

MICHELE RAY-GAVRAS AND ALEXANDRE-GAVRAS
PRESENT

CHRISTOS LOULIS

76
MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2019

SSIFF
SOCIETÀ ITALIANA
DEL CINEMA

"Money can't buy me love"

THE BEATLES

A FILM BY
COSTA-GAVRAS

ADULTS IN THE ROOM

BASED ON THE BEST-SELLER BY
YANIS VAROUFAKIS

ALEXANDROS BOURDOUMIS **ULRICH TUKUR** DAAN SCHUURMANS CORNELIUS OBONYA JOSIANE PINSON DIMITRIS TARLOW CHRISTOS STERGIIOGLOU THEMIS PANOI THANOS TOKAKIS ALEXANDROS LOGOTHETIS AURÉLIEN RECOING VINCENT NEMETH GEORGE LENZ VALÉRIA GOLINO

YORGOS ARVANITIS COSTA-GAVRAS LAMIS CHALAMPOUS SPYROS LASKARIS PHILIPPE CHEFFRE AGIS PANAYOTOU NIKOS PAPADIMITRIOU MARIANNE ROUSSY DANIEL SOBRINO CHRISTINE MOARBES THANASSIS CHRISTOPOULOS MICHELE RAY-GAVRAS ALEXANDRE-GAVRAS
MUSIC BY **ALEXANDRE DESPLAT** KG PRODUCTIONS WILD BUNCH ELLE DRIVER FRANCE 2 CINEMA ODEON S.A. KOSTAS LAMBROPOULOS L'AIDE AU CINÉMA DU MONDE DU CENTRE NATIONAL DU CINÉMA
à L'INSTITUT FRANÇAIS EKOME S.A. LA RÉGION PROVENCE ALPES CÔTE D'AZUR CNC FRANCE TÉLÉVISIONS ELLE DRIVER CANAL + CINÉ

KG WILD BUNCH elle driver France 2 CINEMA ODEON S.A. KOSTAS LAMBROPOULOS L'AIDE AU CINÉMA DU MONDE DU CENTRE NATIONAL DU CINÉMA à L'INSTITUT FRANÇAIS EKOME S.A. LA RÉGION PROVENCE ALPES CÔTE D'AZUR CNC FRANCE TÉLÉVISIONS ELLE DRIVER CANAL + CINÉ

KG PRODUCTIONS
PRESENTS



COSTA-GAVRAS

ADULTS IN THE ROOM

BASED ON THE BOOK BY
YANIS VAROUFAKIS

ORIGINAL SCORE BY
ALEXANDRE DESPLAT

CHRISTOS LOULIS

ULRICH TUKUR

ALEXANDROS BOURDOUMIS

DAAN SCHUURMANS

CHRISTOS STERGIOGLOU

JOSIANE PINSON

CORNELIUS OBONYA

AURÉLIEN RECOING

WITH THE KIND PARTICIPATION OF **VALERIA GOLINO**

124 min - France | Greece - Scope - Digital 5.1

PRODUCTION
KG PRODUCTIONS

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SYNOPSIS

Behind closed doors, a human tragedy plays out.

A universal theme, a story of people trapped in an inhuman network of power.

The brutal circle of the Eurogroup meetings, imposing on Greece the dictatorship of austerity with utter disregard for humanity and compassion.

A claustrophobic trap with no way out, exerting pressure on the protagonists and finally dividing them.

A tragedy in the Ancient Greek sense: the characters are not good or evil, but driven by the consequences of their own conception of what it is right to do.

A tragedy for our very modern times.

AN INTERVIEW WITH **COSTA-GAVRAS**

How did you come up with the idea for the film?

The idea imposed itself: it was both obvious and necessary.

Looking back on the Greek economic crisis, we tend to forget it was triggered by the governments who had ruled the country for the 30 years previous to its onset in 2008. It was the incompetence and cronyism of New Democracy (the right-wing party) and Pasok (the Socialist party) that allowed the 320-billion-euro debt to accrue.

Greece's colossal debt is impossible to repay and everyone knew it. However, with no qualms whatsoever, France and Germany continued selling products (cars, arms, defense systems etc.) to a country they knew was in deeply in the red.

And the European Commission allowed this to happen.

In 2015, Michèle [Ray-Gavras] was producing a film in Thessaloniki during the Greek bank closures. On July 14th she sent me an interview with Yanis Varoufakis in *The New Statesman* with a short note: «There is a film here».

