



THE
THREE
MUSKETEERS
MILADY

DIMITRI RASSAM AND JÉRÔME SEYDOUX
PRESENT

FRANÇOIS
CIVIL

VINCENT
CASSEL

ROMAIN
DURIS

PIO
MARMAÏ

and EVA
GREEN



THE
THREE
MUSKETEERS
MILADY

A FILM BY
MARTIN BOURBOULON

SCRIPT, ADAPTATION & DIALOGUES
MATTHIEU DELAPORTE AND ALEXANDRE DE LA PATELLIÈRE

ADAPTED FROM ALEXANDRE DUMAS

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INTERVIEW WITH MARTIN BOURBOULON DIRECTOR

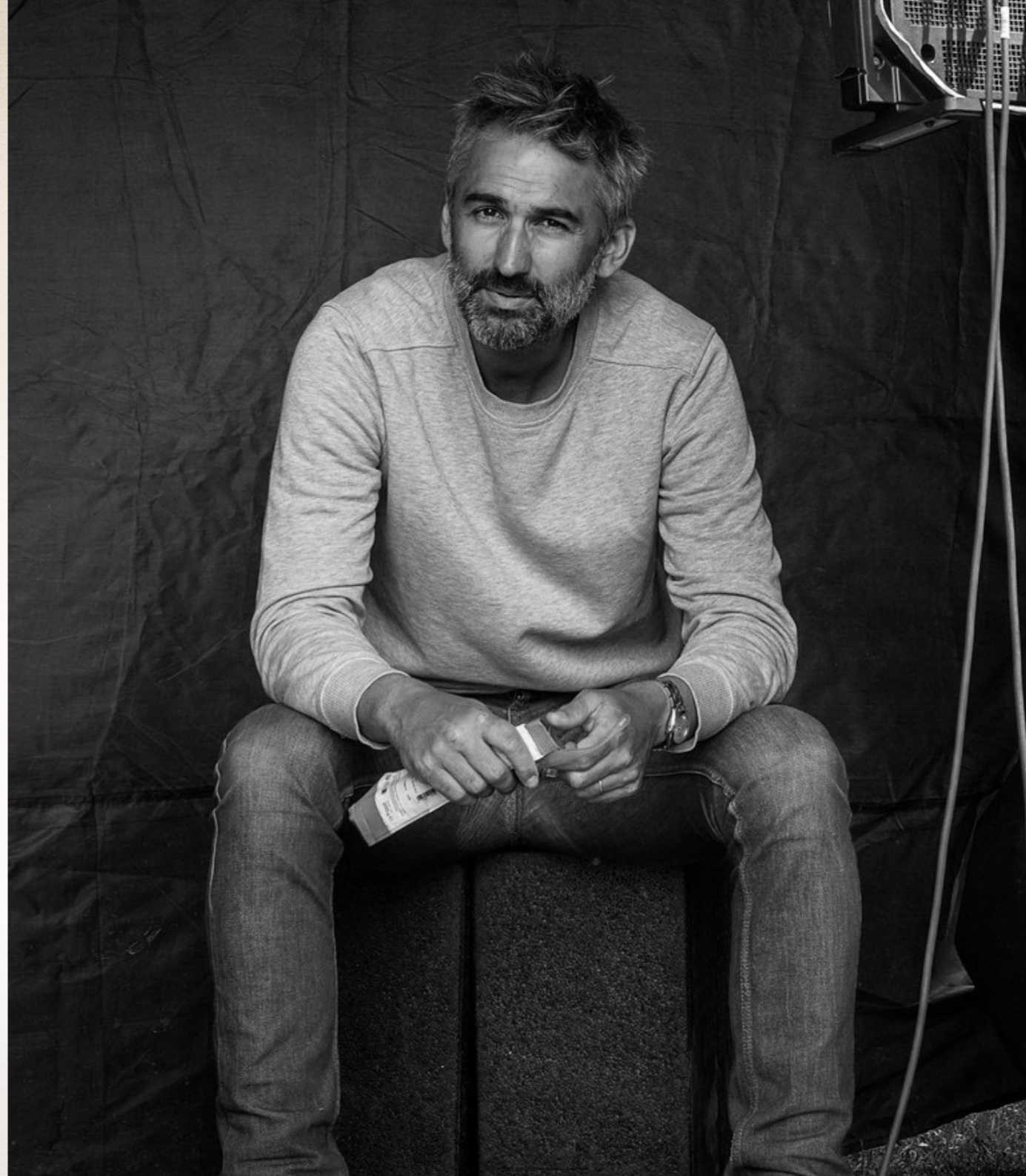
THIS SECOND PART HAS A MORE TRAGIC DIMENSION THAN THE FIRST.

Unlike part one, all the exposition is done and dusted. So it's possible to take a deeper dive into each character and really understand what he or she is going through. The exploration of those souls really flowers in this part. The duality between love and death is constant.

LOVE IS AT THE CENTER OF THIS SECOND PART - IT'S WHAT DRIVES D'ARTAGNAN, TORMENTS ATHOS, WHAT ENERGIZES PORTHOS AND WHAT ARAMIS MUST CONFRONT...

Love is always a powerful emotional engine in film. It is intricately woven into MILADY and makes it immediately identifiable. It gets us closest to the characters and what they are feeling.

And a second love story will emerge over the course of the film.



