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CET AMOUR-LÀ

A film by Josée DAYAN

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CET AMOUR LÀ

Producer	Alain Sarde
Associate Producer	Christine Gozlan
Director	Josée Dayan
Screenplay	Josée Dayan
Dialogue in collaboration with	Yann Andréa, Maren Sell, Gilles Taurand
Original Score	Angelo Badalamenti
Director of Photography	Caroline Champetier
Costume Designer	Mimi Lempika
Film Editor	Anne Boissel
Production Manager	Jean-Paul Battaglia
First Assistant Director	Cédric Bernard
Continuity	Jacqueline Granier-Deferre
Unit Production Manager	Bruno Amestoy
Sound	Michel Kharat
Stills Photographer	Jean-Marie Leroy
Production Designer	Sylvie Fennec
Make-up	Cédric Gérard
Hairdresser	Agathe Moro
Sound Editor	Mouhrad Louanchi
Sound Mixer	Jean-Paul Loublier
Casting Director	Sarah Teper
Music Associate Producer	Valerie Lindon

Featuring

Marguerite Duras	Jeanne Moreau
Yann Andrea	Aymeric Demarigny
Woman in a Smock	Christiane Rorato
Night Nurse	Sophie Mileron
Hospital Employee	Justine Levy
Oyster Stall Kid	Adrien Guilbert
Buffet Waiter	Stanislas Sauphanor
Barman	Didier Lesour
The Ambassador's Wife	Tanya Lopert

Produced By Les Films Alain Sarde / Arte France Cinema

A New Yorker Films Release

France, 2001

98 minutes, Color

In French with English subtitles

1:66, Dolby SRD

SYNOPSIS

Based on the novel by Yann Andrea, *Cet Amour-Là* is the true story of the passionate love affair between celebrated French author Marguerite Duras and Andrea, her much younger muse and apprentice. Showcasing a brilliant performance by Jeanne Moreau as the fiery and voracious Duras, this timeless love story offers special insight into the heart and mind of one of the world's major literary figures, whose unique body of work was developed across a stunning range of disciplines (cinema, theatre, journalism, novels, short stories, and essays).

This last great romance of Duras' life began in 1975 when Marguerite came to Yann Andrea's university to introduce a screening of her film *India Song*. Andrea waited behind, hoping for an autograph, and, when the moment came, he approached Marguerite to ask her if he could write her. Marguerite gave him her address in Paris and Yann kept his word, writing up to five letters a day for five years. In 1980, when Yann's letters stopped coming, the reclusive 65-year-old writer finally summoned Andrea to meet her at her seaside apartment in the quiet resort of Trouville. Duras and Yann were drawn to each other immediately and, in spite of the large age difference, their instant rapport initiated a stormy and complex relationship. As Duras' audience, confidant, and lover, Yann roused the heavy-drinking writer into a final burst of creativity (including her masterpiece *The Lover*), while she, in turn, taught him how to write by functioning as his mentor.

Director Josée Dayan's unconventional biopic of the most widely-read French novelist today is a haunting meditation on the intimate relationship between writing and love, which similarly involves the forging of a self-contained world wherein each lover is the imaginative creation of the other.

JOSÉE DAYAN INTERVIEW

Jeanne Moreau describes Yann Andrea's relationship with Marguerite Duras as a "scandalous passion"...

It was a magnificent love story. Theirs was absolute love, a love that would go to the very end. At the beginning, Yann's passion was a literary passion. As a student, he read one of Marguerite Duras's books and its impact on him was such that he dropped his studies and locked himself away. He discerned in what she wrote exactly what he himself felt but was as yet unable to express. He felt so intensely close to what Duras wrote about and thought that he fell head over heels in love with the writer. When he stopped writing to her after five years, she invited him to come to see her. After the door closed behind him, that was it. They spent 16 years together. If she were still alive today, they would still be together. Their love was beyond the norm but it was absolute love. It was unique.

They were soul mates?

The most important meetings are the ones that change your life, that seem fated. The encounter between Yann Andrea and Marguerite Duras was like fate taking a hand. After all their years together, his destiny changed, he became a writer. As for Marguerite, when she met him, she had stopped writing. After their meeting, she produced some of her greatest masterpieces, such as *The Lover*.

