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ROSE

A FILM BY
AURÉLIE SAADA



FFA 2021
COMPÉTITION



Locarno Film Festival
Prix Variety Piazza
Meilleur Film

SCÉNARIO AURÉLIE SAADA ET YAËL LANGMANN PRODUIT PAR PRISCILLA BERTIN JUDITH NORA ELSA RODDE COHEN MEDIA GROUP PRESENTS

MERDI NEBOU DÉBORAH SAÏAG JULIA DUMONT BOURAOÛIA MARZOUK AVEC LA PARTICIPATION DE ANNE SUAREZ BERNARD MURAT MICHAËL ABITEBOUL MICHÈLE MORETTI AVEC LA PARTICIPATION OBLIGATOIRE DE DELPHINE HORVILLEUR UN FILM DE AURÉLIE SAADA MISE EN SCÈNE AURÉLIE SAADA SCÉNARIO AURÉLIE SAADA ET YAËL LANGMANN MONTAGE MARTIN DE CHABANEIX COSTUME ÉLODIE DEMEY
RÉALISÉ LÉA PHILIPPON COSTUMES MARION MOULÈS-MATTHIEU CAMBLOR MONTAGE FRANCIS VESIN SON ROMAIN DE CUELTZL NICOLAS BOUVET-LEVRARD MARC DOISNE SUPERVISION MUSIQUE JEANNE TRELU MUSIQUE ORIGINALE COMPOSÉE ET INTERPRÉTÉE PAR AURÉLIE SAADA PRODUCTIONS DÉVELOPÉES SILEX FILMS ET GERMAINE FILMS EN COOPÉRATION AVEC FRANCE 3 CINÉMA LES PRODUCTIONS DU COUSCOUS APOLLO FILMS
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SYNOPSIS

Rose, 78 years old, has just lost her adored husband. When her grief gives way to a powerful impulse to live, making her realize that she can still redefine herself as a woman, the whole balance of the family is upset.



DIRECTOR'S NOTES

Rose is the story of an intimate revolution, that of a 78-year-old woman who, after losing her beloved husband, discovers herself and realizes that she is not just a mother, a grandmother, and a widow, but that she is also a woman, and that she has the right to enjoy and to desire for the rest of her life.

Aurélie Saada

INTERVIEW WITH AURÉLIE SAADA

What pushed you to start writing and directing a feature film when music is so important in your life?

The desire for this film overwhelmed me. I didn't expect it. I write a lot, always have. Songs, mood pieces and short stories. But I had never had the desire to write a movie. In fact, I think it was the desire for this story that made me the director of this film, not the desire to be a director.

I was even surprised. I thought that music totally fulfilled me, that it gave me so much freedom, that it made me totally happy. But it's a bit like having a second child: when you have your first, you think that you won't be able to love a second child as much, and yet what happens is strange and magical. The heart doesn't divide, it grows, and we discover an even bigger space that we didn't suspect. For me, the cinema came to live in this place.

I often organize dinners at my place where cultures and generations mix. I like noisy, generous tables. One evening, my cousin came with the last grandmother in my family. She had just lost her husband and was profoundly sad. At that same table, that evening, was Marceline Loridan-Ivens (a survivor of the camps who was on the same convoy to Auschwitz as Simone Veil, the magnificent author). Marceline was a survivor in every sense of the word. She was more than alive, she woke up the sleeping. She had a cheekiness, a panache, a sensuality, an extraordinary appetite for life. I saw my grandmother totally shaken by the vision of this free and lively woman.

She was fascinated. I felt in her eyes and saw in her blushing cheeks that she was daring to question the fact that perhaps her life wasn't over and that there were more things still to be experienced. That maybe she wasn't just a mother, a grandmother and a widow but that she was a woman too. And I dreamed of this possibility and of her adventure, of an intimate revolution at an age when we are filed away, but also when we file ourselves away, in the bottom drawer.

Once the guests had left, I wrote Rose's story. This time I had the feeling that it was not a song...

I know that in France we sometimes find it difficult to hear an artist's desire to express herself in a variety of artistic forms, and that we even question the legitimacy of such an endeavor. I will not impose limits on myself, because we have only one life, and many faces. I am convinced that strong desire is an extraordinary engine for advancing and discovering oneself in unsuspected places.



Who is Rose? Who inspired you to make her seem so true, so real, so alive? Can you speak to us about the subject of your film?

Like many artists, I am always inhabited by the same questions. The plurality of the feminine is a theme that is dear to me, as are the limits that we are given and particularly those we impose on ourselves, the cultural or social shackles. How do we send them packing and live our paradoxes to the fullest? I was interested in being able to question all these subjects that obsess me in a different medium.

The same woman carries within her such complex and contrary things. I like to think that we have the right to be the one with makeup and the one without, the deep one and the light one, the mother and the whore, the virile one and the feminine one, and so many others. A woman's voice disrupts, a woman's freedom disrupts, and yet the voices of the grandmothers and widows do not speak about it! (laughter)

Rose is basically inspired by the women in my life, my grandmothers, my mother, my aunts, and by my desire and my enormous happiness to see them, or to imagine them being free, being reborn and discovering themselves.

Growing old is the path we all take, here there is something to make it less complex...

Rose is a composite woman, a collection of women I've met in my life. But you also always tell a bit of your own story, and even though the character is almost 80 years old, I tell something of myself through her. At 30, I thought I was old, too old. When the father of my children left, I found myself alone with our two small daughters and I thought that the world was falling apart... that I was only a mother, that for the woman it was too late... It's silly maybe but I lived it that way... and then life offered me the opportunity to discover myself and to be reborn in a way I had never imagined. We never really suspect who we are, and the life force that can emerge after any kind of grief.

I wanted Rose to be this advanced age because it allowed me to follow through with my idea and to be able to talk about the fact that desire is always present in life, until the very end, and that it is terrible to make women's desire invisible, stifled or taboo.

Do you think yours is a feminist film?

I didn't write it from an activist perspective. But still, whatever I do, it's hard for me to forget that I'm a woman (laughs). Telling Rose's story allowed me to address a subject that has always pursued me, that of our expiration. All our lives, we are constantly obliged to confront our age, the passing of time that "impedes" us, which results in constraints... liberticide. It starts early. Even as little girls, we are told that we are too big to walk on the beach without a bathing suit top. It continues into our teens when we are discouraged from going to the pool when we have our period. Then in our thirties we are reminded that it's time to think about being a mother. And when we're forty and we're not yet mothers, we're labelled selfish. At fifty, other restrictions are imposed on us, such as giving up wearing long hair. We could go on and on... It seems like small things, but ultimately it is very violent. To portray a woman who suddenly dared to throw out these dictates was important to me.

Tackling the intimate "revolution" of a woman in her seventies on the big screen... Did anyone tell you that it was rather "brazen"?