THE TRAGIC SIDE OF THIS SECOND STORY DOESN'T PREVENT A FEW COMIC FLOURISHES HERE AND THERE, ESPECIALLY THROUGH PORTHOS, ARAMIS AND THE KING'S SPEECH.

Comedy always finds a place in drama, because it is terribly human! We gladly made room for it, creating moments of respite and counterpoint which were indispensable in view of the density of the story we're telling. Porthos and Aramis function hand-in-glove, to perfection - the vibe between Pio Marmaï and Romain Duris was established very quickly. And it's great to bring the king back from the first part. As soon as he appears on the screen, the audience is having fun, like they'd been chomping at the bit to see him again. Louis Garrel was very creative in imagining that character.

WE FEEL THAT MILADY HAS SUFFERED IN HER RELATIONSHIPS WITH MEN, WHICH DEEPENS THE AUDIENCE'S EMPATHY FOR HER.

She's a character that we fleshed out. This woman has been uprooted and crushed by a tragic event in her past. Since defensive weapons at that time were mostly physical, Milady reflexively meets that by developing her strength as a fighter. That doesn't keep us from identifying with her and really liking her.

MILADY IS A LUCID WOMAN, OFTEN FATALISTIC, WHO CAN SAY THINGS AS AXIOMATIC AS "WHEREVER WE ARE, DEATH IS THERE AS WELL" AND "WE ARE KILLERS".

Milady has known disillusionment. That makes her lucid about destiny and about progress in the world. She is torn up inside, but she can nevertheless keep moving forward.

MILADY IS A BIG-SCREEN PICTURE, WHERE THE ELEMENTS PLAY A HUGE PART. WHAT DID THAT MEAN FOR YOUR DIRECTION AND EDITING?

We shot D'ARTAGNAN and MILADY in one continuous shoot, with the feeling of continuity in the story. What got me really excited about the project was being able to reproduce on screen the generous, spectacular nature of this story; The editing was a very important rewriting stage of the film. We simplified the plot so as not to lose the audience. It had to ring true, so it had to be up to the dynamism of real time, while always remaining close to the characters, their points of view, never getting ahead of what they are experiencing. That's why I shot the combats in continuous shots, so the audience can experience those events alongside them.

AND THAT CREATES A CERTAIN TENSION.

Right, because we're in tune with the characters. I didn't want the audience to witness action scenes, but rather to live them from the inside. That has guided my direction because, by sticking close to the characters, the camera conforms to each of their gestures, and gives the person watching the feeling of fighting at the same time, of experiencing the same fear, of being in contact with them.

AND THAT MAKES FOR THE VERY PHYSICAL FEELING OF THIS FILM. MILADY ACTUALLY HAS SOME EASTERN ASPECTS IN HER APPEARANCE AND HER MANNER OF FIGHTING. HOW DID YOU APPROACH PORTRAYING HER IN THIS PART?

Eva Green has incredible screen presence. She pulls the camera in, pulls the eye of the audience toward her, in a very powerful way. It's not just skin deep – she has a soul you can glimpse in certain scenes that I took great pleasure in filming. I find her very touching in this film.

Eva did a lot of physical preparation beforehand, which gave her great precision on the shoot. In a final scene, she managed to integrate the choreography of the fight with some pauses and attitudes which had various sources. That really enriched the scene.

HOW DID YOU APPROACH THE ALTERNATING MOMENTS OF SPECTACLE AND EMOTION?

That pretty much took care of itself. I'm very sensitive to rhythm as a rule, and those moments of emotion are, of course, part of that. Those pauses for breath are necessary in a relentless action thriller.

WHAT LIGHTING AND COLOR CHOICES DID YOU MAKE FOR THIS FILM?

I wanted something brighter, shinier. This part has more exteriors, which gave us more visual options. I wanted to get something lighter and shinier on the screen.

HOW DID YOU APPROACH THE ORIGINAL MUSIC FOR THE FILM - WHICH INCLUDES MELODIC SCORES, FROM PURCELL AND TELEMANN?

Guillaume Roussel and I worked on the score together, as we did for the first film. We liked the idea of mixing up the themes, of having music that could go with the sweeping action scenes and also bolster the emotion.

Guillaume's strong card is that he always manages to create surprises and break up the rhythm of his compositions.





INTERVIEW WITH
**ALEXANDRE
DE LA PATELLIÈRE**
AND **MATTHIEU
DELAPORTE**
SCREENWRITERS

DID THE IDEA OF WRITING A SCREENPLAY IN TWO PARTS SEEM OBVIOUS RIGHT FROM THE START?

MATTHIEU DELAPORTE: When Dimitri suggested the project, we went back and re-read the novel and it seemed obvious to us that we had to conceive the film in two phases. It also had to be in French, in order to capture the courtly mindset of Cyrano de Bergerac, which takes place in the same period. What makes the Musketeers wonderful, as in Cyrano, is that they defy death, provoking duels, never afraid to die. They are true heroes. We wanted our adaptation to take that into account, to include that whimsical dimension along with its darker side, with characters defending 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 shut up indoors, with the great advantage of being immersed in the 17th century.

YOU CUT CERTAIN ELEMENTS AND YOU ALLOWED YOURSELVES TO ADD OTHERS.