From the start of the crisis, I could tell Greece was embarking on a long drama - one of many it has known since its foundation in 1821 as a nation-state. The idea of a film was born once I became aware of the poverty and powerlessness in which much of the Greek people were trapped.

But to make a film you need a story, a script.

Yes. But about what? The people trapped or the trap itself?

I was beginning to gather all the information I could - in French and English and Greek - about the Greek crisis. There were good analyses but also contradictions, hesitations, violent attacks and imprecisions.

The European Commission and its auxiliary, the Eurogroup, were increasingly involved in what was becoming an open confrontation with Greece. This turned into outright war after the election of the Syriza party, a coalition of the radical left with Alexis Tsipras as Prime Minister and Yanis Varoufakis as Finance Minister.

It became increasingly clear to me that the priority of the Commission and the Eurogroup was to save German and French banks. Their purpose was not to help the Greek people but to punish them for having elected leftists. Any concern or remorse about what they were inflicting on the Greek people had completely vanished.

The Eurogroup's unexpected resistance to proposals from the Greek government and its Finance Minister generated storms of criticism and avalanches of hatred, both oral and written. In sum, the Eurogroup refused to negotiate and ordered Greece to submit or exit the Euro.

I followed these exciting and frightening incidents. The conflicts escalated beyond the economic sphere. Political violence, hatred of others, prejudice, xenophobia, corruption of ideas – all of this festered and spread. These events were contained in my considerable documentation, but I discovered much more: protagonists, victims, unacknowledged leaders of dramatic situations...

But out of this morass of information, where was the script?

It reminded me of the story of a little boy who sees a large block of marble in a sculptor's workshop. Later, when he returns, he sees the face of a pretty woman emerging from the block. «How did you know she was in there?» he asks the sculptor.

I knew there was a script in my files. But which script and how would it emerge?

So how did you get your script out of your «documentation block»?

Michèle's message and the article led me to [Yanis] Varoufakis. Having read so many negative things in the press, I had mixed feelings about him. But my prejudices vanished when he resigned from the Tsipras government after "NO" triumphed in the referendum. 61% of the Greek people voted against the Commission's diktat to submit.

Varoufakis' resignation proved he was obeying the will of the people. Because despite the people's NO-vote, the Greek Parliament would vote overwhelmingly YES (73%) to sign the MoU. That is, Alexis Tsipras, head of the radical-left coalition, accepted to submit to the Eurogroup's «Memorandum of Understanding», a table of abstruse laws for the Commission and the Eurogroup, intended to keep Greece forever in debt.

In short, the will of the people had been ignored. And Varoufakis was not accepting it.

I wanted to meet Varoufakis. In the summer of 2015, Michèle and I went to visit him and his wife Danaé on the island of Aegina. We spoke nonstop for the entire weekend. He explained at length, in great detail, the 5 months and 12 days he had spent in the Tsipras government and his negotiations with the Eurogroup.

He played me recordings he had made, like a whistleblower, at Eurogroup meetings in Brussels, Riga – and even during his discussions with Wolfgang Schäuble, the all-mighty German Finance Minister. I read his notes from various meetings, including those with Alexis Tsipras.

At the end of this first meeting, he told me about his project to write a book on his experience as a political outsider who became an insider. We kept in touch, and we decided that he would send me the chapters of his book as he progressed.

For my part, I was working on a book of my own - my autobiography - while closely following the events unfolding in Greece. On October 31st, 2016, I received the first three chapters of his book, and a few more by the end of December. Eventually, in March 2017, I had all the chapters, including the preface and the epilogue.

Since our meeting, I had been thinking about the structure of the script. I decided to explore “the trap itself”, but without neglecting the people trapped. I had a general narrative outline, with the Eurogroup meetings at its core. As for the dialogue, I used the original recordings and minutes from the meetings. I completed my autobiography and started working on the script.

Did Yanis Varoufakis take part in the script?

As a matter of principle, I do not work with the authors of the books I adapt.

But for this project, I often asked Yanis Varoufakis for technical and economic clarifications, to doublecheck and refine certain scenes, to help me navigate my way through the maze of economics.

Do you still feel Greek?

You never forget the country of your birth, especially when it is a country like Greece. I fled my country because, back then, all it offered to young people of my social class was a life of submission to a theocratic-democracy.

As an immigrant, France allowed me to live my wildest dreams and even to surpass them. My “Greekness” took hold of me again when the Colonels seized power. My film “Z” was the expression of my resistance.

