

Once in a Lifetime

A Film by Marie-Castille Mention-Schaar

U.S. Distribution:

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Synopsis

Based on a true story.

A dedicated history teacher at a French high school, Anne Gueguen (Ariane Ascaride), is determined to give the best education she can to her underprivileged inner-city pupils. Overcoming their apathy, however, is proving to be more difficult than expected. Frustrated but undaunted, Anne tests her multicultural classroom with a unique assignment: a national competition on the theme of child victims of the Nazi concentration camps. The project is initially met with extreme resistance, until a face-to-face encounter with a Holocaust survivor changes the students' attitudes dramatically. Despite their long-shot odds of winning, these once-rebellious teens soon begin to see one another – and themselves – in a whole new light. *Once In A Lifetime* demonstrates the enduring impact of the Holocaust in transforming future generations.

Country of Origin: France

Language: French (with English subtitles)

Running Time: 105 minutes

Aspect Ratio: 2.35:1 Scope

Interview with Marie-Castille Mention-Schaar

The film opens with a sequence where each character is trapped in their own logic: a young woman who is no longer a student wants to return to complete her diploma. The administration of Léon Blum High School in Créteil refuses to let her into the school, on the grounds that she wears a hijab. What is interesting is that the scene does not reveal your perspective...

This altercation really took place at Léon Blum. It illustrates the limited dialogue between two equally strong principles: freedom of expression and the principle of secularism. Throughout her schooling, this young woman has respected the law that demanded she remove her hijab before entering her school. This sequence, for me, poses the dilemma – these aren't necessarily laws that protect the secular school. It is necessary to think of the other patterns. Each can judge for themselves.

However, I was frightened by the place of religion in the syllabi at any given moment in a child's education. Moreover, Madame Gueguen, the character played by Ariane Ascaride, is always in the film making courses with a religious theme – hell, heaven, the final judgment, Calvinism.

How did you meet Ahmed Dramé, who helped write the screenplay, acts in the film, and was there from the beginning?

I really love the story of how we met, because it's a story of chance and of obstinacy. Ahmed was in his final year at Léon Blum High School, and he went to the movies to see my first film, *My First Time*, which was released in 2012. Then he contacted me by mail and simply asked me if I would agree to read a 60-page draft of a screenplay that he had written.

The script was about a writing competition, and a professor who arrives at the high school and wants to push her students by proposing this competition. During our first meeting, I had wanted to know where the idea of the competition came from, and I discovered that Ahmed's life as well as each of the students in his tenth grade class had been turned around after having won the National Competition of Resistance and Deportation. I didn't know about this competition. Ahmed told me about that experience and I felt how much that collective experience had transformed him. Immediately I felt the urge to make a film about this story.

You told him that?

Of course. I said to him that everything he had told me and that which was not in his screenplay, or was only touched upon, was at the time moving and impressive. I was very touched by this young man's journey, which didn't seem to suffer the defeatism anymore that so frequently surrounds and submerges adolescence. I asked him

what he expected of me. He had the air of surprise. And the meeting after, we called Madame Anglés, Ahmed's main teacher, whose number I had found in the phonebook. She was very surprised that one of her students was still influenced by the year they had spent together. We began to write the screenplay.

How did you proceed?

I asked Ahmed questions about just about everything, very attentive to the details and to what seemed secondary. I refreshed his memory. And I liked diving into the life of a young French Muslim, passionate about cinema and driven by the desire to do something with his life. I spent a lot of time with Ahmed, at his house, in his neighborhood. Even the benches of the school!

Did you need to meet the real life people that the characters in the story were based on?

No. What was fundamental was Ahmed's word and his perspective of certain friends in that class. Their journey, their development, their relationships through Ahmed and Anne Anglés, their teacher. Thus I relied largely on the document that they had made at the end of the competition. I knew from Ahmed where they had gone. And I read where they had arrived in that document. What remained was to construct their questioning, their development.

Did you give Ahmed his own role?

It's clearly difficult to respond to this today. From my point of view, no, since I see myself explaining to Ahmed the importance of having a distance and a gap between him and Malik, his character.

During the filming, did you stay very close to the script from the beginning?

