



FESTIVAL DE CANNES
2024 OFFICIAL SELECTION
COMPETITION

The most PRECIOUS of CARGOES

A FILM BY
MICHEL HAZANAVICIUS





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IN THEATERS NOVEMBER 27TH 2024

Duration: 1H21

O'BROTHER DISTRIBUTION
info@obrother.be

Presskit and pictures can be downloaded on the website :
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PRESS : BARBARA VAN LOMBEEK
+32 486 54 64 80
barbara@obrother.be



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— SYNOPSIS —

Once upon a time, a poor woodcutter and his wife lived in a great forest. Cold, hunger, poverty and a war raging all around them meant their lives were very hard.

One day, the woodcutter's wife rescues a baby. A baby girl thrown from one of the many trains that constantly pass through the forest.

This baby, this «most precious of cargoes», will transform the lives of the poor woodcutter's wife and her husband, as well as those whose paths the child will cross - including the man who threw her from the train. And some will try to protect her, whatever the cost.

Their story will reveal the worst and the best in the hearts of men.

— INTERVIEW WITH THE DIRECTOR — MICHEL HAZANAVICIUS

You often declared that you didn't want to do a film about the Holocaust or that had anything to do with the Holocaust. Why is that? And why did you finally decide to do that by adapting Jean-Claude Grumberg's book *The Most Precious of Cargoes*?

Michel Hazanavicius —

It's the story. The story imagined by Jean-Claude Grumberg is what swept away all of my convictions in that respect. It's a deep, powerful, humanist story, and at the same time it's subtle and modest and when I discovered it, before it was even published, for me, it was a classic. What was undoubtedly the most difficult for me, as a film director, was finding a story that was worth the trip. You can always find good scenes, good actors, good situations, and good movie moments, but when you find a really great story you can't pass it up. That's basically what happened. I accepted



Preliminary sketches by Michel Hazanavicius

the proposal from Patrick Sobelman and Studiocanal in the way you'd accept a gift.

So, you didn't hesitate?

In truth, I hesitated plenty. Portraying the deportation and the camps, using animation, embarking on such a long adventure with a profession – that of animated film director – that I wasn't familiar with, all that was quite awe-inspiring. And then, as I chatted with Bérénice Bejo, in particular, about our children, and when I talked with Jean-Claude and imagined what sort of film it could be, it became impossible for me to refuse such an offer.

On top of that, the project dealt with things that touched me personally. My family history, my relationship to drawing, which is something I've been doing – even if it's as a bit of a tourist – since the age of 10, and there's also the fact that Jean-Claude has



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been my parents' best friend since they were all 16 years old. I've known Jean-Claude ever since I was born. I know his sensitivity, his traumatisms, and his humour. I've heard him laugh and I've heard him voice outrage ever since I've understood French, which means that I don't feel out of place telling his story in a film format.

Have you thought about what is called the “duty of remembrance”?

No, that's not my thing. I'm not a teacher and I don't feel like I have been entrusted with a mission. I'm a film director, I make entertainment, and I'm perfectly happy to know my place and stick to it. I spoke about that with Grumberg, who told me that wasn't his idea either and that he just wanted to show that beautiful things could exist in the midst of that whole disgusting event. That was the answer I needed because that's what moved me when I read his book.

THE MOST PRECIOUS OF CARGOES isn't a story about horror or the camps. It goes beyond all that. It's a movement of darkness towards light. It's a bright story that reveals what is the best about mankind – and first and foremost women. It's a vital energy and



if the film calls us to remember anything or anyone, it's the Righteous Among the Nations. Those men and women who risked their own lives to save others. They are the ones the film honours. It is neither a commemoration of the victims nor a condemnation of the persecutors. And in fact, that seems to be very typically Jewish: you always choose life. Without resorting to any form of demonstration or theory, this story embodies that precept.

