

A woman with short, wavy blonde hair, wearing a white hospital gown with a red and white striped collar, is holding a newborn baby. She is kissing the baby on the cheek. The baby is wearing a white long-sleeved shirt. They are in a hospital room, with a hospital bed and a teal wall visible in the background.

APSARA FILMS PRESENTS

SANDRINE  
BONNAIRE

AURE  
ATIKA

BRIGITTE  
ROUAN

KENZA  
FORTAS

SARAH  
STERN

# INTO THE WORLD

VOIR LE JOUR

A FILM BY MARION LAINE



# SYNOPSIS

Jeanne works as an auxiliary in a maternity in Marseilles. Day and night, Jeanne and her colleagues fight to help mothers and their babies against the lack of staff and constant management pressure. Jeanne lives with her 18 year-old daughter, Zoé. When a tragedy occurs at the maternity and Zoé leaves to study in Paris, Jeanne's secret past suddenly resurfaces and forces her to assert her life choices.

# INTERVIEW WITH MARION LAINE

**IN YOUR FILM, THE MEMBERS OF THE NURSING STAFF ARE SHOWN AS PROFESSIONALS, BUT ALSO AS WOMEN. YOU ADDRESS THEIR OWN RELATIONSHIPS TO MOTHERHOOD – SYLVIE (AURE ATIKA) HAS LOST A CHILD, MÉLISSA (SARAH STERN) DOESN'T WANT ONE...**

To me, it was like cracking a door open and catching a glimpse of a whole range of possibilities. Where do these women come from and where do they go? These convergence lines leave one to imagine scars, pasts. And strengths.

I wanted to show all generations. From the eldest, Francesca (Brigitte Rouan), to the young intern, Jennifer (Kenza Fortas). And I wanted each one of them to have her own background and way of speaking. Mélissa uses slightly outdated expressions. Jennifer has an accent from Marseilles, a cheeky humour and a tendency to misspeak. And Francesca uses a more refined language with medical terms.

**HOW DID YOU COME TO GRIPS WITH THE HOSPITAL ENVIRONMENT?**

When I was 18, I had the opportunity to work in a hospital for the summer. It was such a striking experience that years later, I still use it as a source of inspiration for my scripts. The atmosphere in a hospital is slightly different from that of a maternity ward, which is more joyful, in spite of all the difficulties. Yet, while you do help mothers give life, you also go from day shift to night shift, you do not have a normal schedule, and you don't really exist as a woman outside the hospital anymore. The hospital becomes your life, your home, in a way. I wanted to denounce these working conditions, to show through these characters that when you dedicate your life to a job that you love, it doesn't mean that you should be underpaid.

**THE FILM OPENS WITH THE DEATH OF AN INFANT...**

I did not mean to shock the viewers or to make them cry, but rather to show the complexity of life. The infant mortality rate is higher than one might think – almost 0.4%, which amounts to one dead infant a month in the hospital in Marseilles where Jeanne works. Nurses have to wash these babies, to fill their paperwork... It was important to me to acknowledge that in the film, and also to pay tribute to this part of the job of midwives.

**JEANNE CEASES TO BE A SINGER WHEN SHE BECOMES A MOTHER, BUT UNLIKE THE USUAL CLICHÉS, SHE DOESN'T EXPERIENCE THIS CHANGE OF LIFE AS A RENUNCIATION.**

Jeanne wasn't fulfilled when she was a singer. The birth of her daughter shakes her up and Francesca helps her find her place. A child can transform you. I have experienced it myself. I started writing scripts when I was pregnant, and I directed my first short film with my baby daughter in my arms. She was my strength, my shield, I felt powerful thanks to her. Strange at it may seem, I felt that I was where I belonged at last.

Of course, motherhood has its downside – what's to become of you when the child who made you a mother walks away? Jeanne is also a mother who needs to become a woman again, while her job is to help women becoming mothers.

That being said, I do not wish to imply that women should all have children, or that a life without children is not really a life. I really don't think so, and I like that the character of Mélissa is having a ball without children, unapologetically.



**ACTUALLY, THE FILM'S MOTTO COULD WELL BE A LINE BY MÉLISSA: "YOU SHOULD NEVER HAVE REGRETS IN LIFE!"**

It might sound like a trite remark but in fact, to me, it is essential. The important thing in life is to try, and above all to not be scared. Watching at the aquarium, Jeanne confides to Francesca that she worries about not doing her job properly: "I don't have what it takes, I am scared all the time." I think that many women stop themselves from doing things because they are scared. Men are more often raised thinking that their life choices are valid and rightful...