MATTHIEU DELAPORTE: There are two large chapters in the novel – the queen’s diamond necklace and the siege of La Rochelle. That defined our two time frames. From there, we began with the characters and their arcs. It’s paradoxical in that this is a very long novel but there are few scenes where the Musketeers are all united. Milady arrives very late in the story. We decided to re-weave the narrative in order to make her more present and to justify the arrival of the Duke of Buckingham in Paris.

ALEXANDRE DE LA PATELLIÈRE: Dumas practically invented real-time in scenes. Adapting that is a trap because on the surface it seems very cinematic. There are few descriptions. We get right into the action. We discovered that certain scenes are repetitions, owing to this long-haul writing style. The possibility of a new war of religion is the underpinning of the story. Yet it’s not portrayed by anyone because we remain in the Catholic camp the whole time. The Protestants needed to exist or the threat would have seemed empty. We remained very faithful to the spirit even as we allowed ourselves some very significant invention.

HOW DID YOU WORK ON BALANCING THE MULTIPLE REGISTERS?

ALEXANDRE DE LA PATELLIÈRE: In “The Three Musketeers”, different worlds and genres coexist, and we wanted to bring that to reconstitute them. There are some darker sides, and more comic sides present at the same time. We had to weave a story that crossed through literary genres, making them cinematic genres, making sure one didn’t erase the others. Inside the framework of an adventure movie, there is a romantic comedy, a comedy, a drama, which is representative of Dumas’ writing. It was also very important for us and for Martin Bourboulon to find the intimate in the adventure.

YOUR CHARACTERS ARE VERY SHARPLY DEFINED AND ARE SOMEWHAT DIFFERENT FROM THE NOVEL.

ALEXANDRE DE LA PATELLIÈRE: Dumas’ characters are among the most beautiful in literature. Athos is extraordinary. He is the ghost of himself and wants to end his life. He is very far from d’Artagnan’s point of departure, though at the end they actually resemble one another. Athos, young, was much like d’Artagnan. He was a romantic. He felt betrayed and reacted like a man of passion. We maintained d’Artagnan’s purist and rebellious side, of course. We wanted his ambition and his thirst for action to come shining through. Aramis isn’t sure if he wants to be a man of the cloth or a man of the sword. He’s an intellectual.

MATTHIEU DELAPORTE: We did a lot of research into the characters that inspired Dumas. We made certain changes, making Athos a Protestant and making Porthos completely unconventional. We reworked Milady’s mythology and her backstory. Dumas leaves huge holes in the novel. We had to make the characters more complex and show how Milady isn’t a wicked person by nature, to show the motivation behind her hatred. Dumas gives us a sketch of this violent spy, who is an angel of death, who has lived a life of abuse. She has always been smothered by men’s power, and that has forced her to defend herself.





INTERVIEW WITH EVA GREEN ACTRESS

MILADY APPEARS AS A WARRIOR - HALF MASCULINE, HALF-FEMININE, CAPABLE OF SEDUCTION AND STRIKING A FATAL BLOW IN ONE FELL SWOOP.

There's this very "femme fatale" aspect to the character, which I find interesting, and which is suggested by the costumes. What Milady puts forward is her femininity, with dresses and wigs that hide her short hair and stretch trousers suitable for a fight if things deteriorate. That gives her a virile, operational dimension. This film takes a surprising view of Milady, one that contrasts sharply with other adaptations of the Dumas' novel.

IS NAVIGATING THAT BORDER BETWEEN THE MASCULINE AND THE FEMININE EXHILARATING FOR AN ACTRESS?

Absolutely. It's the role of the chameleon and, so, of the actor. Milady, I think, is very masculine at her core. Her femininity is useful in manipulating others, in seducing, trapping, sometimes in killing them. It's a weapon. There's something very hard deep inside her. Milady wears armor, but there are chinks to be found in that armor, of course, because she is human. I actually find her much more human in this film than in Dumas' novel.

IT'S ALSO CLEAR THAT SHE CAN ONLY RELY ON HERSELF.

She trusts no one. In the shadows, she seems to respect Richelieu, who knows her secret. But I think Milady is acting on her own. I very much like the scene just after she tries to seduce d'Artagnan in the tent, when she takes off her wig – for a moment, we glimpse her real face. Milady has no friends, she lives on the edge.

WITH HER WIG OF LONG, WAVY HAIR, SHE RECALLS CERTAIN WOMEN PAINTED BY MILLAIS. DID YOU HAVE ANY PICTURAL REFERENCES IN MIND AS YOU CRAFTED HER LOOK?

Absolutely. I was very inspired by the paintings of Millais and Waterhouse, whose work, by the way, I've always loved. There's something very Shakespearean about it, something tragic, sometimes troublesome and it also contains lots of mystery, sensuality and poetry too. I talked to our chief costume designer Thierry Delettre, about these tastes.

MILADY IS BOTH LUCID AND FATALISTIC – AND THAT EXPLAINS HOW SHE COMES OUT WITH SUCH LINES AS, “WHEREVER WE ARE, DEATH IS THERE AS WELL.” HOW DO YOU SEE THAT SIDE OF THE CHARACTER?

That's sort of her sorceress side, she can prophesy. She's sincere when she speaks, she tells the truth. That's part of her “femme fatale” dimension. But the words speak for themselves, and I made sure I delivered them straight, without overinterpreting them. Martin encouraged me in that direction as well.

MILADY APPEARS AND DISAPPEARS. SHE IS AGILE, HIGHLY TRAINED, FIGHTS LIKE THE HEROINE IN A MARTIAL ARTS FILM, WITH TWO WEAPONS POINTED IN PARALLEL AT HER ADVERSARY.

