

Persmap

PIO
MARMAÏ

ANA
GIRARDOT

FRANÇOIS
CIVIL

JEAN-MARC
ROULOT

MARIA
VALVERDE



RETOUR EN BOURGOGNE

CE QUI NOUS LIE

EEN FILM VAN CÉDRIC KLAPISCH



CE QUI NOUS LIE ET STUDIOCANAL présentent "RETOUR EN BOURGOGNE" KAROLJA TOURE, YANNIE CHOTURE, FLORENCE PERVEL, ERIC CARABACIA, JEAN-PIERRE WOLLING, TIENTI JALLAB
MUSIQUE: ALEXIS KOPYRCHINE. COSTUME: MARIE CHENTRAL. COSTUME: ANNE SCHOTTE. MONTAGE: ANNE-SOPHIE BLOU. ASSISTANT RÉALISATEUR: ANTOINE GARCEAU. RÉGIEUR DU SON: CYRIL ANISSON. MONTAGE SON: NICOLOS ANDREAU. MONTAGE VISUEL: CYRIL BOUZE. MONTAGE VISUEL: LOÏC DURY, CHRISTOPHE + DISSO. MONTAGE VISUEL: ANNE-SOPHIE BLOU. MONTAGE VISUEL: SYLVIE PETRE.
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UN FILM EN SERIE VEILIG EN SNEL

VANAF 6 JULI IN DE BIOSCOOP

RETOUR EN BOURGOGNE

Een film van Cédric Klapisch

Met RETOUR EN BOURGOGNE schetst Cédric Klapisch een liefdevol portret van twee broers en hun zus die met passie de wijngaard van de familie beheren, maar ondertussen hun eigen weg moeten vinden.

Jean verliet tien jaar geleden zijn geboortestreek Bourgogne om de wereld te ontdekken. Als zijn vader op sterven ligt, keert hij terug naar zijn familie. Samen met zijn zus Juliette en zijn broer Jérémie probeert hij het familiebedrijf gaande te houden. Na het overlijden van hun vader worden de drie gedwongen keuzes te maken en beslissingen over de toekomst te nemen.

We volgen een jaar lang het ritme van de seizoenen, die in het teken staan van de wijn die ze gezamenlijk produceren. De ambachtelijke wijnbouw is een ware kunst. Klapisch laat op innemende wijze zien dat Jean, Juliette en Jérémie die verstaan.



Speelduur: 114 min. - Land: Frankrijk - Jaar: 2017 - Genre: Drama

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Distributie: Cinéart Nederland

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Cédric Klapisch – writer/director

Filmography

2017	RETOUR EN BOURGOGNE
2013	CASSE-TÊTE CHINOIS
2011	MA PART DU GÂTEAU
2010	AURÉLIÉ DUPONT : L'ESPACE D'UN INSTANT (TV documentary)
2008	PARIS
2005	LES POUPÉES RUSSES
2003	NI POUR, NI CONTRE, BIEN AU CONTRAIRE
2002	L'AUBERGE ESPAGNOLE
1999	PEUT-ÊTRE
1996	UN AIR DE FAMILLE
1995	CHACUN CHERCHE SON CHAT
1993	LE PÉRIL JEUNE
1991	RIENS DU TOUT
1990	MAASSAITIS
1989	CE QUI ME MEUT (short)
1986	IN TRANSIT (short)

Interview with Cédric Klapisch

After CASSE-TÊTE CHINOIS, an urban film shot in New York, why did you want to make RETOUR EN BOURGOGNE, a film with a rural setting?

First off, I almost made this film before CASSE-TÊTE CHINOIS. I wanted to make a film about wine as early as 2010. That year, I contacted some winemakers I know – I had never been involved in a grape harvest, and I was curious to see how they worked.

I said to myself – without really knowing why – that there was something significant to it. Then JeanMarc Roulot allowed me to make a photo series about harvesting on his vineyard.

After that, I was interested in observing in detail how the landscape changes with the passing of the seasons.

Over the next six months, I returned numerous times to Burgundy, looking for a tree – the perfect tree to demonstrate the passing of time and the cycle of the seasons. I met Michel Baudoin, a photographer who is very familiar with the vineyards of Burgundy, and he helped me in my search. Finally, we agreed on two cherry trees – one in Meursault, the other in Pommard. It was important to find just the right framing, the right lens, and the right time to photograph it. Michel agreed to play along, and for a year, he photographed the trees each week (always at the same time of day). Every session, he would take a still photo and also film for one minute. Thus, he ended up with fifty-two photos and moving images of these two trees amidst the vines.

Without knowing exactly what it was, I felt there was material to make a film there when I looked at those photos. In 2011, I returned to watch the harvesting, but unlike the previous year, the weather was gray, it had rained a lot, and the grapes were much less beautiful. I could see clearly just how linked the winemaking world was to the nuances of weather.

Finally, in that same year, 2011, I decided to begin production on CASSE-TÊTE CHINOIS, because [producer] Bruno Levy and I felt it was the right moment to reconnect with the actors in that series – almost ten years after LES POUPÉES RUSSES...

Three years later, when I was finished with CASSE-TÊTE CHINOIS, I asked myself whether I was now ready to make this film about wine.

What's crazy is, during the three years I dedicated to CASSE-TÊTE CHINOIS, Burgundy went through a period of hail storms, and the crops were partially ruined! So practically speaking, the film could not have been shot during that period anyway.

What does wine represent to you?

No need to beat around the bush: clearly, for me, wine is my father. I know wine through my father – who drinks practically nothing other than Burgundy. When I began drinking (around 17-18 year old) he let me taste his wines... It's thanks to him that I learned about wine. Until recently, he would take my sisters and me to wine tastings on Burgundy vineyards. It was a kind of ritual, once every two years or so... When I was twenty-three and studying in New York, I was a waiter in a French restaurant. We must have been fifteen waiters and waitresses, but I realized that I was the only one who knew how to recommend a wine. The Americans on the wait staff would ask me, "But how do you tell the difference between a Côte du Rhône and a Bordeaux?" I realized at that moment that wine is its own culture... With literature, one might say, one must read a lot to understand the distinctions between different authors. With wine, one must drink a lot of it to identify the different regions and their distinct flavors...

I was aware that it was my father who passed down this wine culture and this interest in the Burgundy region. So wine for me quickly took on this association with the idea of transmission. I knew intuitively that if I wanted to make a film about wine, it was because I wanted to talk about family – what we inherit from our parents, what parents pass down to their children.

Burgundy seemed like an obvious choice to me, although in the meantime I have "discovered" other wine regions, notably Bordeaux. In Burgundy, the wine businesses are generally more family-run, while Bordeaux vineyards are often bigger, and more of the work is industrialized, to the point of being managed by large corporations. The film's issues would have been completely different.

In a certain way, the choice of another French wine region (Alsace, Languedoc, Côtes du Rhône, Beaujolais, etc.), would have meant developing the themes very differently...

Family is often present in your films. On the other hand, this is the first time you have filmed nature...

It's really strange, to shoot in the middle of vineyards. I had not realized, until I got there, that I'd never made films that weren't set in cities. Before RETOUR EN BOURGOGNE, I had only filmed people in streets and in buildings... Whether in Paris, London, Saint Petersburg, Barcelona, or New York, I was making the same film. Each time, I tried to examine the relationship between a particular city and the psychology of the people within it. But then, after eleven films, I felt the need to change, to see something else...and to turn to nature...

