Fanny's Journey

A Film by Lola Doillon
Based on the True Story of Fanny Ben-Ami

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"A handsome, compelling period piece, serving up a tour-de-force performance by Cécile de France."
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Introducing
Léonie SOUCHAUD as Fanny

With the participation of
Cécile DE FRANCE - Stéphane DE GROODT

Based on the Memoirs of Fanny BEN-AMI (published by Editions du Seuil)

Written by Anne PEYRÈGNE and Lola DOILLON

Directed by Lola DOILLON

Synopsis

BASED ON A TRUE STORY. "Fanny's Journey" is an incredible tale of bravery, strength and survival, a story of a daring young girl who will stop at nothing and fear no one. In 1943, 13-year old Fanny and her younger sisters were sent from their home in France to an Italian foster home for Jewish children. When the Nazis arrive in Italy, their caretakers desperately organize the departure of the children to Switzerland. Suddenly left on their own, these eleven children will do the impossible to reach the Swiss border in order to survive.

Technical Details

Country of Origin:	France / Belgium
Language:	French (with English subtitles)
Running Time:	94 minutes
Aspect Ratio:	2.35:1 Scope

THE TIMES OF ISRAEL

'From the perspective of the kids, it was simple -- on the surface, many adults could not be trusted'

'It could happen again,' says hero of Holocaust escape film for kids

As French director Lola Doillon filmed her WWII movie for children, she was shocked by the parallelism of survivor Fanny Ben-Ami's story and that of today's refugees

By Anne Joseph
November 29, 2016

French director Lola Doillon knew that she had three ideas for her third feature film. She wanted to make a road movie, with and for children, about World War II. She just needed to find the right story. Then her producer discovered the autobiography, "The Journey of Fanny Ben-Ami." It became the inspiration for her latest film.

"Fanny's Journey" ("Le Voyage de Fanny") is a compelling, wartime survival tale set in 1943 Vichy France. Its protagonist is 13-year-old Fanny (Léonie Souchaud), who finds herself in charge of a group of Jewish children as they set off on a dangerous journey, traveling through occupied France in order to reach the Swiss border. Away from any trusted adults, they learn resilience, teamwork and independence.

Fanny Ben-Ami, author of 'Fanny's Journey' and protagonist in the film of the same name. (Courtesy)

Since its release in France in May, it has screened at film festivals throughout Europe and, in October, was shown at the Haifa Film Festival. "Fanny's Journey" was the closing gala film at the 20th UK International Jewish Film Festival, which ran in November.

After she had read the book, director Doillon went to Holon, Israel, to meet Fanny Ben-Ami, now 86.

"I filmed her for a few days because I really wanted to know more about the story, the facts, where she lived and the thoughts and feelings she had as a kid," Doillon explains over the phone from France.

Ben-Ami was very open with her.

"This is a woman who gives talks in schools [about her experience]. She wants to tell her story," says Doillon.

They realized that they both wanted the film to convey the same message to young people: "Be careful because it can happen again."

Even though Doillon told her that she would be taking aspects of her life to create a fiction film and not a documentary, when Ben-Ami initially read the script, it was quite strange for her, she says. This was largely because it reflected a part of her story and not its entirety.

To tighten the narrative, Doillon had made changes such as reducing the number of the children in the group from 28 to nine. She had also adapted and incorporated other children's testimonies and stories into the script. But all the incidents depicted in "Fanny's Journey" are true, Doillon adds, inspired by real events, recounted by people who lived through that time.

From her Israeli home, Ben-Ami commented, via email, that the film, "gives the feeling of the real story… it is very close [to the true events] but of course it is a movie so it is a little different."

Ben-Ami has a measured attitude towards being portrayed on screen. She has said that, for her, what is important is that the film is in memory of all the other children who survived, those who did not and the children who, today, are still being sacrificed by adult conflict.

Ben-Ami came on set with her daughter during filming, which was, says Doillon, an unexpectedly emotional experience for the cast as well as for Ben-Ami.

