



SÉLECTION OFFICIELLE
FESTIVAL DE CANNES

MARGO CINÉMA
presents

Opium *

A FILM BY ARIELLE DOMBASLE



PRESS

TILLA RUDEL

13 bis rue Geoffroy Saint Hilaire
75005 - Paris
Tel: +33 (0)1 45 44 50 90
Cell: +33 (0)6 21 98 60 60
tilla.rudel@gmail.com



CONTACT

MARGO CINÉMA

FRANÇOIS MARGOLIN
22 rue des Coutures Saint Gervais
75003 - Paris
Tel: +33 (0)1 47 07 34 12
Cell: +33 (0)6 60 43 14 69
fmargolin@yahoo.fr



INTERNATIONAL FESTIVALS

PASCALE RAMONDA

91 rue de Ménilmontant
75020 - Paris
FRANCE
Tel: +33 (0)6 62 01 32 41
pascale@pascaleramonda.com



Jean
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György
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WITH THE SUPPORT OF MISTER PIERRE BERGÉ

WITH THE PARTICIPATION OF CANAL +

AND IN ASSOCIATION WITH SOFICA LBPI6



Raymond
Rodriguez
Samuel
Merier



*« YOUTH HAS OTHER THINGS
TO DO THAN DIE,
BUT HEROES ALWAYS DIE YOUNG »*

JEAN COCTEAU





JEAN COCTEAU
GRÉGOIRE COLIN

RAYMOND RADIGUET
SAMUEL MERCER



MARIE-LAURE DE NOAILLES
HÉLÈNE FILLIÈRES

THE MARQUISE CASATI
MARISA BERENSON

NYX
JULIE DEPARDIEU

MNEMOSYNE
ARIELLE DOMBASLE

NJINSKI
PHILIPPE KATERINE

MAURICE SACHS
NIELS SCHNEIDER

THE PRINCESS OF POLIGNAC
ANNA SIGALEVITCH

COCO CHANEL
AUDREY MARNAY

MAN RAY
VIRGILE BRAMLY

THE GYPSY
ELODIE NAVARRE

TRISTAN TZARA
ARIEL WIZMAN

VALENTINE HUGO
VALÉRIE DONZELLI

ETIENNE DE BEAUMONT
JÉRÉMIE ELKAIM

PAUL MORAND
PATRICK MILLE

GABRIELE D'ANNUNZIO
ELIE TOP

MONSIEUR LOYAL
FRÉDÉRIC LONGBOIS

THE MADAM OF THE OPIUM DEN
CATHERINE BABA

ANDRÉ BRETON
ROLAND MENOÛ

KISLING
DAVID ROCHLINE

DIAGHILEV
YANNIK MAZZILI

TEXT, DIALOGUE AND POEMS
JEAN COCTEAU

SCREENPLAY
ARIELLE DOMBASLE - PATRICK MIMOUNI
PHILIPPE EVENO - FRANÇOIS MARGOLIN

INSPIRED BY THE LIFE AND WORK OF JEAN COCTEAU

ARTISTIC DIRECTOR
VINCENT DARRÉ

MUSIC
PHILIPPE EVENO

IMAGE
LÉO HINSTIN

EDITING
XAVIER SIRVEN

SOUND
DELPHINE MALAUSSENA - CAMILLE LOTTEAU
THOMAS FOUREL - ANTOINE BAILLY

COSTUME DESIGNER – ARTISTIC FOLLOW-UP
FLEUR DEMÉRY

DESIGN
ELIE TOP

PRODUCTION MANAGER
FLORENCE COHEN

PRODUCER
FRANÇOIS MARGOLIN



THE FRUSTRATED LOVES
OF JEAN COCTEAU AND RAYMOND RADIGUET
AT THE BEGINNING OF THE 1920s.
THE DEATH OF RADIGUET THAT SANK COCTEAU INTO OPIUM.
A STORY UNDER THE INFLUENCE OF DRUGS.
A NARRATIVE IN THE SPIRIT OF COCTEAU.
AND ALL THIS IN A MUSICAL.





OPIUM

A MUSICAL PROJECT

AT THE VERY BEGINNING OF "OPIUM" THERE WAS MUSIC.

IT IS, INDEED, A MUSICAL.

A PART OF JEAN COCTEAU'S LIFE, THE BEGINNING OF THE 1920s, THOSE TROUBLED TIMES WHEN HE FALLS MADLY IN LOVE WITH RAYMOND RADIGUET, THE AUTHOR OF "THE DEVIL IN THE FLESH", WHO IS BARELY TWENTY YEARS OLD. COCTEAU, HIMSELF, IS THIRTY. AN ENCOUNTER THAT WOULD SEND HIM SPIRALLING INTO OPIUM ADDICTION.

