

# LET IT RAIN

(PARLEZ-MOI DE LA PLUIE)

A FILM DIRECTED BY AGNÈS JAQUI



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Les films A4 presents

JEAN-PIERRE BACRI

JAMEL DEBBOUZE

AGNÈS JAOUÏ

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A FILM WRITTEN BY  
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French release 17 september 2008

98 minutes



# synopsis

Agathe Villanova is a feminist and recent entrant to the political scene. She returns to her childhood home in the South of France to spend ten days helping her sister Florence sort out their mother's affairs following her death a year earlier.

Agathe doesn't like the region and left it as soon as she could, but for reasons of gender balance in electoral lists, she's been parachuted back there for the next elections.

The house is home to Florence, her husband and her children. There is also Mimouna, the housekeeper whom the Villanovas brought back from Algeria when it became independent.

Mimouna's son, Karim, and his friend Michel Ronsard decide to make a documentary about Agathe Villanova, for a collection of programs on "Successful Women".

It's August. It's grey and it's raining. It's not normal. But then again, nothing is normal....

interview with



# agnès jaoui and jean-pierre bacri

*LET IT RAIN is your third feature film. Did you approach it differently to the first two?*

Agnès Jaoui: Yes and no. I was perhaps more relaxed. With experience, you realize that nothing is definitive, that you can redo things – differently – and that each decision is less important than you thought. And I was surrounded by people I've already worked with; a top-notch crew that I trusted. I think I've also made progress in the way I get what I want from the actors. They come from very different backgrounds, some are very experienced, others less so, or not at all, but we were all on the same wavelength, we were all making the same film, and that was a real pleasure.

*Are you still as attached to sequence shots?*

A.J.: I have a complex when it comes to cutting, same as I do with math! I do as many sequence shots as possible because I'm not very keen on over-edited films, in any case to tell our kind of stories with the excellent actors involved. I like to see everyone in the same shot, like in the theatre. Rather than showing emotion in close-ups, I prefer

to make it well up within a sequence shot, so you're not aware of the camera's presence, but at the same time it's still cinematographic. That's why we chose Scope, which is a format I love, and one that I can't move away from because for me it represents the symbol of cinema itself.

*With this film, it feels like you're widening your register: you are at once overtly funnier and more sentimental in your way of dealing with love between the characters.*

A.J.: From the writing stage we wanted something funnier. LOOK AT ME was a fairly somber film and we wanted to get back to comedy. As for the more sentimental side, that is no doubt less in our control, perhaps because it comes a great deal from the actors.

J-P B.: Perhaps it's the overall theme we chose which led us to concentrate more on the intimate relationships between people than on their social position, what they do in life, and situations of power. In LET IT RAIN, the bonds between the characters are essentially those of friendship or family, of proximity. That said, every group situation implies power relationships.

*Would you say that the central thread of the film, to pick up on a line from Karim, is “everyday humiliation”?*

A.J.: Everyone feels humiliated, or more exactly a victim of injustice or discrimination: Agathe from sexism, Karim from racism, Florence for not being loved as much as her sister, Michel for not having custody of his son. It seemed to us that today, lots of people experience life as victims and shut themselves in this position, because their suffering is not fully acknowledged. As long as victims have not had their status as victim recognized and that they have in fact suffered some wrong, they cannot move on. The problem is that everyone thinks they’re more of a victim than the next person.

J-P B.: A minority position can very quickly become comfortable for the individual. The status of victim can blind us and make us not face up to our responsibilities. Hence the idea to focus on characters with a tendency to brandish their status as victim before considering the responsibility they have in their exchanges with others. But we will have more sympathy for the weak, even if their complaint is unjustified, rather than for the strong who put them in the situation to complain.

*At the end of the film, all the characters seem to have moved forward on this question. Except Florence, the eternal victim who decides to sacrifice her love for Michel so she can stay with her husband, supposedly weaker than her lover...*

A.J.: In fact, Florence is one of those people – and there are many – who are too accustomed to their role as victim to change it. The more this attitude is adopted early in childhood, anchored in the family structure, the harder it is to get out of. Florence has too much to gain from staying as that woman who can’t really do what she wants to do but whose husband needs her. She’d like to be free, she espouses feminist discourse about freedom and independence but she doesn’t have the means to actually apply it to her life.

J-P B.: A game has been established between her husband and her: he is like an abandoned little boy who can’t do without her and she is very happy to play that role.

*Why did you want to portray a woman politician?*

A.J.: At the start, it wasn’t necessarily going to be a woman – at one point, Jean-Pierre was going to play a mayor. But yes, we definitely wanted to tackle politics. I’m afraid that no one will want to go into politics, it’s so discredited, and we’ll end up with just crazies representing us. Luckily there are still some politicians; otherwise it would be the Wild West.

I'm against the generally received idea that all politicians are crooks.

J-P B.: We like political life and we wanted to say so, and to show it. I hope that comes across. Agathe Villanova goes into politics because she's a feminist. And then she realizes that there is a major contradiction between her politics and who she is: a woman of theory wrapped up in that world. She realizes she doesn't understand 'concern', neither in her vocabulary – the word escapes her – nor in her behavior. She learns on the hustings that people need to be liked and seen, that it's not just words.

***What about your choice of Jamel Debbouze to play Karim?***

J-P B.: The film came out of a wish to work with Jamel. He's a great guy who I adore, both personally and professionally. He is talented and incredibly funny. We were really looking for a way to work with him. I've known him for almost 10 years.

A.J.: They tried to write a screenplay together and when I saw them both, I said to myself we have to get that on film! There's an alchemy between them, like a natural magnetism. They transmit this pleasure of being together, a very strong human, artistic and even cultural complicity.

***Your filmmaking is based on a sort of dialogue that is all your own. Were you wary about Jamel's style, which is also singular?***

J-P B.: Given that the role was written a certain way and we have faith in his acting ability, we said to ourselves he'll leave his personal style in the dressing room and he'll play in ours with the same talent because he's smart. Not only does he have talent but also he's always looking for the talent in others. That's what makes him so lively. He's not only about performance, but he's also listening, waiting to be surprised.

A.J.: Exactly. In the test screenings, there were a lot of good actresses, then all of a sudden Florence Loiret-Caille arrived and he opened up. It was physical; you could see his interest. When Jamel detects talent, his senses are in overdrive, he soaks it up, it's a joy to watch, and therefore to work with. When I saw them together, I didn't have the slightest doubt. The sequence during tests was already nearly as magical as the one in the film.

