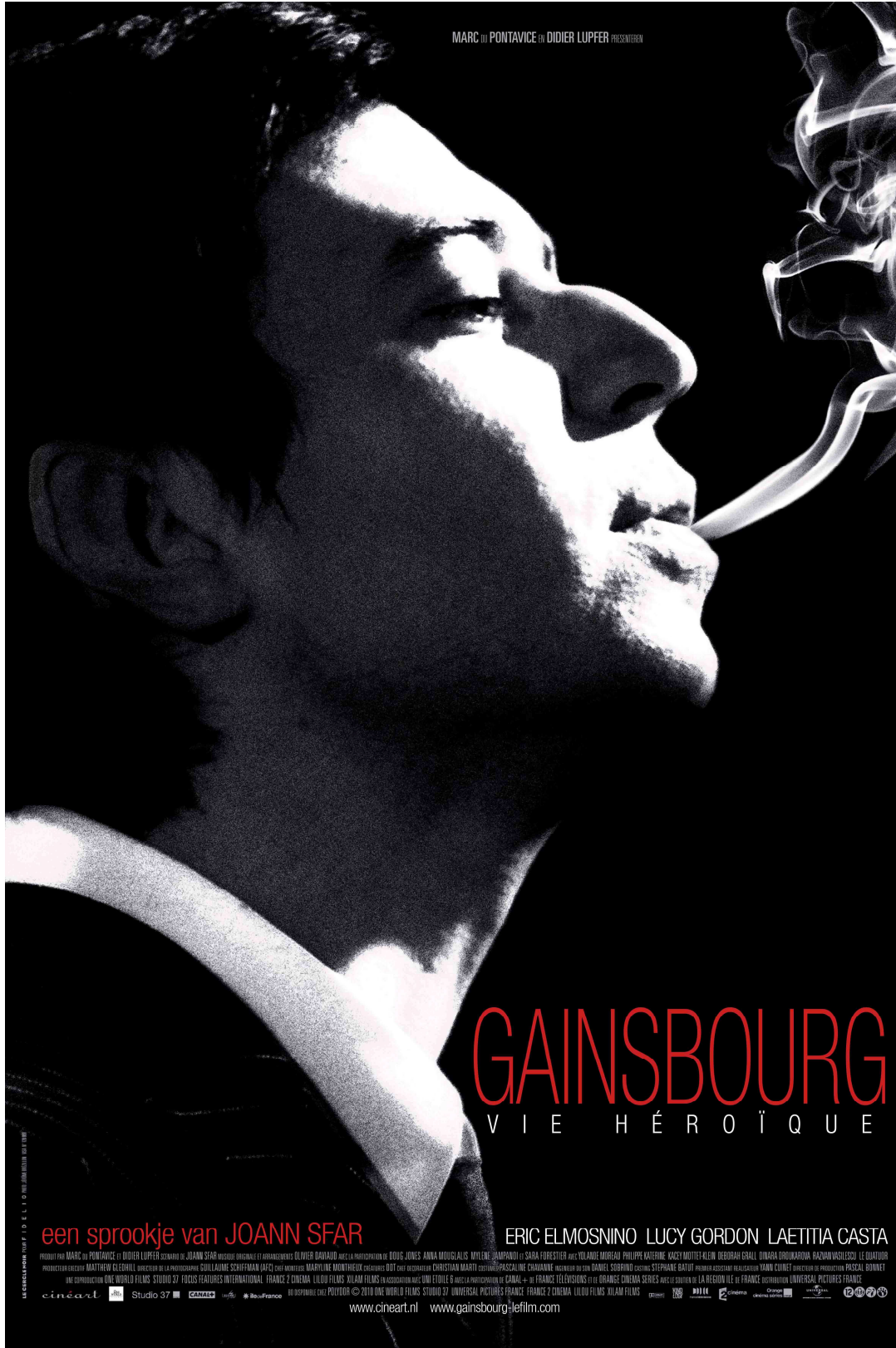


PERSMAP



MARC en PONTAVICE in DIDIER LUPFER PRESENTATIONEN

GAINSBOURG
V I E H É R O Ï Q U E

een sprookje van JOANN SFAR

ERIC ELMOSNINO LUCY GORDON LAETITIA CASTA

Produit par MARC en PONTAVICE et DIDIER LUPFER présenté par JOANN SFAR. Musique originale et arrangements OLIVIER BONPAUD. Avec la participation de BOUC JONES ANNA MOUCALIC KYLÉN JAPPARD et SARA FORESTIER avec YLANKE MOGAIU PHILIPPE KATERINE KACZY MOTTE ALEX THEODORE GRAL DINARA SINGAROVA BAZZANIVILLESCU LE QUATROUX
Produit et coproduit par MATTHEW GLECHER, directeur de la production de SHILO AHUM SCHIFFMAN (ACE) avec MARCOUS MARYLING MONTAGNEREY coproduit BOB FORT avec ROBERTO CHRISTIAN MARZI coproduit PASCALINE CHAVANNE avec ROBERTO DE LUCA DANIEL SORIANO coproduit STEPHANE BATHY. Musique composée par GABRIEL YANN KINDEL. Directeur de production PASCAL DONDNEY
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www.cineart.nl www.gainsbourg-lefilm.com

GAINSBOURG

Een film van JOANN SFAR

Drama - 120 min - Frankrijk - 2009 - Formaat 1:1.85

Deze film vertelt het roerige leven vol drank en vrouwen van de beroemde Franse zanger Serge Gainsbourg. In Nederland vooral bekend door zijn controversiële nummer 'Je t'aime... moi non plus' uit 1969, dat Gainsbourg samen met zijn toenmalige liefde Jane Birkin zong.

De jonge Lucien Ginsburg paradeert in 1941 door het Nazi's bezette Parijs met op zijn jas een gele ster die hij behendig heeft omgevormd tot sheriff ster. Na zijn studie aan de schildersacademie probeert de gedesillustreerde kunstenaar de kost te verdienen door in plaatselijke bars piano te spelen. Het is het begin van zijn succesvolle carrière als 'Serge Gainsbourg', de beroemde en beruchte singer-songwriter van de jaren '60 en '70. Ondanks zijn onconventionele uiterlijk weet Gainsbourg de mythische Brigitte Bardot in zijn bed te krijgen, verleidt hij de jonge actrice Jane Birkin en walst hij tot in de vroege uurtjes met zangeres Juliette Gréco. Tijdens zijn avonturen wordt hij vergezeld door zijn alterego "La Gueule" (de smoel), die hem stimuleert, kwelt maar vooral van hem een icoon maakt dat wij vandaag de dag nog altijd kennen.

