

quintaine

THE CHILDHOOD OF JOAN OF ARC
JEANNETTE
A MUSICAL BY BRUNO DUMONT



SYNOPSIS

France, 1425. In the midst of the Hundred Years' War, the young Jeannette, at the still tender age of 8, looks after her sheep in the small village of Domremy. One day, she tells her friend Hauviette how she cannot bear to see the suffering caused by the English. Madame Gervaise, a nun, tries to reason with the young girl, but Jeannette is ready to take up arms for the salvation of souls and the liberation of the Kingdom of France. Carried by her faith, she will become Joan of Arc.

JEANNETTE, THE CHILDHOOD OF JOAN OF ARC

A musical film by Bruno Dumont

2017, 106 min, format 1.55, Colour, France

Photos: Roger Arpajou and David Koskas





CAST

Lise Leplat Prudhomme, Jeanne Voisin, Lucile Gauthier, Victoria Lefebvre, Aline Charles, Elise Charles, Nicolas Leclaire, Gery De Poorter, Regine Delalin, Anaïs Rivière

CREW

Director & Screenwriter: Bruno Dumont

Based on novels by Charles Péguy

Music composer : IGORRR

Additional music composers : Nils Cheville, Laure Le Prunenec, Aline Charles, Elise Charles, Anaïs Rivière

Choreographer : Philippe Decouflé
assisted by Clémence Galliard

Additional Choreographers : Aline Charles, Elise Charles, Nicolas Leclaire
Victoria Lefebvre, Jeanne Voisin

Cinematographer : Guillaume Deffontaines

Editors : Bruno Dumont and Basile Belkhiri

Line Producer: Cedric Ettouati

Script Supervisor: Virginie Barbay

Sound: Philippe Lecoœur

Mixing: Emmanuel Croset

Sound Design: Romain Ozanne

Costum Design: Alexandra Charles

Hair And Make Up: Simon Livet

Casting: Clément Morelle

First Assistant: Claude Guillouard

Dialogs Director: Catherine Charrier

Songs Director: Laure Le Prunenec

Location Manager: Edouard Sueur

Producers: Jean Bréhat, Rachid Bouchareb, Muriel Merlin

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BRUNO DUMONT'S INTERVIEW

After your incursions into comedy with LIL QUINQUIN on TV and SLACK BAY in cinema, you decided to embark on a musical with JEANNETTE, THE CHILDHOOD OF JOAN OF ARC. Why?

Quite simply to try a new adventure in filmmaking that I had yet to explore: The musical.

Everyone knows how music can be an intense, infinite, overwhelming force of expression, and so instantaneous that, without covetousness, I thought it would be interesting to make it the central element of a film this time.

The idea to adapt Charles Péguy followed right behind, given his striking use of prose and verse in terms of genre and style, and his version of Joan of Arc for the storyline, but with this reserve: If literary poetry is the very pinnacle of art, it is in the current state of things impossible, because it is obscure, secret, inaudible; in short, forbidden. We know very well that poetry is the flower of literature, and yet it is nowhere; we keep it secret, not to say tossed in the trash of modernity. No doubt that rose has many thorns, and the natural difficulty of the poetic genre has made it old-fashioned – an automatic reflex of the contemporary.

How does one escape from such a dilemma? How does one bring the riches of Péguy up to date and accessible to all, to satisfy our youth in the face of such insensitivity?

Without music, poetry would most of the time go unnoticed. Thus forsaken, it seems lost and difficult. In its history so far, music – mystery, song, polyphony, vocal music, opera, rock, variety, electronic – has conveyed poetry so well that one might well think it carries poetry within it naturally; that it is its song, and that without it, poetry is left suffering and unexpressed. I almost think that the same goes for all the arts which, in their respective appearances, represent poetry in the same way and propel it outside its boundaries into the world.

I would never have tackled Péguy, with his dizzying poetry – especially his Joan of Arc – if I hadn't found the reinforcement of another art to render his verses and prose, on top of the weapon of cinema's powerful theater. Music was thus blindingly obvious, capable of giving the text drive and life. Music is the score; Péguy provides the libretto. Thus, a cinematographic opera was invented.