Lola Doillon, director of 'Fanny's Journey.' (Courtesy)

"I didn't know it was going to be so emotional. I was just expecting her to come and be with us. When I introduced her to the kids, including the girls playing her little sisters, it was like a huge flashback for her," describes Doillon.

"The kids were initially really shy and excited to see her. They had so many questions and so Fanny suggested having time with them alone. I left them with her for about an hour where they asked her what they wanted and she gave them the answers. Until then, the story was something from a long time ago and from that point on, it was true," Doillon says.

According to the film's press notes, Ben-Ami had been apprehensive about the set visit but left feeling reassured.

Doillon wrote that, "She understood that we were not digging up her past and that we had the same desire to pass on and pay tribute to her story."

"Fanny's Journey" is predominantly aimed at a family audience and viewers experience events through the children's eyes. Although the film is set during the German occupation of France, Doillon deliberately left out horrific war images. The cast's extent of knowledge about the film's context varied according to their age.

"The little ones didn't have to know more than what they were reading in the script. At that time during the war young children knew it was the war but not much more. So I didn't want the kids to know more than they had to when shooting the film. It wasn't necessary for them," Doillon says.

The director believes that this approach also gave them a more authentic voice.

However, the older children did more to prepare for their roles. The film — a French-Belgian co-production — was largely shot in Belgium, and when they were shooting in Brussels they chose to visit the Jewish Museum.

As actors, Doillon says, they needed to be more aware of what young people would have known and witnessed, such as their parents' arrest, the anguish and uncertainty of separation and that there were camps where Jews were sent.

Fortunately, she says, "They did want to know more. They wanted to act with fear and feeling."

The success of the film relies on its remarkable young cast.

"Thank you kids!" Doillon laughs.

But finding them took some time. She auditioned over 1,000 children, not all of whom had had acting experience, including Léonie Souchaud, who plays Fanny.

None of the children knew each other beforehand and Doillon organized working groups to observe how they interacted with each other. Luckily the group gelled well.

It was important to Doillon that the film accurately reflected the contrasting roles of adults during the occupation: those that complied with the regime, those who fought against it, as well as the role of the French gendarmes, who, she says, were the first people to denounce the Jews in France.

"There are two ways to look at the movie," she says. "From the perspective of the kids, it was simple — on the surface, many adults could not be trusted. For the adults, it wasn't so simple. Individuals made their choices."

However, one significant figure is Madame Forman (Cécile de France), the resourceful but strict matron who runs the home in the Italian zone that the children move to before the Germans raid it. It is also Madame Forman who appoints Fanny to lead the children to the border. Doillon based her character on two women — Nicole Weil-Salon and Lotte Schwarz — who were utterly dedicated to the protection of children during the war.

Doillon says she felt an immense sense of responsibility in bringing the story to the screen.

"For me, a huge part of it was because I'm not Jewish. I asked myself, 'Am I allowed to tell this story about Jewish children?'" she says. Ben-Ami reassured her, and this allowed Doillon to feel justified in her right to tell the story.

"It happened in France, it's our history. It's not only about being Jewish, it's about today and what is happening in Syria. You see all those children escaping from their country," says Doillon.

There are moments in "Fanny's Journey" that appear to resonate with contemporary events — in particular, the scenes that show the children approaching the Swiss border and the challenges that they face. But this was coincidence.

"When I wrote the script the refugee crisis wasn't happening," explains Doillon. "But once, when we were shooting the movie, I turned on the TV and saw the news. I was so shocked because it was what we were filming at the time."

To date, Doillon has not had been approached by any of the other surviving "Ben-Ami children." She says that Ben-Ami had tried to contact them, "maybe 10 or 20 years ago," but no one came forward. However, other hidden children have told Doillon that the film echoes their experience but that they do not like to talk about it.

"There were so many kids who wanted to forget what happened because it was too hard, particularly after the war when all these kids knew that their parents were not coming back. They didn't want to talk. That was why it was so great with Fanny. She wanted to share her story," she says.