When I started working on the adaptation, I had a didactic temptation, to describe what the camps were like and Jean-Claude said to me, "There's no need to do that, it's not our role". So I very quickly abandoned that path and followed Jean-Claude's instinct. He always aims to seek out a smile here or there, in spite of everything.

That's much more elegant, much smarter, and leaves the viewer a much more meaningful and enjoyable place.

Does the choice of making an animated film correspond to that desire to lighten, stylise, or create distance with a very difficult context and a subject that is complicated to portray?

Yes, animation effectively corresponds to the idea of not being too sombre. Animation is ultra-fiction, whereas real-life shots tend to make people think you are portraying reality. In an animated film, nothing is real and that is visible and assumed. There is already distance that is imposed by the format.

As regards Auschwitz, the question of fiction isn't innocent. It is actually at the core of what is being told. With the demise of the last survivors, fiction will take over to tell the story of that period. Today, a 20-year-old guy is as distant from Auschwitz as I was at his age from the 1905 Law on the separation of the state and the church. And that's a great distance. It's ancient history. You have to accept it, even if desacralizing all that is sometimes complicated. The fact is that we are at a tipping point in the history of the portrayal of the death camps. The survivors are dying off and fiction has appropriated the topic and so the way that

event is represented on-screen is changing. As long as there are survivors to tell their stories like in Lanzmann's era, we remain in a documentary era. We're now entering the era of fiction, and the animation format fully assumes that choice and even powerfully highlights it.

Incidentally, the non-reality of animation allows all forms of stylisation and lets you find the right distance from what is shown. That is very precious and it's what allowed me to get to grips with this story and the question of what to show and how to show it.

Which Means?

Which means that if you have a scene in a camp and you're not talking about the horror of what happened there, you're in a sort of lie, a denial of history. And, on the contrary, if you show an unaltered version of what testimonies and historians say, you create a vision that is impossible to watch and may even be considered obscene. So, the whole question is one of suggestion. And for that, animation, drawing, for me, in any case, was the most suited form to take over from documentaries.



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Your film manages to mingle the world of storytelling with elements of the reality of the Holocaust.

Yes, that is the film's movement. We start with the most assumed fiction, «Once upon a time, there was a poor woodcutter and a poor woodcutter's wife», and through the characters' eyes, by following their story at the same time as them, we become aware of the horror of war. That's how reality gradually makes its way into the narrative.

It's more than just a tale. More of a reinterpretation of how tales are told. It's perhaps my way of seeing or dealing with genres or my work as a whole but I don't think that it's entirely a classical story narrative. I think that the mechanism Jean-Claude found is both original and profound but above all, it has astonishing emotional power. To me, using storytelling form to tell this story precisely brings childhood to life in both the subject and the form and that's what I tried to maintain in making the film adaptation.

How did the drawing work go for you and your team?

It was organised empirically by just doing it. I made the film without a co-director specialising in animation. This is a profession I wasn't familiar with, and I hadn't anticipated just how different it is technically from directing a live-action film. I had to learn, which meant that I had to make mistakes, back-track, try things out, hesitate and always hope the team would stick with me as I went off-track and got back on again. You hope your producers will stick with you despite your errors. And in that respect, I must say that Patrick Sobelman, Florence Gastaud, and Studiocanal were unfailingly supportive and always supported the creative process from the right distance. They were present, when necessary, without ever losing the enthusiasm they had shown from the very beginning. It was a precious learning curve.

I drew all the characters. I did the supporting roles, the extras, everyone. But to start with, I did sketches that couldn't be animated. Because that's not my profession. My drawing style is very traditional, which wasn't something easy for the team to deal with.

There was a lot of back and forth between me and the team to make my sketches suitable for animation. The fact that I'm not an animation specialist and that I'm not from that field undoubtedly allowed me to think outside the box in the way I approached the work, but that also inevitably caused



me problems in a production system that has its ways and habits. I discovered that a multitude of people works on each scene and that each scene is a collective work, undoubtedly much more so than with live-action films. And the different stages follow on from each other throughout the whole production. You only discover the first scenes in an almost final state just a few weeks before you've finished making the film. It was a huge job. And it was very drawn out. Luckily, we finally found a method, a way of working together, and things fell into place.

