

Les Films Pelléas presents



OFFICIAL SELECTION
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FESTIVAL DE CANNES

VINCENT LACOSTE PIERRE DELADONCHAMPS DENIS PODALYDÈS

SORRY ANGEL

A film by
CHRISTOPHE HONORÉ

Les Films Pelléas and mk2 films present

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WITH ADÈLE WISMES THOMAS GONZALEZ CLÉMENT MÉTAYER QUENTIN THÉBAULT

FRANCE - 2018 - COLOUR - 1:85 - 5.1 - FRENCH - 132 MINUTES

INTERNATIONAL SALES

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<http://mk2films.com/en/film/sorry-angel>

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SYNOPSIS

Paris, 1993. Jacques (Pierre Deladonchamps) is a semi-renowned writer and single father in his thirties trying to maintain his sense of romance and humor in spite of the turmoil in his life and the world. While on a work trip to Brittany, he meets Arthur (Vincent Lacoste), an aspiring filmmaker in his early twenties, who is experiencing a sexual awakening and eager to get out of his parochial life.

Arthur becomes instantly smitten with the older man.

From writer-director Christophe Honoré (*Love Songs*, *Dans Paris*) comes a mature and deeply emotional reflection on love and loss, and youth and aging. In its intergenerational snapshot of cruising, courtship and casual sex - Jacques' fortysomething neighbor Mathieu (Denis Podalydès) rounds out the triumvirate - *Sorry Angel* balances hope for the future with agony over the past in an unforgettable drama about finding the courage to love in the moment.

INTERVIEW WITH CHRISTOPHE HONORÉ

How can we sum up the story and subject matter of this film?

A first love and a last love. A start in life and an end in life, through a single love story, that of an optimistic young man, Arthur, and a jaded slightly older man, Jacques. The film aims to combine these feelings: impetus and renunciation. The love story related precipitates two things: on the one hand, Arthur's emergence into an adult love affair and Jacques' retreat. It is possible that without this love Jacques would have lived longer because, for him, things

are hastened along by the idea that his illness, AIDS, makes him unfit for this love, that he is no longer capable of experiencing it. I believe that the real subject of the film lies there, in the contrary effects of love.

Rather than a story of impossible love, this is a film about an impossible life.

Is this story of special importance for you?

It is always a little dangerous to look for personal explanations after the fact because there are all kinds of reasons or motivations for writing a story. Let's say that after two literary adaptations, Ovid and the Comtesse de Ségur, I wanted to get back to a form of realism with the story told in the first person: the realism of the

personal account... My initial desire was really to write something completely original.

On the other hand I wanted to bring the 90s back to life. I wanted to use fiction to bring back to life the student I was at the time and revive the figure of a writer that I would





have dreamed of meeting, which never happened. In an almost natural manner I started rereading Hervé Guibert, Bernard-Marie Koltès, Pier Vittorio Tondelli, Jean-Luc Lagarce... All sorts of stories evoking AIDS or confronting it. I felt driven by a powerful and beautiful desire to write, something that could also have given birth to a novel since I was not asking myself any particular questions about

direction at that point. As a result, the writing was lively and rapid too: five or six weeks in all.

The characters of Jacques and Arthur slowly converged as well: they are more or less the same character at two points in his life. For the younger one, the other is a model, something to aim for. In Jacques' eyes, Arthur is an evocation of his own youth, almost a memory.

The film also seems to be driven by a desire for reparation.

There is probably something like that... and also a desire for consolation. I belong to a general of artists and gay people for whom addressing the issue of AIDS is particularly tricky and complicated. It was necessary for the victims of AIDS to speak before people like me, who were witnesses but not victims, could speak. So there was a gap, a necessary moment before I was ready to speak out.

for cinema and literature, yet I have never been able to envisage, if not the passing on of the torch, at least an encounter with them. Today, I continue to feel that as something lacking in my life.

This film is not a way for me to fill that void, for that would be a waste of time, but to revive this absence through fiction and offer myself the possibility of a meeting that did not take place.

Even today, I still feel inconsolable over the deaths of people I knew, along with those whom I never met but whom I would have dreamed of meeting, and who still continue to inspire me. They fuelled within me the desire

The fact that these artists are no longer around is very painful for me. It's cruel that there are no new books by Guibert, no more movies by Demy, no new film criticism by Daney...