***Mimouna is the only non-professional actress...***

A.J.: Part of her story inspired the character in the film. I couldn't imagine that she'd be played by someone else. I love that woman. She came from Algeria aged 17 with her

husband and we met her because she was housekeeper of a place we rented. She's a very surprising woman and exceptionally endearing. After three days, she was taking the set decorators by the hand and was adored by the whole crew.

*Did you have any reticence about throwing her in with so many professionals?*

A.J.: On the contrary, it's stimulating to work with non-professional actors, a bit like working with children. They don't have the same codes, there's a sort of truth, sometimes clumsy, but I quite like that mix, both as an actor and as a director. I did a few tests and lots of rehearsals with Mimouna but she made such good progress that very quickly I was confident. In the film she is magnificent and very moving. I'm moved when she says to my character: "I'll be happy when you have someone, someone who is there to give you some medicine when you're not feeling well". To my mind, the scene was a critique of that attitude. Of course I don't think we have to necessarily be in a couple, but Mimouna says it in such a way that you want to agree with her.

*Why did you choose the title "Parlez-moi de la pluie" [which translates literally as "Talk to Me About the Rain"]?*

A.J.: At the start, this title came from the Georges Brassens song lyric: "Talk to me about the rain and not about the fine weather. Fine weather drives me mad and makes me grind my teeth." A guy who writes that, I like him right off. It's unconformist. "The land of imbeciles where it never rains", that says a lot. The myth of California or the French Riviera, we know what there is behind it. I heard that song by chance. For me, it went perfectly with a scene in which Agathe, Michel and Karim are in a lorry, after being caught out in a storm. It stayed in the edit for a while, but in fact it didn't really work. So we cut it, but the title remains.

J-P B.: For me, this title has an echo of Kierkegaard's phrase quoted by Florence's husband at the beginning of the film, which basically says that anxiety is the dizziness of freedom. And then we wanted some rain well before this title. Well, Agnès wanted some rain.

A.J.: Unlike Jean-Pierre, I'm very sensitive to bad weather, it depresses me. Fifty percent of people are chemically sensitive to it, and of them, 80% are women. And so it depresses me. But in the cinema, rain is pretty.



interview with



# jamel debbouze

## ***What was your reaction on reading the screenplay of LET IT RAIN?***

I said to myself: “That’s great, at last I can be part of their family!” I’ve always dreamed of that, and now they’re offering it to me on a silver platter, with a character made to measure. The character of Karim is like me; he’s not far from me.

## ***Karim is a role written for you but you’ve never been seen before in such a moving register...***

I’ve never played an adult, above all. But that’s why I say it was tailor-made: they knew me well; they knew I’d be up to it. Agnès and Jean-Pierre are very attentive and kindly towards me, they really like me, they know what moves me. We’re friends in real life, with all that that implies. They looked for things in me that they like. I have a childish side, of course, and I hope I’ll keep it all my life. But on this film, I felt myself becoming a man, with all the questioning and the unease which that supposes, and which until now I had preferred to bury. I used to think I was in a sort of permanent funfair and Agnès and Jean-Pierre brought me

out of that. I was already aware of all that, I’m kidding a bit. But what is true is that I’d never had the opportunity to act that.

## ***How did you experience this “passage to adulthood”?***

It was hard, it was a question of blocking my excesses; those natural reflexes that we all have. Whenever there’s a camera, I straightaway act the pretty boy or the hoodlum: I just have to frown and I look like a bad guy! Agnès, instead, tried to soften me, make me more feminine. She is sensitive in a way I like; she knows how to draw the best out of you for a scene. She has a softness, a way of listening; she knows how to reassure you. I never heard her become irritated, she’s always constructive in her criticism. She comes up with ideas straight away, which allows you to resolve a situation, to get over an obstacle. Because she’s an actress herself, she goes straight to the essentials. And she always has Jean-Pierre nearby. There is such complicity between them. She knows what she wants and he always has a little something to add, which he murmurs delicately in her ear. She gets a little annoyed,

they talk, and in the end... they agree! And you just get the distillation of their ideas, it's the best seat in the house: two great actors who have put their minds together to give you directions for acting. Agnès and Jean-Pierre are like a pair of conductors with their score. They have written their screenplay, they experience it, hear how it sounds. It's music. There mustn't be any off notes, and at the same time, they give you full latitude to find the right key. Working with them is sheer pleasure. You have the feeling of being in real life. Except there's a camera and a director of photography nearby, which almost make you want to say: "Could you leave us alone? I'm living life here!" With them, I really experienced acting real life.

***From the start of the film, when you are seen in the same shot with Jean-Pierre Bacri, you can sense an incredible chemistry.***

You wouldn't necessarily put Jean-Pierre and me together, but I've always felt very close to him. It's cultural and physical: we're two Semites side by side, Jean-Pierre could be an uncle, a big brother. I've had a few important relationships in my life, but with him it's really special. I take everything he has to offer like a gift. I like his mental construction; I like his heart, his way of looking

at things. Agnès is cast from exactly the same die. They are complementary. I think of them as part of my family. I haven't had the opportunity to tell them, but there we are: now they know. A family with whom I have discussions about the job, the relationship with success, about life, family, culture. Putting their trust in me as they did with this film has made me progress hugely. Even before I knew them, Jaoui and Bacri's cinema already made me question myself because they succeed in depicting people in all their complexity. You can identify with their characters, you could run into them in the street, and seeing them in the cinema brings us face-to-face with ourselves.

***Karim at one point talks about "everyday humiliation". Could this expression sum up the heart of the film?***

What touched me right away with Agnès and Jean-Pierre is that one day I arrived late at a restaurant because I had just been stopped by the police, which has happened to me a thousand times. I told them the story to explain my lateness. And in that situation, there are those who don't believe you, and those who laugh and say: "That kind of thing always happens to you." And then there are those who don't laugh but who get annoyed, just like it annoyed you at the time it happened: that's Agnès and Jean-Pierre.

