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A FILM BY
FRANÇOIS OZON

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Photos can be downloaded from www.wildbunch.biz

The French title of the film

In French, a potiche is a vase or decorative object of little value and no real practical use that you put on a shelf or a mantel. The word is also used in everyday language as a derogatory term for a woman who is considered just eye candy, or a woman living in the shadow of her husband who doesn't seem to have her own identity. Certain wives of politicians, or even certain female politicians themselves, have been called "potiches", including Madame Chirac, or more recently, Ségolène Royal.

SYNOPSIS



North of France, Sainte-Gudule, 1977. Suzanne is the submissive, housebound wife of wealthy industrialist Robert Pujol, who oversees his umbrella factory with an iron fist and is equally tyrannical with his children and 'trophy housewife'.

When the workers go on strike and take Robert hostage, Suzanne steps in to manage the factory. To everyone's surprise, she proves herself a competent and assertive woman of action.

But when Robert returns from a restful cruise in top form, things get complicated...

INTERVIEW WITH FRANÇOIS OZON

IN THE BEGINNING...

I'd been wanting to make a film about women's place in society and politics for a long time. When I saw the play POTICHE by Barillet and Grédy, about ten years ago, I immediately thought it was great material for a film. But it took me a long time to make it mine, to figure out how to adapt and modernize it. I felt I could achieve the tone and verve of screwball comedies, but I didn't want to end up making a backward-looking film, disconnected from reality. There were two catalysts for launching the project. First, meeting the Altmayer brothers, producers, who proposed I do a political film about Nicolas Sarkozy in the spirit of Stephen Frears' THE QUEEN. Second, the 2007 presidential elections in France, during which I followed Ségolène Royal's campaign with interest.

ADAPTING THE PLAY

I quickly realized that adapting this play was going to be very different than it had been for the two previous plays I adapted. Both of the others took place in confined quarters, so my approach had been voluntarily theatrical. WATER DROPS ON BURNING ROCKS was about emotional confinement and imprisonment within a couple. 8 WOMEN was an opportunity to put a group of women - actresses - in a cage and observe their behavior. POTICHE, on the other hand, is



a story of emancipation. It's about letting Suzanne out of her cage so she can take on the outside world. The film was thus shot mostly on location, whereas the other two had been shot entirely in the studio. As I worked on the adaptation, I became aware that by simply tweaking a few details already present in the play, I could draw parallels with today's society and the current political climate. There are more women running businesses or running for office now, but many of the problems and attitudes they face haven't changed much in thirty years.

The play ends with Suzanne taking over the factory and jilting both her husband and her communist lover. I added a third act, in which the husband regains control of the factory. Out of this humiliation and frustration comes Suzanne's desire to enter politics and get her revenge. The idea of a political career for Suzanne was alluded to in the play, when, at one point, she says in jest, "One day, I'll run for office. I've run a factory, I can surely run France!"

I met regularly with Pierre Barillet during the writing process, so he could read my different versions. He was very supportive, provided lots of ideas and did not resist my transformations. On the contrary, he was happy to see the play getting a new life. He didn't feel like I was betraying his work, he felt like I was taking it to new places.

MAINTAINING THE 1970S CONTEXT

Keeping the action in the 1970s provided distance and allowed us to make references to the current economic crisis in a humorous way, which was important to me. Setting the action in the present would have made for a heavier film. And it wouldn't have made sense for the Babin character to be so important: in France back then, the Communist Party carried 20% of the vote. And significantly, French society was far more divided at the time. People on the right never mixed with people on the left, and vice versa. They were two separate worlds, especially in the provinces. Back then, if a factory owner's wife slept with a communist MP, she was committing a supreme act of transgression!

It was also a lot of fun to recreate the period. I was a kid back then, so it was amusing to play around with my memories. But I didn't want to fall into nostalgia or clichés like bellbottoms, psychedelic orange or the sexual revolution. I wanted to create a relatively realistic view of the 70s. Especially considering the story takes place in a small town, and people in small towns don't always adopt new fashions and attitudes right away. Suzanne's look is in fact more 60s or even 50s.

FROM THÉÂTRE DE BOULEVARD TO MELODRAMA

When I read the play, I thought it was very funny, but what touched me the most was the almost tragic relationship between Suzanne and Babin. It has strong melodramatic potential: the passage of time, growing older, disillusionment with love, a certain melancholy... I loved the scene where Babin proposes to Suzanne that they be together, but she says they're too old for such things. I felt that scene would benefit from a less ironic, less comic, more serious approach. The play was essentially a vehicle for the comic actress Jacqueline Maillan, and she played the role accordingly. People went to see her and to laugh, so her Suzanne was infused with comic distance



from the start, and wasn't overly bothered when her husband or her daughter were mean to her. She always had the last word.

For the film, however, I felt the character should feel the pain and humiliation of the verbal and psychological abuse she receives, so the actress would need to play it straight. As a consequence, the opening scenes - that had people in stitches in the theater - are much more cruel in my film. Making the cruelty more than just a joke means a bigger pay-off as the film progresses and Suzanne breaks free of her shackles. I wanted the audience to identify with, and be moved by, this "trophy wife who refuses to stay on the shelf". POTICHE is a feminist film in that sense: it takes its character's personal journey seriously. As an audience, we like her, we root for her and we're happy when she blossoms, like in an American success story.