Even though it wasn't expressed in that way, the first producers I met politely explained to me that it would be wise, for the sake of "credibility", to make Rose a little younger. But what is so disturbing about a woman who is old enough to be a grandmother deciding to enjoy life as she sees fit? I am not a warmonger, and I may be repeating myself here, but I find it unacceptable that older people, and especially women, should be forced to stop living their lives as they wish.

I was very upset, even shocked, by what I heard here and there at the beginning of the pandemic. That it wasn't so bad if COVID affected "old people" because, after all, "those people" had lived long enough. But who gets to decide at what age to stop?

Beyond the portrait of a woman, what other themes did you want to tackle in Rose?

The couple, fidelity, siblings and birth order, the family, contradictions and of course, the kitchen!

The fear we have of seeing our mothers fail but also of seeing them free. I liked working with sensitive, fragile male characters who question themselves, super-endearing anti-heroes, all with a strong desire for fatherhood... I believe that all the men in this story are men I love, don't ask me why... I'll talk to my shrink about it! (laughs)

Through its colors, noises, discussions, arguments, dances and songs, your film conveys a great conviviality, and something very authentic...

I grew up in a Tunisian Jewish family, noisy, joyful and absolutely non-religious, where traditions are eaten, sung, danced, where jokes start in French and end in Arabic, and where the bracelets on the women's wrists are percussion instruments that rock us. We can never be without each other for long. We argue without ever stopping loving each other.

I come from an environment where modesty and silences are hidden in the noise, where the tribe is omnipresent, where we say that we love each other by the food we share or by



the food we cook, where even sadness and sorrow are lived in a festive atmosphere... In the East, joy is present at all stages of life, it doesn't mean that we are not sad, it just means that we don't stop meeting and sharing... Traditions push us to get together regularly, so as not to let go of each other... It can be a little overwhelming at times (laughs).

It was important for me to put my first film in this setting because I didn't want to cheat. I wanted this film to resemble me and not to borrow anything from cultures that I hadn't sufficiently mastered. Also, Eastern Judaism is often caricatured in French cinema. I wanted to show its more complex face, far from the clichés. But it remains a setting, a costume, a perfume because the heart of the subject is not there. This film may be imbued with Judeo-Eastern culture, but a friend of mine from Corsica, a Christian, told me a short while ago: "It's crazy, it's like home." I believe that we humans are much more alike than we imagine.

Did you write with an actress in mind to play Rose?

When I was writing I was thinking about the women in my family. I needed this film to be as close to reality as possible. Eastern women are often seen as mothers above all. Their freedom and their desires are taboo. It's their revolution that interested me.

How did Françoise Fabian come to be involved?

When I finished the first version of the script, I immediately thought of her. For me, she perfectly embodies this multiple woman, who accepts her age and has never hidden it. And she carries within her this Eastern warmth that is so dear and familiar to me. She grew up in Algeria. She has the audacity, the sensuality, the humor, the appetite, and the gravity of those who have weathered storms.

I met her for the first time after she had read the script. We were at her house, on her couch. She took my hand and told me that she wanted to be this woman, that she was Rose and that I had to promise her that there was no one else. She told me that today the cinema does not offer roles like that to women of her age, that they are only good for playing grandmothers... She had an absolute desire to interpret this intimate revolution. A clear desire. It's irresistible. A genuine meeting that was magical, it was obvious. There is something very strong between us. I think we love each other very much. Beyond the role, I met a friend, a sister, a new member of my family. The generations that separate us do not separate us, on the contrary, we have a lot in common, a crazy love for our independence, a sense of joy and a zest for life that drives us deeply.

What impressed you the most about her?

On the set, I loved her strong commitment, her work ethic, her generosity, her courage, her liveliness, her stamina and the way she gives her all, her beauty and her humor, all of the time. Rose is a weighty, difficult, demanding role.

Françoise was in almost every shot. She put her blood and her heart into it and it is very palpable in the image. She overwhelmed me. In Rose, she expresses very diverse emotions. That requires a lot of concentration and great acting flexibility from the actress playing her. Françoise was incredible in her intelligence, in her ability to listen and in her abandon. In the seduction scenes, she showed an extraordinary panache. When you're not twenty anymore, it's no small thing to offer something of your sensuality and sexuality to the camera - and in the lighter scenes, she proved herself to be a tremendous comedienne. I have rarely seen an actress enjoy acting so much. I think she's going to wow everyone who comes to see the film and beyond. I hope she will help women to liberate themselves, and not to fear time.

Why did you choose to make the man who will awaken Rose's sensuality, a restaurateur?

Because I love restaurateurs! (laughs) For their sense of human relationships and for the pleasure they give to people. Food is very important to me. You can see it in my film: there is not one scene where we don't eat, where we aren't making something to eat. When I realized how important food was in my film, it made me laugh!

Pascal Elbé plays the restaurateur. He is marvelous in his delicacy and his humanity. A short time ago, I read a sentence by Francis Ford Coppola that made me laugh a lot: "I always put a recipe in my films. That way, if people don't understand anything, they will at least have learned something."



How did you find the actors who were going to play her children?

While I was in the middle of writing my screenplay, I had dinner one night with Aure Atika and I told myself that she was exactly the Sarah I imagined, strong and fragile. I love charismatic women; they are enormously inspiring. I felt in Aure that she could really be this woman, brusque on the outside, but soft and sweet on the inside, like the prickly pear, a fruit whose delicious taste makes the effort to remove its thorns worth it! After that night, I could no longer write the character of Sarah without thinking of Aure.

To find Sarah's brothers, Pierre and Léon, I worked with Elodie Demey, the casting director. Being more in the music business, I don't know much about actors. Elodie introduced me to Grégory Montel and Damien Chapelle. I was impressed. Grégory was the doctor Pierre that I was looking for: gentle, reassuring, warm, but also tortured between his will to do the right thing and his desire which exceeds him. I liked his fairness, his depth, his humor. As for Damien, he was the Leon I had dreamed of: a tall, handsome guy - but without any consciousness of being so - with the look of a clumsy ruffian, touching in the way he jealously watches over his mother and hides his complexes about his brother.

On the screen, they are a real pair of siblings. I felt like I recognized such familiar faces. They didn't know each other before and now they are very close.

Although you didn't choose to build your career on it, you have sometimes acted in the theater. Did this experience help you to write your dialogue?

Very much so. When I was younger, I was on the stage. I know the pleasure of biting into a text. Even though I have devoted my professional life to music, I love the theater, I've read a lot about it and I go often. I know how much actors enjoy playing long scenes in which they can let their emotions flow freely. When I wrote my script, I thought about this and I made sure that, from the smallest to the most important, each of my characters had a real part to play. In spite of the doubtful looks from my producers, I even had the audacity to end my film with a monologue, which is rarely done in cinema! But for me, there is nothing more moving on screen than an actor's performance.

You also wrote the music for your film. As a composer could you have entrusted it to someone else?

