



DIMITRI RASSAM AND JÉRÔME SEYDOUX
PRESENT

FRANÇOIS
CIVIL

VINCENT
CASSEL

ROMAIN
DURIS

PIO
MARMAÏ

and EVA
GREEN



THE
THREE
MUSKETEERS
D'ARTAGNAN

A FILM BY
MARTIN BOURBOULON

RUNTIME : 121 MINS

DISTRIBUTION AND
INTERNATIONAL SALES
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INTERVIEW WITH MARTIN BOURBOULON DIRECTOR

IS IT EXHILARATING TO TAKE CONTROL OF SUCH AN EMBLEMATIC WORK AS *THE THREE MUSKETEERS*? WHAT DOES THAT NOVEL REPRESENT FOR YOU?

There is a double-exhilaration between the audience and the director that is set off simultaneously. After that comes a burning question – how do you make a swashbuckler in 2022?

So from there I had to re-engage with the great adventure films, encompassing both personal arcs and History with a capital H. We all remember the theme of *The Three Musketeers*, the sense of honor and fraternity which is portrayed, how sweeping the battles are. When I think about what that novel meant to me as a kid, something really vast comes to mind.

IN YOUR OPINION, HOW MUCH DOES THIS STORY STILL RING TRUE IN OUR ERA?

The swashbuckler as we imagine it calls to mind the 1960s and 1970s films that made us dream. But it's not a genre that's renewed very frequently. So there was a sort of duty to do it now.

Some themes of *Three Musketeers*, like friendship and treason, are totally timeless. But I also see this film as a huge adventure story.



MATTHIEU DELAPORTE AND ALEXANDRE DE LA PATELLIÈRE ARE THE WRITERS ON THE FILM. DID YOU TAKE PART IN THE WRITING PROCESS?

The writing took place in several stages.

There was first a very strong impulse on the part of producers Dimitri Rassam and the Pathé group, with Jérôme Seydoux and Ardavan Safaee in the lead, to reclaim a certain literary heritage, like Claude Berri and other major producers did in their time. At a time when the manner in which images are consumed is completing mutating with the advent of the platforms, we all had that desire for big screen cinema. From there, Matthieu and Alexandre worked on adapting and condensing the work. Very quickly came the idea of splitting it into two stories with a single temporality.

I stepped in and gave notes on their first draft. We complement one another and we know each other well, so the back-and-forth was always easy between us. At that point we contrasted our visions so that their writing would go in the direction of the film I wanted to direct.

IT'S FAST-PACED – THERE ARE CONSTANT CHALLENGES; IT'S ALSO JAMPACKED WITH CONTRASTING EMOTION.

That's from the Dumas work itself and its serial structure. The conflict – whether emotional or political – with the obstacle are wonderful dramaturgic engines.

Matthieu and Alexandre were able to preserve the best of the novel, with some savvy additions. That's what gives us the impression of the film never stops, that was very important to all of us. YOUR FILM HAS SOME LONG CONTINUOUS SHOTS, SUCH AS THE FIRST MAJOR BATTLE IN THE FOREST, CAREFULLY CHOREOGRAPHED, WHICH GIVES THE FEELING OF SMOOTHLY FLOWING FROM ONE CHARACTER TO THE NEXT.

I wanted there to be that feeling of being constantly in “contact” with the characters, of experiencing each action scene from their point of view, with maximum immersion. The audience should be guided more by emotion than the reaction of the characters or by the action itself. That's a very big technical challenge, but one which in my mind pays off with lots of realism and truth in the scenes.

IN TWO SEQUENCES – WHEN THE QUEEN IS TRAPPED AND WHEN ATHOS IS TAKEN PRISONER – YOU KEEP THE SPECTACLE OF THE BATTLE OFF CAMERA. THOSE ANTEROOMS OF THE SHOW CREATE A COUNTERPOINT TO THE BATTLE SCENES ENDEMIC TO THE SWASHBUCKLER GENRE.

In those two scenes, experiencing the Queen's loneliness or Athos' disarray seems more interesting and more important than filming the action itself. The dramatic stakes are high at those moments for the story and could be decisive in the destiny of those two characters. Remaining on them, sticking to their point of view, in real time, seemed like a more “justified” directorial choice. Especially since, trapped inside, they cannot logically see what's going on outside.

In any case, I always find the off-camera action interesting in films. What isn't shown is often powerful and mysterious. It adds intensity to scenes. I also wanted to use this scene-making principle to bring a more formalist, more contemporary feel to this new adaptation of *Three Musketeers*.

WAS THE CASTING OBVIOUS FOR YOU?

There is always something slightly magical about casting.

I was very spoiled! For the musketeers, François Civil, Vincent Cassel, Pio Marmaï and Romain Duris, as soon as they appear on screen their talent immediately embodies the character. I was also very happy to work with Eva Green, Vicky Krieps and Lyna Khoudri. It's such a privilege to bring those three super-talented actresses, all from different backgrounds, together in the same film. They each bring their power to the story. As for Louis Garrel, he managed to create a magnificent king!

There are also other roles that were very important to me. This film has a very large cast, including such wonderful actors as Eric Ruf, Marc Barbé and Patrick Mille. We needed to portray the 17th century and, for the story to be believable, each actor on screen had to have an imposing presence and character in their features!

D'ARTAGNAN IS EXCITABLE, ATHOS MELANCHOLY, PORTHOS BON VIVANT, AND FOR THE MORE AMBIGUOUS CHARACTER OF ARAMIS YOU CREATE A CHARACTER WHO IS ROCK'N'ROLL!

Romain Duris is a chameleon of an actor and he can play anything. He is a rocker! I think he's perfect, cat-like, and sexy as Aramis. He has his own kind of coquetry. We composed his look and his style together. Pio was perfect for Porthos – he's a bon vivant and a little excessive, who's hungry as soon as he gets up from the table! Pio's exuberant and generous personality is made to be projected into this character. As for Vincent Cassel, he was in the conversation early – the image of a gray wolf to portray Athos. Matthieu and Alexandre came up with a great line, which I really like: “Athos tries to drown his demons with alcohol but over time they've learned to swim.” Vincent managed to create a solitary and melancholy character. I also found it interesting to put a new generation of actors, like François Civil and Pio Marmaï together with that of Romain Duris and Vincent Cassel, who have been working in film for a long time.

As for François, we could not have made this film with any other d'Artagnan. His accuracy is rare and his physical presence is extremely strong. He's a wonderful d'Artagnan, at once charming, carefree and insolent.

YOU BRING SOME WONDERFUL FEMALE CHARACTERS TO LIFE. THEY ARE THE ONES WHO DRIVE THE ACTION.

I really love those three women characters and the actresses who portray them. Women play a crucial role in this story. The destiny of France is linked to that of the Queen.

Milady de Winter is an extraordinary spy, both independent and hard to define. I was thrilled that Eva Green was available to play her, because she radiates mystery and her screen presence is very powerful. She took on a sort of super-hero aura, very effective for this kind of singular woman. For the part of Constance, I was pleased to direct Lyna Khoudri, whom I had already noticed in several films. Her story with d'Artagnan, which also links to part two, had to be engaging. As for Vicky Krieps, she is a great actress, and I loved her when I first saw her in Phantom Thread. I was really impressed by her craft – she's capable of communicating that she's in love with the Duke of Buckingham and in a terrible emotional dilemma merely by the way she touches a letter with her hands.

LOUIS GARREL, AS LOUIS XIII, BRINGS AN OFFBEAT ELEMENT

It's a register that's at once sweet, ambiguous and strange, which we found together on the set. It was dangerous because it was a very fine line. We couldn't let him lose his authority. Louis Garrel managed to give us a king who's hard to define. It's a wholly created character. Louis is a great actor.

SEVERAL REGISTERS, SEVERAL GENRES COHABIT IN THIS FILM.

Yes, and the hard part was mixing all those colors together. The bitter and realistic combat in the forest had to live side by side with the love story between Constance and d'Artagnan, and in certain places a much more comic register. I think a certain coherence emerges from that heterogeneous mix, and that was important for all of us.

HOW DID YOU WORK WITH YOUR ACTORS ON THE LANGUAGE OF THE 17TH CENTURY?

That was one of the challenges of this film. We wanted to be faithful to that language, which is very beautiful, even as we gave it a certain modernity. I'm not a fan of rehearsals and I like to maintain a zone of insecurity, with the risk of disconcerting certain actors. I like to hunt for that magic moment on a shoot.

On the set, in the sets and the costumes, we tried to strike just the right note to make the dialogue sound natural. The language had to be fluid, never "forced".

THIS IS YOUR SECOND COLLABORATION WITH THIERRY DELETTRE, WHO CREATED THE COSTUMES.

His creations are magnificent! He found a way to approach the 17th century with new eyes. I was afraid of cliché in the musketeer costume.

I wanted the opposite, something dirty, something authentic!

The subject of the feathered hat took up a lot of our time. I was afraid of it at the outset and, in the end, they were so gorgeous I wanted them everywhere!

I think we struck the right balance, by taking up a position halfway between musketeers and cowboys.

For the costume ball scene, the idea was to imagine a party one could go to today. His crew and he invented some extraordinary masks.

YOU DID SOME SHOOTING ON LOCATION.

France has some exceptional spots and we couldn't imagine shooting anywhere else. We shot in the Paris area, in Brittany, in the Hauts-de-France region, in Normandy for the first film, in Burgundy, the Grand Est and the region of Auvergne-Rhône-Alpes for the second.

