

**AGAV FILMS**

**ROSES A CREDIT**

**A film by Amos GITAI**

After the novel by Elsa Triolet  
*(Ed. Gallimard)*

Screenplay

**Amos Gitai**  
**Marie-José Sanselme**



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## **STATEMENT**

## ROSES ON CREDIT

A film by Amos Gitai

### Note of intention

*Give me a kiss... and I'll give you...  
A fridge, a shiny scooter,  
An atomixer and some Dunlopillo,  
A stove with a glass oven,  
Drawers of cutlery and cake servers.  
A whirligig to mix the dressing,  
An air filter to get rid of bad smells,  
Heated blankets, a waffle gun,  
A jet for two, and happy we will be...  
**La Complainte du progrès**, Boris Vian, 1956*

“Beautiful young Marjoline lives in a hut on the edge of a forest. One stormy evening, Marjoline’s friend Cécile comes and asks her move in with her and her mother. Cécile’s mother Madame Donzert is the town hairdresser and she treats Marjoline like a second daughter. For Marjoline, the family’s clean and cozy world is paradise. She’s in love with Daniel who she rarely sees and who comes from a family of rose growers...”

The film starts at the end of World War II and spans the next decade. The 1950s are the “nylon years,” a decade that saw the rise of frantic and happy consumption of everything from nylon stockings and refrigerators to records and cars... Everybody wants to forget war and deprivation. People want to live. It’s the decade of rising buying power that saw the birth of a society of consumption and leisure. It’s also the beginning of the golden age of French songs.

Right from the start of our story, we see these changes at work in Marjoline, an adolescent from a poor family who after the war dreams of new gadgets, cleanliness, comfort and security. She’s going to devote all her energy to making her dreams come true...

“Marjoline now lives in Paris with Madame Donzert, her husband Georges, and Cécile. She works as a manicurist at a luxurious beauty salon. She marries Daniel and receives the wedding gift of her dreams: a new apartment in a modern building... Marjoline is happier than ever: she’s married to the man of her dreams and has her very own apartment... She starts buying on credit to furnish the apartment in spite of protests from Daniel, a penniless young genetic researcher who dreams of creating a new rose...”

And now we watch as this young lady works like a maniac to pay off her debts. Marjoline is torn between her love for Daniel and her obsessive desire for objects while Daniel struggles to find balance between his love for her and his passion for science.

At this point, the intimate portrait of Marjoline melts into a broader story about the other characters in her world: the story of her husband Daniel, her adoptive mother Madame Donzert and her family, her beautician colleagues and her boss Madame Denise. Together, their stories become a metaphor of a larger microcosm, a metaphor of French society at an historical turning point: the dawn of urbanization and consumption.

In many of his films, Amos Gitai tries to create human microcosms that paint broader portraits of entire societies.

In ROSES ON CREDIT, we observe diverse characters and tell their story. This tale from early 1950s France is also a statement about French society today.

*If you think little girl, little girl  
That it'll last forever, the season of lovers,  
You're all wrong, little girl, little girl  
If you think your rosy tint, your hourglass figure  
Your cute biceps, your polished nails  
Your nymph-like thighs and your graceful stride  
If you think little one it'll last forever  
You're all wrong little girl, you're all wrong  
Rosy days fade away, all the parties too  
Suns and planets all turn, turn  
But you little one, you're walking on blindly  
Towards what you refuse to see...*

*Si tu t'imagines, Juliette Gréco*

**FICHE TECHNIQUE  
CASTING**

TITLE : « Roses à crédit » (d'après le roman d'Elsa Triolet).

DIRECTING : Amos GITAI.

SCREENPLAY : Amos GITAI, Marie-José SANSELME.

FRENCH PRODUCER : AGAV Films.

ADRESS & CONTACT :

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COPRODUCERS : FRANCE TELEVISION (FRANCE2)  
IMAGE ET CIE

LENGHT : 113 mn

SHOOTING FORMAT : 35mm

EXPLOITATION FORMAT : 35mm

SHOOTING LOCATION : PARIS( 75), Goussainville (95).

LANGUAGE : French.

## CASTING :

Léa SEYDOUX : Marjoline

Grégoire LE PRINCE : Daniel

Pierre ARDITTI : Mr. Georges

Arielle DOMBASLE : Mme Denise

Catherine JACOB : Mme Donzert

Maud WYLER : Cécile

Florence THOMASSIN : Marie

Valéria BRUNI-TEDESCHI : Suzette

André WILMS : Mr. Donelle

## TECHNICAL CREW :

Eric GAUTHIER : Director of photography

Louis SCLAVIS : Music designer

Isabelle INGOLD : Editing

Michel KHARAT : Sound

Manu DE CHASSIGNY : Art Director

Moïra DOUGUET : Costume Designer