I hesitated at first. I told myself that I couldn't do everything. And then I realized that I couldn't delegate anything with this film, that it was my baby. I needed to give birth to all its nooks and crannies, to slip a little of my blood and my memories everywhere. Writing the music for Rose was a magical experience. I started composing and recording it before filming so that certain scenes could be shot with it. It was a real treat for me to draw on my background to write it.

Eastern music dances in my veins. It has rocked me since I was a child. I had fun singing on this soundtrack in Hebrew, Arabic, Yiddish and Italian, the languages of my ancestors.

And as I always invite my family in everything I do, my daughter Shalom, 12 years old at the time of the recording, also composed one of the themes... I am immensely proud of this, as you can imagine!

How did the shooting go? There is something very natural about the big group scenes, were you impressed? Were they hard to do?

In life I always run on adrenaline, I like to dance in the storm to see what I am capable of doing. I like to throw myself into the joyful void as I do when I go on stage in front of thousands of people to capture the emotion and the feeling of being alive. When she was little, my daughter used to say to me "but you mom, aren't you afraid of anything?" I think that the constraints and the challenge are very exciting for me. The shooting was an extraordinary experience.

I loved drawing this team with me into the intimate images of my story, directing the actors, working with each position. I absolutely loved playing the conductor... I felt serene, and I had immense confidence in everyone. The atmosphere on the set was idyllic.

I also like it when reality gets mixed with fiction. I like to offer intimate things. I must be a bit of an exhibitionist (laughs). My truth is in every nook and cranny of the film, in the smallest details: the flowery wallpaper like in my grandmother's house, the Arcopal plates, the costumes that are sometimes really my clothes, the expressions, the familiar recipes. In fact, I hired my sister Chloé Saada, who is a chef, to come and cook everything that is eaten in the film. I wanted

the actors to know the taste of my childhood, of our traditions, of my house and above all, that they enjoy themselves for real. My reality also slips into the people we see on the screen. The small roles, the extras are played by people who are dear to me, my friends, my family, women who count, through their thoughts and their words, like Delphine Horvilleur ... I was happy to see them on the set, to feel them there was so important for me.

The big dinner scene, for example, was a real gamble because I wanted it to resemble the dinners I organize and, in particular, the one that gave birth to the film. So mixed with the actors around the table are my real friends, non-actors, such as Pénélope Bagieu, author of the comic strip *Culottées*, Adèle Van Reeth, a philosopher who hosts a program on France Culture, Aline Afanoukoe, a music journalist on France Inter, Stéphane Foenkinos, author and director, Yan Destal, a musician, Nicolas Ullmann, a circus ringmaster, and Olivier Bassuet, producer and co-founder of *Ni putes ni soumises* ("Neither Whores nor Submissives"). The screenplay was precise, the dialogues were very scripted for the main actors, but I wanted to leave room for improvisation so that the non-actors could be as spontaneous as possible. The shooting of this scene took place over two days, two wonderful days around a table eating together in the middle of a COVID lockdown. And like a little mouse, I would come and steal little bits of their conversations. Improvisation is an exercise I love. I love the creation that comes to life all of a sudden. I would propose games to them, and I let them be free... An incredible experience! They were so right and touching. It was beautiful to see actors and non-actors letting themselves go and having a great time together. It was as it is in music, when all of a sudden the group forms: the score exists but we soar above it, the pleasure emerges and the magic operates.

The same day, I showed Yan Destal a song that he was going to play on the piano (without telling him in advance) and I invited all the characters to come and dance and sing with him. It was so exciting to build and film with that surprise and that freedom.

A question about Yaël Langmann who co-wrote the script with you... How did she find her place in this *Rose* which is so personal to you?

Our collaboration was magical. I came to her with the first draft of this story with which I was obsessed. I knew the background of each of the characters, what they were going to experience, what they loved, their vocabulary, their obsessions, their despairs, the music of the film, its rhythm, its scent. I knew how it would start and how it would end. It's funny, I recently went back to my synopsis and nothing had changed. But I had never written a script before and it seemed like a mountain. Yaël was wonderful. She showed me the way. Hand in hand, we wrote this story. She questioned me so that I could get to the bottom of what I had in my gut. And then I think that my story echoed intimate things for her too. For me, she was the midwife who helped me to give birth. She was incredibly generous.



Who is Rose for?

For girls, for women, for mothers, for grandmothers and for the men who love them! And of course, for food lovers, too... I hope that this film will help to change the way we look at age and time.

What did the shooting of the film bring to you as an artist?

As an artist I don't know, it's still too early to say. But to the woman that I am, it gave me great pleasure. Pleasure is even too weak a word for what I experienced. Rose was like an upheaval in my heart. I loved writing it, shooting it, editing it, scaling it, mixing it. It shook me up, turned me upside down, and carried me away. It was like giving birth to a new child. It was, perhaps, one of my most beautiful love stories. And it's magical to dare to reinvent yourself.



INTERVIEW WITH FRANÇOISE FABIAN

What attracted you to this project?

Everything! (laughs) That is, everything that was told in the script, and everything that came out of it: the charm, the balance, the truth, the vitality, the sensuality, the nerve... I also liked the characters, including, of course, that of Rose, which was intended for me. I found them to be real: whole but complex, joyful but tormented, troublesome and yet insanely sympathetic because they are turned towards others. In short, they are the image of the people I love.

In general, I think a lot before accepting a role. I ask myself "What can we bring to each other?" I weigh the pros and cons. But for Rose, my enthusiasm was like love at first sight. I said yes right away, praying to God that Aurélie Saada, whom I didn't know, wouldn't offer it to someone else!

A role like that, I would have stomped my feet to get it. It is a gift in the life of an actress. And besides, I was old enough to play it!

Aurélie says she wrote it for you...

That's what she was kind enough to tell me, too. And I have so much in common with Rose, that I have no reason to doubt her word. Especially since she is not someone who cheats or flatters. Aurélie is a whole woman, who commits herself and "assumes". She is the reflection of her songs.

Let's get to Rose...

Except for the minor difference that I was born in Algiers and not in Tunis, like her. If Rose was not a movie character, she could be my sister! (laughs) We have the same rhythms, of thought and of life. We are both Mediterranean, lively, sensual, Eastern, we love parties and above all we passionately love our children, our families and, of course, our husbands. Rose is *joie de vivre* incarnate, until the day her husband dies, and she sinks into a grief that she thinks will engulf her. That's exactly what happened to me when my husband, Marcel Bozzuffi, died. I really thought I was going to die.

And then, like Rose, I picked myself up. The difference is that it was not a man who saved me, but my profession. I took refuge in theater and cinema. I never replaced my husband. Since his death, I have always lived alone. It was my profession that accompanied me. It is on the theater stages and in film that I expressed my appetite for life. Obviously, all this is rather illusory. Rose knows very well that she is not eternal, that her "resurrection" will only last for a while and that she, too, will eventually die. But she decides to take advantage of this small improvement in her life to escape from her grief and her family problems. Things come to her, like an invitation to a dance. Instead of attending, sitting wisely in her chair, she gets up to go dancing too.

