

Rouge International and Bethsabée Mucho present
LA FILLE DU PATRON - THE BOSS'S DAUGHTER
a film by Olivier Loustau

RELEASE : JANUARY 6 2016

France

Length : 1h38 -Image : SCOPE 2.39 – Sound : 5.1

DISTRIBUTION

WILD BUNCH DISTRIBUTION
65 rue de Dunkerque -75009 Paris
Tel : 01 43 13 21 15

distribution@wildbunch.eu
www.wildbunch-distribution.com

PRESS RELATIONS

Marie Queysanne
Assisted by Charly Destombes
113, rue Vieille du Temple -75003 Paris
Tel : 01 42 77 03 63
marie@marie-q.fr
charly@marie-q.fr

SYNOPSIS

40-year-old foreman Vital is chosen by Alix (25) as a guinea pig in the study she is carrying out in her father's factory.

The boss's daughter soon finds herself falling under the spell of this reserved, enigmatic worker as he begins to open up to her, revealing his dreams of another life.

INTERVIEW WITH OLIVIER LOUSTAU

What made you want to tell the story of the Boss's Daughter?

The Boss's daughter has certain things in common with my own story. I'm the son of a working-man; I wanted to place the action of my first film within a factory, and make the declining industrial world the setting for a social comedy.

As I was writing it, I was motivated by the question of how to represent the working-classes in a vivid manner, without pathos or pessimism. I wanted to show ordinary heroes, with their strengths and weaknesses... with a love story, central to the film, between a worker and the "boss's daughter"... I was interested in recounting the consequences of this relationship on the company, and on the rugby team, on the "family" in the broadest sense: not only the biological family, but the social group we belong to.

Alix's family is, above all, her father...

Yes, a widowed father, a former worker, who thinks that for his highly-qualified daughter to fall in love with an employee is a failure. As a result, he loses the lucidity he requires as a company manager. It's no longer the boss who talks and acts, but the angry father. Patrick Descamps embodies this ambivalence perfectly. I love the clear sense of physical force, whereas he is, in fact, flawed and quite tender.

Alix is not only the object of Vital's desire, but she also represents the possibility of a new and different life.

Alix and Vital have no deliberate desire to seduce one another. But there's a mutual attraction, something unsettling, a curiosity that they can't fight. Something almost inevitable. An energy that forces them together. Alix sees things in Vital that nobody's seen before. She gives him the strength to believe that he can have a different life to the one he's known so far. Be it conjugal or professional. Thanks to her vitality and optimism, Alix opens up a new window on the world, the possibility of a fresh start, which he wants to experience. And so Vital can "breathe", as he tells his friend. For her part, Alix finds a certain release, and can cut the cord with her father.

How did you choose Christa Théret to play Alix?

It was her voice that appealed to me first, but also the mix of assurance and fragility that she emanates. Within the confines of the role, there was a broad spectrum of possibilities,

expressing both great determination and a profound trauma. Christa succeeds in conveying that Alix lost her mother ten years previously, and has buried her grief. It was a delight to work with her. She's very sincere, spontaneous and natural. I love her emotional restraint, her subtlety... and how photogenic she is.

And yourself, in the role of Vital?

It wasn't my original idea at all. The first person to encourage me to play Vital was Patrick Grandperret, who had produced my short film *Face à la Mer*. He told me it would be much easier to do everything myself!

It was a considerable challenge, but he was right. It was particularly coherent in terms of filming and living within the group, and leading from inside, as it were. Being both in front of and behind the camera brings about a form of humility, regarding the other actors, which encourages them to be even freer, because we're all in the same boat. And in terms of the direction, it encouraged me to submerge Vital within the group.

You show Vital's married life quite harshly, but with no cynicism, notably with regard to Mado, his wife.

Putting everything on Mado would have spared Vital. But he too is responsible for their situation, as a couple going through the motions, unable to admit that they have nothing in common any more, apart from loving their child. Vital finds a refuge in rugby, and that's all he lives for. There's no room in his life for his wife, and he doesn't even look at her any more. Mado may be the one who's cheated on, but I wanted an actress who would embody both glamour and severity. That's why I chose Florence Thomassin, for those extra dimensions she can lend to a character.

I see the film as the story of the end of a cycle: for Vital and Mado, and also for Alix and her father, for the company, and for the group... More generally, the film reflects the process whereby French industry is disappearing, and in which the textile business was the flagship.

And the disappearance of the working-class?

Yes. When the industrial base disappears, so does the working-class. However, it's not extinct yet, and still makes up 22% of the working population! We only tend to see it when factories are being closed, with strikes and red flags being waved... I wanted to counter those clichés - even if there's a degree of reality in them - and convey social conflict in a different way.

