

Nord-Ouest presents

KAD
MERAD

CATHERINE
DENEUVE

EMMANUELLE
BÉART

MÉLANIE
BERNIER

MY
STARS

(MES STARS ET MOI)

a film by LAETITIA
COLOMBANI

produced by
CHRISTOPHE ROSSIGNON

Running time : 1h28

French release 29 October 2008

SYNOPSIS

Three beautiful actresses share the same n°1 fan, Robert, who uses his position as a cleaner at the biggest artistic agency in Paris to check on their careers. Then he uses his knowledge to change their schedules, dump their boyfriends and generally interfere. When the three actresses find themselves working together on the same movie, they decide it's time to show Robert who's boss...

INTERVIEW WITH LAETITIA COLOMBANI

Scriptwriter, director and actress

Where did you get the idea for the story?

There were two events that pushed me to write the script. Firstly, I was touring in Japan to promote my first film; HE LOVES ME... HE LOVES ME NOT, and I met a young Japanese actress who was being hassled by a fan who was also bothering other big stars. A while later, in Los Angeles, I was at CAA, one of the biggest agencies, and I came out late. The huge building was about to close and I came across a janitor. He would spend his time alone in these deserted offices filled with addresses, contacts and scripts destined for the biggest stars in the world. I thought of what he could do with all of that. And that's where the idea came from for the world of a fan meeting the world of actresses in a comedy with obsession as the theme.

How did you construct the plot?

These two events came together in my ideas book and a phrase sprang to mind: "They started as his idols, but became his worst nightmare". This formula is a kind of resume of the script and I kept it constantly on my desk. Each of the four characters had to have their own universe, their own life and their own evolution. The story of the fan was pretty clear, but not that of the actresses. I wanted to make them interesting women with a real life outside of their public persona. Since the film plays both on fiction and reality, they had to have the same problems as ordinary mortals.

I immediately decided that Roberts relationship wouldn't be functioning, mainly because of his exclusive relationship with the actresses. I imagined him alone with a pet – JR – his bulimic and depressive cat. Robert is obsessive but not a fantasist, because contrary to fantasists, he is lucid and knows what he's doing. He's convinced he's acting for the actresses' benefit. He simply thinks the end justifies the means. He's not seeking to seduce them – I'd define him as a "guardian angel-fan".

Why did you cast Kad Merad?

Of course, I'd seen all his sketches on TV, but it was in DON'T WORRY, I'M FINE that he really surprised me. I found him capable of going from a load of clowning around to being hugely sober and very introverted, and I found that intriguing.

How did you present the project to him?

Everything happened very quickly. Christophe Rossignon, who had produced Philippe Lioret's film and was producing mine, called him one evening to suggest he read the script. Kad read it immediately and called the following morning to accept the role. We met for two hours and the way he spoke about the character and how he embodied him already convinced me that he was Robert - Mr. Normal with a touch of craziness and a whole lot of emotion.

It's his humanity that lets the audience identify with him. The film revolves around Robert.

How did you persuade Catherine Deneuve to come onboard?

She read the scenario and thought the story was well constructed and original. However, she initially turned it down because she felt the evolution of the actresses should be more differentiated. In the version that she'd just read, the actresses learned nothing about Robert while he was learning a lot about them. So she pushed me to think more deeply about it and that led me to reduce the initial number of four actresses to three and to more deeply explore their individual lives. So I set to rewriting for six months, at the end of which, Christophe Rossignon and I asked her to read the new version of the script. And that's when she accepted the role.

During rewriting, did you have a personal conversation with her about her star status?

I wanted to give her a proper movie role, in which she'd play a real character and not her own life. Of course, with her star status, there's an automatic identification there and I wanted that too. It would have been impossible to give this role to somebody as yet undiscovered. The lives and problems of these characters are fictional, in order to give a lot of freedom to the actresses playing them and so that they can let themselves go. It's a comedy.

How did you dose the blend of fiction and reality?