The reconstruction is also built around a collection of quotes and cultural references, a very rich backdrop with a lot of music, songs, movies, books, posters.

Reconstituting the 90s means working on an age that is not yet over and it is much more complicated than recreating the costumes of the 18th century, say. The general idea of the production design was to recreate a time without reconstituting it. In this context, cultural references are very useful. The quotes, the movies evoked in *Sorry Angel*, and even the piles of books that we see in rooms are taken directly from my youth. I believe very much that we are formed and influenced, in our way of feeling and thinking, by the books read, the music and songs heard, by the films that mattered in our lives.

Via the sporadic recognition of the viewer, the film thus has a Proustian effect on the memory and the madeleines that are in each of us.

What's more, rather than bothering to reconstruct the sets in detail by summoning all the cars and necessary details, I was able to ascertain that a book, a poster or some music can create more interesting things on a directing level... For me, the 90s are a time that is not yet over. I find it hard to accept that 20 or 25 years have passed and I am still unable to attune the vibrant nature of my impressions of the period to this distance that seems outrageous to me. I often wonder why these evenings of my youth remain more vibrant within me now than anything I experienced subsequently. This is also what the film tries to capture and relate.





**The film is strongly sexualized and carnal, but not excessively sexual.
How did you approach these scenes of physical love during shooting?**

When I was shooting *My Mother*, I naively believed that I would learn what kind of director I was according to how I could shoot sex scenes. And, on *My Mother*, there was one every day! It was such an ordeal for me, so tense and so consuming, that it took me a long while to recover from that situation because, deep down, it embarrassed me a great deal. All my subsequent films, *The Beautiful Person*, *Love Songs* and *Dans Paris* are very chaste, even prudish films.

The desire slowly returned, especially after *Les Metamorphoses* during which I freed myself of this anxiety.

For *Sorry Angel*, Pierre Deladonchamps, who plays the character of Jacques, was a very reliable ally. He has a particularly free approach to nudity for a male actor. Vincent was a little anxious, of course, as he had never really been put in this kind of situation where he is strongly identified as an object of desire. Nowadays, such moments worry me less, I do very few takes of those scenes, reducing the crew to a minimum, and I play out the scene myself ahead of time to explain it to the actors. Overall, the film is quite sweet about sexuality, it is carnal and intimate but without any bravura.

How did the two main actors get a hold on their characters?

Vincent Lacoste is very young, but not a novice. He completely escapes French naturalism. He has a very special grace in how he brings Arthur and the dialogue to life. When I met him, I discovered someone who was very sensitive, a true film buff, with a deeply literary nature. No cliché can define him.

Pierre, in the role of Jacques, truly impressed me. He has a flexibility, an incredible plasticity, something close to abandonment and that we usually find in actresses, rarely in men. This absolute confidence in the film is very precious for a director, and very moving.

I am also glad that the film is an opportunity to discover certain actors on the big screen for the first time. I am

thinking of Adèle Wismes (Nadine), who has everything required to quickly become indispensable in French cinema, Luca Malinowski (Stéphane) with whom the camera instantly fell in love, or Thomas Gonzales (Marco) who works a lot in theatre and who was wary of the cinema. I think we have those three a rather successful baptism.

Finally, I had the chance to work with Denis Podalydès whom I had dreamed of directing for a long time. His power and intelligence bring a delight in acting to the scene. He has a talent for rescuing fiction by offering it an unpredictable tone and music.





After almost twenty years working in your two favourite fields, would you say that you are more a writer or a filmmaker?

I would say that I am looking for a kind of imbalance rather than a balance between those activities. I like that impurity. Like all French filmmakers, I think, I am not exactly reassured about the immediate future of production in this country. The style of cinema that I belong to is steadily losing value, it seems, in the eyes of the financiers and perhaps even audiences. The theatre, opera productions and writing provide me with a more reassuring horizon...

My training is that of a filmmaker and my deep-seated identity is probably closer to film. Even my relationship to literature remains quite clearly linked to cinema. I'm like a filmmaker looking for other ways to make movies.

The worry of not being able to make other films one day concerns all filmmakers, but it is not general, it is always intimate and personal: why do I make another film? Why is each film never totally satisfying? Why can no one film fulfil a filmmaker's desire to be a filmmaker?

