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JEAN-LOUIS LIVI PRESENTS

ANDRE
DUSSOLLIER

MARINA
HANDS

EDOUARD
BAER

AN ORDINARY EXECUTION

(UNE EXECUTION ORDINAIRE)

A FILM BY MARC **DUGAIN**

RUNNING TIME : 1H45

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STALIN TO ANNA :
"DON'T FORGET YOUR HANDS, I WILL COME WITH MY PAIN."



SYNOPSIS

Fall 1952.

A young urologist and healer who works in a hospital in the Moscow suburbs is desperate to fall pregnant by her husband, a disillusioned doctor who is only surviving because of the love binding him to his wife. To her great terror, she is secretly called upon to look after Stalin who is sick and who has just fired his personal physician. The dictator worms his way into their relationship and creates a relationship with the young woman involving a tangle of secrets and manipulation. By turns friendly and perverse, the monster reveals his skills in the art of terror as never seen before.

STALIN :
*"I'VE GOTTEN RID OF EVERYONE WHO WAS INDISPENSABLE.
SINCE THEN, THEY'VE SHOWN ME THAT THEY WEREN'T."*



INTERVIEW WITH MARC DUGAIN

Your book, "The Officers' Ward" was adapted for the screen in 1991 by François Dupeyron. Did you think back then that one day that you would become a director yourself?

In my career, cinema has been more important than literature. I've always been a big movie-goer and I started writing because it was what required the least money. But even if I wanted to make a film myself back then, nobody would have trusted me because I was so removed from that world – I was the chairman of an airline, but then I had that fortuitous meeting with Jean-Louis Livi. We bumped into one another at a David Lynch exhibition at the Fondation Cartier, just around the corner from where I live. He said it was a real coincidence because just that morning he'd called my agent because he wanted to acquire the film rights to "An Ordinary Execution". Initially I didn't believe it, given that in the world of movies, this kind of approach is fairly common and normally goes nowhere. But in this instance, Jean-Louis Livi didn't stop talking to me about the project, and then one day asked me the killer question – why didn't I direct it myself? Of course, I asked him if he thought I was capable of doing so and he said yes, given that I was used to directing teams of people, and he made sure I worked alongside a great cinematographer, Yves Angelo.

AN ORDINARY EXECUTION is about the last days of Stalin and covers the first half of your book of the same title...

Yes, the film's subject boils down to the fundamental question I ask myself: What makes a dictator? The answer is linked to psychology; the greatest deviants are those who were harmed by their fathers – either they were abused or they were submitted to other forms of violence, which was the case for both Stalin and Hitler. When the father figure is destroyed, the notion of good and bad is removed. There are no limits. The danger, when one wishes to portray a dictator, is slipping into caricature – one creates a representation that suits one's purpose; a dense and uncultivated brute. But that's not enough. Stalin was an educated man, he studied at a seminary. He had that foundation of orthodox culture which one can see in the way he expressed himself.

What research did you do on Stalin?

I read everything that has ever been written about him, of course. But my reading was fed with my own subjectivity. If I found myself face-to-face with him, how would I describe him, what scares me about him, how does he represent for me a human being gone awry? He is a monster, but if you just say that, it means nothing. What I'm interested in is MY Stalin. I've always said that the way to

get as close to reality as possible is through fiction. Fiction doesn't seek to achieve historical truth, I'm not a history scholar, I use fiction as a vector, as something revelatory.

Does the young urologist healer who treats Stalin have any historical roots?