The gamble was to make a fiction film with a lot of references to reality. I wanted the viewer to be like a little mouse in the house of the stars, who gets to see how things happen when actresses aren't on stage. Emmanuelle and Catherine sometimes wondered about that aspect of things, but once convinced, they went all the way.

How did you choose Emmanuelle Béart ?

I'd wanted to work with her for a long time – she's a magnificent actress whose sensitivity is palpable, and who has an incredible intensity on screen. I'd never seen her in a comedy but I was sure that she would have a sparkle and something bubbly or a luminosity that I wanted to reveal. I reworked her role to give it more humanity and reveal that she has love issues like everyone. Her character is at the pinnacle of her glory and she finds it difficult to meet a man who can satisfy her desire to have a child. The role is also partially inspired by Emmanuelle's work with children, principally as a UNICEF ambassador.

What was her reaction on reading the script?

Very positive. She's an actress endowed with an extremely glamorous and sophisticated image and she liked the idea of showing everything there is behind the cliché. When we met, I told her that I wanted to show her in photo shoots and premieres, but also in much more intimate situations which would reveal the woman behind that in all her simplicity and not just through sequins and the mastery of a sophisticated actress. I wanted to let people discover actresses without their make-up in their dressing rooms, in their dressing gowns with rollers in their hair or in the canteen. Revealing herself in the simplicity of everyday life appealed to her and she immediately accepted the role. Moreover, right from our first meet, she told me that the general public attribute stars with perfect and ideal lives without imagining the loneliness and suffering they sometimes experience.

And what about the third actress, Mélanie Bernier?

I was looking for a very young actress – she's 20 – who could bring some freshness, naivety and spontaneity to the film. In admiration before the others, she finds herself in the center of conflict. She had to be sufficiently young to be new to the world of castings and to see herself be overtaken by better-known people. It was also important to show that Robert, this adoring fan of great actresses, has good intuition and knows who's got potential, thanks to his spot-on intuition.

Was there a lot of pressure, working with such stars on your second film? Was it a pleasure? How was it working with them?

Of course, I had stage fright before starting. Finding yourself on set with such a cast is extremely awe-inspiring. I did a huge amount of up-stream preparation – three years on the script, with a lot of preparation afterwards – so that I'd have everything very clear in my mind. The majority of the work was already done through the choice of actresses and the adaptation of their role to their personality.

To avoid feeling too much pressure, I convinced myself to look at these actresses like collaborators who, having agreed to participate in the project, naturally wanted to work with me. I didn't consider myself the little debutante facing the huge stars, because that would have stopped me from talking to them and directing them. I didn't hesitate to explain to them what I wanted or to ask them to do retakes. Everything went really well, was extremely professional, and I was very happy.

What was it like working with Kad?

We shot for nine weeks, from 15 October to 15 December 2007. It was a packed shoot, with a lot of sets and a lot of actors but with a real dynamism. Kad was there almost every day, contrary to the actresses who had two or three weeks' shooting each. Working with Kad was fascinating. We built his character together, through upstream discussions, costume fittings, readings with Maria de Medeiros who plays the role of his wife, Juliette Lamboley who plays his daughter and Jean-Pierre Martins, who plays Emmanuelle's fiancée in the film. Kad read and re-read the script to fully immerse himself in his character. He had all the qualities, and simply had to orient himself in the right direction. It was fascinating work because he is so open and allows himself to be totally directed. He knows how to suggest and adjust. With him, a director could do 20 takes and get a different result every time. Working every day for two months with an actor like that is really great. Knowing that he'll reveal a different color in each of 140 scenes he has to play makes for some very sophisticated work.

While you were writing the script, were you impatient to shoot certain scenes? And not looking forward to others so much?

I was impatient to film the meeting between the fan and each of the actresses. When Robert comes into Solange's house for the first time, I wanted him to find himself in a kind of shrine where he scarcely dares sit down. When he meets Emmanuelle Béart at Fouquet's, and his dream finally becomes reality, he also discovers an unsuspected reality. As for Mélanie, he bursts in on her life. And then he starts to wish that they'd remained screen icons and fantasies rather than human beings in flesh and blood, with all their contradictions and weaknesses that he can't handle. In the end, he gets to know them and there's no longer any fantasy and he's no longer a fan. That difference between fantasy and reality is to me, the heart of the film.