JEANNETTE, THE CHILDHOOD OF JOAN OF ARC recounts the early years of Joan, before she became the soldier and martyr we all know. What gave you the idea to revisit this historical figure who has already inspired numerous filmmakers, as diverse as Dreyer, Besson, Bresson and Preminger?

Joan of Arc, as Bernanos wrote, is “the wonder of wonders”. She is the leading figure of French mythology, because no woman has ever loved France so much (in the throes of the 100 Years’ War against the English), and France has never been quite so loved.

Like a sort of St Augustin, it can be summed up thus: If you don’t ask me what France is, I know; if you ask me, I no longer know. It’s so difficult to express what one’s country is, yet we feel it perfectly well, deep down, and how it torments us when our country is itself being tormented. The question today of French identity remains unresolved, not to say turned on its head. Joan of Arc readily answers this profound question, simply through her existence. Telling the life of Joan of Arc is quite simply saying and letting it be heard what France is.

Barrès used to say that Joan of Arc is the miracle of national reconciliation. All French people – royalists, populists, nationalists, socialists, agnostics, the devout – find what they are looking for, so much does the figure of Joan bring together the totality of French ideals and sensitivities, encompassing in a single person all this diversity and internal contradiction. Daughter of the people dedicated to the poverty and misfortune of her kin, appalled at the occupation of the kingdom of France by the English and the Dauphin’s absence on the throne,

a soul tormented by divine damnation and the injustice of grace, chosen by God, warrior, loved then abandoned by the king, condemned then canonized by the church, who Michelet called a secular saint, adored by Jaurès, martyr, she went through everything, every feeling, the lowest, like the highest, and all for us.

Joan draws on France like never before, hence her actual mystique in embracing in one movement and in a single person the totality of the infinite French multitude.

As much as Joan of Arc, saint and warrior, has been gone over in cinema in countless films, her actual childhood remains little known to us. And yet, don’t heroes “enlighten” us more in the shadows of their “luminosity” and in the fine details and contrasts of their mythology? I’ve already filmed Camille Claudel in her everyday life of waiting, and her brother Paul’s visit when she had spent almost 30 years abandoned in a mental asylum. As such, I was seeking that Joan: small, dormant, and developing.

Péguy in Domremy, the first part of his play Joan of Arc, which he wrote aged 23, recounts the childhood and adolescence of young Joan until she leaves to save Orleans. In 1910, aged 37, he wrote *The Mystery of the Charity of Joan of Arc*, a more lyrical and poetic work, dealing with the same period of Joan’s youth. **JEANNETTE, THE CHILDHOOD OF JOAN OF ARC** is the cinematographic adaptation of the play and poem of *Mystery*: As such, **JEANNETTE, THE CHILDHOOD OF JOAN OF ARC** ends where all the other films about Joan of Arc begin. The film deals with the awakening of young Joan, dormant and starting out on her spiritual and warrior vocation.

The film is split into two distinct parts: Childhood and adolescence. How is the narrative constructed?

In the play, young Joan is first 13, then 16 when she leaves Domremy. Looking for an actress around that age, I soon found the non-professional who plays Joan. She was 13, but I thought she was grown up enough to tap into the swelling heart of the young Joan. I also looked for someone younger, finding a little girl aged eight who seemed the right size, in body and soul, to portray the childhood Joan. Childhood is Péguy’s preferred subject: We are these children younger than 12. With these two Joans, younger and older, I could better tackle the account of the long germination of her vocation – which Jules Michelet sees as lasting a good five years – from the first time she hears voices until her departure from Domremy.

What were your criteria for choosing the young actresses to play Joan?

The actresses all come from around Calais and Boulogne-sur-mer, in other words around the filming locations. They are all non-professionals (to find the element that I don’t have, that which is their own, without which there would not be the deep rooting for the characters they become). They were recruited on the basis of their age and their ability to sing and dance. I chose them based on improvisations, then screen tests singing passages from Péguy’s text. The little one was totally inexperienced and thus captured exactly the innocence of childhood that I was after; the older girl had already taken dance classes and sang well.