Between us, we talk a lot about everyday humiliation, the racism of the baker who serves the little old white lady ahead of the black kid. That kind of condescending behavior is the most pernicious today and it's essential to expose it. I am in a very advantaged position but I still suffer everyday humiliation at times. Can you imagine what it's like for others? It's our daily routine, a common experience, but it is still dangerous, nasty, and it hurts. I like the way Agnès and Jean-Pierre handle this 20<sup>th</sup> century evil: they stop and look at the detail because the devil is in the detail. They haven't got preconceived ideas about it; they never cease to scrutinize humanity.

***Everyday humiliation is most in evidence for Karim, but all the other characters also experience it in different ways.***

Of course. That's what I like about their way of looking at life and writing: they have understood that man is an animal in the jungle and that being in civilization, behaving with civility, requires an effort. The theme of the film is kindness: making the effort to ask yourself what is the matter with someone else, and respecting his space for living.

interview with



# pascale arbillot

## ***How did you come on board the project LET IT RAIN?***

I think Agnès saw me at the theatre in “Adultères” by Woody Allen. I did an initial test with her, then another with her and Jean-Pierre. She took a month before telling me she’d chosen me. And it was a shock.

## ***What did you think on reading the screenplay?***

I immediately thought of Chekhov and I didn’t stop going on about it to Jean-Pierre and Agnès: “It’s Chekhov!” Although the screenplay of LET IT RAIN is very solidly constructed, it’s at the same time extremely elliptical and impressionistic, without any dramatic fireworks. It picks up on some people in the course of their lives and unravels everything surrounding that, like a scan of their lives and their times, built up of small, impalpable things and little unsaid thoughts that the actor must try and express. Jean-Pierre and Agnès deal with human subjects that they know well. I think they observe people a lot. LET IT RAIN poses some very universal questions and deals with

subjects that are much more profound than they seem. It deals with politics, religion, and women’s freedom. In the same space-time, you see two sisters who represent two opposite poles of femininity. One has children and a husband, and is a housewife; the other one works, has no children, and is single. And then there’s Mimouna, apparently the slave, humiliated. But one of the things that moved me the most was that it’s her who makes a choice at the end of the film. What if she was the most liberated of the three?

***At the end of the film, your character is the one whose future seems the most sealed, with the least chance of discovering freedom.***

That’s right. Florence wants to change, but as soon as it’s a question of doing something about it, she backs off. When she says that Stéphane is weak and needs her, it’s to justify her not going off to explore the unknown, which is what Michel represents. She doesn’t want to leave her children; she doesn’t want to destroy the reassuring life

she has. But it's not simply a non-choice. I think that deep down, she doesn't want to change her life. What she finds during the film is perhaps a moment of complicity with her sister. Florence has gained nothing from this chunk of her life, but two years down the line, I don't think you'd find she was more unhappy than the others. I don't feel she is condemned. Florence is maybe one of those people who finds a balance in their suffering, who feeds on it. The film also carries that message; it's a sometimes-painful mirror on our lives.

### *How did the shoot go?*

I can't exactly say why I became an actress, but when I was on the set with Agnès, I said to myself: "I want to do this all my life!" We were working from a text carefully crafted around every word and we were surrounded by incredibly competent people. We were doing an exacting job without getting hung up about it. There was a sort of gentleness, concentration and amusement. I really felt in the service of something bigger than me, and that's very agreeable. There was an utter abandonment in the director's vision. Agnès shows absolute trust in her actors. That's already 50% of the work done. I would arrive in the morning and if I was struggling on a scene, I knew I'd end up nailing it because Agnès was certain that it was going to happen. Agnès sees right away how to deliver a

line, she understands right away when you get stuck, no doubt because she's an actress, but above all because she's someone with intimate knowledge of the human soul, Jean-Pierre too. Their way of working together is so natural that I don't know exactly how it functions.

### *What is your reaction on seeing the film?*

I was surprised. In the same way that I wanted to re-read the screenplay after reading it the first time, I have the feeling that I can't be satisfied with watching the film only once. Generally, I hate watching myself on screen. Going back over my work leaves me with an almost morbid feeling. Here, it's the first time in my life that I didn't see myself, and that I wasn't watching other actors that I know. I saw characters flowing with a story. I felt the film physically.



interview with



# frédéric pierrot

## *What was your reaction on reading the script?*

It was like reading music. Agnès Jaoui and Jean-Pierre Bacri's filmmaking is extremely delicate and precise in terms of tempo, mood changes and sensations. Everything is told in terms of mood, at times deeply sad and at times melancholic. Their dialogues are like the blues followed by a ballad and then swing. In the lines, there's not one comma out of place. It's wonderful. All that's left is having fun.

## *How did the shoot go?*

When Agnès is concentrating on her acting, there's always Jean-Pierre who is looking on, watching and listening. I love their partnership; I find it delicate and funny. Agnès manages the technical side of the film, the camera, the sets, the lights and the costumes. Jean-Pierre is very present on the shoot and very involved in directing the actors.

## *What did you think about your character?*

Early on, I thought my character could have been an architect, but Agnès told me she thought he was a journalist. It was funny she should say that because I'd just got back from Rwanda where I'd been playing a journalist in OPERATION TURQUOISE by Alain Tasma. I'd just got off the plane. I hadn't even had the time to go home, and was still dressed for the bush. And Agnès asked me to bring those travel clothes for the film. I decided that given Agathe is a politician and he's a foreign correspondent, they'd always be really happy to see one another, but that there would always be a part of their relationship that would be up in the air. Imagining that Antoine had come back from Rwanda also helped. It gave me a kind of gravity and philosophy: he's at a point in his life where he's thinking he's only got one life and it's important he doesn't miss the boat on their relationship.

I felt very close to my character; to his willingness to simplify his life and get down to what is essential. He loves this woman. He's not going looking for anything else. When he says that it's better not to see each other again, that's not a calculation but a way of indicating to her that his love is sincere and committed. He's over 45, he's thinking about having kids and thinking seriously about having them with her. He hopes to, in any case. Agathe's complicated timetable at that point in the film is nothing but a micro-accident; nothing serious in terms of what he's known in Rwanda. That's what I told myself anyway.

musical metaphor that comes to mind: their cinema is like a jazz riff – it speaks to you of an era, of an *air du temps* with accuracy and humor.