In the same way that I cannot spend a year in Paris without ever going to the countryside or the ocean, I felt the necessity to film something that I had never filmed before. This need for nature is stronger than I was. I don't know whether it's related to my age, but I think it is also accompanied by a sociological change that I'm feeling these days.

The relationship between city-dwellers and agriculture and food is changing. It's not just a fad. It has become very important for people who live in cities to thin the border between the urban and rural worlds. The documentary TOMORROW speaks eloquently on this subject.

The fact that, to a great extent, we live in the virtual world ultimately makes us want to recover a concrete relationship between things. Without a doubt, our feelings of frustration are accentuated by the distances caused by virtuality. It's a new area of interest in the culinary arts (and wine), which for me means a return to more direct, more basic things.

RETOUR EN BOURGOGNE gathers together many different subjects...

Just like wine. What's in a glass of wine? The *terroir* is in there, which is to say the combination of a particular climate, the sunshine, rainfall, the geology of the soil. Every element gives a scent, a flavor, a particular density to the wine.

It's also the element of human intervention – the choice of the type of viticulture, the growing methods. It's fascinating to see how in Meursault there are a hundred different proprietors and really a hundred different methods of "interpreting" this terroir. When a winegrower signs off a bottle, it is like a director signing off on a film. It is a concept of authorship. It's all there to be found in a glass of wine... This complexity is there. It is the time and the space, the history and the geography. The marriage of man and nature. I absolutely needed to make the film tell all that... It is an extremely sophisticated world.

That's the reason I like talking about wine. In the film we follow the production of wine over the course of one year. In parallel, we follow more than ten years in the life of a family of winemakers. I try to find the connects between these two – following the cycles of nature and the stages of these three individuals' evolutions. One is first an infant, then an adult, then a parent... Are these human changes, these stages of life, comparable to the seasons of nature?

In RETOUR EN BOURGOGNE, you have effectively not just filmed nature, but also the seasons...

Bruno Levy had to be convinced to shoot over an entire year. In terms of production, he preferred to do the filming in two seasons instead of four. But I told him that that wouldn't work, that the cycle of nature had to be respected. We couldn't cheat: the beautiful colors of autumn, they only exist for fifteen days. We had to shoot during that period; otherwise it wouldn't work. Also for the harvesting: generally, even two weeks before, we don't know when that's going to happen; on a vineyard like Jean-Marc Roulot's, the harvest lasts between a week and ten days in the good years. When Ana crushes the grapes in the tanks, we only had four or five days when we could shoot that. We went back one day in January because it had snowed. And for spring: the fruit trees' flowers bloom for just one week. The vines grow big green leaves in only three weeks. The whole film was made upside-down: we didn't choose the filming dates, it was really nature that decided the shooting schedule.

On RETOUR EN BOURGOGNE, you've reunited with your writing partner Santiago Amigorena. How did that reunion come about?

It had been fifteen years since we last worked together. We first worked together on LE PÉRIL JEUNE, and the last time on NI POUR, NI CONTRE (BIEN AU CONTRAIRE)! I didn't want to write a film about wine alone. I even went to see some wine experts with the idea of writing it with them. And then I said, why go looking for someone on the moon when I have a childhood friend who knows wine so well? Santiago had just produced NATURAL RESISTANCE, the documentary about wine by Jonathan Nossiter. He has the same tastes in wine that I have, and like me he knows people like Alix de Montille and Jean-Marc Roulot. He was really a good person to work with on this subject. And then it was a real joy to reconnect with him personally. The film asked for that, the idea that things improve with time is central. It's true for wine, but it's also true for friendships.

On the other hand, all of the language, all of the techniques linked to viticulture could be a little lost on the audience. Did you think about that when doing the writing?

The whole time. Santiago and I are into wine culture, but I quickly saw the film would not be possible without collaborating with someone who knew a lot more than we did about Burgundy.

There were a thousand things that had to be deeply examined or discovered to write the film. And that was done directly with Jean-Marc Roulot at his place, where I had done the photos in 2010; he was always extremely welcoming and receptive. That collaboration was very important: he was always reviewing drafts of the script, correcting our "Parisian" phrases, and he imbued it with modern agriculture-world authenticity – he explain the difference between organic and biodynamic cultivation, between natural wine and traditional wine. He, as well as other Burgundy winemakers, spoke with us at length about modern agriculture in general. The concept is a bit expansive – sustainable agriculture, issues specific to Burgundy, etc.

Sometimes, however, when Jean-Marc translated something we had written into winemaker parlance, I would retranslate that into a more universal language. When Juliette says, "The *malo* was really quick this year," maybe 10% of French people know what she's said. Yet we kept that phrase in

– I surrounded it with elements that allow people to understand that she’s talking about a step in the winemaking process. We used this translation concept before, in dialog about the finance world in *MA PART DU GÂTEAU* – we accept that we don’t understand a specific technical term. Then there are times when we do translate them. So, it’s a phrase-by-phrase choice between being didactic and comprehensible on the one hand, and on the other, using the real language of people in these settings.

Did you try to keep a balance between all four seasons in the writing?

Yes. That’s also one of the problems that came up during editing. Ultimately, it isn’t very equal, but it was in the screenplay. What’s crazy is to note the similarity between the narrative story and the story of nature. And there, obviously, winter has suffered. We had many scenes that ended up being thrown out. In the film, winter is a waiting room, and in the editing, we sensed that spending as long in this “waiting room” as we spend on the stronger seasons did not make sense. So very clearly, winter got sacrificed.

And the relation between the characters? How did you arrive at the idea of focusing on siblings?

It came fairly quickly. At the beginning, in 2010, I was thinking about an idea I’d discussed with Romain Duris: a story of the relationship between a seventy-year-old father and his forty-year-old son. But when I tried to get started on the subject, I said to myself that I’d like it to be something closer to childhood. I wanted to talk about the passage into adulthood. So automatically I lowered the characters’ ages. And I went with the idea of two brothers and one sister – maybe to reverse my own history, since I had two sisters and was the only son. To play these siblings, I sought out actors I had wanted to film with. I had just met Pio Marmaï and thought would be perfect for the role, and he was also the ideal age. I had just worked with François Civil [on the series *DIX POUR CENT*], and I thought that he and Pio would make very believable brothers. From there, I looked for an actress who could go with them. If I’m being honest, I already had Ana Girardot in mind a little, but just the same, I saw a lot of actresses to make sure I was making the right choice. I needed a girl with the ability to survive between two very masculine guys! For that, Ana was by far the best. So, I found myself with the three actors I wanted. It was great to see the three of them really becoming like siblings. It’s crazy. At one moment, they took control of the film. At the beginning, it was a bit more the story of Jean/Pio Marmaï. Then, as we progress through the seasons, as we rewrote with Santiago, it became the story of these siblings. They took the film hostage by the beauty of their relationship. I began to feel Santiago and I we were becoming the narrators of what we saw before us. We let the time participate in building the story.



Was it easy to ensure the actors would be available all year round?