The producers and I felt that shooting in real locations, in such impressive places as the Invalides, the Louvre courtyard, the cathedral in Meaux, at the Château in Chantilly, in Fontainebleau and Compiègne, even if it was a little complicated, would contribute to the realism of the film.

HOW DID YOU APPROACH THE SOUND AND THE MUSIC OF THE FILM?

The sound is crucial for the immersive quality I wanted to achieve with this film. The sound of gunpowder shots was, for example, something very difficult to find. It had to be baroque, and it had to have some charm for the audience, but it also had to "hit hard" in accordance with today's sound aesthetic. For the music, meeting Guillaume Roussel, who very quickly found the tone and themes for the film, was the turning point.

AND THE LIGHTING, SIGNED BY NICOLAS BOLDUC?

When Nicolas and I started talking, we were looking for what could be the film's "patina". This very particular cinematic word was the watchword of our prep!

Nowadays, we're all used to very definite high-resolution pictures. We wanted to find an image that would be more beat-up and damaged than the present-day standards.

To achieve this, we tried "dirtying" the picture, with dust, with smoke, all kinds of artifice that help to meet the very particular challenge of making a period piece.

But working the picture is also making sure of the choice of sets, of the work on costumes, and the actors' make-up... It's a whole range of things together, and I've always felt that the heads of each department should be in constant contact.



INTERVIEW WITH ALEXANDRE DE LA PATELLIÈRE AND MATTHIEU DELAPORTE SCREENWRITERS

WHAT DOES ALEXANDRE DUMAS REPRESENT FOR SCREENWRITERS SUCH AS YOURSELVES? DOES HE FASCINATE YOU?

ALEXANDRE DE LA PATELLIÈRE: Dumas represents a fantasy. He's sort of an emblematic figure for Matthieu and myself, and has been for a very long time. We grew up with his books. *The Three Musketeers*, *The Count of Monte Cristo*, *Queen Margot* all crop up regularly in our conversations. Dumas invented the serial, scripting, and the Romanesque. He was a character all by himself. A great lover, pleasure-seeker, adventurer. He was like no other. He founded theaters, newspapers. He was also of mixed race, and had to face down the corseted whites of the 19th century. He managed to create a body of work which was profoundly popular, with "bigger than life" characters that resembled him. He was the literary Spielberg of his time! A true show-runner, who had too many ideas to develop them all and who, as a consequence, put others to work for him. He would certainly have loved the movie business.

MATTHIEU DELAPORTE: The odd thing is we had re-read *The Three Musketeers* only a few years ago and wondered what we might be able to do with it. We were thinking about a play, but then we gave up on the idea. As a movie, we didn't even dare to imagine it, given what it takes to actually bring that adaptation to the screen! In re-reading, we were struck by the literal layer of it, the thriller, and also the tragedy. It was pure chance that Dimitri Rassam asked us to write the screen adaptation a little while later – we were every bit as surprised as we were thrilled.

DID THE IDEA OF WRITING THE SCREENPLAY AS A TWO-PART FILM OCCUR TO YOU RIGHT AWAY?

MATTHIEU DELAPORTE: After Dimitri came to us, we re-read the novel once again and it seemed obvious that the novel had to be conceived in two distinct time-frames. It also had to be in the French language, to achieve a spirit of chivalry close to that of *Cyrano de Bergerac*, which takes place in the same period. What makes the musketeers beautiful, like in *Cyrano*, is that they defy death, challenging to duel, never afraid to die. They are veritable heroes. We wanted our adaptation to take this into account, and incorporate that Romanesque dimension, with its

dark side, and with characters standing for ideas greater than themselves, who have a sense of honor and camaraderie Dimitri said, "Let's do it!" And that's when Covid hit. We found ourselves confined to our homes, with the great advantage of being immersed in the 17th century.

WHAT RESEARCH DID YOU DO BEFOREHAND?

MATTHIEU DELAPORTE: We read the correspondence between Richelieu and the king, in order to take a deep dive into the spirit of the times. We did some thorough research about Dumas himself and his writing methods. We were trying to understand why his novel was so successful at the time and in what context Dumas had conceived it. Why did Dumas choose musketeers? Because they were the last knights. After them, the weaponry changed. They were the last armed guard for the king. Dumas created this mythology around their codes of honor. We felt we needed to re-discover that epic sweep.

ALEXANDRE DE LA PATELLIÈRE: Matthieu studied history, but I didn't, so I had to read up on the 17th century in order to really understand how these characters think and to provide today's audiences emotional access to that. Together with Martin Bourboulon, we wanted to create a world that seemed plausible. The world where the musketeers lived back then was very bloody, violent and dirty. We had to feel the mud and the danger in Paris. We had to place the story in a context equivalent to a nation at war.

DID YOU RE-WATCH SOME OF THE MANY EXISTING ADAPTATIONS?

ALEXANDRE DE LA PATELLIÈRE: We saw a lot of them and we realized that most of them are comedies. It's amazing, really, because this story is dark and violent and so many adaptations have eluded that aspect.

MATTHIEU DELAPORTE: In our view, there is no emblematic film that stands out as the universal reference. That's a good thing. And in the collective imagination, the adaptations are sort of fuzzy. Though some of them, like Richard Lester's, are very interesting.

HOW DID YOU APPROACH WRITING A COHERENT SCREENPLAY OUT OF SUCH A DENSE NOVEL? WHAT PRINCIPLES DID YOU START WITH?

ALEXANDRE DE LA PATELLIÈRE: It was pretty complex. First we got lost in the maze of the story, with its very particular style, a book that was conceived as a four-handed piece, by Alexandre Dumas and Auguste Maquet. They didn't know where they were going, it was a true serial - it had central plot lines, but also constant detours taken along the way. So what were we to do with this material? What we had mostly was a gallery of extraordinary characters. Then we wanted the film to produce the same feeling as the reading, the same intensity, the same fluidity. We knew that Dumas had played fast and loose with history, so we knew we were going to play fast and loose with Dumas. He cheated, mixed up his dates, he used some real characters and some were completely made up.

MATTHIEU DELAPORTE: Confronting that monument, we actually felt pretty free. Especially since Dumas, when he was alive, authorized sequels to his novels, books about his characters, and theatrical adaptations. He wanted that whole universe to be alive.

YOU CUT CERTAIN ELEMENTS AND YOU ALLOWED YOURSELF TO ADD THINGS.

MATTHIEU DELAPORTE: In the novel there are two large chapters - the queen's diamond necklace and the siege of La Rochelle. That would be our two time frames. From there, we worked from the characters and their arcs. The paradox is that the novel is very long, but there are very few scenes where the musketeers are actually together. Milady shows up very late in the story. We decided to re-weave the narration in order to make her more present and to justify the arrival in Paris of the Duke of Buckingham.

ALEXANDRE DE LA PATELLIÈRE: Dumas practically invented real time in his sequences. It's a trap to adapt it, because on the surface it seems so cinematic. There are few descriptions. We get right into the action. He hates writing duels, so he swells the situations leading to them, finds a detour and gets them over with. We realized that some of those sequences are actually repetitions, born of this long-haul writing method.

The possibility of a new war of religion is an underlying theme of the story. But no character really embodies that, because we are constantly with the Catholics. We had to bring the Protestants to life so the threat didn't feel empty. So we fleshed out some characters that are empty shells in the novel. We remained extremely faithful in spirit but allowed ourselves some important inventions.

HOW DID YOU APPROACH BALANCING THE MULTIPLE TONES IN THE STORY?

ALEXANDRE DE LA PATELLIÈRE: In *The Three Musketeers*, various worlds and genres occupy the same space and we wanted to recreate that. There are indeed some dark aspects, coexisting with some rather funny ones. We had to weave a story that crossed literary lines that became cinematic genres, and it was important that one genre not obliterate the others. Within the framework of what is an adventure film, there is comedy, romance, tragedy - all representative

of Dumas' writing. Another important thing for us and for Martin Bourboulon was to bring the intimate into the adventure.

HOW DID YOU WRITE THE DIALOGUE?

MATTHIEU DELAPORTE: In the novel, there are entire pages of dialogue. When we read Dumas' dialogue to one another, we felt it was elevated language and that, as in *Cyrano*, it was a weapon. The language tells where people come from, who they are, what social class they belong to. But we weren't looking for contemporary language. We wanted it to take off, perhaps not like Dumas' which is too weighty. He actually simplified it himself when he wrote for theater. So it had to be re-written. We were inspired by Rostand, we imagined how the king would speak, or Richelieu. Aramis, for example, is more sophisticated than Porthos.

YOU MAKE SPARING USE OF THE FAMOUS "ALL FOR ONE AND ONE FOR ALL" THAT MOST PEOPLE QUOTE BACKWARDS.

MATTHIEU DELAPORE: We talked that over a lot with Martin. We were interested in working with collective memory. No one has zero experience of Dumas' novel, but only a few know it well. So we used what remains in peoples' minds as a springboard, and that of course includes that iconic line. We couldn't just ignore it, but we didn't want to make it our slogan. It had to crop up by surprise. Martin wanted it to be said at a moment when its true meaning would be revealed, as in the first battle in the forest.

HOW DID YOU WORK ON THE SHIFTING POINTS OF VIEW?

MATTHIEU DELAPORTE: We thought it would be interesting to see through other eyes than that of the musketeers. D'Artagnan is experiencing a period where several worlds collide and we had to render that complexity, even as we avoided sinking into a sort of binary opposition between Catholics and Protestants, French and British. The only way to make that come alive was through the characters.

