

LES PRODUCTIONS DUTRÉSOR PRESENTS

VINCENT  
CASSEL



BEST ACTRESS  
FESTIVAL DE CANNES

EMMANUELLE  
BERCOT

# MON ROI

A FILM BY  
MAÏWENN

STUDIOCANAL

STUDIOCANAL AND LES PRODUCTIONS DU TRÉSOR PRESENT



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RUNNING TIME: 2H08





## SYNOPSIS

Tony is admitted to a rehabilitation center after a serious ski accident. Dependent on the medical staff and pain relievers, she takes time to look back on a turbulent relationship that she experienced with Georgio. Why did they love each other? Who is this man that she loved so deeply? How did she allow herself to submit to this suffocating and destructive passion? For Tony, a difficult process of healing is in front of her, physical work which may finally set her free...

# INTERVIEW WITH MÄIWENN

**MON ROI deals with a passionate and destructive relationship that unfolds over a decade. It's a story about relationships viewed from the outside, and as such is very different to the kinds of films you have previously made.**

It's a subject I've been thinking about for years, without ever making the film. It scared me; I didn't feel I was sufficiently mature to deal with it. I'd written numerous versions without being satisfied with any of them.

**What scared you about it?**

The happy moments they share before everything goes wrong – I realized just how hard it was for me to show happy people in my films. Everything I wrote was mawkish. But you have to believe in it: how else can you understand that they keep coming back to one another? How can you describe their neuroses and conflicts if you don't believe they love one another?

**What made you decide to take the plunge?**

I suddenly realized that I couldn't keep on procrastinating forever!

**You co-wrote the film with Etienne Comar.**

Alain Attal, my producer, told me Etienne was a great guy and so I was interested to meet him. We got along right away, and it was great. We were very diligent and worked every day from 9am to 1pm.

**Was it clear from the start that you wouldn't be appearing in the film?**

Yes. I wanted to work with Emmanuelle Bercot, and I also wanted to make a film that I wasn't in, to see what that could bring to me as a director.

**The character of Georgio is very complex and also very mysterious...**

I was very keen on that – characters should never be monolithic, or they very quickly become boring. Life is never made up of one single piece, so you have to be able to look at it from different angles.

**You can immediately feel a discrepancy between this man and this woman. Tony doesn't have the beauty of the models Georgio usually dates, and she also has this terrible pain that she shares with Georgio on their first night together.**

There had to be something very intimate between them for Georgio to fall in love with her. In the same way that Tony reveals Georgio's inner anguish during the episode with the ice cubes. They immediately enter into an extreme intimacy, a singular intimacy, and it's very often like that when people get together.





**You give it a universal dimension which represents a shift from FORGIVE ME, your first feature-length film.**

Since the start of my filmmaking career, I have been tagged as a director who makes autobiographical movies, but I never identified with that. POLISSE wasn't any more or less personal than FORGIVE ME. And just because I enjoy portraying actresses on screen, it doesn't mean ALL ABOUT ACTRESSES was about me. Whether or not the idea is based on a true story, my work is the same. Labels like that can be wounding. They are too simplified, and I have suffered because of them. It's probably a misunderstanding because I acted in those films.

**Her reconstruction involves healing her body: you seem to have a certain fascination with filming the physical injuries of patients at the physical therapy center.**

I have always been attracted to people with physical injuries and the infirm. They are slightly cut off from society and don't have the same needs or desires as the healthy. One is so fragile when walking with a crutch or confined to a wheelchair. It allows one to put one's life into perspective. The only important thing is suddenly to get better, to be mended. Thanks to her accident, Tony ends up finding a new affection for Georgio. Being able to walk again suddenly emerges as the most important gift life can offer.

**Her encounter with the young people at the center contributes greatly towards her healing.**

They are wounded, like her, and they make her feel better. They are different than the people she has known up to that point; simple people who are all about laughter, sharing, and lightness.

**Despite being wounded, physically or morally, Tony is still a fighter. She fights back.**

I made her a lawyer and that was no coincidence. We never see her at work, and the film focuses entirely on her relationship with Georgio, but I liked the idea of her spending her time defending other people – good and bad – and for her to defend her man in the same way. She has waited a long time, she had a passionate love affair, she is doing all she can to preserve it, so yes, she is a fighter. "I didn't wait all these years to have a kid and leave," she tells her brother.