You also have a role in the film...

The pleasure I get from directing is huge and very cerebral. But there's a physical pleasure in acting. Before getting into classical theater, I started out as an actress in musicals. I had a great time during those two days of shooting, playing Kad's psy-cat-nalyst. The role existed already – in the start, I wasn't particularly thinking of doing it but it was so close to me – to that slightly off-beat humor you find in Pinter's works that I'd done on the stage – that I realized it was exactly what I love. So I decided to rewrite it specially for me, taking inspiration from the things I'd seen and done. I went to look at real psychiatric zoos with animal psychologists. It was extremely funny and interesting. The work of a writer and the work of an actor are very close. You invent a world that takes you to places you couldn't have imagined existed.

Do you understand what it feels like to be a fan?

I'm a fan of people I admire – great filmmakers – and I've sometimes gone to great lengths to get to meet them. But I'm not into adulation or fantasy. My two idols are Roman Polanski and Jane Campion. Eighteen months ago, I learned she was invited to a festival in India and I went there just hoping to meet her. I did and we talked, I showed her my first film and we've stayed in contact. She's a master to me. Just like Polanski to whom I wrote asking if I could go and watch him work. He invited me on set for a few days, and I have wonderful memories of that time.

What do you want to give the audience?

I really wanted to make a movie that dealt with the fantasized reality of people who live in a bubble. And that's also the subject of my first movie, although that one does play out in a more dramatic register. Contrary to my first heroin, who couldn't escape her pathology, I wanted to make this second film a kind of redemption for that character who was learning to love reality.

BIOGRAPHY

Scriptwriter, director and actress, Laetitia Colombani studied at the École Louis Lumière, whilst taking theater classes in parallel. When she left school, she made two shorts; LE DERNIER BIP (1998) and MEMOIRE DE PUCE (1999), before making her first feature, aged 25, HE LOVES ME... HE LOVES ME NOT, produced by Charles Gassot, and starring Audrey Tautou, Samuel Le Bihan and Isabelle Carré (2002). She met producer Christophe Rossignon in 2004 and suggested the subject of MY STARS, her second feature. She is currently working on the movie adaptation of David Foenkinos' novel LE POTENTIEL ÉROTIQUE DE MA FEMME, planned for 2009.

INTERVIEW WITH KADMERAD

(Robert Pelage)

What made you want to get involved with this project?

Christophe Rossignon contacted me to say that he had a project that might interest me. I know him well and I know when he says something like that, it's worth listening. I really liked the script and I loved the character, full of flaws, pretty ambiguous and very human. Moreover, I'd seen and loved Laetitia Colombani's first film, HE LOVES ME... HE LOVES ME NOT. I knew that she hadn't thought of me first for the role, which meant that I had to make her want to give it to me. This problem drove me to fight, but after our first lunch, she told Christophe that she'd met Robert Pelage! Confronted with this role, I felt like I had when confronted by my role in DON'T WORRY, I'M FINE, also produced by Christophe, or that in WELCOME TO THE STICKS: I felt like I could do it, but going from that to being sure is something else.

How would you define your character?

Robert is Mr. Normal, an ordinary guy who you could meet any day, who just has that little microscopic fissure in his brain that has driven him to be who he is. It's like he's split into a kind of schizophrenia. He's passionate about these stars like other people are about souping up their cars. He puts absolutely everything into it; his time, his money and his life. In his private life, he has normal relationships – he loves his wife and his daughter – but there's something that drives him to live another life as if there's something missing in his. I see him as a normal guy with great moments of lucidity and from time to time, small lapses. I like him. I can also be passionate about people from time to time, but without going quite so far!

Robert is simple, honest, coherent, very whole and complete. You can feel close to him. I could even be him. Often in my roles, I think of someone – an actor or a film. Here, I thought about the film ONE HOUR PHOTO with Robin Williams. He's a normal-looking guy, but there's a whole part of him that exists through an obsessive shortcoming. I immediately talked about that with Laetitia. It's comedy, but it could also have been a thriller.