I was also very lucky in that I worked with people who were highly motivated and who were excellent professionals. To start with, I would like to mention Julien Grande who, inevitably and very naturally, became the film's artistic director. Very quickly, as of our first meetings, he demonstrated an in-depth understanding of the project, great sensitivity, and huge talent, in particular for colour and lighting. His contribution was essential in creating the film's image. And this is because he's still very young, but he was also a very dependable and robust partner to have alongside me. I was always



able to rely on him both artistically and technically, of course. I wouldn't be surprised if that young man ended up making some highly remarkable films. In any case, that is what I hope for him and what I hope for us as viewers.

Did you have any sources of inspiration in mind for the drawings and the film's overall aesthetics?

The first time I read Jean-Claude's book, I had the feeling that this story had always existed. It was as if it had come through time from the past. That was the sensation that I tried to recreate for the film as if the film, the characters and the settings had existed before us and that I'd only had to unearth them, like a sculpture that already exists in the block of stone, and that the sculptor reveals by simply removing everything that isn't the work of art itself.

To start, with that in mind, I had a vision of an aesthetic that wasn't so different from the early Disney films, even if the rounded, childlike aspect wasn't quite suitable, but there was something very attractive about the storytelling style. Particularly in the settings but also in the realism of the characters and the way the images were crafted. And then, as I carried out my research, I looked at 19th-century Russian painting. At the time, in Russia, a whole load of painters were sent out into the countryside to draw up portraits of deep,

distant, rural Russia. But this very naturalist painting wasn't at all suited for animation. So, I thought of Japanese prints, which use blocks of colour and a much more stylised way of portraying people and nature. That was when Julien Grande told me about Henri Rivière, a French painter and illustrator, who was one of the leading figures of Japonisme. And that's where I got the idea of using this engraving style of aesthetics that is very suited to the literary aspect. This style of aesthetics is typical of books; it goes very well with the world of storytelling and is perfectly adaptable to animation. That's how our general direction came about.

Mael Le Gall, the production designer (in reality, in animation the title is motion graphics design supervisor), and Julien, got a lot of their inspiration – in particular for the nature scenes – from a Russian artist called Ivan Bilibin. The idea was to have a starting point, or a direction, inspired by 1930s illustrations, and that we'd adapt that to our film and our means.

It sometimes brings to mind THE NIGHT OF THE HUNTER. Did you have any cinematographic references in mind?

Possibly, but they were subliminal. When I started working on this project, I went to Auschwitz with Bérénice Bejo. Ever since I was a child, I'd heard people talk about that place as if they were talking about hell. And when you get there, there are tourists and a museum and it's calm. You walk around the place and there are birch trees, clouds, a blue sky, grass, and birds... And at the end of the day, that's what struck me the most. Those trees, that sky, those birds... They were all there at the time. They saw everything. Experienced everything. The deportees went through hell in the midst of those very same elements. They are still there. The same clouds. The same birds. I was gripped by nature's indifference. It was quite violent. And I thought that languid nature should be a character in the film. That had a large impact on the choice of sound and visuals for Nature's place in the film. For example, when the character leaves the camp on the day the camps are liberated, the weather is very neutral, whereas the symbolism of which I'm sometimes partisan would have

called for a tormented climate with black clouds. So, I hadn't consciously thought of *THE NIGHT OF THE HUNTER*. My rabbits come more from that reflection on Nature.

You used the title of the book, *The Most Precious of Cargoes*, which, for storytelling purposes, used the term employed by the Nazis for Jews, which was merchandise.