My job has always been dual, it’s a sort of palinode: Placing the actors in the actions of the characters to capture, body

and soul, the multiple emergence of their awakenings, but not ignoring the constraints of framing, dialog, script and directing – in this case Péguy’s work, plus the musical directions and choreography. All this had to be taken into consideration to capture the result.

Who are the other characters young Joan comes across on screen?

Hauviette: Joan’s friend, another young actress aged eight, with a lovely voice, who was also found during the casting for Joan. She is naturally more disciplined than the actress who plays young Joan, who is wild and impulsive.

The older Hauviette: She is played by a girl from Calais, a good singer and dancer, and a natural contortionist.

Madame Gervaise: By chance, I met these twins early on. I asked them to compose a tune for some of Péguy’s lines as a test. I was so blown away by their talent that I asked them to compose practically all the songs sung by the characters in the film. Since I didn’t want to separate them, Madame Gervaise is doubled-up!

Durand Lassois: A real Calais rapper. He composed most of his own songs, and the spirited choreography is also his own.

Joan’s father: A real-life singer of operetta from Calais, now retired.

The mother, the brother, the kids: the local people.





For JEANNETTE, THE CHILDHOOD OF JOAN OF ARC you take on the musical genre. How did that change your way of working?

Musicals have their own codes for directing. The musical and lyrical continuity does not sit well with the discontinuity of cutting up cinematographic shots. The rhythmic need for varied framing would fragment the dances and songs; only a very precise storyboard could ensure this structure. We could then work by themes and by shot, without chronology, and everything would match up in the edit.

I really like this disorder, even for shooting traditional films, which is great for anyone who wants to get away from the humdrum aspects of any sort of chronological approach, always the mother of convention. The editing is inspired by all this fake tumult.

Why choose electro-pop music? And what was your collaboration like with Igorrr, who handled the musical part of the film?

I didn't want oppressive music, which Péguy's work might suggest: the ramblings of so-called contemporary music don't do anything for me. Let's say that for me, after Fauré come Brel and the Rolling Stones, and then I can skip on until Igorrr, an experimental electro multi-instrumentalist who can switch in a second from Scarlatti to heavy metal.

The furious energy of electronic music and the great psychedelic works it can produce these days had long prepared me to make such a choice and convinced me that

this is the right register to take Péguy out of his tangle and turn his lines into paroxysmal stanzas, of which he himself was in his own way the precursor. Péguy and Igorrr are in the same vein. I just had to convince him to put his music to a project that is a long way from what he's like.

The only reservation I could have with Igorrr was surely not the excessive and incongruous power of his compositions, but the absence of melody for the lyrics, which I thought took primacy to convey Péguy's lines.

Then the idea came to me to not ask Igorrr to compose the melodies for the songs, but rather to give that to the actresses to compose themselves, especially the twin sisters who play Madame Gervaise, whose pop tunes I liked, and also another girl I met during casting, who plays the archangel St Michael, who wrote some of Joan's songs. As such, all the sung dialog in the film was first composed a capella by those women inspired by their own references - whether French variety or English-speaking pop.

I thought the "variety" tone to the compositions was indispensable to counterbalance the natural leanings of Igorrr's music, which is sometimes very experimental in its quirkiness. JEANNETTE, THE CHILDHOOD OF JOAN OF ARC sets out to be explosive, but it should also be moving and venture fearlessly into the register of popular sentimental songs, because these will be counterbalanced as much by Igorrr and the repetitive and wild-eyed style of Péguy. The overall orchestration was thus well balanced with the whole dynamic of such opposing genres. Making Péguy accessible therefore required certain adjustments with my musical

partner, who adapted to the task so well that when he received the vocal melodies, he composed the instrumental parts over them. This procedure was very productive to create the songs and music that you hear in the final version of *JEANNETTE, THE CHILDHOOD OF JOAN OF ARC* – not without some back-and-forth between the singers, the composers and Igorrr for the rhythmic and melodic adjustments with his instrumental score. Igorrr ultimately composed all the instrumental and choral parts under these constraints, not under those of Péguy's own text.

Did you have to take any liberties with Péguy's text?

All the songs and dialog is by Péguy. The film starts with the text from the *Mystery of the Charity*, then follows the path of the play with the arrival of Hauviette up until the end, aside from a few passages from the *Mystery about Madame Gervaise's* appearance.

