


FESTIVAL DE CANNES 2014  
SECCIÓN OFICIAL

En el  
días,  
una  
noche

ula de

Una película de **11**  
**Jean-Pierre y Luc Dardenne**

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## SINOPSIS

Sandra, una mujer que esta a punto de ser despedida de su trabajo y tiene tan solo un fin de semana para tratar de convencer a sus compañeros de trabajo para que renuncien a sus primas y ella pueda continuar laborando, en medio de esta crisis ella logra recuperar su autoestima, la que tenia totalmente por el piso.

## JEAN-PIERRE & LUC DARDENNE Directors & Screenwriters

Jean-Pierre Dardenne was born in Engis, Belgium, in April 1951. Luc Dardenne was born in Awirs, Belgium, in March 1954. In 1975, Luc and Jean-Pierre Dardenne founded the company 'Derives', which has since produced some 60 documentaries, including their own. In 1994, they founded the production company 'Les Films Du Fleuve'.

They began their realist dramas in 1996 with The Promise (La Promesse), the brother's third feature. This was followed in 1999 by Rosetta, which won them their first Palme d'Or. Then followed The Son (Le Fils), which won best actor for Olivier Gourmet at Cannes in 2002. The Child (L'Enfant), was shown at Cannes in 2005 and was their second Palme d'Or winner.

### Selected Filmography

2014 - TWO DAYS, ONE NIGHT DVD Blu-ray

2011 - THE KID WITH A BIKI DVD Blu-ray

2008 - THE SILENCE OF LORNA DVD

2005 - THE CHILD DVD

2002 - THE SON DVD

1999 - ROSETTA DVD

1996 - THE PROMISE DVD

1992 - I THINK OF YOU (JE PENSE À VOUS)

1987 - FALSCH

Conversation with the directors

### *Please tell us about the circumstances that lead to 'Two Days, One Night'?*

- Luc Dardenne: For years we've been considering a film about someone who is made redundant following the vote of her colleagues who - like their boss - think she isn't performing efficiently, and hold her responsible for the loss of their bonuses. Two Days, One Night was really born once we came up with Sandra and Manu, a couple united in the face of adversity.

- Jean-Pierre Dardenne: What was important for us was to show someone excluded because she is considered weak, because she doesn't perform well enough. The film praises this "non-performing" character who finds strength and courage through the fight she conducts with her husband.

### *Sandra's colleagues voted for a staff reduction and her redundancy in exchange for a bonus. Have you come across similar real-life stories?*

- Jean-Pierre: Yes, more than once, even if not exactly the same. You see the general context of the film - the obsession with performance and violent competition between workers - everywhere in the workplace, in Belgium and elsewhere.

### *Manu encourages Sandra to meet with her colleagues over the course of a weekend, to ask them to re-consider their vote so she can get her job back. His role is crucial.*

- Jean-Pierre: Manu is a bit like a union leader, Sandra's coach. He manages to convince her that there's a possibility, that she's capable of convincing her colleagues to change their minds.
- Luc: Sandra shouldn't appear like a victim condemning her colleagues who have voted against her. This isn't the fight of some poor girl against a bunch of bastards!

*You don't judge any of your characters.*

- Luc: The workers in Two Days, One Night are placed in a position of relentless competition and rivalry. There are no good guys versus bad guys here. In any case, we're not interested in looking at the world like that.
- Jean-Pierre: A film isn't a tribunal. All of Sandra's colleagues have good reasons for saying yes or no to her. One thing is for sure: this bonus isn't a luxury for any of them. They all need the money to pay their rent, their bills... Sandra understands only too well, as she is struggling with financial difficulties herself.

*Sandra, her husband and their children are a close-knit family: this hasn't always been the case in your films.*

- Luc: Sandra draws her courage from her relationship with her husband. Manu loves his wife deeply, he fights against her depression and helps her to stop being afraid. At the beginning of the film he believes in Sandra more than she does herself.
- Jean-Pierre: Even their children get involved. They help their parents to find out where her co-workers live. These colleagues never envisage going on strike or fighting against the deal their boss is proposing.  
We chose a small firm with too few workers to form a union. If the film were the story of a struggle against a defined enemy it would have been completely different... All the same, the absence of collective reaction, of any struggle against the principle behind that vote, reveals a very contemporary lack of solidarity.

*How long did it take you to complete the screenplay?*

- Jean-Pierre: We've been talking about this subject for about ten years - we've had plenty of time to prepare ourselves.
- Luc: The script itself didn't take long. We started writing in October 2012 and finished in March 2013. We wanted the narrative to unfold over a very short period of time, as the title indicates.
- Jean-Pierre: The urgency dictated by this time frame had to be reflected in the rhythm of the film.

