

FILMS *Boutique*



21 JUIN CINÉMA & LES IDIOTS

ROARING 20'S

A FILM BY ELISABETH VOGLER



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2021 - France - Drama - 1.85 - 90 min

US + INTERNATIONAL PRESS

CINETIC MARKETING

Ryan Werner
+12122047951
ryan@cinecmedia.com

Nico Chapin
nico@cinecmedia.com

INTERNATIONAL SALES

FILMS BOUTIQUE

contact@filmsboutique.com
+49 30 6953 7850
www.filmsboutique.com

Cast

Vladimir Seguin, Alice de Lencquesaing, Noémie Schmidt, Aurore Déon, Manuel Severi, Adil laboudi, Zoé Fauconnet, Léo Poulet, Fanny Santer, Lila Poulet-Berenfeld, Lilou Guillot, Elsa Guedj, Guillaume Pottier, Mehdi Djaadi, François Mark, Margaux Bonin, François De Brauer, François Rollin, Elie Salleron, Joris Avodo, Paul Scarfoglio, Léa Moret, Elise Tilloloy, Jean Thevenin

Crew

Director	Elisabeth Vogler
Script	Elisabeth Vogler, Joris Avodo, Noémie Schmidt, François Mark
Director of photography	Elisabeth Vogler
Sound	César Mamoudy, Vincent Cosson
Casting	Joris Avodo, Noémie Schmidt
Music	Jean-Charles Bastion
Song	Jean Thevenin
Producers	Laurent Rochette (21 juin cinema) Olivier Capelli (Les idiots)



Logline

In one unbroken shot that sweeps the audience through the streets and Metro of Paris, Elisabeth Vogler's nimble camera captures scenes of joyful Parisians as they emerge into the freedom of summer after a spring of lockdowns.

Synopsis

On one beautiful afternoon in Paris during the surreal summer of 2020, 24 different characters roam the streets of the city with a sense of giddy abandon after a spring of lockdown and confinement. Creatively and meticulously choreographed by director Elisabeth Vogler, and shot in one continuous take through many neighborhoods, ROARING 20'S is a Slacker for our new decade; a series of local vignettes that help bring to full life a dynamic city and its young people who can find joy even in crisis. Filming began one day after the lockdown ended, allowing the audience to accompany everyday people as they cross paths throughout the day, experiencing their long-awaited freedom and celebrating the City of Love.

Director's

note on pseudonym

Since 2013 I have been using the pseudonym Elisabeth Vogler to sign my films. Originally I decided to use a pseudonym because I didn't want to shed a light on my person, but rather the films I was making. I didn't feel comfortable using the privilege of being a man in a very masculine environment. I chose a woman's name instinctively, because that's what called me when I was making movies.



An artistic activity offers great freedom and allows us to overcome certain barriers more easily. In music and literature pseudonym are quite common. I believe it can be the same in cinema, bringing attention back to film. I prefer they / them pronouns.

Director's brief Biography

Elisabeth Vogler is a self-taught director living and working in Paris. Their first film, A French Laundry, is a documentary that premiered at the International Documentary Film Festival Amsterdam. Their first feature, Paris is Us, is a Netflix Original film.

Director's Filmography

2021 **ROARING 20'S**

2019 **PARIS IS US**

2015 **A FRENCH LAUNDRY** - documentary

Director's Note

*"To see a world in a grain of sand
And a heaven in a wild flower
Hold infinity in the palm of your hand
And eternity in an hour."*

- William Blake

"Great improvisors are like priests. They are thinking only of their God."

- Stephane Grappelli, musician

"What we play is life."

- Louis Armstrong

The idea for this movie came to us during the lockdown, while spring was blooming outside our windows. It bears the mark of this period: the need for freedom and the outdoors. We wanted to write a movie to show what we could not touch. We wanted to express this feeling of eternity, when the sun's going down and the city's blazing, when everything becomes possible, light and free. We shot this movie on a summer night in 2020, in Paris, while the pandemic was spreading across the world.

With Roaring 20's we wanted to take stock of what we've lived through, what we've felt, said, thought, cried and loved, here, in this place on earth. We imagined this movie remotely. We wrote all of it and prepared all of it so that it could all remain unpredictable, so that there would always be space to embrace anything that would appear in front of us. We felt a need to record this moment, to record this liberation of the body.

In the form of a stroll through the city, at a singular moment, this movie is made of a single truly continuous long take. Not as a display of virtuosity, but out of love for life and for light, out of love for cinema and everything it makes possible. What is it that creates a bond between the people of this city? What is the connection between me and this person



that I see on the street? We're all linked, and the camera can hold all of these lives together, bring them together on a single thread, like a drawing done without raising your hand.

