



Film Francophone
D'ANGOULEME

Easy Tiger AND Estello Films
PRESENT

WITH THE PARTICIPATION OF

Oulaya Amamra Lina El Arabi Niels Arestrup

DIVERTIMENTO

BASED ON A TRUE STORY

A FILM BY

Marie-Castille Mention-Schaar

DISTRIBUTION

Le Pacte

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114 min - France - 2022 - 24 fps - 5.1

A photograph of four women standing outdoors against a blurred green background. They are all wearing black blazers. From left to right: the first woman has dark curly hair and is smiling; the second woman has dark hair pulled back and a neutral expression; the third woman has long dark wavy hair and a neutral expression; the fourth woman has dark curly hair and is smiling, with her hand resting on the shoulder of the third woman.

SYNOPSIS

Classical symphonic music is everything for 17-year-old Zahia Ziouani and her twin sister, Fettouma. Nevertheless, living in underprivileged Parisian suburbs in 1995 with their Algerian background, they struggle arduously to approach their dreams – becoming an orchestra conductor and a cellist.

Driven by determination, passion, and courage, they create their own orchestra, Divertimento.

It will be a game-changer.

DIVERTIMENTO is inspired by the life of Zahia Ziouani, one of the few worldwide renown female conductors.

INTERVIEW

How did DIVERTIMENTO come about?

Differently from my previous films, which I initiated and produced myself, because it was brought to me by the producers, Easy Tiger and Estello Films. They thought that the story could inspire me, and they were right.

Did you already know of Zahia Ziouani and her twin sister Fettouma?

No, I discovered their story upon reading the first version of the project, written by Clara Bourreau. I found it touching in many ways. For one, I am passionate about classical music. My father was a pianist and conductor, my grandmother was a great violinist – it was she who taught me to play the piano. Classical music and concerts were part of my childhood.

Then, of course, the journey of these two young women of Algerian origin living in the “93” district, and all the obstacles that they had to overcome to reach their goal, appealed to me.

I like positive stories. They give hope, they are inspiring.

All your films have this positivity at their core...

That's true. Some people say that I have a utopian view of existence. It's my way of seeing life and human beings.

How does one appropriate a script when one is, like you, used to being the one who originates the idea?

I needed to spend time with the people whose journey I was following, since I was writing about them. I wrote about what I learned from them. I don't invent much in my films, primarily because my starting point is almost always a true story, and secondly, because the reality is much stronger than what one could imagine...

It moves me that these people have really lived and done these things. It proves that they are real, that they can happen to others, that others could in turn do the same thing and succeed.

I spent a considerable amount of time with Zahia and Fettouma, as well as their parents, and drew from their stories. Any part that is pure fiction was always rooted in the DNA of my characters and what they had lived. People trusted me by sharing their experiences, their intimacy, and I would never want to betray them.

As is often the case, most of the characters in DIVERTIMENTO are very young...

I find it stimulating, for future generations as well as for older ones, to show the drive, courage, fighting spirit and positivity that our youth has.

Zahia and Fettouma seem indefatigable: every day they travel from Stains to Paris to study at the Lycée Racine, where they take their lessons, one in violin, the other in cello. They teach workshops in their town. Zahia runs her orchestra at the same time she is preparing for her conducting exams...

They have exemplary strength of character and courage. I am not romanticizing their story; they simply do not stop! The film does not dwell on the 1995 strikes, when their father drove them to school at 3am to avoid the traffic jams and be there on time. The film does not show that they also walked home from school every day during that period.

Yet, that didn't stop them from continuing to share their passion with others at the Stains Conservatory. They didn't just fight for themselves; they also wanted others to succeed. They wanted to pass on what their parents had passed on to them. Classical music is a special thing: you don't hear it in all walks of life. Zahia and Fettouma wanted - and they still want - everyone to have access to it. "It's not going to change the world," Zahia told the Mayor of Stains, "but it can change people."

There is this scene where Fettouma creates a system with coloured stickers on her cello strings, so that Isabelle, a young woman with Down's Syndrome, can finally learn to play. Isabelle plays herself in the film! She is still Fettouma's pupil to this day, and this personalized approach has transformed her life.