She dances, she eats, she drinks, and... she sings too. Something else that must have excited you as a singer-musician...

Oh, yes, because I love to sing. I always have. I recently released an album, and all I want to do is make another one. But to return to the film... Singing was not in the original script. It was a wonderful surprise, an extra gift from Aurélie. She came to me one day and suggested that I hum something during the sequence where I am preparing makrouts. It was good timing because I always like to hum while cooking. I suggested to her that I sing an old North African peasant song, one that my mother - who spoke Arabic - used to sing to me so often when I was little that I still know it by heart. Aurélie agreed, all the more so as this song, which had long since fallen into the public domain, was free of rights. This was another scene that was delightful to shoot, especially since it didn't require much effort to invent. I was, I think, a pretty good cook! (laughs)...

Aurélie says she was impressed by your driving force and your capacity to work. Is your pleasure in acting still intact?

Intact, yes, that's the word! Since I only accept projects that excite me, when I commit myself, I really throw myself into them. I don't pretend. Neither in the cinema, nor in the theater for that matter. No obstacle - and I have had some - has ever stopped me. I'm a good soldier (laughs).

How did you feel with your three "children"?

Wonderfully well. How could it have been otherwise? Aure, Grégory and Damien pampered me as if I had been their real mother. They are all three loves. Our interactions were wonderful.

You are an actress who has guts - your filmography proves it - but you are a modest woman. Did you dread the seduction scene with Pascal Elbé?

Not at all. I am not prudish, you know. I have "revealed" myself every time I was given the opportunity. But that did not occur very often! (laughs). Shooting this scene with Pascal amused me a lot, all the more so because ten years ago - the magic and facetiousness of cinema - Pascal had played my son in Arcady's film, *Comme les cinq doigts de la main* [English title: *Five Brothers*]!

I approached it with less apprehension because it was not "gratuitous". It came at the right moment in the story. Rose is tired of crying about herself, tired of complaining about her kids, tired of not "taking care of herself", tired of going out without lipstick. So, all of a sudden, she does something she never did with her husband: she drinks vodka. This is the small trigger that will give her the nerve to try to seduce in order to regain her femininity.

I really loved shooting this scene. Not only did it require no effort, but it was a lot of fun. I felt good, alive. It must be my Sophia Loren side, with whom, sometimes, I have been compared as a kind of "cousin". I am delighted by this connection, because twice in the theater I played texts that she had played in the cinema: *Filumena Marturano* by Eduardo de Filippo (who gave cinema *Marriage Italian Style*), and *A Special Day* by Ettore Scola.

Underneath her dazzling sensuality, Rose is, in her own way, a feminist. Did this dimension influence your willingness to play her? You have never ceased to be an activist for the cause of women, and you signed the "Manifesto of the 343" in 1971, declaring that you had had an abortion while it was still forbidden in our country.

Of course. In my work as an actress, this has always been a very important dimension for me. I was always very busy and I didn't often have time to take to the streets, but my way of activism was to refuse projects that degraded the image of women. I have tried to play only free women, even women passionately in love, since starting out in films and in theater. In her demand to continue to be herself despite her widowhood, Rose was like a spokesperson for my commitment.

Rose was Aurélie's first film. How was she on the set?

Incredibly calm and in control. If she had stage fright, she hid it well. She had the ease that she has on stage when she sings. She always knew how she was going to film, to do her shots and reverse shots. She was so precise that we did very few takes. Everything happened so naturally. The elegance of her film undoubtedly comes from that. Its flexibility and its rhythm also.

We started the shooting with a party scene. But there is nothing more difficult to shoot. Since you need individual shots and ensemble shots, finding the right places for the camera is often a headache. Aurélie was imperial. Her assurance gave us confidence and we were able to abandon ourselves to her direction. I must also say that she knew how to surround herself with a team of technicians with great listening skills and know-how. I say this because it is rare that actors are so unanimous in their support of a film crew.

What was your reaction to the film?

I discovered a film that tells a beautiful story about a woman, a film whose sensuality and good humor make you want to take a big bite out of life. Rose is a manifesto for life.

Who do you think it is for?

For everyone. Women, who I hope will find the courage and will to take their desires to the limit. And to men, who might understand why they should let them (laughs).

What did Rose bring to you as an actress?

Immense pleasure. I told you, I received this film as a gift and I did it without any reservation. I liked the writing, fluid from one end to the other, never pretentious or demonstrative. I liked the tone, human and simple. I obviously also liked the feminism that it conveys, lightly, without being militant. Rose is universal. It could have been written in the time of Molière, or of Balzac. It is for all times.



INTERVIEW WITH AURE ATIKA

What was your first reaction upon reading *Rose*?

Enthusiasm, no doubt similar to that of all the other recipients of the script. I liked the idea of telling the story on the big screen of a seventy-eight year old woman who, believing herself to be condemned to widowhood and suffering all the renunciations that it implies, wakes up one morning with the irrepressible need to throw everything away in order to start living life again as she wishes and, above all, fully. By not giving a damn about the proprieties to which women of her age are usually subjected. By deciding to work twice as hard, because deep down she knows that time is running out for her.

The character of Rose also resonated with me. Although I am not her age, the passing of time is a notion that regularly calls to me. We are reminded of it in a thousand ways. How do we deal with it? Should we even consider it or defy it, ignore it, accompany it, yes, but how?

Aurélie says that she wrote the role of Sarah with you in mind...

I was very touched by that. It was an unexpected surprise since, in fact, Aurélie and I didn't know each other very well. We had only had dinner together a few times with mutual friends.

Because we never know if the image we give to others is the reflection of who we really are, I might not have seen myself in this Sarah on paper. But – except for the fact that although I was born of a Moroccan Jewish mother, I neither grew up nor lived in the Sephardic culture - I recognized myself in her, in her complexity, her anxiety, of being constantly between laughter and tears, excess and restraint, mutism and logorrhea, and in her relationship with others, too. And at the time, like Sarah, I was unable to mourn the loss of a love relationship...

We had one working session. Aurélie directed me in a rather particular way, with a musician's ear, and made me take different paths in the two scenes we worked on. I loved it and it confirmed my desire to serve this character.

Is it easier to play a character with whom you have a lot in common?

Yes and no...

Our work as actors, which consists in bringing characters back as much as possible to who we are, can seem quite "laborious" when they are far from us, or easy when they are close. But it's always a work of reinvention, of making or clarifying one's path, one's desires, one's frustrations. For example, when her ex-boyfriend comes to tell her that he and his new girlfriend are expecting a child and she freaks out, it's pure invention. I would never have reacted like that! (laughs)

When we see the film, we think that Aurélie has probably put a lot of herself into Sarah, that you could be her spokesperson or her double...