All the dialog comes strictly from Péguy's text. A few cuts were made when things had to be excised in editing. Some phrases were cut for the requirements of the melody or rhythm.

All the actors and actresses learned their lines by heart, working with a rehearsal coach, and learned the melodies with a singing coach, Igorrr's singer who also wrote the tunes for some of the songs.

Most musicals are not shot with live sound. How did you work? Did your actors sing live in front of the camera over Igorrr's music?

It was out of the question to proceed like most musicals

using lip-sync. The live sound I use in all my films without exception is the ultimate rendering to capture all the gems of natural sound and real alterations in the voice through the phases of action. It's a little sacred part of reality in all the artifice inherent in cinema with the mystification it necessarily deploys in its work of transfiguration. Live sound is the natural marble with which one models and sculpts. The artifice and sophistication of lip-synching or post-synchronization make this impossible. To my knowledge, only Jean-Marie Straub and Danièle Huillet, in *Moses and Aaron*, have ever filmed a musical using live sound.

My crew and I thought about how we could record live sound, given that pre-recorded music could not be played on set for that very reason. Likewise, how could we intercut the images and sounds for the rhythmic requirements of the editing, without altering the natural continuity of the performance, the actresses' lines and the music? Since the whole art of cinema is to create a continuity from discontinuity, the latter approach, despite being unusual, proved to be fertile.

Having already filmed with earpieces to prompt dialog, we decided to play the music like this. The actress sings as if a capella on set, while she can hear the music in the earpiece, allowing live sound recording of the singing voice alone along with the ambient sound.

The songs were broken up into shots and themes, and are started again and reprised, according to the storyboard and without ever undermining the basis of this continuity, taking account of the natural breaks required by the work schedule, sometimes spacing out shots in the same sequence



from one day to the next depending on the vagaries of the production.

It was only in the editing that the music of the songs was overlaid and everything magically came together.

Philippe Decouflé did the choreography of *JEANNETTE, THE CHILDHOOD OF JOAN OF ARC*. He's a modern artist whose idiom is, on the face of it, far removed from the universe of Joan of Arc. How did you come to work together?

The imagination of Igorrr and that of Decouflé are light-years apart. Distance is good, especially if it brings people together. Philippe Decouflé worked in quite a similar way to Igorrr. Above all, I didn't want them both to do what they usually do, but to do something specific to young Joan. That's what they both agreed to, without necessarily knowing what was awaiting them. Their circumspection was always healthy.

Philippe Decouflé came back in later, once we had completed the songs and music with Igorrr, to tackle in a way the finalization of the choreography.

He had to quickly take on board the choreographic possibilities of all the actresses and swiftly renounce any notion of actual creation, discovering the resources



of each, constructing something according to the graces of each. The constraints were many, but for someone who embraces them, the possibilities are great. After considering what each actress was capable of, he came up with numbers built around the songs and music.

While the young Joan's dances are very much explorative, the older Joan, played by an actress with dance experience, shows a range that is a fitting expression of the progress towards elevation of the chosen one.

All these shortcomings in the singing and dancing are not faults or weaknesses; they are strengths, because according to Péguy, eternity plays out in the present, which is precisely organic, a time that is "self-making", destructive, maladroit, eroding, corrosive even. As such, Joan of Arc emerges before our eyes: Young Joan, dormant and budding, all trembling and frail as she leaves Domremy, to be what she will become, as exulted as she was. Joan's fragility is that of childhood - the boiling, rising blood of Joan of Arc. The voices and whole bodies of the performers should say nothing else; becoming Joan of Arc, hatching out in the fleeting human condition.

Did you do lots of rehearsals with the actresses?

Like never before. There were lots of rehearsals of the texts and songs because the actresses had to know all their lyrics - which are sometimes very difficult - and the shots were at times very long, in other words with nowhere to hide. Mastering the singing also meant long sessions of rehearsal and memorization.

In the film, Joan is little girl who enters a state of mystical amazement. How do you film that?

Cinema combines a whole range of means of expression, which, when perfectly adjusted, usually manage to achieve what they set out to do.