AN ORDINARY EXECUTION takes place during the time of the Doctor's Plot in 1952. A group of 11 doctors, including seven Jews, were accused of poisoning two dignitaries from the Communist Party in the Soviet Union. Among the accused was Stalin's personal physician, Miron Vovsi, and the disappearance of this doctor created a space for the story. The space had become empty and we filled it. Stalin is sick, his arteries are clogged, he's been drinking and smoking for too long, having too many long lunches with Beria so it's obvious he needs medical attention. Moreover, an interest in alternative medicine is something very common in Russia, as shown by the Imperial family with Rasputin amongst others. The idea that Stalin would summon this young woman with a gift that could help him is not unrealistic, even if it's not real. Other "historical" elements appear in the film, only because to me they have some symbolic, magical value of fiction. During one of their meetings, we see Stalin ask Anna, the young doctor, to find the second track of Mozart's Piano Concerto N°23 on the gramophone. This is a concerto that I know well, having played it myself. It's totally authentic that Stalin was a big fan of this piece of music, having had Marina Yudina, a famous pianist of the time, woken from her sleep to make a special recording of that piece of music just for him. An uncompromising critic of the Stalinist regime, Yudina lived her life with unprecedented impunity.

Was having Stalin speak French easily accepted?

No. There was a lot of reluctance on the part of those financing the film. I asked them what choice we had. Did we make him speak Russian? Then we'd have to dub it. But people would have a problem going to see a French film in Russian that was dubbed or subtitled. Or should we have written it for an American audience? I could write it in English – I'm fluent – but I thought that would be dreadful. I didn't see why the English language would be any more natural for Stalin to speak than French. Watch STALIN, Yvan Passer's 1992 movie with Robert Duvall, an actor who I like very much. I concluded that we should stop our discussion as it was going nowhere. It would either be believable or it wouldn't.

Was your first question who could carry the role of Stalin?

I took photographs of Stalin and studied his morphology, his look. And suddenly it was obvious. I called Jean-Louis Livi, and told him Stalin was André Dussollier. He has Stalin's facial structure and he is a wonderful actor. After some understandable hesitation, Dussollier agreed to join us on this pretty crazy adventure. As soon as he did so, we did the first tests, bringing over an amazing Swedish wigmaker called Christina Ohlund-Lago from the UK. We had some trouble with a first team of make-up artists, but we ended up discovering two extraordinary special effects specialists, Fabrice Herbert and Stéphane Chauvet. They worked a lot with André, and one morning, he walked into the room and he was Stalin. He spent three-and-a-half hours in make-up every day. In addition to having André Dussollier on board, I was very lucky having the perfect cast. Marina Hands who plays opposite him, is both absolute grace and strict professionalism and never once tripped over a line of her dialogue

in ten weeks of shooting. There is also Edouard Baer who truly gave a remarkable performance as a character who is totally different to the image we have of him, a slightly offhand charmer. In the dramatic scenes in particular, he played off against Marina Hands with a disturbing humility and we understand how this brave woman can feel such deep love for somebody like him who is no less brave than she is in his own way and who seems fully aware of what was going on at that time. Tom Novembre is so moving as the director of the hospital where Anna/Marina works. And Denis Podalydès, who looks like he has just stepped out of a Russian novel and who has this fantastic schizophrenia of which I'm a great fan: Between two scenes, he suddenly turned into a nosey concierge, studying a text by Racine. And not forgetting Grégory Gadebois, the lewd and menacing head of department, a former moving man who joined the Comédie Française and works with formidable efficiency...

Was it difficult adapting your book to the screen?

I loved it! I had already adapted the same text for the theater with José-Maria Flotats performing in Catalan in Barcelona, and it should be going to Madrid in Spanish. For the script, I had Jean-Louis Livi as my contact and we had totally open and frank discussions about it – I am not precious about my work. The adaptation was nonetheless rapid – when one has worked on a text for as long as I worked on this one, speed is understandable and justified.

Yves Angelo is your cinematographer but also your artistic and technical advisor. How did your collaboration work?

The very first time I met Yves Angelo, I showed him a painting by Anselm Kiefer, the German painter and sculptor who is now settled in France. The work is called "The Princess of Siberia" and there are two rails heading for nowhere in a tormented and empty landscape. I told him these were the colors of the film. So we set off in the same direction, in that palette, in that color range. Then we agreed to shoot the whole film hand-held, with a camera the breathes at the same time as the characters but without moving around excessively. Indeed, that is how I "sold" the film to André Dussollier. I told him that he would have time, with six-minute-long scenes and real sequence shots and we'd shoot around him, following him. Yves Angelo and I took this decision but he's the one who carried the heavy camera!

