

amira  
casar

ex nihilo presents

sylvie  
testud

# Sisters

a film by  
éleonore faucher

based on  
Sylvie Testud's  
novel

by the director of  
"A Common Thread"



EX NIHILO

presents

# SISTERS (Gamines)

A film by **Eléonore Faucher**

starring

**Amira Casar**

**Sylvie Testud**

**Jean-Pierre Martins**

**Marc Barbé**

**Lubna Azabal**

Script by **Eléonore Faucher**

Based on the novel by Sylvie Testud, *GAMINES*, © Editions Fayard, 2006

French release by UGC Distribution

Running time: 107 min

[www.gamines-lefilm.com](http://www.gamines-lefilm.com)

International sales



INTERNATIONAL

1 Quai du Point du Jour - 92 100 Issy-les-Moulineaux – France

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# Synopsis

*I don't like to be pitied.  
I'd rather laugh.  
Faced with looks of sympathy,  
for thirty years I've been saying:  
"I don't have a father, but I don't care,  
that's the way it is. I have a photo."*

I also have two sisters and an Italian mother... but careful... no talking about "him" in front of "her" allowed... That would cause a volcanic eruption. Because apparently the volcano hasn't died out yet. I think it's partly because of my face. Just like his. When they see me laugh, my family says: "She's the spitting image of him." And my mother is sad and proud at the same time. She's proud because I'm blond like him, when they're all brunette. But ask me, I'd rather be like them.

That's why I get into trouble like guys do. To be like them. To be even more Italian than they are. Artistic trouble, as my godfather says. I'm his favorite. He's my favorite, too. But still, I'd like to see him for real one day, the guy in the photo. Except they say that he's dangerous. That he's crazy...

# Interview with **Eléonore Faucher** and **Sylvie Testud**

**Eléonore, how did you find out about *Gamines*, the novel by Sylvie Testud?**

**Eléonore Faucher:** I saw Sylvie talking about it on television and that made me want to read it. I wanted to make a movie about childhood and I was looking for imagery, an atmosphere and an approach more than a story or text. Also I'd just spent three years trying to pull together financing for a film with an original script, which didn't work out, so I couldn't see myself starting out again on an original premise. So I read Sylvie's novel, and even though her life and childhood are not at all like mine, in it I found that atmosphere I was looking for, I saw myself in certain things: we were both tomboys with a strong father figure, though for different reasons, and needed to face our fantasies. In particular, the fantasy every child builds around his parents, which is doomed to collapse in adolescence or later. I found the construction of the fantasy interesting in itself. How do you confront it and what happens after that? Does the fantasy persist? Does it collapse? Those questions were raised in Sylvie's book. And she also talked about family relationships and lineage, themes that interest me. I immediately wanted to adapt it. So I sent her a letter telling her how I felt when I read *Gamines*.

**Sylvie Testud:** I remember the letter, but I remember our meeting even better. When the book was published, three men wanted to buy the rights and I found it strange that men almost old enough to play the role of the father would want to adapt a book about three little girls and an absent father. I didn't really respond to their offer. When Eléonore contacted me, I was happy it was a woman this time, but I don't know why I was expecting someone older. When I saw her I thought, "Oh, she's like me!" We immediately felt very close. We chatted about family relationships, the way we fit in by relating to each other, masculinity, femininity and the role the father plays, whether he's absent or present...

**Eléonore Faucher:** How your family sees you, how you see others and how you realize that other people have a role to play, according to the space you give them. I really like that. The film plays with that a lot, with the way people act when they're with family, when they're not with family, or when a family member is missing...

**Sylvie Testud:** Family is a place that's soothing, but it's also a place where you get back into the role imposed upon you in childhood. A four year old kid already gets comments like, "he's a little dictator" or "she's a tomboy."

**Eléonore Faucher:** And that stays put your whole life. What also interested me, which was already in *A COMMON THREAD* but very strong in *SISTERS*, was the difference between the appearance we give others and what we feel deep inside – how we actually hide or transform what we feel to respond to what others expect... or to be courteous...

**Sylvie Testud:** Yes... to be polite...

**Eléonore Faucher:** In our society, you're better off showing that you're strong, cheerful and a fighter than suffering, depressed or in need of help...