If she did, she didn't tell me. She just suggested I wear some of the outfits from her wardrobe, which is very rich. Can we see in that a clue that would support your assumption? I don't have an answer! (laughs)

How did you manage to make the trio of siblings that you form with Grégory Montel and Damien Chapelle seem so tightly knit, even though you had never met?

When you arrive on a set with common memories, things are always much easier. So we decided to invent some. All three of us are great eaters, so we organized dinners. Aurélie must have a good casting sense because although we were very different, we immediately behaved like brothers and sisters. We sometimes quarreled, but above all we appreciated and coddled each other. Françoise and Aurélie sometimes joined our trio. It was cheerful and warm.

And Françoise?

In the film, her character of Rose is supposed to irritate me at times and that's quite normal. We are annoyed by our parents, it's hard to accept seeing them age, weaken, fail, change the boxes in which we have always seen them... In life, I adore her continuously, uninterruptedly. Françoise is a delightful woman, cultured, gourmand, funny, both refined and completely rock n' roll. She is able to tell you movie anecdotes beyond the appropriate with elegance and humor! I knew her a little bit because I had the opportunity to do some theater readings with her. On the set, she is a great partner, an actress to the 10th degree. Even tired, she gives her all. I was proud to play her daughter. I like to think that I am a bit like her, in the desire she has to be inventive all the time, always on the clock, to work a lot, and then all of a sudden to let her instinct catch up with her.

Frankly, the shooting with her was a delight. With Grégory and Damien, too, I was happy every morning to go on set.

What is the scene that impacted you the most?

The one where my ex visits me. We shot it in sequence, a whole day. It was great because all of a sudden, we had time to act, to go up and down in the great range of emotions. It was like being in a theater.

Aurélié was a first-time director on a movie set that was sometimes very busy. What impressed you the most about her?

Her imperturbable calm. From the first to the last day of shooting, she displayed an absolute "zenitude". She always arrived relaxed, very well dressed - which is rare for directors, male or female, by the way - and she took her time. I never saw her "speed up". She liked to extend scenes, to steal moments of improvisation. With great support from her marvelous director of photography - Martin de Chabaneix - we, the actors, felt free, serene and ready to venture into unexpected "elsewhere". Her shooting was quiet, cheerful and enjoyable.

What was your reaction when you first saw the film?

No matter how well a film shoot goes, you never know what will remain of it, especially when it includes a lot of group scenes shot on the fly, with a hand-held camera. I was expecting a nice film; I discovered a magnificent, moving and joyful film.

Who is it for?

I don't know if a film should be aimed at a specific audience... but *Rose* is a film that can speak to everyone. It's an ode to reinvention, an invitation to take back control of your life for those who are suffocating or who allow themselves to be crushed by the weight of labels, conventions and social norms. Age should not confine us to a role or a status.

It's a film that comes at the right time. After the MeToo movement, which did us a lot of good and allowed us to "reset" certain acceptances and behaviors, *Rose* is the next step. It says that a woman of a certain age is not just a mother or a grandmother but always a woman, with desires and wants that she be entitled to have.

Rose is an ode to freedom. In these times, it is a film that I find essential.

What did Sarah bring you?

The possibility of expressing a wide range, a feeling of freedom. Which is no small thing. Thank you Aurélie.



INTERVIEW WITH GRÉGORI MONTEL

Did you know Aurélie?

I had never met her, but I knew her through her group Brigitte. I liked this group so much that I had planned to bring it to Digne-les-Bains, my native town, in connection with the small cultural association that I created there and for which I manage the programming. But it couldn't be done and my project fell through. A few months later, when my agent gave me Aurélie's script, I couldn't wait to read it! (laughs) I was immediately excited by its strength and originality. When I finally met Aurélie, once our mutual shyness had dissolved, I discovered in her a delicious human being. She increased my desire to make her film.

What attracted you to the script?

Its heroine, this woman who, although devastated by immense grief, finds the strength to continue to live as she wishes, with incredible freedom for a woman her age. There is a crazy optimism in her story. As I function a lot with this feeling, it obviously touched me a lot. It's a bit like *La chanson des vieux amants* in reverse. Brel says that the one who stays "finds himself in hell". Rose, on the other hand, asserts that this hell is not a fatality. She questions the certainties. In any case, she shook mine. It made me crazy with joy.

Did you know any women who were like Rose?

Not really. I often meet elderly people in my association activities (mentioned above) and I notice that some of them manage to emerge from the sadness of their grief and live as normally as possible, even happily. But I have noted that the vast majority of these people are men. I think of my former English teacher, an extraordinary person, who is 80 years old and does not miss a single party or meeting of the association. He would love to have women who are just as assiduous, but... I hope that Aurélie's film will change things.

Do you believe in the persuasive power of theater and film?

I believe in it, because I have often experienced it. The proof is again with this film. I come from a very loving family, but so traditional in its form and way of thinking that even today I can be destabilized by people who step out of line. I must admit that this was somewhat the case with Rose. At first, I wasn't very comfortable. But then, as time went by, I let myself be captivated by her sweetness, her sensuality, and also a certain kind of hope that she transmitted to me. I was finally overcome with love and admiration for this woman who dared to dance with a man younger than herself and let herself be kissed by him. The film had an effect on me. It broke down some of my barriers.

What interested you in your character of Pierre?

His ambiguity. Particularly in his relationship with religion. Why is this man, who is so sympathetic and human - he is a doctor - so religious, when the rest of his family is not? I told myself that he had fallen into it to thank God for having finally granted him the happiness of having children. That between God and him it was like a give and take: I "celebrate" you, I follow all your rituals, but you give me the joy of being a father. And afterwards, when this joy comes, how do you escape from this recognition? It's like an eternal debt! Pierre will try to get rid of the straitjacket of his orthodoxy. Taking advantage of the vacation of his wife and children, he offers himself a brief romantic getaway with one of his exes. But will this minor breach in his ideals and his moral contract with God make him happier? Will he pursue his escapade further when he must now also mourn his father? I tried to play him, until the end, as ambiguous and mysterious.

How?

In my own way! (laughs) I am one of those actors who needs to believe in their characters. I don't create them, I study them. And then I put a maximum of myself into them. Whether I play a doctor, a serial killer, a talent agent or a lover, I am unable to completely separate myself from my inner nature. The other side of this coin is that I have to carry around a lot of baggage all the time. Sometimes it weighs a lot! That said, I loved being Pierre. Because he is a character who requires a lot of precision, he required a lot of preparation. I had to immerse

myself in the history of the Jewish religion, learn Yiddish songs and become familiar with a lot of other stuff. I have to say that all this research and learning was exciting for me. I took it as a gift. I discovered a religion that advocates the joy of living and hope. I thank Aurélie for that.

Were you surprised that she sought you out to play an Orthodox Jewish doctor?