The temporal, for example, if correctly filmed, is quite capable of illustrating eternity or close to it. A little stream is enough. It is eternally flowing, you just have to show it and through the natural effect of comparison and proportions, the spectator suddenly sees it. The appearance doesn't occur in the cinematographic shot - in which the grandiose is banished - but in the spectator's heart, where the eternal stream flows.

As such, cinema limits itself to the ordinary order of the being of things, to never interfere with the power of the spectator's unique gaze on these incantatory and analogical images. This poetic transfiguration suggests that the real is indeed a great mystical body where everything is mixed up and only art can see it.

The film is also notable for the irruption of the sacred in the middle of wild nature. How did you go about capturing that in such a raw state?

*"For the supernatural is itself charnel
And the tree, by grace, takes deep root
And eternity itself is in the temporal
And time is itself a timeless time" - Péguy*

The mystical feeling is this intuition of the mysterious unity of the world and everything. One doesn't film vainly; one films a world and beings, already connected and united. Cinema is thus possible because the thing being filmed is already joined, connected - naturally - to something other than itself (the world), and is related to something beyond itself, of which it is as

much the ramification as the germination, or even the conclusion.

I therefore always film something in relation to another that is inaccessible. Strangely, cinema has to go through this roundabout process. Otherwise, everything falls silent and cinema is pointless.

Did you have any specific artistic and pictorial references?

The only references were to Péguy. This was the main source that fed this rendering of Joan. I'm impressed by Péguy's style, his painting, his repetitions, his astonishment, his rhythms, his turn of phrase, his musicality, his clamor of words, their sonority, their echoes. The philosophy which underlies his literary work is such a dazzling intuition and so accurate regarding the molecular nature of beings and things, it leaves you breathless.

Imagine saying that only the present counts, saying that everything culminates in that, and that everyone weighs in there. Saying that everyone remains in part unpredictable, unfathomable, and that everyone can only be judged by what they do. Speaking of rejecting the progress of history and of all those passing days hurried through by those who always want to put off the present in favor of a brighter tomorrow. Saying that progress is not inevitable. Saying that all mystique degenerates into politics. Speaking of one's mad desire for alterity – wanting the same to never be the other – that taste for difference and the

other (of which contemporary egalitarian thinking has inverted the meaning and worn down natural hierarchies). Producing a critique of socialism, scientism, Catholicism, of all conservative thought, and of everything that thus breaks with the natural mystique of human existence. Declaring one's rejection of habit, speaking of one's boundless love for childhood.

It's a philosophy that turns poetry into knowledge: The only true knowledge of beings and things having grasped the substance and the miniscule tensions (the natural tumult of everything that exists or its contrary can coincide, and which reason is ill-equipped to grasp).

Cinema cannot and should not add anything to his poetry, so much so that we will satisfy our profound reverence and all our superstitions. The religious will thus have finally regained art and its theater, when it is they that gave birth to it. Péguy was not far from freeing himself from religious belief, to once again confuse, like his Joan, the voices in his heart with those in heaven.

Péguy may be one of those writers who believe in God, defending their views through literature and poetry, in doing so unveiling religious mystification, and thus puts the hereafter back in his fiction through the literary art.

Without warning, Christian artists are the very same who revealed the primitive fiction of religion, in other words its poetry, the omnipotence of artistic



representation which is the transfiguration of the truth. A truth which had no other way to appear than through this poetry, of which the religious is nothing else. If it's not to have removed the range of poetry and its catharsis in the real, to make one believe in its reality, shattering the imagination to cap it all.

To make the supernatural real, absolute evil was done and poisoned the world: Poetry, reduced to nothing and superstition, has worked its way in and bared its fangs. All the rest followed on, alienating the mind of mankind for centuries, and it remains surprising to note that even modernity has not defeated this. To regain its theater, religion once again finds its function, poetry that it is; Man emancipated himself from it without losing the satisfaction of his spiritual needs. Civilization grows, Man frees himself from religion and his yoke to grow to the elevations of poetry and its mystique. In its theater, religion is at its peak. We purge our souls sincerely through it and improve ourselves through the denouement of dramas and the commotion of comedies.

Cinema is the natural locus of the supernatural, where we can satisfy all our veneration, finally submitting our natural superstition to the cinematographic heavens.

