

*cinéart*

# PERSMAP

## ENTRE DEUX MONDES



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EEN FILM VAN EMMANUEL CARRÈRE



Drama - 2021 - FR - 106 minuten  
Bioscooprelease: 22 september 2022

Meer over de film: [Cineart.nl/films/entre-deux-mondes](https://www.cineart.nl/films/entre-deux-mondes)

Persmaterialen: [Cineart.nl/pers/entre-deux-mondes](https://www.cineart.nl/pers/entre-deux-mondes)

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# SYNOPSIS

Met *ENTRE DEUX MONDES* schetst regisseur Emmanuel Carrère een liefdevol portret van arbeiders die onzichtbaar zijn voor de samenleving, maar solidariteit bij elkaar vinden. De film is gebaseerd op het boek en waargebeurde verhaal van journalist en schrijfster Florence Aubenas.

De succesvolle schrijfster Marianne (Juliette Binoche) verlaat Parijs om aan de kust undercover onderzoek te doen voor haar volgende boek. Ze trekt naar Ouistreham, vlakbij Caen, en gaat aan de slag als schoonmaakster op de passagiersschepen in de haven. Marianne wordt geconfronteerd met de economische onzekerheid en sociale onzichtbaarheid van haar collega's. Een leven waarin elke euro telt. Ze ontdekt de wederzijdse steun en solidariteit onder haar lotgenoten. Kan ze daar deel van uitmaken zonder haar eigen identiteit prijs te geven?

De veelal niet-professionele actrices bieden Binoche uitstekend weerwerk. *ENTRE DEUX MONDES* was de openingsfilm van La Quinzaine des Réalisateurs op het Filmfestival van Cannes en won de publieksprijs voor Beste Europese Film op Filmfestival van San Sebastián.



# DIRECTOR: EMMANUEL CARRÈRE

## NOVELS

- 2020 **YOGA**, P.O.L Publishing  
2014 **THE KINGDOM : A NOVEL**, P.O.L Publishing  
« Le Monde » prize, 2014  
2011 **LIMONOV**, P.O.L Publishing  
Renaudot Prize, 2011  
2009 **LIVES OTHER THAN MY OWN**, P.O.L Publishing  
2007 **MY LIFE AS A RUSSIAN NOVEL**, P.O.L Publishing  
2000 **THE ADVERSARY: A TRUE STORY OF MONSTROUS DECEPTION**, P.O.L Publishing  
1995 **CLASS TRIP: A NOVEL**, P.O.L Publishing  
Femina Prize, 1995  
1988 **OUT OF REACH**, P.O.L Publishing  
Kléber-Haedens prize, 1988  
1986 **THE MOUSTACHE**, P.O.L Publishing  
1984 **GOTHIC ROMANCE**, P.O.L Publishing  
Passion Prize, 1984 – « Prix littéraire de la Vocation », 1985  
1983 **THE JAGUAR'S FRIEND**, Flammarion Publishing

## ESSAYS

- 1993 **I AM ALIVE AND YOU ARE DEAD**, Seuil Publishing, Fictionalized biography of Philip.  
K. Dick  
1986 **THE BEHRING STRAIT**, P.O.L Publishing, Valéry Larbaud Prize, 1987  
1983 **WERNER HERZOG**, Edilig Publishing, Biography of the director

## FILMS

- 2021 **ENTRE DEUX MONDES**, by Emmanuel Carrère  
Adaptation of The Night Cleaner, by Florence Aubenas  
2005 **THE MOUSTACHE**, by Emmanuel Carrère  
Adaptation of the novel of the same name – written in collaboration with Jérôme Beaujour  
1999 **ANGEL**, Based on the novel by British writer Elisabeth Taylor  
1998 **CLASS TRIP**, by Claude Miller  
Adaptation of the novel of the same name – written in collaboration with Claude Miller  
Cannes Film Festival 1998 – Jury Prize