As the workers' wives say in the film: "A strike serves no purpose any more". Unfortunately, that's often true, and I preferred to show their protest via sport, in their refusal to play the rugby final in their boss's colours, for example.

When they play rugby, we feel that they share a common cause, and that there's a need to be together, to be united.

It's the team sport 'par excellence', where an individual is nothing without the others, as talented as he may be. Rugby embodies the values of sacrifice, solidarity and courage that I found apt and appropriate to represent the working-class milieu and express its struggle for dignity. I'm also fascinated by the sport because it's one of the only environments today where you can find a true social mix. Dentists, plumbers and labourers are side by side, whatever

their ethnic or religious backgrounds. It was important for me to show executives and workers playing together on a rugby pitch, even if they're more than capable of shouting at each other before and after in a professional context.

How did you choose the company where you filmed?

I wanted to avoid the archaic images associated with the working environment and find a modern factory with powerful and graphically forceful machines.

In a cruel, ironic twist, between the time the company, which was already in a delicate situation, accepted us, and the time we shot the film, their difficulties got worse, and it went into liquidation. There was something quite profound in that parallel situation, which took us beyond cinema.

And you wanted to have the factory workers act in the film?

I've acted myself in four films by Abdellatif Kechiche, a great director, with whom I learned a great deal, notably the extent to which the mix of professional and non-professional actors can be quite explosive. It creates veracity and authenticity, and an immersion in reality. It doesn't necessarily allow you to find 'the truth' - you can never find it - but it does enable you to get as close as possible.

In a certain way, non-professional actors set the tone, and the professional actors have to adjust to it. Not the other way round.

I wanted to create a mixed and disparate group, not trying to cover every sector, but reflecting the reality of France as I see it.

You not only had to find the factory that would inspire you, but also where the workers would agree to act...

In an economic and social context that was already quite tense, I had to make a serious effort to convince them of my determination to get them to act in the film. I explained to them why I wanted to make the film: to pay homage to the working-class, to my father...

What about the choice of Stéphane Rideau?

That was a wonderful encounter. Stéphane is a very creative and free actor. I love his energy, and the humour he brings. Some of the lines would sound awful coming from someone else! Several of the other actors, like Pierre Berriau, Vincent Martinez, Tonio Descanville and Moussa Maaskri, had already worked on my short film, *Face à la Mer*.

How did you conceive of the lighting?

It was imperative that we shoot in the summer, to avoid a sense of drab, daily greyness. I wanted to step aside somewhat, not to embellish or betray that world, but to nod towards a certain poetic realism, and convey warmth and solidarity, friendship and fraternity.

I'm very pleased with the work we did with Virginie Montel, as artistic director, and with Crystel Fournier... for her sense of framing and her tenacity.

You also exploit the humour...

That no doubt comes from my love of Italian cinema, and the way it treats poverty and the difficulties of life in a light and humorous way.

The workers' wives are very vivacious characters...

That's largely thanks to the considerable contribution of the actresses, who make their characters much more vivid than what was written.

From the rehearsal stage, everyone really got their teeth into their characters in order to fully embody and invest the family spirit of RC Tricot, which is so affected by Vital's love story and its consequences.

The rugby players' wives are also very present, and really get involved, even it's only making sandwiches behind the bar. But without the women, there would be no team.

The rugby final is a microcosm of the film's message: whatever happens, stick together...

For me, the match is a fight for dignity. If the workers had refused to play, because the boss is their sponsor, they would be punishing themselves. So they decide to play for themselves, in their own colours: black, in mourning for their business. They play primarily for their honour, for the possibility of winning something just as they are probably going to lose their jobs. It's vital for them to invest the last of their strength into this final battle.

Fixi's music also helps to set the film in a very vital and vibrant context.

I wanted lively and spirited music, with the same energy we can see on the screen. Fixi is a pianist/accordionist who made a name for himself with the group Java. He plays an instrument that some may see as old-fashioned, but in a way that interests me. I mean: how do you play the accordion without being called Yvette Horner, without sounding like traditional French 'musette' dance music.

And the end of the film?

Vital knows that he's going to leave with Alix. So it's important for him to leave in the right way, and to win his last match.

Vital and Alix found one another. They broke up with their respective families to invent a new future. And they're determined to live out their love together to the full.