I think that a lot of book titles give an almost psychoanalytic meta-description of the works' contents. I find this title very appealing, with the film itself being an extremely precious piece of merchandise. While we were making the film, I really insisted on the word "modest". The film had to avoid being flamboyant in any way. It had to be humble. We're telling the story of a child who can't yet speak and the woodcutters themselves aren't very loquacious. There's also Grumberg's irony and reserve: he tells a profoundly humanist story whilst referring to a baby as cargo.

Despite the horrendous context, this film is not traumatising. At the end of the day, it's a story of joy and optimism. And that is typical of Grumberg's elegance. Grumberg has written a lot: films, plays, books, stories, and



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children's literature. But my feeling is that it took him 80 years to write this book, which is of diabolically complex simplicity.

Describing very serious things using irony and levity was also very typical of Chaplin.

Overall, I tried to make a film that wasn't too wordy. I thought that went well with the film's mood but that it also suited the characters who are not talkative but rather people of few words. And I admit that I like making films where there's no dialogue.

As regards Chaplin, with all due reserve, I thought of him briefly with respect to one scene. The scene of the reunion between the father and his daughter in the Polish village. That scene took me an incredible amount of time. Why didn't the father tell his daughter who he was and why, as he'd recognised her, did he leave? That question was a real issue for me during the adaptation. So, this is what I suggested. On seeing himself in a mirror, he realises that he's become a ghost and that he can't impose himself on a little girl who believes she has a mother. As for the little girl, she's afraid of him, of the terrifying dehumanised look he has about him. Before him, he sees two alternatives for the little

girl. He understands all of that and prefers to leave as if he were repeating his act of sacrifice for his daughter's survival.

Whilst I was working on this scene, I thought of the end of *CITYLIGHTS*, in which everything was admirably constructed and the narrative was crystal clear, leaving the time and space for the viewer not only to understand but also to feel the emotion inherent to the situation. I believe, in any case, that when you're dealing with emotions, silence is very powerful. Like in real life.

There are several scenes in the film, like the one you just described, where you opted for "less is more". I'm thinking in particular of the arrival at the camp, when the woman and the child are selected for the gas chamber. You simply show them moving to the back of the scene and then disappearing in silence as the screen fades to black. Later, you show the sonderkommandos picking up the corpses to incinerate them. That's more explicit but not at all obscene because it's animation.

Yes, yet again, that is one of the advantages of drawing. By distancing yourself from naturalism, you can also create distance

from the thing you want to talk about, which gives the viewer more space. The less you show and the more you suggest, the more the viewer participates in the account, using his imagination and becoming an actor in the narrative process. In that way, by imposing less, you leave it up to the viewer to define what he wants to invest in the scene. He does that with his own moral code, his own ethics, and just enough to be horrified without detaching himself from the story. That's a procedure I really like, and which seemed essential to me in this particular case. But animation itself isn't sufficient to create that distance. Each time, I tried to add additional filters between the viewer and what was shown. Either by using lighting, smoke, fog, sound or even by reducing the characters to their dimension as drawings. In the mass grave scene, I wanted to stop the animation, to create still images, ultimately, a sort of «inanimate drawing» to embody the cessation of life. The character shifts into the kingdom of the dead and after that, he'll be just a ghost. I wanted to show him as a ghost after that sequence.

This sequence brings to mind the photos of the mass graves in the camps, but also Edvard Munch's painting The Scream. It's a scream of both pain and rage.

Perhaps, but there again, that wasn't a conscious influence. My real inspiration for that was Rwanda. When I went after having co-written and produced a documentary on the genocide, I visited some terrifying places where horrendous things had happened. For that sequence, what I was thinking of was a sort of grange, in a village, in which they'd kept all the victims' skulls and had arranged them, in a very orderly fashion, on some makeshift shelves. It was an unbearable and unforgettable sight that reminded me of the collections you can see at Auschwitz. That sequence of the dead comes from that. I hesitated a lot and made dozens of versions of those drawings before finally coming to that final version. For a long time, in the montage, there were my very quick sketches that I'd drawn when I did my first storyboard. They weren't adaptable for animation, but they had vitality and there was something raw about them that I really liked, and it took me time and a lot of versions to find something equivalent.



