

# BELOVED

(Les Bien-Aimés)

Directed by

Christophe Honoré



**Cannes Film Festival 2011, Official Selection, Out of Competition  
(Closing Night Film)**



France 2011 / 135 minutes / Scope

Certificate: tbc

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**new wave films**

**Beloved**

<b>Director</b>	Christophe Honoré
<b>Screenplay</b>	Christophe Honoré
<b>Original music</b>	Alex Beaupain
<b>Cinematographer</b>	Rémy Chevrin
<b>Production Designer</b>	Samuel Deshors
<b>Costume Designer</b>	Pascaline Chavane
<b>Editor</b>	Chantal Hymans
<b>Sound</b>	Guillaume Le Braz
<b>Producer</b>	Pascal Caucheteux

<b>Production</b>	Why Not Productions France 2 Cinéma Sixteen Films Negativ
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COLOUR – 135 MINUTES - DOLBY SR SRD - CINEMASCOPE

FRANCE 2011

## CAST

Madeleine (older)	<b>Catherine DENEUVE</b>
Véra	<b>Chiara MASTROIANNI</b>
Madeleine (young)	<b>Ludivine SAGNIER</b>
Clément	<b>Louis GARREL</b>
Jaromil (older)	<b>Milos FORMAN</b>
Henderson	<b>Paul SCHNEIDER</b>
Gouriot (older)	<b>Michel DELPECH</b>
Jaromil (young)	<b>Rasha BUKVIC</b>
Omar	<b>Omar Ben SELLEN</b>
Véra (teenager)	<b>Clara COUSTE</b>
Gouriot (young)	<b>Guillaume DENAUFFLE</b>
Dustin	<b>Dustin SEGURA SUAREZ</b>
Madame Passer	<b>Zuzana KRONEROVA</b>
Jaromil's brother - Prague	<b>Vaclav NEUZIL</b>
Karel	<b>Pavel LISKA</b>
Mladka	<b>Zuzana ONUFRAKOVA</b>

## SYNOPSIS

From Paris in the 1960s to Prague then Paris and London in the 90's, then onto the 21<sup>st</sup> century, Madeleine and her daughter Véra waltz in and out of the lives of the men they love. But love can be light and painful, cheerful and bitter.

## Beloved

**Christophe Honoré** is a French writer and film director born in Carhaix, Finistère in 1970.

After moving to Paris in 1995, he wrote articles in *Les Cahiers du Cinéma*. His 1996 book *Tout contre Léo* (*Close to Leo*) talks about HIV and is aimed at young adults; he made it into a film in 2002. He wrote other books for young adults throughout the late 1990s. His first play, *Les Débutantes*, was performed at Avignon's Off Festival in 1998. He has since pursued a career as both a theatre and film director.

He made his first feature-length film in 2002 with *17 fois Cécile Cassard*. His 2006 film *Dans Paris* has led him to be hailed by French critics as an heir to the Nouvelle Vague. In 2007, *Les Chansons d'amour* was selected in the Cannes Film Festival's Official Competition. From adapting Georges Bataille's *Ma Mère* (2005) to directing films for television, Honoré has often dealt with sensitive topics, including suicide, incest, lies and family secrets.

***Beloved* (*Les Bien-Aimés*)** is his latest film, which premiered in Cannes in May 2011 as the closing night film.

## FILMOGRAPHY

2002 **17 FOIS CECILE CASSARD** (SEVENTEEN TIMES CECILE CASSARD)

Official Selection, Un Certain Regard, Cannes 2002

2004 **MA MÈRE** (MY MOTHER)

Official Selection, Toronto International Film Festival 2004

2006 **DANS PARIS** (IN PARIS)

Quinzaine des Réalisateurs, Cannes 2006

2007 **LES CHANSONS D'AMOUR** (LOVE SONGS)

Official Selection, Cannes Film Festival

2008 **LA BELLE PERSONNE** (THE BEAUTIFUL PERSON)

2009 **NON MA FILLE, TU N'IRAS PAS DANSER**

2010 **HOMME AU BAIN** (MAN AT BATH)

2011 **LES BIEN-AIMÉS** (BELOVED)

Official Selection, Out of Competition (Closing Night Film), Cannes 2011

## Director's Statement

There are two love stories being told in *Beloved*: two generations, a mother and a daughter, both unable to contemplate a life of loneliness. The first story reads like a legend. It begins during the inarguable Golden Age of love: the 60's, with the sexual revolution and the women's liberation movement, followed by the second story, the 90's, life with the fear of commitment and the AIDS virus.