**From that point, how did you make the story your own?**

**Eléonore Faucher:** I asked Sylvie questions, to understand who's who, how each one operated in relation to the others, what happened, etc.. I kept part of the novel and left out the parts that didn't work for the film. Then I picked out the strongest moments for introducing us to the characters and their relationship to each other. The beginning of the book, for example, I kept entirely, only afterwards I had to choose between scenes. There are parts I really liked, like the church scene, which I couldn't put in because in the movie's storyline it repeated what was in other scenes. But the film structured itself from the minute the main through-line was defined: what is her experience of living without her father? From then on, it wasn't exactly a question of choice anymore, but of what was needed to make the story perceptible. So they're still choices of course, but it's got nothing to do with whims or personal desires. The house has to stand on its own. You can't play around with its structure too much, but you can pick out the color of the stone, decide if you want a chimney...

**Sylvie Testud:** I never could have made those choices. I would have tried to get to the truth, and the truth isn't necessarily interesting.

**Eléonore Faucher:** It's great that you've managed to write an autobiographical novel while the protagonists are still alive, that you've stepped back enough to give it that great sense of humor... Your novel isn't a stream of consciousness about your life. We feel the writer at work in your book, that there are events you brought together because it made sense. That certainly doesn't come easy - it takes work. That work is also needed for a film: there are grammatical rules, a vocabulary that has nothing to do with the written word. Choices are made not just with writing the script, but with the structure, the camera, the lens, the lighting, the actors, the music...

**Sylvie, did you get involved in the writing process?**

**Sylvie Testud:** Not much. We talked to each other a little.

**Eléonore Faucher:** Really, she gave me all the material and set me free. At first, every time I finished a paragraph I wanted to have her read what I was writing, to see if she liked it, if I was being faithful to her work. But she said, "Go ahead, do it." I found myself faced with my responsibilities, with my urge to write drama, and the film came out on its own.

**Sylvie Testud:** She had to make it her own. A book isn't like a script, it's a finished product. For a writer it's almost dry matter. Eléonore had to reinject life into it, reinject something I was no longer capable of generating, rebuild another house. She wrote the script, it's her film. It's not my life that she made her own though, because my book isn't a biography. Almost nothing is true in the stories I tell, even if those who've read it in my family said to me, "Nothing's true, but that's exactly how it was." It's me but it's not me.

**Did you see Sylvie in the role of Sybille right from the start?**

**Eléonore Faucher:** Yes.

**Sylvie Testud:** I have to admit I hesitated, I was afraid the film would focus too much on me.

**Eléonore Faucher:** Actually, it doesn't at all, since the structure of the film, the imagery and music aren't at all realistic. The film's esthetic approach creates a distance: it's the story of a character, Sybille, it's not the story of Sylvie Testud anymore.

**Sylvie Testud:** In the end, I was nervous about the film like I would be about any other, I didn't show up on the set thinking, "How am I going to play myself?"

***Eléonore, what was your approach to making the film?***

**Eléonore Faucher:** There are two time periods in the film: the present and the "more or less" 1970's. I don't like using precise dates because what speaks to people are memories or impressions that are a little hazy. So we treated the two periods differently, gave them a different tone. Sybille's point of view is fundamental to the film, which is why there's a voice over, sometimes spoken by little Sybille, sometimes by Sybille as an adult. That's what gives the film its subjective feel, its point of view. I'm not at all pretending to show the truth about these people or the truth of a broken family. We're looking through Sybille's eyes, evolving from age ten to thirty. There's always a contrast between the scene as we see it and the voice over, which corresponds to how she feels. Switching back and forth between what she saw when she was little and how she understands it today. And there's the whole world of fantasy surrounding her father, which we treated differently still, playing with soft focus and optical effects.

And then there are some important scenes, scenes of little Sybille growing up into adult Sybille, like the one in the tree in Italy, when little Sybille discovers her inner self. The others are there, the Italians: she comes from France wanting to be stronger than them, but when she shows up, she realizes that there's no point to it, that she has her own world and doesn't need to be constantly comparing herself to others. In the rare moments when she's alone, she's not trying to win over the crowd or wrestle with her family relationships anymore, she's building herself: the person we meet later as an adult. The music plays a fundamental role. It's her internal music, which ties together past and present.