ALEXANDRE DE LA PATELLIÈRE: That makes both films into ensemble films. We enter the story with d'Artagnan, the young man from Gascony with no experience. He has been dreaming of things which he will now experience for the first time. He's like the reader or the audience who is introduced to a world that he doesn't yet know. That's a great tool for a screenwriter. His arrival in Paris causes a certain domino effect, and that allows us to open the door to other points of view, little by little. It gives the story some breadth. The story is, this young man meets the history of France. It's like ink spreading in water.

MATTHIEU DELAPORTE: The advantage of this naive character, who doesn't know Paris and the intrigues of high-level diplomacy, lets us introduce the complexity of the conspiracies, the alliances. By stages, d'Artagnan becomes another person.



HOW DID YOU COME UP WITH THE IDEA - WHICH ISN'T IN THE NOVEL - OF HAVING HIM RISE FROM THE EARTH AFTER BEING BURIED ALIVE?

MATTHIEU DELAPORTE: We felt it was a shame that, in the book, we never experience the trap laid for Buckingham. So we felt it would be interesting if d'Artagnan found himself mixed up in that elaborate plot before he derails it.

ALEXANDRE DE LA PATELLIÈRE: When we started writing we had two touchstones - Cyrano de Bergerac and Indiana Jones. What we liked about this idea of resurrection was the idea of the death of innocence, in the figurative sense, in that first sequence. D'Artagnan is a naive character in the beginning, who only acts out of his own courage and steps right into a plot in the context of a brewing war.

YOUR CHARACTERS ARE PORTRAYED WITH LOTS OF DEFINITION AND DIFFER FROM THE NOVEL.

ALEXANDRE DE LA PATELLIÈRE: Dumas' characters are some of the most beautiful in literature. Athos is extraordinary - he's the ghost of himself and he wants to end his life. He is very far from d'Artagnan in the beginning, but when all is said and done they are very much alike. Athos, young, seems very much like d'Artagnan. He's a romantic. He feels betrayed and reacts like a man of passion. We preserved that rebellious and pure aspect of d'Artagnan's character, of course. We wanted his ambition, his thirst for action, to shine through. Aramis is torn between holy orders and military service. He's an intellectual.

MATTHIEU DELAPORTE: We did a lot of research into the characters who inspired Dumas. We made some changes, making Athos a Protestant and Porthos an adept of every convention. We reworked the mythology of Milady and her back story. Dumas leaves some huge blanks in the novel. We had to make the characters more complex and show how Milady is not evil by nature, that her hatred is motivated. Dumas sort of sketches out the lifetime of mistreatment experienced by this violent spy, who is an angel of death. She has always been smothered by the power of men, and that is what spurs her to defend herself.





INTERVIEW WITH FRANÇOIS CIVIL ACTOR

WHAT PLACE DO *THE THREE MUSKETEERS* AND DUMAS OCCUPY IN YOUR EMOTIONAL PANTHEON?

That's more or less the first question that Dimitri Rassam, our producer, asked me in his office at the beginning of 2020. I can admit today that I sort of bluffed when I said that Dumas' novel was my favorite book when I was a child... I had actually showed up for that meeting with a well-trimmed mustache, hair in a pony tail – in short, I played it to the hilt to try to get the part. Maybe sort of like d'Artagnan's daring in meeting Tréville, trying to become a musketeer...

The narrative force of the novel, its themes, its iconic characters and their arcs with direct impact on the history of France make the book, in my mind, the greatest adventure novel of French literature.

WHAT WAS YOUR REACTION WHEN YOU READ THE SCREENPLAY BY ALEXANDRE DE LA PATELLIÈRE AND MATTHIEU DELAPORTE?

Several months of writing went by between the meeting I just described and my first reading of the screenplay. During those months I re-read the novel, then watched several adaptations for film and for series. Without meaning to denigrate them, I must say that no adaptation did justice to the feeling I got from reading the work. They all had a certain distance and lightheartedness with regard to the action and the characters and I never found that dark side, the danger of the times and the epic sweep that is all through the novel.

Which is why I was so glad when I read Alexandre de la Patellière and Matthieu Delaporte's screenplay. For me, it was a tour de force, marrying faithfulness to the novel and ingenious liberties that served to modernize the story. So fluid, jam-packed but never tedious, funny but never frivolous, full of suspense, epic sweep, and chock full of lines that I was so anxious to play! I read the script like you would read a really good novel, like you would read Dumas!

WHAT EXCITED YOU ABOUT THIS PROJECT?

The challenge!

Trying to make a big screen adventure, for a general audience.

Re-thinking the mythology of the musketeers, and shaking up the canned version we all have in our collective unconscious.

Taking on an iconic, magnificent role, and leaving a mark.

Living up to the demands we all placed on ourselves.

There was talent at every level on these films, so much enthusiasm, all the time. How could I not be excited?

WHO IS D'ARTAGNAN? HOW DO YOU SEE HIM? WHAT WOULD YOU SAY ABOUT HIS ARC? HOW IS HE DIFFERENT FROM HIS FELLOW MUSKETEERS? HOW DO THEY COMPLEMENT ONE ANOTHER?

Dumas put a little of himself in all his characters. Whether it's the bon vivant in Porthos or the ardor of d'Artagnan, or Aramis' seductiveness. They are complementary also because they are creations by the same author.

D'Artagnan's youth is what defines him first and foremost. He's a young man from a noble but penniless Gascon family. His name and his temperament are his only riches.

The loyalty, honesty, insolence, bravado, ardor, but also the naivete of the character is beautiful. Everything is new to him. Paris, the musketeer corps about which he has fantasized so often, suddenly love-struck, the codes and inner workings of power.

His freshness was my starting point.

He's the hero of this coming-of-age story of a rare intensity. In less than twenty-four hours, he has a brush with death, travels, provokes, falls in love, has another brush with death, kills a man, meets a king and makes friends he'll keep for life. Now that's some day!

I also loved making this character grow by analyzing his admiration for his fellow musketeers. Becoming an adult is, in part, questioning one's models, asserting oneself. I think we subtly explored the difference between d'Artagnan and Athos as concerns their point of view about love. Athos has become circumspect about women because of a narcissistic wound – we wanted d'Artagnan to have more of a modern take.

All of the stakes and the meanders concerning d'Artagnan from the first film are developed and grow darker in the second part.

Playing all these facets and those changes has been a wonderful thing.

HOW DID YOU PREPARE FOR THE ROLE? DID YOU DO ANY RESEARCH? WHAT ABOUT PHYSICAL TRAINING?

First I had to get rid of those prior screen interpretations.

Noiret, Belmondo, Fairbanks, Gene Kelly, Jean Marais, Gabriel Byrne... that's a heavy load!

To begin with, I simply tried to imagine myself in the shoes of a young man from that time.

Matthieu Delaporte and Alexandre de la Patellière gave me a lot of material. Their knowledge about the period, about life in the 17th century, the powers at work, people's state of mind, was very beneficial to me.

We also sat down, the four of us with Martin, to pick apart these two very dense screenplays, because we were shooting both at the same time. So in shooting we really had to have a very clear vision about the story and the various arcs, so that nothing got lost in the shuffle during those eight months of shooting.

I also had to prepare physically for the role. For one thing, I had to be in good enough shape to keep up the pace during those long months, but I also had to learn fencing and the combat choreography and to be the best horse rider I could be. I was a novice at all those things. About six months prior to the beginning of shooting I started doing two to three sessions per week of each. Athletic fencing with Yannick Borel (Olympic champion), and equestrian "vaulting" with Marco Luraschi, who was my stunt double on the films, on the other. The idea was to make me the best horseback rider I could be so that I could do certain of the stunts myself, which I did!

Once I had that solid foundation, it was time to start working on the scene-length shot choreography with Dominique Fouassier and his team of stuntmen.

The excellence of the people who accompanied me made it imperative that I be demanding of myself.

HOW DID THE COSTUMES FIGURE INTO THE CONSTRUCTION OF YOUR CHARACTER? HOW DID SHOOTING IN REAL LOCATIONS INFLUENCE YOUR MINDSET AND YOUR ACTING?

All the individual preparation I did was merely theoretical before I slipped into that costume for the first time. Thierry Delettre, our costume designer, is a talented artist and his crew of artisans is the best there is. At Martin's suggestion, Thierry dusted off that worn-out idea we all have of the times and of the musketeers themselves. The work he did on the various materials is breathtaking. Not only are the costumes gorgeous, but they're also "practical". Impervious to dust, rain, fighting, racing, falls... They gave us the stature of a musketeer.

His work went hand in hand with that of Stéphane Taillason, the set decorator. Every day, I would go wide-eyed when I showed up on the set. The script was impressive in the reading... seeing those sets went far beyond the descriptions!

HOW DID YOU FIND HIS RHYTHM, THE WAY HE MOVES, HIS WALK?

To be honest, I didn't feel d'Artagnan was very far from myself. Aside from his boundless courage, of course, he and I share the joy of living in a group, optimism, loyalty, naivete, and stubbornness. When you look closely, I feel like Martin chose actors who already possess certain aspects of their characters. Pio is a bon vivant, like Porthos. Romain is cat-like and charming like Aramis, and Vincent has the stature and charisma of Athos. It was all about believing and seeing everything through the prism of our characters, the situations they experience and the ties between them.

AND HIS VOICE?

I didn't want to burden the audience with a Béarn accent... It's my voice! (Laughter)

HOW DID YOU GO ABOUT GIVING THE DIALOGUE ITS FLUIDITY AND ELEGANCE OF LANGUAGE?

I thought Alexandre and Matthieu's dialogue was savory, firmly anchored in the period. I just tried to live up to that, but in a more contemporary flow. I didn't want to saddle myself with "period" acting. But that process happened over time.