Yes. Ultimately, it's the same as for a television series, except instead of telling them they are signing up for three seasons – as in TV, we talk about seasons (laughs) – you say you'll be shooting the harvest at the end of August/beginning of September; then in autumn, around the end of October when the leaves are yellow-red; in winter in December/January; then in spring, in May or June. Schedule-wise, it's like filming four different movies. And when we asked them if they could be free for three weeks in four different times of the year, they agreed. It was simple to resolve, because Ana, Pio and François were very very enthusiastic about the idea of making the film. I think to do this, they had to turn down some other films, or schedule other projects to fit in the filming gaps...

What attracted you to Ana Girardot ?

I hesitated over choosing Ana for MA PART DU GÂTEAU. Even if I had to see her again in casting, I wasn't surprised I ended up choosing her for RETOUR EN BOURGOGNE.

I believed she was a great actress that should not be "missed," and I've seen during RETOUR EN BOURGOGNE's filming that I was not wrong. Ana is an actress with gigantic potential. She's a woman who can do comedy, she can be glamorous or simple. Here, she plays a winegrower, but if we put her in shorts and asked her to drive a tractor, despite her glamorous side, she's not "a model who drives a tractor." She has a crazy range: in emotion, in comedy, in her relationship with men – it's beautiful the relationship she has with her two brothers, how she confronts their masculinity. Her character's DNA is linked to this issue: how does a very feminine girl exist as a woman in this man's world? And she does this magnificently. Ana studied in the US; she has both a sense of naturalism and of "letting go" in the French style, and a "pro" mastered American technique. And I confess I find the mix of the two beautiful to watch.

And how do you see Pio Marmaï, who really gives the impression he was made for the role?

Pio is, as one might say, someone who "lives" his acting, and like Ana, one feels that without a doubt, we haven't yet seen the extent of his potential. With his hunky looks, he could easily play the "ideal son-in-law," the nice guy, sympathetic and easy to identify with. Me, I felt the desire to use that, but also to push the rebel aspect, darkness or craziness that is within him too.

I wanted us to feel that he's always boiling inside... In the film, he has an unstable side. Here's a young adult who is open to everything because he does not have certainties. He hasn't yet found himself. This aspect of being "in development" touches me a lot. But despite that, he has a side that's very solid and "anchored." I also wanted him to have this massive and sturdy aspect, such that when he picks up a piece of earth, it does not seem false.

François Civil is hilarious in the scene where he and his stepfather yell at each other, without ever finishing a sentence. Was it written like that, or did you rely on the actor's sense of improvisation?

It was very much written, but then, it was very difficult to play, because they were such abrupt interruptions. In effect, he doesn't finish any sentences. When I had the original idea for the scene, I said to Santiago, "It would be good if he yells at his stepfather by retreating." We started writing the scene doing a ping-pong between Santiago and myself; the game was to not finish any sentences. But I needed to see how far we could go, how much of his thinking one could comprehend, although he seems to keep jumping from one topic to another: he talks about his brother, himself, the coffee he has drunk... It was very difficult to play, because François could not resolve to a coherent music, in a harmonious rhythm of words. He had to be in a kind of daze the whole time. It's a scene that was also very difficult to edit. It was necessary to find how the "unfinished side" can be completed. It was complicated to find, but but we got there, I think... Between the beautiful way François played it, the interaction with Jean-Marie Winling, who helped him a lot by playing the serious clown, and of course the editing. The editor, Anne-Sophie Bion, succeeded in finding the organic element that made the scene not just about the words, but also the attitudes. It's very delicate to manipulate everything like that. It requires very precise dosages. And like always in such cases, it works when one tries to be literal and serious, not when one's trying to get laughs. François Civil has that rare

ability to mix a very technical knowhow with something very intuitive. It's without doubt what you'd call accuracy...

And was it easy to tell a winegrower that you were going to release actors in his vineyard?

I'm sure this film would not have been possible without someone like Jean-Marc Roulot. He has a double life; he's an actor *and* a winemaker. He knows how film shoots work. For him, it was unheardof luck. He told us: "It's the first time I'm making a movie where I succeed in mixing my two lives." He made the film by making wine! He was quite happy that the people he's been working with for thirty years got to see him doing his other job. But I think he didn't realize the intensity of this adventure. When he agreed to let us film at his place, he didn't suspect that it was also going to be a powerful personal experience!

How did you meet each other?

During casting on RIENS DU TOUT, my first feature film. I was thirty years old, and I had already been to Burgundy to buy wine... After the session, Jean-Marc told me that he was also a winemaker in Meursault. He didn't end up being cast in the film, but three months later, I was in Burgundy, and I went by his place to buy wine. And ever since then, I am his client. Jean-Marc and I laugh about it now: I took a pass on him in a casting session, and he got the role twenty-five years later!

Was there an initiation, an apprenticeship for the actors before the filming began?

Yes, but very short, because they arrived three days before shooting started. But the first day, it was fairly mythic. They arrived at 11am, we went to lunch, and they drank eight kinds of Burgundy at the table. An atmosphere of "discovering the region." At 2pm, they were already completely drunk. But it continued: right after that, we went to visit some other vineyards. We talked with different winemakers who, at each point, had them taste different wines, and really, all day, they just drank. It ended with a meal at Jean-Marc Roulot and Alix de Montille's house. At the end of the night, all three of them were in a daze! I was almost scared – at one point, I said to myself, "What are we doing? This is nonsense!" Afterward, to be honest, that first day turned out to be super important; it's really because of that, that I knew how to direct them in the sequence where they are sloshed.

When filming, they can't drink for real, so it's necessary to recreate that state. There, I got a good glimpse of them, and I took notes. The consonants scene, for example, was inspired by that evening.

So it may seem bizarre to say this, but it's really part of the preparation. These experiences are part of our strange craft. For us, actors and directors, that's part of the job.

Of course, what accompanies all this is also the discovery of a greater sense of Burgundy. Beyond the joke, I can't say I made the film just to drink. You can't make this film without knowing Burgundy, which is to say, the reality of Burgundy's climates as a UNESCO World Heritage site [a Climate combines a vineyard's soil, grape variety, and expertise] with the people, the winemakers, the municipalities, the plots, the great growth, the first growth, the villages...the classification of wine... The actors were obliged to learn all that. They couldn't play these characters without getting a glimpse of all this. The apprenticeship period during these three days accelerated this training, which was especially expanded thanks to the year of filming. That was also true for me.

For example, I didn't know anything about the winery work done in winter or spring. The fact that there are spring procedures, where one cuts the branches that have died in winter – the actors discovered that aspect of viticulture at the same time I did.

Speaking of drunkenness, one might wonder whether the end-of-harvest party scene isn't more documentary than fiction...

It's between documentary and fiction. Like the harvest at the beginning of the film. The harvesting is the harvesting! And within that reality, I insert the scenes where they throw the grapes at each other – it's clear these aren't really Jean-Marc Roulot's grapes! There are completely-staged scenes mixed with others that are completely documentary. For the *Paulée* [the party celebrating the final

harvest], we filmed a real *Paulée* from 8pm to midnight, then left to let the partiers finish their celebration. Four days later, we reconstructed what we had seen. Many of the people who were at the real party joined us, except this time it was a fake party, during where we would tell them to stop from time to time and where they drank grape juice instead of wine! But on the other hand, because they had lived the real celebratory moment at the end of these ten days of work on the vineyard, they knew how to reconstruct it particularly well. So it's a very particular mix: fiction nourished by reality. Neither completely fiction nor completely documentary. This film is really a hybrid of those two approaches.