***That intimate scene in nature is wonderful...***

**Eléonore Faucher:** It was inspired by my childhood memories, on vacation in Provence with my four brothers and sisters. But the difference was that I didn't isolate myself on purpose. Quite the contrary. I was the youngest, so when they went off adventuring, they told me, "Go see Mama, go on, go see mama..." like Sybille's cousins did with their little sister, when they sang on the wall. And I stayed there all alone with the butterflies, when I would have rather gone with them, carrying a pocketknife along. Maybe I should thank them for making me compose internal music...

***The scenes of family gatherings, meals and parties clearly reveal how alone some of them are, how different they are from the others, how they relate to everyone else...***

**Sylvie Testud:** I think it's quite beautiful, what Eléonore did in that scene at the table outdoors, where we see everyone and with just a detail she shows us the personality of each person. That solitude in the midst of others moves me deeply – you're always alone when you're surrounded by others. It's even stronger within a family. In my book, I was really afraid I wouldn't be able to capture the relationship between the mother and her brother. Their personalities are radically opposite from one another, and yet they relate to each other almost like lovers.

In the film, I think it literally jumps out at you. It's really, really intense. There's something ultra-romantic about that couple after all.

**Eléonore Faucher:** I promised myself I would never trap characters in the labels people give them.

**Sylvie Testud:** I think the audience will easily identify with the family, because we're all full of paradoxes. At certain times we can show up very strong, and at others, not at all. The characters in the film can seem wonderful at one point, then ten minutes later reveal their hidden underside. That's what makes Eléonore's film powerful.

**The actors, too, make it powerful. Especially the three little girls...**

**Eléonore Faucher:** For the role of little Sybille, first and foremost we needed a physical resemblance to Sylvie. Luckily she showed me photos of herself as a kid, because it was liberating to see her with full cheeks and long hair. It opened up a field of possibilities. Zoé has that resemblance, and she already had a lot of film experience and talent, but she's not really that much of a "tomboy". She's very determined, but not a fighter. During casting and rehearsals I had to push her to play a tough little girl. She went for it. I also think she soaked up Sylvie's personality when they recorded the voice over together in the studio before we started shooting. Zoé's a real sponge.

**Sylvie Testud:** She's really great!

**Eléonore Faucher:** All three girls are really great!

**Sylvie Testud:** I was impressed by the feelings the youngest communicated and by the subtlety of the oldest.

**Eléonore Faucher:** You feel how extremely responsible the oldest is, and at the same time she's unbelievably graceful. She lets all the character's sensitivity shine through. All three girls are different, but they were already buddies, even before I decided to bring them together. During a break while we were casting, I saw the three of them stuck together, the little one in the lap of the oldest, playing with Zoé's hair. As if their bodies were made of the same matter. I said to myself: "Well... okay..." But at the same time, I also told myself I'd have to be careful not to let them rub off on each other, because in the film, they had to remain different.

**Amira Casar is fantastic, but she's not really the right age to play Sylvie Testud's mother. Why did you choose her?**

**Eléonore Faucher:** She's the right age for playing the mother when Sybille is 10... I needed an actress who could play the mother in two different time periods. I didn't want to get a 30-year old actress and a 55-year old actress, I preferred to use makeup. Amira jumped at the challenge. That's where you can tell she's a theater actress – it didn't scare her a bit. She plays the aging and it works. Plus she's multilingual, which helped for the scene in Italian.

**Sylvie Testud:** In that kind of situation, you pick the actress you like...

**Jean-Pierre Martins personifies the ideal brother, strong and vulnerable at the same time. How did he get involved?**

**Eléonore Faucher:** That was Sylvie's idea.

**Sylvie Testud:** When I ran into him on THE PASSIONATE LIFE OF EDITH PIAF, he was playing Marcel Cerdan and I thought: "In any case, we'll be seeing more of him, because he's got that something." The day I found out Eléonore was looking for an actor to play Amira's brother, I told her about Jean-Pierre. Did you see other actors, besides him?

**Eléonore Faucher:** Yes, but...

**Sylvie Testud:** ...Jean-Pierre was it.

**Eléonore Faucher:** Yes. You can't imagine how hard it is, when you write a role with a certain actor in mind, to get that image out of your head. I met someone else who I'd considered, to clear my conscience a bit, but Jean-Pierre had already taken root.