Yes, while doing a lot of improvising with the teenagers. You film with three cameras, so even though you find yourself with these kilometers of rushes and it was really a challenge to build this movie while editing. What I discovered while filming, and above all in post-production, is that it was always necessary that I focus on the class. It is the center of the film. As soon as we move away from it, I lose my thread, and it's why you can cut the majority of some scenes where you see Madame Gueguen and the students (except for Malik and Mélanie) outside of the school. They fall back on it in order to center upon the student's journey and investment. Moreover, the more you go on in the film, the less you hear the teacher. The kids take hold of the story. They seize and appropriate their own story.

How did Anne Gueguen, the character in the film, like Anne Anglès, the teacher, manage to captivate the students and make them listen while the other teachers fail at this?

In order to better understand, I observed Anne Anglès' classes at Léon Blum High School and her benevolent authority evoked a reciprocated respect. The students were frightened to have her as a teacher coming in, because she has the reputation of being "strict" but paradoxically, they are always sad to leave her class at the end of the year. Each time she manages to take them where they didn't expect. I have attended other classes in high schools that are each different from each other to understand what a 10th grade class today is like. For the most part, the teacher speaks over a slight hubbub with students who tune out intermittently according to the vibrations of their cellphones on their knees or in their pocket. The teacher is no more than one of the many elements, completely disconnected and his lecture has no connection with the students.

Perhaps, but *Once in a Lifetime* shows the opposite: adolescents who discover that a history that they took to be archaic or an ideological provocation concerns them greatly!

Yes, it's an optimistic film, and especially more optimistic as this story is true, and proof that it's possible for the most unwilling to be passionate, on the condition that we take the pedagogic process to heart. The students begin to take interest in the contest when they are active. With a key moment: the meeting with the witness, Léon Zyguel, deported as a teenager.

Léon testifies often in front of classes, it's been the fight of his life for 70 years. Because this face-to-face confrontation with History incarnated is still, for the all of the students who prepare for the contest, a moment of scale. It's the same for the teenagers of the film also. I really valued the presence of Léon Zyguel, who had returned to Léon Blum the year that Ahmed had prepared for that contest. But Léon is a very solicited gentleman and I had to really run after him for him to accept. He was mistrustful of fiction. We evidently had shot one good take and that was the only scene of the day. I had given only one direction to my actors – for one time, we are going to forget that we're shooting a film. We are going to listen to Léon and depart on that journey of his memory. And Léon spoke exactly like he often does in real classes.

Madame Gueguen is first of all the terrific Ariane Ascaride. How did you choose her?

It was her agent who suggested her to me because she had read the screenplay. At our first meeting I took the measure of her commitment as the defense of certain values. Her way of speaking about the screenplay was so different from a simple reading from a comedian. It was the engaged citizen; a girl of resistance that spoke to me and it was very touching. Nevertheless I wanted to "transform" her a little. I

asked her to cut her hair. Ariane had the same energy, the same vitality as Anne Anglès.

And the choice of Créteil?

It was obvious. Not only because the story took place there, but because Créteil is a very cosmopolitan village, with diverse communities have always cultivated differences. It just so happens that the Léon Blum High School is also extremely visually interesting in its design and establishment. So why would I shoot somewhere else?

What did you do to acquaint yourself with 10th grade classes that explains how well you replicated the classroom atmosphere?

My own 10th grade experience is pretty much ancient! So I attended a number of French, math, history, and geography classes. Always 10th grade, but in different towns and cities.

Interview with Ariane Ascaride

What has playing this teacher character taught you?

That would be the beautiful lesson of humility. It was the first time that I had faced a class – 23 kids that didn't know who I was and who looked at me, less as an actress than as a teacher. I was not over confident. They came from everywhere, but some were students of that high school (Léon Blum, in Créteil). I had so little courage that we had to reshoot everything that we had done that day. I knew it already but I wanted to prove it, it was very different – to teach is a profession that demands a lot of courage, and it was also one of the most extraordinary roles that I've ever been give, on the condition that, of course, I'd be able to pull it off. Nothing is given in advance, nothing is obvious. But the relationships that are created with the students are the most beautiful things that you draw from it. When you are a comedian who plays a teacher in front of students, you are led to create equally this relationship of confidence that allows that each person brings along the other. Weapons were dropped, theirs and mine. We speak with each other, we act together. When I see the film today, this is what amazes me the most – the truth of adolescents. The truth of the class. The character of Madame Gueguen taught me that a teacher should at the same time be very observant and accept that they are a spectator.