I will give you a Norman answer: yes and no. Aurélie was specifically looking for an actor whose physique evokes the Mediterranean. My grandparents were Italian, I am dark, I have a dark skin. Physically, I fit. For the rest, I don't know. Maybe Aurélie had guessed that I'm a guy who has always been fascinated by religious rites. Although I am not particularly religious and even less mystical, and I am not a practicing Catholic either, I still wanted to have my son baptized, for example, because baptism is part of the Provençal tradition and it was, at the same time, an opportunity to bring the whole family together.

What was the most difficult scene to shoot?

The one where I carry the corpse of "my father" with Damien. It's short, but it upset me. Especially since there was a real man, not a mannequin, who was in the shroud. I felt the pain that one experiences during real mourning.

And the one(s) that you enjoyed the most?

All the meal scenes. They were tremendously joyful. Since I am very much an eater and it was delicious - it was Aurélie's sister, Chloé, who did the cooking - I had a tendency to overdo it. On the one hand, my friends told me: "Stop eating, it will look bad", on the other hand, Aurélie told me how much she enjoyed watching me eat.

In the midst of these contradictory recommendations, I was delighted to be in tune with Rose. In these celebrations of life and pleasure, I found the same humanity, the same generosity and the same conviviality as in the films of those directors I adore and miss, Claude Sautet and Marco Ferreri.

Let's talk about François Fabian...

I had already met her on *Call My Agent* where she and Line Renaud had made me laugh. But our meeting was very brief and she didn't remember it. On this shoot, I really had the time to get to know her. Watching her act, so free, so joyful, so tireless, so inventive and so incredibly beautiful, I realized that of the two of us, the old one was me! (laughs) She speaks with clarity and knows how to bewitch her audience with stories that she tells like no one else. And what poetry, what generosity! She is one of the most "beautiful" women I have met in my life, literally and figuratively.

And Aurélie, whose first film it was?

As I told you earlier, how could I not love such a delightful person, whose artistic universe is so warm? Aurélie impressed me by the ease and tender generosity with which she directed this shoot. She was unfailingly benevolent, and God knows we actors can be pains in the ass! I loved everything about her, her gentleness, her elegance, her way of directing the actors, her generosity, her love of food, her passion for singing and her... relaxation. Aurélie is a woman who brings people together. The proof: there was not a single hitch on the set. I admit it without false shame: I feel very small around her. She fascinates me. I could follow her to the end of the world. In fact, I think I'm crazy about her! (laughs)

What did you feel when you saw the film?

Joy and fulfillment. I was dazzled by Rose's gentle yet stubborn way of leaving her widowhood behind and taking charge of her life as a woman. I was enchanted by Aure Atika's grace when she dances at the end. I was happy to understand that my character would, perhaps, finally listen to his desires, without shirking his duties. In fact, I was amazed by the hopefulness of all her characters, members of a family, where they argue, of course, but where they love each other first. Rose enveloped me like a garment that keeps me warm.

Do you think it will change the way people look at older women who dare to be themselves until the end?

I'm sure it will. The message is too beautifully said not to be heard.



INTERVIEW WITH DAMIEN CHAPELLE

What did you like about the script?

Rose, its heroine. The more I read, the more I felt tenderness and admiration for her. By the end of my reading, I was definitely crazy about her, totally seduced by this unique woman with multiple facets. Curiously, I thought of my mother, seemingly so very different from her. But now I can't help but think that she, too, has many women inside her that she doesn't dare to bring out. I told myself that if the film - which was still only a story on paper - materialized, I would take her to see it.

I have had many scripts in my hands, but very few as unique and daring. Because it deals with the intimacy of an elderly person, we sometimes think that it will take us down the slippery slope of flat voyeurism. But it doesn't, it always picks itself up in time and branches off into the realm of joyful sensuality, laughter, or melancholy. Her writing is devilishly skillful and her rhythm very musical. Moreover, we can feel that the hand that wrote it belongs to an epicurean, both joyful and determined.

Did you know Aurélie Saada?

No, but I knew her band Brigitte whose sweet, pop and impertinent melodies I loved.

Aurélie is a sunny Mediterranean woman, you are an artist from the "flat country" that Brel sang about so well. Do you know why she sought out you, a man from the North, to play one of the children of a Sephardic family?

Ooh la la - I never venture to ask that kind of question! I suppose that Aurélie had seen me in films and that it is her vision of the role that played in her choice. Perhaps she also liked the fact that I was "cross-disciplinary". Aurélie is a composer, lyricist, singer, and now a screenwriter and director. I am a choreographer, a dancer and a director. We both have several strings to our bow.

All I could see was that she had demonstrated a lot of intuition in composing this trio of siblings, which is so disparate. Aure, Gregory and I, who didn't know each other, immediately had a very natural sibling relationship that we developed during sumptuous meals. When shooting, everything went very smoothly. Our differences turned into complementarities. We also found a lot of common points, such as the fact that all three of us are both gourmets and gourmands, and also – perhaps most importantly - that all three of us are crazy about Françoise, our film mother...

As an actor who acts a lot with his body, casting you as Léon, who is a rather uptight guy, stiff in his manners, was almost casting against type...

I created the character entirely with my body, as I always do. When I try to find a character, it is always the dancer who expresses himself first. I look for a choreographic path in space. I often visit the sets to identify my paths and movements, and then I insert the text, which I learn well in advance, into this work. That's how I am able to act. I shouldn't say this, but I am, in fact, an actor who has a lot of difficulty with acting and speaking.

So let's talk about your movie mom, Françoise Fabian...

You can't imagine the respect I have for this woman who continues to practice her profession with such exemplary discretion and humility. Françoise is a major actress who has succeeded in a magnificent career by skirting the star system. She is a literate woman, passionate, courageous woman who has never been shy about defending the cause of women, a lover of beautiful texts too, which she has often valiantly performed on stage. The passion with which this artist has built her career fascinates me. She reminds me of Natalie Portman, with whom I recently worked. They both arrive on set totally prepared, but without ever demanding the same rigor from their partner.

They are women who have a deep respect for others. I remember one day when I was having a hard time memorizing my lines: Françoise - who knew hers inside out - reassured me by telling me that Marlon Brando also sometimes flubbed his lines. Absolute class! Françoise has this elegance: she protects her partners. And how funny! She is the most hilarious of all my friends. On top of that, despite her distinguished appearance and incredible beauty, she is “not the last one to have a drink”. My admiration for her is boundless. I still thank Aurélie every day for having introduced me to her.

And what about Aurélie? What struck you most about this first-time director?

Her composure and her calmness. Aurélie is the only filmmaker I know who can shoot a shot while talking about a recipe, posting something on Instagram and laughing about something weird happening on the set. She is amazingly simple. Nothing and no one can resist her charm. Plus, she's always insanely elegant.

Who do you think her film is for?

Everyone. Personally, I would like everyone to come and see *Rose* because I believe that it can help people change their view of old age and what they suppose is its wreckage. Whatever the "youthists" think, *Rose* has a thousand things to teach us. If you knew, for example, how much Françoise, without even realizing it, opened my eyes to so many things in life!