## NOVELS

- 2019 **THIS POISON WILL REMAIN**, by Josée Dayan; adapted from the novel by Fred Vargas  
2012 **THE RETURNED**, by Fabrice Gobert & Frédéric Mermoud  
2010 **FRACTURE**, by Alain Tasma; adapted from the novel by Thierry Jonquet  
**AN UNCERTAIN PLACE**, by Josée Dayan; adapted from the novel by Fred Vargas  
2009 **SEEKING WHOM HE MAY DEVOUR**, by Josée Dayan  
**THE CHALK CIRCLE MAN** Adapted from the novels by Fred Vargas  
2008 **LOVE IN THE BLOOD**, by Vincent Monnet; adapted from the novel by Charlotte Valandrey  
**SOUS LES VENTS DE NEPTUNE**, by Josée Dayan; adapted from the novel by Fred Vargas  
2005 **DÉSIRÉ LANDRU**, by Pierre Boutron; written in collaboration with Jérôme Beaujour  
1996 **PÊCHEURS D'ISLANDE**, by Daniel Vigne; adapted from the novel by Pierre Loti  
1998 **DENIS**, by Catherine Corsini; written in collaboration with Catherine Corsini  
1996 **LES CLIENTS D'AVRENOS**, by Philippe Venault; adapted from the novel by Georges Simenon; written in collaboration with Philippe Venault  
1995 **LE BLANC À LUNETTES**, by Edouard Niermans; adapted from the novel by Georges Simenon  
1993 **MONSIEUR RIPOIS**, by Luc Béraud; adapted from the novel by Louis Hémon  
1991 **LÉON MORIN, PRIEST**, by Pierre Boutron; adapted from the novel by Beatrix Beck

# INTERVIEW WITH EMMANUEL CARRÈRE



**Before considering this film, had you already read *The Night Cleaner*, by Florence Aubenas, in which she relates how she posed as a job seeker and became a cleaning lady?**

Yes, I read it when it came out. Like everyone who read it, I found it to be a great book, in the image of all the reporting by Florence Aubenas, who was and remains France's best columnist today. But I would have been very surprised then, if I someone told that one day I'd find myself adapting it for the big screen.

**How did it come to be?**

For a long time, Florence Aubenas didn't want her book to be adapted. Many people took an interest in it, but faced with her reluctance, they abandoned the idea. Juliette Binoche, who really wanted to play the lead role, showed her usual persistence: she invited Florence to dinner every year and asked her: «When are we doing this film?» And one day Florence Aubenas (I'm still not sure why) mentioned my name, saying that it would be interesting if I could be associated with the project. Juliette, who didn't know me, called me. Initially, the three of us met; then Florence told us: «It's your business, I do not want to interfere», and then it was just Juliette and me.

Strangely enough, she chose me, although I'm not primarily a filmmaker. It's wonderful, when something comes to you from the outside, like an order, and you realize that it touches you so closely. In trying to write an original screenplay, I wouldn't necessarily have found a project where I felt so much in my element.

**Did it kindle a desire for you to return to cinema?**

Rather, it was the opportunity that made the thief. I enjoyed making the two films I directed, one documentary (*Back to Kotelnich*), the other fictional (*The Moustache*), and *Between Two Worlds* strangely mixes the two. I started from the documentary material (Florence's book) but instead of superimposing over her report, I created a distance and moved towards fiction. The film contains a fictional issue that is not present in the book.

**Precisely: how did you approach the writing of the screenplay, especially as you decided to focus on a character that our protagonist meets, when the original work is really a "choral book", with multiple viewpoints.**

Our initial adaptation work culminated in a screenplay written with Hélène Devynck. After much trial and error, we went from an adaptation very close to the book to this dramatic issue: the idea of a friendship formed in a closer and more intimate way than the others, whereas in the

book there's companionship, a very strong work camaraderie, but no intimate bond. So I chose to develop this bond, this friendship, and its consequence: the feeling of betrayal when the protagonist reveals who she is.

**And that's not in the book?**

No, it isn't, and for two reasons, in my opinion. First, Florence Aubenas took great care that this would not happen. She knows how far she can decently go to approach the people she describes. She has some sort of ethical safeguard that the protagonist of the film lacks (the latter is more naïve, in a way.) And then, although throughout her immersion she asked herself the various moral questions the film poses --and I would be very surprised if she didn't-- she remained silent about it. Clearly, it was a book about the people she was describing, not about her qualms.

