

LOBSTER FILMS, IN CO-PRODUCTION
WITH FRANCE 2 CINÉMA
PRESENTS

A SERGE BROMBERG AND
RUXANDRA MEDREA ANNONIER FILM



FESTIVAL DE CANNES
SÉLECTION OFFICIELLE
HORS COMPÉTITION

ROMY
SCHNEIDER

SERGE
REGGIANI

BERENICE
BEJO

JACQUES
GAMBLIN

HENRI-
GEORGES
CLOUZOT'S

INFERNO

DISTRIBUTION

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OFFICIAL SCREENING IN CANNES

TUESDAY, THE 19TH OF MAY AT 19:00 - SIXTHIETH ROOM

LOBSTER FILMS, IN CO-PRODUCTION WITH FRANCE 2 CINÉMA
PRESENTS

A **SERGE BROMBERG** AND **RUXANDRA MEDREA ANNONIER** FILM
BASED ON AN ORIGINAL IDEA BY SERGE BROMBERG

A FILM WRITTEN AND DIRECTED USING RUSHES FROM

HENRI-GEORGES CLOUZOT'S INFERNO

ORIGINAL SCREENPLAY BY HENRI-GEORGES CLOUZOT, JOSÉ-ANDRÉ LACOUR AND JEAN FERRY

**HENRI-GEORGES
CLOUZOT'S**

INFERNO

RUNTIME: 94 MINUTES
FRANCE, 2009, HD AND 16MM

THEATRICAL RELEASE IN FRANCE SCHEDULED FOR FALL 2009

PHOTOS AND PRESS NOTES ARE AVAILABLE AT MK2IMAGES.COM





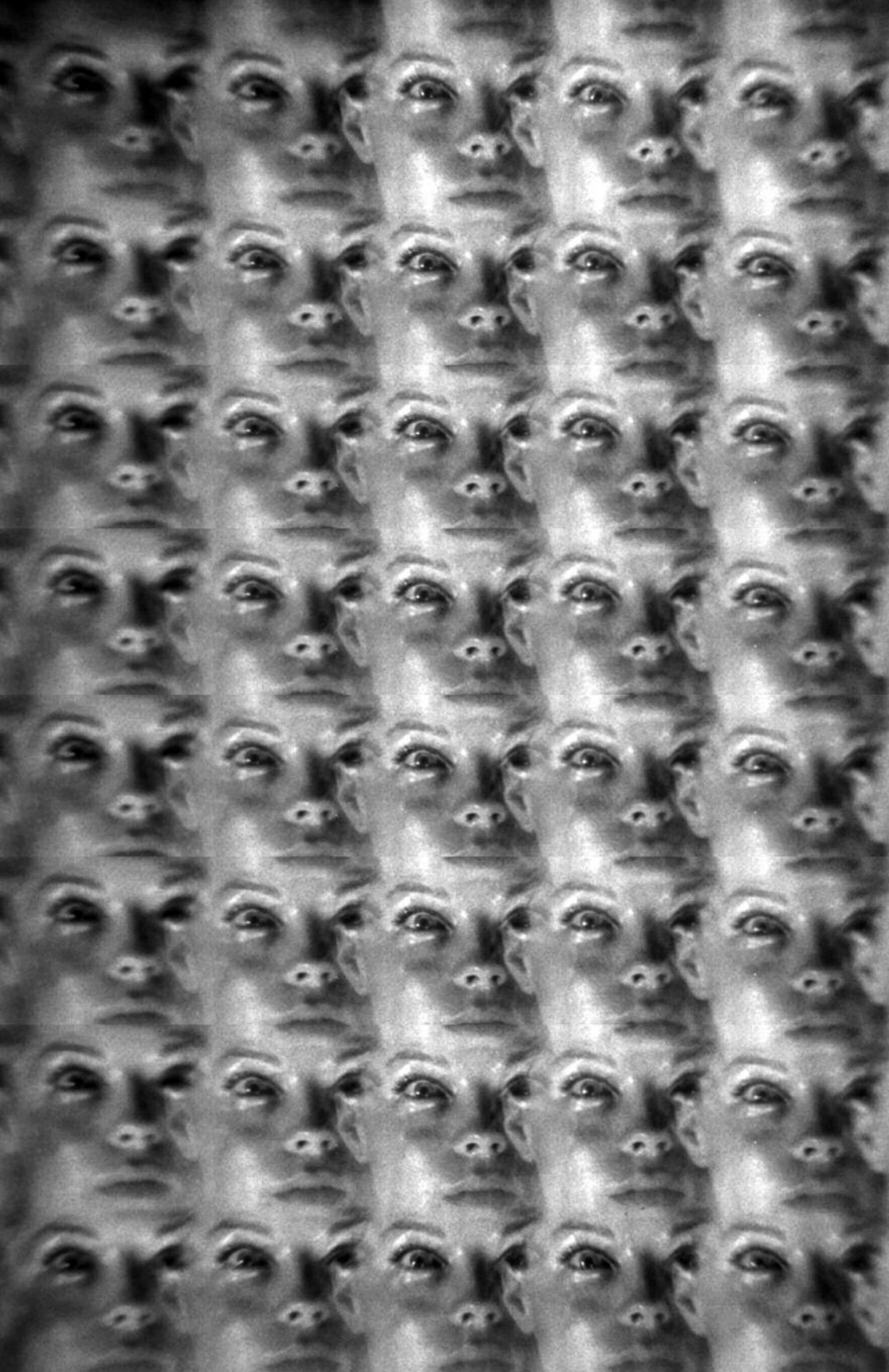
A LEGENDARY FILM!