#### *What was your reaction on seeing the film?*

Whether the movement of the film was fast or slow, there's always a tension: the tension of life. I didn't necessarily feel it when I read the script but it struck me on seeing the movie. For the entire screening, I had a physical sensation that everything was going to explode all the time. Explode with love, with anger or malaise... It's pretty amazing to be able to create that. And at the end, when the film comes to a conclusion, you get a sense of what life could be like when you shrug off pointless anxieties. Once more, it's a



interview with



# florence loiret-caille

## *What was it like when you met up with Agnès Jaoui?*

I arrived for the test in a state of hyper-concentration, but because of the way the place was laid out, I could hear the actress who was before me. When it was my turn, I'd lost it; I didn't know the words anymore and I was empty. I felt that Agnès wanted me to succeed but I was blocked. So I improvised. I don't remember what I did but I did everything but speak the lines; I was in a state. I came out and I was distraught. And then one day, I was surprised to have a message from Agnès, offering me the part.

## *How do you explain her choice?*

I think she firstly chooses her actors as people. On the shoot, I didn't feel like I was acting; more that I was living. It's not so much that I improvised, but I gave some very intimate things, as if I wasn't aware of what I was doing, as if I hadn't realized. Like being truthful despite oneself. That experience may seem unexpected within the framework of her filmmaking, which is above all about a very carefully-written script and dialogues. Yes, it's a total

paradox. When you read Agnès and Jean-Pierre's script, you think that the dialogues are exceptionally precise. You feel like you've seen it all; that the scenes are simple and intelligent and that you just have to speak the lines and it'll be fine. In fact, her movies oblige you to feel things inside in order to perform properly. If you don't appropriate things physically, you're barking up the wrong tree. Especially as they work a lot with long takes.

## *How did you reach that state of performance?*

Agnès lets you be very independent. From the moment you're selected, it's left up to you. That's not always easy but I think it's what makes the shoot very intimate. Because behind Agnès' apparent discretion, there's an amazing generosity and presence. Agnès, Jean-Pierre and the rest of the team are always right up to speed with what's going on. And that creates very strong relationships between people. You feel like you're surrounded 360° and you have to abandon yourself completely to that. Agnès is watching the images and Jean-Pierre monitoring the

sound when he's not performing himself. His reactions also hit home. If you're not right on the words, you can't be in an Agnès Jaoui and Jean-Pierre Bacri movie. The sound engineer, Jean-Pierre Duret, is not just a technician. He's a musician and he makes you deliver your voice. Each time he comes to speak to you, it's not to tell you about a technical problem; he comes to talk to you as a person. He's not just there to record; it's as if he's physically there, at your side, in the scene, as if his presence helps you to completely forget yourself and to be totally submerged in the moment.

### *What can you say about your character?*

I read the script with Agnès round at her place. It was a moment we spent together more to help us build a connection and establish trust than to talk about the character. But on the shoot, I kept Aurélie's diary. I imagined what she'd feel after the scenes I was playing. It was the first time I'd done that on a film.

To me, the most emblematic phrase, even if it is relatively tame, is when Aurélie says to Karim: "It was lovely earlier, and now it's cold." All these characters follow the whims of their feelings. Even if they deprive themselves of many things, they also know how to ride the wave together, and share moments. They live very ephemeral experiences,

but they change them. At the end of the film, each one has come through an experience.

### *Is the experience of being in this film important to you?*

Yes. I came out of it wowed by this experience that has really made me grow up. Agnès and Jean-Pierre taught me that acting isn't just preparing a role, thinking and taking notes; it's also letting yourself be seen. Usually, you act to mask yourself. With this film, I also learned to not hide who I am.



interview with



# guillaume de tonquédec

## *How would you define the universe of Agnès Jaoui and Jean-Pierre Bacri?*

Agnès and Jean-Pierre truly make films about characters, on the question of how best to deal with situations life throws up, how to find oneself and how to find others. I like the humanity of their filmmaking; the place they give to how your heart beats faster, how you breathe, the feelings of those around you. Each of the characters is taken on an eventful journey that is thrown off course by meeting the others. Time is very marked in their writing. It's fascinating to see how a phrase said by one character will change the life of the person it is directed at. It's in these moments, inscribed in the script, that the character hears the words of the other person and is then transformed.

## *How would you describe Stéphane, your character?*

Stéphane has hit 40, but he's still a young man with precise ideas on what a successful life should be. He wants to give a framework to his life; he's reined in his desires a great deal. That's what makes him touching, mainly in his relationship with his wife. Agnès and I decided that they'd been together since the end of adolescence and theirs is still a childish relationship. Stéphane wants to be mothered and reassured by Florence and at the same time, he's the one reassuring and supporting her. Florence is like a moth that is constantly smashing against the light. She burns her wings and goes back again. Stéphane is like an anchor in her life; her port in a storm. I am lucky enough to have already worked with Pascale Arbillot in the theater in "Hedda Gabbler", directed by Polanski. The intimacy created during that play helped us a lot to be this couple whose relationship is definitely indestructible.

***...and at the same time, a little regressive. Florence ends up enfolded in Mimouna's arms at the end of the film.***

More than regression, it's a reassuring relationship that Florence needs. Granted, Stéphane's character is very ungrateful; he's a bastard – he's like a lot of men out there. But he's not seeking to hold Florence back. Perhaps he's realized she had a lover? He says nothing and it's more interesting that way. When you play a character like Stéphane, you have to be his advocate and not judge him. You have to forget yourself and get into his head with a lot of sincerity to try and really exist, and make him as human as possible. I wanted to reveal the hidden faults behind his apparent rigidity, behind the codes he's created and which he no doubt partially inherited.

***How did the shoot go?***

Jean-Pierre and Agnès have backgrounds in theater and I felt we were part of the same family; that there was a legitimacy in working together. There was a kind of team spirit reigning among the actors and with the crew. We were all making the same movie, telling the same story and acting the same script. There was a deep concentration, everybody was very open and at the same time, it was very relaxed.

***What did you think when you saw the movie?***

I felt pretty strange, very emotional. With your consent, Agnès steals part of you. When you see the movie, you don't really know if it's you on the screen or your character. Agnès steals your soul in the most gentlemanly manner!



interview with



# mimouna hadji

## *How did you meet Agnès Jaoui?*

I was working for some people who rented their country house to her. In LET IT RAIN, Mimouna's cubbyhole is inspired by the one where I lived in that house. I had a lot of personal problems and that brought Agnès and I very close together. We've known each other ten years now. She's become more than just a friend. I can confide in her easily – she's like a daughter to me. She's been helping me with my divorce.

