*Hedda Gabler*" by Ibsen, and directed by Eric Lacascade; "*Un Tramway*", based on the work by Tennessee Williams, and directed by Krzysztof Warlikowski at the Théâtre de l'Odéon, and

which subsequently enjoyed a European and world tour; “The Maids” by Jean Genet, and directed by Benedict Andrews with Cate Blanchett at the Sydney Theatre Company and as part of the Lincoln Center Festival in New York; and “Les Fausses Confidences” by Marivaux, directed by Luc Bondy at the Théâtre de l’Odéon, and which toured Europe. This season, she performed in “Phèdre(s)” by Wajdi Mouawad, Sarah Kane, and J. M. Coetzee, directed by Krzysztof Warlikowski at the Théâtre de l’Odéon, which also toured Europe and the world.

Isabelle Huppert’s recent film releases include THINGS TO COME by Mia Hansen-Løve, TOUT DE SUITE MAINTENANT by Pascal Bonitzer, and ELLE by Paul Verhoeven, which screened at the Festival de Cannes in 2016. SOUVENIR by Bavo Defurne will be released at the end of the year, and Isabelle Huppert is currently shooting her fourth film with Michael Haneke, HAPPY END.

Isabelle Huppert is an Officer of the National Order of the Legion of Honor, an Officer of the National Order of Merit, and a Commander of the Order of Arts and Letters.

Filmography

Happy End by Michael Haneke
Souvenir by Bavo Defurne
Things to Come by Mia Hansen-Løve
Tout de suite maintenant by Pascal Bonitzer
Elle by Paul Verhoeven
Asphalte by Samuel Benchetrit
Back Home by Joachim Trier
Valley of Love by Guillaume Nicloux
Folies Bergère by Marc Fitoussi
Abuse of Weakness by Catherine Breillat
The Disappearance of Eleanor Rigby by Ned Benson
Tip Top by Serge Bozon
Dead Man Down by Niels Arden Oplev
The Nun by Guillaume Nicloux
Dormant Beauty by Marco Bellocchio
Lines of Wellington by Valeria Sarmiento
Love by Michael Haneke - Palme d'Or - Festival de Cannes
In Another Country by Hong Sang-soo
Captive by Brillante Mendoza
My Worst Nightmare by Anne Fontaine
My Little Princess by Eva Ionesco
Fantastic Mr Fox by Wes Anderson – Voice
Special Treatment by Jeanne Labrune

Copacabana by Marc Fitoussi
Villa Amalia by Benoît Jacquot
The Sea Wall by Rithy Panh
Home by Ursula Meier
White Material by Claire Denis
Hidden Love by Alessandro Capone
Medea Miracle by Tonino De Bernardi
Private Property by Joachim Lafosse
Comedy of Power by Claude Chabrol
Gabrielle by Patrice Chéreau
Special Jury Lion d'Or at the Venice Film Festival for Gabrielle and for lifetime achievement
Les sœurs fâchées by Alexandra Leclere
I Heart Huckabees by David O. Russell
Ma mère by Christophe Honoré
Time of the Wolf by Michael Haneke
La vie promise by Olivier Dahan
Two by Werner Schroeter
8 Women by François Ozon
Joint Silver Bear for the eight actors at the Berlin Film Festival
Joint European Award for the eight actors
The Piano Teacher by Michael Haneke - European Award for Best Actress
Best Actress at the Festival de Cannes
Comedy of Innocence by Raoul Ruiz
Merci pour le chocolat by Claude Chabrol
Best Actress at the Montreal Film Festival
Sentimental Destinies by Olivier Assayas
The King's Daughters by Patricia Mazuy
False Servant by Benoît Jacquot
Modern Life by Laurence Ferreira Barbosa
No Scandal by Benoît Jacquot
The School of Flesh by Benoît Jacquot
The Swindle by Claude Chabrol
Les palmes de Monsieur Schutz by Claude Pinoteau
Elective Affinities by Paolo and Vittorio Taviani
La Cérémonie by Claude Chabrol - César for Best Actress
Best Actress at the Venice Film Festival
La Séparation by Christian Vincent
Amateur by Hal Hartley
The Flood by Igor Minaev
Love After Love by Diane Kurys