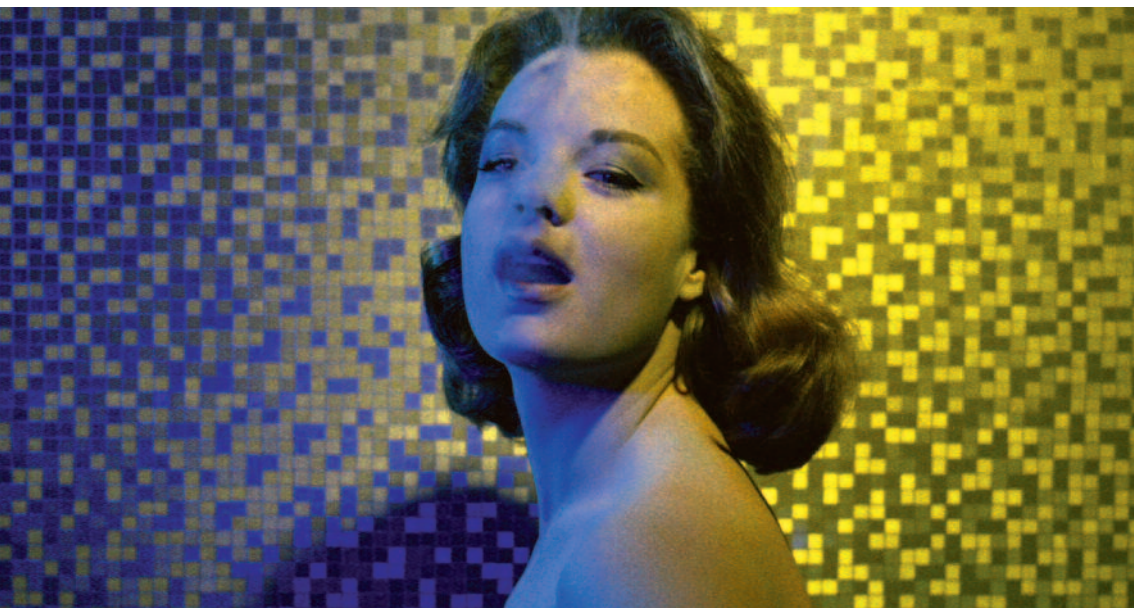
In 1964, **Henri-Georges Clouzot** chose **Romy Schneider**, age 26, and **Serge Reggiani**, 42, to be the stars of **INFERNO**. It was an enigmatic and original project with an unlimited budget that was to be a cinematic “event” upon its release. But after three weeks of shooting, things took a turn for the worse. The project was stopped, and the images, which were said to be “incredible”, would remain unseen.

These images, forgotten for over half a century, were recently found and are more breathtaking than legend had predicted. They tell us of a unique film about madness and jealousy, filmed in the first-person, the story of an ill-fated film shoot, and of Henri-Georges Clouzot, who had given free reign to his filmmaking genius.

Never has Romy been so beautiful and hypnotic. Never will an auteur be as close and as passionately linked to a hero he has created.

Our film shows **INFERNO** as it was shot and tells the story of this magnificent tragedy.





INFERNO

BY HENRI-GEORGES CLOUZOT

Inferno is the story of a man, Marcel Prieur, played by **Serge Reggiani**, the manager of a modest hotel in provincial France who becomes possessed by the demons of jealousy.

