



OFFICIAL SELECTION
OUT OF COMPETITION
FESTIVAL DE CANNES

Beloved

directed by **Christophe Honoré**



WHY NOT PRODUCTION PRESENTS

Catherine Deneuve **Chiara Mastroianni** Ludivine Sagnier
Louis Garrel Paul Schneider **Milos Forman**



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International Press



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International Sales

the directors label

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Synopsis

From Paris in the 60's to London's modern days, Madeleine and her daughter Vera waltz in and out of the lives of the men they love. But love can be light and painful, cheerful and bitter.

An elegy to femininity and passion with musical outbursts.



Director's Statement

There are two love stories being told in *Beloved*; two generations, a mother and a daughter, both unable to contemplate a life of loneliness. The first story reads like a legend. It begins during the inarguable Golden Age of love: the 60's, with the sexual revolution and women's liberation movement. Followed by the second story; the 90's, a life feared of commitment and the AIDS virus.

I belong to the second story. I belong to the generation that discovered love in the time of AIDS, a time when precaution was proclaimed a dogma and when death was a shadow that hung over all our moments of abandonment. I pictured a glorious era, an illusion no doubt, in which the people you fell in love with, the people you desired, had not yet become threats to you. For a long time I believed that only my parents had known true love, while I could only love halfway, crippled by mistrust and terror. But in the end, I decided my love stories were surely as valid as theirs. The impossibility of loving carelessly in no way diminished our attachment or passion... even if that passion was to adapt in uncommon forms. With *Beloved*, I would like to examine 'that magical search for happiness that no one can escape'.

In my first feature-length film, I built a sequence around one song, *Lola* by Jacques Demy. It was a complimentary sequence, inessential to the plot. It was my own self-indulgence as a movie fan, something that allowed me to pay tribute to Jacques Demy, the filmmaker I have to thank for introducing me to cinema. I have since then filmed *Love Songs*, in which I tried to find my own way of articulating a fiction around a series of songs. I love the spirit of musical comedies: No one ever whines or complains. There is always the possibility that a lyrical moment will come to redeem an every day tragedy.

Four years have passed and I have found an urge to apply a musical form to an emotional rich canvas again. It is a story that takes place over half a century ago. Again, I want to dabble in light-handed lyricism, as I follow these characters that are immune to nostalgia, draw their energy from actions and live for the moment. Their songs will offer them moments of reflection, places of refuge where they can live their intense, fleeting emotions to the fullest, without being denied their on-going search for untrammelled weightlessness.

I am leery of historical reconstructions and would therefore rather race through the last half of the Century: hence the terse, rapid writing of the screenplay. Whether in terms of lighting or of direction, I want all the sequences to bathe in the charm of a 'vibrant and beautiful present'. It is not my intention to mesh each individual trajectory with History, nor to recreate an Era that, when all is said and done, is so close and yet already so far away. What I propose is a search for lost time, a crystallisation of multiple moments. And while I do admit that this is more the approach of a novelist than of a screenwriter, I firmly believe that cinema has the power to transmute all those disparate elements into one single fiction, carried forward in a momentum of joy.

Christophe Honoré





Christophe Honoré on “Beloved”

The Title

We found the title, “Beloved”, fairly quickly as the film is centered on people in love. What makes them endearing - sometimes fearful - is that they’re constantly uncertain about the other person’s feelings. And the question of whether they’re “beloved” remains unanswered. This title wasn’t the first one we chose though - the one we preferred at first was “Imprudence”, but that was a bit too “Kunderian” - especially as part of the film takes place in Prague, and as the title of Milan Kundera’s book “The Unbearable Lightness of Being” would also have fitted the bill! The imprudence I’m referring to was like a token of freedom that was possible at a certain period. Madeleine, the mother, has been imprudent throughout her life and throughout her love affairs. Her generation was prepared to pay the price for that kind of imprudence, and she herself was ready to encourage her daughter Vera to follow the same path. Except, Vera was no longer allowed that choice, because, at a certain moment, the cost of imprudence became fatal.

