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**KAD MERAD
MÉLANIE DOUTEY**

**DAY
OFF**

A FILM BY **FRÉDÉRIC BERTHE**

Few and LGM Cinéma present

KAD MERAD MÉLANIE DOUTEY MANU PAYET

**DAY
OFF**
A FILM BY **FRÉDÉRIC BERTHE**

With

Francis Renaud Pierre Laplace Daniel Duval

RUNNING TIME: 1H28

FRENCH RELEASE DATE: DECEMBER 9, 2009

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SYNOPSIS

Arthur's life is simple, shared between Florence, his partner for the past five years and working in a specialist sports shop. Everything is just fine until one day, with no warning, Florence announces she's leaving him for another man. She's going to get married, and she's going to live abroad. In shock, Arthur is convinced that Florence is losing her mind and is determined to get her back, even when he learns the wedding is taking place in Miami in a few days time. Of course he's not invited but his mind is made up nonetheless: Arthur is going to the wedding.

Meanwhile, master thief Emilie Vergano has stolen a painting from a famous Paris museum, the heist commissioned by another Miami resident. She and Arthur cross paths at the airport in Paris on their way to the States and from then on, are bound together: On the run from the police, Emilie has slipped the stolen painting in Arthur's bag, thus plunging him into an adventure he could never have imagined – a crazy way to spend his few days off...

INTERVIEW **WITH** FRÉDÉRIC BERTHE **DIRECTOR**

What appealed to you about this project?

It's a special film. It's a romantic, exotic, adventure comedy, the likes of which hasn't been made for a long time. The challenge was to bring together several genres into something with rhythm, humor and emotion. It's also a story about an atypical couple who are very appealing – nothing like the out-of-this-world superheroes you often find in movies. I find that refreshing. You want to follow their progress, you want them to succeed, and you want them to succeed together. For me, the project was also an opportunity to get back together with the producers who brought me into movies: Cyril Colbeau-Justin and Jean-Baptiste Dupont.

What did you think about shooting the majority of the movie in the US?

My job is to tell stories. I do it equally well for TV as in movies and I like that compartmentalization. I've just shot a 6x52" series for TV in three months. You just couldn't envisage that for movies. And I enjoy both kinds of shoots equally. I alternate

projects and the two different worlds. For TV, I shoot a great deal in Paris. I've always lived there, I was born there and although I like shooting there, familiarity wears down your illusions a little. So as soon as I'm away from Paris, even just a little, I get a boost. This is particularly so given that sets and location are very important to me. I'm incapable of finalizing a scene when I haven't found the right location.

When I agreed to do the shoot, I didn't know we'd be shooting in Miami because back then, the story was set in South Africa in locations similar to those from ROMANCING THE STONE. But Kad had just shot SAFARI and we thought that shooting there again would neither be good for him nor for the two films. My producer Cyril Colbeau-Justin came up with the idea of shooting in Miami. A decade or so ago, taking hikes into the desert or the Amazonian rainforests represented an adventure and Miami was a overused visual universe. Ten years on and it's the reverse. Hardly anyone shoots in Florida anymore and we suddenly got the chance to rediscover it by filming it in another way. The city and the region are amazing. I'd never been there before but it's absolutely true that just like the US as a whole, it's the stuff of dreams.



How did you decide on the casting?

Kad Merad is just one of the excellent casting choices in this film. It might seem obvious now because he's having success after success, but one must not confuse cause and effect. It's because he's good and he works very hard that he is where he is. People feel close to him, probably because he is what he seems to be: A nice guy, a real guy, to whom nice things happen both in life and in movies. Kad could easily be Arthur, the hiking shoes salesman he plays in the film. He's a simple character with a normal life, projected into an extraordinary adventure.

If you have a hero with the face of a hero, handsome like an advertising model, you can easily imagine that he goes off to Miami to get his girlfriend back. But when it's a real person, it's a different story. There's also something delightful in imagining a guy like Kad plunged into the situations that occur in the film. You want those things to happen to him. You're keen for him to experience these adventures and encounters and you want to follow him on his way.