**Why MON ROI?**

I couldn't find a title. I quickly went off the one I had in mind at the start. Then I Georgio was messing around thinking about love songs and one day, started humming one by Elli Medeiros – "Toi, toi, mon toit... Toi mon tout, mon roi..." It was short yet striking. And really is le roi [the king], in all senses of the word.



# INTERVIEW WITH VINCENT CASSEL

## **Tell us how you met Mäiwenn.**

It was very simple. I knew she wanted to work with me so we met up. I've always loved her films, her very modern perspective, and the way she has of reinventing herself in her films. This demonstrates an unusual strength of character. Mäiwenn has a very particular approach to this craft that I wanted to try out.

## **What were your initial thoughts about the character of Georgio?**

In the first versions of the script, his peculiarities were too blatant. I didn't feel he was nuanced enough; he was an absolute bastard. It always takes two to tango, and I thought it would be interesting to reestablish the balance between the two characters. Mäiwenn responded very positively about that, but I continued to work on that aspect on set, trying to make him a guy fighting his own demons rather than a pure bastard.

## **He is pretty unique, nonetheless...**

He tries to run with the hare and with the hounds, to stay with the woman he loves, but without abandoning his ex, for whom he feels responsible. One should not lose sight of the fact that Tony's story is only told from one point of view – that of a woman. It's a fantasy version of the man with whom she is in love, in all her torment. This is conveyed well by the title of the film – MON ROI (literally, My King) – which sounds a little like a declaration of love and powerlessness before someone who stole her heart. Georgio is never filmed alone.

## **Do you feel you have anything in common with him?**

Yes and no. I loved playing him, even though I thought that at times, he goes too far. I like his inaccessible side, and his humor. He's hard to grasp, a conman, who would sell his shirt and lie to get himself out of a situation, without a second thought about what happens next. But his suicidal side makes him likeable.

## **What preparation did you do to play the character?**

I sensed the direction she wanted to go in. She has very fine-tuned antennae, with a very sensitive perception of things, she can quickly see your potential and your flaws. Working with her basically consists of accepting to lay yourself bare. You give her everything, she takes what she wants. I trusted her eye. From then on, I had some fun messing around with stuff. She would give me lists of things about Georgio, and I'd tell her I hadn't read them. Arriving on set, I acted like the guy who knew nothing. I'd ask her: "Which scenes are we filming today?"

"You know, the scene when he finally comes back," she'd say.

"Really? I'd left?"

It was a way of playing her own game: because she expected us to be in the moment, I was even more so. As long as I remained elusive, I knew I was getting it right.

## **Did you have any references in mind?**

None. I never do. Filmmaking happens too much in the instant for that. For example, much as I adore Jean-Pierre Marielle, I never thought of him for second when I was filming ONE WILD MOMENT, or maybe Vittorio Gassman in BIG DEAL ON MADONNA STREET.

## **Mäiwenn is known for having a very particular way with actors.**

She has a somewhat prickly image. What's more, I was warned before the shoot that she's "difficult." I think above all she needs recognition and to be loved. If she was as unbearable as she's supposed to be, three quarters of the people on her crew, who have been with her since her beginnings and have a lot of affection and respect for her, wouldn't be there. On the contrary, I felt particularly free on her set. She listens and she observes. She's not interested in power, nor subterfuge, and is just as demanding with herself as she is with her actors. As long as a scene doesn't ring true or doesn't surprise her, we start over. She never lets it drop. But when it's good, it's good; we move on.





**How would you define MON ROI?**

It's a declaration of love from a suffering woman to the man she loves; an admission. You don't choose who you fall for. It doesn't matter what becomes of Georgio; it's Tony who counts.