In France, *théâtre de boulevard* is a genre characterized by light, silly, often outrageous comedy. Typically, all possible transgressions are explored - social, familial, emotional, political - but in the end, everyone always lands on their feet. Middle-class audiences want to laugh at all that is titillating or frightening, as long as everything goes back to normal in the end. In my adaptation, I tried to shake things up for real: as a woman, Suzanne finds a legitimate place in society, turning the patriarchal order on its head, and her son is actually having an incestuous relationship.

CATHERINE DENEUVE AS A POTICHE...

Rather than trying to find a pale imitation of Jacqueline Maillan, I decided to cast against type and offered the role to Catherine Deneuve, who, as I knew from my experience with her on 8 WOMEN, would know how to flesh out the character and give her the necessary depth for audience identification. Catherine is an earthy actress, she makes situations real and creates empathy for the character. In the beginning, Suzanne is a caricature, as are the other characters. She's the good little wife of a small-town factory owner, but gradually, she

breaks free and undergoes a series of transformations to become a new woman. Using the character as a starting point, I wanted to explore the woman, and then end the film with the actress, in the final scene.

It was a real pleasure working with Catherine again. On 8 WOMEN there had been some tension, as it was an ensemble piece, and I had imposed a certain neutrality on myself: she was one among eight. We weren't able to establish the privileged relationship we both would have liked. But on POTICHE, we were thick as thieves right from the start. I met with her early on, before I'd even found the producers. I asked her, "How would you like to play a potiche?". She was all for it. It was important for me to have her tacit agreement before launching the project. She followed the development stages: writing, production, casting. She invested herself in the character, who she loved. We really had a lot of fun on the shoot.

SUZANNE'S MEN

To accompany my French woman, Suzanne, I needed two heavyweights, two strong men who could stand up to each other, two French actors representing two different acting styles.



When we conjure up a celluloid lover for Catherine Deneuve, Gérard Depardieu naturally comes to mind. They've played so many couples on screen I knew it would work. There's such a magical chemistry between them. I knew they'd enjoy being together and the audience would enjoy seeing them reunited as old lovers. Babin is one of my favorite characters. He's a hopeless romantic, stuck in the past and married to his political convictions. At the same time, he's the most poignant character. He wants to change his life, become a father, be with Suzanne, enjoy middle-class comforts: "Can't I be happy too?". I couldn't imagine anyone other than Gérard Depardieu to embody this strong, rugged man with a vulnerable, sentimental side. Gérard immediately found the character amusing and familiar. For his hairstyle, we were inspired by the French trade unionist Bernard Thibault's famous bowl cut.

Fabrice Luchini was a natural choice for the role of Robert Pujol. I thought it would be risky but interesting to pair him with Catherine Deneuve. They are so completely different in the way they work, their approach to acting, and the films they've made. They're an unlikely couple, as are Robert and Suzanne, and I felt that would be conducive to comedy.

In the play, Robert is the stereotypical asshole husband and boss. He's reactionary, dishonest and tyrannical with his workers and his



loved ones, like characters played by Louis de Funès in the 70s. But I enjoyed giving him another, more childlike side. Towards the end of the film, this man who is supposed to represent cold hard management and a certain male chauvinism turns into a little boy, being devoured by his wife when he slinks into her bedroom and begs her for a kiss. Knowing how much I liked his work in the films of Eric Rohmer, Fabrice was initially surprised when I offered him the very different role of Robert Pujol. But he soon appropriated the character and injected his frenetic, over-the-top, mad acting style into the mix. He is a fearless actor who finds humor in the minutest of details.

SUZANNE'S CHILDREN

The three other characters - the children and the secretary - weren't very developed in the play and didn't exist on their own. So I needed to write stories for them and enrich them.

As in the films of Douglas Sirk, I wanted to illustrate how children can often be more conservative than their parents. Especially with the character of the daughter, Joëlle, who doesn't evolve much but does reveal herself. In the beginning, this daddy's girl considers herself modern and criticizes her mother for being old-fashioned. However, as the mother becomes liberated in the second part, Joëlle loses her bearings and realizes she is the conservative one, a prisoner of convention, incapable of divorcing or getting an abortion, unable to find her own freedom.

During the screen tests, Judith Godrèche immediately understood that Joëlle needed to be a real little brat, capable of casually tossing off the cruelest of remarks with a smile. She was unconcerned with making the character likeable, knowing the inherent value of playing the bad guy. She also found the physical transformation amusing. She enjoyed becoming a reincarnation of Farrah Fawcett, with her ash blond feathered tresses and ultra bright smile. Joëlle outwardly appears to be the most modern of all the characters, but deep down she is in fact the most conservative.

The son, Paul, is the kind of character you'd see in a Molière comedy. In a tradition Jacques Demy perpetuated in his films, young people fall innocently into incestuous relationships, until a *deus ex machina* breaks the tension. Paul wasn't initially meant to be homosexual, but I thought it would make a nice final twist to transfer the incest onto a relationship between two men, raising the question: is it still incest if there's no risk of having a child? The twist isn't that Paul turns out to be homosexual - I think that's obvious pretty early on - but instead that he's unwittingly involved with his own half-brother. Or in any case, someone who could be his half-brother.