Release datum: Release datum 18 maart 2010

Distributie: Cinéart

Meer informatie:

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Persmap en foto's staan op: www.cineart.nl

Persrubriek inlog: cineart / wachtwoord: film

SYNOPSIS

Once upon a time, a young boy, Lucien, walked up and down the streets of Paris, proudly showing off the abominable yellow star pinned to his jacket.

It's 1941.

When he crosses paths with the pro-Nazi French militia, the child of Russian-Jewish parents with a cheeky sparkle in his eyes, starts singing the *Marseillaise* alongside them... even though he doesn't quite know the words.

Then something stops young Lucien short – anti-Semitic propaganda featuring a caricature of a Jew. It's an ugly face that resembles him a bit too closely. A face pinned up to be seen and scorned by all.

He wants run away or erase the grotesque face but does neither. The caricature suddenly comes to life, pops out of the wall and starts to follow the boy. From that point on, the ugly face will never leave his side. It will be his shadow, his curse, his inspiration, his only companion, his alter-ego.

Though he doesn't know it yet, little Lucien will one day be known as Serge Gainsbourg.

This tale recounts life of a hero. It's about a young boy who goes around occupied Paris spouting out words as though he were putting flowers in a gun barrel. Forty years later, he provokes a major upheaval at a concert in Strasbourg where he is supposed to sing a Jamaican reggae version of the *Marseillaise*. The concert hall is sacked by the military, and the black musicians don't even dare to come on stage. Gainsbourg becomes a true legend by winning over France with his subversive wit.