**Tell us about your partner, Emmanuelle Bercot.**

When Maïwenn and I met, I asked her right away if she was going to play Tony. "Not me, Emmanuelle Bercot," she replied. "If it's not her, I'm not interested in making the film." I didn't know Emmanuelle, but I could tell that Maïwenn's mind was made up. Emmanuelle turned out to be a terrific partner. She put herself in Maïwenn's service with great generosity and great self-sacrifice. It was all the more difficult for her given that the character of Tony is not at all like her nature. Tony really is the center of the film. It was complicated, but Emmanuelle was never afraid of giving it her all.

**In MON ROI, there's a wonderful scene in which your character takes the place of a waiter in a restaurant on the Normandy coast to celebrate his son's birthday. It's pure comedy.**

It's very charming because all of a sudden, there are wide shots. He's fooling around to amuse his son and Tony understands that, despite everything pulling them apart, and although she's left him, Georgio remains an ideal father. All their contradictions are crystallized in this moment that has practically no dialogue. I'd say it's almost a moment of dance. My father could very well have played that scene. Georgio has the sort of movements you see in a Philippe de Broca comedy.

**Your resemblance to him in the film is fascinating.**

I know, it's almost spooky. As you get older, you look more and more like your parents, and that is perhaps the secret of immortality.

**You recently appeared in ONE WILD MOMENT by Jean-François Richet, and in TALE OF TALES by Matteo Garrone. In 2016, you will be on screens in O GRANDE CIRCO MISTICO by Carlos Dieges, and JUSTE LA FIN DU MONDE by Xavier Dolan. You seem to be working harder than ever.**

For a long time I thought it was better to work little, to remain discreet to preserve a certain intrigue. But in the last couple of years, I've wanted to act more. I've done a succession of projects; I try to do what interests me at the moment it comes along.



# INTERVIEW WITH EMMANUELLE BERCOT

## **Did you know that Maiwenn had you in mind to play Tony from the moment you finished filming on POLISSE?**

She never mentioned it in the two years following the film's release. Then one day, she showed up with a bit of the screenplay – the part that takes place in the physical therapy center – and told me she wanted me to play the female lead in her film. I was gobsmacked.

## **What was your initial reaction?**

It was at once exciting – the prospect of making a film with Maiwenn is always exhilarating for an actor – and at the same time unreal. But I only really understood the scale of what she was proposing when she gave me the finished script.

## **Was there any point when you considered turning it down?**

Yes. For a long while I thought it shouldn't be me who played Tony and I told Maiwenn so. I gave her a thousand good reasons: "You need a girl who's prettier, one with slimmer legs, etc." And then she came out with this line to which there was no answer: "Stop judging my decisions. You're talking to me like a director. It's my film it's my vision." That settled it for me. She had already directed me in POLISSE, I knew how much she loves her actors. I knew she wouldn't leave me to myself, I knew she wouldn't abandon me, that she'd support me.

## **Before becoming a director, you wanted to be an actress, and you appear regularly in films. Was this lead role in MON ROI a kind of revenge on your early days?**

I love acting. I do it from time to time when I am offered roles, but since I've been directing, acting has been second fiddle. I've no frustration about this job nor any wounds to heal. Tony in MON ROI was a huge gift from Maiwenn and one of life's surprises, but in no way a kind of revenge.

## **Did it require a lot of preparation?**

Maiwenn wanted me to be in good physical shape. I put a lot of work into that with a coach, doing lots of gymnastics with weights and muscular exercises that helped me gain a good awareness of my body. That was important for the character, especially for the scenes in the physical education center, and that was a great help to me during the shoot. Maiwenn's directing style is such that sometimes you feel totally drained. It's like a sporting challenge: you have to manage to go beyond your limits. Thanks to that training, I was mentally ready. Maiwenn also asked me to spend a short time working with a female lawyer and gave me two books to read – "Full of Life" by John Fante, and "The Romantic Movement" by Alain de Botton. Without really seeing the link, I tried to understand what had caught her eye and what she wanted me to infuse in my acting. I no doubt subconsciously drew elements from these works which fed into my performance. When she picks you for a role, Maiwenn is also picking the person you are. To prepare for Tony, I also thought a lot about them as a couple, and I delved into some memories of my own life. That was a solitary task which consisted of dredging up certain emotions, certain states of mind, to extract some visceral material which I could then use to be as authentic as possible when it came to the performance.