**What do you think of the film, Sylvie ?**

**Sylvie Testud:** I saw it before the mix and it knocked me out. I'm extremely touched that my novel has become a film. When they asked me to do it myself, I said no. I didn't feel capable of doing it at all, the idea alone made me panic. I'm delighted that I didn't have to do that job.

**Eléonore Faucher:** And I was delighted to do it.

**Sylvie Testud:** But that's exactly why we don't have the same profession. I never could have done what you did. When you said to me, "I'm leaving out the church, I'm leaving out this and that," I couldn't have cared less, because I had it all when I was writing the book. You shot what you wanted to shoot and it worked. After a while, I forgot that it was something I could have written beforehand. I saw the film and I was completely taken by it. I was moved, I was touched...

# Eléonore Faucher

## DIRECTOR, FEATURE FILMS

2009 **GAMINES**, based on the book *Gamines* by Sylvie Testud

2004 **BRODEUSES**, co-written with Gaëlle Macé

*Cannes Film Festival 2004 Critics' Week Grand Prize and SACD Screenwriting Award; Best French Script,*

*Michel D'Ornano Award, Deauville Film Festival 2004;*

*French Syndicate of Cinema Critics Best Film Award 2005; Grand Prize Florence Film Festival 2004;*

*Saragosse Film Festival 2004 Angel Critics' Award.*

*Nominations: European Film Awards 2004 and César*

*Awards 2005 (Best First Film, Best Supporting Actress - Ariane Ascaride, Most Promising Actress - Lola Naymark).*

## DIRECTOR, SHORT FILMS

1998 **NE PREND PAS LE LARGE** (5' – 35mm) - Production: Debsie Films

1994 **LES TOILETTES DE BELLE-VILLE** (10' – 35mm) musical comedy – thesis film at Louis Lumière Film School

*People's Choice Award, Créteil Festival; Jury Award, Paris*

*Festival "20èmecourt"; Jury Award, Cergy TYO Festival;*

*Jury Award, Valenciennes Festival.*

## CHILDREN'S BOOK

2008 **UN PETIT QUELQUE CHOSE DE DIFFÉRENT**, Editions Syros

Over the next few months, Eléonore Faucher will oversee a collection of correspondance between her parents written during the Algerian War, for publication by Editions Fayard.

# In front of the camera

## Amira Casar

### FILMS

- 2009 **GAMINES** by Eléonore FAUCHER  
**OSCAR ET LA DAME ROSE** by Eric-Emmanuel SCHMITT  
**NUIT DE CHIEN** by Werner SCHROETER - *Venice Film Festival 2008 – Special Jury Prize*
- 2008 **BANC PUBLICS** by Bruno PODALYDÈS  
**INTRUSIONS** by Emmanuel BOURDIEU  
**COUPABLE** by Laëtitia MASSON - Berlin Film Festival 2008
- 2007 **PRENEZ SOIN DE VOUS** - *Video Installation, Venice Biennial 2007*  
**MADE IN ITALY** by Stéphane GIUSTI  
**LE VOYAGE AUX PYRENEES** by Arnaud and Jean-Marie LARRIEU
- 2006 **TRANSYLVANIA** by Tony GATLIF - *Official Selection, closing ceremonies Cannes Film Festival 2006*  
**UNE VIEILLE MAITRESSE** by Catherine BREILLAT
- 2005 **PEINDRE OU FAIRE L AMOUR** by Arnaud LARRIEU, Jean-Marie LARRIEU – *Official Selection, Cannes Film Festival 2005*
- 2004 **THE PIANO TUNER OF EARTHQUAKES** by Stephen and Timothy QUAY – *Official Selection, Locarno Film Festival 2005, Official Selection, Toronto Film Festival 2005*
- 2003 **ANATOMIE DE L ENFER** by Catherine BREILLAT - *Official Selection, Rotterdam, Berlin and Toronto Film Festivals 2004*  
**SYLVIA** by Christine JEFFS
- 2002 **FILLES PERDUES CHEVEUX GRAS** by Claude DUTY - *Critics' Week, Cannes Film Festival 2002*  
**LES CHEMINS DE L OUED** by Gaël MOREL
- 2001 **RIEN, VOILA L'ORDRE** by Jacques BARATIER
- 2000 **LA VERITE SI JE MENS 2** by Thomas GILOU
- 2000 **BUNUEL ET LA TABLE DU ROI SALOMON** by Carlos SAURA  
**COMMENT J AI TUE MON PERE** by Anne FONTAINE  
**QUAND ON SERA GRAND** by Renaud COHEN
- 1998 **POURQUOI PAS MOI** by Stéphane GUISTI  
**LE DERRIERE** by Valérie LEMERCIER
- 1996 **MIRADA LIQUIDA** by Rafael MOLEON  
**LA VERITE SI JE MENS** by Thomas GILOU - César Awards Nomination 1998, *Most Promising Actress, Film Français Award 1998*