I remember the first scene with Romain (the meeting between Aramis and d'Artagnan in the street outside the musketeer headquarters), we were both very uncertain of what we were doing. It was hard not to hear yourself acting! But as we went on, everybody figured out how to place their instrument and, very quickly, we were all in tune with one another. It was all about trust.

To such an extent that, after a while, we would start straying from the script, when one or another of us felt they had a better idea.

HOW WAS WORKING WITH MARTIN BOURBOULON? HOW DID HE DIRECT YOU?

I was very impressed by Martin. His consistency, his exigency at every instant, and the pace of his direction were the engine driving this project. He managed to never let himself get buried by the resources he had at his disposal, to always place the personal, the characters, and the story at the center of the process.

The relationship of confidence the two of us had was very valuable to me.

It's a real pleasure to work under his direction!

HOW DID YOU COLLABORATE WITH THE OTHER ACTORS? HOW DID YOU HARMONIZE YOUR EFFORTS?

On *The Three Musketeers*, we met almost like in the novel – by crossing swords. It was during a fencing class that I saw them for the first time. I must admit I did not win a single match!

We immediately got along and that was what cemented the fellowship in the story.

I met Eva later, at a table reading. I was struck by her ability to compose a character. Unlike the three others, Eva in real life is very far from resembling her character. Watching her work was a hugely rewarding experience.

Rehearsing that combat choreography together was intense and difficult work and I saw just how devoted and generous she really is.

Lyna and I had instant chemistry. What a joy it was to create that relationship, that budding love affair, hunting for nuances with such a talented actress!

THE FILM HAS SEVERAL REGISTERS (DRAMA, COMEDY, ADVENTURE, ROMANCE). DID THAT AFFECT YOUR ACTING AND WHAT NOTE OR NOTES TO STRIKE?

I tried to play it all with no subtext, as sincerely as I could.

Martin was our compass in experimenting with different levels of intent. We all tried to systematically offer various colors. Having seen his prior films, I knew that method would allow us to balance the different tones and would both deepen and sharpen our acting.

INTERVIEW WITH VINCENT CASSEL ACTOR

DO YOU HAVE ANY PARTICULAR RECOLLECTIONS ABOUT ALEXANDRE DUMAS' *THE THREE MUSKETEERS*?

Yes, because when I was a kid, I accompanied my father on the shoot of Richard Lester's *The Three Musketeers*, in which he played Louis XIII. I remember an incredible set and I remember Michael York, Oliver Reed and other great movie figures of that era. The enormity of the project left a mark, especially since I was a little boy.

JEAN-PIERRE CASSEL ALSO PLAYED D'ARTAGNAN UNDER THE DIRECTION OF ABEL GANCE IN THE COMEDY *CYRANO AND D'ARTAGNAN*. BOTH OF YOU ARE OBVIOUSLY TIED TO THIS WORLD!

Because we're both French! I remember when I saw that sort of silly adaptation, when I was young as well. Honestly, this new adaptation directed by Martin Bourboulon is the first produced in France in a very long time. Many Anglo-Saxons took it up. So this is sort of a homecoming.

WHAT DOES THE CHARACTER OF ATHOS MEAN TO YOU? HOW DO YOU SEE HIM?

I like him a lot, because he's the one who best unites the various episodes of Dumas' saga, *The Three Musketeers*. He's a man in torment, who carries the weight of his past on his shoulders, racked with remorse, shame and guilt - he is the vector of many emotions.



UNLIKE PORTHOS AND D'ARTAGNAN, ATHOS IS CAUGHT IN A CONTRADICTIONARY MOVEMENT – ON THE ONE HAND, BECAUSE OF HIS FUNCTION, HE'S MOBILE, BUT ON THE OTHER HE IS WEIGHED DOWN BY HIS TORMENTS.

Athos says that he'd like to smile like d'Artagnan, but he can no longer be happy. He believes he is under the control of what happens to him.

It happens that I'm older than Athos. My age had to be useful to the role. So I had to play with that. I like to associate a character with an animal – for me, Athos is an old wolf. So I steered the combats in that direction, recalling that his experience was superior to his performance. He is a model for his fellow musketeers.

HOW DID YOU, AS SOMEONE WHO HAS OFTEN TAKEN ON VERY PHYSICAL ROLES, PREPARE FOR THIS SHOOT?

The advantage of having practiced this profession for forty years is that you wind up having a little baggage. I have already used weapons and I've done a lot of riding. I just had to get back into it, because my gestures had to look right. The first days are difficult, then your confidence comes back. Mounts are different if you're shooting a western or a swashbuckler. Athos is a true noble. He has to sit in his saddle accordingly, hands low.

HOW MUCH DID THE COSTUMES HELP YOU TO PLAY ATHOS?

It counts for a lot. Martin, his crew and I quickly agreed that Athos should dress in dark colors. We fleshed out his appearance as we went along. We had to flirt with the codes of the western, but never cross the line.

I wanted Athos to have long hair, because that allowed me to use his age and his moods, when they come to get him after a night of love or when he's about to have his head cut off. When they cut his hair, it's a blow to his honor, he is no longer special. I had just done a shoot where I had very short hair and no mustache, so I had a lot of latitude to create Athos' appearance and I worked hard on it. We mixed the salt and pepper of his hair and mustache in order to find just the right blend for this tired, old gray wolf.

Because of my experience, I also wanted my costume to be comfortable, that is warm, supple, and lightweight, because we were going to do a lot of moving around for the exteriors. I also asked to wear a scarf, because I wanted to use the appearance of hair on my torso to make

my character sexy, but I didn't want to freeze my butt off when shooting at night in 40 degree weather! Anyway, the scarf made my character more aristocratic, so it was perfect.

DID YOU HAVE ANY TROUBLE ADOPTING THE LANGUAGE OF THE FILM?

Yes. Martin and I adjusted it on the set. We were constantly adapting it so as not to go too modern or too sophisticated. Film has become so naturalistic that it's not easy to speak in very literary language. I feel Matthieu's and Alexandre's work in that regard is quite remarkable.

HOW DID MARTIN BOURBOULON DIRECT YOU?

When I asked him questions, he would answer, "Say it straight." That fits him pretty well. Martin had a lot of confidence in the script and wasn't trying to add extra flourishes. He gave us leeway, but he made sure he got everything he would need in editing.

HOW DID YOU WORK WITH THE OTHER ACTORS?

For this film to work, there had to be good chemistry between the actors. I was very curious to meet Pio Marmaï and François Civil, and very glad to work with Romain Duris again. There was an easy fellowship between all four of us. We were just like the musketeers in the movie! We closed ranks. I think there was some mutual admiration between us all. This was my first time working with Pio and he has some crazy energy. He reminds me of Patrick Dewaere, minus the depression. I've always found Romain incredibly charming. He's perfect for Aramis. And who better than François Civil to play the role of d'Artagnan right now? He has a mad dog quality about him – he's smart and ingenuous, making him perfect for the part. Eva Green and I had just spent three and a half months on another shoot together and I was thrilled to meet her again. I have a lot of admiration for her and we get along really well. Crossing swords with her again was such a pleasure. I knew she would make an extraordinary Milady.

Since Louis Garrel played Godard, he's acquired this incredible whimsy and here, he plays Louis XIII, as a king who grew up too fast, who's awkward, a little pathetic and very touching. I think he's fantastic.



INTERVIEW WITH ROMAIN DURIS ACTOR

ONCE AGAIN, YOU AND MARTIN BOURBOULON ARE WORKING TOGETHER.

Martin had spoken to me about a part on *The Three Musketeers* and I was so glad to work with him again. It was really exciting to be able to play these characters today and to work on making them modern. I very much wanted to be part of the group. The idea of riding horseback and learning how to use the weapons attracted me as well.

WHAT DID DUMAS' *THE THREE MUSKETEERS* REPRESENT FOR YOU?

I didn't read it as a child, but I dove in as we were prepping the film. I think Dumas' writing is genius. His story is relentless, rich in riddles and adventures. I just loved reading it.

AND HOW DID YOU LIKE READING THE SCREENPLAY BY ALEXANDRE DE LA PATELLIÈRE AND MATTHIEU DELAPORTE?

I felt like Alexandre and Matthieu managed to condense this sprawling story in a very ingenious way. Their screenplay has pacing. I can feel the adventure at every step. And we come away from it enriched by all the paths the characters have taken, the varied locations, alternating day and night, changing seasons. As I read, I got more and more excited about participating in this project.

HOW DID YOU SEE ARAMIS' AMBIVALENCE?

The interesting thing about Aramis is that he's more than one person. He's so seductive, but he's also a man of faith. He keeps vacillating from one to the other, so much so that it's almost comical. Though there's less time in the film to develop that aspect than there is in the novel, it does serve as background for how to play him. For Aramis, "every cross is a conquest" but that doesn't make him cynical. We tried to make him likable and sincere. I imagined he was in love. Not a seducer in a one-night stand, but a man sincerely in love, torn between God and women. Each time he left on a mission, I imagined he was just coming off a love affair.

HOW DID YOU ADOPT THE MUSKETEER MOVES?