The Time

“Beloved” begins in 1963 and ends in 2008. Yes, it’s a long time: forty-five years! This idea sprang from a desire to be more novelistic, to follow the characters over a long period of time, to throw myself into research - not of Proustian “time past” (!) but of the time that passes and obliterates nothing. Yes, the characters of Madeleine (Catherine Deneuve) and Vera (Chiara Mastroianni) both have a great capacity for love, but in a way they’re true to their love stories. And the film is true to a certain concept of French cinema, true to my way of working with actors - and working with some of them film after film, like Louis Garrel, Ludivine Sagnier, and now Chiara too. The beginning, in the 60s, is joyous and colorful - it focuses on women’s legs, accepting the reference to Truffaut’s “The Man Who Loved Women”.



The Time cont...

The question was how to communicate the passing of time through the characters and their feelings, without getting over-involved in reconstructing a period. That was a real challenge. The vintage style has a certain appeal, but can easily result in a sort of fashion museum. It was fun to portray the 60's - the beginning is like a ballet, a kind of prologue that leads you into the film. After that - in agreement with director of photography Rémy Chevrin - I decided not to characterize each period. The 70's, the 90's, and the turn of a century are bathed in the same kind of light. Likewise, with costume designer Pascaline Chavagne and set decorator Samuel Deshors, we worked on things that don't go out of fashion, things that are transmitted without us realizing it from one period to the next, in terms of clothes, furniture, accessories... The family memory of a "contemporary" house contains layers of different periods, from ten, twenty or thirty years before. For me, there was the idea of grasping the relativity of our relationship to time; the late 90's to the eve of the year 2000, which was the last century but seems so close. We're talking about a film that encompasses forty years, that accepts them fully, that deals with things that may still be distant but resemble our lives. This is a sort of "mixed-blood" relationship to time, a time that is a mix of lightness and sadness, a time that endures then moves on, so quickly. For all these reasons, we wanted the reconstruction work to be discreet, very discreet. It's the women who reflect the changes; the onward march of time is mostly apparent in their make-up and hairstyles. I wanted to work on blondness. I wanted Chiara-Vera to be blonde, like her mother Catherine-Madeleine. Then Vera's hair is brown again, and that corresponds to a darker period. Something about blondness, lightness has been lost. In 1998 we're in London, and then in 2001 in Montreal. There's a leap in time, and we tried to communicate the fact that there's no such thing as a representation of "today". Today is always nourished by references to yesterday, that's how I imagine my films. I like them to be nourished by previous films... I don't carry the pretentious notion that "today begins this morning".

The Space

Paris, Prague in the 60's, London in the 90's, Montreal in the early 2000's.... These journeys breathe life into the film, but they're not there for touristic purposes. When Madeleine arrives in Prague, she crosses a street where the Russian tanks are having a parade for just invading Czechoslovakia. She hardly sees them. She's there to get her husband back... When Vera's in Montreal to meet up with the man she loves, it's an unusual, anxiety-filled night, the night of September 11th... Feelings travel through space, so we didn't feel the need to show fourteen shots of Big Ben to signify that we're in London - we're in London simply because the people are speaking English! I didn't want to fetishize about places - the film is fetishistic enough as it is! The shoe fetish was particularly important! Shoes - by Roger Vivier, in other words luxury shoes - are objects of covetousness for the young Madeleine, objects that are so precious in her eyes and so attractive on her feet that they condition her future to a large extent!

