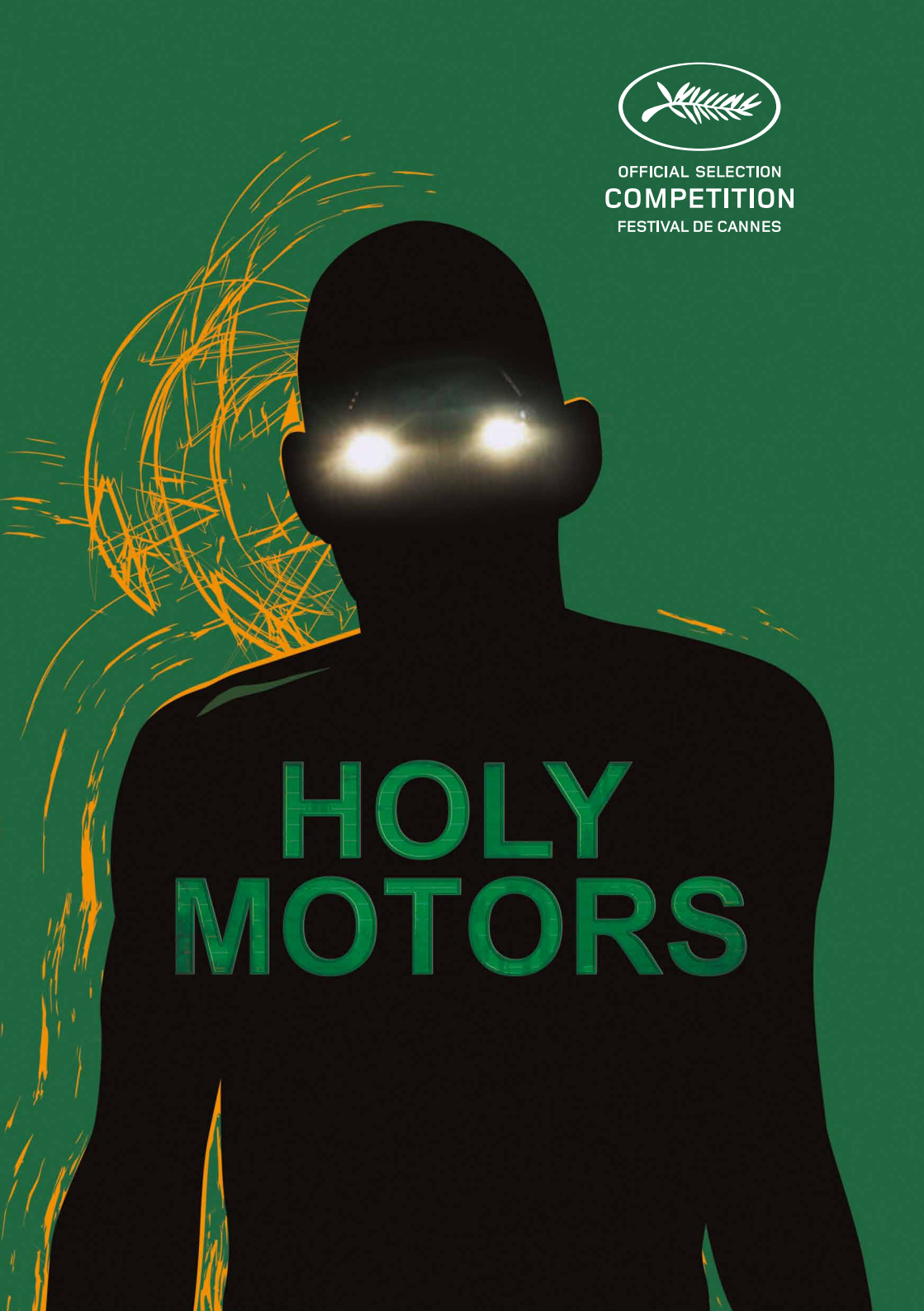




OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES



HOLY MOTORS

History adds that before or after dying he found himself in the presence of God and told Him:
“I who have been so many men in vain want to be one and myself.”

