

SUNTOWER ENTERTAINMENT GROUP & LUCKY DOGS

presenterar

Fanny's Flykt



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SunTower
ENTERTAINMENT GROUP

Fanny's Flykt

En film av
LOLA DOILLON



Baserad på en självbiografisk bok av
FANNY BEN-AMI

BIOPREMIÄR: 7 juli 2017

REGI: Lola Doillon

I ROLLERNA: Cécile De France, Léonie Souchaud,
Fantine Harduin, Juliane Lepoureau mfl.

GENRE: Drama

LAND: Frankrike, Belgien

LÄNGD: 94 min

FRÅN 11 ÅR

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I PRESSEN

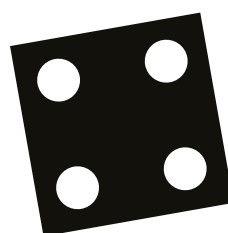


"En fin film för både vuxna och lite äldre barn"

– AFTONBLADET

*"Mellan spänningsmomenten
sipprar lekfullheten"*

– SVD



"En äventyrlig ungdomsfilm"

– SR P4

*"En nagelbitar-road movie i
bländande vacker natur"*

– TT NYHETSBYRÅN

*"En nagelbitar-road movie i
bländande vacker natur"*

– TT NYHETSBYRÅN

*"Spännande saga om
mod och identitet"*

– SYDSVENSKA DAGBLADET

*"Spännande barnfilm om vår tids kanske mest avgörande politisk
fråga, Europa och flyktingarn"*

– DAGENS NYHETER



SYNOPSIS

Fannys flykt är ett historiskt men högaktuellt drama. Filmen är inspirerad av verkliga händelser under andra världskriget och ger oss en inblick i vår historia och en grund för att kunna förstå världen som den är idag.

År 1943 får vi följa 12-åriga Fanny och en grupp barn och ungdomar som flyr från Frankrike under nazisternas ockupation. Gruppen färdas från stad till landsbygd, smiter på tåg, vandrar genom skogar och gömmer sig i lador.

Trots att de bara är barn tvingas de ta vuxna beslut och ta hand om varandra för att överleva. Med ledorden ”om du är rädd, låtsas inte om det framför de andra barnen” tar Fanny rollen som ledaren och gör allt för att hålla gruppen säker hela vägen fram till den Schweiziska gränsen där säkerheten väntar.

I filmen ser vi många lysande skådespelarinsatser vilket gör att publiken verkligen kan leva sig in i det som utspelar sig på bioduken. Många av barnen som spelar i filmen är inte vana skådespelare och regissören Lola Doillon har hyllats för sin förmåga att regissera barn och unga.

Fannys flykt är ett riktigt äventyr, en känslösam resa i vår historia och en brinnande aktuell berättelse som övertygar oss om att vi är starkast tillsammans.

PRESS & MATERIAL

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SKÅDESPELARE

Fanny

Léonie Souchaud

Erika

Fantine Harduin

Georgette

Juliane Lepoureau

Victor

Ryan Brodie

Diane

Anaïs Meiringer

Rachel

Lou Lambrecht

Maurice

Igor van Dessel

Marie

Malonn Lévana

Jacques

Lucien Khoury

Fru Forman

Cécile De France

Jean

Stéphane De Groodt

Elie

Victor Meutelet

Helga

Elea Körner

Ethel

Alice D'Hauwe

Mère maison Ose

(Mamma i Ose-hushållet)

Anna Tenta

Fannys mamma (flashback)

Pascaline Crèvecoeur

Fannys pappa (flashback)

Julien Vargas

Julien

Jérémie Petrus

Direktörn

Pierre Wallon



LÉONIE SOUCHAUD

Fanny



STÉPHANE DE GROODT

Jean



CÉCILE DE FRANCE

Fru Forman

TEKNISK INFORMATION

Originaltitel	Le voyage de Fanny
Språk	Franska, med svenska undertexter
Speltid	94 minuter
Bildformat	Cinemascope, 2.35:1



CREW

Regissör	Lola Doillon
Manus <i>efter förlaga av</i>	Anne Peyrègne, Lola Doillon Fanny Ben-Ami (roman)
Producenter	Saga Blanchard, Marie de Lussigny
Medproducenter	Victor Hadida, Samuel Hadida, Geneviève Lemal, Cédric Klapisch, Bruno Levy
A-foto	Peter Cottreau
Klippning	Valérie Deseine
Originalmusik	Sylvain Favre-Bulle, Gisèle Gérard-Tolini
Scenografi	Nele Jordan
Kostym	Isabelle Pannetier
Produktionsdesigner	Pierre-François Limbosch
Casting	Ophélie Gelber, Sebastian Moradiellos

FESTIVALER & UTMÄRKELSER



Smile International Film Festival for Children and Youth

Best Actor Award (*Léonie Souchaud*)

Children & Youth Film Festival in Vienna

UNICEF Award

Castellinaria / Genève

Castello d'oro Award

Hamburg International Film Festival

Michel Award

Giffoni Film Festival

Best Film - Gryphon Award (Generation +13)

Santa Barbara International Film Festival

Audience Choice Award Winner at the Wave festival

Munich International Film Festival

Fritz Gerlich Award

International Young Audience Film Festival Ale Kino !