There is one question that I often ask myself: will there be a moment when I will be satisfied with the cinema, with the film shot, or am I simply increasing my dissatisfaction from one film to another, hoping that the next will succeed in attaining something?

CHRISTOPHE HONORÉ

Born in Brittany, Christophe Honoré published several books for young readers in the nineties, then four novels with Les Éditions de l'Olivier. He collaborated on a number of screenplays before directing his first movie in 2002, *Seventeen Times Cécile Cassard*.

On stage, he has directed three of his own plays: *Les Débutantes* (1998), *Beautiful Guys* (2004) and *Dionysos Impuissant* (2005) and adapted *Angelo, Tyran de Padoue*, by Victor Hugo for the Avignon Festival in 2009. His plays *La Faculté* and *Un jeune se tue* were directed by Éric Vigner and Robert Cantarella in 2012. That same year, he staged the first production of *Nouveau Roman* which revolves around key figures of the Nouveau Roman movement. More recently, Christophe Honoré staged the first production of

Fin de L'Histoire, around the work of Witold Gombrowicz at the Théâtre de La Colline in Paris. He is currently working on *Les Idoles*, his new play that pays tribute to several artists who died of AIDS. The play will be performed in January 2019 at the Théâtre de l'Odéon.

For the opera, he has directed *Dialogues des carmélites* (2013) by Poulenc, *Pelléas et Mélisande* by Debussy (2015) and *Don Carlos* by Verdi (2018) at the Lyon Opera. In 2016, he presented a production of Mozart's *Così Fan Tutte* at the Aix-en-Provence Festival.

In autumn 2017, he published a new novel with Le Mercure de France, *Ton père*.

FILMOGRAPHY

2016 THE MISFORTUNES OF SOPHIE

2014 METAMORPHOSES

2011 THE BELOVED

2010 MAN AT BATH

2009 MAKING PLANS FOR LENA

2008 THE BEAUTIFUL PERSON

2007 LOVE SONGS

2006 DANS PARIS

2004 MY MOTHER

2002 CLOSE TO LEO

2001 SEVENTEEN TIMES CECILE CASSARD





PIERRE DELADONCHAMPS

2017

SORRY ANGEL by Christophe Honoré

LE VENT TOURNE by Bettina Oberli

LITTLE TICKLES by Andréa Bescond and Eric Metayer

BIG BANG by Cécilia Rouaud

2016

OUR PATRIOTS by Gabriel Le Bomin

GOLDEN YEARS by André Téchiné

2015

A KID by Philippe Lioret

ETERNITY by Tran Anh Hung

2014

À VIF by Guillaume Foresti

HOUSE OF TIME by Jonathan Helpert

A CHILDHOOD by Philippe Claudel

2013

STRANGER BY THE LAKE by Alain Guiraudie

Festival de Cannes 2013, Best Director - César 2014 for Most Promising Male Newcomer

