

THE SUBSTANCE

MUBI  *cinéart*

PERSMAP



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES

WINNER BEST SCREENPLAY

Horror, komedie - 2024 - UK/VS/FR - 140 minuten
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A Cinéart x MUBI release

Distributie

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Synopsis

*Have you ever dreamt of a better version of yourself?
You. Only better in every way.
Seriously.
You've got to try this new product. It's called The Substance.
IT CHANGED MY LIFE.*

*It generates another you.
A new, younger, more beautiful, more perfect, you.
And there's only one rule: You share time.
One week for you. One week for the new you.
Seven days each. A perfect balance.
Easy. Right?
If you respect the balance... what could possibly go wrong?*





Director: Coralie Fargeat

Biography

Born and raised in Paris, Coralie Fargeat is a French filmmaker best known for her 2017 debut *REVENGE*, which she wrote and directed. The film premiered at Toronto International Film Festival and Sundance Film Festival to rave reviews and was subsequently released by Neon in spring 2018.

Her new film *THE SUBSTANCE* premiered at Cannes Film Festival 2024.

DIRECTOR'S STATEMENT

The Substance is a film about women's bodies.

Women's bodies.

The Substance is a film about women's bodies.

About how women's bodies are scrutinized, fantasized about, criticized in the public space. About how much, as women, we are led to believe that we have no choice but to be perfect/ sexy/smiling/thin/young/beautiful to be valued in society. And how impossible it is for women to escape this, no matter how educated, strong- minded and independent we may be... Because for more than 2000 years, women's bodies have been shaped and controlled by the desires of those who were looking at them... Everything around us, in commercials, movies, magazines, and displays showcases fantasized versions of ourselves. Always beautiful. And thin. And young. And sexy. The version of the "ideal woman" that is supposed to bring us love. Success. Happiness.

Everything around us, in commercials, movies, magazines, and displays showcases fantasized versions of ourselves. Always beautiful. And thin. And young. And sexy. The version of the "ideal woman" that is supposed to bring us love. Success. Happiness.

And if we step out of those boxes, whether it is with age, weight, curves... then society tells us: you're done. We don't want to see you anymore. We don't want you on our screens. We don't want you on the covers of our magazines. We will just erase you from the public space. You're not worth society's time and attention. It's becoming even worse for young generations with social media...

And I strongly believe that this is our jail. A jail society has built around us that has become a massive instrument of control and domination. A jail we think we want for ourselves. And this movie is saying: it's about time to blow all this up. Cause how come this shit is still going on in 2024?!

I don't know a single woman who doesn't have a troubled relationship with her body, who hasn't had an eating disorder at some point of her life, who hasn't violently hated her body and herself because she didn't look the way society told her to look.

When I was about to turn 40, I started to feel very depressed because I thought, ok this is the end. The end of my life. I won't be able to please anymore, I won't be able to be valued, loved, noticed, interesting... At only 40, I was led to believe that my life was over... I studied political science; I am a feminist... And yet. This shit had still found a way to permeate my brain. I was absolutely convinced that past a certain age, I was going to be worth nothing. The exact same way that, when I was younger, I was absolutely convinced that if I was not thin and with a perfect body, I was worth nothing. Insane, no?

So I decided to write this film. To confront this. And to make a political statement to the

world: we should be done with this shit. Genre films are political. For me as a filmmaker, they are a great way to confront political and personal matters through the lens of entertainment, fun, and excess. Leaning all the way into the excess, I want to free my inner monster. Or rather what society made me think was a monster: this imperfect/aging/changing part of myself that I was taught to hide because, as a “woman,” that’s not the way you’re supposed to look/behave/think. And that’s why I’m coming to you with this story today.

It’s about playing with the destruction of women’s bodies to break free of those constraints that have been corseting women for so long. We’ve been told for so long to control and hold back. Let’s do the exact opposite. Bodies here are going to be tyrannized, ridiculed, destroyed, the same way I truly believe society destroys women with all the rules that we are silently taught to follow. This movie is going to be bloody gory.

And it’s going to be bloody funny at the same time. Because I don’t know any stronger weapon than satire to show the world the absurdity of its own rules. And most importantly: I believe it’s going to be bloody timely. This is what this movie is about in the end. A liberation. An empowerment.



Demi Moore - Elisabeth Sparkle

Demi Moore has proven herself to be one of the industry’s most accomplished performers, lending her talents to an array of revered films and television both in front of and behind the camera. The actress set a record in 1995 when she became the highest-paid actress in Hollywood, a testament to her star power and box office appeal.

Moore can recently be seen in the second season of Ryan Murphy’s FX anthology series *FEUD: CAPOTE VS. THE SWANS*, which premiered on Hulu on January 31st. This season tells the true story of how Truman Capote was friends with numerous members of New York high society until he published excerpts of his unfinished novel *Answered Prayers*, with the excerpts serving as a tell-all about the city’s elite. The actress portrays socialite Ann Woodward, a former showgirl and radio actress who was infamously accused of murdering her husband in 1955.