## *You aren't a professional actress. How did you end up getting involved in LET IT RAIN?*

One day, she asked me if she could use my story. I said yes and then she asked me if I would play myself. I didn't know if I'd be able to do it but she told me to come and try. I spent two weeks at Agnès' place, I met Jamel, and we did a casting and rehearsed to see if we clicked. And we did. I'd seen Jamel on TV – my grandson buys his DVDs. He talks like my son in the film.

## *What was the shoot like?*

Because I don't know how to read, Agnès recorded my part on a cassette. Every day, I'd listen to it on my Walkman to memorize it. And as soon as I had a scene to play, I'd hide in my little cubbyhole with my headphones on to rehearse. Every thing came naturally to me with Agnès. I didn't feel at all intimidated – it was like being with family. I'm used to spending holidays with Agnès so it wasn't very different. Everyone took great care of me – I was the film's mascot! I wasn't acting every day but I stayed for the whole shoot, sitting on my little stool watching what was going on. I didn't miss a single day and I never stayed at the hotel. It was the first time I'd ever seen anything like that in my life and I never thought a film needed so much work. But the team also organized parties and meals, and we had a good laugh together. The atmosphere was magnificent and I was a little sad when it came to an end.

***How did you feel when you saw the movie?***

It was a little tough, watching myself on screen. But Agnès was there with Jean-Pierre. LET IT RAIN is a very fine film. And it introduced me to people I've stayed in touch with. They have become like my children and they love me like a mother.

***Did this experience make you want to be in other movies?***

No. I accepted this role because Agnès was behind the camera. If it had been anyone else, I wouldn't be able to do it.



filmography



# agnès jaoui

## *Cinema*

*LET IT RAIN* by Agnès Jaoui  
*NINA'S HOME* by Richard Dembo  
*LOOK AT ME* by Agnès Jaoui  
*THE ROLE OF HER LIFE* by François Favrat  
*24 HOURS IN THE LIFE OF A WOMAN* by Laurent Bouhnik  
*THE TASTE OF OTHERS* by Agnès Jaoui  
*AN OUTGOING WOMAN* by Christophe Blanc  
*LE COUSIN* by Alain Corneau  
*SAME OLD SONG* by Alain Resnais  
*LE DÉMÉNAGEMENT* by Olivier Doran  
*FAMILY RESEMBLANCES* by Cédric Klapisch  
*KITCHEN WITH APPARTMENT* by Philippe Muyl  
*CANTI* by Manuel Pradal  
*HOTEL DE FRANCE* by Patrice Chéreau  
*THE HAWK* by Paul Boujenah

## *Theater*

*FAMILY RESEMBLANCES* directed by Stéphan Meldegg  
(Théâtre La Bruyère, Théâtre Montparnasse)  
*KITCHEN WITH APPARTMENT* directed by Stéphan Meldegg  
(Théâtre La Bruyère)  
*IVANOV* directed by Pierre Romans (Théâtre des Amandiers)  
*CHRONIQUE D'UNE FIN D'APRÈS-MIDI* directed by Pierre Romans  
(Festival d'Avignon)  
*PLATONOV* directed by Patrice Chéreau  
*PENTHESILEE* directed by Pierre Romans  
*L'ANNIVERSAIRE* directed by Jean-Michel Ribes  
(Théâtre Tristan Bernard)

## *Director*

*LET IT RAIN* Productions Les Films A4  
*LOOK AT ME* Productions Les Films A4  
*THE TASTE OF OTHERS* Productions Les Films A4/TÉLÉMA

## *Writer*

*SAME OLD SONG* by Alain Resnais  
(co-written with Jean-Pierre Bacri)  
*FAMILY RESEMBLANCES* by Cédric Klapisch  
(co-written with Jean-Pierre Bacri)  
*SMOKING NO SMOKING* by Alain Resnais  
(co-written with Jean-Pierre Bacri)  
*KITCHEN WITH APPARTMENT* by Philippe Muyl  
(co-written with Jean-Pierre Bacri)

filmography



# jean-pierre bacri

## **Cinema**

*SELON CHARLIE* by Nicole Garcia  
*LOOK AT ME* by Agnès Jaoui  
*FEELINGS* by Noémie Lvovski  
*A HOUSEKEEPER* by Claude Berri  
*THE TASTE OF OTHERS* by Agnès Jaoui  
*KENNEDY AND I* by Sam Karmann  
*PLACE VENDÔME* by Nicole Garcia  
*SAME OLD SONG* by Alain Resnais  
*DIDIER* by Alain Chabat  
*FAMILY RESEMBLANCES* by Cédric Klapisch  
*KITCHEN WITH APPARTMENT* by Philippe Muyl  
*THE MAN OF MY LIFE* by Jean-Charles Tachella  
*THE TRIBE* by Yves Boisset  
*C'EST LA VIE* by Diane Kurys  
*LES MEILLEURS COPAINS* by Jean-Marie Poiré  
*BONJOUR L'ANGOISSE* by Pierre Tcherinia  
*LES SAISONS DU PLAISIR* by Jean-Pierre Mocky  
*L'ÉTÉ EN PENTE DOUCE* by Gérard Krawczyk  
*DEATH ON A RAINY SUNDAY* by Joël Santoni  
*ÉTATS D'ÂMES* by Jacques Fansten  
*THE KING'S CAKE* by Jean-Michel Ribes  
*HE DIED WITH HIS EYES OPEN* by Jacques Deray  
*SUBWAY* by Luc Besson  
*STAIRCASE C* by Jean-Charles Tachella  
*THE SEVENTH TARGET* by Claude Pinoteau  
*TANGO* by S. Kurc  
*THE BIG CARNIVAL* by Alexandre Arcady  
*BETWEEN US* by Diane Kurys  
*GRAND PARDON* by Alexandre Arcady