Working with the stunt performers, we tried to give her a way of fighting that was different from that of the Musketeers. As it happens, I'm better at using two weapons than using only one! Having both my hands occupied lets me stay more centered. And I love Asian film, too. I like to think that Milady had traveled and acquired this style and manner of fighting.

WHAT DID YOU TELL YOURSELF ABOUT HER STATE OF MIND IN THE SCENE IN THE CELL, WHEN MILADY APPEARS STRIPPED OF ALL ARTIFICE? DID YOU PLAY IT AS SINCERE OR MANIPULATIVE, OR BOTH AT ONCE?

With Milady, it's often both at once. She's the queen of ambiguity. But in that scene, I mostly played it sincere. Milady is a survivor. She's always going to find a way out. What really registered for me was Constance's generous gesture. I think it surprises Milady and touches her. That was the scene that sealed my choice of accepting this project. It's a very strong, feminist moment, revealing Milady as she really is. For one brief moment, something like sisterhood emerges and also speaks volumes about the condition of women in that era. For Milady, to be on the receiving end of that kind of generosity is a first, which is why she's so surprised. In a parallel universe, I think Milady and Constance could be friends!

INTERVIEW WITH FRANÇOIS CIVIL

ACTOR

DOES THE FACT THAT D'ARTAGNAN HAS BEEN KNIGHTED BY THE KING AT THE END OF PART ONE GIVE HIM MORE ASSURANCE IN PART TWO? WHAT DOES THAT CHANGE ABOUT HIS RELATIONSHIPS TO HIS FRIENDS AND HIS ATTITUDE IN GENERAL?

His knighthood is a symbolic gesture that validates his belonging to the Musketeer camp, but I feel like in his heart he felt adopted by his friends much sooner. Part one ends with d'Artagnan's initial quest. Along the way, it seems to me he has found more through these newfound friendships than in becoming a veritable Musketeer. Besides, d'Artagnan is knighted by the king, but he has accomplished his mission in the shadows for the queen. So he feels like he is serving France, which is the confirmation of his role among the elite corps, of his total motivation and commitment.

IN *MILADY*, D'ARTAGNAN HAS GROWN TO MATURITY - IN ONE FELL SWOOP HE EXPERIENCES BOTH LOVE AND LOSS. DID YOU SEE THIS STORY AS A COMING-OF-AGE STORY?

Of course. It's true that, as I read these two screenplays, I saw that the first part was mostly about the adventure of a young man coming into his own and confronting his ideal, then in the second period, a much darker side emerges, where he really becomes a man with all that implies in terms of complexity and experience. Athos' line "Cry while you still can," resonates in a very particular way for him. Tragedy is part of adulthood, and d'Artagnan will have to face that.



D'ARTAGNAN ALSO EXPERIENCES DUALITY, TEMPTATION, DANGER. HOW WOULD YOU DESCRIBE HIS STATE OF MIND? AND IN PARTICULAR WITH MILADY?

D'Artagnan is torn between the purity of his quest for love which takes hold of him in the first part, and, on the other hand, the temptation he encounters with Milady. That part is also about desire in the life of a man. I find it interesting that d'Artagnan has to deal with those impulses and not just with his feelings. That gives the character some dimension, avoids oversimplification.

Milady is sort of his very close enemy. There's a whole attraction-repulsion interplay going on, which started in the first part and gets developed in the second. We worked on shoring up that dimension between Milady and d'Artagnan, mixing attraction and violence.

SOMETHING AKIN TO A TANGO BETWEEN EVA GREEN AND YOURSELF?

It's in the realm of dance, yes, just like the choreographed parts of the film, which recall ballet. The two of us had to be in sync. We had to work out our fights, especially since we're not stunt performers and we were handling weapons. So we had to really be aware and concentrate so as to avoid injury. In the scenes blending the physical with the dramatic, we also tried to allow for the unexpected, letting each surprise the other a little bit. That allowed us to play with it, take the scenes a little farther than what was originally intended. It's a real pleasure to shoot with an actress like Eva who has all the instincts as well as skill and experience. Between "Action!" and "Cut!" we felt free to open the floodgates together.

FIRE, THE ELEMENTS, RUN WILD IN MILADY. HOW WAS IT SHOOTING THOSE EPIC SCENES? WAS THERE ANY PARTICULAR PREPARATION INVOLVED?

Technically, the prep of the choreography was very complex, because it had to cut with the rest and provide the illusion of one continuous shot. There aren't a lot of special effects in the film - everything was really in flames when we were shooting. So we were inside a furnace, and we had to follow instructions, never venture into certain parts of the set. That meant we had to keep our choreographic blocking in mind along with the special instructions about the space in which we were moving. The challenge of that maximum concentration really motivates me, I love it.

TRAGEDY UNDERLIES THIS CHAPTER. DID YOU SEE IT THAT WAY OR, DID YOU FEEL D'ARTAGNAN WAS EXPERIENCING SOMETHING LIKE HOPE? BETWEEN NAÏVETÉ, YOUTHFUL ENTHUSIASM AND GROWING AWARENESS, WHERE WOULD YOU PLACE HIM?