You evoke *Maybe; Perhaps* with the particular importance of the paternal figure – that's also the case here with the father, when we see him in flashbacks. That's also similar to the father character in *UN AIR DE FAMILLE*...

Certainly there are echoes of *UN AIR DE FAMILLE*, as it's a story about family. When we started writing *RETOUR EN BOURGOGNE*, I remember Santiago saying "It's important to see the characters' childhoods," and I quickly agreed.

And suddenly the character of the father, played by Eric Caravaca, was born. He's great in the film. I had the idea of Eric because he did the narration for Santiago's film *ENFANTS ROUGES*, and I adore his voice. And I think that in *RETOUR EN BOURGOGNE*, for the father's offscreen voice to have that presence, it had to be the voice of Eric Caravaca. But like you say, in the film, it's important to talk up-front about the father/son relationship. Plus, the more I'm getting old, the more I see how, at a certain point, men have a feeling of failure in their relationships with their fathers. Mothers are generally more present (sometimes too much so...). The feeling of absence, or the sense of remove we can feel from our fathers, is something to keep in mind when one becomes a father.

For you, is there a link between the world of filmmaking and that of wine?

I was saying there are three sources of inspiration for this film, but in fact there's a fourth: the world of wine is quite comparable to the filmmaking world. There are some incredible similarities between the making of wine and the making of a film. The relationship to time is similar in the two disciplines, wherein one has to always be patient; shooting a film is a bit like a harvest; the editing is like the vinification: it happens in the cellar, and you aspire to ensure it will age well; and if all the Burgundy winegrowers use two kinds of grapes, the Pinot and the Chardonnay, to make wines that are totally different, well, it's the same. Even if another director used the same actors I did, it would not be the same...

I find a lot of similarities between the two worlds, and I think winemakers like Jean-Marc Roulot practice a craft very close to my own.

Do you believe filmmakers get better with age? Do you feel this is true for yourself?

As you know...not all... There, also, it's like wine (laughs). There are some that age well, and others that don't.

In any case, there really are those directors who age well. I came to that conclusion with Ken Loach, with I, *DANIEL BLAKE*. Filmmakers like John Huston, Kurosawa, or Hitchcock got better with time. But there are also those directors who aged poorly.

As far as I'm concerned, I hope... I don't know if I'll be better in ten years than I am right now. I've often said that among my own films, I find *LE PÉRIL JEUNE* the most successful. It was at my beginning...and nonetheless it's strange, because I also think I've "made progress" since then. I still think I'm a better director now than I was then. But that isn't to say I make better films. For me, that's part of the great mystery of filmmaking.

You work like crazy to have mastery and know-how, and basically that doesn't ensure you'll make a good film...

I'm also always troubled by the knowledge that a successful film, it really happens despite oneself. It's beyond experience and mastery. Being aware of this gives me a certain spontaneity. I know I must make films by prioritizing desire and intuition. Each time, I know that intuition will push

me into a project that will take me one or two years. Each time, I don't know where I'm going when I start to go there, and I know that it's important to feel that sensation of floating... When you are very sure of yourself, you're not necessarily on the right path...

It's only much later that you discover whether you've made a good film or not. You can't have prior knowledge. If I take wine as an example: to have a chance to age well, you can't just do what you did last year. We must welcome the present with good will, taking nuances and bad weather into consideration. To be ceaseless and intense in our research without knowing what it will be nor where it hides. You might for example try to do things with urgency to maintain the intensity, but nonetheless remain patient. One must always be the searcher and the maintainer of an intensity...

After a good film, a good wine? Which one?

(laughs) In Burgundy, we drank exceptional wines that you can't drink in Paris, either because they are too expensive, or because they're impossible to find. I have discovered the white wine of Burgundy while doing this film, the Meursault in particular. Many on the team arrived saying they preferred red wine over white. I think all of them have left preferring white!

They say the place where we shot, between Puligny-Montrachet, Chassagne-Montrachet, and Mersault, has the best white wines in the world, and I think they're right.

It's exceptional! Wine, it's the human product, with a capital H. When I started on the screenplay with Santiago, we suspected we had something to say about the strange marriage between man and nature. This story has been unfolding for millennia, and it's not just a story about grape juice...

To do wine right, one must be an archivist of civilization, to have extremely diverse knowledge – in geology, agronomy, chemistry – extremely precise expertise...and all that, maybe, in service of drunkenness?

To make a film like this, it takes knowledge of many areas...

I like this scene in the film:

To the departed father, the three children open one bottle of the father and one of the grandfather. Just by drinking a few sips, they get a fairly strong sense of who they each were. There is the time, the effort, the thoughts and the very content of life in these glasses... Essentially, with wine, we bottle nothing less than what it is to be human.



Cast

Jean	PIO MARMAÏ
Juliette	ANA GIRARDOT
Jérémy	FRANÇOIS CIVIL
Marcel	JEAN-MARC ROULOT
Alicia	MARIA VALVERDE
Océane	YAMEE COUTURE
Lina	KARIDJA TOURE
Chantal	FLORENCE PERNEL
Anselme	JEAN-MARIE WINLING
Father	ÈRIC CARAVACA

Crew

Director	CÉDRIC KLAPISCH
Screenplay	CÉDRIC KLAPISCH SANTIAGO AMIGORENA
In collaboration with	JEAN-MARC ROULOT
Producer	BRUNO LEVY
First assistant director	ANTOINE GARCEAU
Production manager	SYLVIE PEYRE
Cinematography	ALEXIS KAVYRCHINE
Costume design	ANNE SCHOTTE
Production design	MARIE CHEMINAL
Sound	CYRIL MOISSON
Sound editor	NICOLAS MOREAU
Sound mixer	CYRIL HOLTZ DAMIEN LAZZERINI
Post production manager	ISABELLE MORAX

Interview with actor Pio Marmaï (Jean)

Before working with Cédric Klapisch, what did his cinema represent for you?

A few years ago I worked with his wife, Lola Doillon, on a film titled *In Your Hands*, and I had met Cédric. But I didn't tell him that he was one of the directors with whom I really wanted to work. I was too modest at the time, I didn't dare say that kind of thing, I thought that it would be seen badly. It wasn't admiration that made me want to work with him, but because his films, like *LE PÉRIL JEUNE* or



L'AUBERGE ESPAGNOLE, comforted me in the idea that intelligent and popular cinema could exist, but also be poetic and funny. When I discovered these films, I said to myself, these are the kind of projects I'd like to do, if I were one day to become an actor. And all that, I didn't tell him. So yes, Cédric was someone quite important for me. I had this impression of a guy projecting a great simplicity, very relatable. On *RETOUR EN BOURGOGNE*, we created something very human, and I am very sensitive to human interactions.

What was your reaction when you heard about the project?

I first heard about it from Bruno Levy; I understood Cédric was prepping an "ultra secret" film. Then one day we went with Cédric to watch *DANS LA COUR* by Pierre Salvadori. Afterward, he started talking with me about several other projects. I thought it was strange he did that right after we watched a film I was in! I didn't know what to think, or where that would lead us. I was quite happy when he told me, "Let's meet, we'll try some things." Because what was so pleasant, was that we were always in a kind of process of collaboration. It wasn't like he told me "there is Ana, François, and you." It was a kind of laboratory.