How was the class constructed?

Among the kids, Marie-Castille Mention-Schaar chose half a dozen actors and half a dozen non-professionals. At the beginning they were gauged. Then we forgot very quickly who was who, and the blend was perfect. We would shoot in chronological order with maybe 3 cameras. For most, it was the first time that they saw a real film

shoot. It was very hot, it was the summer, some wanted to clown around, it's normal, and I was forced sometimes to discipline them. The cohesion came thanks to the screenplay. It was not exaggerated, and it didn't transform the "difficult" teenagers into victims. The truth of the story broke out, and quickly enough you forgot that it was fictional. But there's a unifying, exceptional element which has united the group: the elderly deportee Léon Ziguel. When he arrived, a change took place. The kids who until then had only come to shoot for fun or to make a little money began to feel that they were bearers of a responsibility. Léon Ziguel's testimony received a lot of respect. It was a day that changed their life. When I relived the scene as a spectator, watching the film, I was extremely moved. No one was acting.

What are the words that provoked this change?

It was not only words – Léon Ziguel was their age when he was deported, and he didn't know what would happen to him. This similarity between the students and him had them, I believe, overwhelmed, moved, and distressed them. And when someone asked him, "How did you manage?" he replied, "I needed to act tough to my friends from Ménilmontant, I needed to tell them the story that I had to live." In short, he was a teen, like them. At the end, Léon Ziguel said to them, "I thank you for the energy that you have given me, and I ask you only one thing. Never say, "dirty Negro, dirty Jew, dirty Arab" because then my life story has been for nothing." I saw the tears stream down many actors' faces, and I knew they had been won.

The Gestapo didn't order to clear out Jewish babies. It was Laval, that is to say the French State, who became zealous and demanded the French police to supply them the minors when they were of foreign origin.

The work to prepare for the contest allowed them to discover this barbarism by themselves. And when you understand the full meaning and that it's the kids who made the investigation, you remain in a state of horror.

What the teacher did, much more than allow them to be a laureate, was to open their eyes to the search. Thanks to her, they understood that they are the children and grandchildren of adults who have a history, made of happiness but also of tragedies, and that as long as they ignore their past, they live carelessly in a bubble.

They discover that they cannot live only in the present. Madame Gueguen reaches out to them to become aware of what the Shoah really was, out of all controversy.

In your opinion, why does Anne Gueguen succeed in captivating this class, while her substitutes fail miserably?

Before a class, you are facing a wave whose movements you can't totally control. This substitute gets overwhelmed. That young woman shows them her fear. The

students are very intuitive and they take hold of her fear. As an actress, I understood this mysterious relationship that unites the class to the teacher. When you teach, the text invents itself, second by second. It is enormously necessary to retort, to have the right reaction as you're facing your students who want to make others laugh, or show their toughness, or who ask a question that you don't know the answer to. That's why I think that profession is more difficult than even being an actor, where the scene surely causes stage fright but where in general the audience is kind and friendly enough. What's more, you repeat things, you know your text and the situations. The worst that can happen is that you arrive on a scene and you just purr, everything flows too well. To be in front of a class is a different story – the secret of my character, it's that she shows them in each instant that she respects them. She tells them, by the way, she has confidence in them.

What happened to the children in the class?

While it was a very difficult class, which despaired teachers, they all graduated, and most of them with honors. As for the teacher in the film, she continues to teach and in the same way.

More than just admiring them, you seem to have a great love for teachers. Where does that come from?

I don't know anyone who can't remember certain teachers. Once again, despite everything that you can say about the depreciation of the profession, they are people who have the power to change the lives of those that they teach, for better or for worse. They are the men and women who give opportunities and hope to children to construct their lives, on which they can lean on for the rest of their lives. If they do not know who Louis XIV is, they can go to Versailles, but they will understand nothing of what they see. I met the teacher who inspired my character, Anne Anglès. I understood where her aura came from. She has firmness to her, without holding "safe" lectures.

She shows them that her job is not to punish them. I discovered and interpreted that when you speak to a group of young people, there is always a moment where you have the feeling you've lost their attention.