How did you construct the character?

Throughout his 140 scenes! It's the kind of script you have to give yourself to entirely. Laetitia knew what she wanted to express and acting opposite someone like Catherine Deneuve and having to play some guy who is star struck is pretty easy. I let myself go with the story and with real life. I know the kind of house in the suburbs where Robert lives, I know your average suburban guy. It's a very well-written story and I was working with actresses like Emmanuelle Béart and Mélanie, so all I had to do was act...

What was it like working with your three stars?

Great actors and actresses quickly make you forget that they're great. I tried to be a fan when I had to be one. Catherine Deneuve soon makes you feel relaxed. She'd seen some of my films before we met. We tried to hook up for a drink together to get to know one another – but we only managed it once the film was finished, during the presentation screening. Playing opposite people of her caliber, or of Emmanuelle's, I had to turn on the charm to prove that I belonged there. When, like me, you get the chance to play so many different roles that aren't offered to other very good actors, you have to be up to it, and I always have my doubts. I never want to disappoint anyone.

Did you talk about the subject of the film?

We didn't talk about their image within their image – that wasn't the subject of the film. I'm the entry point that takes people into the wings of what they imagine about that world. In the start, it's my character who is crazy, but things develop. You think he's the problem whereas in fact, they are. The film is not linear, and it doesn't simply settle for having a good initial idea, but depicts the evolution of these characters who change as they interact with each other. In the world of this comedy, that brings an extra dimension. Amidst the surprises and the intrigue, you also see emotions and feelings emerge.

Was there anything in this film that you'd never done? What did it teach you about yourself or about acting?

I discovered a happiness and a pleasure in having a very important role right until the end; being the pivotal point of the story. You feel a huge weight on your shoulders because you're playing someone for whom one must have total empathy from start to finish. That challenge galvanizes me. Catherine must have been curious to find out what the person who played Robert was going to do, because the story depends on him. That motivated me.

What are you most happy about with this film? Do you have a favorite scene?

I very much liked the scene where I'm alone with the three actresses. We are at Robert's place, they are on the couch, and he's talking to them like the man he has now become. We shot it at the end. It was their last shot. That scene was a little event for me but I'd already been working on the film for a while so at the time, I was too closely involved to realize.

I also liked the scenes with Antoine Duléry. He's a great person to work with; very cool. We know each other in real life and like meeting up, so playing out a story full of friendship with him was very enjoyable. There were no bad times on this film. Laetitia and I understood each other very well. I found myself in Robert.

INTERVIEW WITH CHRISTOPHE ROSSIGNON

Producer

What made you want to produce this movie?

When Laetitia and I met for the first time, she told me the story she had in mind, which was pretty close to the finished film, give or take a few minor details. Laetitia was already very clear about how the film would be in terms of its treatment and tone. She wanted to create a sophisticated comedy, with emotion and a real human dimension in the treatment of the characters. She didn't want it to be too labored, but at the same time, didn't want to deprive herself of using the classical mechanisms of comedy. It was that gamble – one that is naturally difficult to “weave” – of getting that balance between genres that made me want to produce the movie.

How did you work together?

I enjoyed her first film and I enjoyed working with her on this story. She was starting from something fairly classic – a fan who tags along with stars – but very quickly, things take another direction that is much more surprising and offers huge potential: “They started as his idols, but became his worst nightmare”. Aside from the story, I also liked the tone. Laetitia wanted the actresses to get straight into the action in a plausible and realistic way, but not a way you'd expect from a movie star. The comedy comes from the divide between the glamorous world and the daily reality that the audience doesn't usually see. Without ever tipping over into caricature, the mix of realism and plausibility that is the film's strength moves between fantasy and reality. The film at times plays on some known aspects of their public lives to offer the audience something other than clichés. I liked that subtlety.

At what point did you start to think about the choice of actors?