Madeleine and Ludivine, and Catherine

Before filming with her, I felt a fascination for Catherine Deneuve that was obviously related for my love of cinema, but we should remember that she's not just an icon, she's also an immense actress. I can attest to the many interesting suggestions she made and to how much she enjoys acting with others. Especially in this film, in which she worked with two partners who weren't actors, partners who had the important responsibility of playing her husbands - Milos Forman and Michel Delpech, who were both petrified at having to measure up to her, who turned out to be excellent, and whom she spent her time reassuring. In addition to that, I had an unusual proposition to make to Catherine Deneuve: to present her at different ages in her life, and to ask an actress to incarnate the Deneuve of the 60's. I already had Ludivine Sagnier in mind, I talked to them both about it at the same time, and they both agreed. Ludivine was overwhelmed by the idea, of course, but not Catherine: with considerable panache, she readily agreed on having her younger-self played by someone else. When I gave her the screenplay to read and told her it was for the role of Madeleine today - without specifying which "today" - she said: "So when do I start?". The concepts of time and age were rather vague to her, and this sort of indecision, that was so much like "real" life, was sometimes very disturbing and beautiful. For example, Catherine said to me: "I've no idea how I'll play this scene, Christophe", and I answered: "Don't worry, it's Ludivine who plays that scene!". And I found it comforting that Catherine and Ludivine were aligned, in a sense, in their acting, in their complementary conception of the character of Madeleine, in the way they each played her, one of them bringing her youth to life, the other her later years. I think the transition between periods and actresses happens fairly naturally - the character owes them a great deal. I took this "dual incarnation" to extremes by shooting a scene I was determined to include, in which Ludivine and Catherine meet, Ludivine being like the ghost of Catherine's youth. The scene might have seemed cruel, but it isn't, thanks to Catherine who manages to keep the perfect distance - an elegant vivacity in the face of nostalgia. There's no fooling Catherine Deneuve.



Vera and Chiara

The osmosis between Ludivine Sagnier and Catherine Deneuve is further more complicated - and completed, of course - by the presence of Chiara Mastroianni in the role of Madeleine's daughter Vera. Yes, of course, Catherine and Chiara have a real mother-daughter relationship, with everything that implies! But as far as their profession is concerned, they really enjoy acting together, surprising each other... They were both hoping for a real encounter that would bring them together. An encounter of this kind had been experimented by André Téchiné, and especially by Arnaud Desplechin, but Catherine and Chiara had very few scenes together in "A Christmas Tale", and I think this time they were finally given the "natural" encounter they'd been hoping for: being what they are - a mother and daughter - and acting that. And I'm glad to have been able to offer Chiara the role of Vera, because in "Making Plans for Lena" I asked her to do something particularly difficult for an actress - to play a rather unpleasant character... or at any rate, a character who says "No", who refuses. In this film, Vera asks but gives too - and gives more than she can receive in return. This allowed Chiara to play with her humor and sensuality, with her ability to switch from a delicious lightness in the scenes with Milos or Louis, and suddenly become a woman destroyed by love when she's with Paul Schneider, ending up as a tragic character. The film is based on two main characters, Madeleine and Vera. The character of Madeleine was constructed on the personalities of both Ludivine and Catherine, each of which nourished by the other, whereas Chiara had to take on the many facets of her role by herself!

The Songs

After "Making Plans for Lena", I really didn't expect my next film to be a musical. I just intended to ask Alex Beaupain for one song, as a sort of "thank you". He'd composed the songs for "Love Songs" prior to shooting, but in this case I called him while I was shooting a scene of "Beloved", and said: "It would be better with a song"... but just one! Then just two... just three... that's how we ended up with twelve songs! They fit into the continuity of the action - they replace written dialogues, which disappear to make way for them. The songs aren't hits, they're more like inner monologues, they're the force that opens the door to lyricism. When you make a film about love, which is the case here, what better way than a song to express the lyricism of intimacy. Especially as Alex and I know each other so well that his music is perfectly attuned to the way I want to convey feelings on screen.