BIOGRAPHY AURÉLIE SAADA DIRECTOR

Aurélie Saada is a singer, director and songwriter.

In 2007, she and Sylvie Hoarau created the duo Brigitte, with which she has released five albums, toured the world and won numerous awards, and for whom she has directed all the videos and shows.

She composed and performed the soundtrack of the documentary film *I Have Been Waiting for You* by Stéphanie Pillonca (released in December 2021), for which she received a special mention from the Jury at the La Baule International Festival of Cinema and Film Music in 2021.

Rose, for which she wrote the screenplay and the original music, is her first feature film.

<http://aureliesaada.com>

ACTORS' BIOGRAPHIES

FRANÇOISE FABIAN

Françoise Fabian, whose career is as brilliant in the theater as in the cinema, has collaborated with the greatest French directors and filmmakers (Yves Boisset, Mauro Bolognini, Henri Decoin, André Delvaux, Pierre Granier-Deferre, Alex Joffé, Nelly Kaplan, Louis Malle, Edouard Molinaro, Jacques Rivette, Manoel de Oliveira, François Ozon, Daniele Thompson, etc.). Among her outstanding roles are *Ma nuit chez Maud* [*My Night at Maud's*] (1969) by Eric Rohmer alongside Jean-Louis Trintignant and *La Bonne année* [*The Good Year*] (1973) by Claude Lelouch. In 1989, she received the César for best actress in a supporting role for *Three Seats for the 26th* by Jacques Demy. In 2014, she received both the César for Best Actress in a Supporting Role for Guillaume Gallienne's *Les Garçons et Guillaume, à table!* [*Me, Myself and Mum*], and the Molière for Actress in a Supporting Role for *Tartuffe*, directed by Luc Bondy at the Théâtre de l'Odéon.

AURE ATIKA

Aure Atika became known to the general public thanks to *La Vérité si je mens!* [*Would I Lie to You?*] and takes care to navigate between auteur cinema (Poetical Refugee, by Abdellatif Kechiche, Golden Lion at the Venice Film Festival, *De Battre mon coeur s'est arrêté* [*The Beat that My Heart Skipped*] by Jacques Audiard, *Copacabana*, alongside Isabelle Huppert or Mademoiselle Chambon for which she was nominated for the César for Best Supporting Actress) and mainstream works (*Comme t'y es belle!* [*Hey Good-Looking*], OSS 117). Recently, she was seen in the series *Un homme d'honneur* [*Your Honor*] alongside Kad Merad and Gérard Depardieu. She also puts her talent at the service of international series such as the Anglo-American mini-series that won many awards: *The Night Manager*, with Hugh Laurie and Tom Hiddleston, *Black Earth Rising* by Hugo Blick for Netflix or, likewise, *The Journey* by Ridley Scott. At the same time, she has directed three short films, and her first novel *Mon ciel et ma terre*, published by Fayard in 2017 won the Prix Grand Public de La Coupole.

GRÉGORY MONTEL

Grégory Montel started out in the theater before making his mark in film and television. He was nominated for a César award for best male hopeful in 2013 for his performance in *L'Air de rien*, directed by Grégory Magne, and then became known to the general public thanks to his role as Gabriel, an artistic agent, in the series *Call My Agent!* broadcast on France Télévisions. He then pursued various film roles in *Kiss Me!* by Cyprien Vial and *Ocean*, or *Diane Has the Right Shape* by Fabien Gorgeard alongside Clotilde Hesme. In 2019 he had one of the leading roles in Baya Kasmi's series *Le Grand Bazar* broadcast on M6. In 2020, he was in the film by Gregory Magne *Perfumes* alongside Emmanuelle Devos, as well as the film by Andréa Bescond and Eric Métayer *Little Tickles*. He will soon be seen on television in Paul Andrew Williams' series *The Fear Index*, as well as in Didier Le Pêcheur's *Rebecca* for TF1. He plays the leading role in Jérôme Bonnell's film *The Love Letter* released in theaters in December 2021.

DAMIEN CHAPELLE

Damien Chapelle is an actor, dancer, author, director and choreographer. He was seen in *Metamorphoses* by Christophe Honoré, *Parisienne* by Danielle Arbid, and *The Prayer* by Cédric Kahn. He stars in *Don Juan*, a musical comedy by Serge Bozon, alongside Virginie Efira, Tahar Rahim and Alain Chamfort.

PASCAL ELBÉ

Pascal Elbé has acted in numerous films by such directors as Francis Veber, Alexandre Arcady, Carine Tardieu, Cécile Telerman, Marion Laine etc. In 2003, he received a nomination for the César for best male newcomer for his role in *Father and Sons* by Michel Boujenah. On television, he was recently seen in the series *The Red Band Society* on TF1 and in the last two seasons of *Baron Noir* on Canal+.

Pascal Elbé has also written and directed several feature films: *Turk's Head* with Roschdy Zem in 2003, nominated for the César for best first film, and *Thank You for Calling* in 2015 with Vincent Elbaz. His third feature film, *Hear Me Out*, which he also wrote and in which he plays alongside Sandrine Kiberlain and Emmanuelle Devos, released in November 2021.

BIOGRAPHY

YAËL LANGMANN

SCREENWRITER

Yaël Langmann worked for several years at Studio 37 (now Orange Studio) as a development manager where she participated in the development of French and international films. Since 2015, she has dedicated herself to writing. She co-wrote with Yvan Attal: *Le Brio* (2017), *My Dog Stupid* (2019), an adaptation of John Fante's novel, and *The Accusation* (2021). She also co-wrote the remake of *La Traque* directed by Xavier Gens (2021).

In 2021, she also directed *The Better Half*, a 10x26' series she created and wrote, for France Télévisions.

FILMOGRAPHY

PRISCILLA BERTIN

JUDITH NORA

PRODUCERS SILEX FILMS

Founded in 2009 and directed by Priscilla Bertin and Judith Nora, SILEX FILMS produces feature films, dramas and documentaries.

In 2014, SILEX FILMS created SILEX ANIMATION, a studio based in Angoulême where all animation projects produced by SILEX are made.

FEATURE FILM / *IN PRODUCTION*

IN WAVES, Phuong Mai Nguyen

Adaptation of the graphic novel by AJ Dungo – Associate Producteur: Charades

FEATURE FILMS / *CATALOGUE*

2021 LE PARADIS, Zeno Graton (shooting)

France Distribution: Rezo Films // International Sales: Indie Sales

In coproduction with Tarantula & Menuetto Film (Belgium)

2021 ROSE, Aurélie Saada (released on 08/12/2021)

In co-production with Germaine Films

Distribution: Apollo Films Distribution // International Sales: Kinology

Variety Piazza Grande Award – Locarno Film Festival 2021

Selection in the festivals of Angoulême, Valenciennes, Saint-Jean-de-Luz, Cinemed etc.

