

KINO LORBER
i n c o r p o r a t e d

presents

MARIUS
and
FANNY

Based on the writings by Marcel Pagnol
Adapted and Directed by Daniel Auteuil

A Kino Lorber Release

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MARIUS

SYNOPSIS

“Marius” takes place in Marseilles’ Old Port, at the La Marine Bar, owned by César and his son Marius.

Marius’ biggest dream is to embark on one of the boats passing by his dad’s bar and to set off to a faraway land.

Fanny, a young and pretty seafood peddler, has secretly been in love with Marius since her childhood; Marius, never admitting it, has always loved Fanny. One day, a sailor drops by La Marine and offers him a job on an exploratory ship. Trying to hold him off and to make him jealous, Fanny confesses his love to him and provokes a fight between Marius and one of César’s old friends, Panisse, a boat merchant, who despite his old age, has been courting Fanny for a while.

Torn between the call of the sea and his love for her, Marius abandons his dream to be with Fanny who gives herself to him. As César and Honorine, Fanny’s mother, are getting ready for the wedding, Marius changes his mind, drawn back to the call of the sea. Sacrificing her love, Fanny convinces Marius to embark on his journey, leaving her behind. Devastated but holding back her tears, she hides Marius’ decision to his father.

CAST

César – Daniel AUTEUIL
Marius – Raphaël PERSONNAZ
Panisse – Jean-Pierre DARROUSSIN
Fanny – Victoire BÉLÉZY
Honorine – Marie-Anne CHAZEL
Mr. Brun – Nicolas VAUDE
Escartefigue – Daniel RUSSO
Piquoiseau – RUFUS
Frisepoulet – Jean-Louis BARCELONA
Mrs. Escartefigue – Martine DIOTALEVI
Waiter – Roger SOUZA
“Coromandel” Sailor #1 – Laurent FERNANDEZ
“La Malaisie” Second in Command – Charlie NELSON
“Coromandel” Sailor #2 – Michel FERRACCI
Amourdedieu – Frédéric GÉRARD
Young Boy – Ryad LOVERA

93 minutes / Color / France / French w/English subtitles

FANNY

SYNOPSIS

Abandoned and still in love, Fanny finds out she's expecting Marius' child. Now an unmarried mother, she's unable to take responsibility for her and her child's future. With the approval of her mother and of César, her child grandfather, she gives in and marries Honoré Panisse, a wealthy merchant from the Old Port who is thirty years her senior. He recognizes her child and raises him as his own. Panisse also brings them wealth, a renewed social status and a comfortable future. A few months after the wedding and the birth of the child, Marius, while traveling by sea to faraway lands and with no resources, realizes he still has feelings for Fanny, who still loves him. He decides to come back to conquer her again and to take his child back.

CAST

César – Daniel AUTEUIL
Fanny – Victoire BÉLÉZY
Panisse – Jean-Pierre DARROUSSIN
Marius – Raphaël PERSONNAZ
Honorine – Marie-Anne CHAZEL
Mr. Brun – Nicolas VAUDE
Escartefigue – Daniel RUSSO
Claudine – Ariane ASCARIDE
Frisepoulet – Jean-Louis BARCELONA
Elzear – Georges NERI
Mrs. Escartefigue – Martine DIOTALEVI
Waiter – Roger SOUZA
Doctor – Bernard LARMANDE
Anais – Michèle GRANIER
Rosaline – Aline CHOISI
Mrs. Roumieux – Vivette CHOISI
Postman – Julien CAFARO
Bus Driver – Bonnafet TARBOURIECH