LOVE AND OPIUM: TWO DEADLY DRUGS...

IT'S A TIME WHEN MUSIC PLAYS AN INTEGRAL ROLE IN HIS LIFE. JAZZ, WHICH HE LOVES, IS INVADING AVANT-GARDE PARIS OF THE EPOCH. HE OPENS THE MOST FASHIONABLE CABARET (NIGHTCLUB?) AT THE TIME: LE BOEUF SUR LE TOIT.

SETTING COCTEAU'S POETRY TO MUSIC COULD SEEM LIKE SOMETHING OF A RISKY BET.

MIXING THE MUSIC OF THE TIME, OF THE PAST, WITH THE MUSIC OF TODAY.

ONE RULE: TAKE THE MOST ESSENTIAL LANGUAGE, POEMS AND SONNETS OF JEAN COCTEAU: PLAIN CHANT, L'ANGE HEURTEBISE, OEDIPE ROI,...



BEHIND THIS POSITION, SEVERAL OTHER IDEAS:

- THE FACT THAT MUSIC IS, PERHAPS, THE BEST WAY OF REPRESENTING LOVE... OF WHAT IS THE MOST UNSPEAKABLE IN THE FEELING OF LOVE.

- THE FACT THAT THE SPIRIT OF THE TIME MUST BE PRESERVED. IT WAS A TIME WHEN DADAISTS HUNG OUT WITH SURREALISTS, AND WHEN ALL ART FORMS MIXED: DRAWING, THEATRE, WRITING, DANCE AND MUSIC.

- THE FACT THAT CINEMA, ABOUT WHICH COCTEAU WAS SO PASSIONATE, WOULD VERY SOON PASS FROM THE SILENT AGE TO TALKIES AND THAT MUSIC – AS IN “THE JAZZ SINGER” – WOULD BECOME A MAJOR ELEMENT. THE MUSICAL WOULD BE BORN A FEW YEARS LATER IN THE HOLLYWOOD STUDIOS.

THE MUSIC IN THE MOVIE IS MORE THAN IMPORTANT; IT LASTS FOR 65 MINUTES OF THE 78-MINUTE DURATION. A HOMAGE TO THE SPIRIT OF THE TIME: LES SIX, OF COURSE, (HONEGGER, POULENC, DARIUS MILHAUD, AURIC, GERMAINE TAILLEFERRE AND LOUIS DUREY) WHO WERE FRIENDS OF COCTEAU, BUT ALSO ERIK SATIE, ANOTHER CLOSE FRIEND WHOM HE LOVED PASSIONATELY.

IT ALSO USES ALL THE CAPACITIES OF CURRENT ELECTRONIC MUSIC, IN THIS AVANT-GARDE SPIRIT, IN A WAY THAT CAN BE QUALIFIED AS “GOOD NATURED” – FOR COCTEAU WAS NOT A REVOLUTIONARY, BUT HAD AN EAR FOR ANYTHING NEW, AND ALL THE REVOLTS OF THE TIME.

WE DIDN'T SHY AWAY FROM USING ALL THE MEANS AT OUR DISPOSAL FOR THIS: FROM THE STRING QUARTET TO COMPUTER GENERATED MUSIC.

FINALLY, THE SCORE FINISHES WITH AN EVOCATION OF THE VELVET UNDERGROUND, THIS CREATURE STRAIGHT FROM THE MIND OF ANDY WARHOL WHO, AFTER ALL, WAS KIND OF A DESCENDENT OF 1920S COCTEAU.