The film's end notes state that Fanny and her sisters stayed in Switzerland until the end of the war. In 1946 they returned to France. They never saw their parents again.

Although it was not her initial intention, Doillon is happy if her film, which tells a story about events that happened 70 years ago, is used as a tool to talk to about current events.

"If it provokes that reaction and it makes people talk, I am only glad," she says.

http://www.timesofisrael.com/it-could-happen-again-says-hero-of-holocaust-escape-film-for-kids/

Production Notes

A COMING OF AGE STORY ON A CHILD'S LEVEL

In her first feature film ET TOI, T'ES SUR QUI? (JUST ABOUT LOVE), Lola Doillon faithfully conjured up the first blushes of love and the pain of adolescence. For her third film, she wanted to work with children and anchor her story in a historical context. It was her producer Saga Blanchard, with her since the beginning, who unearthed the book by Fanny Ben-Ami which inspired FANNY'S JOURNEY. "I wanted to tell a story of liberation but speeded up" said Lola Doillon. "As the heart of the film evokes the passage from childhood to adolescence and the emotional experiences of these young heroes: the anguish of separation, the fear of the unknown, of forgetting - which Fanny fights with her camera – and of death, but also their optimism, energy, courage and perseverance."

Although the film is set in occupied France, the filmmaker left out images of war and the arrest of the parents. Above all else, this was about adopting the children's point of view: "What interested me," she continues, "Was to live through the events through the eyes of a group of children, to show how these children, who were not underneath the bombs but still suffered the violence of abandonment and the fear of being orphaned, lived during the war and make us experience it from their point of view."

Of course, this project was also an opportunity for Lola Doillon to tell young people about this troubled time in our history. "Many of them", she adds, "Depending on their age, still don't know or only know a little about this period of history even though the last witnesses are getting old and gradually disappearing." The film was therefore an excellent means of passing on the memory of the Holocaust - always at a child's level. That's what convinced Fanny Ben-Ami to give the rights to her book to the director: "What I want is for my message to be understood so that it does not happen again," she says. "We live in a very fragile time; we hear a lot of raised voices that closely resemble those that we heard at the time. This is very dangerous, including for people who are not Jewish. Because after the Jews, they will find other targets. We are all concerned."

Fanny Ben-Ami

FROM REALITY TO FICTION

Fanny, the young, 12-year-old heroine at the head of a small group of children, is the cinematic double of the book's author. Before settling down to write, Lola Doillon wanted to meet Fanny Ben-Ami in Tel Aviv, where she now lives, to better understand the story of her parents and sisters. "I needed to immerse myself in her past and her memories of the children's home," she said. "She

told me many things, some of which are included in the film and some not. I was also inspired by other secret stories by children that were rescued by different organizations and everyday stories. And I sought the help of archivists and historians in the interests of accuracy."

When she first read the script, Fanny Ben-Ami didn't find her story in its entirety, which troubled her somewhat: "I wrote to Lola to say that it didn't happen quite like that" she says. "For example, the Resistance and the underground were neither here nor there, though they were nevertheless very important to me. And then, after thinking about it and talking with friends, I realized that a film was not a book and that it was for others, not for me. And that there were aspects of my journey that were important in my eyes but not necessarily for the film. In the end, I think Lola did well and that in her script, the essentials are there and the main points are said."

The author accepts and is glad that FANNY'S JOURNEY is a feature film of fiction and not a documentary, "because the spectators will be able to put themselves in the places of the characters, they will be able to empathize, suffer or laugh with them." Lola Doillon noticed that a work of fiction has its own rhythm and its own narrative logic: "It forced me to change the path and some contextual elements," she said. "But I obviously followed the thread of the key historical events which were the framework of this adventure and everything that I changed remains true, inspired by real events that were recounted by other people who lived through that time."