I like the idea that a man who doesn't seem like much of a lady-killer can be so charming that he manages to seduce with such class. He's a man who you love for who he is. Kad has that potential. Another thing that made me want to work with him was the fact that he was very enthusiastic for this role as a new kind of character in his career. Kad felt he didn't have to go overboard with him. Moreover, to get to that point in one's career and feel you have to throw everything at a character is often a bad sign.

Arthur Lepage is not a clown, he's just an unhappy man in love. He's lost, launched into an impossible story far away from home, far from his habits and reference points, and that alone makes him funny.

For the role of Emily, I was the one who chose Mélanie Doutey. There are few action roles for women in France and at first, Mélanie did wonder about the right way to breathe life into her character. She got into it, believed in it and she became totally credible. She had a lot of fun. Just like in real life, she's superb – a blend of charm and real force of character. Thanks to her, this character who starts out incredibly cold and beautiful gradually lets slip a more human side, shows some flaws and finally reveals her true self. Even if one is more used to seeing her in auteur films, I think it's great that the general public can discover her in this popular cinema genre – in the most noble sense of the term. She's at home here, too.

It was Cyril's idea to offer the role of Serkine to Manu Payet. I didn't know his work but from our very first meeting, I knew he was right. He envisaged the role in exactly the same way I did. He didn't want to play this cop like a comedy character but to take him at face value. Just like Kad and Mélanie, Manu brings a lot to his role, sometimes at his own expense! When we shot one scene in a building in Miami when Serkine and his men are in the FBI offices, Manu went over to the plate glass window and was overcome with vertigo. I was following him with the Steadicam, until he almost fell at my feet, confessing he was afraid of heights. We decided to try a shot integrating that and it was extraordinary. The scene becomes funny, just like life can sometimes be. That's why I'm convinced that, even if you direct actors, you always have to leave some space for

freedom. When casting is done well, when the situation is set up and you know where you want to take the characters, the film becomes simple and you have to give the actors the freedom that sometimes leads you to some very pleasant surprises.

I'm the first member of the audience and the scene must first work for me. I look at the actors in the setting we've built together and I pick up what they give, whilst making sure it makes the movie progress.

Do you remember the first scene you shot with Mélanie and Kad ?

We began with the scene where she slips her "package" into his bags, kissing him to create a diversion. We were immediately right into these two characters just how they are at the start of the film: She's a lone international thief, sure of her charm and ready for any challenge; he's a simple and safe guy, his morale at rock bottom and ready to do anything to get back the girl he loves. The situation is fairly representative of the spirit of the film. We reversed the conventions. It's the girl who throws herself at the guy and it's he who is outraged, but aside from the comedy and the human side of it, it's key to the story.

Mélanie and Kad shared a desire to give credibility to their characters and to what they experience. They made the film in perfect harmony. With them, we were able to balance the action and the emotional development of their roles. In Miami, we finished with the scene with the dinner on the stolen

boat at night, against a backdrop of illuminated buildings. In the film, this scene marks a real turning point and it benefited from the partnership which became established between these two actors who shared many experiences, including an airboat crash!

What is the difference between the shoot in France and the shoot in the States?

The shoot in Paris was in sequence with what happens in the film. Just when Arthur was about to ask his girlfriend to marry him, she dumps him for someone else and heads for Miami to get married. Meanwhile, Mélanie's character has just ripped off a priceless painting which Manu's character was guarding. And then everyone takes off!

In the US, we were based in Miami and went as far as the Everglades, some 25 miles away. I arrived with the director of photography, Giovanni Fiore Coltellacci; chief set designer, Franck Benezech; my irreplaceable first assistant director, François Ryckelynck; and script editor, Béangère Saint-Bezar. I always go with them if I can. The rest of the team were American. For just under a week, we were a little wary of each other. The Americans have a strong sense of hierarchy in the way they work. The day I asked the key grip to take me to an American football game, our relationship was never the same again. He couldn't believe it! It broke the ice and allowed us to work well together. There was an excellent atmosphere.