In addition to the sectarianism linked to the fact that the sisters come from the banlieue and that they are of Algerian origin, they must also contend with the misogyny of those in positions of power. Even Sergiu Celibidache, Zahia's mentor, begins by discouraging her: conducting is not for women.

The humiliations begin as soon as she arrives at the school: from the students, who mock the poor, to the headmaster. I cut out some scenes, but we understand enough. There was this one mathematics teacher who was surprised by Zahia's grades: "How can you be so good when you come from Pantin?" There is the headmaster who looks at the twins and says, "No sneakers, ladies!" when everyone around them is wearing them. There is the terrible moment when, after the jury has unanimously awarded Fettouma a gold medal and diploma, her teacher, a renowned cellist, objects. And another, when the jury of the Besançon competition eliminates Zahia in the first round. Either of the two sisters could have said to themselves: "They're right, I quit." Celibidache is more ambivalent. He has seen women attempt conducting studies and fall apart after two weeks. He thinks that women are not persistent enough.

However, Zahia astounds him. He is both encouraging and violent towards her. He probably doesn't believe she will have the strength to carry on in the face of all the the yelling and all the aggravation.

Niels Arestrup plays Sergiu Celibidache in the film.

Celibidache was Romanian and probably spoke French with a foreign accent. In the film, Niels doesn't speak with an accent, and I don't mind. Celibidache spoke eight languages fluently - he was an incredibly gifted man; he could speak French well. Niels has a Maestro's stature, this brutal sweetness mixed with verbal violence.

Divertimento, the symphony orchestra that Zahia Ziouani created in Stains, now brings together around seventy instrumentalists from diverse backgrounds and aims to give access to classical music, to as many people as possible. As in LES HÉRITIERS (ONCE IN A LIFETIME), it seems that the dissemination of culture among the most disadvantaged is very close to your heart.

I am filled with admiration for this young woman who, at the age of seventeen, managed to unite people from such different backgrounds as her Racines classmates and her friends from Stains, to join in this crazy project. I so admire her belief, her energy.

Society projects so much self-censorship: it forbids a huge number of people from being interested in sectors that seem inaccessible to them. Zahia's work, which shows just how innate music can be, has something magical about it.

In 1995, Pantin and Stains were communist municipalities. Local government was very involved in the arts.

They did a lot for their inhabitants by offering conservatories, training courses. An incredible number of opportunities were offered to children and families.

Let's return to the film. There are a lot of actors in DIVERTIMENTO, almost all of them musicians. How did you go about casting so many?

It's probably the most difficult casting I've ever had to do. As much as the choices of Oulaya Amamra and Lina El Arabi felt obvious, selecting all of all the musicians/actors who were to accompany them was a long, fastidious process.

Lina El Arabi was already a solid violinist, but Oulaya Amamra had no classical musical training at all...

I wanted Oulaya. She didn't know anything about conducting, of course, and very little about symphonic music. She did a great deal of work with Zahia Ziouani, who coached her before and during shooting. Lina didn't have it much easier because playing the cello is very different from the violin. In preparation for the film, she took many lessons from Fettouma, who continued to follow her on set. Oulaya and Lina worked hard for months to achieve the result we see on screen.

What about the others?

I wanted them all to be musicians - I hate films where you can see that a scene is filmed and edited in such a way as to conceal the fact that it's not the actor who is playing an instrument; it takes me out of the moment immediately because I don't believe it. At the same time, they had to be able to act, which most of them had never done before.

I started by watching - and listening to - hundreds of videos, sometimes asking their creators to record other songs. Then I would receive them for auditions. During this stage, I have my own method: I focus on the acting, of course, but I also ask a lot of questions about the lives of the people I meet, their tastes, who they are. I draw inspiration from them. Actors are often surprised by the way I do things.

After this casting process, I rewrote scenes based on a detail, a taste, a piece of music that this or that candidate had given me. I would think, "This could be interesting". Some of them had studied at the Lycée Racine.

The other challenge was, of course, to respect the diversity of the members who were going to make up the Divertimento orchestra.