CHILDREN ARE THE HEADLINE ACT

The success of FANNY'S JOURNEY largely rested on the choice of young actors. Therefore, Lola Doillon met, in France and Belgium, almost a thousand children - some of whom already had acting experience - and allowed herself to take a very flexible approach. "For example, I allowed myself to modify the script to adapt it to one child or another that we thought were great," she says.

Though the director chose the children individually, she also wished to see them work as a group. "Some were perfect alone but it didn't work as well with others," she says. "There had to be a chemistry between them – I'm thinking especially about the three sisters who formed a group within the group." The filmmaker organized working groups to observe how the children were able to interact with each other: "Bit by bit they let themselves go," she said. "They had set off on the same adventure and they helped each other out."

The search for the main role lasted a very long time. Finally, it was thanks to the Belgian casting director that Lola Doillon unearthed little Leonie, 12 years old, who had no prior filming experience. "It was unsettling to see that this girl had such force, such intelligence, such daring, exactly like the character," confirms the director. "Fanny's kindness interested me less than her stubbornness. I wanted to show that her faults are as useful to her as her qualities and thanks to her impulsive temperament, positive rage and determination, Fanny refuses to give up and fights in her own way to carry out the mission that has fallen to her. That's what I was looking for in the child who would play Fanny and Leonie had a lot of that." Fanny Ben-Ami confirms that she had a rebellious temperament as a little girl: "I was rebelling because what we lived through was unfair," she says. "My parents did not return from the camps despite what was promised. Throughout this period, I was angry with adults. I said to myself - 'You will not own me and you will not own the children either!' "

In her first film, Lola Doillon showed her ability to direct teenagers. She demonstrates the same ease in working with children in FANNY'S JOURNEY - because she has kept the sensibility of a child, she suggests. "The most complicated thing," she points out, "Is that there is a way of operating, a different language to find with each of them to get them to play in the same scene. Aside from the text, we mostly had fun with the language, the situations, working on emotions and on letting go. A child who works too much on the text in advance risks losing all spontaneity. For a child, acting in a film is like a game: it's very instinctive. They play in both senses of the word!" Leonie agrees: "Lola had a very playful manner. She was patient. When we didn't get it, she explained it to us, took her time and didn't get annoyed. She took the time to redo the take until we understood".

TWO SPARKLING SUPPORTING ROLES

Though adults are not often present in the book FANNY'S VOYAGE, two of them still distinguished themselves for the crucial role they played in rescuing the children. Beginning with Mrs. Forman who is inspired by Nicole Weil-Salon and Lotte Schwarz, both utterly dedicated to the protection of children during the war. "From the

children's testimonies, I imagined Mrs. Forman as obviously - and necessarily - severe, out of the numerous adults who had to help them prepare for the trip," explains the director. "At the same time, I wanted her to allow her tenderness and emotion to escape when she is forced to entrust the responsibility of the children to Fanny." As the 1st assistant director on POT LUCK by Cédric Klapisch, Lola Doillon knew Cécile de France well. "I thought of her as, to my eyes, she is the embodiment of a woman who's strong, smart, straight-forward and generous," she said. "Her acting style allows her to subtlety go from very harsh and severe to someone who's gentle and kind in the same scene."

It is precisely the contrast between the harshness of the character and her kindness that seduced the actress: "I loved the contrast between the viewpoint of the innocent, amazed and frightened children, and the hardness of the school headmistress – this authority that was necessary in order to teach the children to be independent, to live without parents, alone, to be able to save themselves," says Cécile de France. The screenplay also blew her away: "I read the script, I cried and I immediately called Lola," she continues. Then the character had to be built, even if she was inspired by two women who really existed: "We wanted to create a school headmistress who physically scared the children a little," says Cecile de France. "She therefore has a somewhat rigid hairdo. As she did not have time to get ready, she isn't very well turned out. We also worked on the tone and voice to make sure it was good and harsh. There were all these little details thanks to which, after a few days, we had created a real character, very well drawn, and nothing like me."