The film begins with Marcel standing before Odette's stretched-out body with a razor blade in his hand, trying to remember how he got to this point. Did Odette, his pretty wife, despicably and scandalously cheat on him? And, with whom?

He tries to remember their life together, and the happy beginning of their relationship: buying the hotel, meeting Odette... But, quickly, the memory grows hazy. Jealousy and visions take greater and greater control of his mind... and the spectator is soon also gripped with panic and doubt.

There is no proof, only horrible presumptions.

The explanations, the proof of her innocence, the promises: none of it matters. From now on in Marcel's mind, the faraway sound of a train will forever sound like a tortured scream. Hallucinatory visions soon gain the upper hand. Madness takes over Marcel's brain, as well as the film's narration...



STATEMENT OF INTENT

BY SERGE BROMBERG

HENRI-GEORGES CLOUZOT'S INFERNO

Or, The Story of Henri Georges Clouzot's Unfinished Film

There is a mix of mystery, fascination, and tragedy in our story. A man, Henri-Georges Clouzot, a modern-day Icarus, wanted to free himself from the rules of cinematic grammar and the customary framework of creativity, pushing limits that no other great filmmaker, or great artist, had ever dared to push.

THE TRAGEDY

Through a simple story, he tried to get as close as he could to the mystery of madness and paranoia in an attempt to obtain absolute freedom. The growing madness in the script's main character, Marcel, would parallel the collapse of his creator.

For, like Icarus, Henri-Georges Clouzot burnt his wings. One cannot try to reach absolute creativity without potentially losing one's identity, and he finally got tangled in the very web he had woven. History never turns out the way one intends it to. Like an obsessive thought, once freed from any and all constraints, it can rebel against its creator.

THE MYSTERY

Today, these invisible images have gained legendary status: the greatest film of the early 60s, the one that "had it all", and that everyone said would shake the very foundations of cinema, was secretly shot behind closed doors in decadent luxury, leaving nothing but hearsay and rumors in its wake. What happened on the set? What was Clouzot searching for?

In 2005, unearthing the 185 film cans gave the opportunity to examine the first-hand accounts of those still alive (all of whom have become important figures in cinema today) and try to put the pieces of a puzzle together – pieces whose contours were perhaps unknown even to their creator.



THE FASCINATION

These 15 hours of film, like the mixed pieces of a puzzle, probably hold the secret of an unprecedented creative process.

Like creatures that might have crossed the Rubicon and returned to live among us, the rushes are silent, the sound of voices has evaporated, and their precision, their beauty, and their visual freedom have made them fascinating.

We found the technicians and actors who participated in the 1964 shoot. Among them, there was **Costa-Gavras**, production assistant during the preparation, **Catherine Allégret**, for whom this was her first role, **William Lubtchansky**, assistant cameraman, at the time, and **Bernard Stora**, trainee assistant director. They accepted to speak about this mad adventure, both on a human and a professional level.

We found other elements that were tied to the film: storyboards, photographs, and sound recordings which particularly show Marcel's madness.

By putting these testimonials and different elements into perspective, we discover the story of a film and see these images in a new light.

Watching them, following Clouzot through the maze of his inner madness, only to lose ourselves in a story and in visions which are both stunning and incomprehensible—there lies the mystery of Clouzot.

Our desire is to revive the story that Clouzot wished to tell and, inasmuch as possible, have the spectator relive it.

To do this, **Jacques Gamblin** and **Bérénice Bejo** act out several scenes from Clouzot's original screenplay to make the connection with our narration. They respectively play the roles of **Serge Reggiani** and **Romy Schneider**.

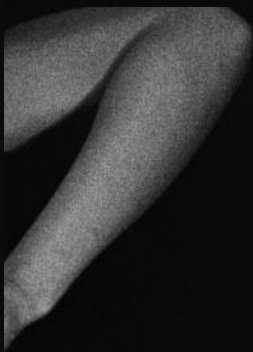
The story takes shape and unfolds before our eyes. The images become increasingly hypnotic. There lies the whole mystery. It gives itself up to us and shrinks away at the same time.