It was great working with Jérémie Renier again, ten years after CRIMINAL LOVERS (1999). I've followed his career and admire his work as an actor. In this film, I wanted to see him smiling, cheerful, breezy and sexy, as opposed to the dark roles he usually plays. His blond hair and svelte physique were perfect for the 1970s look.

THE SECRETARY

Karin Viard felt her character should also experience a real political awakening and become liberated, not just be there to make photocopies, like in the play. The secretary goes from having a male boss to having a female boss, but she grows along the way: "I've learned you don't have to spread your legs to get ahead!" Her little speech, "You will be a secretary, my dear", in reference to Rudyard Kipling's "If", was something I had heard in a report about secretarial schools on the television program "Aujourd'hui Madame" ("Today's Woman"). I wasn't sure I would use it in the final film until the editing stage. It's rather surrealistic, with no narrative logic - other than the fact that it addresses women's position in society - but Karin did such a great job with it that I decided to keep it. She's not afraid of playing stereotypes, she transcends them with depth and emotion. She was perfect for the role.

THE MUSIC AND THE SONGS

I saw no reason to turn the play into a musical, but I did want to highlight the period by using songs and music of the time.

For the original score, I asked Philippe Rombi to take inspiration from 1970s comedies and the scores of Vladimir Cosma and Michel Magne, and to develop two veins: one comic, linked to Robert Pujol, and one more sentimental, to illustrate the love story between Suzanne and Babin. The film moves in two directions: toward Fabrice Luchini and toward Gérard Depardieu. Catherine Deneuve is in the middle, oscillating between comedy and melodrama.

Michèle Torr's **Emmène-moi danser ce soir** (Take Me Dancing Tonight) was the best-selling song in France in 1977-78. It's about a woman asking her husband to pay attention to her like he used to, which is exactly where Suzanne finds herself at the beginning of the film. When Catherine dances and sings in the kitchen, the idea was to stay anchored in the character's reality, with her continuing her chores as usual. I wanted us to sense that this woman is happy in her kitchen, despite it all. When we finished shooting the sequence, after she'd emptied the dishwasher a dozen times, Catherine told me, "That reminded me of the cake d'amour scene in PEAU D'ÂNE (Donkey Skin)". I hadn't made the connection, but I was touched by her remark.



For the dance sequence at the Badaboum, Benjamin Biolay suggested a song I didn't know, by a group called Il était une fois (Once Upon a Time): **Viens faire un tour sous la pluie** (A Walk in the Rain). The song had the advantage of being from the period and having two different tempos: one slow and the other disco, in the spirit of the Bee Gees. This dance between Suzanne and Babin is about celebrating the legendary pair Deneuve/Depardieu. It's intentionally artificial. They look into the camera. It's a moment out of time, a little bit magical. I'm not aiming for reality here, I want to get to the essence of these two people who are having fun with each other and sharing a moment of great affection.

The song Suzanne sings at the end of the film, **C'est beau la vie** (How Beautiful Life Is), was written by Jean Ferrat in the 1960s for Isabelle Aubret, who had survived a serious car accident. Using the song in a political context - at the end of the victory rally, after we've followed Suzanne's path to liberation - gives it another dimension. Benjamin Biolay and I wanted Catherine's voice high in the mix, natural, unembellished, in all its fragility and truth.

The screenplay didn't call for Babin to listen to Suzanne on the radio, but I improvised that scene with Gérard one day as we were wrapping up. I wanted him on screen one last time after their phone

conversation, so I put on the music to see what he would do, just letting him improvise. Watching him listen to Catherine's voice and sing along with her was one of the most moving moments of the shoot.



FRANÇOIS OZON

FILMOGRAPHY



- 2010 POTICHE
- 2009 THE REFUGE
- 2008 RICKY
- 2007 ANGEL
- 2006 A CURTAIN RAISER (short film)
- 2005 TIME TO LEAVE
- 2004 5X2
- 2003 SWIMMING POOL
- 2002 8 WOMEN
- 2001 UNDER THE SAND
- 2000 WATER DROPS ON BURNING ROCKS
- 1999 CRIMINAL LOVERS
- 1998 SITCOM
- 1997 SEE THE SEA (medium-length film)

INTERVIEW WITH CATHERINE DENEUVE

François Ozon approached you about POTICHE very early on.

Yes, as he did for 8 WOMEN. I was involved in the project from the beginning, right through to the end. I like to come in at the start, to really understand a film, give my opinion, discuss things. I tried to go in the direction François wanted. He's very good at expressing what he does, or wants to do. Some actors like to begin working only when the script is final, but I like to be involved a bit beforehand. I need information from various sources so the character can gradually take shape, I can't create a character alone before the shoot. I have an idea, of course, but I can't really build the character if I stay in the abstract.



What was your initial reaction to the project?