FRANÇOIS MARGOLIN

ARIELLE DOMBASLE

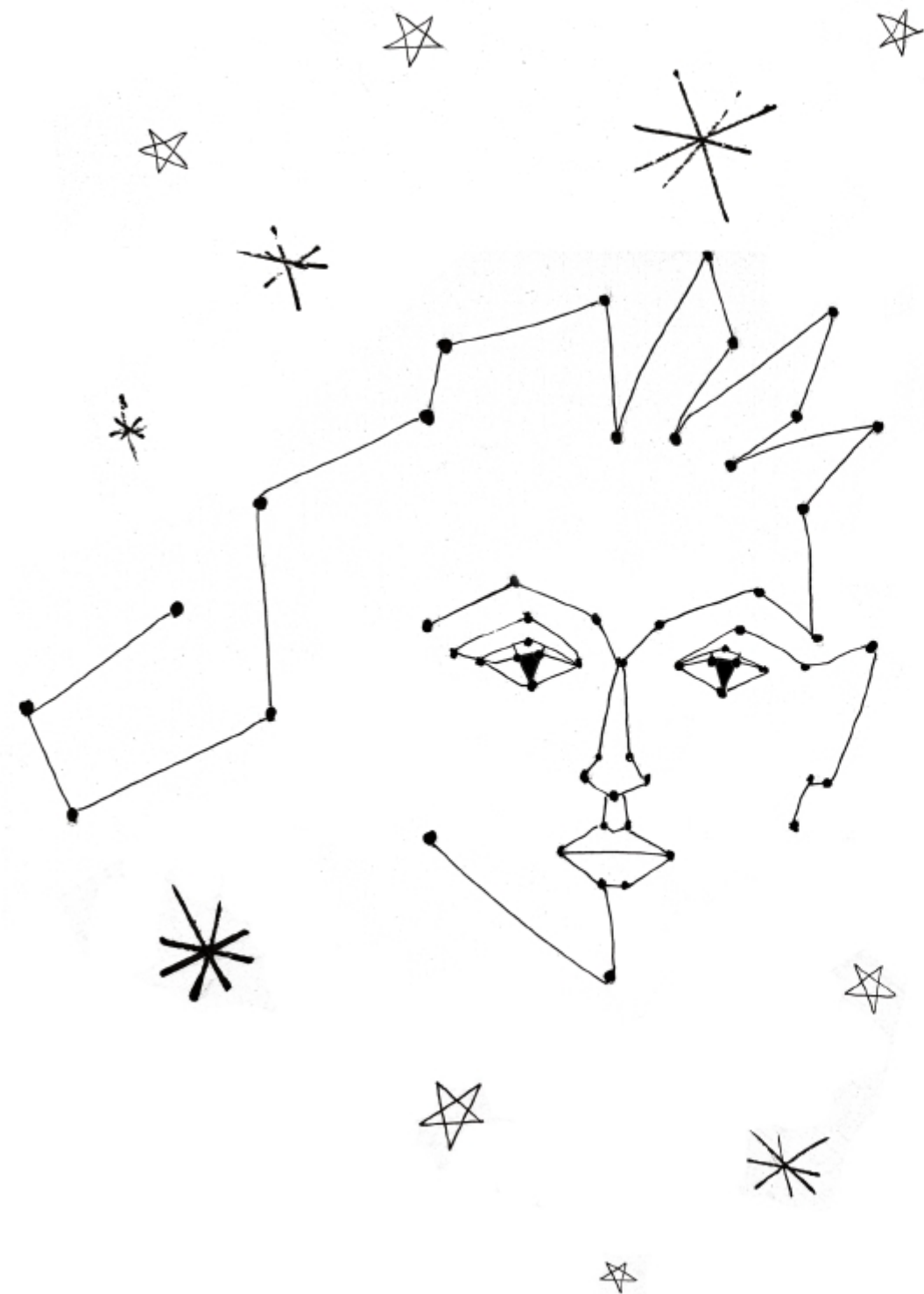
ARIELLE DOMBASLE IS AN ACTRESS, SINGER AND DIRECTOR. SHE HAS FILMED WITH ERIC ROHMER, RAOUL RUIZ, WERNER SCHROETER, ALAIN ROBBE-GRILLET, ROMAN POLANSKI AND JOHN MALKVITCH; AS WELL AS STARRING IN "LITTLE INDIAN, BIG CITY" AND "MIAMI VICE".

HER ALBUMS, WHICH MIX POP WITH POETRY, HAVE BEEN HONOURED WITH THREE GOLD DISCS AND ONE DOUBLE-PLATINUM DISC.

HOWEVER, IT WAS AT THE AGE OF 22, AS A YOUNG FILMMAKER WORKING ON HER FIRST DIRECTORIAL PROJECT, "CHASSÉ-CROISÉ", THAT IT WAS WRITTEN THAT SHE WAS A CHILD OF JEAN COCTEAU. "PYRAMIDES BLEUES" AND "LA TRAVERSÉE DU DÉSIR" FOLLOWED...

WITH "OPIUM" SHE HAS COMBINED HER TWIN PASSIONS OF CINEMA AND MUSIC.





INTERVIEW WITH ARIELLE DOMBASLE

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

I have always lived with Cocteau. With the books I keep at my bedside. *Les Enfants terribles*, *Le Grand Ecart*, *Le Journal d'un inconnu*. And, of course, with his films: *La Belle et la Bête* and *Le Testament d'Orphée*. Cocteau is really someone that I love. Cocteau is freedom. It's the desire to make a film while everyone, or almost everyone, around you tells you it's madness. I thought a lot about Cocteau when I made my preceding movies. Here, the first idea, I found with Philippe Eveno, when speaking about music. I liked the idea of singing Cocteau. Philippe offered to compose music for the sonnets in *Plain Chant*...and the idea of making a musical immediately became obvious. A movie requires you to tell a story. So, of course, with *Plain Chant*, we had the idea of telling the love story between Cocteau and Radiguet. What I wanted was for all of the characters in the film to speak with Cocteau's words: The songs, the internal monologues, and even the dialogues, as far as possible. So, there you have it, I really wanted to make this film.