Did you use some archive images?

Yes, but those we show are pretty striking. They are of Stalin's funeral, the flowers, the Muscovites in tears walking past... But in the coffin, it's not Uncle Joe but André Dussollier. We filmed with the same angle and the same distance to the crowd as in the archive footage.

How did the first day of shooting go on this, your first film?

It was in the middle of winter and very painful for me. I was going through some personal problems with two people very close to me in hospital. I was suffering deeply. And I thought the only thing to do was to transform that misery and get over it, using it in the service of the film. That's all I could hope for. And that's what happened.

Does this story have a contemporary echo for you?

Yes, because I adopt the same obsessional process in everything that I do. I am interested in very ordinary people who come face-to-face with great historical events. Thus Anna, who asks for nothing from anybody, and who suddenly finds herself face-to-face with Stalin, is sucked into events outside of her control. If we didn't have her own drama, the drama of her relationship, there'd be no identification and we would be looking at a reenactment; a documentary. Whatever era you're in, if you can identify with a character, you take them to heart and realize that nothing is set in stone and anything can happen. Today we live under a varnish of civilization and that varnish can crack at any moment. In the same way, when I wrote "The Officers' Ward", I wasn't seeking to paint a picture of the Great War, I wanted to tell the story of my grandfather who went to engineering school, who was happy and married and promised a good career. Then suddenly, his face got smashed in. His face was more damaged than Eric Caravaca's in the film by François Dupeyron... My grandfather used to stick his tongue out at me through his nose when I was a kid. Devastation. Identification.

You banished any scenes of torture or physical violence from AN ORDINARY EXECUTION...

That is something very personal. Every vacation I had as a child, I lived among those people whose faces had been damaged in the chateaus where they lived together. When I'd have lunch with my grandfather, there were 300 disabled veterans there, plus those

known as the "broken wings", meaning they'd had limbs amputated. So I know what physical violence is and I think showing that violence in the cinema works like a vaccination, an alleviation, a trivialization. I think psychological violence, such as there is at the heart of AN ORDINARY EXECUTION is more frightening; it allows the viewer to feel it. In the film, Anna is on the receiving end of such violence. Confronted by Stalin who reels her in, who takes back what you thought he wanted to give her in paternal way and then suddenly becomes inflexibly ferocious. André Dussollier and Marina Hands portray each twist in this deadly game of cat and mouse. When Stalin has his attack and Anna leaves him on the ground and comes out of the office, Marina makes a gesture that I didn't tell her to make — she readjusts her chignon and recovers her dignity. It was absolutely perfect. Because that's the stamp of a dictator: What all dictatorships share in the destruction of others is above all, making them lose their dignity. All the rest follows on from that.



ANNA TO THE HEAD OF DEPARTMENT:
"YOU KNOW FULL WELL THAT NOBODY CAN PROTECT ANYBODY."

THE HEAD OF DEPARTMENT:
"YES, BUT ANYBODY CAN DENOUNCE ANYBODY."

POLICEMAN TO ANNA:
"ARE YOU OK?"

ANNA:
"YES, I'M FINE."

POLICEMAN:
"IF YOU'RE FINE THEN YOU'RE HIDING SOMETHING FROM ME."



BIOGRAPHY

Born in Senegal on 3 May 1957.

After studying political science and finance, Marc Dugain had a range of different roles in finance and aviation before dedicating himself to writing.

"The Officers' Ward", his first book, published in 1998 by Lattès, won 18 different literary prizes including the Prix des Libraires, the Prix Nimier and the Prix des Deux-Magots. It was translated into many languages for Germany, the UK, the US etc. and features on the national school curriculum in France. Adapted for the screen by François Dupeyron, the resulting film represented France in competition at the Festival de Cannes and won two Césars.

After "Campagne Anglaise" (Lattès, 2000); "Heureux Comme Dieu en France" (Gallimard, 2002), winner of a Best Foreign Novel award in China; and "La malédiction d'Edgar" (Gallimard, 2005), which was translated into 22 languages; his fifth novel, "AN ORDINARY EXECUTION " was published by Éditions Gallimard in February 2007 and won the RTL Lire Grand Prix.