2013

ALL-ROUND APPRAISER Q: THE EYES OF MONA LISA by Shinsuke Sato

2008

SKATE OR DIE by Miguel Courtois

2007

À L'OUEST by Catherine Esway

2006

SNUFF by Gaspard Walter

2003

SUR LA ROUTE by Philippe Coroyer

15 MARS by Antoine Geny

SWITCH by Aurore Pfeiffer

IDOLE by Benoît Masocco

AS DIRECTOR

2018

ÂMES SŒURS Talents ADAMI Cannes 2018

V I N C E N T L A C O S T E

2017

FATHER AND SONS by Félix Moati

AMANDA by Mickaël Hers

SORRY ANGEL by Christophe Honoré

THE FRESHMEN by Thomas Lilti

2015

IN BED WITH VICTORIA by Justine Triet

Opening Film - Semaine De La Critique Du Festival De Cannes 2016,

Nomination for the 2017 Césars, Best Film,

Nomination for the 2017 Césars, Best Supporting Actor

SAINT AMOUR by Gustave Kervern and Benoît Delépine

TOUT DE SUITE MAINTENANT by Pascal BONITZER

2014

THE TERRIBLE PRIVACY OF MR. SIM by Michel Leclerc

LOLO by Julie Delpy

PARISIENNE by Danielle Arbid

DIARY OF A CHAMBERMAID by Benoît Jacquot

EDEN by Mia Hansen-Løve

2013

HIPPOCRATES: DIARY OF A FRENCH DOCTOR by Thomas Lilti

Nomination for the 2015 Césars «Best Actor» and «Best Film»,

Valois d'or for Best Feature at the Festival d'Angoulême 2014

2012

JACKY IN THE KINGDOM OF WOMEN by Riad Sattouf

2011

CAMILLE REWINDS by Noémie Lvovsky

ASTÉRIX AND OBÉLIX : GOD SAVE BRITANNIA by Laurent Tirard

PLAY IT LIKE GODARD by Jonathan Zaccai

2010

SKYLAB by Julie Delpy

LOW COST by Maurice Barthélémy

AU BISTROT DU COIN by Charles Nemes

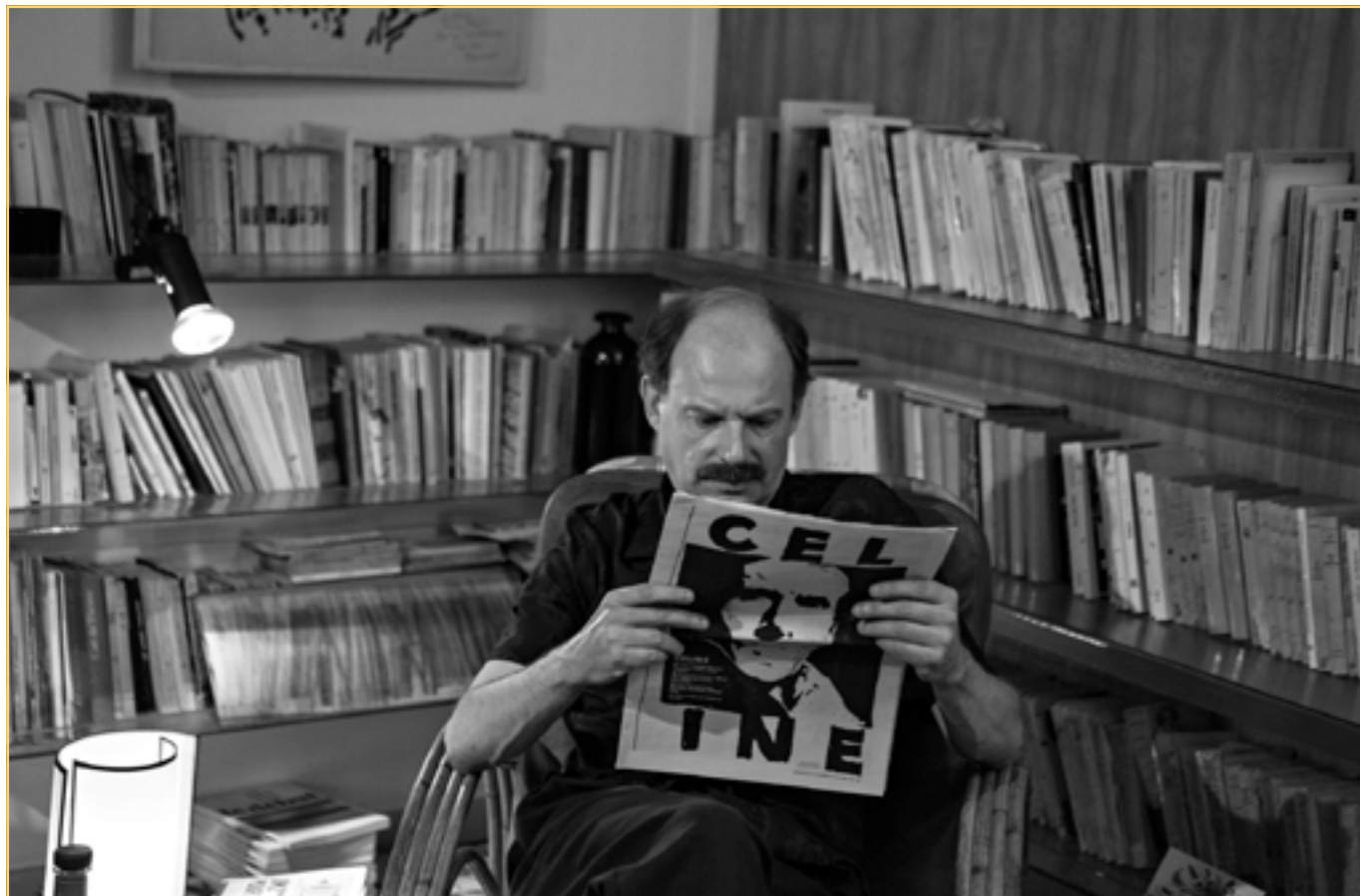
WOK THE KASBAH by Nicolas Benamou

2009

THE FRENCH KISSERS by Riad Sattouf

Lumières Award for Best Male Newcomer, César Nomination for Best Male Newcomer





DENIS PODALYDÈS

2017

NEULLY SA MÈRE, SA MÈRE ! by Gabriel Julien-Laferrière
BECASSINE ! by Bruno Podalydès
SORRY ANGEL by Christophe Honoré

2016

LES GRANDS ESPRITS by Olivier Ayache-Vidal
MARIE-FRANCINE by Valérie Lemercier
MR & MRS ADELMAN by Nicolas Bedos

2015

SCRIBE by Thomas Kruithof
TOMORROW AND THEREAFTER by Noémie Lvovsky
THE JEWS by Yvan Attal