### TV

- 2008 **HERITIERS** by Harry CLEVEN
- 2003 **LES THIBAUT** by Jean-Daniel VERHAEGHE
- 2002 **FORTY** by Dave MORE

THEATER

2009      **ENFANTS DE SATURNE**, texts and msc by Olivier PY – Théâtre de l'Odéon  
            **SUIS ENCORE VIVANTE ?** by Grisélidis, msc by Olivier PY - Théâtre de  
l'Odéon  
1999      **DAN AND LEMON** by Wallace SHAUWN, mcs by Tom CAIRNS –Almeida  
Theater, London  
            **HEDDA GABLER** by Henik IBSEN, mcs by Raymond AQUAVIVA – Petit  
Théâtre de Paris

# Sylvie Testud

César Award, Best Actress 2004

César Award, Most Promising Actress 2001

Gérard Philippe Award 2000, Michel Simon Award 1999

Film Band Award, Best Actress 1996

## FILM

- 2009 **GAMINES** by Eléonore FAUCHER  
**VENGEANCE** by Johnny TO  
**LOURDES** by Jessica HAUSNER  
**LUCKY LUKE** by James HUTH
- 2008 **LE BONHEUR DE PIERRE** by Robert MENARD  
**JE NE DIS PAS NON** by Iliana LOLIC  
**FRANCOISE SAGAN** by Diane KURYS
- 2007 **LA FRANCE** by Serge BOZON  
**MANGE, CECI EST MON CORPS** by Michelange QUAY  
**CE QUE MES YEUX ONT VU** by Laurent DE BARTILLAT
- 2006 **LA MOME** by Olivier DAHAN  
**L'HERITAGE** by Temur BABLUANI
- 2005 **LA VIE EST À NOUS** by Gérard KRAWCZYK  
**LES MOTS BLEUS** by Alain CORNEAU
- 2004 **VICTOIRE** by Stéphanie MURAT  
**TOUT POUR L'OSEILLE** by Bertrand VAN EFFENTERRE
- 2003 **DEDALES** by René MANZOR  
**DEMAIN ON DEMENAGE** by Chantal AKERMAN  
**FILLES UNIQUES** by Pierre JOLIVET  
**CAUSE TOUJOURS!** by Jeanne LABRUNE  
**STUPEUR ET TREMBLEMENTS** by Alain CORNEAU
- 2002 **VIVRE ME TUE** by Jean-Pierre SINAPI  
**AIME TON PERE** by Jacob BERGER  
**TANGO VOLÉS** by Edouardo DE GREGORIO  
**JEDERMANN'S FEST** by Fritz LEHNER
- 2001 **JULIA'S GEIST** by Bettina WILHELM  
**THE CHATEAU** by Jesse PERETZ
- 2000 **LA CHAMBRE OBSCURE** by Marie-Christine QUESTERBERT  
**BLESSURES ASSASSINES** by Jean-Pierre DENIS  
**LA CAPTIVE** by Chantal AKERMAN
- 1999 **PUNKTCHEN UND ANTON** by Caroline LINK  
**KARNAVAL** by Thomas VINCENT
- 1998 **IN HEAVEN** by Mikael BRINDLICHNER
- 1997 **LES RAISONS DU COEUR** by Markus IMHOOF
- 1996 **JENSEITS DER STILLE** by Caroline LINK
- 1994 **MARIES LIED** by Niko BRUCHER