**While you, in this social chronicle, have introduced your recurring themes since *The Adversary*: the deception and the lie...**

Florence thinks her moods and her scruples are not interesting. While in my case, it's no mystery; I tend to make big deal out of mine. This makes Marianne Winckler a kind of hybrid creation, a cross between Florence and me. That's why I changed her name and made it clear that she's a writer, and not a journalist. Even if, in my opinion, Florence Aubenas is one of the best French writers, she refuses the label and insists that she's a journalist.

**After the first draft of the script, how did you proceed?**

We started the casting process quite early on, with casting director Elsa Pharaon. I spent a lot of time in Caen, and we met a lot of people. From the start, it was established that we would only chose non-professional actors to be in the film with Juliette Binoche. Two characters from the book actually played their own role: Nadège, the ferry foreman, and Justine, who celebrates her farewell party. These two women are like historic figures in the Ouistreham-Canal area. Florence Aubenas recommended that I meet Evelyne Borée, who plays Nadège, and she was the first woman that I saw. The two of them had remained fairly close. There was something magical about our initial meeting: after doing a little screen test, in thirty seconds, Evelyne realized that she loved to act! And it's really obvious; there's this authority in her and this authenticity that she never shied away from during the shoot.

**Can you tell us about the casting sessions?**

There were varied. We would ask the participants to do some improvisation around the themes of the film, or to talk about themselves. After the casting was completed, during the six months preceding the shoot, we did several workshops in Caen, once every two weeks. It was a way of getting to know each other, including the actors in the ensemble. This led to a sort of group effect, like you find in a theater company: everyone was happy with this bi-monthly reunion, with nothing at stake, and filmed with a small camera. That's how we slowly veered towards the shoot.

**When did you decide on Héléne Lambert to play Christèle? Given the importance of this role, you could have hired a professional actress...**

If we had chosen two actresses for the lead roles, with the others working as extras, more or less behind them, the experience would have been a bit unpleasant. And Juliette Binoche made a huge contribution when she agreed to act on the same level as the others. I knew she was an

amazing actress, but I was surprised by her humility and generosity... Initially, the girls were a bit apprehensive, Juliette being the big French star that she is, but she quickly won them over. Everything became natural and friendly.

To come back to Héléne, there's this anger in her, this bitterness, which burst forth from the very first scene we shot, at "Pôle Emploi," [French governmental agency which registers unemployed people, helps them find jobs and provides them with financial aid.] We had done some improvisation work on this scene, and she put a much greater violence into it than in the original dialogue. Her relationship with Juliette did the rest. I can honestly say that Juliette Binoche directed the actors at least as much as I did, not by giving them instructions, but in the way she acted alongside them.

### **Did you get the feeling that Juliette Binoche worked a lot on her own?**

She works all the time! To have lunch with her is to work. And then let's not forget that she's at the origin of the film, that her desire to do it pre-exists mine. It was her project. But what amazed me the most was how kind she was. Yes, that's really the right word.

### **The character of Cédric is the one closest to the book...**

Absolutely, and Didier Pupin quite simply inhabited the character. The days when we filmed his one-on-ones with Juliette delighted the whole team, thanks to the charm that their relationship exuded. We knew these would be easy, relaxing days.

Actually, I don't really know what «directing actors» means. At the beginning of the shoot, as I was the director, I thought I had to give them directions, and tell them what their characters were supposed to feel. After three or four days, Juliette Binoche took me aside: «I would like to ask you something: in the first takes, don't try to direct me. Let me do my own thing, and find it on my own. Then, if you're not satisfied, of course, you tell me...» That was a good lesson on how to direct actors: from then on, I tried to direct even less than before - and not just Juliette.