Very early on, Martin told us that he wanted us to move past all the pre-existing images we had of musketeers. We took lessons and we rehearsed with stunt performers who were very expert in swordplay, postures of attack and defense. I started from scratch because, aside from a little boxing when I was younger, I never had any combat sports training. We worked on fencing with Yannick Borel, who is a world champion. Then we moved to swordplay, and the combination of sword, musket, knife and pistol. At the same time we worked on horseback riding. We took this training very seriously, because it had to be very credible and very precise. The battles had to look very natural and violent, and without any injuries whatsoever. Martin didn't like using stunt doubles, so we had to train carefully, especially when we were shooting lengthy hand-held camera shots. It was like a choreography you had to follow while lugging around heavy weapons that if handled carelessly can cause injuries. What I like about that kind of preparation over several months is that it lets you dream about the characters. It's already a kind of concentration.

HOW DID YOU WORK ON ARAMIS' SLIGHTLY ROCK'N'ROLL APPEARANCE?

Aramis is precious, natty. It's easy to imagine that he takes great care in choosing his clothes and that he looks at himself in the mirror. Once Martin and the costume designer Thierry Delette agreed on a sort of cowboy-dandy look, I forgot about the costume in order to feel as free, natural and modern as possible.

HOW DID YOU GET IN SYNC WITH YOUR FELLOW ACTORS?

That happened very quickly. One of the lucky aspects of this cast is that we all got along very quickly and very well. I knew Vincent Cassel well and I had crossed paths with Pio Marmai and met François Civil, in passing, and really felt it clicked. We had a lot of fun and I felt it was a shame we didn't shoot the off-camera bits on this shoot! The four of us would crack up pretty often. I hope that comes through on screen, because we really did get along wonderfully and that was so lucky.



INTERVIEW WITH PIO MARMAÏ ACTOR

WHAT PLACE DO *THE THREE MUSKETEERS* AND DUMAS OCCUPY IN YOUR EMOTIONAL PANTHEON?

I associate Dumas with my childhood. I have a vague memory of *The Three Musketeers*, which I once saw movie versions of. I had a pretty outdated image of it and a few clichés of swashbuckling sword-fights, very different from the modernity of Martin Bourboulon's project.

WHAT WAS YOUR REACTION WHEN YOU READ THE SCREENPLAY BY ALEXANDRE DE LA PATELLIÈRE AND MATTHIEU DELAPORTE? WHAT MADE YOU AGREE TO DO THIS PROJECT?

I found their work on the language to be striking. It was very faithful to the spirit of Dumas, yet compatible with this project. I was really anxious to dive into this huge adventure, to work with Martin and my fellow actors. I knew how lucky I was to be offered the role of Porthos, a major figure of French literature and film.

HOW DO YOU SEE THAT CHARACTER?

Porthos is a hardcore epicurean. He's insatiable, yet he never forsakes his friends. He has a real "team player" side to him! He is always helping others. I love how tender he is, and how modest as well. He reveals himself a little more in the second part, *Milady*.



YOU AND PORTHOS HAVE THE SAME KIND OF ENERGY!

It's obvious that Martin offered me the part for that energy I have in me and that I'm capable of using for a character. In the collective imagination, Porthos doesn't wait around for things to happen, he dives right in. And I like that! One might imagine Porthos a little older. The strength of this cast, I think, is that it makes use of several generations of French actors. And I think that there's a certain coherence and reciprocity that arises from that.

HOW DID YOU GET IN SYNC WITH YOUR FELLOW ACTORS?

François Civil and I know each other well, both as actors and in life. The idea of acting alongside him is always a thrill for me. I know I'll be able to count on him, and he will most definitely be up to the challenge! I've hardly ever met someone so accessible and generous.

I knew Romain Duris and Vincent Cassel, but we had never worked together before. I expected we would get along great, and we did. Of course we spent practically a year together between the rehearsals and the shoot, so we had time to get on the same wavelength. The energy quickly started flowing between us.

HOW DID YOU PREPARE FOR THIS VERY PHYSICAL ROLE?

It was something I'd never done before. We had two months of coaching in horseback riding by the trainer Mario Luraschi. We had to prepare and perfect the stunts six months before we started shooting. We trained in a gym with fake sets, to have an idea of how it would look visually. Then we rehearsed the battle scenes for two months, both individually and together. We had to be totally ready when we got to the set, because we were shooting scene-length shots and the battles had to be really spectacular and believable. Those battles are violent, because the times they occurred in were violent as well. So we had to be physically ready. I should also point out that I gained twenty pounds for the part. I ate an awful lot of ham hocks with rind to play Porthos! Martin wanted me to thicken up, nice and chunky. But when you gain weight you don't have the same rhythm in the way you act. My movements were more lumbering, the blows I struck had more weight to them. Yet everything had to go really fast and be extremely precise. It was like ballet, trying to make everything flow and still make it seem lifelike, we had to practice each movement again and again.

HOW MUCH DID THE COSTUMES AND PROPS HELP YOU TO CONSTRUCT THE CHARACTER OF PORTHOS?

Porthos has something instinctive, animal about him. He's no academic and there is no doing things halfway. He goes off like a firecracker and fights for all he's worth. So the costumes and props were fundamental. He had to be visually identifiable in the fighting scenes. So I always had two guns with me. I'm the one who fires them the most, but Porthos will also pick up a log or a stone laying on the ground and use it to defend himself.

HOW DID YOU APPROACH HIS WAY OF MOVING, HIS WALK?

With the twenty extra pounds, plus fifteen of muskets, two daggers and two swords – over 35 pounds of gear of metal and leather on my back – I felt like an anvil! So the way I walked was more plodding, as you can imagine.

HOW DID YOU APPROACH THE DIALOGUE IN THIS FILM?

I had to break the rhythm down, because the dialogue was very literary. I had to avoid flattening it to anecdotal, naturalistic or emphatic, so there was a balance to strike. Martin and I were feeling around in the beginning, but we wound up finding the right tone.

HOW DID MARTIN BOURBOULON DIRECT YOU?

Martin had a thousand things to manage, because he was directing a crew of two hundred people every single day. That's why rehearsals were so important – we were ready and autonomous once we got to the set. Martin did give each of us considerable time. He was after precision and he also wanted us to have fun with it. In order to bring this foursome to life, we had to enjoy playing together within this gigantic enterprise.

HOW WAS YOUR ACTING AFFECTED BY SHOOTING ON LOCATION?

Because we were so anchored in a natural setting, our acting was immediately lifelike. That was a real advantage. We felt like we were telling a story enriched by French heritage. I felt like I was walking in the footsteps of the real musketeers. And there was something intoxicating about that.

WHAT DO YOU COME AWAY WITH FROM THIS EXPERIENCE?

I never could have imagined shooting such a physically trying film. I really felt like my swords and muskets and I were one and the same. I felt like I lived inside Porthos like an animal. The project was so ambitious that I truly felt proud to be part of it. Just as I am proud of the result!



INTERVIEW WITH EVA GREEN ACTRESS

ARE YOU FAMILIAR WITH THE WORLD OF DUMAS?

I read *The Three Musketeers* when I was in school, but I was especially influenced by Lana Turner's Milady in the George Sidney screen adaptation. I really responded to her sense of adventure and of the Romanesque.

WHAT WAS YOUR REACTION WHEN YOU READ THE SCREENPLAY BY ALEXANDRE DE LA PATELLIÈRE AND MATTHIEU DELAPORTE?

I felt they managed to flesh out the character of Milady and, because of that, move her away from the traditional view about her. They gave us what we needed to understand why she became Milady.

And they also brought the musketeers to life, instead of the childish representation often seen in various adaptations. I felt their writing is at once modern, laced with humor, and faithful to the spirit of Dumas.

HOW DO YOU SEE THE FIGURE OF MILADY? HOW DO YOU UNDERSTAND THAT WOMAN?

In the collective unconscious, Milady is evil, mysterious, intrepid, diabolical, and willing to do anything to get what she wants. In the second part of this film, we get to know why she became that unscrupulous woman. It's that interior path which we glimpse in this adaptation that convinced me to take part in the project. Milady is also a warrior. She is virile and as skillful as any man in using weapons. She is a free, independent, modern heroine, who takes charge of her destiny. I like her edginess and her ability to mock social convention.

THREE FEMALE CHARACTERS PLAY A PIVOTAL PART IN THIS STORY – MILADY, CONSTANCE AND THE QUEEN.

I really like that. These women are less submissive than in the novel. All three of them are more developed in this adaptation.

HOW DID YOU PREPARE FOR THIS ROLE?

I had to train for two months for the sword-fighting and dagger scenes. I worked on my riding skills first with Mario Luraschi, then with the master rider Margot Passefort, who works with him and who helped me not to be so afraid of horses. I also took some aikido. All of that helped to find the inner strength of the character. I had a lot of fun working with the stunt doubles in preparation. They were very patient with me, because I was awkward.

Another thing that really helped me was the fantastic costumes designed by Thierry Delettre. He and I really collaborated and that was enthralling. Thierry wanted us to feel that Milady had traveled a lot, through the choice of certain materials and through certain details, like the eastern jewelry. He had the idea of having her wear trousers under her dresses, giving her that practical, modern “just in case I have to fight” dimension. And of course she’s a chameleon, which is a lot of fun to play. I particularly enjoyed doing the scenes where Milady passes herself off as Isabelle de Valcour. She shows a Pre-Raphaelite dimension with her sickly, ethereal act.

THIS CHARACTER, IN AND OF HERSELF, IS A REAL DRAWER WITH A SECRET COMPARTMENT!

There is always a subtext with Milady. She is unfathomable. I just hope audiences will also be on her side and understand who she is. It’s always delicious to play a villain, and when you know why she does what she does it’s even more interesting.

WHY IS IT DELICIOUS TO PLAY AN EVIL CHARACTER?

Because it’s usually irreverent. Bad guys push the envelope. It’s fun to play that, stepping over the line, because it’s very far from what you experience in everyday life. You let yourself go, it’s liberating!