## **Isild Le Besco, who plays your sister-in-law, worked with you on your debut as a director. You know her, and have already worked with Maiwenn as cowriter on POLISSE. It seems almost like a family relationship with them.**

Yes, it's a very tangible link, almost like family. I've known them a long time and there was something very moving in this dynamic which brought us all together through this film.

## **Would you say that Tony is a victim?**

Absolutely not. There's never a tormentor and a victim in a couple! Tony has to put up with a lot, but never gives up. She fights for her ideal, which consists of starting a family and living with the father







of her child. I see her as a warrior. But her addiction to that man prevents her from seeing that the relationship is impossible. She's destroying herself but she carries on. She can't control it.

**Tell us about the shoot. Did you feel lots of pressure?**

I was very focused, and I only thought about the film. The pressure came in the morning when I arrived on set. As I drove there on my scooter, I'd repeat to myself, "She chose you, you're where you should be, trust her, you just have to give her everything you've got." Once I got there, there was no time for fear or analysis, I was working, in the moment.

**Did you discuss your scenes with Vincent Cassel ?**

We talked a lot together about how we saw the couple, and about relationships between men and women, but without in any way attempting to agree on how we should play it.

**Which scenes did you find most challenging?**

Scenes involving happiness are always tricky. You always worry about being too clichéd, or going over the top, being too soppy or romantic. There were also some tricky crisis scenes.

**You started shooting with the scenes in the physical therapy center in which Tony relives her affair with Georgio over the previous 10 years.**

And it was all the more crazy because I didn't know everything we were going to shoot that involved their relationship, or how far it would go. But we know how to understand suffering??? Mais on sait bien se représenter la souffrance. In that part, the acting was

mainly physical, and I find that fascinating because it's organic. During that period of resilience during which she is healing her emotional wounds by healing her leg, Tony makes friends with a group of young people. You feel that despite her being older than they are, she still has something of her adolescent soul inside her. They bring her back to life. Thanks to them, she gets her taste back for the simple things in life, like laughing, going for walks, childlike pleasures if you like. I'm convinced that children are what save us, and that's what the film tells us in a way. It's a renaissance through the energy of youth, healing through a rediscovery of straight and pure relationships, without aggression or lies, and without any kind of power struggle.

**What was it like, winning Best Actress at Cannes?**

It was amazing. It was in recognition of work by people (Maiwenn and Etienne Comar's character, Maiwenn's directing, and a performance inextricably linked with Vincent) who, for the most part, I have a huge amount of admiration for. Afterwards, I always put prizes into perspective – with another jury, I'd never have won the prize.

# INTERVIEW WITH ETIENNE COMAR

## **This is the first time you have worked with Maïwenn...**

Maïwenn wanted a male perspective to tell this story that is constructed around a dual point of view. We didn't know one another beforehand. We were introduced by Alain Attal, her producer. She liked the films of Xavier Beauvois (whose last two I'd written), and I liked hers. We quickly found some points in common and some exciting differences.

## **MON ROI is very different to the films she has previously directed, and also very different to those you've written.**

That's true, and that made it an even greater challenge.

## **From the start, did she have a precise idea of the film she wanted?**

She had the basis for the film, and wanted me to help her create a narrative. The characters weren't fully defined.

## **Did you immediately consider a construction through flashbacks?**

Yes. It was a simple construction, a double dynamic that allowed us to create the distance we wanted – she gave us a great deal of freedom to develop the storyline of how Tony and Georgio met, and how that evolved, and then to return, when we wanted, to Tony convalescing. Given that the story takes place over several years, that gave us free rein to move back and forth through the timeline.

## **This is a very new narrative structure in Maïwenn's movies.**

Yes, and I think it works perfectly with the subject. It's about both observation and introspection, and in the long term, about a relationship between two people.

## **What drew you to the subject, which is quite different from your usual subjects?**

The intensity of this relationship in terms of its passion and destructive nature. I like the idea of varied points of view in terms of the happiness and drama. These are very intimate, emotional experiences that we all understand to greater or lesser degrees, and that I hadn't had the chance to explore until now.