Do your characters' large round eyes come from Jacques Tardi?

No, they don't. They come from an illustrator I adore, who I believe inspired Tardi, and his name was Gus Bofa. He fought in the war in 1914, drew for illustrated books, did posters, and carried on drawing until he died in 1968. To start with, I thought I would tend towards his style, but it was complicated to animate. Something of that influence may remain all the same. Those large, tired, distraught eyes also correspond to what the deportees saw in the camps and that nobody should ever see.

Like Nature, trains are also one of the film's motifs.

Yes, there are several motifs in the film: Nature, fire, and smoke, for example. But trains are practically one of the main characters. Or at least, that's the way I treated them. Trains were a core element in the deportation of Jews. There's no escaping that. A few years ago, I went to Berlin by train, and I couldn't help but think about the deportation.

Whilst we were making this film, I went to Ukraine several times. There too, trains

are essential because you can't get there anymore by plane. It's a fourteen-hour train trip from Poland to Kyiv. You travel through these Ukrainian landscapes, with the snowy forests and the absolutely haunting sound of the train, and that's without mentioning the fact that I passed right by the town where my grandmother is from. It was really strange to find myself there. Like a sort of link between history, trains, the war, this part of the world, my family, and the film...

The film's cast is very prestigious. Hearing Jean-Louis Trintignant's voice as the narrator brings an extra layer of emotion to the film.

That was the first thing I did when I started making the film. I recorded Trintignant. I didn't know him, and I adored the brief moments we spent together. He will undoubtedly remain the most beautiful voice in French cinema for many years to come. It was extremely touching to hear him speak this text at that time in his life. He was blind towards the end of his life, which evidently creates distance, but I had the impression of having a wonderful relationship with him. I really adored that man.

The film also features the very talented Dominique Blanc, Grégory Gadebois, and Denis Podalydès. Is directing voices for an animated film more complicated than directing a live action film?

In reality, first of all, I shot a sort of first draught of the film with the actors over a two-week period at the Épée de Bois Theatre and in the Bois de Vincennes. There were no settings, no accessories and no extras. The film is absurd to look at, but it allowed me to integrate my idea of the film's visuals into the writing process. Editing that «film» allowed me to develop the cut and storyboard for the animated film. It let me try things out, find shortcuts, and test ideas for the mise-en-scène before commencing the arduous animation process. It also allowed me to keep the film to 75 minutes, which was necessary for budgetary reasons. That way, I already knew the order of each of the scenes and their duration.