The voice of the Lord answered from a whirlwind: “Neither am I anyone; I have dreamt the world as you dreamt your work, my Shakespeare, and among the forms in my dream are you, who like myself are many and no one.”

JORGE LUIS BORGES - “Everything and Nothing”

MARTINE MARIGNAC, MAURICE TINCHANT
and ALBERT PREVOST
present



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES

HOLY MOTORS

INTERNATIONAL SALES:

wild bunch

Cannes office:

4, La Croisette - 1st floor (In front of the Palais) - 06400 Cannes

Phone: +33 (0) 4 93 30 17 46

Fax: +33 (0) 4 93 30 17 45

Carole BARATON: cbaraton@wildbunch.eu

Gary FARKAS: gfarkas@wildbunch.eu

Vincent MARAVAL: ndevide@wildbunch.eu

Gael NOUAILLE: gnouaille@wildbunch.eu

Silvia SIMONUTTI: ssimonutti@wildbunch.eu

www.wildbunch.biz

INTERNATIONAL PR:

THE PR CONTACT

Cannes office:

All Suites Garden Studio,

Park & Suites Prestige Cannes Croisette,

12 rue Latour Maubourg - 06400 Cannes

Email: festival@theprcontact.com

Phil SYMES: +33 (0) 6 29 87 62 96

Ronaldo MOURAO: +33 (0) 6 29 84 74 07



A FILM BY
LEOS CARAX

FRANCE • COLOUR • 1H55 • DCP • DOLBY SRD



SYNOPSIS

From dawn to after nightfall, a few hours in the life of Monsieur Oscar, a shadowy character who journeys from one life to the next. He is, in turn, captain of industry, assassin, beggar, monster, family man...

He seems to be playing roles, plunging headlong into each part... but where are the cameras?

Monsieur Oscar is alone, accompanied only by Céline, the slender blonde woman behind the wheel of the vast engine that transports him in and around Paris.

He's like a conscientious assassin moving from hit to hit. In pursuit of the purely beautiful act, the mysterious driving force, the women and ghosts of past lives.

But where is his true home, his family, his rest?



HIM
Jean, there's something you don't know.

HER
About you?

HIM
About us.



Monsieur MERDE
Aglougl'ia ! Alk tsuet tsuet kerotût xeuhi-vi aass !



/ You appear at the beginning of the film in a sort of prologue that is, more precisely and more literally, an overture. What gave you the idea of being physically on screen?

Leos Carax: I first had this image of a large, full cinema that is darkened for the film screening. But the members of the audience are completely frozen and their eyes seem to be shut. Are they asleep? Dead?

The cinema audience seen from front on - something no one ever sees (apart from in the extraordinary final shot of "The Crowd" by King Vidor).

Then my friend Katia told me about one of Hoffman's tales. The hero discovers that his bedroom opens via a hidden door into an opera house. Just as in this sentence by Kafka, which could serve as a preamble to any creative act:

“There is in my apartment a door that I had never noticed until now.”

So I decided to begin the film with this sleeper who wakes up in the middle of the night and finds himself in his pajamas in a large cinema filled with ghosts. I instinctively called the man - the dreamer in the film - Leos Carax. And so I played him.



/ What role did “Merde”, your contribution to the film “Tokyo!”, play in the conception of “Holy Motors”, where the Merde character is one of Denis Lavant’s avatars (if that’s the right term)?

Leos Carax: “Holy Motors” was born of my incapacity to carry out several projects, all of them in another language and another country. They all ran into the same two obstacles: casting and cash. Fed up with not being able to film, I used “Merde”, which had been commissioned in Japan, as inspiration. I commissioned myself to make a project under the same conditions, but in France - come up with an inexpensive film, quickly, for a pre-selected actor.