We wanted to show things without interrupting, without cutting, leaving freedom to time and portraying life without fragmenting it. To me, the long take is the ultimate representation, as it allows to depict moments of life while providing conditions in which the unexpected can emerge. Our camera sneaks into Paris on a summer night and it gives a sense of a generation of human beings living in the city. It finds its way into reality by breaking in, and we regain our place in the street.

We also wanted to show that cinema is a collective effort, which relies on the trust of a whole crew. We needed to bring all of the actors and all of the crew together, in a common energy, with a common desire. A desire to believe that such a project can exist, that it is possible to pursue and achieve something so unusual in a pivotal moment, that, if we all look in the same direction, the impossible is within reach.



We know that, in the years to come, we will have to face tremendous political, social and ecological issues. That's why we decided to name this movie Roaring 20's . Because we live in the twenties, because our present is essential. The choices we make today will have a decisive impact on future generations. We can no longer look away or look back. We have to look at the present in front of us, and that's what cinema allows.



Producer's Note

This movie came from a very simple desire, in a troubled time. We wanted to capture the life that was about to begin again in Paris after the first lockdown. We wanted to paint an imaginary portrait of this city that grinded to a halt, and to dream about its awakening.

It was written remotely by Elisabeth Vogler and three of the movie's actors (Noémie Schmidt, Joris Avodo and François Mark), in the hope depicting this incredibly strange time. The form of the kaleidoscope felt perfect to represent the city, with 13 stories and conversations happening over a single evening. But there had to be some unity. The challenge of a long take to connect all these different lives seemed perfect.

The camera embraces the joy and excitement of life beginning again, and it progressively becomes a character in the story. For this shoot, we decided on a very minimal organization, similar to Elisabeth's previous movie, *Paris Is Us*: one person filming and directing, and one location manager in addition to the actors, which allowed the movie to merge with reality without ever interrupting it. The rest of the crew followed the shoot from a distance, without being visible.



The long take required extremely precise performances from the crew and the actors. 40 persons had to work as one in order to bring the movie to life. Casting was very special in pandemic time. First of all, a lot of actors were available because most of the shootings were stopped at the time and all the cast was really happy to have chance to be part of this crazy project. The different screenwriters specifically wrote their parts with actors they know in mind so casting was actually made at the same time as the script which something pretty rare.

Our working process was similar to theater. We rehearsed with the actors, then we had run-throughs on location in order to rehearse in real conditions. We had to develop a very specific work organization in order to accommodate the constraints of a long take while playing with reality, because we absolutely didn't want to disrupt life.

Once every character's route was defined, we choreographed a ballet of sound assistants, in order to equip the actors as we went along, and a myriad of assistant directors to secure every sequence we shot in the street in the middle of the crowd. The first time we shot the long take, we had a real experience of direct cinema, every small accident felt like a disaster, and at the end of the day, the successful take was like a miracle. When we

developed this project, the production challenges seemed daunting. More than anything, what mattered was the trust in our crew. Each role was essential.

We started this project without ever being sure that we would succeed, without any certainty, and each member of the crew fully participated in this accomplishment. For us, each movie is a risk, each movie is a gamble, for each movie we put it all on the line. This movie was made outside the traditional funding system of French cinema, because this crazy endeavour required complete freedom. The joy that was released by 40 persons shouting in unison when Elisabeth Vogler said “cut” at the end of the successful take will surely remain our greatest memory of this adventure.

Character List

- 1. Leon / Julie** : Leon must bring Julie back to her brother Jean, but his hypnosis session will turn out badly.
- 2. Ambre / Blanche** : Ambre and Blanche are arguing about the meaning of black color.
- 3. David / Mehdi** : Mehdi have decided to resign from his job and share with David his thoughts about the meaning of life.
- 4. Léo / Zoé** : Léo confides to Zoé (one of his ex) : during lockdown, he started to make amateur porn with his actual girlfriend.
- 5. Marie** : Marie is a marginal, lost in Paris, she is looking for the Gare du Nord.
- 6. Lila / Lilou** : Lila steals makeup in a store she shares her loot with her friend Lilou.
- 7. The bride** : She decides to not show up to here wedding and meets an abandoned child in a stroller
- 8. Guillaume** : Guillaume hitchhikes the bride and takes her for a ride
- 9. Mehdi / Margaux / The guy on the bike** : A chess player faces the world champion in a blitz game
- 10. The guy on the bike** : François record a poem on his bike.
- 11. Edouard / François** : Edouard, a comic actor, explains to Edouard his manager that he wants to stop acting and be a dancer instead.
- 12. Gary / Mat** : Mat want to convince his cousin Gary to leave Strasbourg and move to Belleville.
- 13. Jeanne / Elise** : Jeanne reads cards to Elise and walk in les Buttes Chaumont, waiting for the right time to kiss her.
- 14. Jean** : Julie finally finds his brother Jean, he brings everyone together to sing a final song.



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