Madame Bovary by Claude Chabrol
Best Actress at the Moscow Film Festival
Malina by Werner Schroeter - Bundes Film Preis
A Woman's Revenge by Jacques Doillon
Migrations by Alexandar Petrovic
Story of Women by Claude Chabrol
Best Actress at the Venice Film Festival
The Possessed by Andrzej Wajda
The Bedroom Window by Curtis Hanson
Milan Noir by Ronald Chammah
Cactus by Paul Cox
All Mixed Up by Josiane Balasko
Sincerely Charlotte by Caroline Huppert
La garce by Christine Pascal
My Best Friend's Girl by Bertrand Blier
The Story of Piera by Marco Ferrerri
Entre Nous by Diane Kurys
The Trout by Joseph Losey
Passion by Jean-Luc Godard
Eaux profondes by Michel Deville
Coup de Torchon by Bertrand Tavernier
The Wings of the Dove by Benoît Jacquot
Lady of the Camellias by Mauro Bolognini
Heaven's Gate by Michael Cimino
The Heiresses by Marta Meszaros
Every Man for Himself by Jean-Luc Godard
Loulou by Maurice Pialat
The Bronte Sisters by André Téchiné
Return to the Beloved by Jean-François Adam
Violette Nozières by Claude Chabrol – Best Actress at the Festival de Cannes
The Indians are Still Far Away by Patricia Moraz
The Lacemaker by Claude Goretta - BAFTA for Best Actress
The Judge and the Assassin by Bertrand Tavernier
Little Marcel by Jacques Fansten
I am Pierre Rivière by Christine Lipinska
Docteur Françoise Gailland by Jean-Louis Bertuccelli
The Big Delirium by Dennis Berry
Aloise by Liliane de Kermadec
Rosebud by Otto Preminger
The Common Man by Yves Boisset

L'ampélopède by Rachel Weinberg
Going Places by Bertrand Blier
Serious as Pleasure by Robert Benayoun
César and Rosalie by Claude Sautet
Faustine ou le bel été by Nina Companeez
The bar at the Crossing by Alain Levent

Interview with Kévin Azaïs

Jean

What appealed to you about the role of Jean?

To begin with, it was the idea of working with Isabelle Huppert. That's quite a big deal! Isabelle is a great actress. Working with performers of her stature takes you up a level. And I also really liked the story. It's not a regular love story. It's the tale of a young guy who turns into a man when faced with a more mature woman. Isabelle's character is very moving. I thought what happened between the pair was lovely.

What was it like to work with Isabelle Huppert?

Meeting her made a big impression on me. She has worked with some of the biggest stars in the world. Isabelle has so much experience that acting with her is very easy. It just goes back and forth. She is very rigorous and she was enormously helpful to me. She notices everything, she perceives everything. It's impressive. She supported me in every scene, all the time, even when she didn't feature in it.

What about Bavo Defurne?

Bavo is a great director. He is very generous with his actors. He often let me make suggestions which is very important for me. He creates a good ambiance on set. I need to laugh in order to be myself.

Did you take boxing classes to prepare for the role?

When I was younger, I did a year of boxing so I had the basics. I hadn't boxed for a long time, but it came back pretty quickly. I'm an autodidact, I learn quickly, and I find it easy to reproduce things, to mime.

Which actors do you take inspiration from?

Those with whom I work. They aren't necessarily well-known, but when I am moved by an actor, it's instant. For example, Anne Brionne who plays my mother in the film was inspirational, and I'm now working on directing a short with her in the lead role.

How has your relationship to cinema evolved from film to film, and in particular since LOVE AT FIRST FIGHT, for which you won the César for Best Male Newcomer?

In the beginning, being an actor wasn't a vocation. I studied to be a heating engineer and I was going to work in the plumbing trade. Then at one point, I decided to visit an agent and that year I shot four films. I realized I must have some kind of talent so I decided to go for it! Plumbing is still useful because being an actor is ephemeral. But I'm very lucky. I'm only 24 and I have a very strong work ethic. That's what my mother taught me.

Biography

Kévin Azaïs hails from the Paris region and began his career with two short films, LE PERE NOEL ET LE COW-BOY and ANIMAL SERENADE. His first feature film role came in 2008 with SKIRT DAY, in which he played a student in a class taken hostage by a teacher played by Isabelle Adjani. Kévin Azaïs plays one of the big-shots in the group.

In the coming-of-age drama BAD SEEDS (2012) by Safy Nebbou, he once again played the role of a difficult teen. His next film was another indie production, VANDAL by Helier Cisterne. He then went on to act in PLAYING DEAD by Jean-Paul Salomé, followed by LA MARCHE by Nabil Ben Yadir.