BIO-FILMOGRAPHY - OLIVIER LOUSTAU

After a masters degree in communication at CELSA, Olivier Loustau took acting classes and acted in films before joining the Conservatoire Européen d'Ecriture Audiovisuelle, then the Scriptwriting Workshop at the FEMIS. He has collaborated on several scenarios including QUAND LA VILLE MORD (Dominique Cabrera), DOLL'ART (Juliette Sales), SCALP (Xavier Durringer & Jean Marc Brondolo – series on Canal+ 8x52'), CAPONE (Jean Marc Brondolo) and HEROES (Thierry Rajic).

AS DIRECTOR

2015 - LA FILLE DU PATRON

2011 - FACE À LA MER (Short Dramatic film – Length : 30')

Prix du Public & Mention Spéciale du Jury, Montpellier 2011. Broadcast on ARTE

2001 -C.D.D. (Short Dramatic film – Length : 10')

Premier Prix du Scénario Conseil Régional de Picardie, 1999, Prix du Public Rhône-Alpes Science-Fiction, 2001. Broadcast on TPS

2000 - LE DÉTOUR DU FASO (Short documentary film – Length: 42')

Selected for numerous festivals inclding: Ouagadougou, Montreal, Namur, Milan, Amiens... Broadcast on TV5 & RFO

AS ACTOR

2015 ORPHELINE	Arnaud des Pallières
2014 LA FILLE DU PATRON	Olivier Loustau
2013 98	Hélène Zimmer
2012 IL EST PARTI DIMANCHE	Nicole Garcia
PITCHIPOÏ	Charles Najman
DRIFT	Max Jourdan
2011 L' AVOCAT	Cédric Anger
2009 VENUS NOIRE	Abdellatif Kechiche
LA PRINCESSE DE MONTPENSIER	Bertrand Tavernier
2007 LA GRAINE et le MULET	Abdellatif Kechiche
2006 LE SERPENT	Eric Barbier
2005 ANDALUCIA	Alain Gomis
2004 ÉCORCHÉS	Cheyenne Carron
2003 LE CONVOYEUR	Nicolas Boukhrief
2002 L'ESQUIVE	Abdellatif Kechiche
ARAM	Robert Kéchichian
2000 LA FAUTE À VOLTAIRE	Abdellatif Kechiche
1999 CHILI CON CARNE	Thomas Gilou
1998 TRAFIC D'INFLUENCE	Dominique Farrugia
1996 LE DÉMÉNAGEMENT	Olivier Doran
DELPHINE : 1 - YVAN : O	Dominique Farrugia

1995 CAPITAINE CONAN
1994 RAI
1993 TOM EST TOUT SEUL
1992 IP5

Bertrand Tavernier
Thomas Gilou
Fabien Onteniente
Jean-Jacques Beinex

CAST

Christa THÉRET
Olivier LOUSTAU
Florence THOMASSIN
Patrick DESCAMPS
Stéphane RIDEAU
Lola DUEÑAS
Pierre BERRIAU
Vincent MARTINEZ
Déborah GRALL
Ludovic BERTHILLOT
Meriem SERBAH
Moussa MAASKRI
Julien MEUNIER
Steve TIENTCHEU
Christophe VANDEVELDE
Hortense GELINET
Elodie MENNEGAND
Tonio DESCANVELLE
Sabine PAKORA
Jocelyne MAILLARD
Témoé NOUZILLE

Alix
Vital
Madeleine
Baretti
Marc
Virginia
Frano
Eddy
Cathy
Lolo
Jasmine
Azoug
Lepetit
Président
Human resources manager
Marie
Caroline
Stef
Gladys
Laurence
Fanny

With the participation of Sébastien CHABAL

CREW

WRITTEN AND DIRECTED BY
ADAPTATION & DIALOGUES

ARTISTIC DIRECTION
1ST ASSISTANT DIRECTOR
DOP
SET DESIGN
SOUND

Olivier LOUSTAU
Olivier LOUSTAU
Bérénice ANDRÉ
Agnès CAFFIN
Virginie MONTEL
Ludovic GIRAUD
Crystel FOURNIER
Helena CISTERNE
Erwan KERZANET
Edouard MORIN
Arnaud ROLLAND
Nathalie VIDAL

EDITING
ORIGINAL SCORE
EXECUTIVE PRODUCERS

COPRODUCERS

SALES & DISTRIBUTION

Camille TOUBKIS
FIXI
ROUGE INTERNATIONAL

Julie GAYET, Nadia TURINCEV
BETHSABEE MUCHO
Lisa AZUELOS, Julien MADON
EMAËL FILMS
EZEKIEL FILM PRODUCTION
FRANCE 2 CINÉMA
MOVIE PICTURES
RHONE-ALPES CINEMA
WILD BUNCH