I was more than delighted. It's really something when you finally engage with people you've wanted to work with for a long time. It's a mix of excitement and anxiety. The fear of not coming through. Especially because *RETOUR EN BOURGOGNE* was a very particular project. But I was extremely excited. Anyway, that's the kind of excitement I need to make a film.

One of the peculiarities of this project was that you had to commit to a whole year. Was that part of the excitement?

Oh yes, completely. Although, for me, it was exhausting because I was playing in *ROBERTO SUCCO*, a grueling play by Bernard Marie Koltès, at the same time. Physically it was heavy, but we succeeded in scheduling it so I had time to do both. But that was the force of *RETOUR EN BOURGOGNE*, the singularity, the time we took to make the film together. If we'd only spent two months on it, we might not have been able to create this picture of siblings. That laboratory – I insist on using that phrase – where we try things out, where we shoot sequences that don't make it to editing... All of that is evident in the final image. Also, there's the transitions between seasons, spaces to breathe, allowing Cédric to tweak the writing – that all added to the film.

Before the last month of shooting, I remember a meeting with Cédric when he told us, "Up to this point, we've been searching, but now we will tighten it off." Closing the work was a necessary part of the process.

Cédric Klapisch, who was very interested in working with you, said he was often left hungry by watching you in the roles you were given to play. But here, he offered you a role with a scale matching your abilities...

Yes, that's fair enough. I think it also takes time before working with a great director. And then one must pass through a stage where you get labeled, and once that happens, you're stuck with it. Thankfully, there are people like Cédric, who said: "He can do something totally different, and it would work. And that might be even more dense than the things he's been able to do before!" But only very good directors and good screenwriters can pull that off. And Cédric is one of those.

How was it shooting with him?

I had total confidence in him. I had none of the micro-anxieties, despite the working process being one that could have easily created those moments of floating, because there was a kind of uncertainty between one shooting period and the next. And when there were those uncertain moments, Cédric was at the helm; if he himself had doubts, he would tell us. Cédric isn't one of those directors who arrives on set saying, "I know. We're going to do this, we're going to do that." He doesn't try to impose things. On the contrary, he's someone who builds with his team. He takes the helm on his films, but he is also eager to listen to how we feel. And so he is able to say, "I don't know where we're going, but let's go there together!" And for me, that's something strong enough to give me great confidence and the desire to follow.

You knew Ana and François? How did you create that sense of family with them?

Ana I had met a few years ago. François, on the other hand, I did not know. But I had heard about his work. So how did we become siblings? I think the fact that we were making a film about wine and that we all enjoy life's pleasures, that helped a lot! But really, I think our relationship's constructed on the accumulation of shared life moments, the fact of being with each other in the moments of hardship or extreme joy... When you live with people for a year, something happens. After all that with Ana and François, we could have ended up hating each other...except that was absolutely not the case! On the contrary, we had fun! I know I've already said this, but if you're not having fun and you're working for a year with the same people, it will show on the screen. As the filming went on, the more material we built up, the less we needed to say things. There was something more and more intuitive but at the same time always challenging. A familial bond like that, it's built with time, but above all with confidence. You might say, "I am fortunate to work with an ensemble, because if I'm struggling, we can lean on each other." Cinema is made with partners. It's not created alone. And me, I had total confidence, a sense of complete abandon with my partners. Such pleasure. A playful pleasure. It was very funny. It's great when you work with someone who always makes you wonder, "What will he do to surprise me?!" It's wonderful! And that's what happened with Ana and François. And with the entire crew. We were in Burgundy, all together, and humanly, that was quite a feat, shocking. You can only make a movie like that, when it's a living thing, positive, with the people you make it with.

There's also another partner on whom you relied for a technical point of view: Jean-Marc Roulot.

I knew Jean-Marc was a winegrower because I'd seen MONDOVINO, and I also know his partner, Alix de Mantille. I knew he was a big name in Meursault, in white wine...so, in Burgundy. The first time I saw him, I was really intimidated; I had to have a little drink to relax a bit. During filming, we had a fairly simple rapport, and at the same time, Jean-Marc had a hyper-present technical perspective. But it was never strictly dictated. He never did the annoying thing like those people who need to be heard showing their superior expertise. Jean-Marc told us how things really worked, but always elegantly and with a sense of how filmmaking works. I never told myself "That's it, now he's going to tell us something interminable!" Quite the opposite. All the same, in the language of what he proposed, he adapted to the characters. In fact, there was a mutual respect in the unsaid: we know he's very strong in this area, he knows that too; there's no need to bow down and say it! It's

something that's understood. This is the elegance and grandeur of people I admire: they know their prowess, but they don't feel the need to prove it.

For Cédric Klapisch, there's a parallel between the craft of winemaking and the craft of filmmaking...

Yes, there's that feeling, the abandon of existing in those two disciplines. Confidence is needed also. It's mostly a question of experience and listening to your team, for a filmmaker or a winemaker. But what I like about wine growing is that there's also a manual dimension. Sometimes filmmaking has less, it's more cerebral. At the same time, something I like about Cédric's work is that he's also a physical guy. When something doesn't work, it doesn't come down to an intellectual interpretation of the problem. If it doesn't work, we move on. And I think it's because of that that he gets along so well with the winemakers he knows. He works the same way: he respects the craft, the manual labor, the experience... For him, that's not a knock against it. And the fact is, he has the same humility of those winemakers who are not the types to say "I'll knock you out with my wine!" The great winemakers I've met never talked like that.

How did you prepare to play Jean? By uncorking bottles?

Tons and tons of bottles! We drank like Satanists! (laughs) Listen, it's simple; there are books, there's literature, but afterwards it's experience. The drinking and mostly the working process. We had the unheard-of opportunity to follow the process of making wine from A to Z. And it's easy, when you know what it physically takes to make wine, what the body must do – when I speak from the perspective of experience, I really know what I'm talking about. It referred to concrete events that I've lived while filming. That reinforces the veracity. but what's better is to drink the wine, take the time to discover what you drink and meet the people who make the wine. We met many winemakers with unique personalities, with passionate, amazing ideas about wine. You prepare by taking a little from one, a little from another and, with all respect to Cédric's writing, you construct something for yourself.

The filming was sometimes done under documentary conditions: you really crushed the grapes and cut the vines... Did these conditions amplify the sense of reality?

If I put myself in the audience's place, I don't care about the veracity a bit. What interests me is more the level at which I'm immersed in the experience, the lived. Whether the images stay in the film or end up cut out, we absorb things that are broadcast to us and that imbues characters with strength. Maybe that's why, as Cédric said, when I take a piece of earth and look at it, it seems a little more real than usual.

In the end, with all these experiences lived, who is your character Jean?

That's a good question... I think that, as in *LE PÉRIL JEUNE*, Jean is a bit of a mirror of a generation. He's one of those people who create themselves through their travels, through the experience of life but also through their work...through the human experience. In Jean there's something that echoes a life I could live. The way that Jean comes out of the film, after his year with his brother and sister, is something that I could feel – Pio Marmai with Ana Girardot and François Civil. And the rest of the team.

Interview with actress Ana Girardot (Juliette)

Before shooting **RETOUR EN BOURGOGNE** with him, what did **Cédric Klapisch** represent for you?