I knew Jacqueline Maillan's work, but not the Barillet and Grédy play, which I still haven't read or seen for that matter. But when François told me about the play and his desire to adapt it, I thought it was a wonderful idea. First, because it was him: he has a particular talent for deconstruction and I knew he'd bring a sharp, ironic, modern vision to this "boulevard" play, which incidentally I do not consider a pejorative term. I could easily imagine what he might do with such subject matter. And then, there was the pleasure of working with him again.

He quickly wrote a funny, energetic script with plenty of relevance to women's place in today's society. Things have changed in thirty years, of course, but not that much, actually. The play takes place in the 70s, but so much of what happens in it is still happening today: strikes, employers being held hostage, women not having much power, at least compared to men... That struggle is far from being over.

When your character gets involved in politics, Ségolène Royal comes to mind.

I had a variety of examples and images in my head throughout the film, depending on the situation. Personal examples, symbolic images, names I won't reveal because doing so might distort or trivialize the message. But one thing is certain: I thought of many different people.

You were very involved in the women's movement in the 1970s, notably when you signed the Manifesto of the 343 Bitches for abortion rights.

It didn't occur to me while making the film, but of course this is a part of me. When Joëlle, my daughter in the film, tells me she won't be getting an abortion, that takes me right back. Being pregnant, not wanting to or not being able to get an abortion, not being able to leave your husband... I remember how common those dilemmas were. Young women today have always had these rights, they don't realize what big changes took place thirty years ago. I must say, it all happened incredibly fast.

What was your reunion with François Ozon like?

The experience of having already worked together made things much easier. I knew him, and he knew me, and that saved a lot of

time. Which was a good thing, because I was a little apprehensive about the shooting schedule and being in virtually every scene. Indeed, it was a fast-paced shoot, reflecting the rhythm of the film. François never wastes any time, you're never waiting around with him. He's quick, intense, bright, incisive, ebullient. At the same time, he's very meticulous. I felt like we were working in sync. The film was very written and structured, but within that structure, François gave the actors a lot of freedom. I felt very close to the film and to the project. I always felt like I was being elevated. And then there was the fact that we shot in Belgium. It's always better to shoot outside of Paris. You see each other so much more than when you go home after work every night. That encourages team spirit. The shoot was joyful and intense. The Belgian crew was wonderful. We were sad to say goodbye at the end. The atmosphere on a film set is always an unpredictable thing. It depends a lot on the director and the crew. But it's crucial to the success of a film, especially when it's a comedy. There needs to be a certain lightness and gaiety in everything. Although, once I'd finished the film, its pace seemed pretty brutal in retrospect!



Your ability to play straight is striking. We are both amused and touched by the character of Suzanne.

Yes, there's a mixture of comedy and emotion. I absolutely wanted to be sincere, to play my character and the situations straight. François and I discussed it at length. I tried to avoid falling into fabrication, to stay as genuine as possible, to create empathy for the character, to express just how much she's been oppressed by her authoritative husband. That way, when Suzanne succeeds, we welcome this turnaround, we're happy to see her get her revenge.

Suzanne's clothing evolves throughout the film. Did this help you get into character?

Yes, definitely. I had also experienced that on Benoit Jacquot's PRINCESSE MARIE. When there is a lot of attention to the costumes, something happens with the character on a subconscious level, the clothing informs the attitudes. Pascaline Chavanne is a great costume designer. She's a gold mine, she does incredible research and then proposes a wide range of options. Gradually the character's style comes into focus, which really helps when you're



playing against type, as I was in POTICHE. There was no set idea in the beginning, but during the fittings everything came together, we learned which colors and cuts worked. The idea was to remain within the character's time period while finding her personal style. The costumes needed to be both funny and believable.

The most unlikely costume is the red tracksuit Suzanne wears at the beginning of the film, when she's still the good little bourgeois housewife.

At the same time, that tracksuit was made from a 1970s pattern and material. This outfit points the character in the direction she'll be shifting, but she's still got her curlers in her hair! The curlers were my idea, to counter the more modern image of the tracksuit. If she'd worn a sweatband, she'd have seemed like a liberated bourgeois woman, which she isn't yet. We needed something quirky for that first scene to set the tone for the film.

What about reuniting with Gérard Depardieu?

Over the years*, we've reunited many times. And each time, it's so natural. I love and admire him enormously. He's an actor who is so present and warm with his partners. Plus he's funny, and... very impatient. He doesn't like to rehearse, he likes to shoot, he has a tendency to want to speed things up. Fortunately, François is the same. I think Gérard really had fun playing this union man. He was a natural in the part, it just flowed. François used Gérard's amazing presence even as he was writing the scenes. He knew that having him playing the role would take everything up a notch.

* THE LAST METRO by François Truffaut (1980), JE VOUS AIME by Claude Berri (1980), CHOICE OF ARMS by Alain Corneau (1981), FORT SAGANNE by Alain Corneau (1983), STRANGE PLACE FOR AN ENCOUNTER by François Dupeyron (1988), CHANGING TIMES by André Téchiné (2004).

On the other hand, this is the first time you've ever worked with Fabrice Luchini.