In some way, they gave each other the strength to face life.

I live every day as if it were my last. I think it was the same for them. Death was so close, it was omnipresent...their relationship was all the more intense for being destined to be brought to an end.

What was the genesis of this project?

When I was growing up, I adored the movies. I was fascinated by Jeanne Moreau in much the same way that Yann Andrea was fascinated by Marguerite Duras. Jeanne symbolized the New Wave. She lit up the cinema like a burst of sunlight. She had, and still has, a presence, charisma and a strange, magnificent rapport with the camera. She is a unique actress, the best in the world. When I first met her, much later on, I told her I wanted to make a feature with her when I found a subject worthy of her. One day, she sent me Yann Andrea's book, *Cet Amour-là*. Six months later, we started shooting.

You deliberately chose neither to age the characters as time goes by, nor to try to make them look exactly like the people they are playing.

When you are in love, time doesn't matter. Their love could have lasted a thousand years, or just one day, the important thing was the power of their love. The film doesn't tell a chronological story, it's more like an impressionist painting. Of course, I could have given Jeanne a pair of Duras's famous thick-rimmed glasses and asked Aymeric to grow a moustache like Yann Andrea's, but that would have been indecent. It would have given the film a voyeuristic edge, like peeping through a keyhole to see what took place between the two of them. The film is the story of their love, but love is universal.

JOSÉE DAYAN'S FILMOGRAPHY

Josée Dayan's passion for the movies began when she was a little girl. Her father helped found Algerian television and her grandmother owned a movie theatre in Algiers. Josée worked as an assistant for Claude Chabrol, but the turning point of her career came when she met Simone de Beauvoir in the late 70's. Apart from the movie she made about the author of *The Second Sex*, Josée's taste for the masterpieces of French literature led her to adapt classics (*The Count of Monte Cristo*, *Les Misérables*) and depict legendary literary lives (*Balzac*) for TV. The success of her work with television audiences in Europe and the US persuaded film stars such as Gérard Depardieu and Jeanne Moreau to appear on the small screen. In 1999, she was awarded the Monaco Festival's Nymph of Honor for her career.

CINEMA	2001	<i>Cet Amour-là</i>
	1990	<i>Plein Fer</i>
	1980	<i>Simone de Beauvoir</i>
TELEVISION	2000	<i>Les Misérables</i>
	1999	<i>Zaïde (Canal+)</i>
	1998	<i>Balzac</i>
	1997	<i>The Count of Monte Cristo</i>
	1996	<i>Monsieur Victor</i>
		<i>Les Héritiers</i>
	1995	<i>La Rivière Espérance</i>
	1994	<i>Les Nuiteux</i>
	1993	<i>Mort d'un Gardien de la Paix</i>
	1992	<i>L'Enfant en Héritage</i>
		<i>Goût de Verre</i>
		<i>Un Flic Pourri</i>
	1991	<i>Chocolate</i>
<i>Jo et Milou</i>		
1990	<i>Le Gang des Tractions Avant</i>	

1988 *Le Chevalier de Pardaillan*
La Belle Ouvrage (Collection Sueurs Froides)
1987 *Tourbillons*
Pianoforte
La Femme Rompue
Le Crépuscule à Venise
L'Embrume
Le Deuxième Couteau
Le Retour d'E. Wolf
Je Tue à la Campagne
Lenny Come Back
La Danse du Scorpion
A Corps et à Cris
Coup de Pouce (Collection Sueurs Froides)
De Vagues Herbes Jaunes
Retour

DOCUMENTARIES

Béjart et l'Ephémère
Opéra Amour Fou
Les Grands Mystères de la Musique
Le Deuxième Sexe

LIVE PERFORMANCES

Les Noces de Figaro (Mozart)
Popkings
L'Ex Femme de ma Vie (Josiane Balasko)

AWARDS

New-York Festival Prize for *Simone de Beauvoir*
Georges Brassens Prize - Sète Festival
Perspectives Cannes for *Plein Fer*

JEANNE MOREAU

France's greatest living actress, Jeanne Moreau has made time her ally. Her wealth is energy and curiosity, freedom and passion, qualities she shared with her friend Marguerite Duras, whom Jeanne first met in 1958 when she optioned the film rights to one of Duras's novels. Although *The Little Horses of Tarquinia* never made it to the screen, Jeanne subsequently performed the theme song of Duras' film *India Song* and starred in adaptations of her novels *Moderato Cantabile* and *The Sailor of Gibraltar*.