He was part of my cinematic landscape. For me he's one of France's best directors. And it's a sweet thing for an actress to work on one of his films, and have the female lead. Plus it's a film we know has been going through his head for several years! I had already done some screen tests with Cédric for other films and felt there was this desire to work together. So being cast really made



me happy. Really! When did you speak to him for the first time about this story, and what was your reaction when you read the screenplay? Let's say I had a fright when I was introduced to the character: a winegrower, a woman of the countryside, someone who works the land. I thought: "I hope he doesn't find me too ethereal, that I can show him a more earthy side." Because it's true I tend to have a side that's a little bit volatile. I'm not the stereotypical woman of the earth, even though I know that's something I have in me. And I really wanted to show him. Cédric presented the character to me more like the way she behaved in the scene I was working on with Pio Marmaï and François Civil, a scene where the little sister revolts and imposes her authority in front of the two brothers, where the girl isn't afraid to talk to men with authority. The whole challenge for me was there: to show Cédric – because I sensed he had his doubts – that I had something under the hood! And then Cédric had also talked to me about this family, the relationship between brothers and the sister. And it's something that immediately appealed to me because I had this kind of fantasy when I was younger, of having big brothers who would have watched over me, protected me, guided me...hardened me a little, also. And when Cédric described the characters in that scene during casting, my desire for the part rose second by second. I absolutely wanted to be part of this film. That was for me! I wanted it so much that I went into the audition like you enter the boxing ring. I remember bewildering the two brothers by shouting like a fishmonger, telling them about their big balls! (laughs) But I so wanted to give everything, and I got out of there disoriented, wondering if I had succeeded. There's nothing worse when you want to work with a director than leaving a casting session telling yourself "was I as good as I could have been?!" But since there, I really had pushed myself to my limits, I was scared. Cédric called me a half-hour later, after I'd returned home and calmed down. When I saw his number on my display, I assumed he'd called to tell me "Listen, it was nice, but this isn't going to work." I answered and he told me "It's good, you're part of the family, we're finally going to work together!" That filled me with joy. Because suddenly I was accepted by a director that I admire and respect. And also, I was going home to a family with big brothers.

Is it true you began saying, each time you'd return to the seasonal filming, "I'm going back to my big brothers"?

Yes. I really took to the game! When someone offers me a year with big brothers, I take advantage of it as much as possible! Very quickly we had the chance to reconnect with Pio, François and Cédric in Burgundy, before the filming, to visit the cellars, to get a feel for the terrain and each other. And there's something great there right away, with Pio and François. There was this kind of feeling between us that allowed each of us to have his or her personality, and at the same time allowed these three individuals to form a fourth entity, a fourth person: the siblings. Before us we had Cédric, who watched us, and I think for him it was great to watch us evolve. Because we really had a familial

rapport. We had squabbles that weren't exactly real... This type of unbreakable link one has in a family. I think this is what you'd call good casting. When there's alchemy like that, and it works.

How did you prepare for the role?

As already detailed, on arriving in Burgundy, we were invited to lunch and a tasting of seven glasses of different wine [eight, according to Cédric Klapisch]! Seven! That's huge! Seven! So by necessity, we got to the heart of the matter. Not counting the visits to the cellars at 8am, where we had a tasting, then the noon tasting, then the evening tasting! And we, as at Vermillard in the film, did not spit! (laughs)

That accounts for the atmosphere, but what about the technical aspect?

I remember that, when we arrived for the filming with François, we had a good laugh, because we had spent the summer reading book after book about wine! I had watched news reports, documentaries... Plus, I have people in my life who work in the wine industry who taught me a little. So we had the theoretical aspect but we lacked the practical aspect! We didn't know what to do! We learned so much on-set about the creation of wine, I'll never open a bottle of wine the same way. I didn't realize the work it represents. Whether in relation to the vine, the harvesting of the grapes, the maintenance of the vines, the treatment of the grapes, alcohol, sugar...the conservation... There are so many steps! It's fascinating. And one of the greatest aspects of the acting craft is that you can learn things through playing characters that you wouldn't learn in life. Through cinema, I learned to embroider, to play the guitar, to do many things, and it also taught me how to make wine! And to get to spend a year making a movie, that's unheard-of luck, because we could see the vine evolve, the steps of wine-growing, the harvest, land maintenance... We did an eight-month internship!

In addition, you had a partner who's also a winemaker...

...Jean-Marc Roulot. He was the best play partner and the best tutor! He is so passionate; when he talks about it, that makes it exciting, so you just listen! He talks in a simple way and suddenly it really conveys the love of wine.

Cédric Klapisch wanted to give a documentary aspect to the film. Did it feel that way during filming?

At the beginning, I didn't understand when Cédric told me, "I'm going to make it part documentary." I thought, "Oh shit, I finally get to do a Klapisch, and it's going to be a documentary! What's that about?!" I was disappointed, not that I don't like documentaries a lot! (laughs) But in fact, I hadn't understood. We adapted to what was going on around us instead of vice-versa. And from the beginning: we were scheduled to start at the beginning of September and all of a sudden, at the end of August we needed to go there for the harvest! We were totally dependent on nature and what was happening! I remember one time where the real grape pickers were putting the grapes in the bins, and since I was supposed to be the boss and give the orders, Cédric called me, pushed me in front of the camera, and told me "Go!" I stepped forward and began giving orders to the grape pickers, who looked at me and said, "Who's this girl who yells and gesticulates?!" That right there is the documentary part: a way to integrate into the real world. And it made everything more fun.

And when you stomped the grapes? How was that?

I had always wondered that myself! Well yes, it's very pleasant. It's quite hot. I get why Pio went deeper into it than I did. I stopped quite quickly because it's physical, you must push with your legs. And another point on my side, they should not be stomped too much: I was in a real tank, and there are timings to obey, specific to the tanks. Also, you need to pay attention to alcohol vapor, that can be dangerous. But otherwise it's real therapy for the feet!

Juliette, whom you play, is a young woman who's following in her father's footsteps. Like you. Did that similarity help you with the character?

I always search for similarities that could exist between my character and me. And it's true here, like me, she's following in her father's path. But there's a big difference between her and me, because her father is dead. So, these aren't the same thing – pursuing the parents' craft while listening to the parents, and taking back the name of a father who's no longer there to keep it in existence. So yes, at the beginning it's something on which I relied a lot, but it soon tapered off. Because it's a young woman who must break away from familial attachments to assert her own personality in an environment dominated by men. It's through this emancipation that I found a connection to Juliette.

You felt pressure amidst these men?

Each time I talked about my character with people from the region, whom I told I was playing a young woman who must take over the family domain, many of them would ask, "Is she doing the accounting?" I'd respond "No, it's my domain, it's my wine!" I talked with other winegrowers like Alix de Montille, and all of them told me it's complicated to get accepted. Yet they all make great wines. So even for the most talented women, it's difficult to break in. Plus, men hate seeing women on a tractor!

Cédric Klapisch said he thought you were great on that tractor...

But it's really difficult to drive a tractor! It's super-complicated, with twenty-five different pedals, it's enormous, you get the impression you're going to kill everyone in its path, it's so loud... Also, I had to drive it during a scene that was a little sad to do.

On the other hand, you had a funnier scene to do, during the *Paulée*, when Juliette is drunk...