Desire isn't always enough to make a film.

Yes, exactly, but I didn't want to wait months and months, as you normally have to. I wanted to shoot quickly. There was the fiftieth anniversary of Jean Cocteau's death, which intensified the desire. I spoke about it to François Margolin. He liked the idea, organised the production, and we launched ourselves into this adventure.



Beyond the desire to make a musical, what seduced you about this story?

You know, Cocteau, for me, above all is *La Belle et la Bête*. It's a unique object, truly fantastic, its beauty, its light, but also the way in which it deals with perversity, cruelty, and bestiality. What I'm trying to say is all those things we feel when we "fall" in love. Love is always a fall for Cocteau, an endless fall, like a drug, precisely, with a charge of suffering and joy. It could be morbid. Yet it's not. Love remains a force of resistance for Cocteau.

What do you understand by "resistance"?



Resistance is, first of all, the style. It takes nothing away from the suffering, nor from the bestial side that joy can sometimes have. Yet, in the end, the style is what allows us to leave without bitterness, without disgust. There is a lightness to Cocteau's style. He has been criticised a lot for being too light. But you have to be light. You have to be able to have fun. Above all you have to know how to have fun. What is seductive about a musical is precisely all the work on the music, on singing, on choreography, on the set, on the costumes... on everything that allows a film to become a celebration, even if it tells a story that is not always pleasant to live.

How did you come up with the sets and costumes?

You have to be pragmatic and inventive. I wandered around obsessed with finding the locations and climates that would best evoke Cocteau's life at this time; Paris and the Côte d'Azur in the 1920s. Above all, though, I was lucky that Vincent Darré, my friend and collaborator since the beginning, accepted to conceive, create and orchestrate the style of the film, with Elie Top for the design and Fleur Demery for the costumes.





The colours, the atmospheres, the materials, the designs – everything that emanated Cocteau’s aesthetic. It was an aesthetic that we had to reinvent. A period piece is still a film that is directed today. So, of course, there is the epoch of Cocteau and *Le Boeuf sur le toit*: The epoch that we dreamed of living in. But there is also the epoch we actually live in. I don’t like it when people say about a film: “Oh no! That dress is from 1928, we can’t use that in this scene, because this scene is in 1922.” If the dress is good, what does it matter?

Chronology doesn’t worry you?

Yes, it does. When chronology is about something important in the story of Cocteau and Radiguet, for example. What’s important is the sense, the taste. What’s important is to make something beautiful. This forces you to take liberties. Cocteau is a lesson in liberty!

Why did you give the role of Cocteau to Grégoire Colin?

Because he’s an actor that I love. Grégoire also physically resembles Cocteau. The fineness of his face. The intelligence of his hands. But also something introverted, seemingly very distant from the “un cocktail, des cocteau” side, you know, as André Breton said. It was interesting. It allowed us to show Cocteau from the inside, if we wanted to. The side which, precisely, is not obvious with Cocteau. That which leads to *Plain Chant* and *Opium*. The suffering, addicted, tortured side.





And why Samuel Mercer for the role of Radiguet?

Samuel is exactly the opposite in appearance. Very extraverted. A dancer's grace, a grace and, moreover, the craft of a dancer. With something secret. A secret of a very poised soul. A mastery. A precision. Samuel could form a couple with Grégoire, with stakes that interested me. Things could happen through gestures, seduction, choreography, if you like. Things that are about the relationship of forces, including physical strength, in love.

Did you specifically want to tackle male homosexuality?

No, not especially. This idea came from Cocteau himself. There is a big part of femininity in his lightness. That said, when you film a love scene between two people, you film a singular, absolutely unique, relationship between two people. After that you can say: "Oh yes, it's a homosexual relationship." OK, but that changes nothing about the singularity of the relationship.

There was a constellation of characters around them.

Cocteau and Radiguet are very much alive. They never stopped meeting people. There was a whole cosmos around them: Writers, painters, musicians, dancers, fashion designers, patrons. We obviously had to bring this cosmos back to life, as a singing cosmos!





Philippe Katerine's role as Nijinski is astonishing.