## **Theater**

*SCHWEIK IN THE SECOND WORLD WAR* directed by Jean-Louis Martinelli  
*FAMILY RESEMBLANCES* directed by Stéphan Meldegg  
*KITCHEN WITH APPARTMENT* directed by Stéphan Meldegg  
*L'ANNIVERSAIRE* directed by Jean-Michel Ribes  
*BATAILLES* directed by Jean-Michel Ribes  
*ARGENT MON BEL AMOUR* directed by Roger Hanin  
*LE GRAIN DE SABLE* directed by Jean-Pierre Bouvier  
*LE COCU MAGNIFIQUE* directed by Roger Hanin  
*CEUX QUI FONT LES CLOWNS* directed by Jean-Pierre Bouvier  
*DON JUAN* directed by Jean-Pierre Bouvier  
*RUY BLAS* directed by Jean-Pierre Bouvier  
*LORENZACCIO* directed by Jean-Pierre Bouvier  
*LES CATCHEUSES* directed by Jean-Louis Manceau

## **Writer**

*LET IT RAIN* (co-written with Agnès Jaoui)  
*LOOK AT ME* (co-written with Agnès Jaoui)  
*THE TASTE OF OTHERS* (co-written with Agnès Jaoui)  
*SAME OLD SONG* (co-written with Agnès Jaoui)  
*FAMILY RESEMBLANCES* (co-written with Agnès Jaoui)  
*SMOKING NO SMOKING* (co-written with Agnès Jaoui)  
*KITCHEN WITH APPARTMENT* (co-written with Agnès Jaoui)  
*LE TIMBRE*  
*LE GRAIN DE SABLE*  
*TOUT SIMPLEMENT*

filmography



# jamel debbouze

## **Cinema**

*LET IT RAIN* by Agnès Jaoui

*DAYS OF GLORY* by Rachid Bouchareb

*ANGEL-A* by Luc Besson

*ASTERIX & OBELIX MEET CLEOPATRA* by Alain Chabat

*DINOSAUR* by Eric Leighton, animation, voice of Zini

*AMELIE FROM MONTMARTRE* by Jean-Pierre Jeunet

*ZONZON* by Laurent Bouhnik

*BOYS ON THE BEACH* by Djamel Bensalah

## **Shorts**

*GRANTURISMO* by Denis Thybaud

*LES PETITS SOULIERS* by Olivier Nakache and Eric Toledano

*Y A DU FOUTAGE DE GUEULE DANS L'AIR* by Djamel Bensalah

## **Theater One-Man Show**

*JAMEL EN SCÈNE* La Cigale, tours in France, L'Olympia de Paris

## **Misc.**

Regular spots on "Nulle Part Ailleurs" on Canal+: "Le Cinéma de Jamel"

Regular spots on Radio Nova

The Les Yvelines improv. league

# pascale arbillot

## **Cinema**

*LET IT RAIN* by Agnès Jaoui

*NOTRE UNIVERS IMPITOYABLE* by Léa Fazer

*UN PRINTEMPS À PARIS* by Jacques Bral

*HELL* by Bruno Chiche

*CLARA AND ME* by Arnaud Viard

*EDY* by Stephan Guerin-Tillié

*GRÉGOIRE MOULIN VS. HUMANITY* by Artus de Penguern

*L'EXTRATERRESTRE* by Didier Bourdon

*THE CLOWN SMILES* by Eric Besnard

## **Shorts**

*LA POLYCLINIQUE DE L'AMOUR* by Artus de Penguern

*QUAND FOND LA NEIGE OU VA LE BLANC* by J. Maubray

*SCÈNES DE LIT* by François Ozon

*LES VOISINS* by Artus de Penguern

*RIEN QUE DES GRANDES PERSONNES* by Jean-Marc Brondolo

*DOUBLE GAME* by Emmanuel Oberg

## **Theater**

*ADULTÈRES* directed by Benoît Lavigne (Théâtre de l'Atelier)

*HEDDA GABLER* directed by Roman Polanski (Théâtre Marigny)

*LECON DE NUIT* directed by Christophe Lidon (Petit Théâtre de Paris)

*LE COMEDIEN* directed by Annick Blancheteau

*LA NUIT DU CRIME* directed by Robert Hossein (Théâtre de Paris)

*LA MAMMA* directed by Jacqueline Boeuf (Théâtre Tête d'Or de Lyon)

*LA PAIRE DE GIFLES* directed by Yves Lecat (Musicales d'Oppède)

# frédéric pierrot

## *Cinema*

*LES FRILEUX* by Jacques Fansten  
*LET IT RAIN* by Agnès Jaoui  
*I'VE LOVED YOU SO LONG* by Philippe Claudel  
*RED ANTS* by Stephan Carpioux  
*VERY WELL, THANK YOU* by Emmanuelle Cuau  
*LA RAVISSEUSE* by Antoine Santana  
*HOLY LOLA* by Bertrand Tavernier  
*AVANT L'OUBLI* by Augustin Burger  
*CLARA AND ME* by Arnaud Viard  
*THEY CAME BACK* by Robin Campillo  
*THAT WOMAN* by Guillaume Nicloux  
*A SIGHT FOR SORE EYES* by Gilles Bourdos  
*MONSIEUR N.* by Antoine de Caunes  
*IMMORTAL* by Enki Bilal  
*VA PETITE* by Alain Guesnier  
*THE DEVILS* by Christophe Ruggia  
*ONE SWALLOW BROUGHT SPRING* by Christian Carion  
*IMAGO* by Marie Vermillard  
*LA FILLE DE SON PÈRE* by Jacques Deschamps  
*MODERN LIFE* by Laurence Ferreira Barbosa  
*APRIL CAPTAINS* by Maria de Medeiros  
*TELL ME I'M DREAMING* by Claude Mourieras  
*DISPARUS* by Gilles Bourdos  
*FOR SALE* by Laetitia Masson  
*ÇA NE SE REFUSE PAS* by Eric Woreth  
*INSIDE OUT* by Rob Tregenza  
*ARTEMISIA* by Agnès Merlet  
*PORT DJEMA* by Eric Heumann

*FOR EVER MOZART* by Jean-Luc Godard  
*CAPTAIN CONAN* by Bertrand Tavernier  
*LES AVEUX DE L'INNOCENT* by Jean-Pierre Améris  
*MY MAN* by Bertrand Blier  
*LAND AND FREEDOM* by Ken Loach  
*CIRCUIT CAROLE* by Emmanuelle Cuau  
*THE SURVEYORS OF MONTMARTRE* by Boris Eustache  
*COMMENT FONT LES GENS* (mid-length feature) by Pascale Bailly  
*L 627* by Bertrand Tavernier  
*SNOW AND FIRE* by Claude Pinoteau  
*LIFE AND NOTHING BUT* by Bertrand Tavernier  
*PAPILLON DU VERTIGE* by Jean-Yves Carree