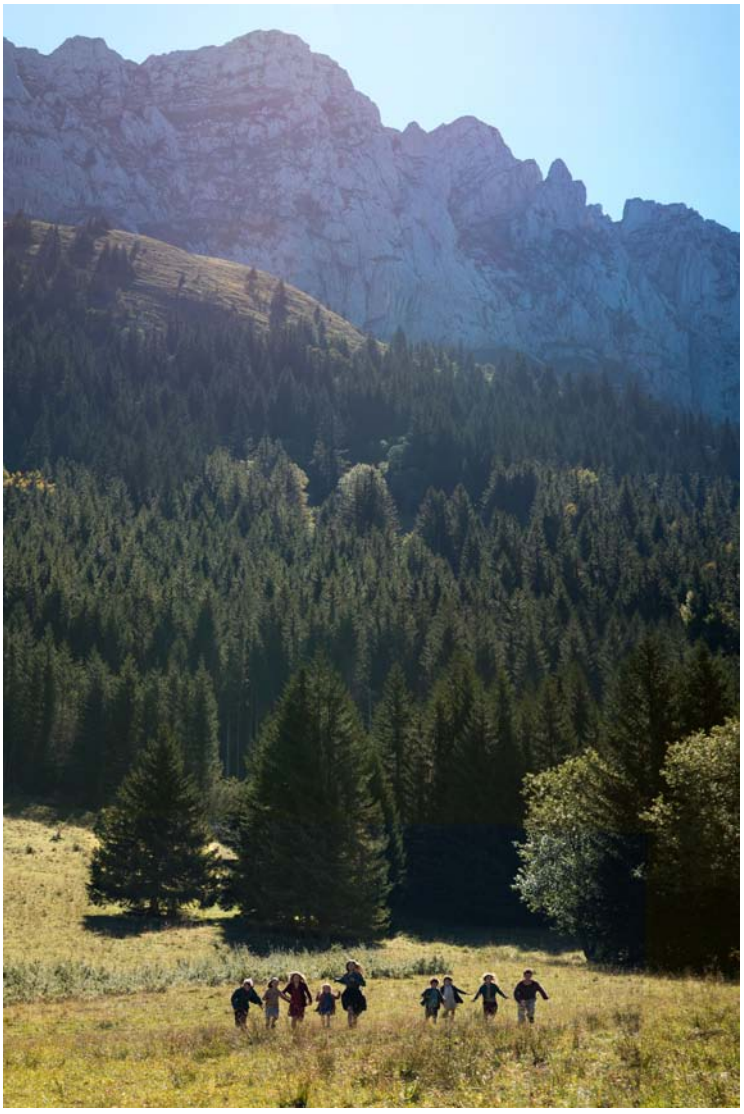
After finding refuge in the mountains, the children are taken in by a kind farmer who is moved by their fate. The director was aware that some of her character's dialogue could be difficult to pull off - but not with an actor like Stephane de Groodt: "When I went to see him to talk about the film, I told myself I was going to change his dialogue," she said. "But when he read it, he spoke it with such ease that everything worked, everything was just right! In the end, we barely touched anything."

Stéphane de Groodt was thrilled by the project: "Lola is very sensitive and I thought to myself that she was going to tell this story with originality," he says. "What I like in meetings and projects is this originality." The change in tone from his job as a comic also appealed to him. "This is the first time I've done a period film and the more I continue in this business, the more I want to erase our friend Stéphane de Groodt, who I know well, in favor of characters who are damaged, tortured, hidden and complex," he continues. The actor particularly enjoyed his fellow actors, adults and children. Regarding the actor playing the Nazi officer, he said: "His look made me into this

farmer who puts up Jewish children. If the goal of an actor is to forgot oneself in favor of the character, the fact of forgetting can also come from someone else." He is equally enthusiastic about his young colleagues, "Sometimes it's easier to act with children because when they are good, they are much better than adults," he enthuses. "They have a spontaneity that arouses emotions from God knows where."