Despite her obvious affinity for, and friendship with Duras, the actress rejected the temptation to imitate the writer on screen. "What Josée Dayan and I wanted," she says, "was to go beyond a precise reconstitution. That would have been a betrayal. This story is timeless; it is the story of a scandalous passion. We have to be precise, but it is to get to the essential emotions and, for an actor, that has to come from within not without." Jeanne Moreau's ability to get to places others actors only ever dream about has drawn plaudits from the many world-class directors who have lined up to work with her. Orson Welles said of her, "For me, she is the greatest actress in the world," while François Truffaut described how her performances always seem right on the edge: "The actress I rank highest is Jeanne Moreau. With her, each scene is played as though it were her last."

Jeanne says of Duras' relationship with Yann Andrea, "The magnificent thing is that, at the very beginning, everything, not just the difference in age but also more mysterious things like sexuality, seemed to conspire against them falling in love. But their differences bring them together."

And, just as Yann helped Marguerite rediscover her genius for the written word, Jeanne recognizes the vital role played by Aymeric Demarigny as the other half of this magical couple. "Aymeric is a wonderful companion. If I am able to reach so very far, it is thanks to his presence."

Director Josée Dayan echoes the words of Luis Buñuel, who said of the star of *Diary of a Chambermaid*, "Jeanne teaches me things about the characters which I didn't suspect. So I let her live and I just watch her." According to Dayan, "You never get the impression that it is an actress playing a part, however wonderfully. Jeanne just is. She is the character. She is quite amazing."

For Jeanne, perhaps, there is no explanation. She says, "I accord a great deal of importance to the irrational and the great thing about their relationship was that it went beyond seduction. It was unexpected, inspiring, uplifting and joyous." And she recalls how Duras used to say of her work, "I don't know who's writing it but it's marvelous. Don't you think?"

MOREAU FILMOGRAPHY

At a very tender age, Jeanne decided she would be an actress. After 10 months spent studying at the National Dramatic Art School, she started her career at the Comédie Française, the equivalent of the Royal Shakespeare Company. As soon as she appeared on stage as Natacha, the lead in Turgenev's *A Month in the Country*, famous international film directors started flocking to her – Orson Welles, Antonioni, Max Ophuls, Fritz Lang.

Jeanne, however, was bound to a strict contract and had to bide her time, polishing her craft in 10 French features which made her a national star. With the “New Wave”, her status became international, and she worked with some of the greatest directors of the 20th century.

Twice President of the Jury at Cannes, in 1975 and 1995, Jeanne has been honored in San Francisco, Chicago, New Delhi, London, Copenhagen, Tokyo and Montreal. She was awarded the Golden Lion at Venice in 1992 and a French Cesar in 1991 and 1994. In 1994, a major retrospective of her work was staged at New York's Museum of Modern Art. Jeanne won the Best Actress Award at San Sebastian in September 1998 and, in October of the same year the Academy of Motion Picture Arts & Sciences paid tribute to her in a ceremony hosted by Sharon Stone. In February 2000, Jeanne was awarded the Golden Bear at the Berlin Festival.

Jeanne has directed two feature films, *Lumière* and *L'Adolescente*, as well as the documentary *A Portrait of Lilian Gish*.

As a stage director, she is soon to bring to Paris an adaptation of Margaret Edson's Pulitzer-prize-winning play *Wit*.