You shot in the North of France. How did you transpose the universe of the young Joan, who was born and grew up in the eastern region of Lorraine to your favorite region?

Because it's of absolutely no importance. The important thing is believing in what you see, rather than having a reality before your eyes, and yet which is not able happen.

Everything is transposition, everything is transfiguration. Young Joan does not walk in the Meuse, she walks in our imagination. But to walk there, we have to see her walking somewhere in this supposed stream. That's what cinema does. Everything else is secondary: The set, the actors, the screenplay. What counts is the way it all fits together.

Cinema is the right mystification which creates the assembly. Cinema rightly mystifies, and we are well aware of that: That's cinema. That in no way diminishes the sincerity of the emotions we experience - on the contrary. The purification happens just as much because we genuinely believe in it, as if for real and under the benevolent and emancipating protection of its fiction where our superstitions are fulfilled.

It's the mysterious harmony of the whole which tips it into a prodigious transfiguration, an illumination of a radiant truth. Not on the screen, but in the heart of the spectator. The movie spectator is thus the very heart of the work. That is why the young Joan so often looks directly at him or her.





FILMOGRAPHY

- 2016 **SLACK BAY** - Cannes Competition
- 2014 **LI'L QUINQUIN** - Cannes Directors' Fortnight
- 2013 **CAMILLE CLAUDEL 1915** - Berlin Competition
- 2011 **OUTSIDE SATAN** - Cannes Un Certain Regard
- 2009 **HADEWIJCH** - Competition San Sebastian
- 2006 **FLANDERS** - Grand Prize of the Jury, Cannes Competition
- 2003 **TWENTY NINE PALMS** - Competition Venise
- 1999 **HUMANITY** - Grand Prize of the Jury, Best Actor, Best Actress, Cannes Competition
- 1997 **THE LIFE OF JESUS** - Special Mention Caméra d'Or Cannes



CHARLES PÉGUY

Born in Orléans in 1873, Charles Péguy was a writer, a poet and an essayist, a unique talent in French literary landscape. Intellectually committed, he did not fit the models of his time: at first a socialist and a libertarian, he did not agree with his party's pacifism and internationalism; then a fervent catholic, he aroused mistrust of the Church. His work, strongly influenced by medieval mysteries (*The Tapestry of Our Lady*), was traversed through by mystical figures like Joan of Arc (*Joan of Arc* and *The Mystery of the Charity of Joan of Arc*). Through his works and poetry, Péguy restored their nobility to Christian and Nationalist values – notably in *Eve*, a poetic fresco to the glory of French soldiers – and warned against modern drifts – in *Money* among other works.

Long forgotten after he passed away at war in 1914, Péguy is today rehabilitated by Right-wing or Left-wing French intellectuals, both claiming his invaluable inheritance.

JEANNETTE, THE CHILDHOOD OF JOAN OF ARC is based on « *Jeanne d'Arc* » (1897) and « *Le mystère de la charité de Jeanne d'Arc* » (1910)

PHILIPPE DECOUFLÉ (CHOREGRAPHER)

Philippe Decouflé is a French choreographer born on October 22, 1961 in Neuilly-sur-Seine. Son of the sociologist and historian André-Clément Decouflé, he was nourished by shifted images ranging from American comics and cartoons to the works by Oskar Schlemmer, choreographer of the Bauhaus. In 1983, he founded DCA (Decouflé's Company for the Arts) with which he won the Bagnolet dance competition for his piece Vague Café. Philippe Decouflé was then chosen to celebrate the Bicentennial of the French Revolution at Jean-Paul Goude's Bleu Blanc Rouge parade. In 1992, his recognition became international when he was chosen to choreograph the Opening and Closing ceremonies of the Olympic Games in Albertville. He then set up his company at La Chaufferie, a former heating plant in St-Denis, near Paris. Since then, Philippe Decouflé performed all over the world: with his own company in shows such as Shazam! or Ilris, but also for Le Cirque du Soleil in New York or even on stage in Paris as a solo performer in Solo. He regularly participates in major cultural events such as the Festival de Cannes and also worked for music videos, commercials and films by several prestigious filmmakers such as Jan Kounen, Tsai Ming Liang and presently Bruno Dumont.