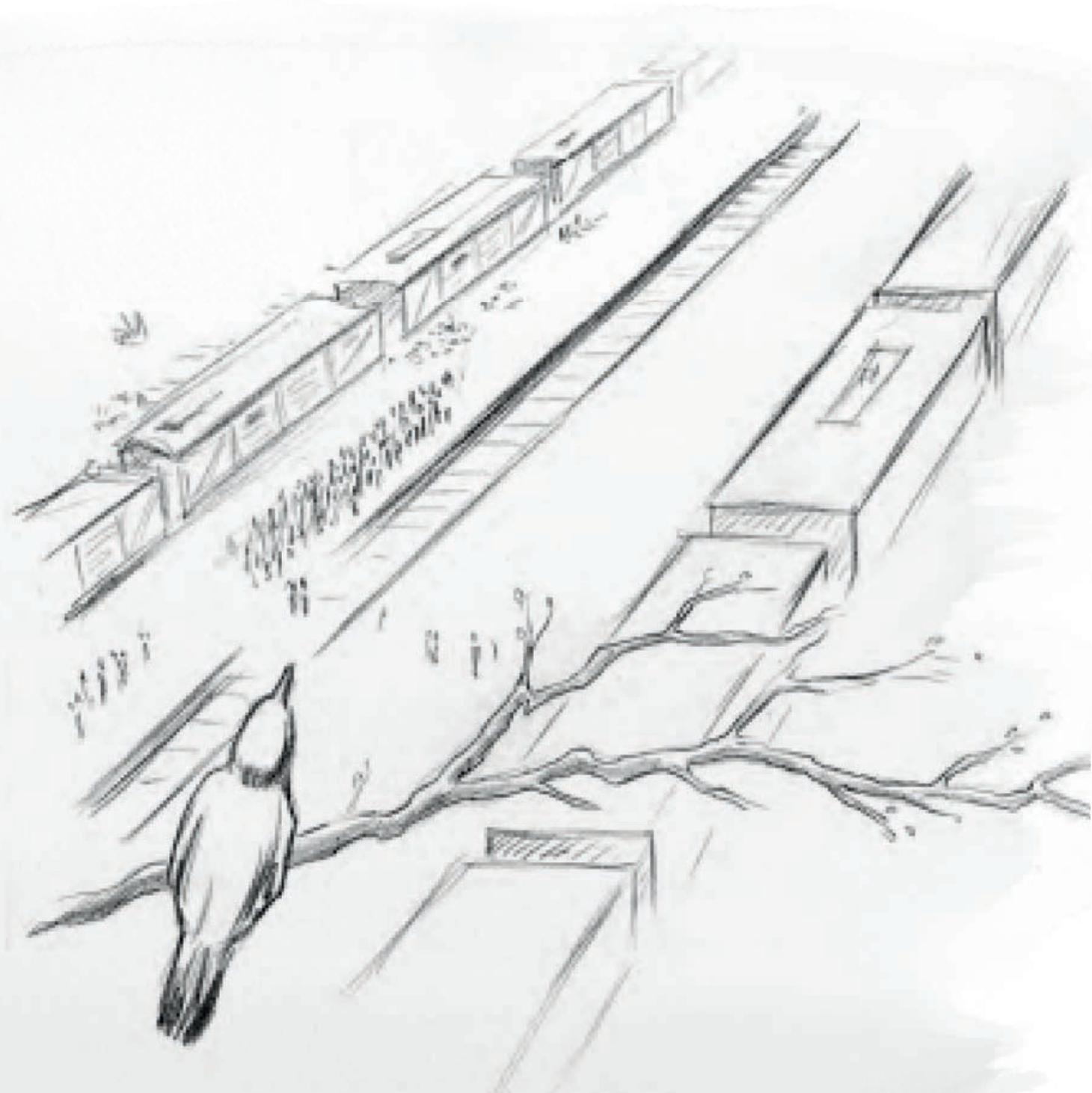
After the storyboard, I did a reading for the shortlisted actors, as I hadn't yet got image continuity. So, the animation was designed using the scenes we'd shot with the actors as a reference, and with the voices of other actors. Then, after the animation, we

rerecorded everything so that the actors could draw inspiration from the physical energy and bodies of the characters.

In an animated film, a character exists above all through what is drawn, particularly in this film where dialogues are minimal, but it was astounding to work with such excellent actors. Dominique Blanc, Grégory Gadebois and Denis Podalydès are incredible. For Podalydès, who plays the man with the broken face, acting is second nature. He can play anything. He is never phony. It's astonishing. Gadebois created a character who is a sort of ogre and yet at the same time is extremely fragile and has awe-inspiring humanity. The same goes for Dominique Blanc. She's a magnificent actress. Her voice is superb, and neutral in a positive way. She can accommodate so many things. I'm really very happy with the work the actors did on this film.

Alexandre Desplat's musical score also contributes significantly.