G rard's acting style is direct and instinctive, while Fabrice spends a great deal of time preparing. When he arrives on set, he has already developed his character perfectly for each situation. He's a theater actor above all. With G rard, you can change things at the last minute. With Fabrice, it's a bit more complicated because his technique is the opposite of G rard's. He's extremely brilliant and commands authority. Fabrice is hilarious in the role. He takes Pujol to the limit of the character's nervous, irascible, quick-tempered personality, while also making him sympathetic in the end, when he finally realizes nobody is indispensable, not even him. He's no Citizen Hearst!

8 WOMEN and POTICHE were both plays to start with, but very different from each other.

Yes, to me, the two films are polar opposites. First of all, 8 WOMEN was shot on one set, whereas POTICHE had multiple sets and locations. They're not the same type of story, and most of all, there



was much less emotion in 8 WOMEN. That film focused on other things: the complicity between actresses, the mother-daughter relationship. The tone was more playful.

You don't do theater, but you're not afraid of playing theatrical roles in the cinema.

Right, because cinema and theater are completely different. Theatrical acting in cinema is still cinema. What frightens me about theater is the unity of place, the fact that everything must be planned and decided in advance, everything is prepared, you are always doing the same thing. I have trouble with that, and with stage fright, being the center of attention in front of an audience. I still can't imagine myself working in the theater.

CATHERINE DENEUVE

SELECTED FILMOGRAPHY



- 2010 POTICHE by François Ozon
LES YEUX DE SA MÈRE by Thierry Klifa
- 2009 THE BIG PICTURE by Eric Lartigau
- 2008 THE GIRL ON THE TRAIN by André Téchiné
- 2007 A CHRISTMAS TALE by Arnaud Desplechin
- 2006 AFTER HIM by Gaël Morel
FAMILY HERO by Thierry Klifa
- 2005 PALAIS ROYAL! by Valérie Lemercier
- 2004 CHANGING TIMES by André Téchiné
KINGS AND QUEEN by Arnaud Desplechin
- 2001 NEAREST TO HEAVEN by Tonie Marshall
- 1999 8 WOMEN by François Ozon
DANCER IN THE DARK by Lars Von Trier
EAST-WEST by Régis Wargnier
BEAUTIFUL MOTHER by Gabriel Aghion
NIGHT WIND by Philippe Garrel
- 1998 POLA X by Léos Carax
PLACE VENDÔME by Nicole Garcia
- 1996 GÉNÉALOGIES D'UN CRIME by Raul Ruiz
- 1995 THIEVES by André Téchiné
- 1994 THE CONVENT by Manoel de Oliveira
- 1992 MY FAVORITE SEASON by André Téchiné
- 1991 INDOCHINA by Régis Wargnier
- 1988 STRANGE PLACE FOR AN ENCOUNTER by François Dupeyron
- 1987 AGENT TROUBLE by Jean-Pierre Mocky
- 1986 SCENE OF THE CRIME by André Téchiné
- 1984 PAROLES ET MUSIQUES by Elie Chouraqui
- 1983 FORT SAGANNE by Alain Corneau
LE BON PLAISIR by Francis Girod
- 1982 THE HUNGER by Tony Scott
L'AFRICAIN by Philippe de Broca
- 1981 LE CHOC by Robin Davis
CHOICE OF ARMS by Alain Corneau
HOTEL AMERICA by André Téchiné
- 1980 JE VOUS AIME by Claude Berri
THE LAST METRO by François Truffaut
- 1979 COURAGE FUYONS by Yves Robert
- 1977 OTHER PEOPLE'S MONEY by Christian de Chalonge
- 1976 SI C'ÉTAIT À REFAIRE by Claude Lelouch
ÂMES PERDUES by Dino Risi
- 1975 LE SAUVAGE by Jean-Paul Rappeneau
- 1972 UN FLIC by Jean-Pierre Melville
- 1971 LIZA by Marco Ferreri
IT ONLY HAPPENS TO OTHERS by Nadine Trintignant
- 1970 DONKEY SKIN by Jacques Demy
- 1969 TRISTANA by Luis Buñuel
MISSISSIPPI MERMAID by François Truffaut
- 1968 HEARTBEAT by Alain Cavalier
- 1967 BENJAMIN by Michel Deville
BELLE DE JOUR by Luis Buñuel
- 1966 THE YOUNG GIRLS OF ROCHEFORT by Jacques Demy
- 1965 A MATTER OF RESISTANCE by Jean-Paul Rappeneau
REPULSION by Roman Polanski
- 1963 THE UMBRELLAS OF CHERBOURG by Jacques Demy