I belong to the second story. I belong to the generation that discovered love in the time of AIDS, a time when precaution was proclaimed a dogma and when death was a shadow that hung over all our moments of abandonment. I pictured a glorious era, an illusion no doubt, in which the people you fell in love with, the people you desired, had not yet become threats to you. For a long time I believed that only my parents had known true love, while I could only love halfway, crippled by mistrust and terror. But in the end, I decided my love stories were surely as valid as theirs. The impossibility of loving carelessly in no way diminished our attachment or passion, even if that passion was to adapt in uncommon forms. With *Beloved* I would like to examine that "magical search" for happiness that no one can escape.

In my first feature-length film, I built a sequence around one song, Lola by Jacques Demy. It was a complimentary sequence, inessential to the plot. It was my own self-indulgence as a movie fan, something that allowed me to pay tribute to Jacques Demy, the filmmaker I have to thank for introducing me to cinema. I have since then filmed *Les Chansons d'Amour*, in which I tried to find my own way of articulating a fiction around a series of songs. I love the spirit of musical comedies, no one ever whines or complains. There is always the possibility that a lyrical moment will come to redeem an every day tragedy.

Four years have passed and I have found an urge to apply a musical form to an emotionally rich canvas again. It is a story that takes place over half a century ago. Again, I want to dabble in light-handed lyricism as I follow these characters who are immune to nostalgia, draw their energy from actions and live for the moment. Their songs will offer them moments of reflection, places of refuge where they can live their intense, fleeting emotions to the fullest without being denied their ongoing search for untrammelled weightlessness.

I am leery of historical reconstructions and would therefore rather race through the last half of the century, hence the terse, rapid writing of the screenplay. Whether in terms of lighting or of direction, I want all the sequences to bathe in the charm of a vibrant and beautiful present. It is not my intention to mesh each individual trajectory with history nor to recreate an era that, when all is said and done, is so close and yet already so far away. What I propose is a search for lost time, a crystallisation of multiple moments. And while I do admit that this is more the approach of a novelist than of a screenwriter, I firmly believe that cinema has the power to transmute all those disparate elements into one single fiction carried forward in a momentum of joy.

## Christophe Honoré on *Beloved*

### The Title

We found the title *Beloved* fairly quickly as the film is centred on people in love. What makes them endearing - sometimes fearful - is that they're constantly uncertain of the other person's feelings. And the question of whether they're "beloved" remains unanswered. This title wasn't the first one we chose though, the one we preferred at first was "Imprudence", but that was a bit too "Kunderesque", especially since part of the film takes place in Prague. The title of Milan Kundera's book *The Unbearable Lightness of Being* would also have fitted the bill! The imprudence I'm referring to was like a token of freedom that was possible at a certain period. Madeleine, the mother, has been imprudent throughout her life and throughout her love affairs. Her generation was prepared to pay the price for that kind of imprudence, and she herself was ready to encourage her daughter Véra to follow the same path. Except Véra was no longer allowed that choice, because, at a certain moment, the cost of imprudence became fatal.

### The Time

*Beloved* begins in 1963 and ends in 2008. Yes, it's a long time: forty-five years! This idea sprang from a desire to be more novelistic, to follow the characters over a long period of time, to throw myself into research - not of Proustian "time past" (!) but of the time that passes and obliterates nothing. Yes, the characters of Madeleine (Catherine Deneuve) and Véra (Chiara Mastroianni) both have a great capacity for love, but in a way they're true to their love stories. And the film is true to a certain concept of French cinema, true to my way of working with actors - and working with some of them film after film, like Louis Garrel, Ludivine Sagnier, and now Chiara too. The beginning in the 60s is joyous and colourful, it focuses on women's legs, accepting the reference to Truffaut's *The Man Who Loved Women*.