## **At the start of the film, Tony is a serene character, who seems pretty well balanced. This makes the relationship she enters into seem even more overwhelming.**

The first few scenes of their encounter bring together all the ingredients you find in American romcoms: she's a lawyer, he is rich and handsome, and runs some fashionable hangouts. This

provides the perfect set-up for a "successful" love affair and narrative. Maïwenn and I then sought to break down these symbols to demonstrate the pain and drama hidden beneath the surface. There was something very dark about raising the veil. I was drawn to this ambivalence, and the title of the film, MON ROI – literally "My King" – sums it up perfectly.

## **You might almost consider Georgio as one of those narcissistic perverts you keep hearing about nowadays.**

Maïwenn and I were keen to leave room for doubt about his personality. There had to be something shadowy about him. Even if you gradually discover more things about him that help you better understand him, neither Tony nor the audience should ever completely understand who he is. The film explores that eternal question: just who is the person we love? And this characteristic is developed further. Georgio is indeed one of those people who get all their power from their relationships with other people. He's almost a compulsive liar. However, although he is a liar, don't we all delude ourselves about the people with whom we become involved to a greater or lesser extent?

## **How did you and Maïwenn construct these characters?**

This double male/female perspective made us constantly rework our opinions. How could we prevent Georgio coming across as a bastard and make him potentially charming in order to inspire empathy? And conversely, what strengths could we find for Tony so she wouldn't just be a lamb to the slaughter? In fact, we didn't agree on the reactions that they each might have had: "No! He [or she] would never do that!" During the entire writing process, I had one concern: Could we manage to make this woman hold on for so long in the story? I think these fears proved to be unfounded. Tony hangs onto the idea of having a family. We feel this is one of the things that drive her, after each rebellion, to give in a little more. "You can't give up. Of course couples that have been together for a long time have gone through terrible things," she tells her brother to justify her blindness. It may no longer be the norm, but it's an excuse that certain couples cling to when things are bad. They manage to justify the unjustifiable. It's a psychological spiral that drives love into dependency and submission.

## **The character of the brother is a very important role.**

The disapproval that the character played by Louis Garrel has for Georgio was more ambiguous in the screenplay. You could sense a kind of jealousy. Louis's maturity, his irony and humor provide a shift in tone. In the film, he is totally aware that Tony's relationship isn't normal.





**His relationship with Isild Le Besco is like a breath of fresh air.**

Their relationship works. They are a calm couple, which contrasts with the totally crazy relationship shared by Tony and Georgio.

**It's only by spending time with the gang of boys at the sports therapy center that she manages to get over that suffering.**

Tony's reconstruction follows a physical path. By reclaiming possession of her body, she takes charge of her identity and is liberated. When she's with those kids, she's in a social milieu that is very different than the privileged one she's used to. These are really beautiful young men, who share an infectious enthusiasm for life. They gradually bring her back to life with real tenderness.

**There is no point at which we lose sight of either of the protagonists in the story of their relationship.**

That was a deliberate decision when we were writing. We are constantly with them, we only deal with their relationship, and we scarcely allow the opinion of a secondary character to be expressed. Each scene has some emotionally powerful moments, whether destructive or giving meaning to the neurosis eating into their relationship. We never step away from their intimacy. Which, in my opinion, makes this film so powerful and so unique.

**MON ROI is your first film written in collaboration with a woman. Did that change things?**

The way Maiwenn and I worked together was new for me. We composed this film like a duet, without those interruptions of a month or two that you often have to leave a text to settle. She wrote scenes, I rewrote them afterwards; I wrote scenes, and she rewrote mine afterwards. Maiwenn is very quick with her thoughts; she's instinctive. She often needs someone else to listen to and analyze what she's thinking in order to clarify what it actually is she's getting at. It was a very fruitful working relationship.

**Did you have any other works in mind while you were writing?**

Maiwenn asked me to reread "Full of Life" by John Fante, which tells the story of a man who is thrown off-balance when his wife falls pregnant. As for films on this theme, WE WON'T GROW OLD TOGETHER by Maurice Pialat, and SCENES FROM A MARRIAGE by Ingmar Bergman were classics for me. But in the end, I forgot about them while I was writing, and no longer thought about them on seeing the film.