GÉRARD DEPARDIEU

SELECTED FILMOGRAPHY



- 2010 POTICHE by François Ozon
MY AFTERNOONS WITH MARGUERITTE by Jean Becker
- 2009 MAMMUTH by Benoît Delepine and Gustave Kervern
DUMAS by Safy Nebbou
SMALL WORLD by Bruno Chiche
- 2008 BELLAMY by Claude Chabrol
DIAMOND 13 by Gilles Beati
HELLO GOODBYE by Graham Guit
IN THE BEGINNING by Xavier Giannoli
- 2007 DISCO by Fabien Onteniente
MESRINE: KILLER INSTINCT by Jean-François Richet
- 2006 BABYLON A.D. by Mathieu Kassovitz
ASTÉRIX AT THE OLYMPIC GAMES
by Frédéric Forrester and Thomas Langmann
LA VIE EN ROSE by Olivier Dahan
- 2005 MICHOU D'AUBER by Thomas Gilou
QUAND J'ÉTAIS CHANTEUR by Xavier Giannoli
- 2004 CHANGING TIMES by André Téchiné
DEPARTMENT 36 by Olivier Marchal
- 2003 NATHALIE... by Anne Fontaine
RUBY AND QUENTIN by Francis Veber
- 2001 THE CLOSET by Francis Veber
- 2000 ASTERIX & OBELIX: MISSION CLEOPATRA by Alain Chabat
THE BRIDGE by Gérard Depardieu and Frédéric Auburtin
- 1995 LE GARÇU by Maurice Pialat
- 1994 GUARDIAN ANGELS by Jean-Marie Poiré
ELISA by Jean Becker
- 1993 COLONEL CHABERT by Yves Angelo
- 1992 GERMINAL by Claude Berri
- 1991 MON PÈRE CE HÉROS by Gérard Lauzier
TOUS LES MATINS DU MONDE by Alain Corneau
- 1990 GREEN CARD by Peter Weir
- 1989 CYRANO DE BERGERAC by Jean-Paul Rappeneau
- 1988 TOO BEAUTIFUL FOR YOU by Bertrand Blier
STRANGE PLACE FOR AN ENCOUNTER by François Dupeyron
- 1987 CAMILLE CLAUDEL by Bruno Nuytten
- 1986 LES FUGITIFS by Francis Veber
UNDER THE SUN OF SATAN by Maurice Pialat
MENAGE by Bertrand Blier
- 1985 JEAN DE FLORETTE by Claude Berri
- 1984 POLICE by Maurice Pialat
RIVE DROITE, RIVE GAUCHE by Philippe Labro
- 1983 FORT SAGANNE by Alain Corneau
COMDADS by Francis Veber
THE WOMAN NEXT DOOR by François Truffaut
DANTON by Andrzej Wajda
- 1981 CHOICE OF ARMS by Alain Corneau
- 1980 JE VOUS AIME by Claude Berri
THE LAST METRO by François Truffaut
LOULOU by Maurice Pialat
- 1973 GOING PLACES by Bertrand Blier

FABRICE LUCHINI

FILMOGRAPHY



- 2010 POTICHE by François Ozon
- LES FEMMES DU 6e ÉTAGE by Philippe Le Guay
- MY FATHER'S GUEST by Anne Le Ny
- 2008 PARIS by Cédric Klapisch
- A DAY AT THE MUSEUM by Jean-Michel Ribes
- THE GIRL FROM MONACO by Anne Fontaine
- 2007 MOLIÈRE by Laurent Tirard
- 2006 JEAN-PHILIPPE by Laurent Tuel
- 2005 LA CLOCHE A SONNÉ by Bruno Herbulot and Adeline Lecallier
- 2004 INTIMATE STRANGERS by Patrice Leconte
- 2003 THE COST OF LIVING by Philippe Le Guay
- 2001 BARNIE'S MINOR ANNOYANCES by Bruno Chiche
- 1999 KEEP IT QUIET by Benoît Jacquot
- NOTHING ABOUT ROBERT by Pascal Bonitzer
- 1998 PAR CŒUR by Benoît Jacquot
- 1997 LE BOSSU by Philippe De Broca
- AN AIR SO PURE by Yves Angelo
- 1996 HOMMES, FEMMES, MODE D'EMPLOI by Claude Lelouch
- BEAUMARCHAIS THE SCOUNDREL by Edouard Molinaro
- 1995 L'ANNÉE JULIETTE by Philippe Le Guay
- 1994 COLONEL CHABERT by Yves Angelo
- 1993 TOUT ÇA POUR ÇA by Claude Lelouch
- TOXIC AFFAIR by Philomène Esposito
- THE TREE, THE MAYOR AND THE MEDIATHEQUE by Eric Rohmer
- 1992 LE RETOUR DE CASANOVA by Edouard Niermans
- RIENS DU TOUT by Cédric Klapisch
- 1990 LA DISCRÈTE by Christian Vincent
- URANUS by Claude Berri
- 1988 LA COULEUR DU VENT by Pierre Granier Deferre
- THE LARK by Pierre Zucca
- 1987 FOUR ADVENTURES OF REINETTE AND MIRABELLE by Eric Rohmer
- LES OREILLES ENTRE LES DENTS by Patrick Schulmann
- 1986 MAX MY LOVE by Nagisa Oshima
- CONSEIL DE FAMILLE by Costa Gavras
- HÔTEL DU PARADIS by Jana Bokova
- 1985 P.R.O.F.S. by Patrick Schulmann
- ROUGE GORGE by Pierre Zucca
- 1984 FULL MOON IN PARIS by Eric Rohmer
- 1983 ZIG ZAG STORY by Patrick Schulmann
- 1982 T'ES FOLLE OU QUOI by Michel Gérard
- 1978 PERCEVAL LE GALLOIS by Eric Rohmer
- VIOLETTE NOZIERE by Claude Chabrol
- 1975 NÉ by Jacques Richard
- VINCENT MIT L'ÂNE DANS LE PRÉ by Pierre Zucca
- 1974 CONTES IMMORAUX by Walerian Borowczyk
- 1970 CLAIRE'S KNEE by Eric Rohmer
- 1969 TOUT PEUT ARRIVER by Philippe Labro