For me, there are two distinct movements in each part and, in the second, d'Artagnan loses his carefree quality. In the first part, his mission to recover the queen's necklace is exciting. In the second part, the potential is realized. Constance has really disappeared, and war has broken out. I thought of the two parts as being in two very different hues. I think there's something much weightier in Milady. Times are dire and every face grows more stern.

HOW DID THE EXPERIENCE OF *THE THREE MUSKETEERS* CHANGE YOU AS AN ACTOR?

Participating in such an ambitious project and carrying that character every day required an investment on my part that I had never made before. Learning new disciplines like horseback riding and fencing added to my repertoire. It's a veritable marathon and I made it to the finish line. I even waited for the shooting to be completed before I broke my foot!

DID YOUR SENSE OF WONDER GROW TWICE AS LARGE ON THIS SECOND PART OF THE SHOOT?

That's exactly right. Every day my eyes popped wide open. I had read these two wildly ambitious screenplays and every time I arrived on a set, I thought it was a hundred times crazier than what I had read. So that sense of wonder never ceased for me. The set of the Cardinal's tent, for example, where d'Artagnan sneaks inside during the siege of La Rochelle, really struck me. The tent was open on to a fort in Brittany, on the edge of a cliff, in a breathtakingly gorgeous spot. I never expected that grandeur and this shoot continuously gave us sets like that. How lucky we were!



INTERVIEW WITH VINCENT CASSEL

ACTOR

THIS PART REVEALS A DARKER ATHOS THAN WE MET IN THE FIRST PART. IS THE BEDROCK WHICH HE REPRESENTS STARTING TO SHOW MORE CRACKS?

Athos is the Musketeer who carries the most drama. From the start, those cracks can be felt through him. I've always loved that character for his depth, but also because the memory Oliver Reed's portrayal of him in Richard Lester's 1973 film has crystallized inside me. Athos is dark, melancholy. He's haunted by remorse and regret and dreams of redemption, though he feels incapable of it. That's the score I played from one end to the other of both films. In the second part, we discover the reason for his profound torment, the nightmare that makes him think he's seeing ghosts. To see a giant go down to one knee is always something interesting. In addition, because of his brother, Athos finds himself in a political no-man's-land. A war of religion is raging in the heart of his own family, and that accentuates his predicament.

HOW DO HIS TIES TO HIS FELLOW MUSKETEERS EVOLVE IN THAT CONTEXT?

Athos is more conscious than the others. He doesn't talk a lot - he's a quiet man, tormented by his demons. So his story sort of runs parallel to that of his fellow Musketeers. For example, he sees d'Artagnan as the young man that he will never be again, which explains why he takes him under his wing, right from the start. Until the pupil surpasses his master - when d'Artagnan becomes an accomplished man, he no longer wants the burden with which Athos has saddled him.

DID YOU FEEL ATHOS' GENERAL ATTITUDE WAS WEIGHTIER IN THIS PART THAN IN THE PRECEDING ONE?

I began with the principle that I'm too old for this part. So I used that age difference to accentuate the dark and weary side of Athos. I've always sort of seen him as an old gray wolf pack leader, who fights more with his mind than with his body. He's the eldest of this group of Musketeers. Compared to him, the others are green!

WHAT WAS NEW IN YOUR CAREER AS AN ACTOR ABOUT PLAYING ATHOS?

A certain form of sadness maybe. A taciturn, reserved nature. At a certain time perhaps I would have been afraid of not being active enough in a role, but now all of that holding back seemed to add value to the character.

ANY MEMORY STAND OUT FROM THE SHOOT OF THIS SECOND PART?

The live action sets at Saint-Malo were stunning, because we shot long continuous fight scenes with stunts and explosions. That made us all feel like we were working without a net, sharing the responsibility. We all relied on one another and that was the source of adrenaline. I also remember the arrival by sea when the castle is attacked. When I had to go into the water it took all the courage I could muster! But from the project as a whole it was that spirit of camaraderie that I will carry with me going forward. The days where we were all together, it was really intensely pleasurable to be on this shoot.

WHAT DOES ATHOS REPRESENT IN THE GALLERY OF CHARACTERS YOU HAVE PLAYED? WAS IT EASY FOR YOU TO LEAVE HIM BEHIND?

Athos is a dense, intense character, in an epic production the likes of which is rare in France. When a producer like Dimitri Rassam achieves that dream of making big screen cinema, I feel I was lucky to be a part of it. I keep Athos' sword, which was given to me as a gift, in my office. I'm also very aware that all the knowledge we amass from one film to the next and, in the case of this film, all the prep - whether riding or fencing - is likely to be useful going forward. With any character, you open doors that you never quite close again. There are certain laughs I invented for films that I have kept in my life. Perhaps some Athos atoms will be scattered through the characters I will play in the future.

INTERVIEW WITH ROMAIN DURIS

ACTOR

ARAMIS IS SMILING, JOYFUL IN THIS SECOND PART.

Aramis has two sides, or three. He is awash in hidden mysteries. It's easy to see his devotion to the Church, his charm, but I think he has a lot more facets than that. In the second part, you can feel how devoted he is to his sister and how much he wants to be close to her and help her. He does have a joyous personality. He doesn't let drama take over. He is an animated and radiant character.

HES SEEMS PARTICULARLY AGILE, ABLE TO MAKE HIS WAY THROUGH THE HEART OF CHAOS. DO YOU SEE HIM AS A VERY SHARP STRATEGIST?