At the age of 22, he took on the leading role in LOVE AT FIRST FIGHT, the first feature by Thomas Cailley, which screened in the Directors' Fortnight sidebar at the Festival de Cannes 2014, and for which he won the César for Best Male Newcomer in 2015.

He recently appeared in SUMMER TIME by Catherine Corsini and NEITHER HEAVEN NOR EARTH by Clément Cogitore, alongside Jérémie Renier, which was selected for Critics Week at the Festival de Cannes 2015.

He is currently starring in COMPTE TES BLESSURES by Morgan Simon and JEUNESSE by Julien Samani, and has just finished LE GRAND SAUT by Eric Toledano and Olivier Nakache with Jean-Pierre Bacri.

Filmography

2015 Souvenir
2015 Summer Time
2015 Neither Heaven Nor Earth
2014 L'année prochaine
2014 Love at First Fight
2013 Playing Dead
2013 La marche
2013 Vandal
2012 Bad Seeds
2008 Skirt Day

Interview with Thomas Lauderdale
Leader of the group Pink Martini
Composer

How did you meet Bavo Defurne?

It was around 12 years ago, during our first show in Belgium. Bavo Defurne and Yves Verbraeken were in the front row, they were dancing, and we just got talking and stayed in contact. Bavo sent me his films, and then when his first film, NORTH SEA TEXAS, was released five years ago, I told him that I wanted to work with him. When he sent me the script, it was a lovely surprise.

Almost 20 years since your song “Sympathique” was released (a.k.a. “Je ne veux pas travailler”), you are now writing a film score. How does it differ?

A film score is there to serve the voice and the image. It’s the story that provides the atmosphere. For this film, we had two soundtracks in mind – that by Miles Davis for ELEVATOR TO THE GALLOWS by Louis Malle (1958), and that by Art Blakey for DANGEROUS LIAISONS by Roger Vadim (1960). Miles recorded the music improvising live over the film with his orchestra, while drummer Art Blakey did the same with his band. And that’s what we did in the studios in Portland with the musicians from Pink Martini. That was new for us but we love performing, we love playing in concerts. Tours have become the core of our work. I’m on the piano and we tour with four different orchestras. But this was a new kind of collaboration. In a general sense, I like meeting new people, and I like making music collectively. It’s always more interesting because you risk being surprised.

What was it like working with Isabelle Huppert?

Bavo and Yves wrote the words for the three songs Isabelle sings. We’d already written the music before the shoot. Isabelle is a magnificent actress, and she’s extremely generous. We spent a lot of time with her in the South of France. It was great to meet her, she is amazing.

What did you like about the film’s universe?

I love Bavo’s style and the universe in which he works. It’s so different to the USA. In this film, there’s a kind of modern sadness, something that reminds me of THE UMBRELLAS OF CHERBOURG by Jacques Demy. SOUVENIR is an optimistic fairytale and I like that. We need joy in our lives and Bavo’s film has that amazing ability to reflect that joy. The film tells us we still have a shot at happiness. That’s also what we’re trying to do with Pink Martini.

Cast

Liliane	Isabelle Huppert
Jean	Kévin Azaïs
Tony Jones	Johan Leysen
Kenneth	Benjamin Boutboul
Eddy	Jan Jammenecker
Martine	Anne Brione
Rudi Riva	Carlo Ferrante

Crew

Director	Bavo Defurne
Screenplay	Bavo Defurne, Yves Verbraeken, Jacques Boon
Cinematography	Philippe Guilbert
Costumes	Florence Scholtès & Christophe Pidre
Make-up	Fredo Roeser
Hair styling	Mike Carpino
Set design	André Fonsny
Editing	Sophie Vercruysse
Music	Pink Martini
Choreography	Denis Robert
Production	Bonjour Pictures!, Frakas Productions, Deal Productions, Avenue B Productions
Produced by	Yves Verbraeken
Coproduced by	Alexandra Hoesdorff, Désirée Nosbuch, Jean-Yves Roubin, Cassandre Warnauts, Caroline Bonmarchand
Interviews by	Juliette Goudot
Runtime	90 minutes

Press kit & photos available for download from:

In French www.arpselection.com

In English www.patheinternational.com

Sound
5.1

Format
2.39