KARIN VIARD

FILMOGRAPHY



- 2010 POTICHE by François Ozon
POLISSE by Maiwenn
MA PART DU GÂTEAU by Cédric Klapisch
MY FATHER'S GUEST by Anne Le Ny
NOTHING TO DECLARE by Dany Boon
- 2009 HAPPY END by Jean-Marie and Arnaud Larrieu
CHANGE OF PLANS by Danielle Thompson
- 2008 BABY BLUES by Diane Bertrand
PARIS by Cédric Klapisch
LES RANDONNEURS À SAINT-TROPEZ by Philippe Harel
- 2007 ALL ABOUT ACTRESSES by Maiwenn
LA FACE CACHÉE by Bernard Campan
IN MOM'S HEAD by Carine Tardieu
TRUE ENOUGH by Sam Karmann
- 2006 AMBITIOUS by Catherine Corsini
- 2005 THE AX by Costa-Gavras
LES ENFANTS by Christian Vincent
HELL by Danis Tanovic
- 2004 THE ROLE OF HER LIFE by François Favrat
THE HOOK by Thomas Vincent
THE EX-WIFE OF MY LIFE by Josiane Balasko
- 2003 FRANCE BOUTIQUE by Tonie Marshall
MES COPINES by Anne Fassio
- 2002 EMBRASSEZ QUI VOUS VOUDREZ by Michel Blanc
- 2001 CHILDREN'S PLAY by Laurent Tuel
REINES D'UN JOUR by Marion Vernoux
TIME OUT by Laurent Cantet
- 2000 ENCHANTED INTERLUDE by Michel Spinosa
- 1999 THE NEW EVE by Catherine Corsini
MES AMIS by Michel Hazanavicius
THE CHILDREN OF THE CENTURY by Diane Kurys
BATTLE CRIES by Solveig Anspach
- 1997 LES VICTIMES by Patrick Grandperret
LES RANDONNEURS by Philippe Harel
WHAT'S SO FUNNY ABOUT ME? by Christian Vincent
- 1996 FOURBI by Alain Tanner
LE JOURNAL DU SÉDUCTEUR by Danièle Dubroux
- 1995 LA HAINE by Mathieu Kassovitz
FAST by Dante Desarthe
ADULTERY: A USER'S GUIDE by Christine Pascal
- 1994 CE QUE FEMME VEUT by Gérard Jumel
EMMÈNE-MOI by Michel Spinosa
HEADS ABOVE WATER by Xavier Durringer
LE FILS PRÉFÉRÉ by Nicole Garcia
LA SÉPARATION by Christian Vincent
- 1992 RIENS DU TOUT by Cédric Klapisch
MAX & JÉRÉMIE by Claire Devers
- 1991 TATIE DANIELLE by Etienne Chatilliez
- 1986 DELICATESSEN by Marc Caro & Jean-Pierre Jeunet
LA GOULA by Roger Guillo

JUDITH GODRÈCHE

FILMOGRAPHY



- 2010 LOW COST by Maurice Barthelémy
- HOLIDAY by Guillaume Nicloux
- POTICHE by François Ozon
- 2009 TOUTES LES FILLES PLEURENT by Judith Godrèche
- PLEASE, PLEASE ME! by Emmanuel Mouret
- 2008 HOME SWEET HOME by Didier Le Pêcheur
- 2007 PLEASE DON'T GO by Bernard Jeanjean
- 2005 PAPA by Maurice Barthelémy
- TOUT POUR PLAIRE by Cécile Telerman
- TU VAS RIRE MAIS JE TE QUITTE by Philippe Harel
- 2003 FRANCE BOUTIQUE by Tonie Marshall
- QUICKSAND by John Mackenzie
- 2002 POT LUCK by Cédric Klapisch
- SPEAK TO ME OF LOVE by Sophie Marceau
- 2001 SOUTH KENSINGTON by Carlo Vanzina
- 1999 ENTROPY by Phil Joanou
- 1998 BIMBOLAND by Ariel Zeitoun
- THE MAN IN THE IRON MASK by Randy Wallace
- 1996 RIDICULE by Patrice Leconte
- BEAUMARCHAIS THE SCOUNDREL by Edouard Molinaro
- 1994 GRANDE PETITE by Sophie Fillières
- 1993 TANGO by Patrice Leconte
- A NEW LIFE by Olivier Assayas
- 1991 PARIS S'ÉVEILLE by Olivier Assayas
- 30 DOOR KEY by Jerzy Skolimowski
- 1990 THE DISENCHANTED by Benoît Jacquot
- 1989 THE 15 YEAR OLD GIRL by Jacques Doillon
- SON'S by Alexander Rockwell
- UN ÉTÉ D'ORAGE by Charlotte Brandstrom
- 1987 LES SAISONS DU PLAISIR by Jean-Pierre Mocky
- LOUNGE CHAIR by Jean-François Amiguet
- THE BEGGARS by Benoît Jacquot
- 1985 NEXT SUMMER by Nadine Trintignant