Sometimes you find yourself in establishments where the children are pretty much left without direction, and they become very difficult to bring back to listen and share. They don't respect themselves. Anglès comes in to restore their confidence and to make them perceive themselves as people of great integrity, and not as a pawn in a conformist group.

What this film and this teacher show is that it is always possible to pull kids upwards. It's still necessary that they want it. I believe that there are a lot less teachers that are discouraged or aloof than one says. This film allowed me to be

introduced to a lot of teachers, who struck me with their commitment and their honesty. Even if they happen to make mistakes, they are honest.

Why is the schooling period so important in life?

It's our youth. Even if you don't go to college, it's the time that our lives are at the start, apart from our parents and our familiar culture. The schooling period also allows us to breathe, to be outside of the family and its inevitable traumas and difficulties.

What relationships did you have with the young actors?

I didn't try to be friends with the actors. I didn't try to mix myself up with them. It was important to find a healthy distance. I needed to win their confidence. I wanted to be worthy of them. I needed to prove to Marie-Castille Mention-Schaar that she had made a good choice picking me as her actress, but I also need to prove that to the students. You have to win them over. At the end of shooting, they behaved like they were a class – they brought me gifts, they cried, wanted to stay in touch, hugged each other. We were very often led to improvise, and the kids were very good at improvisation. They have lived in this free way since childhood, and have this ability to be put immediately into a situation. Contrary to me who is always very faithful to the script or text and who needs a little more concentration than normal to step aside.

How did Marie-Castille Mention-Schaar direct you in front of the children?

She would speak to me privately. This was important; it was the authenticity of my work. She is stubborn, she never cries. This film had a particular importance for her. She is truly a fighter; she is a warrior, in order to ensure that these kids were always together. She did this with firmness, without ever being disagreeable.

I am extremely proud to have made this film, and proud to have made it with Marie-Castille and with these students. Very quickly, the shoot was much more than only work. Very quickly it became an adventure. And so, since, I miss the students. This role has given me confidence and a desire to share what I know about these young actors. They've interviewed me on the radio. It gets to a point where you need to say where it comes from, what it is, and demand it. It takes time. Or I find that you ask a lot of actors if they resemble one person or another rather than who they are. At my debuts, someone will say to me, "You are interesting, but I don't know where you're from. You have a peculiar physique." I can't play young leading roles, but I was too young for the other roles. I left castings disoriented, no longer knowing who I was. That never worked. It was horrible.

Madame Guegen uses the argument of authority. She says to a student, "I am right and you are wrong." What do you think?

It's a matter of saying "I'm the authority. I assume absolute responsibility to be the person who is the authority figure." I believe that many parents are afraid to be the adult, or a parent is also someone who learns that there is a hierarchy. Is this acceptable or not? If someone is not given limits, if they believe that everything is permissible, it doesn't matter how, they crash themselves into the ground. Being a parent or a teacher is like being a mountain tour guide. A mountain tour guide says to you where you must put your feet and if you don't listen, you will fall into the crack.

Interview with Ahmed Dramé

Ahmed Dramé, you co-wrote this film and you play one of the students. Can you tell us about this adventure?

I was in this 10th grade class in 2009 and I lived this story, and it changed me. Participating in the National Contest for Resistance and Deportation changed my life, like it did for other students. But it was above all the encounter with Madame Anglès – renamed Madam Gueguen in the film. To better explain this, I'll have to go back to my life before the story. When I arrived at Léon Blum High School, I didn't know anyone. In 9th grade, even though I had a pretty good GPA, the teachers had decided that I couldn't meet graduation requirements, that I wasn't fit for school, as often happens when someone is not from a privileged background. My mother had really fought so that I could change my course selection and so that I could be at Léon Blum. So, I arrived with certain pressure, and the fear that I wouldn't fit, that I was going to be behind the others in my grade.

Meeting Madame Anglès, the history teacher, who was also our main teacher, was fundamental. She was firm, and we needed to listen to her. A month after the start of school, the teacher was absent due to her mother's death. During this time, we became downright antsy. There were consequences. There were two temporary expulsions. We were the worst 10th grade class, the black sheep of the school. At the same time, I was always in these difficult classes, so it didn't change me much. And in that way, it is exactly like the film, there were certain motivating factors, but we made sure the substitute's life was awful. Madame Anglès returned, and she proposed the contest to us rather than to force us, against the advice of the principal, who would have liked her to choose the European class.