The question was how to communicate the passing of time through the characters and their feelings without getting over-involved in reconstructing a period. This was a real challenge. The vintage style has a certain appeal but can easily result in a sort of fashion museum. It was fun to portray the 60's - the beginning is like a ballet, a kind of prologue that leads you into the film. After that - in agreement with director of photography Rémy Chevrin - I decided not to characterize each period. The 70's, the 90's, and the turn of a century are bathed in the same kind of light. Likewise, with costume designer Pascaline Chavagne and set decorator Samuel Deshors, we worked on things that don't go out of fashion, things that are transmitted without us realizing it from one period to the next, in terms of clothes, furniture, accessories... The family memory of a contemporary house contains layers of different periods, from ten, twenty or thirty years before. For me, there was the idea of grasping the relativity of our relationship to time: the late 90s to the eve of the year 2000, which was the last century but seems so close. We're talking about a film that encompasses forty years, that accepts them fully, that deals with things that may still be distant but resemble our lives. This is a sort of mixed-blood relationship to time, a time that is a mix of lightness and sadness, a time that endures then moves on, so quickly. For all these reasons, we wanted the reconstruction work to be discreet, very discreet. It's the women who reflect the changes; the onward march of time is mostly apparent in their make-up and hairstyles. I wanted to work on blondness. I wanted Chiara-Véra to be blonde, like her mother Catherine-Madeleine. Then Véra's hair is brown again and that corresponds to a darker period. Something about blondness, lightness has been lost. In 1998 we're in London, and then in 2001 in Montreal. There's a leap in time, and we tried to communicate the fact that there's no such thing as a representation of today. Today is always nourished by references to yesterday, that's how I imagine my films. I like them to be nourished by previous films. I don't carry the pretentious notion that today begins this morning.

### **The Space**

Paris, Prague in the 60s, London in the 90s, Montreal in the early 2000s.... These journeys breathe life into the film, but they're not there for touristic purposes. When Madeleine arrives in Prague, she crosses a street where the Russian tanks are lined up as they are just invading Czechoslovakia. She hardly sees them. She's there to get her husband back... When Véra's in Montreal to meet up with the man she loves, it's an unusual, anxiety-filled night, the night of September 11<sup>th</sup>. Feelings travel through space, so we didn't feel the need to show fourteen shots of Big Ben to signify that we're in London - we're in London simply because the people are speaking English! I didn't want to fetishise about places - the film is fetishist enough as it is. The shoe fetish was particularly important! Shoes - by Roger Vivier, in other words luxury shoes - are objects of covetousness for the young Madeleine, objects that are so precious in her eyes and so attractive on her feet that they condition her future to a large extent!

### **Madeleine and Ludivine, and Catherine**

Before filming with her, I felt a fascination for Catherine Deneuve that was obviously related for my love of cinema, but we should remember that she's not just an icon, she's also an immense actress. I can attest to the many interesting suggestions she made and to how much she enjoys acting with others. Especially in this film, in which she worked with two partners who weren't actors, partners who had the important responsibility of playing her husband. Milos Forman and Michel Delpech, who were both petrified at having to measure up to her, turned out to be excellent and she spent her time reassuring them. In addition to that, I had an unusual proposition to make to Catherine Deneuve: to present her at different ages in her life, and to ask an actress to incarnate the Deneuve of the 60s. I already had Ludivine Sagnier in mind, I talked to them both about it at the same time, and they both agreed. Ludivine was overwhelmed by the idea, of course, but not Catherine: with considerable panache, she readily agreed on having her younger self played by someone else. When I gave her the screenplay to read and told her it was for the role of Madeleine today - without specifying which today - she said: "So when do I start?". The concepts of time and age were rather vague to her, and this sort of indecision was so much like "real" life, sometimes very disturbing and beautiful. For example, Catherine said to me: "I've no idea how I'll play this scene, Christophe", and I answered: "Don't worry, it's Ludivine who plays that scene!". And I found it comforting that Catherine and Ludivine were aligned, in a sense, in their acting, in their complementary conception of the character of Madeleine, in the way they each played her, one of them bringing her youth to life, the other her later years. I think the transition between periods and actresses happens fairly naturally - the character owes them a great deal. I took this dual incarnation to extremes by shooting a scene I was determined to include, in which Ludivine and Catherine meet, Ludivine being like the ghost of Catherine's youth. The scene might have seemed cruel but it isn't, thanks to Catherine who manages to keep the perfect distance, an elegant vivacity in the face of nostalgia. There's no fooling Catherine Deneuve.

