



9 AUGUST

CHATEAU

121'
FRENCH





INTERVIEW

WITH CEDRIC IDO AND MODI BARRY

By Claire Diao

You chose to set your first feature in a neighbourhood of Paris called Chateau d'Eau where the majority of the capital's African hair salons are located. Why?

CÉDRIC IDO : Modi and I are of African descent. We've always spent time in this neighbourhood, and it's part of our own personal mythologies. And, not only our own, by the way. The two or three streets around the metro station have been the birthplace of music genres, dances, fashion trends... A widely influential culture was born there, which has spread to Africa and the world

thanks to the diaspora. Most Parisians don't even know that.

MODI BARRY : Without a doubt, it's the last truly working class neighbourhood in the centre of Paris. Of course, it has its dark side, too. But by deciding to make a comedy, we wanted to highlight its brighter side and avoid eliciting pity. And the vitality of the locals was like an invitation to do this. We wanted to capture the overflowing creativity and energy that characterizes this little enclave of Paris.

Trafficking in various goods, hairdressing, clothes... Your characters are on a mission to live a better life. Is this a way of underlining the paradox between a dream version of Paris and its reality?

MODI BARRY : The film opens with a song by Joséphine Baker, Paris... Paris. This is a reference to Touki Bouki, Djibril Diop Manbety's 1973 film, where a young, marginal

Senegalese couple listen to the song's first measures over and over again, dreaming of Paris. This is the mythical Paris that attracted so many Africans who also hoped to lead a "vie de château."

CÉDRIC IDO : Most people are here illegally. They came with a dream: to make a better life for themselves and their families. Obviously, most of them remain empty-handed, but that doesn't stop them from continuing to maintain the illusion of success, sometimes through external signs of wealth, like brand-name clothes or watches... They continue to live in their dream-version of Paris, despite their disillusion and situation. This attitude is the source of the neighbourhood's unique charm.





INTERVIEW

You assembled quite an ensemble cast. Did you have certain actors in mind when writing, or did you only meet them when you were casting the film?

MODI BARRY : Since *La Vie de Château* is quite a chatty film, we looked for actors who could perform the fast-paced dialogue. For us, *Château d'Eau* is like a stage where everyone spies on everyone else. People are suspicious and avoid one another, or happily spread rumours and gossip. It's a place where people are always talking. Djenaba's hair salon is a stone's throw from the theatres along the Grands Boulevards, where vaudeville was born. We wanted to remain faithful to the tone of Labiche's plays, where the comedy results from the

comings-and-goings of characters, their different situations and misunderstandings. That's why we needed actors who were comfortable with this style.

CÉDRIC IDO : We weren't interested in being naturalistic. We needed actors who were capable of playing a character by "pushing" it a little, without becoming clowns.

Was it useful to have names like Ido and Barry when scouting locations and meeting hairdressers for the shoot?

CÉDRIC IDO : What really helped us was telling them we were making a comedy and not a realistic film. For us, one of the most important things was to make sure the locals

could identify with the characters without feeling betrayed, ridiculed, or caricatured. Our objective was to make a film they would like and that would speak to them.

Interview by **Claire DIAO**
juin 2017





BIOGRAPHY

MODI BARRY

Modi is a graduate of the Louis Lumière Film School. He worked as a DP just after graduating on a number of short films and documentaries before directing his own films:

UN JUSTE

(1999) *Onyx films*

SA CAMPAGNE ET MON RMI

(2002) *Housemovie*

LES VIELLES PUTES

(2004) *Wprod*

1983

(2007) *Époque films*

SARCELLES EN SCÈNE

(documentary 2010) *France O'*

He has also produced and directed a number of corporate videos.



BIOGRAPHY

CÉDRIC IDO

Cédric is a scriptwriter, director and actor with roles in **LE SERPENT AUX MILLE COUPURES** by Eric Valette, **MIRACLE AT SANTA ANNA** (2008) by Spike Lee and **LES ENFANTS DU PAYS** by Michel Serrault (2006). He also directed the short film **HASAKI TA SUDA** (2011) and documentary **UN STAINS DE MUSIQUE** (2010).

His latest short, **TWAAGA**, was presented and awarded in a number of international festivals.



CREW

Directors: Modi Barry, Cédric Ido
Director of Photography: Antoine Monod
Sound: Gauthier Isern
Editor: Flora Volpelière
Assistant Director: Nicolas Aubry
Continuity: Nolwenn Letanoux
Casting Director: Elsa Pharaon
Costume Designer: Anne-Sophie Gledhill
Set Decorator: Karim Lagati
Production Manager: Laurène Ladoge
Composer: Nicola Tescari

CAST

Jacky Ido : Charles
Tatiana Rojo : Sonia
Jean-Baptiste Anoumon : Moussa
Ahmet Zirek: Mourat
Félicité Wouassi: Djenaba
Gilles Cohen : Dan
Eric Abrogoua : Bébé
Ralph Amoussou : Julius
Yilin Yang : Yu
Franck Koumba: Ali
William Nadylam : Ben Benito

Production Companies
Srab Films - One World Film

In association with
Soficinéma 13
Cinefeel 3
Cinéventure 2

Producers
Christophe Barral
Toufik Ayadi

Coproducers
Marc Du Pontavice
Matthew Gledhill

International Sales
MK2



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