Towards the end of the writing process, Laetitia asked me to start with the casting so the script could be adapted to the characters of the actors. The script described Solange as the greatest French actress, so we immediately thought of Catherine Deneuve. We naturally approached her and Catherine helped nourish the project, being both a source of inspiration through what she radiates and a source of reflection through her comments.

Laetitia and I then met with Emmanuelle Béart. I didn't know her, but after an hour of discussion about the script and the character, Laetitia and I were totally convinced.

Mélanie Bernier, the rising star of the trio, brings her freshness to the story and she also embodies the audience's perspective as it moves to the other side of the set. She balances the group and provides an essential link between the public image and the reality of the lives of the stars.

Even if this basic trio was essential to the film's success, finding the actor to play Robert was key. It's through him that we discover the actresses and it's his development that motivates and underpins the whole story. Right from the start, I was thinking of Kad. I'd just produced Philippe Lioret's *DON'T WORRY, I'M FINE* in which Kad definitively revealed his human side and in which he impressed me immensely. He's an exceptional actor with a humanity that continually surprises.

As a big movie fan, do you understand how fans feel?

The movies make me dream and that's why I do this job. I love going to the movies and discovering films with the general public in the theater, without knowing anything about the film beforehand. With my own projects, I'm always very impatient for the presentation tours to go and meet the audience and the exhibitors. Some directors and some actors move me a great deal so I can perfectly understand the fascination Kad's character feels. Despite my 15 years in the job, I felt like a child in front of Catherine Deneuve. I have great respect for her – she's an amazing actress who has worked with the best. On set, that was more than visible – it's like a wonderful mechanism of talent and rare experience that comes into play when she performs. So yes, I can understand what the fan experiences.

Were you worried about such a young director working with such a cast?

No. During writing and preparation, I realized that Laetitia was solid and that she knew very well how to steer her ship. She was also surrounded by a very good crew of hardened chief technicians. Thanks to my partnerships, I was able to get the financing together for the project and we were able to guarantee her the necessary time for the shoot. Having such heavyweights on set adds a certain pressure, but Laetitia demonstrated a capacity for listening and a feeling for adaptation that always added to the film.

When you saw the film, did anything emerge that you hadn't foreseen?

When I saw the film, I experienced an emotion that I couldn't immediately analyze. Even with everything I knew about it, in terms of the plot, the dialogue and the rushes, something better than what I was expecting came out. Despite my involvement, I reacted like an ordinary viewer and I had a great time. The finished film has found its equilibrium and it's just as novel as the script promised, but with even greater richness thanks to the humanity and humor of its cast. When people read this, they'll think it's flattering self-promotion but no, I'm truly very happy with the film Laetitia has made.

Do you know yet what this film means for you?

It's an important film for me. I've wanted to produce a comedy for a long time. *MY STARS* was a wonderful experience on a human level, as much in terms of the actors and crew as with Laetitia. I hope that will also be the case with the public, who for the moment, have had a lovely reaction to the film. Thanks to Kad's character, the audience feels like a "little mouse" with an intimate glimpse of the life of the stars, which is pretty exhilarating.