All of it made possible by digital cameras, which I despise (they are imposing themselves or being imposed on us), but which seem to reassure everyone.

/ The idea of motors, motorization and the importance of machines is clearly expressed in the title and one of the underlying themes of the film. Was it the original idea behind the project or did it gradually take shape?

Leos Carax: There’s never any initial idea or intention behind a film, but rather a couple of images and feelings that I splice together.

For “Holy Motors”, one of the images I had in mind was of these stretch limousines that have appeared in the last few years. I first saw them in America and now every Sunday in my neighborhood in Paris for Chinese weddings. They’re completely in tune with our times - both showy and tacky. They look good from the outside, but inside there’s the same sad feeling as in a whores’ hotel. They still touch me, though. They’re outdated, like the old futurist toys of the past. I think they mark the end of an era, the era of large, visible machines.

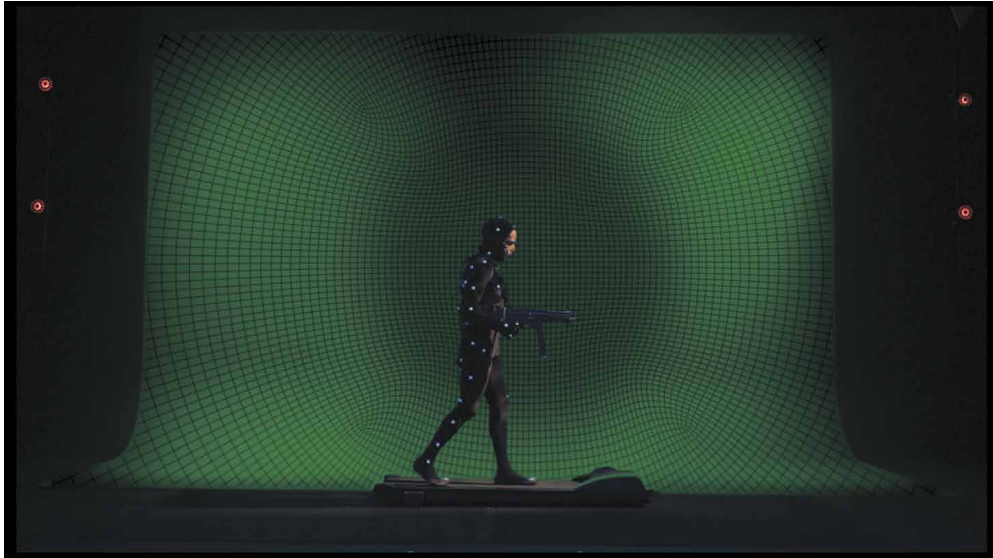
These cars very soon became the heart of the film - its motor, if I may put it that way. I imagined them as long vessels carrying humans on their final journeys, their final assignments.

The film is therefore a form of science fiction, in which humans, beasts and machines are on the verge of extinction - “sacred motors” linked together by a common fate and solidarity, slaves to an increasingly virtual world. A world from which visible machines, real experiences and actions are gradually disappearing.

**“I call experience a journey
to the limits of man’s potential.”**

(Georges Bataille)

THE FILM'S PITCH? LIFE. THE "MOTOR" OF THE ACTION? ACTION.



In the sequence where DL's body is covered in white sensors, he's like a worker specialized in motion capture. Not so unlike Chaplin in "Modern Times" - except that the man is no longer caught up in the cogs of a machine but in the threads of an invisible web.

THE BEAUTY OF THE ACT

The story of a contract killer who has to carry out ten hits in a day. He works for the beauty of the act, so he has to be creative for each new crime.

MONSTERS

/ Who is Monsieur Merde? Is he a ghost who has appeared from the past? A workmate?

Leos Carax: Monsieur Merde is fear and phobia. Childhood too.

He's the great post-9/11 regression (terrorists who believe in tales of virgins in paradise, political leaders rejoicing that they can finally make the most of their full powers, like all-powerful kids. And dumbfounded people, like orphans in the dark).