One character in particular stands out among the musicians: Dylan, a pianist and clarinetist, with whom Zahia rehearses for her audition as a conductor.

He is played by Marin Chapoutot, winner of "Prodigies" in 2016. Marin was the first clarinetist to win this competition. At the time, he was only thirteen years old. He is now nineteen, and this is the first time he has acted in a film.

How do you direct people who have never acted before?

First, you show them a lot of support. They feel that you trust them. We give them tools so that they can build their character beforehand and draw from that during the shoot. I asked each of them, as I often do, to write down the life and tastes of their character. In 1995, what would they have enjoyed, what would they have seen and liked at the cinema? I asked them to read about what was happening politically, culturally, socially in France during those years, so that they could feed off that and be inspired by it. When they have all this in mind, it helps them to improvise.

Did you improvise a lot with them?

It's directed improvisation. At any given moment, something happens, and I ask them to react. Then I build from their reaction. It's a work method I've developed since THE HERITIERS.

Did you have them rehearse before shooting?

Very little. I am very keen on the natural, the spontaneous. But I do often film rehearsals, which my technicians don't always appreciate. I love it: there are always these moments that spring out of it that I use in the edit.

Tell us about the choice of pieces they perform.

"La Bacchanale" by Camille Saint-Saëns was the obvious choice: it's THE piece from Divertimento, and one that I like very much.

My priority was to select works that would *seek out* and *find* the audience, to *capture* them. It was very important that I avoid provoking rejection, which some works can do in people who are not music lovers. So, of course, Ravel's "Bolero" and then Schubert, Prokofiev... I obviously discussed this with Zahia. The aim was really to choose works that corresponded to the film and, I hope, more specifically to a film for the general public.

You mentioned the coaching roles played by Zahia and Fettouma. Were they permanently on set?

They were there for almost all the musical sequences. It was important to Oulaya, who was conducting, and to Lina, who played. And so, it was important to me.

Another challenge for the film was to shoot these sequences in live sound.

Many people warned me: "It will be too complicated". But it was essential for me, even though I knew that I would probably have to re-record some of the tracks or improve some of them. It was a huge job for Guillaume Valeix, the sound engineer. And we rehearsed a lot! I will always be very grateful to the musicians for all the incredible work that they did.

Did you have any references in mind when preparing the film?

I reviewed a few works that dealt with the life of an orchestra, including Fellini's PROVA D'ORCHESTRA, a film I discovered thanks to Bertrand Tavernier. It's an incredible film. My approach was to identify what I didn't want to do, and at the same time explore ideas that I found interesting. I wanted to give the viewer an understanding of aspects of conducting and the emotions it brings, that they may never have seen or felt before.

Naomi Amarger was DOP. You directed her when she was sixteen years old in LES HERITIERS and eighteen in HEAVEN WILL WAIT...

Up until now, I have shot all my films with Myriam Vinocour. She and I had established a very strong working relationship. A few months before we were due to shoot DIVERTIMENTO, Myriam moved on to directing and I no longer had a cinematographer. How could I meet a new one on a project that was already so complicated?

A crazy idea came to me: Naomi. She had been at the Lumière school since HEAVEN WILL WAIT and I had been following her progress from afar. I had directed one of the short films in the Arte series H24 with her. Did she have, and above all, did she feel she had the chops to do a feature film? I called her: "Sit down. I'm going to propose something to you, and I'll understand if you refuse because it's a challenge, both for me and for you. But I know you're honest and intelligent enough to tell me if you feel up to it. I'll send you the script." A few hours later she had read it and called me back. She was on board. I worked with Naomi as if she had already made feature films. Again, it's about trust. It wasn't necessarily easy for her, as she was getting to know me in a new light, with my reflexes as a director and my habits. I took care to surround her with a particularly benevolent camera operator and gaffer. I thought that her age - she's twenty-four - could also be a source of ideas and impulses that another cinematographer would probably not have. I stuck to imagining the positive potential of this first experience for her. And I'm very happy I did it.

You did the opposite of what Fettouma and Zahia's teachers did. You reached out to her.