With a large number of situations and locations, the film must have been quite the logistical challenge...

We filmed action sequences as well as comedy scenes within action scenes and other scenes in unusual places. But the desire to make the film surmounted any logistical difficulties. As soon as I read the script, I wanted to see the film and that's the key. Almost the whole film was shot on location, except for the village with the huts where Kad and Mélanie turn up handcuffed together, brilliantly created by Franck. I have a chief set designer who is incredibly talented but I nonetheless went location scouting on my own. Afterwards, Franck gave his input with an amazing sense of detail. That's a talent he has.

Light is also a fundamental element of the film. We shot in Paris in November so the weather was gray. But in Miami, it was like an Indian summer with lengthening shadows, sunsets close to the horizon and a fabulous warm light.

Having been a photographer for years, I wanted to frame up the shots myself for this film. However, when first I started directing, I didn't want to mix up those different roles. On my first film, I thought that directing a film and directing actors was a very consuming job. There was no question of my diluting myself. And yet as talented as my head cameraman is, I realized that even working with someone extraordinarily talented, and with the best possible explanations, the vision you have of a shot can sometimes be slightly altered when it passes through someone else's brain. So I wanted to do the framing. I love and defend every shot in DAY OFF. Giovanni Fiore Coltellaci, who is always by my side, watched me the

first day and then he came and told me that there was no problem with it. I still needed his vision because once the shot is ready, I no longer see anything but the actors. If there's a boom in the frame or a shadow, I'm not going to see it because I'm too involved in the performance. With this film, we shot in a lot of different ways such as in helicopters or with pretty complicated crane shots. I never gave into the temptation to use any special equipment for the sake of it. The shot has to need the equipment and it has to serve the story. Apart from the crane shots and a few rare tracking shots, I filmed everything from my own shoulder.

Did the actors give you things you weren't expecting?

They gave me what I had hoped for and a little bit more.

Kad brought a humanity, a reality to his character which brought a different dimension to the adventure. He fed his role with lots of little things. For example, he really is scared of swimming in the sea since he saw JAWS. You just can't make up that kind of detail and it adds strength to the character.

Mélanie is a complex person who challenges her energy for the benefit of her character. She plays the big-time thief who is also a young single woman, embodying a mixture of strength, determination and hidden fragility. All of that has to come through together and she manages it perfectly.

As I said before, Manu also invested a lot in his character. I must also mention the two cops played by Francis Renaud and Pierre Laplace, who added even more to the great





humanity of the film. They aren't just Serkine's men, they also have their own, funny and very human story. They are all exactly what I dreamed they would be.

What do you hope to bring to the public?

With this film, I wanted to bring together the things I love and that we don't do so much today. I want to take people on a trip, introduce them to people and things in an adventure that will make them laugh and entertain them. If the audience leaves the movie theater wanting to remain with the characters and to know what happens to them after – my favorite feeling on seeing a movie – then I'll feel like my film is a success.

The idea of shooting a film abroad – even putting aside the very personal pleasure I got out of shooting in the States – brings some exoticism that people need. I think the goal of cinema, of popular quality cinema, is to take people somewhere.

What memories will you keep from the experience?

It's an adventure which will remain an excellent memory. There were a lot of funny moments and real fear when Mélanie and Kad had their airboat accident. We were shooting a crane shot and I saw them from afar go speeding into the trees and the boat bounced back empty. Fortunately there was more fear than pain.

It was also a shoot packed with wonderful experiences. The shot where Kad is walking alone on the beach is sublime. It makes me dream – I could have edited it to run for 12 minutes. We were on one of the most beautiful beaches in the world, an incredible place with an emerald sea and this unique light. Then there were chases on the water and in cars. You enjoy yourself like a child would doing that. It was the first time I'd shot so many stunts. I've never done an action film before.

What does the film mean to you?

It was an important step. And one I'd hoped to take, in terms of casting and budget. I took it with people I like and who helped me across the very first one. That's the best way. And in between, they had also matured through the number of films they'd done.