I loved making him play Nijinski. I've told him for a long time: "You would make a perfect Nijinski." Philippe is a great dancer and, naturally an equally good singer and actor. Nijinski is a fantastic figure, a holy clown, if you want. The Ballets Russes, which was so important for Cocteau, was a sort of circus. An innovative circus, but a circus all the same.

How exactly did you work with Julie Depardieu?

Julie is a star. She is the sparkling night. She runs the opium den, like a figure from a dream. Don't forget that the film is the dream of an opium smoker. So Julie, of course, finds herself in this sort of fair-ground that evokes the Ballets Russes. And then, finally, she appears in a scene with Nijinski. It's difficult for an actress to play, sing and dance a character in a dream. Julie took to it marvellously.

And Marisa Berenson?

Marisa, in the film, is another star that turns around Cocteau. Julie, I see her in the colours of Picasso. Marisa, I see in the colours of childhood; Cocteau's childhood. She's the mother-goddess, the one all men dream of in childhood. You know, Marisa is also Visconti, Kubrick, etc. An actress carries the mystery of the films in which she has acted with her. Marisa is deadly. This singer, this dream figure passes from one character to another, because she embodies the Marquise Casati, this admirably extravagant friend of Cocteau who inspired Dada and the Surrealists.






The Surrealists, André Breton in particular, weren't kind with Cocteau.

No, but because Cocteau played a big role with Tzara at the beginning of the Dada movement. Breton was very jealous. Cocteau suffered from a lot of plots, exclusion, and hatred. I also wanted to show that.

How do you see Hélène Fillières?

Hélène is like Grégoire. Hélène is an actress I love. She plays a very important role in the film. The role Marie-Laure de Noailles played for Cocteau. Hélène had to play a star in Cocteau's constellation.  Hélène, as Marie-Laure de Noailles, embodies extra-lucidity, a goddess who captures all of the vibrations of her time to make sure an artist has the means to be an artist. She was the ultimate patron. She was that for a whole epoch, Cocteau, Bunuel... and then she's the highest born aristocrat that Cocteau knew, an indispensable colour for Cocteau. For, at that time, there was a mix of different people coming from the most varied places. Art, money, fashion, drugs, and so on, where contemporary life was created, but, precisely, held in a dream magnified by art.

And Niels Schneider?

So, Niels is a marvellous actor, solar, with an incredible refinement and generosity. He plays Maurice Sachs. Maurice Sachs, you know, was Cocteau's secretary and another planet in Cocteau's galaxy. An ambiguous, black, worrying planet, but no less seductive. Niels gave him a snake's charm to just the right degree. He's a fantastic actor.





☆

There are so many characters in *Opium* that it's difficult to evoke them all.

Yes, I wanted all my friends to be there. Farida, Valérie Bramly, Patrick Mille, Ariel Wizman, Jérémie Elkaïm, Frédéric Longbois, Elodie Navarre, Catherine Baba, Ali Mahdavi. Alas, I can't mention them all. But there were also marvellous revelations. With Audrey Marnay who plays Chanel in the film, with an elegance and an intelligence I adore. And with Anna Sigalevitch, which I saw from the very start of the project. Anna, who in the film moves from playing the role of the Princess of Polignac to playing a nurse, one of the dream figures around Cocteau. She can do everything: act, sing, and dance.



Speak to me now about your role in the film.

My role, I don't know. It's the role of the goddess of memory, a sort of feminine mirror of Cocteau that appears throughout the film, but only briefly. She's also the goddess of death. There is no memory without death. You know what Cocteau said: "The Cinematograph? Death at work." But this work is, necessarily, also life.

And the fact that Cocteau was hated by many people, that interested you in particular?

Yes. For it's the way with all innovative artists. They sing "Nobody has ever been more hated than me." They also sing: "Nobody has ever been more loved than me." This can be found at all levels in him, I think. From the level of the most intimate relationships to the level of the largest. But, that's the other side of Cocteau. We can't really speak about it. It has to be sung. To speak about it means losing its lightness. The other side of Cocteau, we can only tackle through dream and music.



Paroles Jean Cocteau

Musique Philippe Evano

L'ORACLE

10
4
QUI A ÉTÉ PLUS AIMÉ QUE TOI PERSONNE QUI A ÉTÉ PLUS HAÏ QUE TOI PERSONNE ET

TOI QUE TÈNES TU DE TOI? JE SUIS NÉE GRECQUE JESUIS L'AINÉE J'AI LE NEZ

GRECQUE LE NEZ D'ÉNÉE JE SUIS LE PUR L'ART NÔTRE L'ART NÔTRE

5
JE SUIS LA SEVE HÉRITÉE JE SUIS LA SEVE ET VERITÉ JE SUIS

LA SEVERITÉ JE SUIS LA CRUELLE CRUE ELLE L'AÏLE DES RUES ET DES

NOUVELLES
DES MENSANGES C'EST VERITÉ SEVERITÉ NÈME EN SONGE JE SUIS LE MYTHÈ



GRÉGOIRE COLIN

"FOR EVERY SHOT, I CUT MYSELF OFF FROM THE WORLD, I LIVE IN TUNE WITH THE CHARACTER WHICH MUST BE THE OPPORTUNITY FOR CROSSING OVER. FROM THERE, THE GENRE AND THE BUDGET DON'T MATTER."