DID YOU WORK ON YOUR VOICE FOR THIS FILM?

I tried to use my lower register, and to modulate my voice when Milady changes characters. When she passes herself off for Isabelle de Valcour, I pitched my voice higher in the chest – she’s more fragile, younger. When I speak English with the Duke of Buckingham, she voluntarily changes keys so he won’t recognize her. It’s a lot of fun because it’s not often you get to play several characters in the same film.

HOW DID YOU APPROACH THE DIALOGUE ON THIS FILM?

Martin wanted us to avoid declaiming, to remain as straight and simple as possible as we said our lines. I loved working on the dialogue in this film because I find that language very beautiful. People used to speak so well!

HOW MUCH DID SHOOTING ON LOCATION INSPIRE YOU?

What a luxury it was to shoot in those locations – those châteaux and those stately forests! It’s rare on productions such as these and it’s really magical. When you walk out there in costume, your eyes go wide and you need to pinch yourself! It’s truly inspiring.

HOW DID YOU WORK WITH MARTIN BOURBOULON?

I had several work sessions with Martin where we went over the scenes. I also had readings with François Civil, because he’s the one I had the most scenes with. Milady’s relationship with d’Artagnan is ambiguous – she tries to seduce him. She seems to playing a little less with him than with the others. On the shoot, Martin had his entire film in his mind and we trusted him. It was easy to let yourself go under his direction.

HOW WAS THE COLLABORATION WITH THE OTHER ACTORS?

So I had had those readings with François, which I found very useful because you feed off the other actor’s energy and you gain some trust. François is an intense and passionate actor. He listens really well, he’s instinctive and a perfectionist, which is contagious. He’s also very humble and his presence is huge. He’s a wonderful actor.

I had the advantage of already knowing Vincent Cassel, and that helped me, because when I first showed up on the set it was to play a key scene with him. Romain Duris and I were both in Arsène Lupin, but we only crossed paths on that shoot. Éric Ruf, who plays Richelieu, has lots of charisma and instantly made me feel comfortable. Milady doesn’t interact with all the characters. She’s often alone and she has no friends!

DID ANY ONE SCENE STICK WITH YOU?

I loved shooting the masquerade party amid the extras, the fire breathers, all those splendid masks, and the real musicians in the Saint-Germain-en-Laye château. It was extraordinary. A truly magical and memorable moment.

INTERVIEW WITH LOUIS GARREL ACTOR

WHAT PLACE DO *THE THREE MUSKETEERS* AND *DUMAS* OCCUPY IN YOUR EMOTIONAL PANTHEON?

It's a sort of a childhood matrix. For me, it's associated with the notion of supreme disguise and the idea of adventure that you have when you're a kid. In the collective unconscious, the story of the queen's diamond necklace seems to be firmly rooted. For me, *The Three Musketeers* is also the story of monarchy told to children.

WHAT EXCITED YOU ABOUT THIS PROJECT?

Because I was offered the role of the king, my first question was, Who will play the queen? And when I heard that it was Vicky Krieps, I was thrilled. I knew right away that we could embody that duo. Then I started concentrating on Louis XIII. I read the biography of him written by Jean-Christian Petitfils, who sympathizes a great deal with the character and opposes Alexandre Dumas and his portrait of the supposedly docile character, under the influence of Richelieu. I found that work to be really thrilling. And I picked out a few elements that helped me develop the character.

FOR EXAMPLE?

The fact that Louis XIII is the son of Henri IV, who was assassinated, and who had other illegitimate children. When he died, Louis' mother, Marie de' Medicis was named regent of France and Louis XIII was packed off somewhere to be educated alongside his brothers, including Gaston, his mother's favorite. As time went on, Louis made friends and, at 15, plotted a coup d'état against his mother's prime minister, whom he had assassinated. He sent his mother and Gaston into exile. He has to deal with the pro-independence faction. His mother leads another coup d'état, with the assistance of Gaston, which fails. Louis XIII brings them back into the fold at the royal palace and pardons them. This personal history of the king is the stuff of a Shakespearean play! I imagined that he admired his father and also that he had an inferiority complex with respect to him. He wanted to be a good king, but at 15 you might suppose he needed support and that it was no easy task. It's the story of his coming to power that I found interesting. In *The Three Musketeers*, the issue is whether he will declare war or not and also finding out if his wife is faithful to him. This double movement, both political and personal, was captivating for me.



THERE ARE SEVERAL TONES RUNNING CONCURRENTLY THROUGH *THE THREE MUSKETEERS*, AND IN CERTAIN WAYS LOUIS XIII, IN YOUR INTERPRETATION, IS REMINISCENT OF A CHARACTER OUT OF MOLIÈRE AND ADDS A TOUCH OF COMEDY.

I always feel like Louis XIII is straddling two things – the position of king fell to him, but he desired it. He’s both legitimate, because of his royal blood, and illegitimate, because his mother would rather have his brother in his stead. I’ve always tended to think that, for the audience, a character who has power and seems to enjoy it doesn’t ring true. I prefer Louis XIII slightly off center, as if there were a certain instability in his character and as if he were prone to impulsive decisions. When the humor arises from the situations, I never shy from it, because that does not adversely affect the depth of things. And that didn’t keep me from being mindful of the gravity of the political situation Louis XIII was faced with. All the while, he never forgets that his father was a Protestant and that he had been killed by a Catholic, which makes the decisions he must make all the more complicated. In playing him, I kept his painful past in mind.

LOUIS XIII IS THE LATEST IN A LIST OF HISTORICAL CHARACTERS YOU HAVE PLAYED!

I like playing larger than life figures, it’s true. The amusing thing about it is that I also have played Robespierre – so I’ve played both a monarch and a revolutionary. In playing Louis XIII, I felt I was betraying Robespierre!

HOW DID YOU FEEL WITH THE COSTUME AND THE DECORUM SURROUNDING YOU?

It helped me more than ever. The very heavy and rigid costumes of Louis XIII gave me some bearing. The more you change physically, the more you forget yourself and let your imagination take flight. The hardest bit, especially at Fontainebleau, was walking from the dressing room to the set through an enormous cobblestone court on heels made for a wooden floor! When I went tripping past the crew and the extras, I didn’t look much like a king... Xavier Beauvois, who played Louis XVI, had warned me that in the beginning, in a royal costume, you tended to be exalted and that it was important to bring yourself back down to earth. The best way to get there was to go prancing around the set and trip over yourself in front of everybody. When we played the enthronement of the musketeers in the real court of the Louvre, it was daunting. We felt like we were really there. When it came time to have the musketeers kneel before me, including Vincent Cassel who is older than myself, I had to remain humble and not try to lord it over people!

HOW DID YOU WORK ON THE PHRASING FOR THIS CHARACTER, WHO WAS SUPPOSEDLY A STUTTERER?

I very quickly suggested sort of an unusual phrasing to Martin Bourboulon, which evokes the liberty and rather strange background of Louis XIII. I liked to think that that set him apart. I didn’t want to play actual stuttering, but rather make it feel like speaking out was always an effort for him.

HOW DID YOU TAKE ON THE LANGUAGE OF THE FILM?

I liked playing around with that language. For instance, there’s the scene where the king trips over the expression, “A king has no foot for walking backward”, mangling it so badly that one wonders if he’s making it up as he goes along. So I came up with some possible off-center flourishes for Louis XIII, which little by little Martin came to like, and he asked me to find more of them. So he left me pretty free on the set and I had a lot of fun constructing this character. That off-center aspect, once again, seemed like fertile territory for finding the man who has so much on his shoulders and who is the one to make the final decision.

HOW DID YOU WORK WITH YOUR ACTING PARTNERS?

It was pretty simple. Vicky Krieps and I were already acquainted. We were both glad to play this royal couple. We agreed about the fact that the queen and the king genuinely loved one another, that the queen was conscious of the stakes of Louis XIII’s predicament, and that he wanted to please her. I was reunited with Éric Ruf, who had been my teacher in my first year at the Conservatoire. When I saw him on the set, I said, “Hi, teach. You know I’m your king?!” I adored acting with him because I admire him both as an actor and as a theater manager. In such a historical context, it was really a lot of fun. Éric is funny, because he has a gentle voice in real life and then when he acts he has this really baroque quality that I’m very fond of. I was thrilled when I managed to make him laugh.

As for the musketeers, I knew both Vincent Cassel and Romain Duris, and was very glad to work with them again – and I met Pio Marmaï and François Civil for the first time.

WAS THERE ONE SCENE IN PARTICULAR THAT STAYED WITH YOU?

The attempted assassination of the king. It was a very long scene to shoot. I was afraid because Vincent Cassel had a stunt to do – he was supposed to come running at me and pin me to the ground. I asked him to take it easy with it, and then I saw him charging at me like a mammoth! The king was frightened, but so was I!





INTERVIEW WITH VICKY KRIEPS ACTRESS

WHAT DOES *THE THREE MUSKETEERS* REPRESENT TO YOU, AS SOMEONE WHO GREW UP IN LUXEMBOURG?

I associate the story with my childhood, and the animated cartoon based on it, where the characters are played by animals. The music of the opening credits is still ringing in my head! Dumas was not in the curriculum in Luxembourg schools - I read it when I was in high school and I started getting interested in literature and theater.

WHAT DID YOU FIND EXCITING ABOUT THE SCREENPLAY BY ALEXANDRE DE LA PATELLIÈRE AND MATTHIEU DELAPORTE?