### **Véra and Chiara**

The osmosis between Ludivine Sagnier and Catherine Deneuve is further more complicated - and completed, of course - by the presence of Chiara Mastroianni in the role of Madeleine's daughter Véra. Yes of course, Catherine and Chiara have a real mother-daughter relationship, with everything that it implies. But as far as their profession is concerned, they really enjoy acting together, surprising each other... They were both hoping for a real encounter that would bring them together. An encounter of this kind had been experimented with by André Téchiné, and especially by Arnaud Desplechin, but Catherine and Chiara had

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very few scenes together in *A Christmas Tale*, and I think this time they were finally given the natural encounter they'd been hoping for: being what they are - a mother and daughter - and acting that. And I'm glad to have been able to offer Chiara the role of Véra because in *Making Plans for Lena* I asked her to do something particularly difficult for an actress: to play a rather unpleasant character, or at any rate a character who says "no", who refuses. In this film Véra asks but gives too, and gives more than she can receive in return. This allowed Chiara to play with her humour and sensuality, with her ability to switch from a delicious lightness in the scenes with Milos or Louis, and suddenly become a woman destroyed by love when she's with Paul Schneider, ending up as a tragic character. The film is based on two main characters, Madeleine and Véra. The character of Madeleine was constructed on the personalities of both Ludivine and Catherine, each of which nourished by the other, whereas Chiara had to take on the many facets of her role by herself.

### The Songs

After *Making Plans for Lena*, I really didn't expect my next film to be a musical. I just intended to ask Alex Beaupain for one song, as a sort of "thank you". He'd composed the songs for *Les Chansons d'Amour* prior to shooting, but in this case I called him while I was shooting a scene of *Beloved*, and said: "It would be better with a song"... but just one! Then just two... just three... that's how we ended up with twelve songs! They fit into the continuity of the action - they replace written dialogue, which disappear to make way for them. The songs aren't hits, they're more like inner monologues, they're the force that opens the door to lyricism. When you make a film about love, which is the case here, what better way than a song to express feeling.

### The Feelings

I don't believe in playing clever when it comes to feelings; you have to respect them, by constantly avoiding sinking into sentimentality, and deliberately maintain a certain lightness in order to express the present moment. By using feelings, my aim is to talk (in what I hope is not too symbolic in a way) about two generations - my own, and that of my parents - with the idea that vulnerability, oddly enough, tends to be an attribute of the younger generation. I wanted to show that they could crack, and - rather frighteningly - that the older generation is powerless to protect them. I'd feel very uncomfortable presenting a sociological discourse, holding forth the transition from the post-war boom years to the period of anxiety in the wake of 9/11. I'm recounting forty years of French society, but as impressionistically as possible, even though the film features the invasion of Czechoslovakia, the AIDS era, terrorist attacks, and the end of carefree days. In the epilogue, Madeleine says: "I don't believe in happiness, but that doesn't stop me from being happy". Perhaps that's what we all aspire to: not believing in happiness, but being happy all the same.



**Alex Beaupain, Composer**

Alex Beaupain, born in Besançon in 1974, is a singer-songwriter and film score composer.

He acquired an early taste for culture, music, film, graphic novels and literature from his schoolteacher mother and railway-worker father, and during his childhood took piano lessons and sang in a children's choir. He spent a year in Nancy before going to Paris to study at the Institute of Political Science. In the late 1990s, he wrote a number of musicals with a company called "Les Ressorts". He has composed scores and songs for a number of movies by filmmaker Christophe Honoré, including *Seventeen Times Cécile Cassard* (2002), *In Paris* (2006) and *Les Chansons d'Amour* (2007). He also wrote the score for Gilles Marchand's *Who Killed Bambi?* His first album, entitled *Garçon d'Honneur*, was released by Naïve in 2005; it inspired the writing of Christophe Honoré's musical *Les Chansons d'Amour*, whose screenplay was built around it. Beaupain's latest album "33 Tours" was released in October 2008 and, like the score for *Les Chansons d'Amour*, was produced by Frédéric Lo. It features 12 songs; the clip for the first single, called "I Want To Go Home", was made by young filmmaker Christophe Charrier. Alex has recently composed an operetta, to be staged in 2012, and recently worked on a new album due for release in April 2011.