HE HAS FILMED WITH CATHERINE BREILLAT, BENOIT JACQUOT, ERIC ZONCA, JACQUES ROVETTE... HIS ENCOUNTER WITH CLAIRE DENIS WAS CRUCIAL AND HE HAS ACTED IN SEVERAL FILMS UNDER HER DIRECTION. HE IS ALSO BEGINNING HIS DIRECTORIAL CAREER.

ASTONISHINGLY, HE HAS COCTEAU'S FACE AND HANDS.

SAMUEL MERCER

HE IS THE SAME AGE AS RAYMOND RADIGUET, BARELY TWENTY YEARS OLD. HE STUDIED DANCE IN THE PINA BAUSCH SCHOOL WHILE DREAMING OF CINEMA.

HIS ACTING IN OPIUM REVEALS AN ACTOR OF CLEARLY GREAT TALENT.

HÉLÈNE FILLIÈRES

HER ANDROGYNOUS SEDUCTION FASCINATES. MEN AND WOMEN, DIRECTORS AND JOURNALISTS. SHE ACTS EQUALLY WELL WITH PASCAL BONITZER AND THE LARRIEU BROTHERS AS IN THE TITLE ROLE IN MAFIOSA, THE CELEBRATED CANAL + SERIES.

SHE LOVES DIRECTING. HER FIRST FILM, "UNE HISTOIRE D'AMOUR," HAS A UNIQUE AND POISONOUS CHARM AND STRENGTH.

MARISA BERENSON

A MODEL IN *SWINGING LONDON*, SHE BECAME PART OF THE HISTORY OF CINEMA THANKS TO HER ROLES IN "BARRY LYNDON" AND "DEATH IN VENICE".

FOR ARIELLE DOMBASLE, SHE IS THE VERY SYMBOL OF ELEGANCE AND GRACE IN CINEMA.

JULIE DEPARDIEU

IF NIJINSKI HAD BEEN A WOMAN, IT WOULD HAVE BEEN HER. DEMANDING AND INSPIRED SHE IS AS AT EASE IN POPULAR CINEMA AS IN MORE UNIQUE AUTEUR FILMS. WHENEVER SHE APPEARS ON SCREEN IT'S AN EVENT. HERE, SHE SINGS AND DANCES.

PHILIPPE KATERINE

"I AM ABOVE ALL NOT A FILMMAKER, ABOVE ALL NOT A SINGER, EITHER. I LOVE EXPRESSING MYSELF, BUT I DRAW TOO, THAT'S ALSO AN ART... I TRY TO COOK TOO. FOR ME, THERE IS NO DIFFERENCE BETWEEN ALL THESE DISCIPLINES. I HAVE NO SPECIALISATION."

IN "OPIUM" HE ACTS, SINGS AND LEAPS.

NIELS SCHNEIDER

IN TWO FILMS WITH XAVIER DOLAN, HE BECAME A REFERENCE.

WITH HIS TALENT, HIS SMILE, HIS CHARM AND HIS BEAUTY, HE IS A STAR THAT SHINES PARTICULARLY BRIGHTLY.

ANNA SIGALEVITCH

ACTRESS FOR MICHAEL HANEKE, HOU HSIAO HSIEN, EMMANUELLE BERCOT AND REBECCA ZLOTOWSKI, A SINGER, IN YIDDISH, SHE IS ALSO A PIANIST AND REPORTER ON FRANCE CULTURE. IN "OPIUM" AS IN LIFE, SHE HAS MANY ROLES.

AUDREY MARNAY

SUPERMODEL AT 16 YEARS OLD, SHE IMPOSES THROUGH HER UNIQUENESS.

IN THE CINEMA SHE HAS ACTED WITH PATRICE LECONTE, CEDRIC KLAPISCH AND RAOUL RUIZ, AS WELL AS ARIELLE DOMBASLE, FOR WHOM SHE PLAYED HER DREAM COCO CHANEL.