Marcinek Prize



Stockholms filmfestival Junior 2017

Colcoa French film festival (2016)

Filmfest München (Spotlight & Kinderfilmfest Competition)

Mumbai International Film Festival

Haifa International Film Festival

BFI London Film Festival

Febiofest

Santa Barbara International Film Festival

OM PRODUKTIONEN *(engelska)*



A COMING OF AGE STORY ON A CHILD'S LEVEL

In her first feature film *ET TOI, T'ES SUR QUI? (JUST ABOUT LOVE)*, Lola Doillon faithfully conjured up the first blushes of love and the pain of adolescence. For her third film, she wanted to work with children and anchor her story in a historical context. It was her producer Saga Blanchard, with her since the beginning, who unearthed the book by Fanny Ben-Ami which inspired *FANNY'S JOURNEY*. "I wanted to tell a story of liberation but speeded up" said Lola Doillon. "As the heart of the film evokes the passage from childhood to adolescence and the emotional experiences of these young heroes: the anguish of separation, the fear of the unknown, of forgetting - which Fanny fights with her camera - and of death, but also their optimism, energy, courage and perseverance."

Although the film is set in occupied France, the filmmaker left out images of war and the arrest of the parents. Above all else, this was about adopting the children's point of view: "What interested me," she continues, "was to live through the events through the eyes of a group of children, to show how these children, who were not underneath the bombs but still suffered the violence of abandonment and the fear of being orphaned, lived during the war and make us experience it from their point of view."

Of course, this project was also an opportunity for Lola Doillon to tell young people about this troubled time in our history. "Many of them", she adds, "Depending on their

age, still don't know or only know a little about this period of history even though the last witnesses are getting old and gradually disappearing." The film was therefore an excellent means of passing on the memory of the Holocaust - always at a child's level. That's what convinced Fanny Ben-Ami to give the rights to her book to the director: "What I want is for my message to be understood so that it does not happen again," she says. "We live in a very fragile time; we hear a lot of raised voices that closely resemble those that we heard at the time. This is very dangerous, including for people who are not Jewish. Because after the Jews, they will find other targets. We are all concerned."

FROM REALITY TO FICTION

Fanny, the young, 12-year-old heroine at the head of a small group of children, is the cinematic double of the book's author. Before settling down to write, Lola Doillon wanted to meet Fanny Ben-Ami in Tel Aviv, where she now lives, to better understand the story of her parents and sisters. "I needed to immerse myself in her past and her memories of the children's home," she said. "She told me many things, some of which are included in the film and some not.



I was also inspired by other secret stories by children that were rescued by different organizations and everyday stories. And I sought the help of archivists and historians in the interests of accuracy."

When she first read the script, Fanny Ben-Ami didn't find her story in its entirety, which troubled her somewhat: "I wrote to Lola to say that it didn't happen quite like that" she says. "For example, the Resistance and the underground were neither here nor there, though they were nevertheless very important to me. And then, after thinking about it and talking with friends, I realized that a film was not a book and that it was for others, not for me. And that there were aspects of my journey that were important in my eyes but not necessarily for the film. In the end, I think Lola did well and that in her script, the essentials are there and the main points are said."

The author accepts and is glad that FANNY'S JOURNEY is a feature film of fiction and not a documentary, "because the spectators will be able to put themselves in the

places of the characters, they will be able to empathize, suffer or laugh with them.” Lola Doillon noticed that a work of fiction has its own rhythm and its own narrative logic: “It forced me to change the path and some contextual elements,” she said. “But I obviously followed the thread of the key historical events which were the framework of this adventure and everything that I changed remains true, inspired by real events that were recounted by other people who lived through that time.”

CHILDREN ARE THE HEADLINE ACT

The success of *FANNY’S JOURNEY* largely rested on the choice of young actors. Therefore, Lola Doillon met, in France and Belgium, almost a thousand children - some of whom already had acting experience - and allowed herself to take a very flexible approach. “For example, I allowed myself to modify the script to adapt it to one child or another that we thought were great,” she says.



Though the director chose the children individually, she also wished to see them work as a group. “Some were perfect alone but it didn’t work as well with others,” she says. “There had to be a chemistry between them - I’m thinking especially about the three sisters who formed a group within the group.” The filmmaker organized working groups to observe how the children were able to interact with each other: “Bit by bit they let themselves go,” she said. “They had set off on the same adventure and they helped each other out.”

The search for the main role lasted a very long time. Finally, it was thanks to the Belgian casting director that Lola Doillon unearthed little Leonie, 12 years old, who had no prior filming experience.