The Feelings

I don't believe in playing "clever" when it comes to feelings; you have to respect them, by constantly avoid sinking into sentimentality, and deliberately maintain certain lightness in order to express the present moment. By using feelings, my aim is to talk (in what I hope is not too symbolic in a way) about two generations - my own, and that of my parents - with the idea that vulnerability, oddly enough, tends to be an attribute of the younger generation. I wanted to show that they could crack, and - rather frighteningly - that the older generation is powerless to protect them. I'd feel very uncomfortable presenting a sociological discourse, holding forth the transition from the post-war boom years to the period of anxiety in the wake of 9/11. I'm recounting forty years of French society, but as impressionistic possible, even though the film features the invasion of Czechoslovakia, the AIDS era, terrorist attacks, and the end of carefree days. In the epilogue, Madeleine says: "I don't believe in happiness, but that doesn't stop me from being happy". Perhaps that's what we all aspire to: not believing in happiness, but being happy all the same.





Alex Beaupain

Composer

Alex Beaupain, born in Besançon in 1974, is a singer-songwriter and film score composer.

He acquired an early taste for culture, music, film, graphic novels and literature from his school-teacher mother and railroader father, and during his childhood took piano lessons and sang in a children's choir. He spent a year in Nancy before going to Paris to study at the Institute of Political Science. In the late 1990s, he wrote a number of musicals with a company called "Les Ressorts". He has composed scores and songs for a number of movies by filmmaker Christophe Honoré, including *Seventeen Times Cécile Cassard* (2002), *In Paris* (2006) and *Love Songs* (2007). He also wrote the score for Gilles Marchand's *Who Killed Bambi?* His first album, entitled *Garçon d'Honneur*, was released by Naïve in 2005; it inspired the writing of Christophe Honoré's musical *Love Songs*, whose screenplay was built around it. Beaupain's latest album "33 Tours" was released in October 2008 and, like the score for *Love Songs*, was produced by Frédéric Lo. It features 12 songs; the clip for the first single, called "I Want To Go Home", was made by young filmmaker Christophe Charrier. Alex has recently composed an operetta, to be staged in 2012, and is currently working on a new album due for release in April 2011. The tour will be produced by ASTERIOS.



Christophe Honoré

Filmography

- | | |
|------|---------------------------------------|
| 2002 | <i>Seventeen Times Cécile Cassard</i> |
| 2004 | <i>My Mother</i> |
| 2006 | <i>In Paris</i> |
| 2007 | <i>Love Songs</i> |
| 2008 | <i>The Beautiful Person</i> |
| 2009 | <i>Making Plans for Lena</i> |
| 2010 | <i>Man at Bath</i> |
| 2011 | <i>Beloved</i> |



Chiara Mastroianni

- 2011 AMERICANO by Mathieu DEMY
- 2010 CHICKEN WITH PLUMS by M.SATRAPI and V.PARONNAUD
- 2009 MAKING PLANS FOR LENA by Christophe HONORE
Nomination for Best Actress - Crystal Globes, 2009
- 2008 PARDON MY FRENCH by Sophie FILLIERES
- 2008 CRIME IS OUR BUSINESS by Pascal THOMAS
- 2007 PARK BENCHES by Bruno PODALYDES
- 2007 LOVE SONGS by Christophe HONORE
- 2007 A CHRISTMAS TALE by Arnaud DESPLECHIN
- 2006 TOWARDS ZERO by Pascal THOMAS
- 2004 AKOIBON by Edouard BAER
- 2002 IT'S EASIER FOR A CAMEL... by Valéria BRUNI-TEDESCHI
- 2001 CARNAGE by Delphine GLEIZE
- 2000 THE WORDS OF MY FATHER by Francesca COMENCINI
- 2000 HOTEL by Mike FIGGIS
- 1998 BRACCIA DI BURRO by Sergio CASTELLITTO
- 1998 THE LETTER by Manoel de OLIVEIRA
- 1998 MARCEL PROUST'S TIME REGAINED by Raoul RUIZ
- 1998 SIX PACK by Alain BERBERIAN
- 1997 FOR SALE by Laetitia MASSON
- 1996 CHAMELEON by Benoit COHEN
- 1995 MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT
by Arnaud DESPLECHIN
- 1995 DIARY OF A SEDUCER by Danièle DUBROUX
- 1995 NOWHERE by Gregg ARAKI
- 1995 THREE LIVES AND ONLY ONE DEATH by Raoul RUIZ
- 1994 PRET-A-PORTER by Robert ALTMAN
- 1994 DON'T FORGET YOU'RE GOING TO DIE by Xavier BEAUVOIS
- 1993 UNDER THE STARS by Antoine DESROSIERES
- 1992 MY FAVORITE SEASON by André TECHINE
Nomination for Most Promising Actress - César 1994