(laughs) When I drink too much, you can tell because I can no longer articulate, well, and I have a real problem with consonants! And vowels too. So, articulation in general! And everybody laughed a lot, especially Cédric, who was watching everything. But what's great is, when I did the scene, as scripted it was missing consonants and vowels! All of it was written! I thought to myself, I was never going to be able to play this scene! To help me, I remembered to take a bottle of grape juice and drink from it regularly, and I said, "my brain will think this is a bottle of wine," and all it ended up doing was giving me a stomach ache! (laughs) So at some point I just started, and it worked. But it wasn't easy to do.

For Cédric Klapisch, shooting a film is also like making a documentary on the actors performing? What do you think?

That's a description of a great director. It's one of the reasons why I wanted to work with him, because he's someone who is dedicated to the human experience first, before being about pretensions or the image. He wants to tell a story, he wants to tell about the characters, aspects of life, relationships. There isn't one of his films where I don't see the total truth in his characters or in their situations, in their dialog of their manner of being. I see all that is human and societal today, and the emotional complications that we can all experience. If you don't observe the way he observes, you can't write like that. And that's the best quality. We can see very clearly when he is observing us. There are things that make him laugh, that touch him, and it's so enjoyable to be watched with such goodwill, because you know that afterward, if he writes about us, it will be felt. And that's in the atmosphere during his shoots.

How was the filming?

At the beginning, we were told: "Many of the people in key positions on this crew will change over the eight months, because people will have other shoots to do, and reconstituting the same crew for each shoot won't be possible." Well, not a single person decided to leave for another project, and it was the same team for every filming session. Everybody said: I prefer not to shoot for two months to be sure I can return to this film. There was a common desire to make this film well. There were never shouting matches, the ego stuff that can sometimes taint a film shoot, quite

simply, because when the director doesn't have this kind of problem, the crew follows. As an actress, I could speak to him like I haven't been able to speak to other directors, and tell him things, like how I wanted to see my character take a stand. And that was something that got integrated into it. It's nice because, because it also creates a challenge. It's something he's written for me, so I can't disappoint him.

Interview with actor François Civil (Jérémy)

Before working with Cédric Klapisch, what did his films mean to you?

During my adolescence, before I was really interested in cinema or thought I'd be an actor, *LE PÉRIL JEUNE* was a cult film for my friends and me. The kind of film where you know every line! After that, I was a big fan of the trilogy *L'AUBERGE ESPAGNOLE*, *LES POUPEES RUSSES* and *CASSE-TÊTE CHINOIS*. I immediately identified with Xavier, this young man in a messy and profoundly multicultural life.



Cédric's films rocked my early hours of cinephilia with modern, lively filmmaking.

When did he talk to you about *RETOUR EN BOURGOGNE*? We found ourselves around a café in late March, 2015. He talked to me about it when the story was still in its embryonic stage. Siblings, wine, Burgundy... He didn't directly propose I play the role, he first wanted to make sure there was good synergy between the brothers and the sister, through meetings and tests.

What interested you about the film and the character of Jérémy?

My grandfather is a winemaker in Châteauneuf-du-Pape. I was raised and spent my summers between the vines and the vats, so I immediately felt close to the film's subject, especially the issues of heritage, of sharing and family. The rapport between the brothers and the sister is also a theme that really touched me. The relations both simple and complex that forge our identities. To find Jérémy's place between his sister and his brother was the most interesting aspect of my character. Finally, I was also fortunate to participate in a film where nature is so present and beautiful. Speaking about the relationship between man and nature in an era where the ecological situation is so serious seems important to me.

Making *RETOUR EN BOURGOGNE* required that you be available over a long period. Did that "scare" you? Did you have to make a tough choice?

I didn't feel fear for one second. The fact that the film was shot over a long time period gave it an unprecedented and enticing dimension. The exciting promise of a human and artistic adventure implied by this initial concept made me forget all the logistical details! The rest was organization.

How did you prepare for the role?

I learned as much as I could through many different readings on what it means to be a winegrower in Burgundy. Their lives are sequenced by the seasons and each one has a share of activities. It was important for me to know all the wine-production practices, just to feel credible when my character speaks about it. In regard to the role, it was a given that the story would continually evolve as the filming went on, so we didn't have a precise idea who Jérémie was before we started. This great flexibility allowed us to explore different tracks that have defined his personality over time. This working method is rare and galvanizing.

Who is Jérémie for you?

Jérémie is a character who suffers. He's a simple, sincere young man, but he has trouble expressing what he thinks and making his voice heard. He is quickly overwhelmed by his emotions, and generally, his awkward expressiveness eclipses his initial eloquence. He is constantly torn by contradictory thoughts. He is impressed by his stepfather, but does not see things the way he does. He admires his brother but is also very angry with him, etc. He is young and sure of nothing!

You had Jean-Marc Roulot, who's both an actor and a winemaker, as a partner. Did you consult him about some aspects of your role?

Jean-Marc, in addition to being an excellent actor, was a great help on the film. Before each scene that involved some technical aspects, he allowed us to be sure of the credibility and realism of what we were saying or doing. He also made his vineyard and his team of agricultural workers and pickers available for the benefit of the film. But beyond his "technical" support, it's mainly the acting partner, on the set and off, that I strongly appreciate.

The film rests in part on the siblings and the link between Juliette, Jean and Jérémie. What's the link between Ana, Pio and you?

Without wanting to appear pretentious, I think the link and the harmony we had on this film is rare. Such a naturalism allows you to be immediately together in the game. At each filming session, we lived in the same place, together. It was like siblinghood, accelerated, with lots of fun, moods, discussions, activities... I hope this particular and profound link resonates in the film.

RETOUR EN BOURGOGNE was filmed in part like a documentary. Tell us about that experience.

At a time when we're constantly trying to reduce the number of shooting days films have, for reasons of budget, the ability to spread shooting over a year is a luxury. That allowed Cédric to follow the entire winemaking process at its real rhythm, that of the seasons, that of nature. As a consequence, we were there at the moment of harvesting, the moment of the vatting, the moment of vinification... We have taken the time to observe, to film. For an actor, that immersion is very gratifying.

What was the ambiance like during filming?

An extremely happy atmosphere. I spent a year alongside a team of people with tremendous talent and great humanity, Burgundy and the Burgundians were exceptionally welcoming. The general vitality let us find the best balance between work and party!

Cédric Klapisch has a great sense of observation. In your opinion, what did he "steal" from you?

I am without a doubt the least-qualified person to know what Cédric would have "stolen" from me; on the contrary, I can only salute his sense of observation. It was by observing how we were off the set that Cédric could constantly come up with new ideas, new directions. We constructed the character of Jérémie by listening to each other, and adapting.

You have a scene of a giant shouting match that Cédric said was particularly difficult to play because the rhythm in the dialog. Was that the case?

When I read that scene, which is the keystone of the relationship between Jérémie and his stepfather, I was caught in a dual feeling. I was both excited to play it, because I found it perfect, and at the same time, I was anguished by the fear I'd screw it up! The principle was a little that of an anti-monologue. My character has lots of things to say, but not one of those things comes out right.

It was then necessary to find the right mindset so that things weren't mechanic and stayed natural. A lot of stammering and hesitations for me, and lots to edit for Cédric!

How did this filming change your view of wine and the craft of winemaking?