Monsieur Merde is the extreme foreigner: the racist immigrant.

**"My God always places me
among those I hate the most."**

/ Could Monsieur Oscar have been played by anyone other than Denis Lavant?

Leos Carax: If Denis had said no, I would have offered the part to Lon Chaney or to Chaplin. Or to Peter Lorre or Michel Simon.

/ Which garage are humans put away in when they've reached the end of their day? Do they have somewhere comparable to the place at the end of the film?

Leos Carax: Where humans park for the night - what we call "home". But where is people's real home? Or is it better to live constantly on the move, as an explorer traveling over land and sea? But perhaps our real homes are, already, our computers?

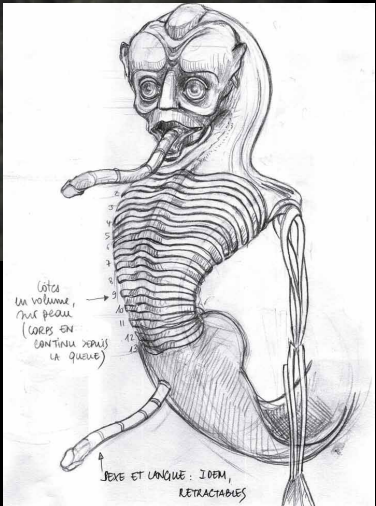
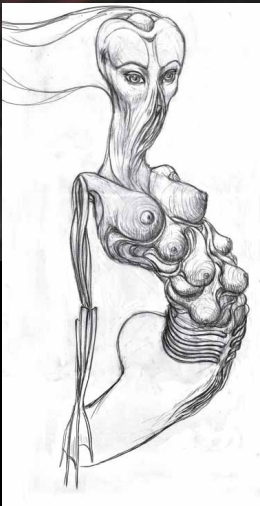
Excerpts from an email interview with JEAN-MICHEL FRODON

THE CYBERMONSTERS



Coitus rehearsals







..... CÉLINE

Are you ill?

..... MONSIEUR OSCAR

I think I caught a cold killing the banker earlier on.



MONSIEUR OSCAR

Trying to make us all paranoid?

THE MAN WITH THE BIRTHMARK

Aren't you already? I am. Very. For instance, I've always been sure I'd die some day.



THE DYING MAN
Life is better, Léa, for in life there is love.
Death is good, but there's no love.

LES ACTEURS, vus par LEOS CARAX



DENIS LAVANT (Monsieur Oscar / Banker / Beggar woman / Motion capture specialist / Monsieur Merde / The father / The accordionist / The killer / The victim / The dying man / The man in the house)

Like cinema itself, Denis comes from the stage, the fairground and the circus. His body is sculpted like those of the athletes chronophotographed by Marey. And when I film this body on the move, I feel the same pleasure I imagine Muybridge felt watching his galloping horse.





ÉDITH SCOB (Céline)

I had already filmed Édith in “Lovers on the Bridge”, but all that was left after editing were her hair and hands. So I owed her a real part. Édith is a woman-cinema, marvelous in the true sense of the word. Also, the shadow of Georges Franju was already hanging over the project, so her figure, her face and her voice became essential. She became the film’s fairy godmother. ■