Right from the start, Martin Bourboulon and I thought of the character as feline - clever, lively, spinning around, who fights like a dancer. That's how I approached the combat scenes. That was all worked out from the outset of the project and, from that point of view, the second part flows naturally from the first.



WHAT IMPACT DOES ARAMIS' DUPLICITY HAVE ON HIS FELLOW MUSKETEERS, WHO ARE ALL OF A PIECE?

I feel like Aramis is a go-getter. He is a man who initiates action and takes others along with him. That rubs off on Porthos, among others. It's not that Aramis is a leader, but he can't just let himself sink into sadness or melancholy. His joyous side always wins out. He's not the kind of person who bemoans his fate like others do, he cultivates a certain optimism. For example, he tries to bolster Athos' morale when he gets bogged down in his torments. He's very alive. Each Musketeer in this group feeds off the others.

LOVE IS AT THE CENTER OF THIS SECOND PART: IT'S WHAT MOVES D'ARTAGNAN, ANIMATES PORTHOS, TORMENTS ATHOS... WHAT ABOUT ARAMIS?

With Aramis, love is secret, buried deep down, and it's the source of inner conflict. Is he merely a casual Casanova? I don't think so. His way of being in love is multi-faceted as well. He doesn't let on to his fellow Musketeers, but it's pretty obvious that it's a source of disquiet.

THIS SECOND PART IS MORE TRAGIC THAN THE FIRST, BUT IT LEAVES ROOM FOR SOME COMIC TOUCHES, COURTESY OF ARAMIS AS WELL AS PORTHOS. THEY BOTH SEEM TO BE MORE ON THE SIDE OF LIGHT THAN OF SHADOW.

Aramis is motivated by true faith which perhaps brings him hope in difficult times. His role is to move forward, he's a positive character. Even when Porthos tells him he's in love with his sister, he manages to be happy for the two of them. The comic touches of Aramis and Porthos run throughout both parts. We were well aware that these two characters could lighten up the unfolding drama, injecting some comic relief and humor. Together, they counterbalance all the tragedy.

THIS PART IS ALSO MUCH MORE SPECTACULAR. HOW DID YOU EXPERIENCE THE ACTION SEQUENCES?

It was incredibly lucky to be in those scenes. We had to concentrate like crazy because everything was worked out to the last inch. There were a lot of professionals working together on the set and lots of stunts and spectacular effects. When a stunt performer fell, he sometimes fell a great distance. There were explosions. It was daunting, and we all felt we were experiencing something really special. Speaking for myself, I had never done anything like that before. I had never been in action scenes like that.

WAS THERE A PARTICULAR MOMENT DURING THE SHOOT THAT SURPRISED YOU?

The week when we were shooting in Saint-Malo. Those night battles, one after the other, with the orange lights... It was like we were all sharing and concentrating on one psychedelic trip. It reminded me of some theatrical experiments, where you share a stage in total openness and presence. There were also galloping horses on the beach. It was pretty crazy experiencing that, because you could really feel the sweep of the project we were involved in.

WHAT PLACE DOES ARAMIS HOLD IN THE GALLERY OF CHARACTERS YOU'VE PLAYED? WAS IT EASY FOR YOU TO LEAVE HIM BEHIND?

Aramis is an easy character to leave because he is mostly in his costume - which creates a frontier between him and the actor. Put that costume down and you go back to your own life. He is so original that he is quite different from anything else that I've played so far. I loved wearing his rings, his jewelry, putting on his dapper finery. It was really a pleasure to play Aramis.



INTERVIEW WITH PIO MARMAI ACTOR

AT THE HEART OF THE GENERAL CHAOS AND THE TRAGEDY BEING SET UP, PORTHOS SEEMS SOLID, STABLE... BECAUSE HE IS IN LOVE?

That's owing to Porthos' basic nature. When foundational problems get more intense and the tension rises, he knows how to loosen things up. That gives us some breathing space in such a dense story, with much darker aspects in this chapter. Strangely, though Porthos is excessive, he is one of the calmest characters in the film. His meeting with Aramis' sister makes him much more human and much happier. The Constance-d'Artagnan couple goes through some dark times in Milady, but Porthos' relationship moves more toward the light.

WHAT DID YOU TELL YOURSELF ABOUT THE EVOLUTION OF HIS ATTITUDE TOWARD HIS FELLOW MUSKETEERS? DOES THE OVERRIDING DYNAMIC OF THE MUSKETEERS CHANGE IN THE SECOND PART DO YOU THINK?

Porthos is a supporting role. In the second part, he remains relatively far from the action. Of course all those characters are involved in some pretty harrowing struggles. Aramis and Porthos, on the other hand, are somewhat more lighthearted than the others, creating a counterpoint to the prevailing darkness. There are a lot of political stakes and movement in Milady, and that isolates each Musketeer a little more. Nevertheless the solidarity between them remains very strong and they are very aware of their mission whenever political conflict is ramped up a notch.

THIS PART IS PARTICULARLY SPECTACULAR. HOW DID YOU EXPERIENCE THE ACTION SEQUENCES?

It was dense and, as for the first part, we did a lot of preparation, especially for the battle of La Rochelle. I feel the battles in the film came out really well, and the one between d'Artagnan and Milady exudes considerable energy. In the midst of all these incidents and profound torment, I feel there is a certain vitality that comes through. A rush of energy from one end to the other of both chapters.