### **How did you decide to stage and edit the film?**

I had a great partner, cinematographer Patrick Blossier, with whom I've worked before and whom I adore. With partners as experienced as him and Jean-Pierre Duret in the sound department, I know that the ship will get safely home. Patrick can do anything; he has worked with Costa-Gavras and with Alain Cavalier. We agreed on a classic and understated staging, knowing this was the best way to get the most out of the performances. And Patrick often has wonderful ideas. He insisted, for instance, that I ask the producers for these two rather exceptional things: a "draft day" at the beginning of the shoot, and a "do-over day" at the end. Before the first day of shooting, we did a dry run of the "Pôle Emploi" scene, only once, from beginning to end. And at the end of the shoot, we had planned and carefully saved a day outside of the schedule to do what we wanted, and shoot things we were missing, or we thought we had failed.

Initially, this double requirement intrigued the film's producers, Olivier Delbosc and David Gauquié, but since they're both approachable and open-minded and they're always keen on trying things out, they said yes, let's do it! Even though two empty, unassigned days in a tight work schedule, is truly unusual on a set.

### **Do you control a lot on set?**

Not really. As a director, I give myself credit for not overdoing it. I prefer to let things happen and to delegate. I think that's also why the atmosphere of this very tiring shoot (seven weeks, constantly changing sets, often shooting at night, and in conditions as difficult as those on the ferry) remained very pleasant. Everyone felt that they were being trusted and that they could bring out the best of themselves.

### **Did you shoot with multiple cameras?**

We used a somewhat unusual configuration. I sort of combined my two previous films, bringing in not only Patrick Blossier, but also Philippe Lagnier who was the cinematographer and my main teammate for Back to Kotelnich. He's not a cinema DP, but a cinematographer and a director of documentaries. He is used to working on his own, or maybe with a sound engineer. I offered him two things: on the one hand, to handle the second camera in a fairly standard way, in the scenes featuring several characters or in certain sets, in order to save time. On the other hand, something more specific; I told him «during the shoot, when you're not working the second camera, go for a walk and shoot whatever you want. I don't want to see those shots, I don't want the production to see them either, I want to discover them during the editing phase.» We called these shots "mystery shots." It was like the "draft day" and the "do-over day," this strange little feature of the shoot, and the object of conversations (both amused and intrigued) within the crew. Finally, Philippe came back with 40 or so of these mystery shots, telling me he would be happy if I just kept one or two. There are twenty-four in the movie! They are incredibly beautiful. I'm happy to have trusted the poetic gaze of Philippe Lagnier, and told myself: this will enrich the film in a way that I do not understand yet, that I cannot imagine...

Generally speaking, I like things to get out of hand, and not being in control of everything. The more initiative you give talented teammates, who are very involved in the project, the more

surprising things can happen.

**As the film finds its inspiration in reality, an essential stake is that the film rings true...**

I hope it does. What I've told myself from the beginning, is that no matter how short my experience as a director is, if there is chemistry between Juliette Binoche and the other actors and actresses, the film will deserve to be seen. And I was reassured about that early on; I could feel it when we were shooting. I saw the pleasure they felt in acting together.

**Were the images showing the migrants on the side of the road planned before the shoot?**

It was tricky. There are migrants in Ouistreham, a fact that is hard to ignore. On the other hand, I was wary of displaying a typical leftist good conscience demanding we include them in the film, like you check a box. We shot a pretty spectacular scene with fake migrants. I found it revolting. I knew as soon as we got back to the hotel that we would cut it. I didn't even want to watch the rushes.

On the other hand, Philippe shot very beautiful documentary shots, alone, near the port of Ouistreham. We see the migrants, with others by the side of the road, the first time Marianne goes to the ferry with Christèle. I think that these shots, and Christèle's line about Sudan, show quite well the place that migrants occupy in these women's lives: the migrants are there, these women see them, they pass them by, and the migrants disappear into the night -- that's it.

**Music plays an important part in the film...**

A friend recommended Mathieu Lamboley to me, a young composer who, although he already has experience in this field, is not yet well known in film scoring. In addition to his talent, he has the flexibility and availability of people who are not too established yet. I showed him a rough cut of the film, and told him I wanted a bit of a haunting «spinning» effect. Over the weekend, he came up with what was to become the main theme of the movie. I was immediately sold, and so was Olivier Delbosc, who really loves music and is actively interested in it. The best part is that Mathieu started scoring the film earlier than usual, during the editing process: it allowed the three of us to search for what was right together.