This is part of my vision of the relationship we should have with youth. People trusted me when I was young, and I was sometimes given enormous responsibilities, and that's something I have always tried to pass on. Whatever someone's age, when I have an intuition about someone, I follow it. Lack of experience has never stopped me.

In DIVERTIMENTO there are some very beautiful scenes where you understand to what extent every sound - a bird call, a rustle in the trees, even the passing of a train - triggers in Zahia an impulse towards music...

For Zahia, life is music, and music is life. When she reads her scores under the covers, when she conducts an imaginary orchestra on the roof of her building, when she hears a siren or cars passing over a bridge, the noises and sounds are transformed into music. I wanted the viewer to feel that, through the images, the sound editing.

Tell us about the edit.

We had a huge amount of material: the first cut lasted three hours and forty-five minutes. But I have a wonderful editor, Benoît Quinon, with whom I've worked since LES HÉRITIERS. This film united us in our way of constructing, seeing and feeling things. Even on the days when we told ourselves that we would never get there, we made progress.

DIVERTIMENTO offers a look at women that we don't see as much today: they are resolute and combative, but never hostile...

My films have been feminist since BOWLING, where I sought to highlight all the women who fought against the closure of their maternity hospital in Carhaix. I have also supported women for years through "The Women's Circle of French Cinema" that I founded with other film professionals to enable us to meet and exchange ideas and find solutions, to pass on information and to build, for the first time in France, a network in a sector that had previously been exclusively male.

I have a lot of trouble with the violence that increasingly governs relations between genders. For me, feminism must be constructive, positive. This is what DIVERTIMENTO is about.

You have made seven films since your debut in 2012. What is behind this appetite?

I first had a desire to direct after my experience as a screenwriter of MEET THE ELIZABETHS. I wanted to continue writing but then to direct what I was writing. Would I like it? Would I be able to do it? As a producer, and because I had spent a lot of time on set, I had learned enough about the technique to feel ready. What I did not know about was the many relationships a director can have with her performers. When I directed MY FIRST TIME, my first feature film, I felt that I had found my place. And the ideas and desires for films have never stopped coming to me.



INTERVIEW WITH FETTOUMA ZIOUANI AND LINA EL ARABI

Fettouma, you are less well-known than your sister Zahia. In recounting both your struggles - you to become a cellist and she a conductor, and both your efforts to create the Divertimento orchestra, it is as if Marie-Castille Mention-Schaar's film has put you in the spotlight.

Fettouma Ziouani: Zahia and I don't do the same job - hers is more publicised.

That has never bothered me, I feel very comfortable where I am. But I'm happy that people, including the music world, will discover that this adventure was built by two people with a common energy and convictions. I like very much the scene where Lina, who plays my character, says to Oulaya (Zahia): *"You need an orchestra, we have to show our musical identity."*

It's obviously flattering to be the subject of a film, it's moving to see your story told, and within it, your own role. But the most important thing for me was to show our efforts - I want to say our militancy - to make music accessible to all, shared by all - musicians as well as audiences from different backgrounds.

Lina, you have been attached to this project for a long time...

Lina El Arabi: It sat on the producers' shelf for a while before Marie-Castille Mention-Schaar got hold of it. The script was not polished, but the story of these two extraordinary women did exist. As a musician who knew nothing of their background, I had the opportunity, when I was younger, to listen to recordings of their concerts. At the time, I was unable to put the complex path they had taken into context. Suddenly, a film made this possible and of course, I wanted to be part of it. Choosing between the characters of Zahia and Fettouma was not really under discussion, but I was already attracted to Fettouma's character.

Lina, you are a violinist. Is it easy to switch from violin to cello?

L.E.A.: It's a bit like asking a football player to play basketball. There's a ball in both cases, but it's not the same sport.

F.Z.: Firstly, the position is not the same. The bow is not held in the same way. Even the reading of the notes is different: it is in the treble clef for the violin, and in the bass clef for the cello. Fortunately, Lina knows how to read music and that helped us a lot.

How did the two of you work together?

F.Z.: Both of us were very busy, me with my concerts and my activities at the

Stains Conservatory and Lina with her studies at the National Conservatory. We would meet once a week for a long work session, and then Lina would go back to work on her own. Her brother, who is a cellist, was also a great help. I was impressed by Lina's high standards and stubbornness. She had to learn cello music that even professionals can struggle with. When you see her play, she is a cellist!