A BIG RESPONSIBILITY

In the end the director, like her actors, felt a huge responsibility in bringing the journey of Fanny Ben-Ami to the screen. "I asked myself the question of my legitimacy to tell such a story and talk about Jewish children while not being Jewish myself," said Lola Doillon. "But I justified it to myself by saying it was the history of France, and the history of Europe, and as such, I had a right – even a duty - to tell it". Cécile de France shares this sense of responsibility: "It's draining and difficult to interpret these women - these heroines - who really existed," she said. "It took a lot of personal investment and I had to immerse myself in the history: to read all the testimonies, it was hard." But it's without doubt the arrival of Fanny Ben-Ami on set which reassured the filmmaker in her artistic approach: "She arrived on set with a lot of apprehension," she concludes. "She was anxious at the idea of physically plunging back into that moment. But seeing the team and all the children coming to her to ask questions about her past with interest and kindness, she was reassured. When she left two days later, she confided in us that she was calmer: she understood that we were not digging up her past but that we had the same desire to pass on and pay tribute to her story."



Featured Players

CECILE DE FRANCE – Mrs. Forman

Selected Filmography

2015 FANNY'S JOURNEY by Lola DOILLON
SUMMERTIME by Catherine CORSINI

2014 TERM LIFE by Peter BILLINGSLEY
IN HARMONY by Denis DERCOURT

2013 MÖBIUS by Eric ROCHANT
CHINESE PUZZLE by Cedric KLAPISCH

2012 SUPERSTAR by Xavier GIANNOLI
In competition at the Venice Film Festival 2012

2010 UN BAISER PAPILLON by Karine SILLA
GARDIENS DE L'ORDRE by Nicolas BOUKHRIEF
THE KID WITH A BIKE by Jean-Pierre DARDENNE and Luc DARDENNE
Grand Prix at the 2011 Cannes Film Festival

2009 HEREAFTER by Clint EASTWOOD
SISTER SMILE by Stijn CONINX

2007 MESRINE: KILLER INSINCT by Jean-François RICHET

2006 MON COLONEL by Laurent HERBIET
A SECRET by Claude MILLER

2005 ORCHESTRA SEATS by Danièle THOMPSON
THE SINGER by Xavier GIANNOLI
BAD FAITH by Roschdy ZEM

2004 LA CONFIANCE RÈGNE by Etienne CHATILIEZ
RUSSIAN DOLLS by Cedric KLAPISCH
César for Best Actress in a Supporting Role 2006

2003 I, CAESAR by Richard BERRY
HIGH TENSION by Alexander AJA

2002 POT LUCK by Cedric KLAPISCH
César for Most Promising Actress in 2003

2001 IRENE by Ivan CALBERAC

2000 L'ART (DÉLICAT) DE LA SÉDUCTION by Richard BERRY

Television series:

2015 THE YOUNG POPE - Paolo SORRENTINO

STEPHANE DE GROODT – Jean

Selected Filmography

2016 CORPORATE by Nicolas Silhol

2015 FANNY'S JOURNEY by Lola Doillon

2014 PARIS XILLOUGBY by Arthur Delaire
UNE HEURE DE TRANQUILITÉ by Patrice Leconte

2013 SUPER HYPOCHONDER by Dany Boon
GAZELLES by Mona Achache
BARBECUE 2012 by Eric Lavaine

2011 ASTERIX AND OBELIX: GOD SAVE BRITANNIA
by Laurent Tirard

2009 WITHOUT A TRACE by Grégoire Vigneron

2008 THE WHISTLER by Philippe Lefebvre

2007 BABY BLUES by Diane Bertrand

2006 ASTERIX AT THE OLYMPIC GAMES by Thomas Langmann & Frédéric Forestier

2005 SAINT-JACQUES LA MECQUE by Coline Serreau

2004 25 DEGREES IN WINTER by Stéphane Muillet
TROIS PETITES FILLES by Jean-Loup Hubert

2002 HOP by Dominique Standaert

1994 MAUVAIS GENRES by Francis Girod

Filmmakers

LOLA DOILLON
Director - Writer

Lola began very young in film, initially as a camera assistant and then assistant editor on the films of Patrice Chéreau, Jean-Pierre Mocky, François Dupeyron.