How did the class react?

There were stupid reactions along the lines of, "Teacher, there has been enough already on the Shoah, why do we talk about the Jews all the time?" When the proposition was announced, I was neutral. I didn't say that I wanted to do it. I didn't say that I didn't want to do it. You're easily influenced at 16 years old. I preferred to give myself a time of reflection. There's a guy from that neighborhood, Joe, who was a history and geography teacher in a private Jewish high school and who played

soccer with the kids from the neighborhood that convinced me. The theme terrorized us: “Children and adolescents in the Nazi concentration camps”. It’s a very difficult subject. We were afraid we wouldn’t measure up. Madame Anglès had confidence in us. Pretty quickly, we felt like we needed to do the contest. We needed to make her proud.

What did participating in the National Contest of Resistance and Deportation start?

Before, you could come across extraordinary people like Léon Zyguel, but it was also the first time that we really worked as a group. There were moments of discouragement. The teacher, along with us, said that she thought wrong about us. We would fight about ideas; we hadn’t come to understand that we worked toward the same goal. It clicked after the meeting with Léon Zyguel, when he came to tell us the story of his life in the camps, and his arrest when he was our age. There was truly a before and after Léon.

What was the most surprising in this class?

That he really existed! It was very bizarre to meet someone who had experienced that era. We expected that an old deportee would surely be distant and cold, as far as we were concerned. Léon put us at ease immediately with his sense of humor. When you hear such a speech, you no longer have excuses to not work and complain. He was our age when he was deported. When you speak to him, you don’t get the feeling that he’s elderly. Thanks to the preparation of the contest, we uncovered a lot of stuff. For example that the deported children and people were not necessarily Jewish, but also gypsies or homosexuals.

The contest profoundly affected the future of this class?

The bad, unbearable students for the most part became super motivated. We came to class for the first time with an enormous confidence in ourselves! We had learned to work. And to like it.

You are the proof, because the following year you began to write a screenplay! What made you want to write?

After the success of the contest, I felt that I was more capable. With a friend, we could represent a cast. I met an agent, and at that occasion, I discovered that films shoot with these screenplays. I hadn’t known it, or had never reflected on it! I did some casting calls myself and put a certain foot in, before being chosen for a leading role in “The Little Princes,” with Eddy Mitchell.

I told myself, “Ahmed, why don’t you write your own film?” I had noticed that all the people who break through and come from the ghetto (banlieue) launch themselves with comedy. A young person in the ghetto has to be a comedian! For me, it’s

important to write something serious. As a future actor, I wanted to do deep, in-depth films, crime stories or films about something political, films that make you think! I had already written the screenplay specifically for myself, like a challenge. The more I continued the more I told myself that I would benefit from the advice of professionals.

I had been impressed by “The Journey of the Skirt”, with Isabelle Adjani by Jean-Paul Lilienfeld, so I contacted them. They read my letter and called me back, “Listen Ahmed, I can’t allow you to present this script like this.” As a result, I developed it and I presented it to them at their production offices. I was young, 17 years old, I didn’t do anything. I received polite, negative responses when I was responded to. I saw “My First Time” by Marie-Castille Mention-Schaar, and it was a beautiful, romantic film, and I found her email after searching a while. She responded to me the very next day, “Listen Ahmed, I’m in New York, send me your screenplay, if it interests me, I’ll accept and meet you”. After that we had our first meeting, Marie-Castille and I spoke for over two hours. She asked me questions about the story that I had sent her. “The True Battle” was the name of the arts contest, in a senior year class at Pasteur High School with an arts teacher discussing the issue of immigration. At the end, she said to me, “Tell me what I can do for you. You want me to produce your film? You want me to help you rewrite it? You want me to direct it?”

I was astonished that my dream was becoming a reality. I said to her yes, to all of it, but without understanding these questions. I hadn’t reflected. IT was hard to believe that what was happening to me was real. It’s bizarre, I didn’t feel any joy. I was stunned. So I said to myself, “Ahmed, don’t fly too close to the sun. You are still very young, you have a lot of things to learn. Realise, I had never done this. It was too much for me.”

How did you establish working together with Marie-Castille Mention-Schaar?