In January 2009, he published a collection of short stories entitled "En Bas, les Nuages" with Éditions Flammarion.



STALIN:
*"ONE OF THE STRANGE EFFECTS OF INTERROGATION
IS MAKING PEOPLE TALK, OF WHOM YOU ASKED NOTHING"*

INTERVIEW WITH ANDRE DUSSOLLIER

One day, someone calls you up and asks: "André Dussollier, do you want to be Stalin?" What's your first reaction?

I said: "You've had a nasty bump on the head, what a strange idea – I look nothing like Stalin!" And at the same time, something inside me thought that it would be an amazing challenge all the same. So I said to the producer, Jean-Louis Livi, that it would be best to do some tests. We did the tests under the best possible technical conditions, without relying too much on the makeup, a moustache and a wig, nothing more. A team of makeup artists got to work and the start of the shoot was looming. Back then, I'd been shooting with Jean-Pierre Jeunet, I was talking about the difficulties with the makeup artist on that film, Nathalie Tissier. She recommended Fabrice Herbert and Stéphane Chauvet, who were very excited about the challenge. They immediately came up with lots of ideas and we started testing again, gradually getting closer to the desired result. The wonderful thing was doing that work in a fairly simple, handcrafted way. I put on some weight, I used the suit which came up high to accentuate the double chin. I had prosthetics on my face to age my skin, to add spots of pigment right up to behind my ears. We used everything we could and it's all invisible. And at the same time, I was working on the character on the inside.

Did you do much research to get closer to your character?

I mainly read the speeches – four speeches that Stalin gave to the party. You can see and feel his character, the way he behaves, his presence, his every gesture, the way he takes a glass of water without taking his eyes off his audience, and then he throws the glass down on the ground with awful brutality. He's a walking terror.

You made that terror real by distilling it with a gentleness...

Yes, because despite all that, he's a man at the end of his life and he's sick. He's suffering from arteritis and he can't remain standing for very long. To obtain that heaviness that I didn't necessarily have in my legs, I told the costume designer, Sophie Breton, that we had to find something, and find something we did. I went to a sports shop and found something certain athletes use – bags filled with lead that they attach to their ankles. But I couldn't wear them like that as my boots prevented me. So Sophie Breton dismantled the little bags and put them together again, fixing them along the length of my legs which made my progress considerably slower.

In addition to his physical qualities, you also had to find Stalin's voice...

Yes, and that was a very complicated problem to solve. It wasn't about reproducing his real voice, which the general public isn't particularly familiar with, unlike those of Hitler or Mussolini. The challenge was making him speak French. For it to be credible, it mustn't be an imitation or a reproduction; it's more of an evocation. Our big fear, Marc Dugain's and mine, was that suddenly, just because of a too-harsh light or a particular camera movement, people would stop seeing the embodiment of Stalin on the screen for there suddenly to appear a recognizable actor in his place.

AN ORDINARY EXECUTION is the first film by Marc Dugain. How would you judge his entry into cinema?

For the first time at the controls of a film, Marc Dugain didn't have the pretension to think he knew everything. He was accompanied by Yves Angelo, his cinematographer and himself a director. We quickly saw that he understood perfectly that making a film is a team effort, he knew to listen when he needed to and to handle any problems when they arose. Marc Dugain is a writer so it's normal that he started out with a lot of dialogue. I permitted myself to tell him that if he told the whole story, I'd have nothing to act! With courage and simplicity, he accepted he had to make some cuts and abandon his primary role as a writer to take on a new one as a filmmaker. Moreover, he offered an exceptional acting partner with Marina Hands. It was a joy to perform beside her. There is lots of density and concentration in her performance and in her way of being. Once

again, I'll mention theater, but you can't not think about it when you see Marina, her relationship to the text and her generosity with her acting partners, that immediate naturalness she has for tackling her work. We did a lot of readings, rehearsals and set-up before shooting, which meant we got to know one another, we advanced, we built things and we found our confidence.