My first film was a musical comedy, the second a bittersweet one. This is a real romantic adventure. But what counts for me is shooting people. I like working with actors.



ARTHUR *BY* KAD MERAD

Making movies is like being a kid again, and playing a guy who has all those adventures in the Florida sunshine is amazing! But that's not enough – you have to add a very human, very believable base. That's when the audience can enjoy it and when I'm happy.

The relationship between Emilie and Arthur was always a fundamental issue in my mind. This wonderful young woman had to be charmed by this man. Arthur, my character, goes on this trip to win back the one he loves. Emilie kisses him to create a diversion because she's going to use him as her mule. The premise is immediately interesting. Those two have no desire to spend time together yet this trip forces them to do just that. I like the way the story evolves. You hope they'll get together but there's such distance between them in the beginning. They are two solitary people. He's been dumped by his girlfriend, and as for her, the only men who chase her are cops!

Mélanie and I had already worked together. She's a great actress, sparkling and funny, and a great person to work with. We were always on the same wavelength, we shared the same energy and the same desire for realism. We also had roughly the same worries about being sincere and credible. We spent as much time together as we could to talk about it, working during and outside of shooting to try and imagine how this couple's relationship would develop. We discussed things off set that you don't discuss in front of the camera and so working together became very easy. We were often handcuffed together physically but we were working hand-in-hand anyway. Working with a pretty, charming girl in such a wonderful place is very enjoyable. We had a lot of fun. She's not some tortured actress – she's full of life and she loves her job. I wish more actors could work with co-stars like Mélanie.



I also like Manu a great deal. We have similar experiences in this business. When I look at him, I'm reminded of myself when I started out – radio, TV, a few days on a movie and then the real parts started coming in. I think that DAY OFF really shows off his physical and acting talents. I wanted to help him like Gérard Jugnot helped me. Manu was really happy because he was given a real role to perform. Although conscious of doing the job properly, people from one-man shows never take themselves seriously. We were in Miami, the weather was beautiful, but we weren't on vacation. There was a film to make and just like Manu, I'm always thinking about the finished movie. He has a very communicative humor but he pays attention to the result. It's very pleasing. Like all clowns, he'll be great when he's given a tragic role. His conversion was a success. During the shoot, I moved my family to Florida as if we were going to live there. Back then, my son was four years old and he went to school for three months. Breaking the rhythm, seeing new things is always enriching. Miami is a very pleasant city to live in and there's lots going on. I rented a little house on an island with a jetty, my own boat for going fishing in the evenings, and from time to time, I'd go visit Florent Pagny who was nearby working on his album. That way of living means you can keep in touch with your family and therefore with yourself. That's good for the film and brings reality and humanity. Otherwise, you're like a kind of hotel visitor and it becomes LOST IN TRANSLATION!

Frédéric Berthe is a really nice guy. He likes actors and knows how to listen to them. He never loses sight of the story he wants to tell and still manages to do that, regardless of the weather, the sets or the American crew. In the midst of all that, he remains very true to himself and calm from morning to night. He also brought his family over with him and he stamped the whole shoot with a really familiar and very cool atmosphere. We remained concentrated on the job but we managed to have some fun, too.

I was really keen to shoot the airboat scenes but not the accident we had. Mélanie went away with a scar on her leg and a busted rib. We were very scared – that's another thing Mélanie and I have in common! The scene with the dinner on the boat up the Miami River passing by the waterside buildings is a really beautiful scene. I was apprehensive about it but at the same time, I was looking forward to it because it's the scene with the kiss. Not the first I've ever done but still... It was even more beautiful than it was in the script because Mélanie and I got on so well and the scenery was breathtaking. Finding oneself in the Everglades with crocodiles and snakes was interesting, too!

Of all the memories I have of the film, the one that always comes back is the party we threw when Manu Payet left. To thank everyone, he did a sketch where he impersonated everyone on the shoot. It was very funny and touching, and fit right in with the atmosphere of the film. We enjoyed working together. That's important and you can see it in the film.





