

Graziella

CAST AND CREW

Original screenplay

Mehdi Charef

Cinematography

Yorgos Arvanitis

Music

Eric Neveux

Cast

Rossy de Palma

Denis Lavant

Claire Nebout

Philippine Leroy-Beaulieu

Astrid Whettnall

Bruno Lochet

Bruno Paviot

Produced by

Michèle Ray-Gavras

Line Producer

Florence Masset

Set Design **Jérémy Sfez**

Editing **Yorgos Lamprinos**

Sound **Julien Sicart, Jérôme Gonthier, Daniel Sobrino**

A production

KG Productions

With the support of **Canal +** and
the **Centre national du cinéma
et de l'image animée**

Length **1h32**



PRODUCTIONS

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MICHÈLE RAY-GAVRAS PRESENTS

ROSSY DE PALMA

DENIS LAVANT

CLAIRE NEBOUT

Graziella



CINEMATOGRAPHY **YORGOS ARVANITIS**

A **MEHDI CHAREF** FILM

MUSIC **ERIC NEVEUX**

ORIGINAL SCREENPLAY **MEHDI CHAREF** PRODUCED BY **MICHELE RAY-GAVRAS** LINE PRODUCER **FLORENCE MASSET** SET DESIGN **JEREMIE SFEZ**
EDITING **YORGOS LAMPRINOS** SOUND **JULIEN SICART, JEROME GONTHIER, DANIEL SOBRINO** WITH **ASTRID WHETTNALL, PHILIPPINE LEROY-BEAULIEU,**
BRUNO LOCHET, BRUNO PAVIOT A PRODUCTION **KG PRODUCTIONS** WITH THE SUPPORT OF **CANAL** AND THE **CENTRE NATIONAL DU CINEMA ET DE L'IMAGE ANIMEE**



Graziella

SYNOPSIS

He was a projectionist and lived with the joyful feeling that he was a part of the films he showed.

She was a nurse and loved to dance in the evenings.

She was in love with him... from a distance and with not much illusion, with her Picasso head. This was 20 years ago. A lifetime ago.

Prison and chance have finally brought them together again, to the rhythm of Ettore Scola's « A Special Day ».

They are finishing their sentence working by day at the Jeanne d'Arc Boarding school under the scrutiny of Alice, a former prostitute. At night they return to adjoining prison cells.

But hell isn't Sing Sing as they call it, anymore. Hell is the other people. Graziella and Antoine will be ready to take the darkest gamble in their lives to survive.



MEHDI CHAREF'S INTERVIEW

By Anne Ravanello • Making Off

A. R. : What is cinema ?

M.C. : One would think it is fiction but it really is real life experiences. Things one has lived through, heard. But after it needs to become fiction again.

It isn't possible to show things the way they are in real life. My work is to make a film out of these things lived and heard in real life : it needs to become cinema. And so what is cinema ? It's to make you believe it did not exist. I think.

A.R. : Why do you make films ? Why create ?

M.C. : In the mountain I come from, we only have tales. Mothers would tell those tales. Fathers wouldn't. Mothers tell the stories that their own mothers told them.

Those tales taught me how to write and those tales taught me how to watch, how to make images. I'm sure about that.

When I was very young, my mother would tell me stories and I would see the images. I would see the hunchback, the eagle who would take the princess to its nest. I saw very precisely how it would take her not to harm her. He would take her by the neck, and lie her on the back and she would float in the air. This is why I'm often told I write in images. Because I see the image first and then I try to write it.

A. R. For whom do you make films ?

I don't know why I write. I like working with actors. So sometimes I wonder if this isn't the only reason why I write. When one writes does one think of someone, of touching people ? In the beginning it's something personal, a bit egotistic.

A film is a one-man demonstration. It can be pretentious.

In the street, a demonstration is 200-300 000 people. When I make a film

I feel I'm doing my own demonstration on my own. I'm in the middle of the street. I go from Bastille to République. And I say what I want to say. My indignations.

You expose yourself. You show everything.

When you make a film, you try to rid yourself of yourself.

A. R. : When do you know you have the right take ?

M.C. : There's this moment when you say to yourself : well this seems to be it. You don't really know. It's the first time you see the scene with the actor facing you. Why is there this moment when you know you have it ? Why ? It always troubled me. And when the moment comes and you say to yourself « that's it. I have it » there is this silence all around. And will someone come to me and say « well no » or « why » ?

MEHDI CHAREF AND KG PRODUCTIONS

1985 : Le Thé au harem d'Archimède

1986 : Miss Mona

1987 : Camomille

2007 : Cartouches gauloises