**Does this film bode a new path for you into fiction cinema?**

I don't know yet. But I'm glad I did it because it was unexpected, and I wouldn't have thought about it spontaneously. It was a happy, thrilling experience. And I learned a lot about actors, both from Juliette and from her partners.

*Interview by Yann Tobin*

## **INTERVIEW WITH JULIETTE BINOCHÉ**

**When did you first read Florence Aubenas's "The Night Cleaner?"**

Probably in 2010 when it was published. It was Cédric Kahn who recommended that I read it, with the idea of making it into a film. I was obviously enthusiastic. But shortly thereafter, Cédric told me to forget about it. Florence Aubenas did not want to give up the adaptation rights, which she confirmed to me when I asked her directly. For her, it was a thing of the past, and she didn't want to revisit it in a movie.

I'm quite stubborn when a project is close to my heart. So I asked Florence again, and she told me that the only way she would accept was on the condition that Emmanuel Carrère write the screenplay. But Emmanuel was not available at the time; he was working on his novel, *The Kingdom*. To sweeten the deal, I suggested that Emmanuel not only write the adaptation but direct the film. After several dinners with Emmanuel and Florence, she finally agreed. I met a producer who, by chance, was also working on an adaptation of *The Night Cleaner*. The project was starting to take shape but I didn't want just to act in the film, I wanted to produce it, which for various reasons was refused to me. I experienced this rejection as unfair and humiliating. That being said, since the central theme of *Between Two Worlds* is the humiliation of women, in the end, it served me well.



**When your name is Juliette Binoche, a well-known and recognized actress, how do you get women who are non-professional actresses (and who play their own role as housekeepers) to accept you?**

My father was dying. I arrived on the set broken and exhausted, which meant that immediately, I was in physical and mental tune with what I had to experience in the film. And the women who played alongside me in the film sensed it right away. I've always wanted to play a housekeeper, and basically step into a different universe. When my Polish grandmother came to France during World War II, she had to do odd jobs, like housecleaning, in order to survive. When my mother was a student, she also did some housekeeping jobs. And I too, as a student, did various odd jobs.

So in a way, it's been part of my family history for a long time and it's still part of me – it's all about being resourceful and getting by.

**Did you do specific research on these women who slave away on ferries?**

When preparing to shoot Leos Carax's *The Lovers on the Bridge*, I spent some time incognito on the street and at the night shelter in Nanterre, which welcomed homeless people in distress. At the end of one of those nights, I returned by bus to Paris with a gentleman of Indian origin who had no idea I was an actress on a scouting mission. He took out a 500-franc note from his pocket and said to me, "If you want, we can spend it together. «I was extremely touched, but that did not challenge my desire and my right to play the part of a girl who lives on the streets. The same goes for my role in *Between Two Worlds*. There is no guilt to be had; the goal here is to understand the life of these quasi-domestic slaves and, if possible, to change the awareness on their miserable living condition. It's exactly what happened with Florence's book, which luckily was a great success, and which I think... I hope... has changed the condition of housekeepers. And made the invisible visible.

**Did you read the book again before filming?**

Yes, of course, but above all the screenplay by Emmanuel Carrère and Héléne Devynck, which is a variation of the book, rather than a literal adaptation. The script stood by itself, like a new fruit grown on the tree that Florence had planted, with its stone, its flesh, its skin... While the film owes everything to the book, it has also grafted its own uniqueness to it.

**Most of the other parts in the film are not played by professional actresses but by women reenacting their daily lives...**

I spent a lot of time talking with these women. Especially with Héléne Lambert, who undoubtedly had the most uncertain temperament in the group. She was building a very strong wall around herself, before deciding if she was going to like playing this role (which was not really a role) and especially, before deciding if she was going to accept me. It took the necessary time, and then suddenly, between two takes, she opened up, telling me about her life as a single mother raising three young children, her various hardships, her walks of several kilometers in the early morning to reach her work place, her family relations...

Before taking on the part, my role was to talk to these women, reassure them and convince them that they were quite capable of taking on the happy responsibility of showing the hidden world of their professions, a bit like teaching someone to dance. They are all fantastic: Héléne Lambert, Léa Carne, Emily Madeleine, Evelyne Porée, etc.