102 minutes / Color / France / French w/English subtitles

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CREW

Director – Daniel AUTEUIL
Producers – Alain SARDE and Jérôme SEYDOUX
Associate Producer – Julien MADON
Based on writings by – Marcel PAGNOL (Bernard de Fallois Editions)
Adaptation – Daniel AUTEUIL
Artistic Distribution – Élodie DEMEY and Coralie AMEDEO (ARDA)
1st Assistant Director – Alain OLIVIERI (AFAR)
Script Supervisor – Josiane MORAND
Line Producer – Gérard GAULTIER
Post-Production Supervisor – Amélie DIBON
Production Manager – François MENNY
Director of Photography – Jean-François ROBIN (AFC)
Camera Operator – BERTO (AFCF)
1st Assistant Camera – Olivier FORTIN
Still Photographer – Luc ROUX
Chief Sound Technician – Henri MORELLE
Production Manager – Christian MARTI
Costume Designer – Pierre-Yves GAYRAUD
Head of Costumes – Karine CHARPENTIER
Make-Up Artist – Joël LAVAU
Hair-Dresser – Laurent BOZZI
Key Grip – Gérard BUFFARD
Key Gaffer – Olivier RODRIGUEZ
Editor – Joëlle HACHE
Sound Effects – Pascal CHAUVIN
Sound Editor – Jean GOUDIER
Mixing – Thomas GAUDER
Original Music – Alexandre DESPLAT

Shot from May 14th to August 3rd, 2012
Bry-sur-Marne Studios, Marseille and the PACA (Provence-Alpes-Côte d'Azur) region

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DIRECTOR'S STATEMENT

In adapting this trilogy, I was interested in revisiting its original themes, like others tirelessly would with Shakespeare, Tchekhov or Molière.

I was more inspired by Marcel Pagnol's plays than Alexander Korda's film *Marius* and Marc Allégret's *Fanny*. What one finds in this film, one will find again ten years later in "The Well-Digger's Daughter." Pagnol works with the same theme over and over again: the pursuit and the search of human feelings. We are once again dealing with the mother's absence, the kids' leaving the house and the very powerful and "maternal" father figure.

With "Marius" and "Fanny", I wanted to emphasize many modern and timeless themes, particularly the question of blood ties. I wondered about the father's role. Who is the father: the one who puts food on the table or the one who gives life to a child? What if family ties were not that important and only love mattered? In these two films, I introduce the father/child relationship theme, their incredibly loving, often intrusive and even authoritative connection and I use it again with more intensity in the third and last film of the trilogy "César" that I will be shooting soon.

Other themes such as dishonor, the loss of innocence and the escape to far away lands, contribute to build this story, which will forever remain contemporary.

To me, Pagnol's characters are unstable and full of frustrations. They are looking for perfection and universality.

I kept some of the scenes from the original plays, others I made up and added them to the story. I wanted to take out its "folklore" to emphasize the dramatic strength and complexity of the writing. These two films are not just "sunny" films. The southern light may blind its characters, however I wanted their dark side, their weakness and their hidden secrets to come to light. César, Panisse or Honorine have desires and secrets they've been carrying like a heavy burden, all their lives. They are humble shopkeepers: love like everything else is a business deal they are looking to close. Their world is full of unspoken truths and family secrets.

Let's take a look at César. He's a tough man. As a child, his ass was often kicked - these are his words. He's always shown authority, has always been acting in bad faith and with violence. Despite it all, he's always managed to be forgiven. César, like "The Papet"* is head of his clan, even if they lead different lives. "The Papet" rules over his lands while César rules over the living theatre of life. The film takes place in the South of France, not too far from Greece and from Italy's Commedia dell'arte. Pagnol's dramatic structure borrows from the Commedia dell'arte's improvised outdoor stage where each character's feelings and story are exaggerated.

Despite his eccentricities and over the top speech, César doesn't know how to communicate. He can't communicate with his son or anyone else. When he's forced to talk, he sometimes reveals his true self: a man full of love, reason, logic, lucidity and cruelty. He knows how to observe, but he can't translate his emotions with words. In order to communicate, César and his son glance at each other but they don't talk. And that's what I was trying to capture in my film: in their case, looks can say more than words. Had he been able to, César would have convinced his son that there was no need for him to leave.

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Marius is a complicated character. He was born with a set of cards in his hands. A simple and happy life was already mapped out for him: a job, a house and a wife have always been waiting for him since his childhood. Unfortunately, he's not at ease with where he lives. Deep down, he uses sailing and his wish to leave as excuses. He just wants to escape. As a joke, he's always told his dad that he may be neurasthenic, which causes César to worry and wonder where he's caught it. His character belongs to tragedy. He is unable to make up his mind.