Looking back on your career, one sees that Stalin is the first tyrant you've played...

That's true, I've never performed in that register before. And I would have liked it as someone who has played more lighter characters. I belong to a generation of actors who like transforming themselves. You have to play with it. Transforming yourself, becoming another person – even Stalin – isn't that the reason why we become actors?



SELECTED FILMOGRAPHY

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|------|---|------|---|
| 2009 | AN ORDINARY EXECUTION by Marc Dugain
WILD GRASS by Alain Resnais
UNE AFFAIRE D'ÉTAT by Éric Vallette | 1999 | CRIME SCENES by Frédéric Schoendoerffer
OUCH by Sophie Fillières
ACTORS by Bertrand Blier |
| 2008 | MICMACS by Jean-Pierre Jeunet | 1998 | CHILDREN OF THE MARSHLAND by Jean Becker |
| 2007 | CRIME IS OUR BUSINESS by Pascal Thomas
A DAY AT THE MUSEUM by Jean-Michel Ribes | 1997 | SAME OLD SONG by Alain Resnais
César for Best Actor 1998 |
| 2006 | CORTEX by Nicolas Boukhrief
TRUE ENOUGH by Sam Karmann
PRIVATE FEARS IN PUBLIC PLACES by Alain Resnais | 1994 | COLONEL CHABERT by Yves Angelo |
| 2005 | TELL NO ONE by Guillaume Canet | 1991 | A HEART IN WINTER by Claude Sautet
César for Best Supporting Actor 1993 |
| 2004 | BY THE PRICKING OF MY THUMBS by Pascal Thomas
DEPARTMENT 36 by Olivier Marchal | 1986 | MÉLO by Alain Resnais |
| 2003 | A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet | 1985 | THREE MEN AND A CRADLE by Coline Serreau |
| 2002 | STRANGE GARDENS by Jean Becker | 1984 | LOVE UNTO DEATH by Alain Resnais |
| 2001 | TANGUY by Etienne Chatiliez | 1983 | LOVE ON THE GROUND by Jacques Rivette
LIFE IS A BED OF ROSES by Alain Resnais |
| 2000 | A CRIME IN PARADISE by Jean Becker
THE OFFICERS' WARD by François Dupeyron
César for Best Supporting Actor 2002 | 1981 | A GOOD MARRIAGE by Eric Rohmer |
| | | 1980 | EXTERIOR NIGHT by Jacques Bral |
| | | 1978 | PERCEVAL by Eric Rohmer |
| | | 1974 | AND NOW MY LOVE by Claude Lelouch |
| | | 1972 | A GORGEOUS GIRL LIKE ME by François Truffaut |



INTERVIEW WITH MARINA HANDS

How did you get involved in AN ORDINARY EXECUTION?

Through Jean-Louis Livi. I have a lot of affection for him and I am very grateful to him. When I was just graduating from the Conservatory, and I'd not done any movies, he called me up to arrange for me to meet Yves Angelo who was in preparation on a movie and was looking for an actress. The first time a producer calls you up, having spotted you as a total unknown is unforgettable! Even before the script for AN ORDINARY EXECUTION was written, Jean-Louis Livi asked me to read Marc Dugain's book, telling me he was considering me for the role of Anna, and also told me that Yves Angelo was involved. He is another person who had confidence in me very early on, with whom I worked on AT MY FINGER TIPS before joining forces with him again on LES ÂMES GRISES. I knew before I started that there were two men involved in this project to put me at ease. Then I met Marc Dugain and realized what was at stake; I became aware that I was going to be carrying the responsibility of a very significant role in a first film. I'm used to being docile with directors – would Marc Dugain direct me, I wondered, as someone who loves being directed. I soon got the picture – the answer was yes.

How did Marc Dugain present the character of Anna to you?