Ten years ago, the Greek crisis plunged the country back into the same situation that made me flee in the first place. And this, of course, made me want to express my revolt once again... with ADULTS IN THE ROOM.

You have an international career. Why did you decide to shoot the film in Greece with Greek people?

But we didn't only shoot in Greece and with Greeks. We shot in Paris, London, Brussels, Frankfurt, Berlin, Riga... We shot the Eurogroup meeting in Athens only because our Greek actors – all working in the theater – could not leave the country for the two weeks needed to shoot the scene!

There were two possibilities for producing the film. An economically efficient one: all in English, with stars to play Yanis Varoufakis and Alexis Tsipras. And a more financially difficult one: to shoot in English and Greek, with no international stars, since no «bankable» actors speak Greek.

We opted for the more difficult solution because it was the right choice, artistically, politically and morally.

We assembled the perfect cast in Greece and throughout Europe. Our ground rule was that each important character in the film had to be played by an actor of that character's nationality.

Was it important to have actors who looked like their characters?

Adults in the Room is not a simple reconstitution. But certain physical characteristics seemed important to respect: age, height, build...

The film is a reflection on real events, recounted via cinematographic logic and constraints of space and time.

It is the meaning of the actual facts that interests me, not the anecdotes.

In this story, it is the human adventure that matters most: how these events affected the social, economic and political life of society, and not only that of Greece.

My choice is personal and political. This is a tragedy.

I don't remember who said, «Politics is Economics, Economics is Tragedy».

I found myself confronted with tragic characters and situations. Everyone is right. Or rather: everyone has his or her own reasons for thinking he or she is right.

The private lives of the characters had no place or interest. What matters is what they represent, what they defend. But above all, what matters is their capacity for empathy, their strength of conviction, their will and determination.

Have you met the European officials concerned?

I did not seek to meet the other characters in this story. Everyone would have had their own version, probably auto-hagiographical. Their writings, interviews and recordings were enough.

Nevertheless, some of them did want to meet me.

Klaus Regling, the Director General of the ESM (European Stability Mechanism) who came to see us in Paris. He told me that

Varoufakis' book was biased. He claimed that the European Court of Auditors' report on «the Commission's intervention in the Greek financial crisis» – very critical of the role of the Commission and the Eurogroup – was written by «European economists who could not understand everything»...

... and that Pierre Moscovici's statement to Corriere della Sera that «there was no democracy in the Eurogroup regarding the Greek case» was “light and avoidable”...

Apart from Pierre Moscovici, others participants – such as Jean-Claude Juncker, Mario Centero, the new president of the Eurogroup, and even Jeroen Dijsselbloem, his predecessor – all now acknowledge, directly or indirectly, the Eurogroup's lack of democracy during negotiations with Greece.

It is this tragedy, still ongoing, that I recount in my film ADULTS IN THE ROOM.

Selected articles:

[\[Yanis\] Varoufakis opens up about his five month battle to save Greece](#)

By Harry Lambert | New Statesman | July. 13, 2015

[\[Pierre\] Moscovici: Greek bailout was a 'scandal' for democratic procedures](#)

By Sarantis Michalopoulos | EURACTIV.com | Sept. 4, 2017

[\[Jeroen\] Dijsselbloem admits “first bailout for Greece was aiming to rescue foreign investors”](#)

By The Delphi Initiative | Defend Democracy Press | Dec. 7, 2017

[\[Christine Lagarde\] IMF admits: we failed to realise the damage austerity would do to Greece](#)

By Larry Elliott, Phillip Inman and Helena Smith | The Guardian | Jun. 5, 2013

[\[Jean-Claude\] Juncker: EU showed 'lack of solidarity' to Greece during the economic crisis](#)

Keep Talking Greece | Source: ANA-MPA | Jan.15, 2019

[\[Vitor Constancio\] ECB Vice President: Grexit threat was “never for real”](#)

Keep Talking Greece | Source: Reuters | Sept. 16, 2015

[\[Mario\] Monti: Ignoring the Greek referendum was a violation of democracy](#)

By Daniela Vincenti and Sarantis Michalopoulos | EURACTIV.com | Oct. 23, 2015

THE **EVENTS** THAT INSPIRED THE **FICTION**

2010

The Greek state goes bust, threatening to expose the bankruptcy of French and German banks. Faced with the imminent collapse of the Eurozone, Europe's rulers decide to give Greece the largest loan ever - but its conditions guarantee a complete crash of its economy.