*After Cécile de France in 'The Kid With a Bike', you cast Marion Cotillard in 'Two Days, One Night'.*

- Luc: We met Marion when we were working as co-producers on 'Rust and Bone' by Jacques Audiard, which was partly shot in Belgium. We met her by chance, coming out of an elevator holding her baby, and were won over immediately. Driving back to Liège, we didn't stop talking about her: her face, her look...
- Jean-Pierre: Hiring such a famous actress was an additional challenge for us. Marion was able to find a new body and a new face for this film.
- Luc: She never wanted to show her work as an actor. Nothing that she accomplishes here falls under the heading of a performance or display. We worked together in an atmosphere of reciprocal trust that allowed us to try anything.

*For Manu, you returned to Fabrizio Rongione, who has appeared in a number of your films.*

- Jean-Pierre: Yes: 'Rosetta', 'The Child', 'The Silence of Lorna' and 'The Kid With a Bike'. We thought about him for the part of Manu right from the start. It was great to work with him again.

- Luc: In this film, his role is crucial as this is also Manu's story. Fabrizio succeeded in giving this man the life force and the enthusiasm necessary to support Sandra. You have also cast your perennial favourite, Olivier Gourmet.
- Luc: We hear a lot about his character throughout the film without ever seeing him, and then, at one point, like the wild boar of the Ardennes, there he is!

#### *How did you work with the actors?*

- Jean-Pierre: We filmed rehearsals for a month. And before that, for two months, Luc and I prepared for the shoot on location, filming with our video camera.
- Luc: The rehearsal phase is necessary before shooting, to find the right rhythms and create a climate of total trust with the actors in order to be able to risk the simplest things.
- Jean-Pierre: We shot chronologically, which is as important for us as for the actors. Sandra's journey is as much a physical as a mental one, and it was essential for Marion, Fabrizio and also for the other actors to film it chronologically.

## CAST

Sandra	MARION COTILLARD
Manu	FABRIZIO RONGIONE
Estelle	PILI GROYNÉ
Maxime	SIMON CAUDRY
Juliette	CATHERINE SALÉE
Mr. Dumont	BAPTISTE SORNIN
Willy	ALAIN ELOY
Mireille	MYRIEM AKHEDDIOU
Nadine	FABIENNE SCIASCIA
Timur	TIMUR MAGOMEDGADZHIEV
Hicham	HICHAM SLAOUI
Yvon	PHILIPPE JEUSETTE
Jérôme	YOANN ZIMMER
Anne	CHRISTELLE CORNIL
Julien	LAURENT CARON
Dominique	FRANCK LAISNÉ
Alphonse	SERGE KOTO
Charly	MORGAN MARINNE
Robert	GIANNI LA ROCCA
Kader	BEN HAMIDOU
Miguel	CARL JADOT
Jean-Marc	OLIVIER GOURMET

## Production Details:

A Les Films du Fleuve, Archipel 35, Bim Distribuzione, Eyeworks, France 2 Cinéma, RTBF (Belgian Television), Belgacom coproduction Produced with the help of the Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie-Bruxelles and of VOO, Flanders Audiovisual Fund, EURIMAGES, with the participation of CANAL+, CINÉ+, FRANCE TELEVISIONS, Wallonia, the Tax Shelter of the Federal Government of Belgium, Casa Kafka Pictures, Casa Kafka Pictures Movie Tax Shelter empowered by Belfius, Cinéfinance Tax Shelter, Eyeworks, in association with Wild Bunch, Diaphana, Cinéart, with the support of the European Union MEDIA Program.

## CREDITS

Written and directed by	JEAN-PIERRE & LUC DARDENNE
1st Assistant Director	CAROLINE TAMBOUR
Director of Photography	ALAIN MARCOEN (S.B.C)
Camera Operator	BENOIT DERVAUX
1st Assistant Camera	AMAURY DUQUENNE
Editor	MARIE-HÉLÈNE DOZO
Sound Engineer	JEAN-PIERRE DURET
Sound	BENOIT DE CLERCK
Sound Mixer	THOMAS GAUDER
Production Designer	IGOR GABRIEL
Costume Designer	MAÏRA RAMEDHAN-LEVI
Make-up	NATALI TABAREAU-VIEUILLE
Location Manager	PHILIPPE TOUSSAINT
Production Manager	PHILIPPE GROFF
Producers	JEAN-PIERRE & LUC DARDENNE, DENIS FREYD
Executive Producer	DELPHINE TOMSON
Co-producers	VALERIO DE PAOLIS, PETER BOUCKAERT
Associate Producer	ARLETTE ZYLBERBERG

## PRESS

'A career-high performance from Oscar-winner Marion Cotillard' - Dave Calhoun, TIME OUT

'This movie is a miracle... the Dardenne's greatest film to date' - LITTLE WHITE LIES

'Impassioned, exciting, and moving... outstanding' - Peter Bradshaw, THE GUARDIAN

'If you only do one thing this year, make sure you catch this shattering masterpiece' - David Jenkins, LITTLE WHITE LIES

'Cotillard touches the heart at every moment' - David Sexton, EVENING STANDARD

'Thoughtful, humane and superbly composed' - Robbie Collin, THE TELEGRAPH

'Marion Cotillard delivers a crack-up of a performance' - Kate Muir, THE TIMES

'Exquisite' - David Rooney, THE HOLLYWOOD REPORTER