She was then a casting director, notably for Jacques Doillon and Michaël Haneke, then an assistant director on films by Jacques Doillon, Cédric Klapisch and Benoît Graffin. Doillon then directed three short films including one (MAJORETTES) that was selected in the Directors' Fortnight at Cannes. Lola directed her first feature film ET TOI T'ES SUR QUI? as part of the Un Certain Regard official selection at Cannes in 2007.

For her second feature film, IN YOUR HANDS, Lola directed Kristin Scott Thomas and Pio Marmaï. FANNY'S JOURNEY is her third feature film.

ANNE PEYREGNE
Screenwriter

After studying literature, Anne entered FEMIS in the directing department. On leaving school, she directed (and co-directed) a number of documentaries, including LES PASSEURS for Planète, selected for the États Généraux of Documentary Films in Lussas and for Cinéma du Réel. Always interested in fiction, she soon turned towards script writing. She writes for several series (Vénus et Apollon, Les Bleus, Odysseus...).

In 2014, she wrote Lola Doillon's third feature film. At the same time, she co-directed an "episode" in the documentary LES PASSEURS for ARTE, shot in 1995, about an undertaker's business in Burgundy.

SAGA BLANCHARD
Producer

Saga took her first steps into the movie business on set in 1995. She occupied the posts of stage manager, production secretary and administrator. In 1998, she joined the Cédric Klapisch and Bruno Levy company (Ce qui me meut et Move movie) with whom she worked as a production coordinator and executive producer on all of their productions for over ten years. She created the short film department there and produced five short films, including MAJORETTES by Lola Doillon, selected for the Directors' Fortnight in Cannes in 2005.

Saga and Lola Doillon continued their collaboration with Lola's first feature, JUST ABOUT LOVE in 2007, an Official Selection in the Un Certain Regard section at Cannes Film Festival 2007. In 2009, she created the production company Origami Films and produced IN YOUR HANDS, Lola Doillon's second feature film with Kristin Scott Thomas and Pio Marmaï, then LOW PROFILE, Cécilia Rouaud first feature film, with Denis Ménochet and Vanessa Paradis.

MARIE DE LUSSIGNY
Producer

After having managed the admin and financial departments at France 2 Cinema, and as such managed the acquisitions and co-productions of films at France 2, in 2006 she joined Epithète Films as head of business affairs on the productions MICMACS by Jean-Pierre Jeunet, MUSÉE HAUT, MUSÉE BAS by Jean-Michel Ribes and THE YOUNG GIRL AND THE WOLVES by Gilles Legrand.

In August 2009, she created Bee Films, a production company of short and feature films. She produced J'ADORE CA!, a short film in 3D by Sophie Blanvillain. Followed by AFTER, the first feature film by Géraldine Maillet with Julie Gayet and Raphaël Personnaz released in January 2013.

VICTOR HADIDA & SAMUEL HADIDA
Co-producers

Victor Hadida is the President of Metropolitan Filmexport, a distribution and production company created in the 80s by David Hadida, run by him with his brother Samuel. Over a thirty-year career, Metropolitan Filmexport has become the leading independent European distribution company, according to the annual ranking conducted in 2007 by the European Audiovisual Observatory. Among the many publicly and critically acclaimed films that have contributed to Metropolitan's reputation, are the LORD OF THE RINGS trilogy by Peter Jackson, David Fincher's SEVEN, THE WOLF OF WALL STREET by Martin Scorsese, the HUNGER GAMES saga and THE BFG – BIG FRIENDLY GIANT by Steven Spielberg, adapted from the book by Roald Dahl.

This brilliant career introduced Victor Hadida to the most influential positions in the profession and then in July 2006, he was unanimously elected President of the National Federation of Film Distributors, which represents more than 50 companies in France.