MONSIEUR CHOCOLAT by Roschdy Zem

2014

THE SWEET ESCAPE by Bruno Podalydès

2013

UN VILLAGE PRESQUE PARFAIT by Stéphane Meunier
NICE AND EASY by Benjamin Guedj
LOVE IS THE PERFECT CRIME by Arnaud and Jean-Marie Larrieu

2012

THE CONQUERORS by Xabi Molia
FOR A WOMAN by Diane Kurys
THE BIG BAD WOLF by Nicolas & Bruno

2011

IN A RUSH by Louis-Do de Lencquesaing
CAMILLE REWINDS by Noémie Lvovsky
selected for the Quinzaine des Réalisateurs - Cannes 2012
GRANNY'S FUNERAL by Bruno Podalydès
THE DANDELIONS by Carine Tardieu
YOU AIN'T SEEN NOTHIN' YET! by Alain Resnais

2010

THE CONQUEST by Xavier Durringer - César nomination as Best Actor
OMAR KILLED ME by Roschdy Zem
THE FIRST MAN by Gianni Amelio

AS DIRECTOR

2013

LA PEUR, MATADORS documentary 28 min
«L'œil des cinéastes» collection - screenwriter and director / produced by 10.7

CAST

Arthur	VINCENT LACOSTE
Jacques	PIERRE DELADONCHAMPS
Mathieu	DENIS PODALYDÈS, sociétaire de la Comédie Française
Nadine	ADÈLE WISMES
Marco	THOMAS GONZALEZ
Pierre	CLÉMENT MÉTAYER
Jean-Marie	QUENTIN THÉBAULT
Louis	TRISTAN FARGE
Isabelle	SOPHIE LETOURNEUR
L'actrice	MARLÈNE SALDANA
Stéphane	LUCA MALINOWSKI
Fabrice	RIO VEGA

CREW

Story	CHRISTOPHE HONORÉ
Casting director	MATHIEU TELINHOS
1st assistant director	JEAN-FRANÇOIS FONTANEL
Director of photography	RÉMY CHEVRIN (A.F.C.)
Set design	STÉPHANE TAILLASSON
Costumes	PASCALINE CHAVANNE
Sound	LE BRAZ - AGNÈS RAVEZ - CYRIL HOLTZ
Editor	CHANTAL HYMANS
Makeup	ANNE BERGAMASCHI
Script supervisor	MAXIME RAPPAZ
Production manager	CLOTILDE MARTIN
Line producer	CHRISTIAN LAMBERT
Post-production supervisor	JULIETTE MALLON
Produced by	PHILIPPE MARTIN AND DAVID THION
A	LES FILMS PELLÉAS production
In co-production with	ARTE FRANCE CINÉMA
With the participation of	CANAL +, CINÉ +, ARTE FRANCE AND THE CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE
With the backing of	LA RÉGION BRETAGNE
In partnership with	LE CNC
In association with	CINÉMAGE 12, COFINOVA 14, PALATINE ÉTOILE 15
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