CINEMA

Lift to the Scaffold (Louis Malle)
The Lovers (Louis Malle)
Dangerous Liaisons (Roger Vadim)
The Night (Michelangelo Antonioni)
Moderato Cantabile (Peter Brook)
Jules and Jim (François Truffaut)
Bay of the Angels (Jacques Demy)
A Woman Is a Woman (Jean-Luc Godard)
The Trial (Orson Welles)
Eva, the Devil's Woman (Joseph Losey)
The Victors (Carl Foreman)
Diary of a Chambermaid (Luis Buñuel)
The Train (John Frankenheimer)
The Yellow Rolls-Royce (Anthony Asquith)
Mata-Hari Agent H-21 (Jean-Louis Richard)
Viva Maria! (Louis Malle)

Falstaff (Orson Welles)
Mademoiselle (Tony Richardson)
The Sailor From Gibraltar (Tony Richardson)
The Bride Wore Black (François Truffaut)
The Immortal Story (Orson Welles)
Great Catherine (Gordon Flemyng)
Monte Walsh (William A. Fraker)
The Deep (Orson Welles)
Alex in Wonderland (Paul Mazursky)
Nathalie Granger (Marguerite Duras)
Les Valseuses (Bertrand Blier)
Mr. Klein (Joseph Losey)
The Last Tycoon (Elia Kazan)
Querelle – Ein Pakt Mit Dem Teufel (Rainer Werner Fassbinder)
La Femme Nikita (Luc Besson)
The Old Woman Who Wades In the Sea (Laurent Heynemann)
The Lover (Jean-Jacques Annaud)
Until The End of the World (Wim Wenders)
Summer House (Warus Hussein)
A Foreign Field (Charles Sturridge)
Beyond The Clouds (Michelangelo Antonioni – Wim Wenders)
The Proprietor (Ismaël Merchant)
Cet Amour-Là (Josée Dayan)

TELEVISION

Balzac (Josée Dayan)
Zaïde (Josée Dayan)
Misérables (Josée Dayan)

AYMERIC DEMARIGNY

Aymeric Demarigny first met director Josée Dayan at a café in Paris after a friend from the National School of the Dramatic Arts had suggested him for the part of Yann Andrea. Stepping out of his 2CV on a rainy afternoon, Josée glimpsed something indefinable about him that made him perfect for the role of the man who became Marguerite Duras' last lover. She handed Aymeric the script and made an appointment for him to meet Jeanne Moreau the very next day.

Aymeric read the script that night and cried. He says, "I identified immediately with the character. I told Josée, 'I know I can play this part. I don't just sense it, I know it.' That's something I've never said to anyone before." At his meeting with Jeanne Moreau, the chemistry was instantaneous. Just as unknown college student Yann Andrea inspired Marguerite Duras to new literary heights, so Aymeric Demarigny became the foil to a screen legend.

The link between them, says Aymeric, is love. "Jeanne and I struck up a great relationship immediately. This isn't a love story like so many others, this is just love. Without the confidence love gives you, I would never have been able to experience this osmosis."

Equally important for Aymeric was that he hit it off with the man he plays on screen, Yann Andrea. Now the same age that Yann was when he came into Marguerite's life, Aymeric's understanding of the part is quite striking. "He's very much like me. We don't feel the need to express what we're feeling. Those are things that go beyond words. Whenever we meet, we laugh a lot. I'll be talking to him about my character and then I realize it's him!"

CINEMA

2001 *Cet Amour-là* (Josée Dayan)
1998 *Rembrandt* (Charles Matton)
1996 *Que la Lumière Soit* (Arthur Joffé)

THEATRE

1996 *Job* (J.-B. Feitussi)
1995 *Ni Bon, Ni Méchant* (J. Oursin)

MARGUERITE DURAS

Born Marguerite Donnadiou, 1914.

Marguerite's experiences growing up in the French colony of Indochina, where her schoolteacher parents had emigrated, left an indelible mark on her. When she was only four years old, Marguerite's father was repatriated to France, where he died of amoebic dysentery. Her mother decided to stay on in the colonies but the family's fortunes changed irrevocably when she lost all her savings toiling fruitlessly to develop a worthless plot of land, which she had intended to turn into a plantation.

Her parents played a major role in Marguerite's work. She chose Duras, the name of the village in southern France where her father's family came from, as her "nom de plume" and her writing is impregnated with the impact her forthright, brave, obstinate and sometimes cruel mother had on Marguerite's fertile young mind. Having returned to France in 1932 to study, the young writer soon had the chance to show that she had inherited many of her mother's traits.