Absolutely! Alexandre is undoubtedly one of the world's greatest film score composers. He believed in the project from the very beginning. He was always extremely



supportive and invested himself fully in the composition of the score. He sought to address the film from the inside, not to impose his style or signature on it. Of course, it's Desplat, but he actually based it on the film. It's impressive to watch him work. He's extremely sensitive, incredibly intelligent and a great listener. We talked a lot and as I'm not a musician, he looked for and found musical interpretations in what I was able to tell him. For me, that was a rather magical process and I adored it. With this film, I had a very clear feeling of benefitting from the contribution of artists who fuelled the film with their sensitivity.

You mentioned that we were at a tipping point as regards the transmission of knowledge about the Holocaust. Your film will come out after another tipping point, which was October 7th, 2023. Does that give it an additional dimension?

I don't know. The film comes from Grumberg's voice. It's not a film that talks of current events, even if today there is a certain resonance. But in any case, I'm extremely proud of this film, which has a humanist, appeased and pacific message.



In making this film, I feel that I'm where I belong. The world brings us our daily share of worries and anguish and I believe that we have to all work on not losing our humanity. It's not a film that seeks to alarm but on the contrary to fill people with wonder and move them with beauty. The real subject of **THE MOST PRECIOUS OF CARGOES** is love, and its main protagonists are Righteous Among the Nations. This film tells how a chain of solidarity formed to save a young girl. It's not a film about massacres, war, or death. It's a film that is driven by the forces of life, which can give us reasons to carry on being hopeful.

— BIOGRAPHY —

MICHEL HAZANAVICIUS

Michel Hazanavicius was born in Paris in 1967. After attending art school, he began his career in 1988 on television alongside the comedy group Les Nuls (Canal+). It was for Canal+ that he co-directed with Dominique Mezerette several films assembled from old, re-purposed footage, including *LA CLASSE AMÉRICAINE* (1993) also recognized as *LE GRAND DETOURNEMENT*.

In 1994, he co-wrote *DELPHINE 1 - YVAN 0* (1994) for director Dominique Farrugia. He followed writing radio shows for Les Nuls by directing first the short film, *ÉCHEC AU CAPITAL* (1996), and then the feature film *MES AMIS* (1999). He directed many adverts for which he was rewarded with numerous prizes, including a Cannes Silver Lion. In 2005, he co-wrote and co-produced a documentary about the genocide in Rwanda, *RWANDA: HISTORY OF A GENOCIDE*.

However, his career reached a turning point when he directed the offbeat spy movie *OSS 117: CAIRO, NEST OF SPIES* (2006), starring Jean Dujardin as a secret agent and Bérénice Bejo as his partner. He would reteam with Dujardin three years later for *OSS 117: LOST IN RIO* (2009).

And it was once more with Jean Dujardin and Bérénice Bejo, that the director would find international renown with *THE ARTIST*, which premiered at Cannes in 2011. Wildly ambitious, this black-and-white silent movie follows the career of George Valentin, a silent movie star in the Hollywood of the 20s, who is ousted by the advent of the talkies. The film garnered many awards worldwide, most notably receiving a total of 5 Oscars®.

After directing a sketch for *THE PLAYERS* (2012), a choral film, he changes registers

with *THE SEARCH* (2014), a drama telling the story of three linked destinies, set during the Second Chechen War. In 2017, Michel Hazanavicius established his production company, Les Compagnons du Cinéma, with Riad Sattouf and Florence Gastaud, through which he would produce his next feature, *GODARD MON AMOUR* (2017). Inspired by Anne Wiazemsky's book *Un an après*, the film screened in Official Competition in Cannes, and stars Louis Garrel, Stacy Martin and, once again, Bérénice Bejo. In 2019, he directed *THE LOST PRINCE*, a film about imagination and childhood starring Omar Sy and Bérénice Bejo, released in cinemas in January 2020.