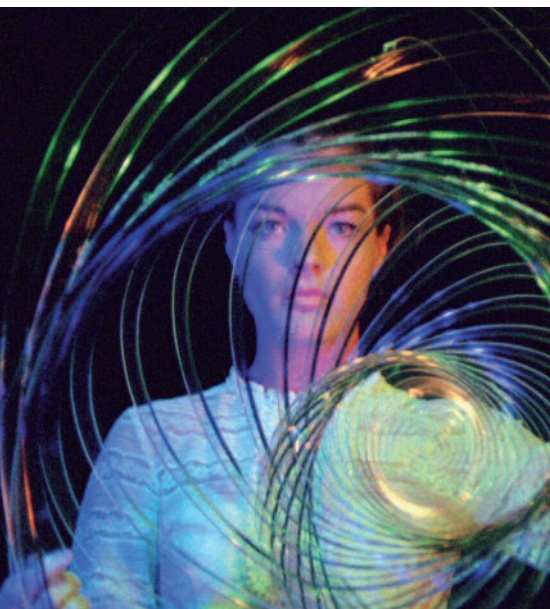
We see what Clouzot had seen. We are at the heart of artistic creation, which is neither logical nor explainable.

Here, it is only an affair of beauty.

Clouzot got it right after all.







SERGE BROMBERG



Serge Bromberg has been the CEO of Lobster Films since 1984 and has established a collection of vintage cinema with over 40,000 rare titles, thus making Lobster Films a major global player in film restoration today. Since 1992, he has presented these films to audiences and accompanied them on the piano during the unique film-concerts he calls "Retour de Flamme". He has also accompanied films on the piano at the Cannes Film Festival, the Musée d'Orsay, the Louvre, and in the Tuileries Garden. As an Executive Producer in television since 1994, he has produced over 500 news magazines and programs, corporate films

and documentaries.

Serge Bromberg has also been the Artistic Director of the International Animation Film Festival in Annecy since 1999, and member of the Board of Directors of the GAN Foundation for Cinema, the Cinémathèque Française, the French Muscular Dystrophy Association (organizer of the yearly Telethon), and the CEO of Steamboat Films since 2006. He was made a Knight of the French Order of Arts and Letters in 2002 and, in 1997, was awarded the Jean Mitry Prize during the Pordenone Silent Film Festival in Italy which rewards one person in the world every year for his/her work in conserving vintage cinema.

- **Histoire du Gag** (ARTE, 1997, 52')
- **Chaplin Today: City Lights** (26', France 5, MK2 TV, 2002)
- **Discovering Cinema** (2x52', Histoire, 2003)



RUXANDRA MEDREA



Ruxandra Medrea, 32 ans, a débuté sa carrière dans le milieu cinématographique en tant que juriste, spécialisée dans la propriété intellectuelle.

Née en Roumanie, elle quitte à la fin des années 1980 son pays natal pour s'établir en Autriche, puis en France. Voyageuse dans son cœur, elle poursuit des études universitaires en Europe.

L'Enfer d'Henri-Georges Clouzot est son premier long-métrage documentaire en tant que co-réalisatrice de Serge Bromberg.

- « Génération Précaire, derrière les masques » (52', 2006, LCP)

"TO MAKE
A FILM,
FIRSTLY,
YOU NEED
A GOOD STORY,
SECONDLY,
A GOOD STORY,
THIRDLY,
A GOOD STORY."



FILMOGRAPHY

HENRI-GEORGES CLOUZOT

- 1931: **Fear in the Batignolles**
- 1933: **Tout pour l'amour**
- 1933: **Caprice de princesse**
- 1942: **The Murderer Lives at Number 21**
- 1943: **Le Corbeau** (The Raven)
- 1947: **Quai des orfèvres** (also dialogue writer)
- 1949: **Manon**
- 1949: **Return to Life** (segment, "Le Retour de Jean")
- 1950: **Le Voyage en Brésil** (unfinished)
- 1950: **Miquette et sa mère**
- 1953: **The Wages of Fear** (also dialogue writer and producer)
- 1955: **Diabolique** (also producer)
- 1956: **The Mystery of Picasso** (also producer)
- 1957: **Les Espions** (also producer)
- 1960: **La Vérité**
- 1964: **Inferno** (unfinished)
- 1967: **Grands chefs d'orchestre**
- 1968: **La Prisonnière**



FILMOGRAPHY

ROMY SCHNEIDER

- 1982: **The Passerby** by Jacques Rouffio
- 1981: **Garde à vue** by Claude Miller
- 1981: **Fantasma d'amore** by Dino Risi
- 1980: **The Woman Banker** by Francis Girod
- 1980: **Death Watch** by Bertrand Tavernier
- 1979: **Womanlight** by Costa-Gavras
- 1979: **Bloodline** by Terence Young
- 1978: **A Simple Story** by Claude Sautet
- 1978: **A Woman at Her Window** by Pierre Granier-Deferre
- 1977: **Group Portrait With a Lady** by Aleksandar Petrovic
- 1976: **Mado** by Claude Sautet
- 1975: **The Old Gun** by Robert Enrico
- 1975: **Innocents with Dirty Hands** by Claude Chabrol
- 1974: **Love At the Top** by Michel Deville
- 1974: **That Most Important Thing: Love** by