# FILMOGRAPHY

## MAÏWENN

### **DIRECTOR**

2014 > MON ROI  
Official Selection, Festival de Cannes 2015  
2011 > POLISSE  
Jury Prize, Festival de Cannes 2011  
2009 > ALL ABOUT ACTRESSES  
2006 > FORGIVE ME

### **THÉÂTRE - WRITER - ACTRESS**

2001 to 2003 > LE POIS CHICHE  
at le Café de la Gare  
Directed by Orazio Massaro



# FILMOGRAPHY

## VINCENT CASSEL

2015 > MON ROI by Maïwenn  
Official Selection, Festival de Cannes 2015  
2015 > PARTISAN by Ariel Kleiman  
2015 > THE GREAT MYSTICAL CIRCUS  
by Carlos Diegues  
2015 > TALES OF TALES by Matteo Garrone  
Official Selection, Festival de Cannes 2015  
2014 > CHILD 44 by Daniel Espinosa  
2013 > RIO, I LOVE YOU by Fernando Meirelles  
2013 > BEAUTY AND THE BEAST by Christophe Gans  
2013 > TRANCE by Danny Boyle  
2011 > A DANGEROUS METHOD  
by David Cronenberg  
2011 > BLACK SWAN by Darren Aronofsky  
2010 > THE MONK by Dominik Moll  
2010 > OUR DAY WILL COME by Romain Gavras  
2009 > ADRIFT by Heitor Dhalia  
2009 > ICE AGE III by Carlos Saldanha  
and Mike Thurmeier (voice)  
2009 > LASCARS by Albert Pereira Lazaro (voice)  
2008 > MESRINE PART II: PUBLIC ENEMY #1  
by Jean-François Richet  
2008 > MESRINE PART I: KILLER INSTINCT  
by Jean-François Richet  
2007 > EASTERN PROMISES by David Cronenberg  
2007 > OCEAN'S THIRTEEN by Steven Soderbergh  
2006 > HIS MAJESTY MINOR by Jean-Jacques Annaud  
2005 > ICE AGE II by Carlos Saldanha (voice)  
2005 > SHEITAN by Kim Chapiron  
2005 > DERAILED by Mikael Hafstrom  
2004 > OCEAN'S TWELVE by Steven Soderbergh

2004 > SECRET AGENTS by Frédéric Schoendoerffer  
2004 > BLUEBERRY by Jan Kounen  
2002 > IRREVERSIBLE by Gaspard Noé  
Official Selection, Festival de Cannes 2002  
2002 > THE RECKONING by Paul McGuigan  
2001 > ICE AGE by Chris Wedge  
and Carlos Saldanha (voice)  
2001 > READ MY LIPS by Jacques Audiard  
2001 > SHREK by Andrew Adamson  
and Vicky Jenson (voice)  
2001 > BROTHERHOOD OF THE WOLF  
by Christophe Gans  
2001 > NADIA by Jez Butterworth  
2000 > THE CRIMSON RIVERS by Matthieu Kassovitz  
1999 > GUEST HOUSE PARADISO by Adrian Edmondson  
1999 > JOAN OF ARC by Luc Besson  
1999 > MEDITERRANÉES by Philippe Berenger  
1998 > ELIZABETH by Shekhar Kapur  
1997 > PLEASURE (AND ITS LITTLE  
INCONVENIENCES) by Nicolas Boukhrief  
1996 > DOBERMANN by Jan Kounen  
1996 > THE PUPIL by Olivier Schatzky  
1996 > THE APARTMENT by Gilles Mimouni  
1995 > LA HAINE by Mathieu Kassovitz  
Best Director, Festival de Cannes 1995  
1995 > ADULTERY: A USER'S GUIDE by Christine Pascal  
1995 > AINSI SOIENT-ELLES by Patrick Alessandrin  
1993 > CAFÉ AU LAIT by Mathieu Kassovitz  
1991 > LES CLEFS DU PARADIS by Philippe De Broca  
1988 > LES CIGOGNES N'EN FONT  
1988 > QU'À LEUR TÊTE by Didier Kaminka