Ludivine Sagnier

- 2010 THE DEVIL'S DOUBLE by Lee Tamahori
- 2010 LOVE CRIME by Alain Corneau
- 2009 LILY SOMETIMES by Fabienne Berthaud
- 2007 Mesrine: Public Enemy #1 by Jean-François Richet
- 2007 LOVE SONGS by Christophe Honoré
- 2006 Mesrine: Killer Instinct by Jean-François Richet
- 2006 THE GIRL CUT IN TWO by Claude Chabrol
- 2006 A SECRET by Claude Miller
- 2006 MOLIÈRE by Laurent Tirard
- 2005 PARIS JE T'AIME (Parc Monceau) by Alfonso Cuaron
- 2005 FRENCH CALIFORNIA by Jacques Fieschi
- 2005 UNE AVENTURE by Xavier Giannoli
- 2004 SHARKTALE (DREAMWORKS) by Bibi Bergeron
- 2004 PETER PAN by P.J Hogan
- 2003 LITTLE LILI by Claude Miller
- 2003 SWIMMING POOL by François Ozon
- 2003 SMALL CUTS by Pascal Bonitzer
- 2002 EIGHT WOMEN by François Ozon
- 2001 MY WIFE IS AN ACTRESS by Yvan Attal



Louis Garrel

- 2011 THAT SUMMER by Philippe GARREL
- 2011 BELOVED by Christophe HONORE
- 2009 THREE-WAY WEDDING by Jacques DOILLON
- 2007 FRONTIER OF THE DAWN by Philippe GARREL
- 2007 LOVE SONGS by Christophe HONORE
- 2007 THE BEAUTIFUL PERSON by Christophe HONORE
- 2006 CHOOSING LOVE by Rachid HAMI
- 2006 ACTRESSES (DREAMS OF THE NIGHT BEFORE)
by Valéria BRUNI-TEDESCHI
- 2006 IN PARIS by Christophe HONORE
- 2005 A CURTAIN RAISER by François OZON
- 2004 REGULAR LOVERS by Philippe GARREL
César Award for Most Promising Actor
- 2003 MY MOTHER by Christophe HONORÉ
- 2002 INNOCENTS, THE DREAMERS by Bernardo BERTOLLUCCI
- 2000 THIS IS MY BODY by Rodolphe MARCONI



Paul Schneider

- 2010 WATER FOR ELEPHANTS by Francis LAWRENCE
- 2009 AWAY WE GO by Sam MENDES
- 2009 BRIGHT STAR by Jane CAMPION
- 2007 LARS AND THE REAL GIRL by Craig GILLESPIE
- 2007 THE ASSASSINATION OF JESSE JAMES by Andrew DOMINIK
- 2006 LIVE FREE OR DIE by Gregg KAVET, Andy ROBIN
- 2005 THE STONE FAMILY by Thomas BEZUCHA
- 2005 ELIZABETHTOWN by Cameron CROWE
- 2004 50 WAYS TO LEAVE YOUR LOVER by Jordan HOWLEY