## CHIARA MASTROIANNI

### Select Filmography

- 2011 **AMERICANO** Mathieu DEMY  
**LES BIEN-AIMÉS (BELOVED)** Christophe HONORÉ
- 2009 **NON MA FILLE TU N'IRAS PAS DANSER** Christophe HONORÉ
- 2008 **UN CONTE DE NOËL (A CHRISTMAS TALE)** Arnaud DESPLECHIN  
**UN CHAT, UN CHAT** Sophie FILLIÈRES
- 2007 **LES CHANSONS D'AMOUR** Christophe HONORÉ
- 2006 **PERSEPOLIS** Marjane SATRAPI, Vincent PARONNAUD
- 2002 **IL EST PLUS FACILE POUR UN CHAMEAU...** Valéria BRUNI-TEDESCHI
- 2001 **CARNAGES** Delphine GLEIZE  
**SEARCHING FOR DEBRA WINGER** Rosanna ARQUETTE
- 2000 **ZENO - LE PAROLE DI MOI PADRE** Francesca COMENCINI  
**HOTEL** Mike FIGGIS
- 1998 **LA LETTRE** Manoel de OLIVEIRA  
**LE TEMPS RETROUVÉ (TIME REGAINED)** Raoul RUIZ  
**EST-OUEST** Régis WARGNIER
- 1997 **A VENDRE** Laetitia MASSON
- 1995 **COMMENT JE ME SUIS DISPUTÉ...(MA VIE SEXUELLE)**  
Arnaud DESPLECHIN  
**LE JOURNAL D'UN SÉDUCTEUR** Danièle DUBROUX  
**NOWHERE** Gregg ARAKI  
**TROIS VIES ET UNE SEULE MORT** Raoul RUIZ
- 1994 **PRÊT A PORTER** Robert ALTMAN  
**N'OUBLIE PAS QUE TU VAS MOURIR** Xavier BEAUVOIS
- 1992 **MA SAISON PRÉFÉRÉE** André TECHINÉ  
Nomination, Best Emerging Actress - Césars

**CATHERINE DENEUVE**

**Select Filmography**

- 2011 **LES BIEN-AIMÉS (BELOVED)** Christophe HONORÉ  
2009 **POTICHE** François OZON  
2008 **BANCS PUBLICS** Bruno PODALYDES  
2008 **UN CONTE DE NOËL (A CHRISTMAS TALE)** Arnaud DESPLECHIN  
2007 **JE VEUX VOIR** Joana HADJITHOMAS, Khalil JOREIGE  
2006 **PERSEPOLIS** Marjane SATRAPI, Vincent PARONNAUD  
2004 **LES TEMPS QUI CHANGENT** André TECHINÉ  
2003 **ROIS ET REINE (KINGS AND QUEEN)** Arnaud DESPLECHIN  
2001 **HUIT FEMMES (EIGHT WOMEN)** François OZON  
2000 **JE RENTRE A LA MAISON (I'M GOING HOME)** Manoel de OLIVEIRA  
1999 **DANCER IN THE DARK** Lars Von TRIER  
**LE TEMPS RETROUVÉ (TIME REGAINED)** Raoul RUIZ  
**LE VENT DE LA NUIT** Philippe GARREL  
1997 **PLACE VENDÔME** Nicole GARCIA  
Best Actress – Venice Film Festival  
**POLA X** Léos CARAX  
1996 **GENEALOGIES D'UN CRIME (GENEALOGIES OF A CRIME)** Raul RUIZ  
1995 **LES VOLEURS** André TECHINE  
1994 **LE COUVENT (THE CONVENT)** Manoel de OLIVEIRA  
1992 **MA SAISON PRÉFÉRÉE (MY FAVORITE SEASON)** André TECHINÉ  
**INDOCHINE** Régis WARGNIER  
César, Best Actress  
1982 **THE HUNGER** Tony SCOTT  
1981 **HÔTEL DES AMÉRIQUES** de André TECHINE  
1980 **LE DERNIER MÉTRO** François TRUFFAUT  
César, Best Actress  
1975 **LE SAUVAGE** Jean-Paul RAPPENEAU  
1974 **LA FEMME AUX BOTTES ROUGES** Luis BUÑUEL  
**HUSTLE** Robert ALDRICH  
1973 **TOUCHE PAS A LA FEMME BLANCHE** Marco FERRERI  
1971 **UN FLIC** Jean-Pierre MELVILLE  
1970 **PEAU D'ÂNE** Jacques DEMY  
1969 **TRISTANA** Luis BUÑUEL  
1968 **LA SIRÈNE DU MISSISSIPI (MISSISSIPI MERMAID)** François TRUFFAUT  
1967 **BELLE DE JOUR** Louis BUNUEL  
**MAYERLING** Terence YOUNG  
1966 **LES DEMOISELLES DE ROCHEFORT** Jacques DEMY  
1965 **LA VIE DE CHÂTEAU** Jean-Paul RAPPENEAU  
1965 **LES CRÉATURES** Agnès Varda  
1964 **REPULSION** Roman Polanski  
1963 **LES PARAPLUIES DE CHERBOURG** Jacques DEMY  
1962 **LE VICE ET LA VERTU** - Roger Vadim  
1961 **LES PARISIENNES : SOPHIE** - Marc Allégret