JEAN COCTEAU	GRÉGOIRE COLIN
RAYMOND RADIGUET	SAMUEL MERCER
MNEMOSYNE	ARIELLE DOMBASLE
MAURICE SACHS	NIELS SCHNEIDER
MARIE-LAURE DE NOAILLES	HÉLÈNE FILLIÈRES
THE MARQUISE CASATI	MARISA BERENSON
NYX	JULIE DEPARDIEU
THE PRINCESS OF POLIGNAC	ANNA SIGALEVITCH
NJINSKI	PHILIPPE KATERINE
COCO CHANEL	AUDREY MARNAY
THE GYPSY	ELODIE NAVARRE
VALENTINE HUGO	VALÉRIE DONZELLI
ETIENNE DE BEAUMONT	JÉRÉMIE ELKAÏM
PAUL MORAND	PATRICK MILLE
GABRIELE D'ANNUNZIO	ELIE TOP
AURIC	ALI MAHDAVI
THE MADAM OF THE OPIUM DEN	CATHERINE BABA
YVETTE	FARIDA KHELFA
TRISTAN TZARA	ARIEL WIZMAN
MAN RAY	VIRGILE BRAMLY
ANDRÉ BRETON	ROLAND MENOÙ
DIAGHILEV	YANNIK MAZZILLI
KISLING	DAVID ROCHLINE
THE MODEL	MARINE PRUD'HON
THE DRIVER	GERHARD FREIDL
BERNARD GRASSET	WILLIAM FOUCAULT
MONSIEUR LOYAL	FRÉDÉRIC LONGBOIS
DOCTOR BLANCHE	PATRICK MIMOUNI
THE RECEPTIONIST	SÉBASTIEN PEPIN
THE CONTORTIONIST	MARCO ORANJE
THE BOSS OF THE STAND	ARTHUR VAN DEN BOSCH
MISIA SERT	VIRGINIE THEVENET
MAURICE SACHS' FIANCÉ	HANNAH AMAR
MAURICE SACHS' FRIEND	BAPTISTE ROSSI
THE RADIO JOURNALIST	YOANN DENAIVE
THE BUTLER	DAVY VETTER
MOMO, THE DEALER	PHILIPPE EVENO

ADDITIONAL CHIEF OPERATOR
2ND CAMERAMAN
STEADICAM OPERATOR
1ST ASSISTANT OPERATOR

2ND ASSISTANT OPERATOR
MAKING OF
PHOTOS
2ND ASSISTANT DIRECTOR
DEPUTY ASSISTANT DIRECTOR
ADDITIONAL SOUND ENGINEER
ADDITIONAL MIXER
DEPUTY EDITOR
ADDITIONAL EDITOR
SPECIAL EFFECTS
GRAPHIC DESIGN
UNIT PRODUCTION MANAGER
ASSISTANT UNIT MANAGER