Andrzej Zulawski

- 1974: **Le Trio infernal** by Francis Girod
- 1974: **Un Amour de pluie** by Jean-Claude Brialy
- 1973: **Ludwig** by Luchino Visconti
- 1973: **Le Train** by Pierre Granier-Deferre
- 1972: **César et Rosalie** by Claude Sautet
- 1972: **Bloomfield** by Richard Harris
- 1971: **Max et les Ferrailleurs** by Claude Sautet
- 1971: **The Assassination of Trotsky** by Joseph Losey
- 1970: **Les Choses de la vie** by Claude Sautet
- 1970: **My Lover My Son** by John Newland
- 1970: **La Califfa** by Alberto Bevilacqua
- 1968: **The Swimming Pool** by Jacques Deray
- 1968: **Otley** by Dick Clement
- 1967: **Triple Cross** by Terence Young
- 1966: **What's New, Pussycat?** by Clive Donner
- 1966: **La Voleuse** by Jean Chapot



- 1966: **10:30 P.M. Summer** by Jules Dassin
- 1966: **La Belle et l'empereur** (1966 – 1959 on imdb) by Axel von Ambesser
- 1965: **Romy, Anatomie Eines Gesichts** by Hans-Jurgen Syberberg
- 1964: **Good Neighbor Sam** by David Swift
- 1963: **The Cardinal** by Otto Preminger
- 1963: **The Victors** by Carl Foreman
- 1962: **Boccacio '70** by Federico Fellini
- 1962: **The Trial** by Orson Welles
- 1962: **L'Amour à la mer** by Guy Gilles
- 1961: **Fire and Ice** by Alain Cavalier
- 1960: **Angel on Earth** by Geza von Radvanyi
- 1960: **Purple Noon** by René Clément
- 1959: **Katia** by Robert Siodmak
- 1958: **Girls in Uniform** by Geza von Radvanyi
- 1958: **Christine** by Pierre Gaspard-Huit
- 1958: **Eva** by Rolf Thiele

- 1958: **Scampolo** by Alfred Weidenmann
- 1957: **Sissi: The Fateful Years of an Empress** by Ernst Marischka
- 1957: **The Girl and the Legend** by Josef Von Baky
- 1957: **Feuerwerk** (1957 – 1954 imdb) by Kurt Hoffmann
- 1957: **Monpti** by Helmut Kautner
- 1956: **Sissi: The Young Empress** by Ernst Marischka
- 1956: **Kitty and the Great Big World** by Alfred Weidenmann
- 1955: **Sissi** by Ernst Marischka
- 1955: **Die Deutschmeister** by Ernst Marischka
- 1955: **Der letzte Mann** by Harald Braun
- 1954: **The Story of Vickie** by Ernst Marischka
- 1953: **When the White Lilacs Bloom Again** by Hans Deppe





PRODUCTION

CREDITS

CAST

Bérénice Bejo > Odette
Jacques Gamblin > Marcel

CAST IN 1964

Romy Schneider > Odette
Serge Reggiani > Marcel
Dany Carrel > Marylou
Jean-Claude Bercq > Martineau
Maurice Garrel > Dr. Arnoux
Mario David > Julien

CREW 1964

Catherine Allegret > Actress
Gilbert Amy > Composer
Jean-Louis Ducarme > Sound engineer
Jacques Douy > Assistant art director
Costa Gavras > Assistant director
William Lubtchansky > Assistant Director of Photography
Lan Nguyen > Continuity 2nd filmteam
Joël Stein > Special effects
Bernard Stora > Assistant director - intern

Director : **Ruxandra Medrea Annonier**

Director : **Serge Bromberg**

Composer : **Bruno Alexiu**

Executive producer : **Marianne Lère**

Director of Photography : **Irina Lubtchansky,**
Jérôme Krumenacker

Camera operator : **Mikael Lubtchansky,**
Nathalie Savale

Still photographer : **Jérôme Prébois**

Sound : **Cyril Moisson, Jean Brault, Julien Ripert**

Production designer : **Nicolas Faure**

Editor : **Janice Jones**

Sound editor : **Jean Gargonne**

Sound mix : **Jean-Guy Véran**