To supervise this loan, they create the **Troika** – civil servants from the European Commission (EC), the European Central Bank (ECB) and the International Monetary Fund (IMF), all acting under the political cover of the **Eurogroup** (Eurozone's finance ministers).

The loan bails out the bankers but is shouldered by Europe's citizens, not just the Greeks. Europe's leaders know this. Christine Lagarde (IMF) even tells Varoufakis: "It can't work. But we have too much political capital invested to turn back."

The **austerity** imposed on Greece – the 'price' for the 2010 loan – provokes a dramatic recession. A second even larger loan in 2012 is accompanied by a second austerity plan. Greece loses 27% of its total income while its debt explodes. One million people lose their jobs, pensions drop 45%, wages 40%, young people begin to emigrate massively, suicide and infant mortality rates shoot up... By 2014, 60% of children live under the poverty level. A **humanitarian crisis** descends upon Greece.

2011 - 2014

SYRIZA, the Coalition of the Radical Left led by Alexis Tsipras, triumphs in a general election for the first time ever. Tsipras appoints Varoufakis finance minister, with the explicit task to renegotiate the debt to end austerity and deal with Greece's humanitarian crisis. Varoufakis negotiates a debt restructuring, lower tax rates and the end of punitive assaults on the weaker citizens.

2015

The Troika refuses to discuss his proposals and wants him removed from the negotiations: a deliberate process to destroy his credibility, a real "character assassination". Increasingly isolated within his own government, he is given an **ultimatum**: accept a new, huge austerity and abandon talk of debt restructuring, or exit the euro. Eventually, Tsipras submits the ultimatum to the Greek people in the form of a **referendum**. Despite the people's courageous NO vote, the Greek government surrenders to the Troika. Yanis Varoufakis resigns the next day.

DIRECTOR'S BIOGRAPHY

Costa-Gavras was born on February, 13, 1933 in Loutra-Iraias (Greece).

At the age of 22, he left Greece as an economic migrant to study in Paris. He enrolled at Sorbonne University before being admitted to the National Institute of Film (IDHEC). After graduating, he worked as assistant director alongside such eminent French directors as René Clair, René Clement, Henri Verneuil, Jacques Demy, Marcel Ophüls, Jean Giono and Jean Becker.

In 1965 he directed his first feature film, *Compartiment Tueurs*. His subsequent films were huge successes: *Z*, won two Oscars in 1969, two awards at the Cannes Film festival and dozens more elsewhere. Through his political films, Costa-Gavras has tackled burning issues of the era while working between France and the United States. He has directed 20 films, including *Un homme de trop*, *Section Spéciale*, *Missing* (Palme d'Or and Best Actor for Jack Lemmon in 1982), *Hanna K*, *Betrayed*, *L'Aveu*, *Etat de Siege*, *Clair de femme*, *Conseil de famille*, *La petite apocalypse*, *Mad City*, *Music Box*, *Amen*, *Le Couperet*, *Eden à l'Ouest*, *Le capital...*

Costa-Gavras has been married to Michèle Ray since 1968. They have three children: Alexandre, Julie and Romain. Alexandre is a film producer. Julie and Romain are film directors.

In 2018 Costa-Gavras published his autobiography “Va où il est impossible d’aller”.

Since 2007, he has been President of the Cinémathèque Française.

DIRECTOR'S FILMOGRAPHY

1965 *COMPARTIMENT TUEURS*

Director and screenwriter.

1967 *UN HOMME DE TROP*

Director and screenwriter.

1969 *Z*

Director and co-screenwriter.

1971 *L'AVEU*

Director and co-screenwriter.

1973 *ÉTAT DE SIEGE*

Director and co-screenwriter.

1975 *SECTION SPECIALE*

Director and co-screenwriter.

1975 *MONSIEUR KLEIN*

Co-screenwriter. Director: Joseph LOSEY.

1979 *CLAIR DE FEMME*

Director and screenwriter.

1981 *MISSING*

Director and co-screenwriter.

1983 *HANNA K*

Director and co-screenwriter.

1985 *CONSEIL DE FAMILLE*

Director and screenwriter.

1987 *BETRAYED*

Director.

1989 *MUSIC BOX*

Director.

1991 *CONTRE L'OUBLI*

Director (one episode), Amnesty International.