## *Shorts*

*MANÈGE* by Jacques Nolot  
*LES VAUTOURS* by Didier Lepecheur  
*COMME D'HABITUDE* by Bruno Herbulot  
*CONSTANCE* by Pascal Deux  
*DEMAIN* by Agnès de Sacy  
*COMME UN DIMANCHE* by Olivier Jahan  
*ALONG THE FREEWAY* by Olivier Jahan  
*ANIEL* by François Roux  
*DANS TES RÊVES* by Blandine Lenoir  
*GROSSESSE NERVEUSE* by Maxime Sassier  
*ROSA* by Blandine Lenoir  
*À CORPS DÉFENDANT* by Raphaël Etienne  
*WAITING FOR YESTERDAY* by Julien Lecat and Sylvain Pioutaz  
*LES COULLUS* by Mirabelle Kirkland

## *Theater*

*GRAND ET PETIT* by Botho Strauss - directed by Philippe Calvario  
(Bouffes du Nord, tour)

# florence loiret-caille

## *Cinema*

*LET IT RAIN* by Agnès Jaoui  
*LES DEUX MONDES* by Daniel Cohen  
*SANS ARME, NI HAINE, NI VIOLENCE* by Jean-Paul Rouve  
*WAITING FOR SOMEONE* by Jérôme Bonnell  
*L'HOMME QUI MARCHE* by Aurélia Georges  
*VICTOIRE* by Stéphanie Murat  
*UNE AVENTURE* by Xavier Giannoli  
*TO PAINT OR MAKE LOVE* by Arnaud & Jean-Marie Larrieu  
*THAT WOMAN* by Guillaume Nicloux  
*L'ENNEMI NATUREL* by Pierre-Erwan Guillaume  
*THE INTRUDER* by Claire Denis  
*THE TIME OF THE WOLF* by Michael Haneke  
*FRIDAY NIGHT* by Claire Denis  
*OLGA'S CHIGNON* by Jérôme Bonnell  
*TROUBLE EVERY DAY* by Claire Denis  
*THE MECHANICS OF WOMEN* by Jérôme de Missolz  
*CODE UNKNOWN* by Michael Haneke  
*LOVE BANDITS* by Pierre Lebreton  
*SEVENTH HEAVEN* by Benoît Jacquot  
*ALONE* by Eric Zonka  
*WOMEN* by Luis Galvão Teles  
*TROIS FEMMES* by Roula Ragheb

## *Shorts*

*LA PETITE CHAMBRE* by Elodie Monlibert  
*UNE ÉTREINTE* by Eskil Wogt  
*LES RÉSULTATS DU BAC* by Pascal Vincent  
*STOP* by Rodolphe Marconi  
*O TROUBLE* by Sylvia Calle

## *Theater*

*LES PROVINCIALES* based on the work by Blaise Pascal,  
directed by Bruno Bayen  
*LA PROMISE* by Xavier Durringer, directed by Xavier Durringer  
*ROBERTO ZUCCO* by B.M. Koltès, directed by Nicolas Klotz

# guillaume de tonquédec

## **Cinema**

*LET IT RAIN* by Agnès Jaoui  
*LOVE ME NO MORE* by Jean Becker  
*THE HOUSE* by Manuel Poirier  
*LE CACTUS* by Michel Munz and Gérard Bitton  
*LES PARRAINS* by Frédéric Forestier  
*SHUT UP!* by Francis Veber  
*MOST PROMISING YOUNG ACTRESS* by Gérard Jugnot  
*LISE ET ANDRE* by Denis Dercourt  
*MARIE'S COUNTER* by Sophie Tatischeff  
*THREE LIVES AND ONLY ONE DEATH* by Raoul Ruiz  
*HONOR ROLL* by Charles Nemes  
*THE DOUBLE LIFE OF VERONIQUE* by Krzysztof Kieslowski  
*ROMUALD ET JULIETTE* by Coline Serreau  
*TWO* by Claude Zidi  
*FRANTIC* by Roman Polanski  
*TRAVELLING AVANT* by Jean-Charles Tacchella  
*ON A VOLÉ CHARLIE SPENCER* by Francis Huster  
*COURS PRIVÉ* by Pierre Granier-Deferre

## **Shorts**

*LE BAISER* by Stefan Le Lay  
*AU RENDEZ-VOUS DES AMIS* by Olivier Monot  
*MON PAPA À MOI* by Stefan Le Lay  
*LE LIBRAIRE DE L'AMBIGU* by Joachim Lombard

## **Theater**

*LE JARDIN* directed by Jean Bouchaud (Théâtre des Mathurins)  
*LA SAINTE CATHERINE* directed by José Paul and Agnès Boury (Petit Théâtre de Paris)  
*LE MEILLEUR PROFESSEUR* directed by Stéphane Hillel (Théâtre de Paris)  
*LE SÉNATEUR FOX* directed by Jean Luc Tardieu (Théâtre de la Porte Saint-Martin)  
*HEDDA GABLER* directed by Roman Polanski (Théâtre Marigny)  
*LES DIRECTEURS* directed by Etienne Bierry  
*JEFFREY BERNARD IS UNWELL* directed by Jean-Michel Ribes (Théâtre Fontaine)  
*APRÈS LA PLUIE* directed by Marion Bierry  
*LE SÉNATEUR FOX* directed by Jean Luc Tardieu (Espace 44 Nantes)  
*UNE TABLE POUR SIX* directed by Alain Sachs (Théâtre du Palais Royal)  
*LES JUMEAUX VÉNITIENS* directed by Gildas Bourdet (Théâtre Eldorado)  
*LES FEMMES SAVANTES* directed by Gilles Bouillon  
*TARTUFFE* directed by Jacques Weber (Théâtre Antoine)  
*LA MÉGÈRE APPRIVOISÉE* directed by Jérôme Savary (Théâtre de Chaillot)  
*L'ÉCOLE DES FEMMES* directed by Jean-Luc Boutté (Théâtre des Célestins, Théâtre Hébertot)  
*LE MAGICIEN PRODIGIEUX* directed by Jacques Nichet (Théâtre de la Ville)  
*LE BALADIN DU MONDE OCCIDENTAL* directed by Jacques Nichet  
*LE DORMEUR DU VAL* directed by Michel Reynaud  
*LA NUIT DES ROIS* directed by N. Vincent  
*L'ÉVENTAIL* directed by C. Narovitch (Théâtre de Sens)