KAD MERAD

FILMOGRAPHY

- 2008** LE PETIT NICOLAS by Laurent Tirard
SAFARI by Oliver Baroux
- 2007** MY STARS by Laetitia Colombani
PARIS 36 by Christophe Barratier
WELCOME TO THE STICKS by Dany Boon
MODERN LOVE by Stéphane Kazandjian
TONIGHT I'LL SLEEP AT YOURS by Oliver Baroux
- 2006** 3 AMIS by Michel Boujenah
PUR WEEK-END by Olivier Doran
IN MOM'S HEAD by Carine Tardieu
- 2005** COULD THIS BE LOVE? by Pierre Jolivet
DON'T WORRY, I'M FINE by Philippe Lioret
ESSAYE-MOI by Pierre François Martin-Laval
J'INVENTE RIEN by Michel Leclerc
LES IRRÉDUCTIBLES by Renaud Bertrand
A TICKET TO SPACE by Eric Lartigau, also co-writer
- 2004** THE DALTONS by Philippe Haïm
IZNOGOUD by Patrick Braoudé
BIRDS OF HEAVEN by Eliane Delatour
PROPRIÉTÉ COMMUNE (short) by Michel Leray
- 2003** THE CHOIR by Christophe Barratier
LE MONDE EXTÉRIEUR (short) by David Rault
QUI A TUÉ PAMELA ROSE ? by Eric Lartigau, also co-writer
BLOODY CHRISTMAS (short) by Michel Leray
- 2002** LA BEUZE by François Desagnat & Thomas Sorriaux
J'AIME BEAUCOUP CE QUE VOUS FAITES (short) by Xavier Giannoli
DIALOGUE AU SOMMET (short) by Xavier Giannoli
TERRE SAINTE (short) by Xavier Giannoli
DON'T WORRY, BE HAPPY by Denis Parent
LES TOMBALES (short) by Christophe Barratier
VISITE GUIDÉE (short) by Hervé Thébault
- 2001** LA STRATÉGIE DE L'ÉCHEC by Hervé Eparvier
FAUTE DE GRIVE (short) by Patrick Bosso
THE HIGH LIFE by Philippe Dajoux

CATHERINE DENEUVE SELECTED FILMOGRAPHY

- 2008 LA FILLE DU RER by André Téchiné
BANCS PUBLICS by Bruno Podalydès
MY STARS by Laetitia Colombani
- 2007 A CHRISTMAS TALE by Arnaud Desplechin
AFTER HIM by Gaël Morel
- 2006 FAMILY HERO by Thierry Klifa
- 2005 PALAIS ROYAL ! by Valérie Lemercier
- 2004 CHANGING TIMES by André Téchiné
- 2001 NEAREST TO HEAVEN by Tonie Marshall
8 WOMEN by François Ozon
- 1999 DANCER IN THE DARK by Lars Von Trier
EAST-WEST by Régis Wargnier
BEAUTIFUL MOTHER by Gabriel Aghion
THE WIND OF THE NIGHT by Philippe Garrel
- 1998 POLA X by Léos Carax
PLACE VENDÔME by Nicole Garcia
- 1996 GENEALOGIES OF A 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 THE MAN WHO LOVED ZOOS by Jean-Pierre Mocky
- 1986 SCENE OF THE CRIME by André Téchiné
- 1984 LOVE SONGS by Elie Chouraqui
- 1983 LE BON PLAISIR by Francis Girod
- 1982 THE HUNGER by Tony Scott
THE AFRICAN by Philippe de Broca
- 1981 CHOICE OF ARMS by Alain Corneau
HOTEL OF THE AMERICAS by André Téchiné
- 1980 I LOVE YOU ALL by Claude Berri
THE LAST METRO by François Truffaut

1979 COURAGE – LET'S RUN by Yves Robert
US TWO by Claude Lelouch
1977 OTHER PEOPLE'S MONEY by Christian de Chalonge
1976 IF I HAD TO DO IT ALL OVER AGAIN by Claude Lelouch
LOST SOUL by Dino Risi
1975 THE SAVAGE by Jean-Paul Rappeneau
1972 A COP 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 Bunuel
MISSISSIPI MERMAID by François Truffaut
1968 HEARTBEAT by Alain Cavalier
1967 THE DIARY OF AN INNOCENT BOY by Michel Deville
BELLE DE JOUR by Louis Bunuel
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