# FILMOGRAPHY

## EMMANUELLE BERCOT

### ACTRESS

2012 > TURNING TIDE by Christophe Offenstein  
2012 > RUE MANDAR by Idit Cebula  
2010 > POLISSE by Maïwenn  
Jury Prize, Festival de Cannes 2011  
2009 > LITTLE WHITE LIES by Guillaume Canet  
2004 > CAMPING SAUVAGE  
by Christophe Ali & Nicolas Bonilauri  
2003 > À TOUT DE SUITE by Benoît Jacquot  
2001 > CLÉMENT by Emmanuelle Bercot  
1999 > UNE POUR TOUTES... by Claude Lelouch  
1998 > IT ALL STARTS TODAY by Bertrand Tavernier  
1997 > CLASS TRIP by Claude Miller  
1996 > LA DIVINE POURSUITE by Michel Deville  
1993 > INNER CITY by Jean François Richet  
1990 > RAGAZZI by Mama Keita

### DIRECTOR

2015 > STANDING TALL  
Official Selection & Opening Film,  
Festival de Cannes 2015  
2013 > ON MY WAY  
2012 > THE PLAYER – LA QUESTION  
2010 > MES CHÈRES ETUDES (Canal+)  
2005 > BACKSTAGE  
2001 > CLÉMENT  
Official Selection, Festival de Cannes 2001  
Un Certain Regard / Youth Prize





# FILMOGRAPHY

## ETIENNE COMAR

### SCREENWRITER

#### FILMOGRAPHY

2015 > **MON ROI** by Maïwenn  
In competition at the Festival de Cannes 2015

2014 > **LA RANÇON DE LA GLOIRE**  
by Xavier Beauvois  
In competition at the Venice Film Festival 2014

2012 > **HAUTE CUISINE** by Christian Vincent  
Premiered at the Toronto Film Festival,  
Festival d'Angoulême, San Sebastian Film Festival,  
French Film Week at Berlin, Tübingen Festival,  
Festival de Namur, City of Lights,  
City of Angels (Col-Coa) Los Angeles.

2010 > **OF GODS AND MEN**  
by Xavier Beauvois  
Festival de Cannes 2010: Grand Prix,  
National Education Prize, Ecumenical Award  
Césars 2011: Best Film,  
Best Supporting Actor Mickael Lonsdale,  
Best Photography  
Syndicat de la Critique 2010 prize

#### FILMS IN PRODUCTION

**GAUGUIN, L'ENVOÛTÉ** by Edouard Deluc  
In préparation, shooting in summer 2015

**SWING 44** by Etienne Comar  
In préparation, shooting in early 2016

**MAÎTRE CHANTEUSE** by Cyril Menegun  
In development

# BIOGRAPHY

## ALAIN ATTAL

Alain Attal has produced many short films and as such, has built up a talented pool of young directors, actors and writers that he has naturally gone on to work with on their first features. These include Gilles Lellouche, Tristan Aurouet, Guillaume Canet and Philippe Lefebvre.

Learning his trade through short films and first features has allowed Attal to hone his skills and to establish relationships with experienced directors. In 2005, he produced CHARLIE SAYS by Nicole Garcia, which was in the Official Selection of the Festival de Cannes. They continued their collaboration with A VIEW OF LOVE in 2010, which drew over a million admissions. In 2009, he began working with Radu Mihaileanu, for whom he produced THE CONCERT, which was nominated for a Golden Globe for Best Foreign Movie and scooped two César awards. The film had 1.9 million admissions and was one of Attal's biggest international successes, grossing over \$40 million at the box office.

Attal produced the 2011 movie POLISSE by Maïwenn, which won the Jury Prize at the Festival de Cannes and was nominated for 13 César awards. This hard-hitting film enjoyed critical acclaim and drew over 2.4 million admissions. It led to Attal winning the Toscan du Plantier Prize for Producer of the Year. He has continued to work with Maïwenn, producing her latest opus, MON ROI, in competition at the Festival de Cannes this year.