## TELEVISION

- 2008 **LOUISE MICHEL** by Solveig Anspach  
**SAGAN** by Diane Kurys

THEATER

- 2009 **CASIMIR ET CAROLINE**, Théâtre de la Ville, Dir. Emmanuel DEMARCY-MOTA  
**SENTIMENTS PROVISOIRES** by Gérald AUBERT, Théâtre Edouard VII, Dir. Bernard MURAT
- 2007 **BIOGRAPHIE SANS ANTOINETTE** by Max FRISCH, Dir. Hans Peter CLOOS  
**LA PITIÉ DANGEREUSE** by Stephan ZWEIG, Dir. Philippe FAURE, multi-city tour
- 2005-06 **JEANNE D'ARC AU BÛCHER** by Arthur HONEGGER, Opéra National de Montpellier  
**LA PITIÉ DANGEREUSE** by Stephan ZWEIG, Théâtre de la Croix Rousse in Lyon and multi-city tour, Dir. Philippe FAURE  
**SIX FOIS DEUX**, Dir. Georges LAVAUDANT  
**MOONLIGHT** by Harold PINTER, Dir. Karel REISZ  
**STELLA** by GOETHE, Dir. Bruno BAYEN

DIRECTOR

- 2007 **GAMINES** play adapted from her novel *Gamines*, Published by Editions Fayard  
Multi-city tour

# Jean-Pierre Martins

## FILM

- 2009 **GAMINES** by Eléonore FAUCHER  
**LA HORDE** by Yannick DAHAN and Benjamin ROCHER  
**COMMIS D OFFICE** by Hannelore CAYRE  
**THELMA LOUISE ET CHANTAL** by Benoît PETRE  
**PIEDS NUS SUR LES LIMACES** by Fabienne BERTHAUD  
**600 KILOS D OR PUR** by Eric BESNARD
- 2008 **MES STARS ET MOI** by Laëtitia COLOMBANI  
**COLUCHE** by Antoine de CAUNES
- 2007 **LA MOME** by Olivier DAHAN
- 2005 **L EMPIRE DES LOUPS** by Chris NAHON
- 2003 **LAISSE TES MAINS SUR MES HANCHES** by Chantal LAUBY

## TELEVISION

- 2009 **MANEGE** by Françoise CHARPIAT  
**BLACKOUT** by René MANZOR  
**MALLEVIL** by Denis MALLEVAL
- 2007 **OPÉRATION TURQUOISE** by Alain TASMA  
**PALIZZI** by S. DEBAC

## MUSIC

- Musician of the group SILMARILS
- 2003 **4 LIFE**
- 2000 **VEGAS 76**
- 1997 **ORIGINAL KARMA**
- 1995 **SILMARILS**

# Cast

Anna Di Biaggio  
Sybille, adult  
Little Sybille  
Little Corinne  
Little Georgette  
Salvatore, Godfather Di Biaggio  
Odile, Godmother Di Biaggio  
Corinne, adult  
Georgette, adult  
Angela Di Biaggio  
Antoine Mercier, the Father

**AMIRA CASAR**  
**SYLVIE TESTUD**  
**ZOÉ DUTHION**  
**LOUISE HERRERO**  
**ROXANE MONNIER**  
**JEAN-PIERRE MARTINS**  
**SOPHIE GUILLEMIN**  
**LAURENCE CORDIER**  
**ÉLISE OTZENBERGER**  
**LUBNA AZABAL**  
**MARC BARBÉ**

# Crew

Written and directed by  
Based on the novel by  
Produced by  
Production Manager  
Assistant Director  
Director of Photography  
Production Design  
Costumes  
Makeup  
Editor  
Sound  
Sound Mix  
Music  
Set Photographer  
Production Company  
In coproduction with

With the participation of

In association with

**ELÉONORE FAUCHER**  
**SYLVIE TESTUD - ©Editions Fayard, 2006**  
**BLANCHE GUICHOU and ROBERT GUÉDIGUIAN**  
**NATHALIE DURAN**  
**VALÉRIE MÉGARD**  
**PIERRE COTTEREAU**  
**VALÉRIE VALÉRO**  
**CATHERINE RIGAULT**  
**EVELYNE BYOT**  
**JOËLLE VAN EFFENTERRE**  
**JACQUES PIBAROT**  
**FLORENT LAVALLÉE**  
**LAURENT PETITGAND**  
**PASCAL CHANTIER**  
**EX NIHILO**  
**RHÔNE-ALPES CINÉMA and TF1**  
**INTERNATIONAL**  
**RÉGION RHÔNE-ALPES**  
**CENTRE NATIONAL DE LA CINÉMATOGRAPHIE**  
**CANAL +**  
and **CINÉCINÉMA**  
**COFIMAGE 20 and Banque Populaire Images 9**