Catherine Deneuve

2011	ASTERIX AND OBELIX: GOD SAVE BRITANNIA by Laurent TIRARD
2010	BELOVED by Christophe HONORE
2010	HIS MOTHER'S EYES by Thierry KLIFA
2009	THE BIG PICTURE by Eric LARTIGAU
2009	TROPHY WIFE by François OZON <small>Nominated for the César Award for Best Actress, 2011</small>
2009	HIDDEN DIARY by Julie LOPES-CURVAL
2008	THE GIRL ON THE TRAIN by André TECHINE
2008	PARK BENCHES by Bruno PODALYDES
2008	CYPRIEN by David CHARHON
2007	A CHRISTMAS TALE by Arnaud DESPLECHIN
2007	MY STARS by Laëtitia COLOMBANI
2007	I WANT TO SEE by Khalil JOREIGE, Joana HADJITHOMAS <small>French Syndicate of Cinema Critics Award, 2008 - Unusual Francophone Film Award</small>
2006	AFTER HIM by Gaël MOREL
2006	FAMILY HERO by Thierry KLIFA
2005	THE STONE COUNCIL by Guillaume NICLOUX
2005	PALAIS ROYAL! by Valérie LEMERCIER <small>Nominated for the César Award for Best Supporting Actress, 2006</small>
2004	CHANGING TIMES by André TECHINE
2002	A TALKING PICTURE by Manoel de Oliveira
2001	NEAREST TO HEAVEN by Tonie MARSHALL
2001	8 WOMEN by François OZON <small>Berlin Film Festival 2002, collective Silver Bear Award for the eight actresses Collective European Award 2002 for the eight actresses</small>
2000	THE MUSKETEER by Peter HYAMS
2000	TOM THUMB by Olivier DAHAN
2000	I'M GOING HOME by Manoel de OLIVEIRA
1999	DANCER IN THE DARK by Lars Von TRIER <small>Golden Palm, Cannes Film Festival, 2000</small>
1999	TIME REGAINED by Raul RUIZ <small>Official Selection for the Cannes Film Festival, 2000</small>

1999	EAST-WEST by Régis WARGNIER
1999	BEAUTIFUL MOTHER by Gabriel AGHION
1999	NIGHT WIND by Philippe GARREL
1998	POLA X by Léos CARAX
1998	PLACE VENDOME by Nicole GARCIA <small>Volpi Cup for Best Actress - Venice Film Festival, 1998 Nominated for the César Award for Best Actress, 1999</small>
1996	GENEALOGIES OF A CRIME by Raul RUIZ <small>Silver Bear Award, Berlin Film Festival, 1997</small>
1995	THIEVES by André TECHINE <small>Nominated for the César Award for Best Actress, 1997</small>
1994	THE CONVENT by Manoel de OLIVEIRA <small>Donostia Award - San Sebastian Film Festival, 1995</small>
1993	THE CHESS GAME by Yves HANCHAR
1992	MY FAVORITE SEASON by André TECHINE <small>Nominated for the César Award for Best Actress, 1994</small>
1991	INDOCHINE by Régis WARGNIER <small>César Award for Best Actress, 1993 Nominated for the César Award for Best Actress, 1993 Oscar for Best Foreign Film, 1993 Golden Globe Award, 1993 Box Office Award, Deauville Film Festival, 1993</small>
1990	THE WHITE QUEEN by Jean-Loup HUBERT
1988	A STRANGE PLACE TO MEET by François DUPEYRON <small>Nominated for the César Award for Best Actress, 1989</small>
1987	LISTENING IN THE DARK by Elisabeth RAPPENEAU
1987	THE MAN WHO LOVED ZOOS by Jean-Pierre MOCKY <small>Nominated for the César Award for Best Actress, 1988</small>
1986	SCENE OF THE CRIME by André TECHINE
1984	WORDS AND MUSIC by Elie CHOURAQUI
1983	FORT SAGANNE by Alain CORNEAU
1983	LE BON PLAISIR by Francis GIROD
1982	THE HUNGER by Tony SCOTT
1982	THE AFRICAN by Philippe de BROCA
1981	CONTRACT IN BLOOD by Robin DAVIS
1981	CHOICE OF ARMS by Alain CORNEAU
1981	HOTEL AMERICA by André TECHINE <small>Nominated for the César Award for Best Actress, 1982</small>
1980	I LOVE YOU ALL by Claude BERRI
1980	THE LAST METRO by François TRUFFAUT <small>César Award for Best Actress, 1981</small>