In 2012, Attal produced BLOOD TIES, shot in English in New York with an international cast. This was the latest in a lengthy collaboration with Guillaume Canet, which began with Attal producing his first shorts. The pair went on to collaborate in 2002 on Canet's first feature, WHATEVER YOU SAY, which was nominated for the César for Best First Film. They worked together again in 2006 on TELL NO ONE which picked up nine César nominations and won five awards including Best Director. This critically acclaimed movie was also a popular success with over three million admissions in France and enjoyed a strong career in the US. In 2010, the duo went on to make LITTLE WHITE LIES, which confirmed Canet's reputation as a filmmaker and topped 5.5 million admissions in France.

In 2012, Attal produced two bold first films that were well received: RADIOSTARS by Romain Lévy, which won the Jury Grand Prix at the Alpe d'Huez Festival of Comedy Films, and POPULAIRE by Régis Roinsard, which garnered five César nominations and sold around the world. Open to all genres, he continued his quest for new writing styles in 2014 with the first film from Jeanne Herry, ELLE L'ADORE, and NEXT TIME I'LL AIM FOR THE HEART by Cédric Anger, both of which were met with critical acclaim and box office success. Attal's determination to discover new talents and to encourage the production of first films then led to him working on the first films of two newcomers: Thomas Bidegain with COWBOYS, screening this year in Directors' Fortnight; and Stéphanie Di Giusto with LA DANSEUSE, which will be shooting at the end of 2015.

While Attal has been building up his production company, Les Productions du Trésor, and nurturing new industry talent, he has also been very active within the industry, defending independent production and encouraging the development of a French movie industry that is both rich and challenging. Since 2007, he has been vice-president of the Association des Producteurs de Cinéma (APC), a union whose aim is to actively engage in the debates, negotiations and issues that are affecting the profession. In 2013 and 2014, he has worked as vice-president of the Second Committee for the Avance sur Recettes (ASR) subsidy fund of the CNC, whose financial support protects and promotes the diversity of French cinema. He readily accepted this time-consuming mission, especially as the ASR is one of the key support tools for independent French cinema of which he is an ardent defender.

Whether in terms of developing Les Productions du Trésor, or more generally working for the good of the profession, Alain Attal's aim is to defend a certain vision of the movie industry and to bring together artistic rigor with an understanding of audience tastes. In particular, he is determined to remain close to the directors with whom he works, and to create the most fruitful director-producer partnership in terms of the artistic future of the film.

# CAST

GEORGIO  
TONY  
SOLAL  
BABETH  
AGNÈS  
DENIS  
PASCAL  
JEAN  
DJEMEL  
MARIE  
SLIM  
NABIL  
NICO  
AMANDA  
ABDEL

VINCENT CASSEL  
EMMANUELLE BERCOT  
LOUIS GARREL  
ISILD LE BESCO  
CHRYSTÈLE SAINT-LOUIS AUGUSTIN  
PATRICK RAYNAL  
PAUL HAMY  
YANN GOVEN  
DJEMEL BAREK  
MARIE GUILLARD  
SLIM EL HEDLI  
NABIL KECHOUHEN  
NORMAN THAVAUD  
AMANDA ADDED  
ABDELGHANI ADDALA

# CREW

PRODUCER  
DIRECTOR  
SCREENPLAY  
PHOTOGRAPHY  
EDITING  
SET DESIGN  
COSTUMES  
SOUND

LINE PRODUCER  
HEAD OF POST-PRODUCTION  
FIRST ASSISTANT DIRECTOR  
UNIT PRODUCTION MANAGER  
CASTING  
MUSIC

ALAIN ATTAL  
MAÏWENN  
MAÏWENN - ETIENNE COMAR  
CLAIRE MATHON  
SIMON JACQUET  
DAN WEILL  
MARITÉ COUTARD  
NICOLAS PROVOST  
AGNÈS RAVEZ  
MATTHIEU TERTOIS  
EMMANUEL CROSET  
XAVIER AMBLARD  
NICOLAS MOUCHET  
FRÉDÉRIC GÉRARD  
MARC COHEN  
STÉPHANE BATUT  
STEPHEN WARBECK

PHOTOS : PRODUCTIONS DU TRÉSOR / SHANNA BESSON