He told me she was nobody exceptional to whom something exceptional happens. He said that to him, she was the most mysterious character and he was interested in everything I could bring to her. One thing very important to him was that I avoided the pitfalls of sentimentality. Even in Anna's desire to have a child, even in the love she has for her husband, he wanted her to be determined, not disarmed. And we were in agreement on that. Everything suited me – if I don't have a journey to make through a character, I'm lost. When I started thinking about the role of Anna, I thought about Adrian Brody's performance in Polanski's THE PIANIST. In terms of that essential question of "too much" or "not enough" I remembered the unique way he has of reacting in a tragic situation, never overly pathetic but always with an ordinary heroism of survival.

Did you do any preparation or rehearsals?

Yes. Right from the outset, rehearsals seemed essential to us to find the path we were going to take but also to remove any doubts. I had many over my ability to bring Anna to life. She doesn't talk much so it's all in her movements, her whole body has to express a strength of resistance. To get into her, I could count on Marc Dugain, on his honesty in terms of directing. He doesn't handle you with kid gloves. If it's not right, he says so. And that's good. There was no leniency in terms of what we were acting, in terms of egos. There was no moment when I felt spared because I was experiencing something difficult to express. No, we were constructing something. And of course, the person the most involved in that journey, to stay on course in the most exceptional way was André Dussollier. I was totally knocked out performing beside him. I've never seen someone work like he works. It's not something you talk about. He doesn't say it himself because work as essential to him as it is natural, and perhaps also because we also often associate the notion of work with one of effort. With him, it's a need; an ethic. He asks for rehearsals and more rehearsals. Takes and more takes. He's never satisfied. Right from the first day of shooting, he knew every single one of his lines. Having an acting partner like André Dussollier is better than a help, it's an extraordinary stimulant as he sets the bar very high. From time to time, when we weren't totally happy with a scene, even after several takes, we'd go off to one side and go through the scene but not with the words of the dialogue, with our

own words to rediscover the real meaning, what was at stake, to refresh our feelings and emotions. Throughout the shoot, I had the feeling we were kind of crazy and perhaps that's why I'm particularly attached to the film. That's one of the things I love in life: If there's no danger, I'm not bothered. But that notion of danger was made up for by a complicity, mutual help and solidarity surrounding the project. It was the first time I've had the feeling of making a film as much with the director as with the cinematographer, as much with the sound engineer as with the producer. Everybody invested 100%. Yes, AN ORDINARY EXECUTION is a first film, but I can safely say that Marc Dugain was the captain.

FILMOGRAPHY

César for Best Female Newcomer and Acting Prize at the New York Tribeca Film Festival for her performance in Pascal Ferran's LADY CHATTERLEY.

Before working with many directors including Pascal Ferran, Patrice Chéreau, Denys Arcand, Andrzej Zulawski and Yves Angelo, she worked at the Conservatoire National d'Art Dramatique and spent a year in London studying at the prestigious London Academy of Music and Dramatic Arts (LAMDA), where she became fluent in English.

She has appeared in Denys Arcand's THE BARBARIAN INVASIONS (Oscar for Best Foreign Film), TELL NO ONE by Guillaume Canet, LADY CHATTERLEY by Pascal Ferran and THE DIVING BELL AND THE BUTTERFLY by Julian Schnabel (Best Director at the Festival de Cannes 2007), CHANGE OF PLANS by Danièle Thompson and STORY OF JEN by François Rotger.

Currently starring in HIDDEN DIARY by Julie Lopes Curval, she will be appearing in 2010 in AN ORDINARY EXECUTION by Marc Dugain as well as in ENSEMBLE, NOUS ALLONS VIVRE UNE TRÈS, TRÈS GRANDE HISTOIRE D'AMOUR... by Pascal Thomas.

VASSILI TO ANNA:
"IF I DON'T WORK, I THINK AND IF I THINK, I DIE."