1979	COURAGE- LET'S RUN by Yves ROBERT
1979	US TWO by Claude LELOUCH
1978	THESE KIDS ARE GROWN-UPS by Joël SANTONI
1977	OTHER PEOPLE'S MONEY by Christian de CHALLONGE <small>Louis Delluc Prize, 1978</small>
1977	SEE HERE MY LOVE by Hugo SANTIAGO
1977	MARCH OR DIE by Dirk RICHARDS
1976	A SECOND CHANCE by Claude LELOUCH
1976	ANIMA PERSA by Dino RISI
1975	HUSTLE by Robert ALDRICH
1975	CALL ME SAVAGE by Jean-Paul RAPPENEAU <small>Nominated for the César Award for Best Actress, 1976</small>
1974	ACT OF AGGRESSION by Gérard PIREs
1974	ZIG-ZAG by Laszlo SZABO
1974	THE MURRI AFFAIR by Mauro BOLOGNINI
1974	THE WOMAN WITH RED BOOTS by Luis BUNUEL
1973	DON'T TOUCH THE WHITE WOMAN by Marco FERRERI
1973	A SLIGHTLY PREGANT MAN by Jacques DEMY
1972	DIRTY MONEY by Jean-Pierre MELVILLE
1971	LOVE TO ETERNITY by Marco FERRERI
1971	IT ONLY HAPPENS TO OTHERS by Nadine TRINTIGNANT
1970	DONKEY SKIN by Jacques DEMY
1969	THE APRIL FOOLS by Stuart ROSENBERG
1969	TRISTANA by Luis BUNUEL
1969	MISSISSIPPI MERMAID by François TRUFFAUT
1968	HEARTBEAT by Alain CAVALIER
1968	MAYERLING by Terence YOUNG
1967	MANON 70 by Jean AUREL
1967	THE DIARY OF AN INNOCENT BOY by Michel DEVILLE <small>Louis Delluc Prize</small>
1967	BELLE DE JOUR by Luis BUNUEL <small>Unicrit Award at the Venice Film Festival Nominated for a BAFTA Award for Best Actress</small>
1966	THE YOUNG GIRLS OF ROCHEFORT by Jacques DEMY
1965	THE SONG OF THE WORLD by Marcel CAMUS
1965	THE CREATURES by Agnès VARDA
1965	GRACIOUS LIVING by Jean-Paul RAPPENEAU <small>Louis Delluc Prize</small>
1965	REPULSION by Roman POLANSKI
1964	LA CONSTANZA DELLA RAGIONE by Pasquale FESTA



1964	MALE COMPANION by Philippe de BROCA
1964	MALE HUNT by Edouard MOLINARO
1964	THE WORLD'S MOST BEAUTIFUL SWINDLERS by Claude CHABROL
1963	PORTUGESE VACATION by Pierre KAST
1963	VICE AND VIRTUE by Roger VADIM
1963	THE UMBRELLAS OF CHERBOURG by Jacques DEMY <small>Grand Prize of the Cannes Film Festival, 1964 OCIC Prize at the Cannes Film Festival, 1964 Louis Delluc Prize, 1963</small>
1962	AND SATAN CALLS THE TURNS by Grisha M.DABAT
1962	TALES OF PARIS by Marc ALLEGRET
1960	LADIES MAN by Jacques-Gérard CORNU
1960	THE DOORS SLAM by Jacques POITRENAUD, Michel FERMAUD
1957	TWILIGHT GIRLS by André HUNEBELLE

Milos Forman

(Director/Screenwriter), Two-time Academy Award winner as Best Director for *One Flew Over the Cuckoo's Nest* and *Amadeus*, has managed in his career to combine and assimilate the best of European and American filmmaking traditions. He is one of a handful of foreign directors to achieve international success without being pigeon-holed by genre or nationality, and his films celebrate individualism and concentrate on individual human behavior.