In May 2020, Michel Hazanavicius publishes the complete dialogues from his first cult film, *LA CLASSE AMÉRICAINE* (1993), with Allary Editions. The book is an adaptation of

the Larousse Classics of the 1980s. The same year, he chairs the jury at the 26th Sarajevo Film Festival. In 2021, he shot a live-action film entitled *FINAL CUT*, presented out of competition at the opening of the 2022 Cannes Film Festival.

Meanwhile, Michel Hazanavicius is Chairman of the Board of Directors of La Fémis, the French national film school since July 24th 2019. The school's core activity is training students on the various disciplines of film (directing, producing, screenwriting...). He is also Ambassador of United24, an organization created by Volodymyr Zelensky. Michel Hazanavicius will present his first animated film *THE MOST PRECIOUS OF CARGOES* in competition at the Cannes 2024 festival. The film is an adaptation of the tale written by Jean-Claude Grumberg.

— FILMOGRAPHY —

DIRECTOR

2024.....	THE MOST PRECIOUS OF CARGOES
2022.....	FINAL CUT
2019.....	THE LOST PRINCE
2017.....	GODARD MON AMOUR
2014.....	THE SEARCH
2012.....	THE PLAYERS
2011.....	THE ARTIST
2009.....	OSS 117: LOST IN RIO
2006.....	OSS 117: CAIRO, NEST OF SPIES
1999.....	MES AMIS
1996.....	ECHEC AU CAPITAL
1993.....	LA CLASSE AMERICAINE

— FRENCH VOICES OF —



DOMINIQUE BLANC DE LA COMÉDIE FRANÇAISE POOR WOODCUTTER'S WIFE
GRÉGORY GADEBOIS POOR WOODCUTTER
DENIS PODALYDÈS DE LA COMÉDIE FRANÇAISE BROKEN FACE
JEAN-LOUIS TRINTIGNANT THE NARRATOR

— TECHNICAL LIST —

Director	Michel Hazanavicius	With the participation of	Ciné+, France Télévisions, Wallimage
Adapted from the tale	« THE MOST PRECIOUS OF CARGOES »	In association with	Cinemage 17, Indefilms 11, Palatine Etoile 20,
of	Jean-Claude Grumberg © LA LIBRAIRIE DU XXI ^È SIÈCLE - ÉDITIONS DU SEUIL - 2019	Sofitvcine 10, La Banque Postale Image 16, Cineventure 8, Cineaxe 4,
Producers.....	Patrick Sobelman, Florence Gastaud,	Cinecap 6
.....	Michel Hazanavicius	With the support of	Canal +, CNC, Eurimages, la Région Nouvelle- Aquitaine
Music composer.....	Alexandre Desplat	et du département de la Charente, la Région Occitanie,	
Graphic bible and character design	Michel Hazanavicius	la Région Grand Est et de Strasbourg Eurométropole, du Tax Shelter	
Executive production	Christophe Jankovic & Valérie Schermann	du gouvernement fédéral belge casa Kafka Pictures, Belfius,	
Animation studio	3.0 Studio	de la fondation pour la mémoire de la Shoah,	
Artistic direction	Julien Grande	la Fondation du Judaïsme de Belgique, la Fondation Claims,	
Story board supervisor/Project manager	Aymeric Gendre	la PROCIREP, l'Angoa, la SACEM
Editing.....	Michel Hazanavicius / Laurent Pelé Piovanni	Distribution France (theatrical and home entertainment).....	StudioCanal
Sound.....	Selim Azzazi, Jean-Paul Hurier	French Press	André-Paul Ricci / Tony Arnoux / Pablo Garcia-Fons
Production Director	Bernard Devillers	International Press.....	Studio Canal
Supervision & Post-production	Frank Mettre	International sales	StudioCanal
A production.....	Ex Nihilo and Les compagnons du cinéma	Languages	French
In coproduction with	StudioCanal	Formats.....	DCP - 1,85 - 5.1
.....	France 3 Cinéma,	Duration	1h21
.....	Les films du fleuve, RTBF (télévision belge)		
.....	Voo and Be Tv		