L.E.A.: It wasn't just a matter of playing well, but of playing like Fettouma. When she plays the cello, she plays with her whole being. She looks at the other musicians, smiles at them; it's like she's connected to them. I realised this when I watched her in concert. It was fascinating and that's what I tried to capture.

F.Z.: And I really appreciated that. You showed the relationship I have with the rest of the orchestra very well.

Fettouma, how did you select the pieces for Lina with the director Marie-Castille Mention-Schaar?

F.Z.: First criterion: they had to be beautiful. Second criterion: Most of them had to correspond to Divertimento's most well-regarded works. For example, we chose "Danse Bacchanale", by Camille Saint-Saëns. The third criterion was that Lina should be able to play the excerpts. Despite her determination, some passages would just have been too difficult for her.

In addition to the (many) cello scenes, there are also the more intimate ones that Fettouma shares with Zahia. How did you capture this intimacy?

L.E.A.: That was another challenge. Fettouma and I are not alike. She, like Zahia, has a reserve, a gentleness, a way of speaking that I do not share. I observed her a lot, and Oulaya and I spent a lot of time together to try to render on screen the fusional state that exists between the two sisters.

F.Z.: For our part, Zahia and I tried to arrange as many encounters as possible between the four of us, outside of the music practice sessions. We would get together and talk about everything and nothing. It was a way of allowing Lina and Oulaya to get to know each other better and a way of learning to work together before the shoot.

Lina, tell us about your work with Oulaya.

L.E.A.: We both studied at the National Conservatory, so we have similar training and the same drive to work.

Oulaya started with an even greater handicap than I did, because she didn't know music and had to make enormous efforts in this area. I helped her of course and I am in great admiration of the speed at which she managed to assimilate it all: the recognition of instruments, the very technical and complex language of music. The challenge for us was to find, in record time, the complicity that exists between Zahia and Fettouma. It goes far beyond finishing each other's sentences, it is much less tangible. When Zahia conducts Divertimento, for example, she always looks at Fettouma. You can feel them riveted to each other. We tried to find this when Oulaya was conducting.

Did you and Oulaya do any special preparation beforehand with Marie-Castille Mention-Schaar?

L.E.A.: Marie-Castille doesn't like to rehearse much. Having discussed our characters with her at length, she gave us a lot of freedom, both during preparation and on set. She trusted us. That freedom was so invaluable.

Fettouma, Lina, how did things work on set?

F.Z.: We were there for each other. Zahia was always in Oulaya's field of vision

and I was always in Lina's. It was essential for the shoot to go well.

L.E.A.: And you should have seen our faces, Oulaya's and mine, when one of the two sisters was absent for a minute! But on a more serious note, it was an incredible opportunity to be coached by the person you're playing – that almost never happens. When I had the slightest doubt about my acting, it wasn't the director I went to see, it was Fettouma. Who better than her to tell me how my character would react to a certain situation?

We were very lucky, but it was also a responsibility. Oulaya and I wanted the sisters to be proud of us, to recognise themselves, to be able to say to each other when they watched us: "That is us."

DIVERTIMENTO is a film about music, about transmission, family and also about the place of women musicians...

F.Z.: Unfortunately, this battle is still far from being won. Even today, Zahia and I must fight to preserve what we have become. We have to stay present, always on top. We must be efficient, and succeed in reconciling our lives as artists, wives and mothers.

And just like when we were young, Zahia and I continue to take care of each other. Of course, we each have our own activities. We try to reconcile them with the increasing number of concerts we give with Divertimento, which is growing more important every year. These parallel experiences allow us to enrich the work that we do together.

Fettouma, you seem to imply that nothing much has changed since the 90s.

F.Z.: Things have changed in the artistic world, there are now many devices that allow for the democratisation of access to music, but there are still many divisions. Access is not the same depending on whether you live in Paris or in the suburbs or provinces, not to mention rural areas, which are so disadvantaged in this area.