1992 *LA PETITE APOCALYPSE*

Director and co-screenwriter.

1994 *A PROPOS DE NICE, LA SUITE*

Director (one episode).

1995 *LUMIERE ET COMPAGNIE*

Director (one episode).

1997 *MAD CITY*

Director.

2000 *MON COLONEL*

Co-screenwriter. Director : Laurent HERBIET.

2001 *AMEN*

Director and co-screenwriter.

2004 *LE COUPERET*

Director and co-screenwriter.

2008 *EDEN A L'OUEST*

Director and co-screenwriter

2012 *LE CAPITAL*

Director and co-screenwriter.

2019 *ADULTS IN THE ROOM*

Director and screenwriter.

CHRISTOS LOULIS

YANIS

Christos Loulis was born in 1976, in Athens, Greece. He graduated from the Greek Art School of Dramatic Art in 1999.

He has worked with Greece's most prominent theatre directors and companies in both classical and modern repertoire, making him one of the most acclaimed actors of his generation. He has played roles such as Edmund in Shakespeare's King Lear, Rod in Sara Kane's Cleansed, Faust in the known play by Goethe, Prior in Tony Kushner's Angels in America, Hamlet in Shakespeare's Hamlet, Macheath in B. Brecht's Three Penny Opera, Dionysus in Euripides' Bacchae and many more parts that have earned him both the admiration of the public and of the critics as well as awards for his work in theatre and cinema. In the summer of 2004, under the instructions of renowned director and choreographer Dimitris Papaioannou, he played the part of the Lover in the Opening Ceremony of the 2004 Athens Olympic Games. He is currently performing "The clouds" by Aristophanes in Epidaurus.

He has performed in both Greek and English productions that have travelled in the UK and the USA with the most recent being « The Birds » by Aristophanes which run in St Anne's Warehouse in New York, making it one of the 10 most important performances in New York for 2018 (vulture magazine). He also stars in some of the most popular TV shows in Greece, such as "kleise ta matia" (close your eyes) and "dyo meres mono" (two days only).

Selected Filmography:

- APPROACH (2017) and SLAVES IN THEIR BONDS (2008, Best Supporting Actor Award - Thessaloniki Film Festival) by Tony Lykouris
- D.I.Y. (2017) by Dimitris Tsilifonis
- LOVE ME NOT (2017) and MISS VIOLENCE (2013) by Alexandros Avranas

ALEXANDROS BOURDOUMIS

ALEXIS

Alexandros Bourdounis was born in Athens in 1976. Upon graduating Saint Paul du Piree, he studied acting at Drama School of Art Theatre “Karolos Koun” of which he graduated in 1997. He speaks English and French. Since 1997, he has been working steadily in theater, cinema and TV series starring in acclaimed productions such as “Loufa kai parallagi”, “Vera sto dexi”, “Eho ena mystiko”, “Klemmena oneira”, “I zoi tis Allis”, “To soi sou”, “The mating game” and “The treasure”.

In 1996, he made his first appearance at the ancient theatre of Epidaurus in Karolos Koun’s Art Theater production of “Alcestis”. Since then, he played various roles in many ancient Greek drama or comedy productions at Epidaurus such as “Birds” directed by G.Lazanis, “Clouds” and “Peace” directed by G.Iordanidis, “Plutus” directed by N.Mastorakis, “Acharnes” directed by G.Michailidis, “Persians” and “Oedipus at Colonus” directed by G.Lazanis – M.Kougioumtzis.

In 2003 he was chosen by renowned director Mihalis Kakogiannis to play “Laertes” in Greek National Theater’s production of ‘Hamlet’. After that, he starred in many other plays such as “All’s well that ends well”, “The bourgeois gentleman”, (National Theaters of Northern Greece Productions), “The taming of the shrew”, “A midsummer night’s dream”, “Blood wedding”, “The Threepenny opera”, “A streetcar named Desire”, “Who’s afraid of Virginia Wolf?”, “Othello”, “Speed the plow”, “The servant of two masters”, “Mamma mia”, “A Gown for His Mistress”, “Taking Sides”. The last 5 seasons he starred in the TV serial “To soi sou”, based on the American tv serial “Your family or Mine”.

This summer he will play the role of “Cratus” at Aeschylus’ “Prometheus Bound” for the Regional Municipal Theater of Patra, which will be on stage at the Ancient Theater of Epidaurus.