Moore has been cast in Paramount+ drama *LANDMAN* from Taylor Sheridan and Christian Wallace, which is currently in production. Moore will play Cami, wife to one of the most powerful oil men in Texas and a friend of Tommy Norris, played by Billy Bob Thornton.

On screen, Moore can be seen in *PLEASE BABY PLEASE*, a 1950s-set LGBT musical thriller. The feature from Amanda Kramer tells the story of a straight-passing married couple who begin questioning their conceptions of gender, sexuality, and monogamy after witnessing a murder and becoming involved with a greaser gang known as the Young Gents. The movie premiered at the Rotterdam Film Festival and was released by Music Box Films on October 28, 2022.

She was also seen in NBCUniversal’s *BRAVE NEW WORLD*, a TV adaptation based on Aldous Huxley’s famous book set in a dystopian future, which premiered on Peacock in July 2020. Prior to that, Moore starred in Patrick Brice’s *Corporate Animals* opposite Ed Helms, Sony’s *Rough Night*, starring Scarlett Johansson and Kate McKinnon, and Michael Mailer’s *Blind*, with Alec Baldwin.

In 2020, Moore added New York Times Best Seller to her list of credits with her memoir *Inside Out*, released on September 24, 2019 by HarperCollins. In this emotionally charged memoir, she opens up about her career and personal life – laying bare her defining tumultuous relationship with her mother, her marriages, her struggles balancing stardom with motherhood, and her journey toward open-heartedness. *Inside Out* is a story of survival, success, and surrender – as well as resilience: a wrenchingly honest portrayal of one woman’s at once ordinary and iconic life. Also in 2020, Moore lent her voice to QCode’s podcast *Dirty Diana*, which Amazon picked up and adapted into a series that Moore executively produced and starred in.

In the late 1980s, Moore’s acting career took off when she starred in *ST. ELMO’S FIRE*. She then went on to star in such iconic films as *A FEW GOOD MEN*, *GHOST*, *INDECENT PROPOSAL*, *DISCLOSURE*, and *G.I. JANE*. On the small screen, she earned a Golden Globe Award nomination for Best Performance by an Actress in a Mini-Series or Motion

Picture Made for Television for her role as a single woman seeking a back-alley abortion in the 1950s-set miniseries *If These Walls Could Talk*. The miniseries, which she also produced, received an Emmy Award nomination for Outstanding Made for Television Movie.

Moore has also starred in such films as *Charlie's Angels: Full Throttle*, *Bobby*, *Flawless*, *Happy Tears*, and *The Joneses*. She then gave what *New York Magazine* called "the performance of her life" in the 2011 financial thriller *Margin Call*, which received the Robert Altman Independent Spirit Award for Best Ensemble Cast. After appearing in *Another Happy Day* opposite Ellen Barkin, Moore directed the acclaimed Lifetime original movie *Five*, an anthology of five short films exploring the impact of breast cancer on people's lives. The film landed her a Director's Guild Nomination.

Moore is a co-founder of Thorn, a non-profit building technology to defend children from sexual abuse, exploitation and trafficking.



Margaret Qualley- Sue

Margaret Qualley has become one of the most sought-after actors of her generation in the years since her esteemed debut portrayal of Jill Garvey on the critically acclaimed HBO series *The Leftovers* in 2014.

Currently, Qualley can be seen starring in Ethan Coen's *Drive Away Dolls* alongside Geraldine Viswanathan and Beanie Feldstein, also starring Pedro Pascal, and Matt Damon. Qualley can also be seen starring opposite Emma Stone and Mark Ruffalo in Yorgos Lanthimos' *Poor Things* which received numerous accolades including an Academy Award Best Picture nomination, Golden Globe Nominations and a Gotham Award Nomination. Next, Qualley will star in Yorgos Lanthimos' *Kinds of Kindness*, with Jesse Plemons and Emma Stone, premiering at Cannes Film Festival and in theaters Friday, June 21. Upcoming films include Coralie Fargeat's *The Substance*, also premiering at Cannes Film Festival, in which she stars opposite Demi Moore, and Ethan Coen's *Honey Don't*, also starring Aubrey Plaza and Chris Evans.

In the spring of 2023, Qualley starred in Neon's romance-thriller, *Sanctuary*, alongside Christopher Abbott, directed by Zachary Wigton, which premiered at the 2022 Toronto International Film Festival. In 2021, Qualley starred in the critically acclaimed limited series for Netflix from LuckyChap Entertainment and John Wells, *Maid*, for which she received Emmy, Screen Actors Guild and Critics' Choice Award nominations. The show, based on Stephanie Land's *New York Times* best-selling memoir, *Maid: Hard Work, Low Pay and a Mother's Will to Survive*, *Maid*, premiered to rave reviews and has been watched by 75+ million households. In 2021, Qualley also starred alongside Joe Alwyn in Claire Denis' drama for A24, *Stars at Noon*, which won the Grand Prix at last year's Cannes Film Festival.