First of all, I smiled when I was offered the role of Anne of Austria, because I was about to play Elisabeth of Austria (Sissi) in *Corsage*, and both those women are linked to the Hapsburg family, though they lived at different times in different countries.

I read Alexandre and Matthieu's script in one go. I found it well-written, gripping, very suspenseful. Then I called Martin Bourboulon, and he seemed very nice, warm and kind-hearted. Then I talked to my children about the project, because it was important to me that they understand what I was doing with my time. My daughter approved my choice! I have no long-term career plan. I go on intuition, and this project made sense to me, having the soul of a child myself, and I was thrilled that I could bring my children on to a film set as sumptuous as this one.

HOW DO YOU SEE ANNE OF AUSTRIA? SHE'S A WOMAN WHO SEEMS TO HAVE A STORM BREWING INSIDE HER, BUT WHO IS REALLY COOL-HEADED...

Before I take on a part, I need some trigger. For Anne of Austria that came in reading books about her - I pictured her and Louis XIII as two teenagers who go festival-hopping and are floating above reality. Then, after that, on the set, Louis Garrel and I agreed that the king and queen trusted one another. We had fun with the idea that they were more modern than we, that they had something on the order of an open marriage, a concept of universal love. They are both tied to the roles they must play in society, but philosophically, I could easily imagine that they shared a fairly generous and poetic vision of existence. I conceived Anne of Austria as a modern woman, who feels she can love several people at once. She loves her husband, but also the Duke of Buckingham, and she is capable of appraising what's going on around her in an objective way. That point of view seemed especially right for me because Martin Bourboulon wanted the film to speak to people of today, and not just be a reconstitution of some forgotten past.

HOW DID YOU FIND THE RHYTHMS, MOVEMENTS, AND THE WALK OF THE QUEEN? DID THE PORTRAITS OF HER HELP YOU FIND HER Demeanor?

I looked at the paintings, yes. I had also made a careful study of courtly body language, for Corset. The positions of your hands, your feet, your fan... there are all kinds of hidden codes in them. Hold your fan in front of your face or to the side, the meaning is different. One means the queen needs to be alone, the other that she can't be alone and that what she is about to see is going to be heard, etc. That's all fascinating and I enjoyed working that into my character. Strangely enough, 17th-century clothing was less corseted than the 19th-century. Costumes for *The Three Musketeers* allowed me more freedom of movement. The shoes weren't as high either. I remember one scene where the queen enters a spacious room and the camera is behind her. I tried to float, like a ghost, because all there was in front of me were men speaking of war and I liked the idea of contrasting the heavier and lighter sides by that way of moving.

THE WORLD OF *THE THREE MUSKETEERS* IS A VERY MALE ONE, BUT WOMEN PLAY A PIVOTAL ROLE IN DRIVING THE ACTION...

That's true. That's also why I liked imagining that the queen brought something airy along with her, something poetic and universal in her vision of the world, and of love in that very male-oriented world. She had to be able to float through this story, which is, in the end, very violent and filled with drama. I, myself, always try to bring a philosophical dimension to my characters.

HOW DID YOU WORK ON YOUR VOICE FOR THIS FILM?

First, I thought Anne of Austria would have had an accent. You must know that at court, spoken French was rather primitive, not at all as sophisticated as one might imagine. So I used my own Luxembourg accent with its down-to-earth sounds, since I come from a land of peasants. I liked how that contrasted with the jewelry, the ceremonial outfits, and the queen's airy way of moving. I also wanted to get across that she wasn't very careful about how she spoke, that there was a certain frankness and casualness in her language, a certain courage as well in the way she carried herself. I didn't want to play a queen who was in control of everything, but on the other hand I wanted the audience to feel there was something inside her that flowed like a river.

HOW DID YOU WORK WITH YOUR FELLOW ACTORS?

We all understood each other very well. Outside of work hours we had a lot of laughs with the boys playing the musketeers, but when we got to the set, as I said, I kept to myself because my role demanded it. Louis Garrel and I talked a lot. We played around with creating some tension between the king and the queen. We wanted to get across a cocktail of emotions tying them to one another – erotic desire, fear, suspicion, etc.

Between Lina Koudri and myself, a friendship was born. I was happy when she arrived on the set.

As for Éric Ruf, meeting him was an important professional moment. He concentrates so well. I knew I could always find my bearing in his eyes, in his whole presence.

WAS THERE ONE SCENE IN PARTICULAR THAT STAYED WITH YOU?

I was very moved my last day on the set. Martin brought me a Lipizzan horse and had me do some dressage walking next to him. It was a magical moment. We were in a sumptuous garden, outside a château. I got the horse to rear up on his hind legs. The camera was very far away. I felt very attached to the horse, an animal I really love. It was just an incredible moment.

INTERVIEW WITH LYNA KHOUDRI ACTRESS

WHAT DOES *THE THREE MUSKETEERS* REPRESENT TO YOU?

A warm childhood memory combined with a great adventure story!

HOW DID YOU REACT TO READING THE SCREENPLAY?

I was surprised I was so bowled over. I had been wondering how that story could be adapted today and Alexandre and Matthieu's screenplay was such a pleasant surprise. It felt well-written, fast-paced, and judicious. You get carried away by the story, and you always laugh in the right spots. I really like the space that Constance occupies in this adaptation. We know she is lady's maid to the queen and that she's going to have a love story with d'Artagnan, but we don't always realize just how much she drives the story. In this project that really shines through.

HOW DO YOU SEE CONSTANCE BONACIEUX?

Constance is sparkling; I love her self-assurance. She is beneath the queen in hierarchy, of course, but that doesn't mean she isn't conscious of the importance of her own role. She knows she is indispensable to the queen. I like the fact that she is not submissive or reduced to her function. She is a part of the story, she's audacious and independent-minded. Constance aspires only to justice, fairness... and to love!

HOW DID YOU PREPARE TO TAKE ON THE PART?

The work on costumes was central to that. Getting into the skin of a character by this means is a real challenge. It affects the way she moves, her gestures. I was also very conscious of the materials, the hair styles, of all that preparatory work. That leaves time to go through each one's sources of inspiration and to immerse yourself in the world of the film. For me, Constance was not a woman of her time. I conceived her as a modern woman. We have no film for studying the way people walked in the 17th century, but we know for example that their dresses had no pockets. So what do you do with your arms? Especially since, wearing a corset, it isn't easy to cross them. The heels of shoes at that time weren't placed in the same place as those we wear today, they're practically in the middle of the sole and that causes a slight imbalance and forces you to stand



very straight, on very solid legs. It changes the way you walk (and it hurts your feet!). Throw in one, two or three petticoats and you have the right volume for the period. Step by step, those constraints lead you to find the right movement. The character's reflexes come as you delve deeper inside her.

Constance is a woman who acts and thinks quickly!

She is intelligent. I like her quick-wittedness and her ability to make decisions on the fly. She is totally attuned to the life-and-death stakes of this story.

WHO IS THE CONSTANCE THAT YOU PORTRAYED?

Constance is sensible, sly and playful. The game of seduction played between her and d'Artagnan springs from sweetness and good-heartedness, but also from a challenge. It was a gift to play her. We got along so well with François Civil, and we liked adding touches of irony, and knowing glances. We also enjoyed that Constance at times takes the lead with d'Artagnan at times. It was a lot of fun working together to get the dosages right. Martin Bourboulon was so right to keep the takes where that complicity between François and me comes through.

YOU HAVE SEVERAL SCENES WITH VICKY KRIEPS.

She and I met just before the shoot and very quickly we just got along. On the set, preparing the lighting took so long that Vicky and I had plenty of time to get to know each other. There was a real affection that was born between us and we used that to fuel the bond between the queen and Constance.

HOW DID MARTIN BOURBOULON AND YOU WORK TOGETHER BEFORE AND AFTER THE SHOOT?

We talked a lot. I met Martin in the offices of Dimitri Rassam and the enthusiasm they had in talking to me about the project was contagious. I came away wanting to work with Martin because I found him so open and willing to listen. He allowed us to make suggestions on the set, then he helped us find the right mix. It was simple and pleasurable to work with him. I had a lot of fun on this shoot.

WHAT DID YOU TAKE WITH YOU FROM THE GENERAL FEELING ON THE SET?

It was a blast! I wanted to enjoy the ride, have fun with it. As he assembled his cast, Martin was betting that the actors would form a bond, which was a good idea for conveying the musketeers' sense of fraternity, as well as that between the queen and Constance, for example. And there really was a genuine synergy between us all. That fellowship, that chemistry is priceless, because when it's there you can play anything at all.

HOW DID THE SETS AND LOCATIONS OF THE FILM EFFECT YOU?

It wasn't conscious but I think when you show up at a location like the Place des Vosges, which had been completely transformed with all that sand all over, those horses and weapons, it's totally magical. You can't not believe! We were like three-year-old children, naturally taking up the game. The sets put us inside a bubble and carried us away. I was like a little girl pretending to be in a room in a château... except that's really where I was!

WERE THERE MOMENTS OF GRACE ON THE SHOOT?

The shoot as a whole was full of grace. When you walk on to those magical sets, wearing the sublimest of costumes, with the aim of acting out a story of romance and adventure, you feel you've really lucked out. I remember the scene where d'Artagnan comes to meet Constance in the courtyard, hanging her laundry up to dry. That day was unusual. We were shooting at night in a medieval set. The extras washed their laundry, like I did. I was carrying baskets, and doing all I could to keep active, because Constance had to really seem busy when d'Artagnan arrives. The very strong smell of the sheets, the detergent, the steaming hot buckets of water, the steam accentuated so as to give the picture some texture, the horses that might move into the shot at any time, the lights that made it look like everything was lit by candles, that play of shadow-and-light all around us. That night was almost mystical, and I'll never forget it. It all went toward providing very concrete sensory guidelines, very important for the acting – we were like beamed to another world.