And then, the institutions have hardly evolved - they are still run by men. Until the very recent appointment of the talented Emmanuelle Bertrand at the Conservatory, cello teachers were invariably men. There is still a lot of work to do. Zahia and I are doing our best. Perhaps our children's generations will finally reap the benefits.

What will you both remember about this film?

F.Z.: I see in it the power of love and of transmission: passing something on.

L.E.A.: DIVERTIMENTO deals with so many subjects - classical music, of course, but also womanhood, sisterhood, family, transmission... But what moves me most is what it says about the importance of overcoming challenges. For me, classical music is the best way to reach this state. It is a school of rigour and high standards.

DIRECTOR'S BIOGRAPHY MARIE-CASTILLE MENTION-SCHAAR

Marie-Castille Mention-Schaar started her career as a journalist, and went on to become editor-in-chief of the Hollywood Reporter in Los Angeles.

Alongside Yves Rousset Rouard, she started as an executive producer at TRINACRA and then came back to France, from 1994 to 1998.

She created her own production company: LOMA NASHA, followed by VENDREDI FILM and WILLOW FILMS.

In 2005, she founded LE CERCLE FEMININ DU CINEMA FRANCAIS, an association gathering women professionals of the cinema industry, and currently serves as president.

FILMOGRAPHY

2023	DIVERTIMENTO
2021	A GOOD MAN
2018	ALL ABOUT MOTHERS
2016	HEAVEN WILL WAIT
2014	ONCE IN A LIFETIME
2012	BOWLING
2011	MA PREMIÈRE FOIS



ACTORS



OULAYA AMAMRA

FILMOGRAPHY

- 2023** DIVERTIMENTO by Marie-Castille Mention-Schaar
CITOYEN D'HONNEUR by Mohamed Hamidi
- 2021** HARD SHELL, SOFT SHELL by Emma Benestan
LA BÊTE CURIEUSE by Laurent Perreau
- 2020** THE SALT OF TEARS by Philippe Garrel
VAMPIRES by Vladimir de Fontenay and Marie Monge – Season 1 (Netflix TV Show)
- 2019** FAREWELL TO THE NIGHT by André Téchiné
- 2018** THE WORLD IS YOURS by Romain Gavras
- 2016** DIVINES by Houda Benyamina
L'ORCHESTRE DES AVEUGLES by Mohamed Mouftakir
TAMARA by Alexandre Castagnetti

LINA EL ARABI

FILMOGRAPHY

- 2023** DIVERTIMENTO by Marie-Castille Mention-Schaar
BESTIES by Marion Desseigne Ravel
THE MALEDICTION by Abel Danan
LE GANG DES BOIS DU TEMPLE by Rabah Ameur-Zaimeche
- 2021** FAMILY BUSINESS by Igor Gotesman – Season 3 (TV Show)
- 2020** BRUTUS VS CÉSAR by Kheiron
EYE ON JULIET by Kim N'Guyen
- 2019** FAMILY BUSINESS by Igor Gotesman – Season 1 (TV Show)
PHILARMONIA by Louis Choquette – Season 1 (TV Show)
- 2017** A WEDDING by Stéphan Streker
KABOUL KITCHEN by Virginie Sauveur – Season 3 (TV Show)
2 : 30 by Medhi Fikri (Short Film)
- 2014** SANS LES GANTS by Martin Razy (Short Film)