It's a tale of conquest. A passionate lover despite his awkward face, Gainsbourg lures the mythic Brigitte Bardot into his bed. He seduces Jane Birkin while taking a swim in his French flag underpants and convinces Juliette Greco to waltz with him barefoot in the wee hours of the morning. These legendary women all, without exception, sing the poetic insanities he writes for them.

It's a tale of duels. The most deadly of them pitting Gainsbourg against his alter-ego, Ugly Face, a bony, feline man/marionette who jealously watches over his love affairs and reminds him of his repressed humiliations whenever he is at the brink of happiness. Ugly Face is a cunning jester, always present to help and hinder the creative process, haunting the poet/singer's nights and never granting him peace of mind.

It's a tale in which Gainsbourg transforms from being a starving painter to the master of the French pop song. His music grabs the narrative reins, transforming a plump wife into a *Hippopodame* (a lady hippopotamus) and an adulterous and passionate evening into a worldwide hit, *Je t'aime, moi non plus* (I love you, neither do I).

And so to tell the story of this master of provocation, this manipulator of words and women, of this shy but avid adventurer, let's swap straight talk for wild rhymes and prepare to dive into the Paris of the swinging sixties to take part in a story as audacious as the risks that made little Lucien... Serge Gainsbourg.

AUTHOR'S NOTE

Certain artists choose their masters in the same discipline they have chosen. Not me. My master has always been Gainsbourg. And since I didn't want to offend him by helplessly attempting to become singer, I became a cartoonist.

I left Nice for Paris with one goal in mind: to meet Serge Gainsbourg. I figured that since I adored him, he would naturally adore me too. I originally wanted to do a comic book based on one of Gainsbourg's novels, *Evgueni Sokolov*. A month after I moved to Paris, Gainsbourg died.

Great Jewish painters, folk musicians from Eastern Europe- all of my graphic novels have one way or another led me down Gainsbourg's path. My film is very faithful to his life, but it won't be a biopic. It's a real narrative. Paris is like a character in the film, as is London. We discover all sorts of nooks and underground worlds as we follow Gainsbourg's footsteps.

There will be no pornography, indecencies or obscenities in my film, but there will be a lot of vulnerable characters who seem to communicate mainly horizontally in bed. I don't want my film to hurt anyone. I want Gainsbourg's heirs to be proud of it. Its guiding principle is that it's ultimately the story of a great poet. Gainsbourg always tested the limits, but only a fool would believe cynicism was the motive behind his actions. This is the story of a timid and self-conscious man who protects himself as best he can.

This hero's life is epic. We should feel the Russian blood coursing through the story's veins. There will be no original recordings of Gainsbourg's songs. No jazzy or kitschy film soundtrack. Everything will be re-done, re-worked, re-sung, and become larger than life. Original tracks won't be artificially superimposed on new images. The voice, music, and image should all be in harmony. I want to make a film comparable to *Ray* or *Walk the Line*.

The film begins in Paris with young Gainsbourg bolting through the rain with his Jewish star on the lapel of his jacket. Panicking at the sound of stomping boots, he hides in an alley to transform his Star of David into a sheriff's badge.

From his early year as a painter to his later career in music, Gainsbourg exhibited an extreme and yet restrained romanticism. He did everything with delicacy. But every so often, he would jump up and pursue something aggressively.

We see how much it took out of him to write songs and have to defend them and himself each time he recorded a new album. Gainsbourg had the courage to write what youth was looking for. He is the most classical and modern of songwriters. He reaches incredible heights in his songwriting immediately followed by lows during publicity stints on TV. Every artist experiences the sadness of trying to be funny or likable in front of an audience, when in fact all he wants is an intelligent ear, a friendly smile, and welcoming arms.

Gainsbourg deeply moves me with his courage and his extreme vulnerability. I love the sound his white Repetto shoes make on the floor when he walks. I love the way he doesn't wear socks even when it's cold outside. I love his obsession with cinema, drawing and painting. I love that he gets angry because he cannot achieve the same heights in these graphic languages that he does in his music.