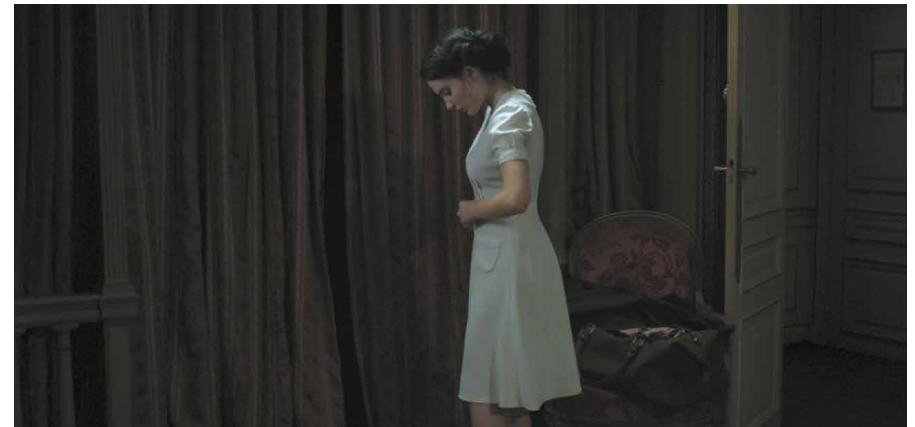
KYLIE MINOGUE (Eva / Jean)

Until recently, all I knew about Kylie were her name and her 1990s’ duet with Nick Cave. And then Claire Denis mentioned her to me for a different project I was supposed to shoot in London. Kylie is purity itself. Shooting with her was the gentlest experience I’ve ever had on a set. ■



EVA MENDES (Kay M.)

I dreamed up the part of the model Kay M. for Kate Moss. We wanted to shoot a feature film in New York about the further adventures of Monsieur Merde, “Merde in USA”. A kind of “Beauty and the Beast”. And then I met Eva Mendes at a festival and we felt like shooting a film together. She is erotic and robotic at the same time. ■



ÉLISE LHOMEAU (Léa / Élise)

Élise is a modern young woman, but if you slow her down, she seems as if she’s from a different era - the very origins of cinema. She is neither fresh flesh nor cannon fodder like too many “young actresses”. Her body and her eyes stand up to the camera. ■



JEANNE DISSON (Angèle)

It was extremely hard to find a girl to play Angèle. I was initially thinking of a 13 or 14-year-old child, but Jeanne, who was only 10, was the only one who could accommodate all the changes the character goes through in the ten-minute scene. And in real life she's funny. ■



MICHEL PICCOLI (The Man with the Birthmark)

I was supposed to play this character. But that would have confused matters; he is not the filmmaker but the "boss of the invisible cameras". He's a shadowy figure. We don't know whether he is a producer, a sinister Secretary of the Interior or a big-time mafia boss. So I offered the role to Piccoli. The idea was that he would be unrecognizable and appear in the titles under a pseudonym, Marcel Tendrolo. He found that very amusing, but unfortunately word got out. ■



LEOS CARAX

Director:

- 1984 - BOY MEETS GIRL
- 1986 - MAUVAIS SANG
- 1991 - LOVERS ON THE BRIDGE
- 1999 - POLA X
- 2008 - TOKYO! (co-directed with Michel Gondry & Bong Joon-ho)
- 2012 - HOLY MOTORS

Actor:

- 1987 - KING LEAR by Jean-Luc Godard
- 1988 - LES MINISTÈRES DE L'ART by Philippe Garrel
- 1997 - THE HOUSE by Šarūnas Bartas
- 2007 - MISTER LONELY by Harmony Korine
- 2012 - HOLY MOTORS by Leos Carax

HOLY MOTORS





ORIGINAL SOUNDTRACK

“WHO WERE WE?”

(Neil Hannon - Carax and Neil Hannon)

Performed by Kylie Minogue

Orchestrated and arranged by Andrew Skeet

(Orchestra: Berlin Music Ensemble)

ADDITIONAL MUSIC

FUNERAL MARCH (ADAGIO MOLTO)

String Quartet N° 15 in E flat minor (Op. 144)

(Dmitri Shostakovich)

GODZILLA, MAIN TITLE

Sinking of Bingou-Maru

“HOW ARE YOU GETTING HOME?”