"It was unsettling to see that this girl had such force, such intelligence, such daring, exactly like the character," confirms the director. "Fanny's kindness interested me less than her stubbornness. I wanted to show that her faults are as useful to her as her qualities and thanks to her impulsive temperament, positive rage and determination, Fanny refuses to give up and fights in her own way to carry out the mission that has fallen to her. That's what I was looking for in the child who would play Fanny and Leonie had a lot of that." Fanny Ben-Ami confirms that she had a rebellious temperament as a little girl: "I was rebelling because what we lived through was unfair," she says. "My parents did not return from the camps despite what was promised. Throughout this period, I was angry with adults. I said to myself - 'You will not own me and you will not own the children either!'"



In her first film, Lola Doillon showed her ability to direct teenagers. She demonstrates the same ease in working with children in FANNY'S JOURNEY - because she has kept the sensibility of a child, she suggests. "The most complicated thing," she points out, "is that there is a way of operating, a different language to find with each of them to get them to play in the same scene. Aside from the text, we mostly had fun with the language, the situations, working on emotions and on letting go. A child who works too much on the text in advance risks losing all spontaneity. For a child, acting in a film is like a game: it's very instinctive. They play in both senses of the word!" Leonie agrees: "Lola had a very playful manner. She was patient. When we didn't get it, she explained it to us, took her time and didn't get annoyed. She took the time to redo the take until we understood".



TWO SPARKLING SUPPORTING ROLES

Though adults are not often present in the book *FANNY'S VOYAGE*, two of them still distinguished themselves for the crucial role they played in rescuing the children. Beginning with Mrs. Forman who is inspired by Nicole Weil-Salon and Lotte Schwarz, both utterly dedicated to the protection of children during the war. "From the children's testimonies, I imagined Mrs. Forman as obviously - and necessarily - severe, out of the numerous adults who had to help them prepare for the trip," explains the director. "At the same time, I

wanted her to allow her tenderness and emotion to escape when she is forced to entrust the responsibility of the children to Fanny." As the 1st assistant director on *POT LUCK* by Cédric Klapisch, Lola Doillon knew Cécile de France well. "I thought of her as, to my eyes, she is the embodiment of a woman who's strong, smart, straight-forward and generous," she said. "Her acting style allows her to subtly go from very harsh and severe to someone who's gentle and kind in the same scene."

It is precisely the contrast between the harshness of the character and her kindness that seduced the actress: "I loved the contrast between the viewpoint of the innocent, amazed and frightened children, and the hardness of the school headmistress - this authority that was necessary in order to teach the children to be independent, to live without parents, alone, to be able to save themselves," says Cécile de France. The screenplay also blew her away: "I read the script, I cried and I immediately called Lola," she continues. Then the character had to be built, even if she was inspired by two women who really existed: "We wanted to create a school headmistress who physically scared the children a little," says Cecile de France. "She therefore has a somewhat rigid hairdo. As she did not have time to get ready, she isn't very well turned out. We also worked on the tone and voice to make sure it was good and harsh. There were all these little details thanks to which, after a few days, we had created a real character, very well drawn, and nothing like me."

After finding refuge in the mountains, the children are taken in by a kind farmer who is moved by their fate. The director was aware that some of her character's dialogue could be difficult to pull off - but not with an actor like Stéphane de Groodt: "When I went to see him to talk about the film, I told myself I was going to change his dialogue," she said. "But when he read it, he spoke it with such ease that everything worked, everything was just right! In the end, we barely touched anything."

Stéphane de Groodt was thrilled by the project: "Lola is very sensitive and I thought to myself



that she was going to tell this story with originality," he says. "What I like in meetings and projects is this originality." The change in tone from his job as a comic also appealed to him. "This is the first time I've done a period film and the more I continue in this business, the more I want to erase our friend Stéphane de Groodt, who I know well, in favor of characters who are damaged, tortured, hidden and complex," he continues. The actor particularly enjoyed his fellow actors, adults and children. Regarding the actor playing the Nazi officer, he said: "His look made me into this farmer who puts up Jewish children. If the goal of an actor is to forget oneself in favor of the character, the fact of forgetting can also come from someone else." He is equally enthusiastic about his young colleagues, "Sometimes it's easier to act with children because when they are good, they are much better than adults," he enthuses. "They have a spontaneity that arouses emotions from God knows where."

A BIG RESPONSIBILITY

In the end the director, like her actors, felt a huge responsibility in bringing the journey of Fanny Ben-Ami to the screen. "I asked myself the question of my legitimacy to tell such a story and talk about Jewish children while not being Jewish myself," said Lola Doillon. "But I justified it to myself by saying it was the history of France, and the history of Europe, and as such, I had a right - even a duty - to tell it". Cécile de France

shares this sense of responsibility: "It's draining and difficult to interpret these women - these heroines - who really existed," she said. "It took a lot of personal investment and I had to immerse myself in the history: to read all the testimonies, it was hard." But it's without doubt the arrival of Fanny Ben-Ami on set which reassured the filmmaker in her artistic approach: "She arrived on set with a lot of apprehension," she concludes. "She was anxious at the idea of physically plunging back into that moment. But seeing the team and all the children coming to her to ask questions about her past with interest and kindness, she was reassured. When she left two days later, she confided in us that she was calmer: she understood that we were not digging up her past but that we had the same desire to pass on and pay tribute to her story."