**What did you learn from them?**

I was there for them, and they were there for me. I know what work is like, but I hadn't imagined what it feels like to work and earn so little –virtually nothing-- with your hands in shit, literally. Same for the kilometers to cover each morning at dawn, or late in the evening, when most people are in the comfort of their homes. Above all, these women taught me that even in the depths of misery, there is a need for friendship, for fooling around, and having fun. We laughed a lot together.

**In this film that revolves around women, there are a few men, including a very endearing character, who is quite flirtatious...**

It's Didier Pupin, and he plays this role with great warmth. At the time, he worked at Saint-Maclou [chain of French stores specializing in floors, walls and windows. He explained to me

how to install carpet! There are also the two black workers, who are beautiful, and not just physically. On the ferry, or during the break, they just gave in to the joy of living, of laughing and sometimes singing, despite of everything.

**Between Two Worlds is also a story of betrayal and lies...**

This is a fundamental aspect of the film. My character, Marianne, is no longer a journalist, as in Florence Aubenas's book, but a well-known writer who decides to experience misery in her little corner and tries to remain unnoticed. Obviously, there's something in her that reminds us of a spy, or rather, a detective, but in the specific way an actress researches a character so that she can reach that crucial moment when feelings come true.

Marianne is in the middle of the others, she's with them, with sincerity, but she's also at a distance, since she takes notes in a notebook and transcribes them at night on her laptop. Where is the boundary between truth and lies? How far are we allowed to lie for the truth to be captured? During the scene where Christèle unmasks Marianne, how do you capture this mixture of stupefaction and disappointment?

**Whether or not they've read Florence Aubenas's book, some audience members may be disappointed in the film – you know how it goes: «that's not how I imagined it...»**

It's bound to happen, and they are free to think that way, but it would be good if those who are disappointed reflected on the nature of their disappointment. One of the film's strengths is precisely that it's not what people might expect it to be: a precise visual representation of the book, word for word. The film doesn't petrify the universe of the book; quite the opposite: it extends it and takes it in new directions. I'm really happy and proud that I contributed to this amplification.

***Interview conducted by Gérard Lefort***



# CAST

Marianne	JULIETTE BINOCHÉ
Christèle	HÉLÈNE LAMBERT
Marilou	LÉA CARNE
Justine	EMILY MADELEINE
Michèle	PATRICIA PRIEUR
Nadège	EVELYNE PORÉE
Cédric	DIDIER PUPIN

# CREW

Director	EMMANUEL CARRÈRE
Screenplay, adaptation & dialogues	EMMANUEL CARRÈRE & HÉLÈNE DEVYNCK
Loosely adapted from "The Night Cleaner,"	BY FLORENCE AUBENAS, EDITIONS DE L'OLIVIER PUBLISHING
Cinematographer	PATRICK BLOSSIER - AFC
Editor	ALBERTINE LASTERA
Sound	JEAN-PIERRE DURET
Original score	MATHIEU LAMBOLEY
Production designer	JULIA LEMAIRE
Costume designer	ISABELLE PANNETIER
Casting director	ELSA PHARAON - ARDA
1st Assistant Director	ALEXANDRA DENNI
Unit manager	KIM-LIEN NGUYEN
Post-production supervisor	SUSANA ANTUNES
Production manager	CHRISTOPHE DESENCLOS
Executive producer	CHRISTINE DE JEKEL
Associate producers	EMILIEN BIGNON
	JULIETTE BINOCHÉ
	JEAN-LUC ORMIÈRES
Producers	OLIVIER DELBOSC
	DAVID GAUQUIÉ
	JULIEN DERIS
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	CINÉFRANCE STUDIOS
	FRANCE 3 CINÉMA
With the participation of	FRANCE TÉLÉVISIONS
	OCS
	CANAL +
In association with	LA BANQUE POSTALE IMAGE 13
	MANON 10
In association with	FRANCE TV DISTRIBUTION
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With the participation of	THE CNC (CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE)
	TV DISTRIBUTION
International sales	MEMENTO DISTRIBUTION
French distribution	