Jeanne also discovers that being a midwife was not a vocation for Francesca either at first, but that it gradually became one. This idea meant a lot to me. It also has to do with what one decides to do with one's life, and how one finds the means to succeed.

**IT SEEMS THAT YOU DIRECTED YOUR FILM IN THE SAME FRAME OF MIND - YOU LET FLEETING MOMENTS IN LIFE COME IN THE WAY?**

Absolutely. Even if I have a framework in mind, I love to let everything that happens on set impact me. To me, directing is all about being aware, listening, like in an echo chamber... I want to be in that state of receptiveness, with the right team and working conditions to do so.

**THE CHARACTER OF THE YOUNG INTERN, JENNIFER, IS A BREATH OF FRESH AIR.**

Good! That is just what we need. Actually, we wanted this seventeen-year-old kid, plastered in makeup in her first scene, to be slightly annoying at first, but to become more and more endearing. When she arrives in this maternity ward, it is unclear what she really wants, then little by little she gets her bearings and starts taking the initiative. I enjoyed doing improv with Kenza. She was thrilled to play Jennifer, she told me that she could relate to this character, who observes and listens. I could have filmed her expressive face all day!

**A WORD, MAYBE, ABOUT SANDRINE BONNAIRE?**

After our second film together, Sandrine told me: "Good things always come in threes!" Sandrine playing Jeanne quickly became self-evident. And working with her again was one of the greatest joys of the film.

**MUSIC PLAYS A CENTRAL PART IN YOUR FILM, AND IT ENDS WITH A POPULAR FRENCH SONG...**

French popular music is immediately evocative, it brings back memories and unites people. *Mamy Blue* is about the death of a mother. This stage in life isn't addressed in the film, but I thought it would be a nice wrap-up to our story.

**THERE IS ALSO *LES MOULINS DE MON COEUR*... AFTER HER DAUGHTER'S DEPARTURE, JEANNE GOES BACK HOME AND REVISITS THE PAST WITH HER DAUGHTER WITH THAT SONG PLAYING IN THE BACKGROUND...**

It is a song about the passing of time, but not a sad one, which is quite rare. I wanted a flight of lyricism. And I love the lyrics, so strange and obscure – at least to me! In this scene, we get to see Zoé at three different ages. This scene has been very dear to me ever since I wrote it. On the day Zoé leaves, I wanted to be inside Jeanne's head when she goes home alone and walks around the apartment, possessed by the ghost of her daughter. It was like stepping through the looking glass and into the past.

**THE SECOND TO LAST SCENE IN THE MOVIE IS UNEXPECTED.**

I needed Jeanne to suddenly take an initiative that she wouldn't have dared taking before, when faced to a baby in danger. Her daughter's leaving and her own reflexions for the last four or five days have changed her.

Jeanne is taking her professional life in hand. It is bound to have an impact on her life. It is not an extraordinary situation, but rather the universal daily struggle of a woman who is alone in midlife, when it's time to look back on her life and make choices.







## DIRECTOR'S BIOGRAPHY

Born in Voiron, France, Marion Laine studied literature before getting into cinema. She wrote and directed several well noticed short films, the fictions *LE FIL D'ARIANE* and *CE SOIR-LÀ*, and the feature films *UN COEUR SIMPLE (A SIMPLE HEART)* (with Sandrine Bonnaire and Marina Fois) and *A COEUR OUVERT (A MONKEY ON MY SHOULDER)* (with Juliette Binoche and Edgar Ramirez). She also collaborated on the screenplays of several films, including Jalil Lespert's *DES VENTS CONTRAIRES (HEADWINDS)*. *VOIR LE JOUR (INTO THE WORLD)* is her third feature film.

# CAST

SANDRINE BONNAIRE	JEANNE
AURE ATIKA	SYLVIE
BRIGITTE ROÛAN	FRANCESCA
KENZA FORTAS	JENNIFER
SARAH STERN	MELISSA
LUCIE FAGEDET	ZOE



# CREW

Direction **MARION LAINE**  
Screenplay **MARION LAINE**  
Based on the book by Julie Bonnie, *Chambre 2* (éd. Belfond)  
Photography **BRICE PANCOT**  
Editing **CLÉMENCE CARRÉ**  
Music **BÉATRICE THIRIET**  
Produced by **MARINE ARRIGHI DE CASANOVA**  
A Production **APSARA FILMS**

France | 2019 | 1h31 | DCP | 5.1 | 1.85 | Color





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