**LUDIVINE SAGNIER**

**Select Filmography**

- 2010 **LES BIEN-AIMÉS (BELOVED)** Christophe HONORÉ  
**CRIME D'AMOUR** Alain CORNEAU
- 2007 **MESRINE : L'ENNEMI PUBLIC N°1 (MESRINE : PUBLIC ENEMY N°1)**  
Jean-François RICHEL  
**LES CHANSONS D'AMOUR** Christophe HONORÉ
- 2006 **LA FILLE COUPÉE EN DEUX** Claude CHABROL
- 2005 **PARIS JE T'AIME (Parc Monceau)** Alfonso CUARON  
**LA CALIFORNIE** Jacques FIESCHI  
**UNE AVENTURE** Xavier GIANNOLI
- 2004 **SHARKTALE** Bibo BERGERON  
**PETER PAN** P.J HOGAN
- 2003 **LA PETITE LILI** Claude MILLER  
**SWIMMING POOL** François OZON  
**PETITES COUPURES** Pascal BONITZER
- 2002 **HUIT FEMMES (EIGHT WOMEN)** François OZON
- 2001 **MA FEMME EST UNE ACTRICE** Yvan ATTAL
- 1999 **GOUTTES D'EAU SUR PIERRES BRÛLANTES** François OZON
- 1998 **REMBRANDT** Charles MATTON
- 1988 **LES MARIS, LES FEMMES, LES AMANTS** Pascal Thomas

**LOUIS GARREL**

**Select Filmography**

- 2010 **UN ETÉ BRULANT** Philippe GARREL  
**LES BIEN-AIMÉS (BELOVED)** Christophe HONORÉ
- 2009 **MARIAGE A TROIS** Jacques DOILLON
- 2008 **LA BELLE PERSONNE** Christophe HONORÉ
- 2007 **LA FRONTIERE DE L'AUBE** Philippe GARREL  
**LES CHANSONS D'AMOUR** Christophe HONORÉ
- 2006 **ACTRICES** Valéria BRUNI-TEDESCHI  
**DANS PARIS** Christophe HONORÉ
- 2005 **UN LEVER DE RIDEAU** François OZON
- 2004 **LES AMANTS RÉGULIERS** Philippe GARREL  
César, Best Emerging Actor
- 2003 **MA MÈRE** Christophe HONORÉ
- 2002 **THE DREAMERS** Bernardo BERTOLUCCI
- 2000 **CECI EST MON CORPS** Rodolphe MARCONI

## MILOS FORMAN

### Select Filmography (director)

- 2012 **THE GHOST OF MUNICH**
- 2006 **GOYA'S GHOSTS**
- 1999 **MAN ON THE MOON**  
Silver Bear, Best Director
- 1996 **THE PEOPLE VS. LARRY FLYNT**  
Golden Bear, Berlinale  
Golden Globe, Best Director
- 1989 **VALMONT**
- 1984 **AMADEUS**  
Oscar, Best Director  
Golden Globe, Best Director
- 1981 **RAGTIME**
- 1979 **HAIR**
- 1975 **ONE FLEW OVER THE CUCKOO'S NEST**  
Oscar, Best Director  
BAFTA, Best Director  
Golden Globe, Best Director
- 1971 **TAKING OFF**  
Grand Prix, Cannes Film Festival
- 1967 **THE FIREMEN'S BALL**
- 1965 **A BLONDE IN LOVE**

## PAUL SCHNEIDER

### Select Filmography

- 2011 **WATER FOR ELEPHANTS** Francis LAWRENCE
- LES BIEN-AIMÉS (BELOVED)** Christophe HONORÉ
- THE FLOWERS OF WAR** Zhang YIMOU
- MONEYBALL** Bennet MILLER
- 2009 **BRIGHT STAR** Jane CAMPION
- AWAY WE GO** Sam MENDES
- 2008 **LARS AND THE REAL GIRL** Craig GILLESPIE
- 2007 **THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD** Andrew DOMINIK
- 2006 **LIVE FREE OR DIE** Greg KAVET & Andy ROBIN
- 2005 **ELIZABETHTOWN** Cameron CROWE
- 2004 **50 WAYS TO LEAVE YOUR LOVER** Owen McCABE