# cast

Agathe  
Michel  
Karim  
Florence  
Stéphane  
Antoine  
Mimouna  
Aurélie  
Séverine  
Guillaume  
Peasant 1 / Ernest  
Peasant 2 / Didier  
The producer  
Man at christening  
Waiter  
The priest  
Rodolphe's mother  
Florence as child 1  
Florence as child 2

Agnès JAOUÏ  
Jean-Pierre BACRI  
Jamel DEBBOUZE  
Pascale ARBILLOT  
Guillaume DE TONQUEDEC  
Frédéric PIERROT  
Mimouna HADJI  
Florence LOIRET-CAILLE  
Anne WERNER  
Laurent JARROIR  
Jean-Claude BAUDRACCO  
Luc PALUN  
Marc BETTON  
Bernard NISSILLE  
Alain BOUSCARY  
Candide SANCHEZ  
Danièle DOUET  
Sacha ROUSSELET  
Sonam ROUSSEL

Rodolphe  
Agathe as child  
Florence as child  
Young Mimouna  
Mrs. Villanova  
Mr. Villanova  
Hotel owner  
Aurélie's friend  
Receptionist

Alexandre DOBROWOLSKI  
Victoria COHEN  
Morgane KERHOUSSE  
Myriam ARAB  
Isabelle DEVAUX  
Antoine GARCEAU  
Jacques REBOUILLAT  
Amélie BARDON  
Sarah BARRAU



# crew

## Screenplay

Written by

Agnès JAQUI  
Jean-Pierre BACRI

## Production & Administration

Producers

Jean-Philippe ANDRACA  
Christian BERARD

Production Coordinator  
Production Administrator  
Production Manager  
Production Administrator  
Production Secretary

Léa SADOUL  
Marie DANIS  
Nicole Firn  
Nicole HEITZMANN SOAVE  
Sophie HOSSARD

## Direction

Directed by  
First Assistant Director  
Second Assistant Director  
Third Assistant Director  
Script Coordinator  
Head of Casting  
Extras Casting  
Assistant Extras Casting

Agnès JAQUI  
Antoine GARCEAU  
Mathilde CAVILLAN  
Maëva POLI  
Josiane MORAND  
Brigitte MOIDON  
Marie-France MICHEL  
Francesco CURCIO

## Production Management

Unit Production Manager  
Assistant Production Managers

Aimeric BONELLO  
Jérôme PINOT  
Dominique BOURDIN  
Hamid IJDAINI  
Hichem LAMRIQ

Assistant Unit Managers

Victor DEVARRIEUX  
Rémi ORAIN  
Julien TELLIER  
Olivier CORCOS  
Paul CHAFFARDON  
Caroline MAAK  
Christophe CHAUCHEAU

Locations

## Photography

Director of Photography  
First Assistant Operator  
Second Assistant Operator  
Video Control Assistant  
Steadycam Operator  
Set Photography

David QUESEMANT  
Christophe GUYON  
Ludivine RENARD  
Elise VOGEL  
Karim LA VAULLEE  
Jean-Paul DUMAS-GRILLET

## Sound

Sound  
Sound for last week of shooting  
First Sound Assistant

Jean-Pierre DURET  
Nicolas CANTIN  
Dominique EYRAUD

## Costumes

Costume Designer  
Wardrobe Supervisor  
Dresser

Eve-Marie ARNAULT  
Elsa GIES  
Isabelle KRAMRICK

## Hair & Make-Up

Make-Up Designer  
Key Make-Up Artist  
Hairdresser

Jackie REYNAL  
Françoise QUILICHINI  
Rémy PILOT

## Sets

Production Designer  
Props  
Graphic Artist  
Location Production Manager  
Set Design Intern  
Removals

Christian MARTI  
Philippe CABRIE  
Isabelle GIRARD  
Bertrand FREMAUX  
Joëlle DELOR  
Raphaël MITTET  
Baptiste CUMMINGS  
Robinson

Set Dresser  
Head Builder  
Head Carpenter  
Carpenters

Claude VINCENT  
Frédéric JOURDAN  
Jean-Robert OUVIERE  
Laurent BORGARINO  
René BOUTIERE  
Pierre LUCCIARDI  
Christian GIAMBIASI  
Arnaud BEAUTE  
Christian PETER  
Béatrice FERRAND  
Delphine BONNAUD  
Lucas VINCENT  
Valentin DELOR

Head Painter  
Sculptor  
Painter  
Painter  
Intern Painter  
Local help

## Special Effects

Sfx Rain Supervisor  
Sfx Rain Prop Master  
Sfx Rain Prop Master  
Sfx Rain Prop Master  
Sfx Wind Prop Master

Olivier ZENENSKI  
Jonathan ZENENSKI  
Benoît SQUIZZATO  
Olivier CAMUS  
Benoît TALENTON

## Electricity & Stage Hands

Head Gaffer  
Electricians

Generator Handler  
Key Grip  
Grips

Michel SABOURDY  
Sébastien COURTAINE  
Sophie MOLLARD  
Philippe GIBIER  
Martin DEFOSEZ (Titoune)  
Giovanni QUENE  
Sophie MOULIN  
Antony DIMUNDU

## Editing & Finishing

Head of Post-Production  
Editing  
Assistant Image Editor  
Sound Editing  
Assistant Sound Editor  
Dialogue Editor  
Sound Mixer  
Mixer  
Co-mixer  
Audi Boom Operator  
Foley Artist  
Assistant Foley Artist  
Foley Recordist

Judith HAVAS  
François GEDIGIER  
Sylvie LAGER  
Nadine MUSE  
Jean-François VIGUIE  
Guerric CATALA  
Armelle MAHE  
Gérard LAMPS  
Dorian DARCOURT  
Lionel LE BRAS  
Pascal CHAUVIN  
Franck TASSEL  
Eric FERRET

## Misc. & Advisors

Music Supervisor  
Director of Making Of  
Canteen

Christian CHEVALIER  
François HERNANDEZ  
Antoine PAUTROT  
Axel RICHEL



NIMAYRANI

**STUDIO CANAL**