Gainsbourg will not be a historiographic or an anecdotal film. No, this film aspires to recount a modern myth because the figure of Gainsbourg is radically modern. No book or movie has ever

delved into his heroic qualities. There is no one more Christ-like, nor Jewish nor Russian than Gainsbourg.

I obviously know Gainsbourg's "real life" like the back of my hand, but I do not want to make a "realistic" or "journalistic" film. I want to create something more like a Russian fable, a modern legend. Those who have read my comic books, *Rabbi's Cat*, *Pascin* or *Klezmer*, will find all of my usual obsessions in my *Gainsbourg*: love as a remedy to everything, the tragedy and absurdity of Slavic poets, omnipresent irony and supernatural creatures straight out of a Chagall painting.

This film will be full of lies because I love lies. This is how I go about creating a modest and self-conscious work: lying, always lying. I always do a great deal of documentary research beforehand, and then purposefully forget half of what I learned. Then I take my subject and make him into a legendary hero. There have been trashy, poppy and sex-obsessed representations of Gainsbourg. Mine will be Russian, a hero right out of Isaac Babel, Gogol or Dostoyevsky.

I would also like this film to address a foreign audience that may not be as familiar with Gainsbourg. Those who experience the film should not only see an extraordinary destiny unveiled, but also witness a modern archetype. I believe that Gainsbourg is more heroic than Superman, in the sense that the Greeks understood it, because a hero is someone who suffers and gets knocked down, but will still grab burning coals with his bare hands. A real hero is one who offers his audience chunks of scalding, molten lava, like Prometheus did.

I am entirely aware of the load I carry on my shoulders, but I love carrying loads that are too heavy to take on.

Joann Sfar



ABOUT THE DIRECTOR JOANN SFAR

Biography

August 28th, 1971: Joann Sfar is born in Nice to an Ashkenazi mother and a Sephardic father, a pencil in hand. He very quickly begins to collect comic books and cultivate a bazaar full of quirky characters and funny monsters.

After graduating from high school, he simultaneously pursues a degree in philosophy at the University of Nice (he graduates with honors) and takes classes with Jean-François Debord at the School of Fine Arts in the Morphology department in Paris. These classes take him from autopsy rooms to the Museum of Natural History, where he finds monster-like creatures floating in formaldehyde.

As a teenager, he knocked on the door of famous comic book artists, who would later on become his guardian angels. He also knocked on the doors of publishers, who finally respond in 1994: during the same month, L'Association, Delcourt and Dargaud decide to publish his first comic books.

In just a few years, the young man who had been criticized for his lack of talent becomes one of the leaders of the "new wave" of comic book art along with Christophe Blain, Lewis Trondheim and Emmanuel Guibert. He makes less formal and less commercial drawings and makes the storytelling a priority. Joann and these other leading artists manage to appeal to a much wider audience.

Joann, either alone or in collaboration with other artists, has signed over 150 comic books, some novels and animated films, amongst them a prize-winning video clip for the rock band Dionysos (2006 Annecy International Animation Film Festival). That same year, he received an Eisner Award for *The Rabbi's Cat*. He is also an editor for Gallimard's Bayou collection. Somehow he still manages to find time to play the ukulele, the mandolin, the harmonica, and claims that his violin teacher finds that he has a way with his bow!

While his literary world borrows heavily from prominent French Jewish authors such as Romain Gary and Albert Cohen, the intelligence of his drawings makes him an heir to Ronald Searle, Quentin Blake and Hugo Pratt. Not bad, not bad at all...

www.toujoursverslouest.org/joannsfar/

A Note from the Producers

Several months ago, we met a man of enormous talent, probably the most talented and respected comic book artist of his generation: JOANN SFAR. But Joann is much more than a comic book artist. He is a born storyteller, a visual artist and also a talented musician. This is why we so firmly believe in his promising crossover into the world of cinema. Amongst the many artistic references that we have in common, there is one for which we share a passion on so many different levels: the life and the music of SERGE GAINSBOURG.