There's something romantic about him but not extravagant. He's attracted to the unknown and to the unreachable, which is precisely what Fanny can't give him. Marius marries the sea and Fanny marries the father.

Marius moves me because he makes mistakes.

If one looks at Honorine's daughter, she's a free and modern woman. She's not old fashioned. Fanny is very typical of Pagnol's female characters: she's a woman who means well. She's known since she was a child that Marius is the man of her life. He's the love of her life and she knows the feeling is mutual. As opposed to him, she is not running out of time...

but are the promises they made to each other when they were kids still relevant now that they've grown into adults? Growing up from child to adult is not experienced the same way by a woman, than by a man.

This film is mainly a failed love story. Why did it fail? Their love story didn't take place, but they did love each other.

Finally, the moral of this story can be summarized in one sentence: men's only love is the world, women's only world is love.

I made sure to balance emotion with comedy. I used comedy in different ways: through language, but also between the characters who play each other just like they do in card games. These are of course mythical and intimidating scenes that were difficult to put on screen. How does one deal with such classic moments? They are such essential and super famous scenes that I had to think about it for a while. These are slices of life that Pagnol borrowed from his own experiences. The actors had to "live" these mythical scenes, not to act them.

I used more references to make my first film "The Well-Digger's Daughter" than I did with "Marius" and "Fanny" where I took a more personal approach. To tell pertinent and moving stories, I use my own experiences. I'm telling the story of people who are not fulfilling their own lives. It's a tragedy to be unable to accomplish your own destiny. This moves me a lot and that's the story I want to tell: the life of others.

Daniel Auteuil

*The Papet refers to a character also named César in two French movies adapted from Pagnol's masterpieces: "Jean de Florette" and "Manon des Sources".

THE MANILLE

The Manille, like its distant cousin, the belote, is a well-known card game in the South East of France. Numerous variants of the game also exist.

The spoken Manille (la Manille parlée) is one of its most common variants. It is usually played with four players in two teams of two and with a 32-card deck.

THE HAND

The deck is shuffled and cut. Then, the dealer distributes 8 cards, 2 by 2, starting with the player to his right and moving counterclockwise.

The last card is turned face up and determines the color of the trump card. The dealer decides if he wants to keep the trump card in his game at the beginning of the first shuffle. If the card's value is over 0, the dealer can win the corresponding points.

THE PLAY

The cards are all assigned a special value:

10 (la Manille: 5 points) Ace (le Manillon: 4 points), King (3 points), Queen (2 points), Jack (1 point), 9 (0 point), 8 (0 point) and 7 (0 point).

The player to the right of the dealer starts the game. Both he and his partner can ask each other questions. The questions and answers must be simple and clear. No gesture or signal is allowed. If one of the players lies, the play is cancelled and the player(s) are penalized.

Each player lays one card on the table. It is mandatory to play a card of the same color and of higher value unless the partner is leading the play.

If the player can't follow suit, he must play a bigger trump card than the ones already played. However, it is possible not to play the trump suit if:

- the partner is "the Master",
- the player doesn't have a bigger trump card than the ones already played.

If one of these rules is not respected, the player must "abandon". The hand is then cancelled and the team who "abandoned" is penalized.

The player who laid the biggest trump or the card with the highest value (provided it is the asking color), wins the trick. He'll thus win the hand and start the next trick. He will also be allowed to talk with his partner.

FINAL SCORE TALLY

At the end of the deal, the two teams count up the value of their cards and declare them. The team with the highest score wins the deal. Players score points if it's above 34 (for example, if team A wins 20 points and teams B wins 48 points, team B wins and scores 14 points). If each team has the same score, (34 points over a total of 68), the deal is cancelled and no one scores any points.

If one of the teams has "abandoned", lied or cheated (if they talked when they didn't have the hand), the deal is cancelled and the opposite team wins 34 points.

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The team must win two rounds of 50, 100 or 150 points. If each team wins one round, then a third round is played to determine the winner.