UNIT SUPPORT
LOCATION SUPPORT
SET ASSISTANT
PROPS
RIPPER
DRESSERS

CHIEF MAKE-UP
MAKE-UP SUPPORT
CHIEF HAIRDRESSER
HAIRDRESSING SUPPORT

MAKE-UP INTERNS

CHIEF ELECTRICIAN
ELECTRICIAN
SUPPORT ELECTRICIAN
AUDITORIUM RECORDERS

COLORIST

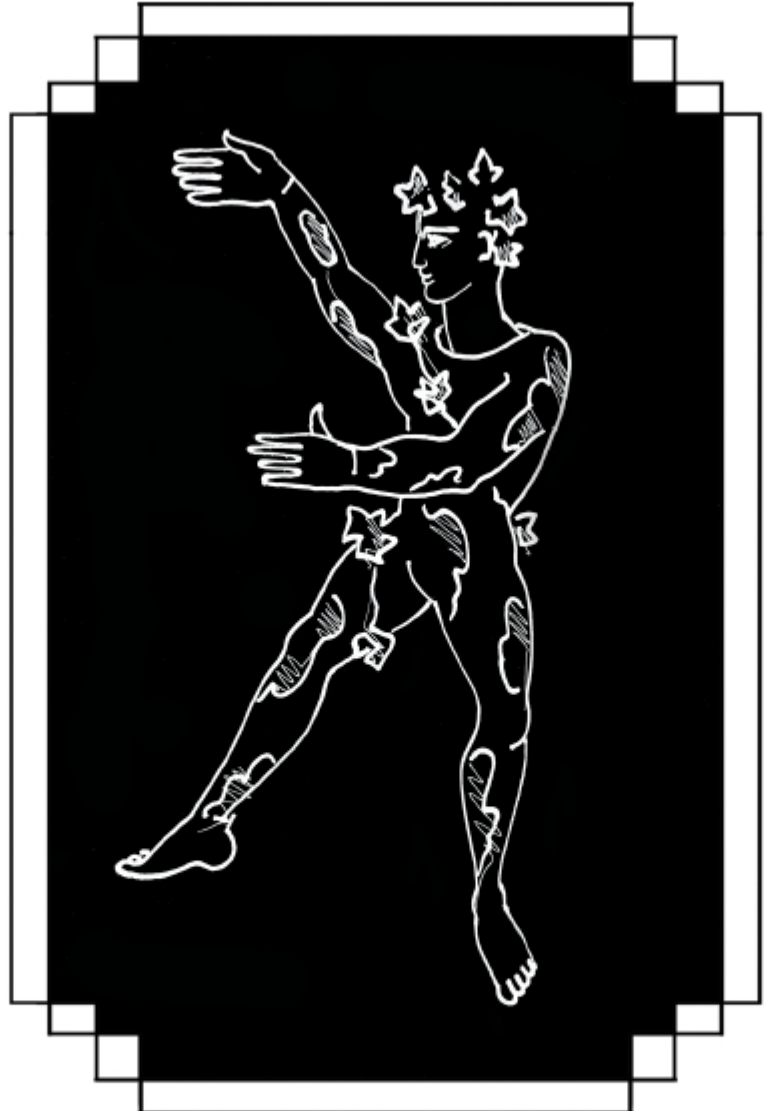
JULIEN VÉRON
ALEXIS CHARRIER
LOÏC ANDRIEU
PIERLUIGI DE PALO
FABIEN FAURE
MARGAUX BERNARD
STEVEN LEVISALLES
RICHARD PINOT - ERIC DEVERT
AURÉLIEN LEBRET
MATHILDE ROEHRICH
STÉPHANE GESSAT
NIELS BARLETTA
MARIE SILVI - VIVIEN CASAMIAN
BASILE BELKHIRI
IMAGE IN WORK
FLEUR DEMERY
CLAIRE MAINGUENAUD
EMILIEN ABIBOU -
VIRGINIE LONGUE-EPÉE
CLAIRE BEAUME - VIEUX AHMED
MOHSSINE BENKRIM
MARINE PRUD'HON
ULRICH DUVAL
SYDNEY DUBOIS
ALICE ABLY - HANNAH AMAR
DÉBORAH DESMADA
JULIETTE HONOLD
CÉLINE MARTIN
VANESSA DENAIVE
VIRGINIE BERRAULT GUIGNARD
LUCIE ABLY
JUSTINE DRUAUX-JARNO
NADIA BOUDAÏ
QUENTIN AMEZIANE
PIETRO ROSSO
BENJAMIN IFRAH
CHARLES BUSSIENNE
OLIVIER GUILLAUME
GUILLAUME FAURE



PLAIN CHANT

I DO NOT LIKE TO SLEEP
WHEN YOUR FACE INHABITS
THE NIGHT AGAINST MY NECK
FOR I THINK OF DEATH.
WHICH COMES TOO SOON
TO MAKE US SLEEP SO MUCH
I SHALL DIE, YOU WILL LIVE
AND THAT KEEPS ME AWAKE
IS THERE ANOTHER FEAR?
ONE DAY I'LL NO LONGER HEAR
NEXT TO MY EAR
YOUR BREATHING AND YOUR HEART
HOW SWEET IT WOULD BE FOR ME
TO DISTURB YOUR DREAM
TO INHABIT IT FOR A WHILE
SO, I WILL TREMBLE
AS THE SUN RISES
AND OPEN BOTH SHUTTERS FOR YOU
HURRY WE MUST,
LET US WASTE NO TIME
WE SHALL TAKE NO REST NOR ENDURE HUNGER
A FEW DAYS FROM NOW
YOU WILL STILL BE YOUNGER
WHEREAS I SHALL NOT
I AM THIRTY YEARS OLD.
ALAS! AM I NOW GOING
TO COMPLAIN IN THESE LINES
ABOUT SEEING, NEXT TO CHARON
DEATH'S INDIFFERENCE
TO THESE CIRCUMSTANCES
WHICH WILL DECIDE IT?
IT LIVES. IT WAITS.
IT IS NOT ITS ROLE,
TO CHOOSE OUR PORT.
FOR IT, THIS DETAIL
IS A SHRUG OF THE SHOULDER
GIVEN IT BY FATE.
THERE IS NO POINT IN PRAYING
TO THAT OLD STATUE
IN KNOWING ITS PLANS...
FOR IT IS NOT DEATH ITSELF WHICH KILLS
IT HAS ITS ASSASSINS.

Jean Cocteau
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CRÉDITS PHOTOS
© LIPSPOTO - RICHARD PINOT
© MARGO CINÉMA

MARGO
CINEMA

CANAL+