EMMANUELLE BEART SELECTED FILMOGRAPHY

- 2007 MY STARS by Laetitia Colombani
VINYAN by Fabrice du Welz
DISCO by Fabien Onteniente
- 2006 THE WITNESSES by André Téchiné
FAMILY HERO by Thierry Klifa
- 2005 A CRIME by Manuel Pradal
- 2004 HELL by Danis Tanovic
UN FIL À LA PATTE by Michel Deville
- 2003 NATHALIE... by Anne Fontaine
STRAYED by André Téchiné
- 2002 THE STORY OF MARIE AND JULIEN by Jacques Rivette
- 2001 8 WOMEN by François Ozon
- 2000 REPLAY by Catherine Corsini
- 1999 SEASON'S BEATINGS by Danièle Thompson
SENTIMENTAL DESTINIES by Olivier Assayas
- 1998 TIME REGAINED by Raul Ruiz
- 1997 STOLEN LIFE by Yves Angelo
- 1995 MISSION IMPOSSIBLE by Brian de Palma
- 1994 A FRENCH WOMAN by Régis Wargnier
NELLY AND MR. ARNAUD by Claude Sautet
- 1993 HELL by Claude Chabrol
- 1992 RUPTURE(S) by Christine Citti
- 1991 I DON'T KISS by André Téchiné
A HEART IN WINTER by Claude Sautet
- 1990 THE VOYAGE OF CAPTAIN FRACASSA by Ettore Scola
LA BELLE NOISEUSE by Jacques Rivette
- 1989 CHILDREN OF CHAOS by Yannick Bellon
- 1986 MANON OF THE SPRING by Claude Berri
- 1985 JEAN DE FLORETTE by Claude Berri
- 1984 LOVE ON THE QUIET by Edouard Molinaro
- 1983 A STRANGE PASSION by Jean-Pierre Dougnac

MÉLANIE BERNIER

FILMOGRAPHY

- 2008 LE COACH by Olivier Doran
LE SECRET D'YVETTE (short) by Christophe Durand
- 2007 MY STARS by Laetitia Colombani
OFF AND RUNNING by Tonie Marshall
MODERN LOVE by Stéphane Kazandjian
- 2006 HIS MAJESTY MINOR by Jean-Jacques Annaud
- 2005 A YEAR IN MY LIFE by Daniel Duval
- 2001 COMME UN AVION... by Marie-France Pisier
- 2000 BARNIE'S MINOR ANNOYANCES by Bruno Chiche

TELEVISION

- 2008 LA MAISON DU CHAT QUI PELOTE by Jean-Daniel Verhaeghe
- 2006 THE POISONER by Christian Faure
- 2005 L'EMPIRE DU TIGRE by Gérard Marx
- 2004 VENUS & APOLLO by Pascal Lahmani, Olivier Guignard,
Jean-Marc Vervoort and Tonie Marshall
LA PETITE FADETTE by Michaëla Watteaux
- 2002 L'AFFAIRE MARTIAL by Jean-Pierre Igoux
- 2001 LA MORT EST ROUSSE by Christian Faure
- 1999 RENDS-MOI MON NOM by Patrice Martineau

THEATER

- 2008 HÉLOÏSE by Patrice Leconte (Théâtre de l'Atelier)

CAST

Robert Pelage
Solange Duvivier
Isabelle Séréna
Violette Duval
Adeline
Lucie
Victor
Lieutenant Bart
Durand
Dominique Bhé
Bruno (the rugby player)
The psy-cat-nalyst
Doctor Mulot
Patrice Leduc

Kad Merad
Catherine Deneuve
Emmanuelle Béart
Mélanie Bernier
Maria de Medeiros
Juliette Lamboley
Rufus
Antoine Duléry
Scali Delpeyrat
Dominique Besnehard
Jean-Pierre Martins
Laetitia Colombani
Jean-Christien Sibertin-Blanc
Patrice Leconte

CREW

Director
Script and dialogues
Producer
Associate producer
Executive producer
Production managers
Postproduction manager
French distribution
International sales
Video publishing
Photography
Sound

Costumes
Sets
Editing
Original music
Casting

First assistant director
Set photography

Laetitia Colombani
Laetitia Colombani
Christophe Rossignon
Philip Boeffard
Eve Machuel
Olivier Hélie and Laurent Cavalier
Julien Azoulay
StudioCanal
StudioCanal
StudioCanal
Jean-Marie Dreujou
Lucien Balibar
Thomas Desjonqueres
Cyril Holtz
Catherine Leterrier
Jean-Marc Kerdelhué
Véronique Parnet
Frédéric Talgorn
Fabienne Bichet
Gigi Akoka
Louna Morard
Laurence Trémolet

Interviews Pascale and Gilles Legardinier