NIELS ARESTRUP

FILMOGRAPHY

- | | | | |
|-------------|--|-------------|---|
| 2023 | DIVERTIMENTO de Marie-Castille Mention-Schaar | 2005 | THE BEAT THAT MY HEART SKIPPED by Jacques Audiard |
| 2021 | THE CASE by Bernard Stora | 2002 | SPEAK TO ME OF LOVE by Sophie Marceau |
| 2018 | AT ETERNITY'S GATE by Julian Schnabel | | A PRIVATE AFFAIR by Guillaume Nicloux |
| 2017 | SEE YOU UP THERE by Albert Dupontel | 2000 | LULU's PICNIC by Didier Martiny |
| | RETURN TO MONTAUK by Volker Schlöndorff | 1994 | DÉLIT MINEUR by Francis Girod |
| 2016 | BARON NOIR by Ziad Doueiri – Season 1 (TV season) | 1991 | MEETING VENUS by Istvan Szabo |
| 2015 | SO LONG AFRICA by Ada Loueilh | 1989 | DOUX AMER by Franck Apprederis |
| | BY THE SEA by Angelina Jolie | 1988 | VILLE ÉTRANGÈRE by Didier Goldschmidt |
| 2014 | DIPLOMACY by Volker Schlöndorff | 1987 | CHARLIE DINGO by Gilles Béhat |
| | THE DUNE by Yossi Aviram | 1985 | DIESIEL by Robert Kramer |
| | g6 HOURS by Frédéric Schoendoerffer | | AMONG WOLVES by José Giovanni |
| 2013 | QUAI D'ORSAY by Bertrand Tavernier | | SINCERELY, CHARLOTTE by Caroline Huppert |
| 2012 | OUR CHILDREN by Joachim Lafosse | 1984 | THE FUTURE IS WOMAN by Marco Ferreri |
| | WAR HORSE by Steven Spielberg | 1980 | DU BLUES PLEIN LA TÊTE by Hervé Palud |
| 2011 | SMALL WORLD by Bruno Chiche | | THE WOMAN COP by Yves Boisset |
| | YOU WILL BE MY SON by Gilles Legrand | 1979 | MEMOIRS OF A FRENCH WHORE by Daniel Duval |
| 2010 | SARAH'S KEY by Gilles Paquet-Brenner | 1977 | PLUS ÇA VA, MOINS ÇA VA by Michel Vianey |
| | THE BIG PICTURE by Eric Lartigau | 1976 | THE BIG NIGHT by Francis Reusser |
| 2009 | FAREWELL by Christian Carion | | LUMIÈRE by Jeanne Moreau |
| | A PROPHET by Jacques Audiard | | SECOND CHANCE by Claude Lelouch |
| 2007 | THE DIVING BELL AND THE BUTTERFLY by Julian Schnabel | | TOMORROW'S CHILDREN by Jean Pourtalé |
| | LA PART ANIMALE by Sébastien Jaudeau | | I, YOU, HE, SHE by Chantal Akerman |
| | LE CANDIDAT by Niels Arestrup | 1974 | STAVISKY by Alain Resnais |
| 2006 | FRAGMENTS OF ANTONIN by Sébastien Jaudeau | | |

CAST

Oulaya Amamra	Zahia
Lina El Arabi	Fettouma
Niels Arestrup	Sergiu Celibidache
Zinedine Soualem	The father
Nadia Kaci	The mother
Laurent Cirade	Claude Burgos
Marin Chapoutot	Dylan
Louis Damien Kapfer	Lambert
Salomé Desnoues	Pauline
Aurélien Carbou	Gabriel
Léonard Louf	Antoine
Jonas Ben Ahmed	Malick
Louise Legendre	Marie
Martin Gillis	Kevin
Adèle Théveneau	Agathe
Rémi Lecomte	Bertrand
Emmanuel Coppey	Martin
Benoit Del Grande	Karl
Darline Saint Felix	Gaëlle
Tifenn Giraudeau	Julie
Adèle Gal	Claire
Ambre Munie	Caroline
Barbara Soller	Ariane
Pierre Xifaras	Pierre
Leila Hilmi	Clara
Félicien Garcia	Benoit
Laurence Pierre	Music Teacher

CREW

Director	Marie-Castille Mention-Schaar
Screenplay	Clara Bourreau and Marie-Castille Mention-Schaar
Cinematographer	Naomi Amarger
Sound	Guillaume Valeix, Jean-Noël Yven and Christophe Vingtrinier
Editing	Benoît Quinon
Musical Directors	Zahia Ziouani et Fettouma Ziouani
Musical Supervisors	JOSETTE MUSIC CLUB Elise Luguern
Assistant Director	Zazie Carcedo
Casting	Marie-France Michel
Settings	Gwendal Bescond
Costumes	Caroline Spieth
Make-up	Valérie Thery
Produced by	Olivier Gastinel and Marc-Benoît Créancier

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