Not so much Gainsbourg the instigator, but Gainsbourg the musician, the artistic icon, the creator, the Pygmalion, the artist of a hundred talents, and in particular, young Gainsbourg, so prolific and yet much less known.

The film we wish to make is much more than a traditional biopic. We want to make a vivid film, almost expressionist, the antithesis of a reconstitution of the facts; it will be a vibrant counterpoint, the essence of Gainsbourg's creative ambition. We believe this is the only way to truly understand and do justice to his complex personality- always adapting and evolving- and his pictorial and musical mind.

Joann wants to make a film that will go well beyond the media's simplistic portrayals of Gainsbourg and draw us closer to a more personal and complex representation. Like Gainsbourg, Joann is a man of words, images and musical notes. This is why we believe so strongly in the Gainsbourg project, a true marriage between these two artists and their work.

Marc du Pontavice & Didier Lupfer



CAST

Serge Gainsbourg	Éric Elmosnino
Jane Birkin	Lucy Gordon
Brigitte Bardot	Laetitia Casta
La Gueule.....	Doug Jones
Juliette Gréco	Anna Mouglalis
Bambou	Mylène Jampanoï
France Gall.....	Sara Forestier
Lucien Ginsburg.....	Kacey Mottet-Klein
Joseph Ginsburg (le père).....	Razvan Vasilescu
Olga Ginsburg (la mère)	Dinara Droukarova
Boris Vian.....	Philippe Katerine
Elisabeth	Deborah Grall
Fréhel.....	Yolande Moreau
Le modèle	Ophélie Kolb
Le producteur musique de Gainsbourg.....	Claude Chabrol
Le directeur de l'internat.....	François Morel
Lucky Sarcelles.....	Philippe Duquesne
Le guitariste Gitan	Angelo Debarre
Phyphy.....	Grégory Gadebois
Judith	Alice Carel
Les Frères Jacques	Le Quatuor
Le père de France Gall.....	Roger Mollien



CREW

Réalisateur/scénariste.....	Joann Sfar
Producteurs	Marc du Pontavice et Didier Lupfer
Producteur exécutif.....	Matthew Gledhill
1 ^{er} assistant réalisateur	Yann Cuinet
Scripte.....	Isabel Ribis
Directeur de casting	Stéphane Batut
Directeur de la photo	Guillaume Schiffman
Chef monteuse	Maryline Monthieux
Chef décorateur.....	Christian Marti
Créatrice de costumes.....	Pascaline Chavanne
Créatures, effets spéciaux maquillage	David Martí et Montse Ribé
Ingénieur du son.....	Daniel Sobrino
Montage son	Jean Goudier
Mixage	Cyril Holtz
Chef maquilleuse.....	Gill Robillard
Chef coiffeuse.....	Fabienne Bressan
Compositeur	Olivier Daviaud
Piano.....	Gonzalès
Coach chant.....	Nathalie Dupuy
Producteur exécutif musique	Paul Lavergne
Directeur de production.....	Pascal Bonnet
Directrice de postproduction	Christina Crassaris
Superviseur VFX.....	Cedric Fayrolle
Photographe de plateau.....	Jérôme Brézillon

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THE ARTISTS

On the piano :	Gonzalès (Solo piano, Soft power)
Musical arrangements:	Olivier Daviaud (Higelin, Dionysos, Benabar)
Choreography:	Philippe Découflé (Bicentennial Celebration of the French Revolution, the Albertville Winter Olympics, Sombbrero)
Creature Design:	David Marti (<i>Hellboy, Pan's Labyrinth</i>)
Lighting:	Guillaume Schiffman (<i>OSS 117: Cairo/Nest of Spies, La classe de neige</i>)
Set Design:	Christian Marti (<i>Jacquou le croquant, Germinal</i>)
Costume Design:	Pascaline Chavanne (<i>8 Women, Swimming Pool, The Maiden and the Wolves</i>)
Makeup:	Thi Loan Nguyen (<i>The Dreamers, The Widow of Saint-Pierre, Camille Claudel</i>)