Bruno Dumont explains that he did not want «everyone to do what he knows how to for anyone else, but what he can do for Jeannette». So, how did you approach this project?

With curiosity and pleasure. The challenge was there, as well as its limits: working with children - however adorable they could be - is not simple for a dancer because the range of possibilities is being reduced.

Nevertheless it is not a problem in itself: these constraints create a framework, in which there still is enough space to use and make the most of it.

Did you have any artistic reference in mind?

Bruno's choreographic references were the majorettes and head banging. Two extremes, two ways of moving one's body far away from contemporary dance.

Starting from that, I tried to do what seemed to be interesting according to Bruno.

I think we all felt as if we were part of an unconventional artistic experiment rather than a stylistic exercise.

A kind of musical on Joan of Arc's childhood, in period costumes and with music mixing metal with weird songs.

How did you work with actors who were not professional dancers?

As if they were professional: you have to train them, encourage and reassure them.

They are neither actors nor dancers, but individuals chosen by Bruno because they are -more or less - naturally the character. Because, thanks to cinema, a very small thing can become enormous, we worked on minimalism rather than large choreographies.

IGORRR (COMPOSER)

Let's talk about Gautier Serre, the genius behind IGORRR.

With the great gap as a philosophy, IGORRR sadistically manages the art of opposites by succeeding the bold breakcore - extreme metal triangle - baroque music, a priori immiscible but... yet it works, inviting the singers Lyrics and the guitarist of Mayhem, entrusting the composition of titles to chickens and making the grace of baroque shine, working with Morbid Angel and playing at the prestigious Berghain in Berlin... For ten years now, the producer and musician has been building a work that is both enigmatic and enjoyable, which pushes the idea of musical openness to the extreme.

With a new album «Savage Sinusoid» coming this year on Metal Blade, IGORRR leaves for the roads all over Europe in full band configuration with two singers and a drummer.

First, what kind of relationship do you usually have with cinema?

I usually do not watch lots of movies, and I tend to only follow some specific directors.

Were you familiar with Bruno Dumont's cinema before he asked you to compose musical score of the film? Why did you accept this project in particular?

Yes, I knew most of Bruno's films before he contacted me. To be honest, I said yes to this project only because Bruno was the director, and with such a delicate storyline told in the form of a musical tragedy, only a director like Bruno could make it the most interesting.

How did you approach the film unconventional universe and spirit? Where did your inspiration come from?

This project was quite an experience! In fact, I had to like the music, as well as Bruno had to. It was also necessary that the actresses, as

young as they were, could put their voices on the music while dancing and singing quite complicated words as well as having respect for their own personal voice range. We had to mix many things at the same time, to juggle with many different elements for the whole thing to stand up. Metal seemed for Bruno and myself the best solution to put these words into music, and it was with this music that the contrast was the most striking and powerful. The young actresses' lightness and supposed innocence versus the Metal energy and madness! I drew my inspiration from musical groups such as Cannibal Corpse.

How did you work with the cast?

In general, I was receiving A Capellas songs and recordings where the girls were singing in the void, out of nothing, and I had to build the music around it. So, on some, I first composed the musical score, and then the voices were placed on it.

The Society of Authors, Composers and Publishers of Music (Sacem) aims to represent and defend its members' interests in view of promoting musical creation in all its forms (from contemporary music to jazz, rap, hip-hop, French chanson, film music, music for video, etc.) along with other repertoires (humour, poetry, dubbing-subtitling, etc.).

Its key mission is to collect royalties and distribute them to authors, composers and publishers whose works are disseminated or reproduced. A private organization, Sacem is a non-profit entity managed by creators and publishers of music elected to its Board of Directors.

It offers aid programs to support the creation of original music and the broadcast of audiovisual works. Its purposes are to promote the Sacem musical repertoire, encourage innovative works and the new broadcast formats. It is in that context that it has been able to support the production of the feature musical movie "Jeannette" by Bruno Dumont. The music was composed by Igorrr (Gautier Serre).

Sacem is pleased with the movie's selection to the "Quinzaine des Réalisateurs"

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