INTERVIEW WITH ÉRIC RUF ACTOR

WHAT DOES DUMAS' *THE THREE MUSKETEERS* REPRESENT FOR YOU?

I read it twice, at two different periods of my life. Simon Eine, a member of the Comédie-Française for whom it is a foundational work, suggested I read it while on tour. Then I re-read it later on, just for pleasure.

It's not a literary work one can easily read aloud, to act out, but as soon as I read the adaptation by Alexandre de la Patellière and Matthieu Delaporte for the first time I found it very skillful.

HOW DO YOU APPROACH SUCH A WILY FIGURE AS RICHELIEU?

Before I put on the costume, I had to know what Martin Bourboulon intended to do with this character. I quickly understood that he wanted him to be physically imposing, which is a departure from the image most people have of him. Richelieu is mostly known for being a clerical puppet master, whose weapons are that of intelligence, duplicity, criticism, synthesis – cunning rather than physical strength and an ability to impress other than through the spoken word. Martin also told me he wanted his true thoughts to always be impossible to read. That's the guiding indication, that set me down an interesting pathway.

A ROOM AT THE COMÉDIE-FRANÇAISE, WHERE YOU HAVE SERVED AS GENERAL MANAGER, BEARS HIS NAME. SO RICHELIEU IS CONNECTED TO YOUR DAILY LIFE. DOES THAT MAKE HIM MORE FAMILIAR?

It's always strange and wonderful to play someone who, in the minds of people, is an institution, a bus stop or a neighborhood! Suddenly, the character that gave his name to that urban landmark comes alive.

Richelieu crossed my path when I had been General Manager of the Comédie-Française for eight years. That theater is managed by the state and carries an autonomous cooperative of actors and actresses within its structure. That will give you an idea of just how many contradictory injunctions and unusual logic surrounded me. It also means that I was responsible for managing over four hundred human beings, practicing eighty separate professions, including sixty actors

and actresses, all of whom are very enlightened but anguished by their very essence. So there is something not altogether unfamiliar in the way that Richelieu approaches things! I have no idea if Martin considered this, consciously or subconsciously.

HOW DO YOU SEE THIS CLERICAL PUPPET MASTER RICHELIEU?

Figures in the shadow have the hands and the tools, but not the title. It's always fascinating to recall that kings, like Louis XIII and Louis XIV started as children inheriting power, surrounded by adults, and for whom the organization of the kingdom was still a mystery. Richelieu must suffer in silence through a boatload of pouting. He must keep a straight face throughout political tantrums. It's as if those characters wear duck feathers and water runs off their backs. They never forget their underlying strategy, the goal they're aiming for. But, as in classical tragedy, emotions threaten their ability to hold power. So an eminence grise needs to be cool. He watches, relativizes, masters the timing of things. But he never nurtures jealous or profound frustration. Who exactly is Richelieu working for? The king? The queen? Does he even know himself? He uses his intelligence, his ability to anticipate things. We enjoy watching his balancing act without really knowing what it's all about. Richelieu belongs to no clan. He is insular. And that makes his position troubling.

In addition, he perhaps represents a father figure for the king. But the father must be slain...

THIS ROLE REQUIRES A GREAT CAPACITY TO LISTEN FOR YOU.

Richelieu is the one who may speak up, reshape the debate, but whose duty it is to listen. Indeed, Martin always filmed the court council scenes like a Las Vegas poker match. You watch the faces to try to figure out who's bluffing. The least impassivity becomes suspect! I was surprised by the number of camera angles Martin chose for these scenes, but I quickly understood that his idea was to make this game of wits more dynamic.

IN WHAT IS A VERY FAST-PACED STORY, YOUR CHARACTER'S APPARENT UPRIGHTNESS AND STABILITY COMPRISES A COUNTERPOINT.

Richelieu is like counterpoint in jazz. Or like a drag anchor in sailing. You toss anything that floats - ballast, sails, anything that floats to hold back the waves and stabilize the boat in the wind.

HOW DID YOU ARRIVE AT HIS APPEARANCE AND THE WAY HE MOVES?

One thing that helps is that it takes a while to put those costumes on. When you start layering them on, one by one, the thing has time to take hold. In my experience as an actor I've had some experience with capes. And I enjoyed acting with Richelieu's, as if the winds of history blew through it and I had to constantly deal with that. It gives the character an epic dimension.

Martin wanted to catch glances, shivers, little details. I also like to use my hands. People often think that intellectuals and master strategists have long slender fingers, like a pianist. But my hands are more peasant-like and Martin and I both found that interesting. I also had Giacometti's sculpture The Walking Man in mind. His movement seems frozen, which helps to distinguish

between something static and something that's about to spring into action. The interior dynamics are not the same.

YOU WERE REUNITED WITH LOUIS GARREL, WHO WAS YOUR STUDENT AT THE CONSERVATOIRE. HERE HE IS PLAYING YOUR KING!

That's right, I was a young teacher and I found myself thrust into his group. We've stayed in touch ever since. I think he's wonderful as Louis XIII. He has made him an unpredictable king. His "outward" rather than "inward" style of playing him works wonderfully well. I was very glad to work with him again on this film. As well as Julien Frison, who worked under me at the Comédie-Française and who plays Gaston de France and so sees Richelieu as an obstacle!

HOW DID MARTIN BOURBOULON DIRECT YOU?

With incredible respect. We were just coming out of Covid, which made seeing each other on these sets even more humbling. I was flabbergasted by the technical and human resources that were deployed on this film. And watching the architect of the whole enterprise was fascinating. I was particularly impressed with Martin's even temper, and the obvious pleasure he got from directing this shoot. He also took time to see how each of us was doing. And he gave consideration to every one of our suggestions. I found him very elegant and, I think, very happy with his cast.

IS SHOOTING ON REAL LOCATIONS INSPIRING FOR YOU?

Obviously it is. A fantasy came true for me on this shoot. I often walk through the interior court of the Louvre, on my way to the Comédie-Française at the Théâtre du Vieux-Colombier. Every time, I imagine seeing horses, musketeers, hearing the clatter of carriages, and I always wonder how people lived in those times. There is one scene where I cross that court. There was smoke, straw, horses... Martin had brought my fantasy to life! My daydream became reality on this shoot! And now when I walk through it, I think about it all over again. I'm also a stage designer so I'm sensitive to the quality of what goes into making a show or a film. On a shoot, I hate staying in the trailer dressing rooms. I like to go out to the set and get a feel of the crew, so I don't freeze up when they yell "Action!"



CAST

D'ARTAGNAN
ATHOS
ARAMIS
PORTHOS
MILADY
LOUIS XIII
ANNE OF AUSTRALIA
CONSTANCE
DUKE OF BUCKINGHAM
THE CARDINAL
CAPTAIN DE TRÉVILLE
CAPTAIN DE CHALAIS
GASTON DE FRANCE

FRANÇOIS CIVIL
VINCENT CASSEL
ROMAIN DURIS
PIO MARMAÏ
EVA GREEN
LOUIS GARREL
VICKY KRIEPS
LYNA KHOUDRI
JACOB FORTUNE-LLOYD
ÉRIC RUF OF THE COMÉDIE FRANÇAISE
MARC BARBÉ
PATRICK MILLE
JULIEN FRISON OF THE COMÉDIE FRANÇAISE



CREW

A FILM BY	MARTIN BOURBOULON
SCREENPLAY, ADAPTATION AND DIALOGUE	MATTHIEU DELAPORTE & ALEXANDRE DE LA PATELLIÈRE
DIRECTOR OF PHOTOGRAPHY	NICOLAS BOLDOC - CSC
EDITOR	CÉLIA LAFITEDUPONT
ORIGINAL SCORE	GUILLAUME ROUSSEL
SET DESIGN	STÉPHANE TAILLASSON
COSTUME DESIGN	THIERRY DELETTRE - AFCCA
SOUND ENGINEER	DAVID RIT
SOUND EDITING	GWENNOLÉ LE BORGNE & OLIVIER TOUCHE
MIXING ENGINEER	CYRIL HOLTZ & NIELS BARLETTA
CASTING DIRECTOR	ELODIE DEMEY
ASSISTANT DIRECTORS	JULIETTE CRÉTÉ & CAROLE AMEN
CONTINUITY SUPERVISOR	MARIE GENNESSEAUX
MAKE-UP	STÉPHANE ROBERT
HAIR STYLIST	AGATHE DUPUIS
LINE PRODUCER	MATTHIEU PRADA
PRODUCTION MANAGER	GUINAL RIOU
UNIT MANAGER	ROBIN WELCH
VFX SUPERVISOR	OLIVIER CAUWET
COLOR TIMING	FABIEN PASCAL
POST-PRODUCTION MANAGER	NICOLAS BONNET
MUSIC SUPERVISORS	PIERRE-MARIE DRU & RAPHAËLLE DANNUS
CO-PRODUCED BY	ARDAVAN SAFAEE
PRODUCED BY	DIMITRI RASSAM
A PRODUCTION	CHAPTER 2, PATHE FILMS
IN COPRODUCTION WITH	M6 FILMS, CONSTANTIN FILMS PRODUKTION, ZDF, DEAPLANETA, UMEDIA
AVEC LA PARTICIPATION DE	OCS, CANAL+, M6
IN ASSOCIATION WITH	UFUND
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