ULRICH TUKUR

WOLFGANG

Ulrich Tukur started his film career as an actor in the 1980s appearing mostly in theatre productions. Tukur was an actor in residence at the Deutsche Schauspielhaus in Hamburg for ten years. From 1999 until 2001 Ulrich Tukur starred in the leading role of Jedermann at the legendary Salzburger Festspiele.

Ulrich Tukur's film career grew rapidly. He was soon celebrated as one of Germany's leading actors, starring in both European and American productions. He is best known for working with acclaimed such as Steven Soderbergh (*Solaris*), Florian Henckel von Donnersmarck (*The Lives of Others*), Florian Gallenberger (*John Rabe*) and Michael Haneke (*The White Ribbon*). Costa-Gavras and Ulrich Tukur worked on numerous projects together like *Amen*, *The Ax*, *Eden is West* and now in the latest film *Adults in the Room*. Tukur's most recent acting contribution was for the German Film *In the Fade* by Fatih Akin, which premiered at the 70th Cannes International Film Festival and was sold worldwide.

Tukur has won numerous awards including the Golden Bear at Berlinale, Golden Camera, German TV Award, German Film Award, German Cinema for Peace Award and the Bambi.

Amidst his busy acting career Tukur founded his band *Die Rhythmus Boys* in 1995 together with Kalle Mews, Ulrich Mayer and Günter Märtens. Regularly they are on Tour in Germany as *Ulrich Tukur and the Rhythm Boys*.

Selected Filmography:

- AMEN (2002), THE AX (2005), EDEN IS WEST (2009), ADULTS IN THE ROOM (2019) by Costa-Gavras
- IN THE FADE (2017) by Fatih Akin
- JOHN RABE (2009) by Florian Gallenberger
- THE LIVES OF OTHERS (2006) by Florian Henckel von Donnersmarck

DAAN SCHURMANS

JEROEN

Daan Schuurmans is one of the most talented and acclaimed actors of The Netherlands. When Daan was chosen as a Shooting Star (Europe's leading young talent) at the Berlin International Film Festival in 2003, he was already well known to Dutch audiences from his starring roles in box-office hits like 'Costa' and 'Floris'.

In the next few years, Daan played a diverse range of leading film roles. In 2010, he starred in the celebrated television miniseries 'Bernhard, Schavuit van Oranje' for which he was nominated for Best Actor at the Monte Carlo Television Festival and 'Annie M.G'. For his roles in both mini-series, he won the Netherlands Beeld and Geluid Award.

Daan also was nominated for the Rembrandt award for best actor for his roles in 'Terug naar de kust' (2009), 'Mannenharten' (2013) and 'Het diner' (2013). After his star turn in 2014 as the debonair Valentijn Bentinck in 'Heer en Meester', he was chosen in 2014 as Best Actor by his peers and received the Gouden Notenkraker.

In 2006, 10 years after completing the Theatre Academy in Maastricht, he returned to the stage and performed with the prestigious National Theatre, Het Toneel Speelt and, most recently, toured the Netherlands in Lars Noren's 'Demons'. In 2012 he made his directing debut with an episode of 'Van God Los'.

More recently Daan played the lead in the Dutch remake of 'Sé Quien Eres' (Ik weet wie je bent) and in the controversial series 'Mocro Maffia' based on the book by journalist Wouter Laumans about the Amsterdam mobs and their drugs war. He is currently shooting for the historical mini-series 'Turbulent Skies'.

Esquire magazine named Daan the best actor of his generation.

YORGOS ARVANITIS

CINEMATOGRAPHER

Born in Greece, he studied to become an electrician and as such he began working on film sets. Very quickly, he became a camera assistant and 6 years later took his first position as Director of Photography on a scope and color feature film.

His first film marked the beginning of his career in the Greek commercial film industry until the day he met Theo Angelopoulos and made the images of his first short film, «The Show».

Since then, he became part of the New Wave of Greek cinema. He worked with several directors including Angelopoulos, with whom he made 11 films.

In 1989, he moved to France where he currently lives, and collaborated with several directors, among which Michalis Cacoyannis, Volker Schlöndorff, Jules Dassin, Frederick Wiseman, Marco Ferreri, Jean-Pierre Ameris, Dardennes brothers, Amos Gitai, Catherine Breillat, Marco Bellochio, Radu Mihaileanu, Manuel Pradal ...

To this day he has composed the image of 111 feature films, and won multiple awards in Greece and abroad.