WHAT DID THE EXPERIENCE OF *THE THREE MUSKETEERS* CHANGE FOR YOU AS AN ACTOR?

I'll never forget that collective work over a long period of time. The preparation for the combats was new to me. Shooting a period film reconnected me to my childhood.

Working for months with a sprawling crew and a very tightly knit center is something that really motivated me.

ANY PARTICULAR MEMORY YOU'LL KEEP OF THIS SECOND PART?

The attack on La Rochelle sequence, which we filmed in Saint-Malo, was really nuts. I remember I was struck dumb by the work of the pyrotechnicians and the stunt performers... I was absolutely floored by the whole thing. The level of absolute commitment of every single contributor, too. I'm of a curious nature and I like new and intense experiences, and I think I hit a new high in terms of palpitations on this shoot!



INTERVIEW WITH LOUIS GARREL

ACTOR

SEVERAL REGISTERS RUN THROUGHOUT *THE THREE MUSKETEERS*, AND IN SOME WAYS YOUR PORTRAYAL OF LOUIS XIII RECALLS A CHARACTER OUT OF MOLIÈRE, BRINGING A COMIC TOUCH.

I always feel that Louis XIII is somewhere between – the role of king was thrust upon him, yet he wanted it. He's both legitimate because he is born of royal blood and illegitimate because his mother would have preferred his brother in his stead. From the audience, I have always felt that a character who holds power and seems to enjoy it strikes a false note. I wanted to play Louis XIII a little off center, as if there were something just a little unstable in his character and that he might just make decisions on impulse. The humor, when it derives from situations, never scares me because it doesn't change anything about the gravity of things. And it didn't prevent me from being mindful of the dangerous political situation in which Louis XIII found himself. He never forgets that his father was a Protestant who was killed by a Catholic, something that makes his decisions that much more difficult. In playing him, I kept that tragic past in the back of my mind.



LOUIS XIII ADDS TO A LIST OF CHARACTERS DERIVED FROM REAL LIFE THAT YOU HAVE PLAYED ...

I like playing great figures, that's true. The funny thing is, I also played Robespierre, so I've played both a monarch and a revolutionary. By playing Louis XIII, I felt like I was betraying Robespierre!

HOW DID YOU ADAPT TO YOUR COSTUME AND THE DECORUM SURROUNDING YOU?

It was more of a help than ever. Those very heavy, very stiff costumes oblige Louis XIII to a certain way of carrying himself. The more you are transformed physically, the more you forget yourself, the more the imagination can be set free. The most complicated part, especially in Fontainebleau, was getting from the dressing room to the set, walking over

cobblestones in shoes made for a parquet floor! When I stumbled in front of the crew and extras, I didn't look much like a king. Xavier Beauvois, who played Louis XVI, had warned me that in costume as a king one has a tendency to feel exalted and that you had better come back to earth. The best way to do that was to go bumbling around the set in front of everybody. When we shot the knighting of the Musketeers in the real "Cour Carrée" of the Louvre it was quite impressive. When the Musketeers, including Vincent Cassel who is older than myself, had to kneel before me, I had to stay humble and not try to dominate anyone!





INTERVIEW WITH VICKY KRIEPS

ACTRESS

THE WORLD OF *THE THREE MUSKETEERS* IS VERY MASCULINE, BUT THE WOMEN PLAY A PIVOTAL ROLE IN MOVING THE ACTION...

That's true. It's also why I imagined that the queen contributed something lofty, poetic and universal in her vision of life and love in that very masculine world. She had to float through this story which, in the end, is very violent and very dramatic. Personally, I also try to give my characters a philosophical dimension.

HOW DID YOU WORK ON YOUR VOICE FOR THIS FILM?

First, I told myself that Anne of Austria had an accent. At the court of France, the spoken French was rather primitive, not at all sophisticated as one might imagine. So I used my own Luxembourgish accent with its earthy sounds, because I come from a land of peasants. I liked the contrast that provided with the jewels and the finery of her dress, and the floating movement of the queen. I also wanted her to seem not to apply herself so much in the way she spoke, to make her language sort of frank and relaxed. And a certain courage in that behavior. I didn't want to play a queen who was in control of everything. Just the opposite. I wanted to give the feeling that there was something like a river flowing through her.

WHO WAS IT WORKING WITH THE OTHER ACTORS AND ACTRESSES?

We understood each other very well. We laughed a lot together with the boys playing the Musketeers, when we weren't shooting, but on the set, as I said, I kept my distance because my role required that. Louis Garrel and I discussed things extensively. We enjoyed creating tension between the king and the queen. We wanted to have a whole range of emotions that brought them together. Erotic desire, fear, suspicion, etc. Lyna Khoudri and I struck up a real friendship. When she got to the set, I was happy. As for Éric Ruf, that was truly an important professional meeting. He has such concentration. I knew I could count on his point of view and on his total presence.

INTERVIEW WITH LYNA KHOUDRI

ACTRESS

HOW DO YOU SEE CONSTANCE BONACIEUX?

Constance is sparkling. I love her aplomb. Her hierarchical position is lower than that of the queen, but she is nevertheless conscious of the importance of her role. She knows the queen cannot do without her. I like the fact that she isn't subservient or reduced to her job. She is part of what makes the story go. She's audacious and independent. Constance aspires to justice, and correctness. And love!



HOW DID YOU PREPARE TO PLAY HER?