2020 PASSED BY CENSOR, Serhat Karaaslan

In co-production with +90 Film Production (Turkey) and Departures Film Gmbh (Germany)

Distribution & international sales: BAC Films

Fedeora Award – Karlovy Vary International Film Festival 2019 / FIPRESCI Prize

Panorama Award - Panorama of the European Film Festival in Athens 2019

2018 LE VENT TOURNE, Bettina Oberli (cast : Mélanie Thierry, Pierre Deladonchamps)

In coproduction with Rita Productions (Switzerland)

Distribution: ARP Sélection // Sales: Be For Films

Variety Piazza Grande Award – Locarno Film Festival 2018

2016 SOLANGE ET LES VIVANTS, Ina Mihalache

In coproduction with Uproduction, Firm Studio, Obsidienne Studio

Distribution & Sales: Wid

2015 CONNASSE, PRINCESSE DES COEURS, Eloïse Lang et Noémie Saglio (cast : Camille Cottin)
In coproduction with LGM Cinéma, Les Productions de la Connasse, Gaumont, TF1 Films Production
Distribution & Sales: Gaumont

2012 L'HIVER DERNIER, John Shank (cast : Anaïs Demoustier, Vincent Rottiers)
In coproduction with Tarantula, PCT cinéma télévision, Limited Adventures
Distribution & Sales: Le Pacte - Venice Days – Venice Film Festival, Magritte Award for Best Cinematography

2013 LE GRAND TOUR, Jérôme le Maire
Distribution: Mona Films – ACID Selection 2011

TV SERIES / IN PRODUCTION

ROMANTISME : LES AVENTURIERS DE L'ART
100% animation 2D, 4x52min, Amélie Harrault - ARTE

LES QUIQUOI
100% animation 2D, 52x7min, Eugène Boitsov
(adaptation of children's books published by Actes Sud) - France Télévisions

TV SERIES / CATALOG

2021 STALK (Season 2)
fiction, 10x26min, Simon Bouisson (cast: Théo Fernandez, Aloïse Sauvage, Carmen Kassovitz)
France Télévisions (broadcast on Slash beginning 10/08/2021)
Best Series 26' and Best Music – La Rochelle Festival of TV Fiction 2021

2020 STALK (Season 1)
fiction, 10x23min, Simon Bouisson (cast: Théo Fernandez, Carmen Kassovitz, Pablo Cobo)
France Télévisions (broadcast on Slash)
Best Director – La Rochelle Festival TV Fiction 2019

2020 CULOTTÉES
30x3min 30, Phuong Mai Nguyen & Charlotte Cambon
(adaptation of graphic novels by Pénélope Bagieu published by Gallimard)
Voice: Cécile de France - France Télévisions (France 5 & france.tv)

2015 LES AVENTURIERS DE L'ART MODERNE
animation 2D et archives, 6x52min, Amélie Harrault - Pauline Gaillard - Valérie Loiseleux
(adaptation of novels by Dan Franck published by Grasset) - ARTE

2014 CONNASSE (Season 1 & 2)
comic short format, 70x1min 40 - Eloïse Lang and Noémie Saglio (cast: Camille Cottin) - Canal+

DOCUMENTARIES

2020 JUNGLE, Louise Mootz - 52min
Best medium length international documentary, at Festival Visions du Réel [Visions of Reality
Documentary Film Festival] 2020

2019 FRENCH GAME, Jean-François Tatin - série 11x7min
ARTE (broadcast ARTE Creative)

2016 TOUCHE FRANÇAISE, Jean-François Tatin - série 12x7min
ARTE (broadcast ARTE Creative)

FILMOGRAPHY

ELSA RODDE

PRODUCER GERMAINE FILMS

Elsa Rodde worked in production for 10 years at Miroir Magique Cinéma and Empreinte Digitale before devoting herself entirely to her company Germaine Films.

FEATURE FILMS

2021 ROSE, Aurélie Saada (released 08/12/2021)

En coproduction avec Germaine Films

In coproduction with Germaine Films

Distribution: Apollo Films Distribution // International sales: Kinology

Variety Piazza Grande Award – Locarno Film Festival 2021

Selection in the festivals of Angoulême, Valenciennes, Saint-Jean-de-Luz, Cinemed etc.

2014 LE PROMENEUR D'OISEAU, Philippe Muyl

Distribution : UGC

Associated in coproduction with: Stellar Mega Films, EnVision Films, Pan Eurasia Films

Represented China at the Oscars 2015

SHORT FILMS

2016 NOUS ÉTIIONS DEUX, Félix Moati

(with Vincent Lacoste, Esther Garrel, Zita Hanrot, William Lebghil and François Morel)

Official Selection – Cannes Film Festival 2016 / Nominated for the César 2017

2018 J'ATTENDS JUPITER, Agathe Riedinger

(with Sarah-Megan Allouch and Alexis Manenti)

Official Selection - Clermont-Ferrand Film Festival 2018

CAST

ROSE, the mother	FRANÇOISE FABIAN
SARAH, the daughter	AURE ATIKA
PIERRE, the son.....	GRÉGORY MONTEL
LÉON, the son.....	DAMIEN CHAPELLE
LAURENT, the waiter	PASCAL ELBÉ
NICOLAS, Sarah's ex-boyfriend	MEHDI NEBBOU
SOPHIE	ANNE SUAREZ
RABBIN	DELPHINE HORVILLEUR
ANNAËLLE, Sarah's daughter	JULIA DUMONT
PHILIPPE, the father	BERNARD MURAT
TSILLA	DÉBORAH SAÏAG
OLIVIER	MICHAËL ABITEBOUL
MARCELINE	MICHÈLE MORETTI
JOJO	BOURAOÛIA MARZOUK

CREW

DIRECTOR.....	Aurélie SAADA
SCREENWRITERS.....	Aurélie SAADA
.....	Yaël LANGMANN
ASSISTANT PRODUCERS.....	Priscilla BERTIN (SILEX FILMS)
.....	Judith NORA (SILEX FILMS)
.....	Elsa RODDE (GERMAINE FILMS)
DIRECTOR OF PHOTOGRAPHY	Martin DE CHABANEIX
CHIEF SOUND ENGINEER.....	Romain DE GUELTZL
ORIGINAL MUSIC.....	Aurélie SAADA
SETS.....	Léa PHILIPPON
COSTUMES	Marion MOULÈS
.....	Matthieu CAMBLOR
MAKE-UP	Mélanie QUEYREL CARRENO
HAIR STYLING.....	Aude THOMAS FIDON
SOUND EDITING.....	Nicolas BOUVET-LEVRARD
.....	Margot SAADA
MIXER	Marc DOISNE
MUSICAL SUPERVISION.....	Jeanne TRELLU (CREAMINAL)
CASTING DIRECTOR.....	Elodie DEMEY
PRODUCTION DIRECTOR	Gaëtane JOSSE
1 ST ASSISTANT DIRECTOR	Jean-Paul ALLÈGRE
CONTINUITY	Soizic POËNCES
LOCATION MANAGER.....	Fanny GAUCHERY