He is involved with his brother, Samuel Hadida, in all of Davis Films' projects, a joint production company. The experience gained during the remarkable development of the Metropolitan distribution company enabled Samuel Hadida to begin very early on in the production of feature films. Audaciously he gave a chance to an as yet unknown

writer, Quentin Tarantino, whose first screenplay he produced, True Romance, directed by Tony Scott.

Samuel Hadida currently produces or co-produces several films a year. These productions comprise the best of French cinema, European productions and co-productions, and American productions.

Multiple successes, recognized by the public and the profession, have shown him to be a shrewd producer. Out of a non-exhaustive list we can mention: David Cronenberg's SPIDER, The IMAGINARIUM OF DOCTOR PARNASSUS, written and directed by Terry Gilliam, PERFUME - STORY OF A MURDERER by Tom Tykwer, GOOD NIGHT, AND GOOD LUCK by George Clooney, THE BLACK DAHLIA by Brian De Palma and the RESIDENT EVIL saga.

Among his many productions, Samuel Hadida has developed a special relationship with Christophe Gans. He produced his first films, NECRONOMICON, CRYING FREEMAN and BROTHERHOOD OF THE WOLF, one of the biggest successes of 2001 and also nominated for four César. In 2006, SILENT HILL, ranked number one at the US box office after its opening weekend. Samuel Hadida also maintains an ongoing collaboration with the screenwriter and director Roger Avary, whose first film he produced, KILLING ZOE, starring Jean-Hugues Anglade and Julie Delpy.

In 2015, Victor and Samuel Hadida co-produced the film by Gilles Legrand, with Olivier Gourmet and Georgia Scalliet from la Comédie Francaise, THE SCENT OF MANDARIN as well as Un + Une by Claude Lelouch, with Jean Dujardin and Elsa Zylberstein.

Credits

CAST

Fanny	Leonie SOUCHAUD
Erika	Fantine HARDUIN
Georgette	Juliane LEPOUREAU
Victor	Ryan BRODIE
Diane	Anaïs MEIRINGER
Rachel	Lou LAMBRECHT
Maurice	Igor VAN DESSEL
Marie	Malonn LEVANA
Jacques	Lucien KHOURY
Mrs. Forman	Cécile DE FRANCE
Jean	Stéphane DE GROODT
Elie	Victor MEUTELET
Helga	Elea KÖRNER
Ethel	Alice HAUWE
Mother at the Ose House	Anna TENTA
Fanny's Mother Flashback	Pascaline CREVECOEUR
Fanny's Father Flashback	Julien VARGAS
Julien	Jeremiah PETRUS
Director	Pierre WALLON
Police Chief	Bruno MULLENAERTS

CREW

Director	Lola DOILLON
Producers	Saga BLANCHARD
	Marie DE LUSSIGNY
Co-producers	Victor HADIDA
	Samuel HADIDA
	Geneviève LEMAL
	Cédric KLAPISCH
	Bruno LEVY
Screenplay	Anne PEYRÈGNE
	Lola DOILLON
Cinematographer	Peter COTTEREAU
Director of Photography	Valérie DESEINE
Editor	Miguel REJAS
Chief Sound Operator	Julie BRENTA
Mixing	Emmanuel DE BOISSIEU
Original Music Composer	Sylvain FAVRE-BULLE
In collaboration with	Gisèle-GERARD TOLINI
Head Designer	Pierre-François LIMBOSCH
Head Costume designer	Isabelle PANNETIER

Chief Make-up Artist	Marie MESSIEN
Chief Hairdresser/Makeup artist	Natalie DE HEN
Gaffer	Olivier PILORGET
Head Grips	Joseph EMIELOT
	Vincent UCCELLO
Production Manager	Pierre WALLON
Casting	Ophelia GELBER
	Sébastien MORADIELLOS
Script Editing	Marie DUCRET
Location Manager	Eric GRANDJEAN
	Arnaud AUBEY

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