EDOUARD BAER - FILMOGRAPHY

- 2009 AN ORDINARY EXECUTION by Marc Dugain
WILD GRASS by Alain Resnais
- 2008 THE BARONS by Nabil Ben Yadir
- 2007 UN MONDE À NOUS by Frédéric Bolekdjian
OFF AND RUNNING by Tonie Marshall
- 2006 I ALWAYS WANTED TO BE A GANGSTER by Samuel Benchetrit
A GIRL CUT IN TWO by Claude Chabrol
MOLIÈRE by Laurent Tirard
MADE IN PARIS by Pascal Bonitzer
- 2005 THE TIGER BRIGADES by Jérôme Cornuau
- 2004 HOW MUCH DO YOU LOVE ME by Bertrand Blier
AKOIBON by Edouard Baer
- 2003 FRENCH SPIES by Gérard Pirès
MENSONGES ET TRAHISONS by Laurent Tirard
À BOIRE by Marion Vernoux
- 2002 CRAVATE CLUB by Frédéric Jardin
LE BISON by Isabelle Nanty
- 2001 BETTY FISHER ET AUTRES HISTOIRES by Claude Miller
- 2000 ASTÉRIX & OBELIX: MISSION CLEOPATRA by Alain Chabat
- 1999 LA BOSTELLA by Edouard Baer
- 1998 THE SISTER BROTHERS by Frédéric Jardin
NOTHING ABOUT ROBERT by Pascal Bonitzer
GOD IS GREAT AND I'M NOT by Pascale Bailly

JEAN-LOUIS LIVI - SELECTED FILMOGRAPHY

2009 AN ORDINARY EXECUTION by Marc Dugain
MADEMOISELLE CHAMBON by Stéphane Brizé
WILD GRASS by Alain Resnais
I'M GLAD THAT MY MOTHER IS ALIVE by Claude et Nathan Miller
A MAN AND HIS DOG by Francis Huster
2008 LEUR MORALE... ET LA NÔTRE by Florence Quentin
2006 YOU ARE SO BEAUTIFUL by Isabelle Mergault
2005 THE BEAT THAT MY HEART SKIPPED by Jacques Audiard
LITTLE JERUSALEM by Karine Albou
2002 AT MY FINGER TIPS by Yves Angelo
2001 READ MY LIPS by Jacques Audiard
HALF OF HEAVEN by Alain Mazars
1999 THE FRENCHMAN'S SON by Gérard Lauzier
1998 STOLEN LIFE by Yves Angelo
1997 DROIT DANS LE MUR by Pierre Richard
1996 THE BEST JOB IN THE WORLD by Gérard Lauzier
1995 CONJUGAL DUTY by Benoît Barbier

1994 COLONEL CHABERT by Yves Angelo
THE SMILE by Claude Miller
A PURE FORMALITY by Giuseppe Tornatore
1993 HEADS ABOVE WATER by Xavier Durringer
THE PREDICTION by Eldar Riazanov
1992 THE ACCOMPANIST by Claude Miller
A HEART IN WINTER by Claude Sautet
1991 ALL THE MORNINGS OF THE WORLD by Alain Corneau
THE JACKPOT! by Claude Zidi
ON PEUT TOUJOURS RÊVER by Pierre Richard
MY FATHER THE HERO by Gérard Lauzier
MERCI LA VIE by Bertrand Blier
1989 TOO BEAUTIFUL FOR YOU by Bertrand Blier
1988 THE LITTLE THIEF by Claude Miller

CAST

André Dussollier	Stalin
Marina Hands	Anna
Edouard Baer	Vassili
Denis Podalydès	Concierge
Tom Novembre	Director of the hospital
Grégory Gadebois	Head of department
Gilles Gaston-Dreyfus	Beria
Anne Benoit	Alexandra
Gilles Ségal	Uncle Anton

CREW

Producer	Jean-Louis Livi
Director	Marc Dugain
Adaptation and dialogue	Marc Dugain
Based on the novel	«Une exécution ordinaire» by Marc Dugain Published by Éditions Gallimard
Executive producer	Julie Salvador
Production manager	Christophe Jeauffroy
Director of photography, artistic and technical advisor	Yves Angelo
Sound	Pierre Gamet
Set design	Yves Fournier
Costumes	Jackie Budin
First assistant director	Patrick Armisen
Script supervisor	Lydia Bigard
Editor	Fabrice Rouaud
Sound editor	Sylvain Malbrant
Set photographer	Arnaud Borrel

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