The costumes were central to that. Getting inside a character's skin in this way is a job in itself. It affects the way she moves, all her gestures. I also paid a lot of attention to the materials, the hair, to all of that preparatory work. It allows you to review each one's sources of inspiration and let the world of the film really sink in. As I see it, Constance wasn't a woman of her times. I thought of her as a modern woman. We have no film to study how people walked in the 17th century, but we know, for example, that the dresses had no pockets. So what do you do with your arms? Especially wearing a corset – you can't easily cross them. The heels of shoes aren't mounted in the same place as the ones we wear today, they're practically in the middle of the sole, which throws you a little off balance and makes you stand up very straight, with a solid stance. That changes the way you walk (and your feet hurt!). Add one, two or three petticoats and you get to the proper volume for the period. So little by little, thanks to those constraints, you figure out a way to move. The character's reflexes start to come as you delve deeper inside her.

Constance is a woman who moves fast and thinks fast! She's intelligent. I liked her quick mind and her ability to think on her feet. She is in tune with the life-and-death stakes of this story.

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

We talked a lot. I met Martin in Dimitri Rassam's offices and their enthusiasm in speaking to me about this project was contagious. It made me want to work with Martin – to me he felt very open and willing to listen. He let us make suggestions on the set, then he helped us modulate. Working with him was simple and fun. I had a great time on this shoot.





INTERVIEW WITH ERIC RUF ACTOR

HOW DO YOU APPROACH PLAYING A DEVIOS FIGURE LIKE RICHELIEU?

Before putting on the costume, I had to know what Martin Bourboulon intended to make of this character. I quickly got the idea that he wanted him to be physically imposing, which at first blush seems at odds with the idea that people generally have of him. Richelieu is mostly known as the cleric in the background, pulling strings, whose weapons are intelligence, duplicity, the ability to critique and synthesize - his craftiness more than his physical strength and the ability to impress with something other than words. Martin also told me that he wanted it to be impossible to glean what he is really thinking. That was a key for me, and it put me on an interesting trajectory.

WHAT'S YOUR VIEW OF THIS "ÉMINENCE ROUGE" OR "ÉMINENCE GRISE" WHO IS RICHELIEU?

These characters in the shadows have the hands, the tools, but not the title. It's always fascinating to recall that kings like Louis XIII and Louis XIV began as children holding power, surrounded by adults, and as yet unaware of how the kingdom was organized. Richelieu had to swallow some bitter pills and never complain. And keep a straight face in the midst of political mood swings. Those characters sort of wear duck feathers and

the water slides right off them. They never forget that they have an underlying strategy, a goal they're trying to achieve. But as in classical tragedy, sentiment threatens to throw their ability to wield power off kilter. So an éminence grise has to be cool. He observes, relativizes, masters the timing of things. But jealousies, huge frustrations are festering inside him. Who is Richelieu really working for? For the king? For the queen? Does he even know himself? He uses his intelligence, his ability to anticipate. It's fun to watch that maneuvering without knowing what its purpose is. Richelieu belongs to no clan. He is insular. And that makes his position troubling. In addition to that, he is perhaps sort of a paternal figure for the king. But the father must be slain...

THAT ROLE MEANS YOU MUST BE AN EXCELLENT LISTENER.

Richelieu is someone who could potentially speak up, reorient the discussion, but whose duty is to listen. And Martin filmed all the council scenes like they were poker games

in Las Vegas. We try to read the faces, to see who's bluffing and who isn't. The merest equanimity appears suspect. I was surprised by the number of different angles Martin used for these scenes, but I quickly caught on to this as a way of making that shell game more dynamic.

YOU WERE LOUIS GARREL'S TEACHER AT THE CONSERVATOIRE. HERE HE PLAYS YOUR KING!

That's right. I was a young teacher when I was thrust into his group. And we've remained in contact ever since. I think he's wonderful as Louis XIII. He makes him into an unpredictable king. His "outward" acting, rather than inward, works like a charm. I was really glad to work with him again on this film. And also Julien Frison, for whom I am patron at the Comédie-Française, who plays Gaston de France and sees Richelieu as an obstacle!



CAST

D'ARTAGNAN	FRANÇOIS CIVIL
ATHOS	VINCENT CASSEL
ARAMIS	ROMAIN DURIS
PORTHOS	PIO MARMAÏ
MILADY	EVA GREEN
LOUIS XIII	LOUIS GARREL
ANNE OF AUSTRALIA	VICKY KRIEPS
CONSTANCE	LYNA KHOUDRI
DUKE OF BUCKINGHAM	JACOB FORTUNE-LLOYD
THE CARDINAL	ÉRIC RUF OF THE COMÉDIE FRANÇAISE
CAPTAIN DE TRÉVILLE	MARC BARBÉ
CAPTAIN DE CHALAIS	PATRICK MILLE
GASTON DE FRANCE	JULIEN FRISON OF THE COMÉDIE FRANÇAISE
HANNIBAL	RALPH AMOUSSOU
MATHILDE	CAMILLE RUTHERFORD
VILLENEUVE DE RADIS	ALEXIS MICHALIK



CREW

A FILM BY	MARTIN BOURBOULON
SCREENPLAY, ADAPTATION AND DIALOGUE	MATTHIEU DELAPORTE & ALEXANDRE DE LA PATELLIÈRE
DIRECTOR OF PHOTOGRAPHY	NICOLAS BOLDUC - 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
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