Awards for Best Cinematography:

- Venice Film Festival
- Toronto International Film Festival
- Thessaloniki Film Festival (9 awards)
- Namur International Film Festival (Belgium)
- Joseph Plateau Awards (Belgium)
- Gramado Film Festival (Brazil)
- Brussels European Film Festival (Belgium)

ALEXANDRE DESPLAT

MUSIC COMPOSER

Composer, orchestrator and conductor, two-time Academy Award-winning composer Alexandre Desplat is one of the most coveted film composers in the world today. A nine-time Academy Award Nominee, Desplat is noted for his collaborations with some of the world's top filmmakers: Wes Anderson, Kathryn Bigelow, David Fincher, Matteo Garrone, Tom Hooper, Ang Lee, Terrence Malick, Roman Polanski and Jacques Audiard.

A true cinephile, his approach to film composition is not only based on his strong musicality, but also on his understanding of Cinema, which allows him to intimately communicate with directors. Raised in a musical and cultural mix with a Greek mother and French father, he studied piano and trumpet before choosing the flute as main instrument. While composing for Cinema and Television he started writing a lot for Theater companies such as La Comédie Française, which allowed him to understand the importance of dramaturgy and how to adapt carefully his music to actors performances.

After scoring 50 European films, Desplat first captivated American audiences with « The Girl With The Pearl Earring ». He has since scored a range of incredible films, eight of which have been Oscar-nominated: «The Queen», «The Curious Case Of Benjamin Button», «Fantastic Mr. Fox», «The King's Speech», «Argo», «Philomena», «The Imitation Game» and Wes Anderson's «The Grand Budapest Hotel» which earned him a BAFTA, a Grammy and his first Academy Award. In 2018, Alexandre Desplat won for Guillermo del Toro's «The Shape of Water» his second Academy Award, second Golden Globe and third BAFTA.

Member of the jury at the Festival de Cannes 2012, he became the first composer President of the Jury at the Mostra di Venezia in 2014.

CAST

CHRISTOS LOULIS	Yanis
ALEXANDROS BOURDOUMIS	Alexis
ULRICH TUKUR	Wolfgang
DAAN SCHUURMANS	Jeroen
CHRISTOS STERGIOGLOU	Sakis
DIMITRIS TARLOW	Efkis
ALEXANDROS LOGOTHETIS	Manos
JOSIANE PINSON	Christine
CORNELIUS OBONYA	Wims
AURÉLIEN RECOING	Pierre
FRANCESCO ACQUAROLI	Mario
VINCENT NEMETH	Michel
THANOS TOKAKIS	Yorgos
GEORGE LENZ	Troika Leader
THEMIS PANOU	Siagas
MARIA PROTOPAPPA	Elena

With the kind participation of
VALERIA GOLINO

Dea

TECHNICAL SHEET

Written and directed by
COSTA-GAVRAS

Based on the book by
Yanis VAROUFAKIS

« Adults in the room : My Battle with Europe's Deep Establishment »

Producers
Michèle RAY-GAVRAS | Alexandre GAVRAS

Co-producers
Brahim CHIOUA | Manos KREZIAS

Executive Producers (Greece)
Kostas LAMBROPOULOS | Giorgos KYRIAKOS

Music Composer
Alexandre DESPLAT

Director of Photography
Yorgos ARVANITIS (A.F.C – G.S.C)

Editor
COSTA-GAVRAS | Lambis CHARALAMPIDIS

International casting
Jina JAY | Jessie FROST
Makis GAZIS (Greece) | Marie France MICHEL (France)

Set designer
Spyros LASKARIS (Greece) | Philippe CHIFFRE (France)

Costume designer
Agis PANAYOTOU

Sound
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Costas VARIBOPIOTIS | Edouard MORIN
Daniel SOBRINO

Steadicam operator
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Choreographer
Christos PAPADOPOULOS

A French-Greek co-production
KG PRODUCTIONS - WILD BUNCH - ELLE DRIVER -
FRANCE 2 CINEMA - ODEON SA

With the support of
Aide aux cinémas du monde – Centre national du cinéma et de
l'image animée – Institut français

With the support of
Greek Cash Rebate Program by the National Centre of Audiovisual
Media and Communication (EKOME SA)

With the support of
la Région Provence-Alpes-Côte d'Azur, in partnership with the
Centre national du cinéma et de l'image animée

In partnership with
France télévisions, Elle Driver, Canal +, Ciné +

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