Three actors have won Academy Awards in his films, Jack Nicholson and Louise Fletcher in *One Flew Over the Cuckoo's Nest*, and F. Murray Abraham in *Amadeus*.

In 1996, Forman received his third Academy Award nomination as Best Director for *The People vs. Larry Flynt*, also earning its star Woody Harrelson a Best Actor nomination.

The youngest of three sons, Forman was born in Caslav, Czechoslovakia, a town 45 miles from Prague. At the age of nine, his parents were arrested by the Gestapo and later perished in the Nazi death camps, leaving him to be raised by relatives. He became interested in theater while attending a boarding school for children orphaned by the war. He found himself especially taken by the comedies of Charlie Chaplin and Buster Keaton, and the westerns of John Ford.

Forman enrolled in the University of Prague's Film Institute, where he studied with Ivan Passer. After graduation, he wrote his first screenplays and made two short semi-documentaries. In 1963, he directed his first feature, an autobiographical account of a teenager in a small Czech town called Black Peter. The film was a success at various films festivals, including Cannes, Montreal and New York, and led to Forman's first visit to America.

His next two films, *Loves of a Blonde* (1965) and *Fireman's Ball* (1967) brought

the director further international acclaim. When Soviet tanks rumbled into Prague in August 1968, Forman was in Paris to negotiate the making of his first American film. He returned briefly to Prague, and then moved to New York to make *Taking Off*. The film was the official US entry at the 1971 Cannes film festival, where it was awarded the jury prize. He next participated in the collective documentary about the 1972 Munich Olympics, *Visions of Eight*, in a segment about the decathlon.

In 1973, producers Michael Douglas and Saul Zaentz gave the director a copy of the Ken Kesey novel *One Flew Over the Cuckoo's Nest* and asked if he'd be interested in directing the motion picture version. The film swept the top five 1975 Academy Award categories—best picture, screenplay, actor and actress, and Forman took home the statue as best director. He followed *Cuckoo's Nest* with the film version of the long-running musical *Hair* (1979) and then lured James Cagney out of retirement to join the ensemble cast of Forman's film version of E. L. Doctorow's novel *Ragtime*.

Eight years after *Cuckoo's Nest*, Forman teamed again with producer Saul Zaentz, and returned to his homeland of Czechoslovakia to make *Amadeus* (1984).



Once again, Forman was presented with the Oscar as best director for the film, which won a total of eight Academy Awards including Best Picture. Forman's other films include *Valmont* (1989) starring Annette Bening and Colin Firth, *The People vs. Larry Flynt* (1996), *Man in the Moon* (1999) about the life of comedian Andy Kaufman starring Jim Carrey, and *Goya's Ghosts* (2006) starring Javier Bardem and Natalie Portman

Crew

A film by **Christophe HONORÉ**

Composer **Alex BEUPAIN**

Director of Photography **Rémy CHEVRIN**

Production Design **Samuel DESHORS**

Costumes **Pascaline CHAVANE**

Sound Design **Guillaume LE BRAZ**

Editing **Chantal HYMANS**

Produced by **Why Not Productions**

France 2 Cinéma

Sixteen Films

Negativ

With the participation of **Canal +
France**

Cast

Madeleine 2

Vera 3

Madeleine 1

Clément

Jaromil 2

Henderson

Gouriot 2

Jaromil 1

Omar

Vera 2

Gouriot 1

Dustin

Madame Passer

Frère Jaromil Prague

Karel

Mladka

Catherine DENEUVE

Chiara MASTROIANNI

Ludivine SAGNIER

Louis GARREL

Milos FORMAN

Paul SCHNEIDER

Michel DELPECH

Rasha BUKVIC

Omar Ben SELLEM

Clara COUSTE

Guillaume DENAUFFLE

Dustin SEGURA

Zuzana KRONEROVA

Vaclav NEUZIL

Pavel LISKA

Zuzana ONUFRAKOVA