In 2019, Qualley appeared in two award-winning projects: Quentin Tarantino's 10-time Oscar nominated film, *Once Upon a Time... in Hollywood* as Pussy Cat, alongside Brad



Bitt, Leonardo DiCaprio, Lena Dunham and Margot Robbie; and in the eight-episode 17-time Emmy nominated limited FX series, Fosse/Verdon, as Ann Reinking alongside Sam Rockwell and Michelle Williams, and for which she received Emmy and Critics Choice nominations. The series, directed by Thomas Kail and executive produced by Lin Manuel Miranda, was based on the biography by Sam Wasson, Fosse.

In 2017, Qualley received widespread acclaim as the star of Kenzo Perfume's new campaign directed by Spike Jonze, which was named one of the best ads of 2016 by AdWeek Magazine. Qualley's other screen credits include: Olivia Wilde's short, Wake Up, shot by Matthew Libatique; Rashid Johnson and A24's Native Son; Hideo Kojima video game, Death Stranding, Margaret Betts's Novitiate, opposite Melissa Leo and Julianne Nicholson; Benedict Andrews' Seberg alongside Kristen Stewart; Philippe Falardeau's My Salinger Year, alongside Sigourney Weaver; Tim Sutton's indie thriller, Donnybrook; Rhys Ernst and Wolfe Releasing's Adam; Shane Black's The Nice Guys, opposite Ryan Gosling and Russell Crowe; and Gia Coppola's independent drama, Qualley's first film, Palo Alto, with Emma Roberts.

Dennis Quaid - Harvey

Dennis Quaid is an Emmy® Award and two-time Golden Globe® nominee, who is known for his roles in hit films The Rookie, The Day After Tomorrow, Traffic, Vantage Point, Frequency, The Parent Trap, Soul Surfer, The Right Stuff, Breaking Away, Midway and many more.

Quaid's recent big-screen credits include starring roles in Paramount+ series Bass Reeves; Max miniseries Full Circle; Netflix's uplifting film, Blue Miracle; Sony's thriller The Intruder, Universal's A Dog's Journey and A Dog's Purpose; Roadside Attractions' I Can Only Imagine and Disney's animated film Strange World.

On August 30, 2024, Quaid's long-awaited biopic portraying the 40th President, Reagan, will be distributed via ShowBiz Direct. A film set against the backdrop of the Cold War, the film was shot in Oklahoma and California and follows Reagan's journey from his childhood in Dixon, Illinois, to Hollywood, to the Presidency of the United States and the world stage. Alongside his acting career, Quaid is also a respected singer- songwriter with hundreds of thousands of miles under his belt as a recording and touring musician who's been playing music since his grandfather bought him his first guitar.

A riveting performer, Quaid captivates the audiences with engaging stories about his illustrious film career and stories behind the highly personal songs that populate his multi-week No. 1 inspirational album, Fallen: A Gospel Record for Sinners, released in 2023 via Gaither Music Group. Quaid is represented by UTA, Brillstein Entertainment Partners, Adkins Entertainment and Hansen, Jacobson, Teller.

Cast

ELIZABETH SPARKLE	DEMI MOORE
SUE	MARGARET QUALLEY
HARVEY	DENNIS QUAID

Crew

DIRECTOR	CORALIE FARGEAT
SCREENPLAY	CORALIE FARGEAT
DIRECTOR OF PHOTOGRAPHY	BENJAMIN KRAČUN
PRODUCTION DESIGNER	STANISLAS REYDELLET
COSTUME DESIGNER	EMMANUELLE YOUCHNOVSKI
1ST ASSISTANT DIRECTOR	MATTHIEU DE LA MORTIERE
SPECIAL MAKEUP EFFECTS DESIGNER	PIERRE-OLIVIER PERSIN
VISUAL EFFECTS SUPERVISOR	BRYAN JONES
VISUAL EFFECTS PRODUCER	PIERRE PROCOUDINE-GORSKY
SPECIAL EFFECTS SUPERVISOR	JEAN MIEL
FILM EDITORS	CORALIE FARGEAT JÉRÔME ELTABET VALENTIN FÉRON
COMPOSER	RAFFERTIE
PRODUCTION SOUND MIXER	EMMANUELLE VILLARD
SOUND EDITOR	VALERIE DELOOF VICTOR FLEURANT
RE-RECORDING MIXERS	STÉPHANE THIÉBAUT VICTOR PRAUD