People with passion touch me. And all the winegrowers that I met throughout the year are like that. I discovered a world of great richness, great diversity, and an immense beauty. A rapport with nature that's conscientious and measured. A different relationship with time, healthier than what I'm used to seeing.

Do you, like Cédric, see a parallel between the craft of wine and the craft of filmmaking?

It's true that you can make a lot of analogies between those crafts... We harvest images, vinify them in the editing room, and bottle them in the movie theater! They are passionate people, who, with teamwork and a bit of luck, try to make the best possible product.

What memory stuck with you most from the shoot?

After the last shot of the first summer session, at the end of the day, the sun brushing the vines in the heights of Meursault. The sound crew had brought out a speaker, the tech crew brought drinks and food, and everyone was dancing... We already wanted to be at the next session...

Interview with actor Jean-Marc Roulot (Marcel)

Tell us about the first time you met Cédric Klapisch.

It was during casting for RIENS DU TOUT. Since I keep diaries, I remember having told Cédric during filming on RETOUR EN BOURGOGNE, "I saw you on May 10th, 1991, exactly ten years after the election of Mitterrand!"

You didn't worked together but you did stay in contact...

Yes... I don't remember what we told each other in 1991, but effectively, he knew I was from Meursault, and that I also made wine. And he had come to Burgundy for a wine tasting with his parents. That was before *Maybe*, since in the cellar he told me he was preparing that film. So I also auditioned for *Maybe*. And I wasn't taken! (laughs) And then one day in 2010, he called me to say he wanted to see the grape harvest, and so he came to his first one. He also participated in the *Paulée*.

Knowing his films, I knew he'd be quite pleased with the ambiance of the harvest and the *Paulée*. I think it's something he sensed a little, that atmosphere of the harvest, that micro-society around wines so specific to Burgundy... It's something that stuck with him here and he came back the following year, and then the idea of the film matured. In the meantime, he made another film in New York [*CASSE-TÊTE CHINOIS*]. And then in January 2015, he sent me a text saying, "That's it, I've decided, let's go!" So my patience paid off, since I ended up getting to work with him!

Between your first meeting during casting of RIENS DU TOUT and this film that you've finally made together, what's your view on Cédric Klapisch as a filmmaker?

Definitely, I've seen all of his films, but I'm particularly attached to the early ones: RIENS DU TOUT, LE PÉRIL JEUNE, CHACUN CHERCHE SON CHAT... For actors my age, those films counted. I didn't speak to Cédric again about it, but I remember writing to him after seeing his short film, CE QUI ME MEUT... It goes for films as for wine, and Cédric is like us winemakers – some vintages are better than others! (laughs)

The filming was done at your place. As both a winemaker and an actor, what did you think of this experience?

There are two distinct experiences: the experience of making a film, and then the finished film. You must understand that being an actor, it's something I've lived - on one side - for thirty years. That is to say, I'm an actor or a winemaker. I do one or the other. I tell my team that I'm going on a shoot, and just like that I take the train, I leave... And they don't know what I'm doing, they discover me a year and a half later, on TV or in a movie theater. There's no connection. On RETOUR EN BOURGOGNE, what touched me was the blending of the teams. Especially during the grape harvest, when the film crew, the field workers, and the grape harvesters merged so well. That it worked so well was for me real happiness. So yes, I enjoyed acting in this film, but that my whole team was in it to varying degrees – some for just a momentary appearance, some with lines, and that they are all in the ending credits, that we could share something like that... That really touches me. After, when I watch the film and I see places I know by heart, when I see that scene in my cellar, our vines, figures of the harvest that I know, bottles of my father that were filmed... That touches me. And then there is the wine. My wine is cited. That's the second time that's happened, after Gilles Legrand's TU SERAS MON FILS. I think I'm the only one who can experience such emotion by seeing my wine poured in a film, because more than any other winegrower, I really know what it means to be in a film. It's very moving. I can't tell you otherwise.

Plus there are similarities between the film and your own story...

This is not my story, but it is true that my father died young when I was at the Conservatory. At that time, along with my sister, we found ourselves having the same discussions with the notary, etc... And then there was a Marcel with us, who worked with my father all his life... When we were deciding on the first name of my character in the film, I wrote to Cédric and Santiago Amigorena that we had a Marcel on the estate that I liked very much and to whom I'd like to give a little wink. And that's why I'm Marcel in the movie. When you're young, when your parents are no longer there, you look for pillars, trees...and Marcel was one of them. This is what I tried to put into the role: Marcel is not someone who can make a decision in place of Juliette or her brothers, but he is someone to whom they can refer.

To refer, is what Cédric Klapisch and Santiago Amigorena did with you as soon as the script was written?

As when he made this film on the financial world [MA PART DU GÂTEAU], Cédric wanted to make sure the information was accurate. This is very good, because wine is often used in cinema, but there's so much nonsense said and filmed about it that he wanted to avoid that. When winegrowers look at that stuff, they just laugh. A reporter came to the end of the RETOUR EN BOURGOGNE shoot and asked me what my role was in the film, apart from the character I was interpreting. I replied: "My job is to make sure nobody laughs when the film is shown in Beaune!" It was not a question of being too technical, it was a film directed at the general public, but it had to be accurate. And there, everything is right. That's also why I am touched by the film, because it refers to situations that I know, there is nothing invented, it is Burgundy I know.

The actors have also gained from your experience and advice...

It was on little things, gestures that I could help them with. When they cut, when you see them in the vines, they do a real job, they never faked it. Same when they taste. The way one tastes, holds one's glass, talks about wine – and that's where I sometimes helped on the dialog... And as Ana, Pio and François are good, it was a pleasure to share that with them.

Apparently you also shared good wines with them...

Yes, before filming we dined at the house and... We had a few drops! It was very festive...and it was there that Ana lost her vowels for the first time! (laughs)

After 25 years of waiting, you finally got to shoot with Cédric Klapisch. What about his way of working left an impression on you?

I admire the overall vision he had of the film before he even gave the first crank. I could see that through the little end of the telescope, like an actor who does his job and then goes away. But now that I have seen *RETOUR EN BOURGOGNE*, I understand better how Cédric works. He needs to have a lot of materials to sort through. There are things he filmed that he could not have anticipated, like pulling down the vines. And as the project evolved from day to day, he had to be very flexible. With this film, I got a measure of how pre-production and post-production work are as important as the filming. And Cédric impressed me with his mastery from beginning to end. We'd be remiss if we didn't congratulate producer Bruno Levy, too, because he began financing the film even when there wasn't much scripted; it's a film that was being built every day.

It's funny: your take on the film is the same as Ana's on wine: she had not imagined all the work that it implies! Is there a relationship for you between these two universes? Between the profession of wine maker and the profession of filmmaker?

People who do not know much about wine think that we are harvesting, putting the wine in barrels and just waiting a few months before bottling it. No – we dig, we plant, we maintain the vine, we grow the vine, we vinify wine, we raise it, we bottle it... All this forms a chain of thousands of details. Good wine is the fruit of many, many, many small decisions. And I think a good movie is not far from that. And I felt that in the way Cedric works. And then I, who love the grape harvest – there are vine growers who do not like it – I always thought that there were similarities to a film shoot, there is this same life in community. And to have had that atmosphere, served on a platter, at home... I was in heaven!