Under the pseudonym Marguerite Duras, she published her first novel, *Les Impudents*, in 1943 at the height of the German occupation. Marguerite and her poet husband, Robert Antelme, participated in an underground Résistance network led by François Mitterand. As the war ended, Duras was established as a giant of the literary circles that revolved around her Latin Quarter neighbor, Jean-Paul Sartre. Her third novel was nominated for France's premier literary prize, the Prix Goncourt, and she soon showed that she could also master other genres. Alain Resnais' 1958 film of Duras' script *Hiroshima, mon amour* became one of the most celebrated movies of the French New Wave.

In the 70's, Marguerite devoted herself almost exclusively to film and filmmaking. Indeed, by the time Yann Andrea entered her life in 1980, she was finding it increasingly difficult to write. Her weekly column for the Paris newspaper *Libération* was an almost intolerable burden. Marguerite was living semi-reclusively in the Normandy beach town of Trouville, struggling with an addiction to alcohol, when the young philosophy student who had written to her every day for five years knocked on her door.

By letting him into her apartment, Marguerite opened the final glorious chapter of her life. Sitting side by side in her "dark room", Marguerite dictating and Yann typing - "the fastest two-fingered typist I've ever seen," she said - they composed some of her most memorable works, including the enthralling account of her adolescence in Indochina, *The Lover*.

Yann gave Marguerite back her youth. He recalls, "there was always a sense of urgency. Everything was a drama, every meal, every walk; every pleasure could have been the last. She was savage, intelligent, openhearted, tough and tender, strong and vulnerable...fascinating but exhausting. It was like she was 18 still." And Jeanne

Moreau concludes, "They fought, they laughed, it was all-out war, it was violent, it was love. They needed that."

DURAS' BIBLIOGRAPHY OF WORKS

The Little Horses of Tarquinia

Hiroshima, mon amour

Moderato cantabile

The Ravishing of Lol Stein

The Sailor from Gibraltar

The Square

Ten-Thirty on a Summer Night

The Afternoon of Monsieur Andesmas

The Vice-consul

L'Amante anglaise

Destroy, She Said

Suzanna Andler

India Song

The Man Sitting in the Corridor

*Whole Days in the Trees and Other
Stories*

The Lover

The Malady of Death

The Sea-Wall

La Douleur

Woman to Woman

Outside: Selected Writings

Blue Eyes, Black Hair

The Eden Cinema

Emily L.

Green Eyes

Practicalities

Summer Rain

Yann Andrea Steiner

YANN ANDREA

Born in Brittany, northern France, in 1952, Yann Lemée was a philosophy student in Caen, when he discovered the universe of Marguerite Duras through her novel *The Little Horses of Tarquinia*. In 1980, when Duras was aged 66, he became a permanent fixture in her life as nurse, scribe, companion and lover. It was she who re-named him Yann Andrea and in her will, she appointed him her literary executor. *Cet Amour-là*, his account of their years together, was published in 1999.

Life with Marguerite was never easy. Shortly after he arrived in her apartment, Duras unceremoniously threw Yann out. His belongings followed via the window. The next day, he was back, tucking into one of the homemade soups of which she was so proud. In between fights, they drank, laughed, talked and wrote. For Yann, the explanation is simple. "It was instinctive. I think she needed me at her side. I was as important to her as she was to me. Even so, she couldn't bring herself to believe it, although it seemed so natural to me. She often said, 'Who are you? I don't know you,' even ten years after we'd met."

When Marguerite Duras slipped away on March 3, 1996, Yann Andrea was at her bedside in her apartment on Paris' Left Bank - just as he had been at her side almost constantly for the last 16 years of her life. After her death, Yann withdrew from the world for two long years trying to come to terms with his loss. Fittingly, the way he eventually found to do so was through literature. He says, "Even if it was sometimes painful, writing this book was a pleasure, a true passion. I couldn't do without it. Deep down, when I was writing it, I was writing to her, it was a way of being with her."

Yann gave Marguerite the desire to create once more and, in his words, "quite simply, she taught me life."