JÉRÉMIE RENIER

FILMOGRAPHY



- 2010 POTICHE by François Ozon
PHILIBERT by Sylvain Fusée
POSSESSIONS by Eric Guirado
- 2009 THE WEDDING CAKE by Denys Granier-Deferre
TOMORROW AT DAWN by Denis Dercourt
VINTNER'S LUCK by Niki Caro
- 2008 LORNA'S SILENCE by Jean-Pierre and Luc Dardenne
SUMMER HOURS by Olivier Assayas
IN BRUGES by Martin McDonagh
GUILTY by Laëtitia Masson
- 2006 ATONEMENT by Joe Wright
PRIVATE PROPERTY by Joachim Lafosse
PRESIDENT by Lionel Delplanque
DIKKENEK by Olivier Van Hoofstadt
FAIR PLAY by Lionel Baillu
- 2005 THE CHILD by Jean-Pierre and Luc Dardenne
CAVALCADE by Steve Suissa
- 2004 LE PONT DES ARTS by Eugène Green
SAN ANTONIO by Frédéric Auburtin
- 2003 WORK HARD, PLAY HARD by Jean-Marc Moutout
EN TERRITOIRE INDIEN by Lionel Epp
- 2002 LE TROISIÈME CIEL by Christophe Fraipont
THE WAR IN PARIS by Yolande Zauberman
- 2001 THE PORNOGRAPHER by Bertrand Bonello
BROTHERHOOD OF THE WOLF by Christopher Gans
- 2000 PRETEND I'M NOT HERE by Olivier Jahan
THE KING'S DAUGHTERS by Patricia Mazuy
- 1999 CRIMINAL LOVERS by François Ozon
- 1996 LA PROMESSE by Jean-Pierre and Luc Dardenne

CAST

Suzanne Catherine Deneuve
Babin Gérard Depardieu
Robert Fabrice Luchini

Nadège Karin Viard
Joëlle Judith Godrèche
Laurent Jérémie Renier

Spanish truckdriver Sergi Lopez
Geneviève Michonneau Evelyne Dandry
André Bruno Lochet
Young Suzanne Elodie Frégé
Young Babin Gautier About
Young Robert Jean-Baptiste Shelmerdine

Flavien Noam Charlier
Stanislas Martin de Myttenaere

CREW

Directed by François Ozon
Screenplay and adaptation by François Ozon
Freely adapted from the play by Barillet & Grédy
Produced by Eric and Nicolas Altmayer
Line producer Pierre Wallon
Director of photography Yorick Le Saux
Sound engineer Pascal Jasmes
Production design Katia Wyszkop
Costumes Pascaline Chavanne
First assistant director Hubert Barbin
Casting directors, France Sarah Teper, Leila Fournier
Casting director, Belgium Mickael de Nijs
Script supervisor Joëlle Hersant
Editor Laure Gardette
Sound editor Benoît Gargonne
Sound mixer Jean-Paul Hurier
Stills photographers Jean-Claude Moireau
Nicolas Schul
Patrick Swirc

MANDARIN CINÉMA FOF FRANCE 2 CINÉMA MARS FILMS WILD BUNCH SCOPE PICTURES
with the participation of CANAL+ TPS STAR FRANCE TÉLÉVISIONS and RÉGION WALLONNE
in association with LA BANQUE POSTALE IMAGE 3 COFINOVA 6 CINEMAGE 4 SOFICINEMA 6

ORIGINAL MUSIC
PHILIPPE ROMBI

“Slow Giradschi”
(Stelvio Cipriani)
1973 - CAM

“Teen agers cha cha cha”
(Stelvio Cipriani)
1973 - CAM

Original score available at **naïve**



THE
SONGS

“Emmène-moi danser ce soir”
(F. Valery / J. Albertini)
Interpreted by Michèle Torr
1978 Mercury France

“Parlez-vous français?”
(Franck Dostal / Rolf Soja)
Interpreted by Baccara
1978 BMG Ariola Hamburg GmbH

“Viens faire un tour sous la pluie”
(Richard Dewitte / Serge Koolenn)
Interpreted by Il Etait Une Fois
1975 Capitol Music

“More Than a Woman”
(B. Gibb - R. Gibb - M. Gibb)
Interpreted by The Bee Gees
1977 Barry Gibb, Under exclusive License to Rhino Entertainment Company,
a Warner Music Group Company

“Cu-cu-rru-cu-cu Paloma”
(Thomas Mendez)
Interpreted by Fernando
Production Compagnies Spectacle

“1 2 3”
(J.P. Cara / J.P. Cara - T. Rallo)
Interpreted by Catherine Ferry
1976 Barclay

“C'est beau la vie”
(Claude Delecluse - Michèle Senlis / Jean Ferrat)
Interpreted by Catherine Deneuve
Reorchestrated by Benjamin Biolay at the Studios de la Seine
Musicians: Elsa Benabdallah, Christophe Morin, Nicolas Fiszmann, Denis Benarroch
Voice: Rachel Pignot
Mandarin Cinéma - Foz