EMILIE **BY** MÉLANIE DOUTEY

When I read the script, I was immediately struck by the exotic feel of the adventure, which reminded me of those films we all loved and love to watch again like ROMANCING THE STONE, RAIDERS OF THE LOST ARK, or Philippe de Broca's films. So I read it with real enthusiasm. The role of Emilie was something new for me. I'm mainly offered roles playing dependent women. In this film, Emilie leads the way. I've already been in romantic comedies but never in an action comedy. This type of female role is very rare in France and is an opportunity not to be missed – it's a real opportunity. Playing an art thief, a gambler and a liar, with the physical skills to pull it off was very exciting. Playing this totally free and willing adventurer allowed me to show a harder, more authoritative side to myself.

I usually spend time inventing my character's history. It's a way of easing myself into a role and making it my own. I decided that Emilie had started out studying art and went on to spend time with collectors, maybe working in the world of the auction houses. She's pretty sharp, likes money and power and very soon realizes the power she has over men and understands how to use it. In some ways, she reminds me of a female Arsène Lupin. To me, Lupin is the ultimate hero; classy, interested in art, stealing from the rich – a noble thief. Without making excuses for thieving, I think many people share a kind of fascination for brilliant thieves who steal without violence. I love the fact that Emilie's secret weapon is a litter of kittens!

Performing with Kad made the project even more interesting. We had already worked together on TONIGHT I'LL SLEEP AT YOURS by Olivier Baroux and we wanted to work together again.



Opposite Kad, I'm a spectator. He continues surprising people because he creates ruptures; he dares to do things. From time to time, he performs with disconcerting honesty, a modesty that is moving, that you don't expect because you're used to seeing him using irony. Despite our many rehearsals, we still worked in an atmosphere of surprise. In order to concentrate, Kad needs to laugh. And sometimes, Kad's laugh was what I needed to concentrate. And inversely, sometimes he needed my seriousness.

I'd seen and enjoyed Manu's work in his one-man shows but I didn't know him personally. He took his role very seriously, making his character really sweet, funny, appealing and totally credible.

Everything about the script was exciting. There were boat chases, I drove an armored truck, leaped around and fought. I was determined to be credible. I'm really not a sporty type – to me, running is the worst thing I could be made to do – so we had to work very hard on the physical scenes. I was lucky enough to work with sports coach Laurent Bidari and Kung-Fu champion Virginie Arnaud who helped me a lot. Before leaving, I did two months of intensive training where I learned to fight and leap about like a real commando. It's funny because when I was at school, I did everything I could to avoid doing sports, but I really enjoyed the training.

Frédéric Berthe and I met very early on in the film's life and we worked together to fine-tune a range of things in the script. Fred is incredibly nice, he's always interested in what you've got to say, he's funny and a real pleasure to shoot with. Thanks to him the shoot was very simple and light.

Balancing the adventure with the romance was a long slow progression, through a series of readings with Frédéric and during the shoot itself. We had to find the right balance and it was all in the details, but it was also a natural process because the characters reveal themselves in the action. You learn about them as the different levels of the plot evolve. From sincerities to revelations, Arthur and Emilie gradually emerge.

My character is both very strong and very solitary in personal terms. For Emilie, her encounter with Arthur is a shock. Suddenly entering into this man's daily life and seeing how he handles his failed relationship brings a clarity she doesn't have. Bearing witness to that is very emotional for her. These two singletons are obliged to make a team.

The shoot was fast and the schedule very tight. Filming in the US with a half-American crew was very enriching. It's another way of working; very compartmentalized but very professional. Plus we had the chance to shoot in some magnificent settings. Everything is huge, with these incredible landscapes and unique light. We shot in the Everglades national park and from those boats that fly over a sea of grasses, you see some sublime scenery.

On seeing the finished film, I was struck by its beauty. When shooting, you don't really appreciate the set or the direction. All that involves a lot of work, from testing the light to the framing, which makes the film truly beautiful. The adventure is even more exotic and whisks you away even further. The care taken with the visual aspect of this comedy really gives it something extra.