BIBLIOGRAPHY

1983 *M. D.*

1999 *Cet Amour-là*

ALAIN SARDE

Alain Sarde began his cinematic career in 1977 as co-producer of André Téchine's *Barocco*. Since then, he has established himself as one of France's leading producers, alternating between commercial films and more specialized "films d'auteurs". Through close collaboration with directors such as Pierre Granier-Deferre, Jean-Luc Godard, Bertrand Blier, Bertrand Tavernier, Alain Corneau, Coline Serreau, Claude Sautet and Jacques Doillon, Alain Sarde has already produced over 130 films.

FILMOGRAPHY

Barocco (André Téchiné)
Des Enfants Gâtés (Bertrand Tavernier)
Une Histoire Simple (Claude Sautet)
Le Mors aux Dents (Laurent Heynemann)
Buffet Froid (Bertrand Blier)
La Femme Flic (Yves Boisset)
Sauve qui Peut la Vie (Jean-Luc Godard)
Une Semaine de Vacances (Bertrand Tavernier)
Un Mauvais Fils (Claude Sautet)
Allons Z'Enfants (Yves Boisset)
Est-ce Bien Raisonnable (Georges Lautner)
Beau Père (Bertrand Blier)
Le Choix des Armes (Alain Corneau)
Hotel de Amériques (André Téchiné)
Une Etrange Affaire (Pierre Granier-Deferre)
L'Etoile du Nord (Pierre Granier-Deferre)
Le Choc (Robin Davis)
Passion (Jean-Luc Godard)
Histoire de Piera (Marco Ferreri)
Tir Groupé (Jean-Claude Missiaen)
Que les Gros Salaires Lèvent le Doigt (Denys Granier-Deferre)
J'ai Epousé une Ombre (Robin Davis)
La Femme de Mon Pote (Bertrand Blier)
Prénom Carmen (Jean-Luc Godard)
L'Ami de Vincent (Pierre Granier-Deferre)
Garçon (Claude Sautet)
Ronde de Nuit (Jean-Claude Missiaen)
Un Dimanche à la Campagne (Bertrand Tavernier)
Notre Histoire (Bertrand Blier)
Joyeuses Pâques (Georges Lautner)
Déetective (Jean-Luc Godard)
Harem (Arthur Joffe)

Cours Privés (Pierre Granier-Deferre)
Le Môme (Alain Corneau)
Les Mois d'Avril sont Meurtriés (Laurent Heynemann)
Le Solitaire (Jacques Deray)
Comédie (Jacques Doillon)
De Guerre Lasse (Robert Enrico)
Si le Soleil ne Revenait Pas (Claude Goretta)
Mon Ami Le Traître (José Giovanni)
Quelques Jours Avec Moi (Claude Sautet)
Mes Nuits Sont Plus Belles Que Vos Jours (Andrzej Zulawski)
Nocturne Indien (Alain Corneau)
Un Week-End Sur Deux (Nicole Garcia)
La Vengeance d'Une Femme (Jacques Doillon)
Nouvelle Vague (Jean-Luc Godard)
Docteur Petiot (Christian De Chalonge)
Rue du Bac (Gabriel Aghion)
Le Petit Criminel (Jacques Doillon)
Lune de Fiel (Roman Polanski)
L 627 (Bertrand Tavernier)
Max et Jérémie (Claire Devers)
La Crise (Coline Serreau)
Ma Saison Préférée (André Techiné)
Oublie-Moi (Noémie Lvovsky)
Le Fils Préféré (Nicole Garcia)
Rosine (Christine Carrière)
Les Roseaux Sauvages (André Techiné)
Nelly et Monsieur Arnaud (Claude Sautet)
Les Voleurs (André Techiné)
Ponette (Jacques Doillon)
Capitaine Conan (Bertrand Tavernier)
Fred (Pierre Jolivet)
Restons Groupés (Jean Paul Salomé)
Place Vendôme (Nicole Garcia)
Les Enfants du Siècle (Diane Kurys)
Ma Petite Entreprise (Pierre Jolivet)
Le Dîner (Ettore Scola)
La Bûche (Danièle Thompson)
The Straight Story (David Lynch)
Ca Ira Mieux Demain (Jeanne Labrune)
Belphegor (Jean Paul Salomé)
Cet Amour-Là (Josée Dayan)
Chaos (Coline Serreau)
Laissez-Passer (Bertrand Tavernier)
Mulholland Drive (David Lynch)