(Ron Mael)

Performed by Sparks

“REVIVRE”

(G. Manset / G. Manset)

“LET MY BABY RIDE”

(R.L. Burnside / Tom Rothrock)

Adapted by Doctor L, Elliot Simon
and Quentin Auvray

CAST

DENIS LAVANT • EDITH SCOB • EVA MENDES • KYLIE MINOGUE
ELISE LHOMEAU • MICHEL PICCOLI • JEANNE DISSON

and

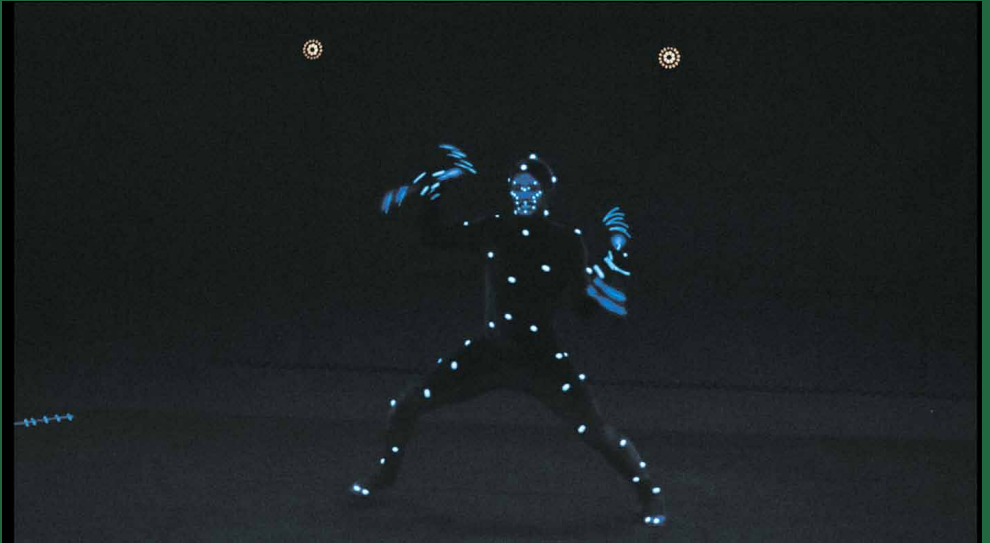
LEOS CARAX • NASTYA GOLUBEVA CARAX • REDA OUMOUZOUNE • ZLATA contorsionniste
GEOFFREY CARREY • ANABELLE DEXTER JONES

CREW

Director and Screenplay LEOS CARAX • Photography CAROLINE CHAMPETIER
AFC, YVES CAPE AFC SBC • Editor NELLY QUETTIER • Sound ERWAN
KERZANET, KATIA BOUTIN, JOSEFINA RODRIGUEZ, EMMANUEL
CROSET • Make-up and hair design and supervision BERNARD FLOCH • SFX
make-up JEAN-CHRISTOPHE SPADACCINI, DENIS GASTOU • Set design
FLORIAN SANSON • Costumes ANAÏS ROMAND AFCCA • Assistant director
JULIE GOUET • Production DIDIER ABOT • Continuity MATHILDE PROFIT
Post-production manager EUGÉNIE DEPLUS • Cybermonster design DIANE SORIN
Datamoshing JACQUES PERCONTE • Visual effects director THIERRY DELOBEL
VFX supervisor ALEXANDRE BON • VFX producer BÉRENGÈRE DOMINGUEZ
3D supervisor OLIVIER MARCI

A French-German coproduction PIERRE GRISE PRODUCTION / THÉO FILMS /
ARTE FRANCE CINÉMA / PANDORA FILM / WDR-ARTE • With the participation
of CANAL + and the CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE
ANIMÉE With the support of the EUROPEAN UNION MEDIA PROGRAMME,
the RÉGION ILE-DE-FRANCE and the PROCIREP / ANGOA, FFA MINI TRAITÉ,
MEDIENBOARD BERLIN BRANDENBURG • In association with SOFICINÉMA 8
and WILD BUNCH • Distribution in France LES FILMS DU LOSANGE





“Do you hear the war cry that men hurl
into the face of the future,
challenging it to strife?”

(Leonid Andreïev)

wild bunch