We formed a duo. We talked a lot. Marie-Castille took notes. She interviewed me about my memories, about our reactions to each other, or how they reacted. We arrived at a list of characters. Some were the sum of many people in my class. At Léon Blum, no one was aware of our project.

For me, the writing of the screenplay and the preparation for shooting was already a huge revenge in regard to all the other previous teachers and the principal of our class, the worst of the school but winner of the contest. I was very proud to have made this homage to my friends, to the school, and to Madame Anglès.

How did shooting go?

There are a lot of memories that come back to me. I was not always very serious. I played my own role but Marie-Castille took it back differently because I was also interpreting things. That surprised me, it was reliving the stories that I had already experienced. And what made me the happiest was showing my mother this 10th

grade class and she could feel proud of her fighting for me when I was enrolled at Léon Blum High School. She has dedicated her whole life to her kids. I was the first child in all of my family to graduate.

What were your relationships with Marie-Castille Mention-Schaar and Ariane Ascaride like?

Today, I consider Marie-Castille to be my second mother. As for Ariane Ascaride, I cried when she left. During the entire shoot, we forgot that she was an actress, we only saw her as a teacher. It was the same some days, where the students were acting up and it was Ariane, like a teacher, who got them to behave. No one was brave enough to clash with her.

There is a scene where she says, “I am right and you are wrong.” What do you think of this type of argument?

This is a common speech. “No, you can’t because it’s like this.” She said it when a student forgot to validate their cafeteria card and asked them how it was going to help them eat. As for me, what should come to me at 15 years old? The argument of authority is not strongly valid. It was harsh, with Madame Anglès. But you obeyed her. Certainly we had that feeling when we realized that she liked us.

The National Competition of Resistance and Deportation

The national competition of resistance and deportation (CNRD) was officially created in 1961 by Lucien Paye, the national Education Minister, following initiatives of associations and particularly the National Confederation of Volunteer Fighters of the Resistance.

It has the principle objective to incite values that relate to Man’s rights and democratic principles and to permit high school and college students to measure their awareness and their modernity. Participation in this contest gives students the opportunity to directly meet activists and deportees to establish a tangible connection between generations in this topic.

Since 2000, the CNRD is one of the components of the politics of memory by the national Minister of Education partnering with the Minister of Defense.

The CNRD is the first academic competition in France that deals with memory. In 2012-2013, more than 40,000 students participated.

For the 2014-2015 session of the contest, the students were asked to work on the theme “Liberation from Nazi camps, the return of the deportees, and the discovery of the universe of concentration camps”.

Cast

Ariane Ascaride Anne Gueguen
Ahmed Dramé..... Malik
Noémie Merlant..... Mélanie
Geneviève Mnich Yvette
Stéphane Bak Max
Wendy Nieto Jamila
Aïmen Derriachi..... Said
Mohamed Seddiki Olivier/Brahim
Naomi Amarger Julie
Alicia Dadoun Camélia
Adrien Hurdubae Théo
Raky Sall Koudjiji
Amine Lansari Rudy
Koro Dramé Léa
Xavier Maly The Principal
With special guest Léon Zyguel

Credits

Produced by **Marie-Castille Mention-Schaar and Pierre Kubel**
Screenplay by **Ahmed Dramé and Marie-Castille Mention-Schaar**
Director of Photography **Myriam Vinocour AFC**
Editing **Benoît Quinon**
Assistant Director **Zazie Carcedo**
Script Supervisor **Joëlle Hersant**
Casting Director **Isabelle Mathieu**
Art Department **Anne-Charlotte Vimont**
Original Music by **Ludovico Einaudi**
Sound Editing **Dominique Levert, Elisabeth Paquette, Christophe Vingtrinier**
Executive Producer **Pascal Ralite**

Coproduction **Loma Nasha Films – Vendredi Film – TF1 Droits Audiovisuels – UGC – France 2 Cinéma – Orange Studio**
With the help of **France Télévisions – OCS**
Special Thanks: **La Région Ile-de-France – L’Agence nationale pour la cohésion sociale et l’égalité des chances – l’Acsé – Commission Images de la diversité – CNC Fonds images de la diversité – La Fondation pour la mémoire de la Shoah – La foundation Diane & Lucien Barriere – La PROCIREP et L’ANGOA**

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