SERKINE *BY* **MANU PAYET**

At first, when the producers offered me the role of this cop, I wondered how to play him. Then when I read the words "Miami Airport, exterior, day", I no longer had any hesitations! Serkine's a young cop who's just out of school and been promoted to detective in a special unit for protecting cultural heritage. An eager beaver, he loves his job and is planning to dedicate his life to it. He's very serious, he's just gotten married and his wife is expecting a baby so he's got a lot on his plate. His career is going well until he crosses paths with Emilie Vergano who starts causing trouble for him. She's a legend in the business and has already stolen a lot of masterpieces. This time, she's ripped off one that Serkine's looking after. He's a good cop who likes being confronted by people on his level, even if they are adversaries. So begins a game of cat and mouse, and this is one pretty mouse. Plus, Serkine's wife is as stressed as he is by the arrival of their first baby and the business with the stolen painting has come at a bad time. If he doesn't find it, his career is in certain jeopardy.

I took on the character through his role in society and thought back to cops I'd seen on screen and who'd impressed me. It was only after that I started working on the human aspect, because taking on a rigorous and well-behaved character worried me more than playing a cop. With Fred's agreement, I suppressed my nature and ignored the temptation to play for laughs, and decided to portray him straight, a serious man who only becomes funny through the crazy situations he is confronted with. Being able to wear a smart suit for this part helped, too. Victor Serkine ends up being the most serious character in the film!



Making a movie and doing a one-man show are two very different adventures, and while we were shooting DAY OFF, I came back to France to do three live shows. Just after the last one, I caught a plane back to Miami. I really lived all that at the same time – it was crazy. Especially as I’m afraid of flying. During the live tour, I got my dose of “my show and my show only”, and then going back to working with a team, I was happy to find my family again. They are two very different but complementary jobs.

Since I was a kid, I’ve loved the movies and that’s where my desire to make films comes from. I haven’t made many but I’ve been lucky to have worked with some great names like Gérard Depardieu, Fanny Ardant, Gad Elmaleh, Kad, Mélanie and just recently, Clovis Cornillac. I feel like one of those swimmers they put into a lane next to a champion to motivate them and teach them to swim better. Kad has that effect on me. Deep down, we’re both funny people and in talking, we realized we share the same background: Radio, TV, theater and cinema. So he knew exactly what I was feeling and he looked after me. We’re the kind of people who laugh on set so of course there were a few hilarious moments.

Acting with Mélanie was another great experience. Our characters clash and it was often she who had the upper hand. He knows that she’s stolen the painting, using his own fingerprints as well! He’s mad with rage but there’s nothing he can do about it. Acting that opposite Mélanie with her charm, her look and her confidence was a big moment. She’s such a professional.

Fred is one of those directors who knows what they want and how to get it in a gentle manner. He can insist that we reshoot a scene he’s not completely satisfied with. He lets nothing slip by him and when you see the film, you realize he was right.

I remember a typical example during the scene when the painting is exchanged with Emilie. Kad and I are each holding one end of the painting. He and Mélanie are in a car about to pull away. Just when we were about to shoot the scene, some birds took off from the quayside behind us. Fred noticed it. It wasn’t planned but he wanted to shoot it again with the birds. We tempted them with some bread and when the car started to pull away, they took off. I don’t know if many people will notice that detail but it makes the sequence more beautiful. Fred has an eye for that.

For my character, I needed Fred to give me a framework, a skeleton regarding his origins, the reasons why he’s doing this job. Serkine is an intellectual with a mission. He’s not much like me. I needed to flesh him out and construct a background from which I could find my marks.

The film offered many occasions to experience some amazing things: A chase in an airboat, a raid on a magnificent Miami villa, and in that, there’s something of a schoolboy’s fantasy – the pleasure of playing a part in the primary sense of the word. I had someone take a photo of me, armed with a machinegun borrowed from a SWAT guy. It’s hysterical because the machine gun is almost as big as I am. It was great. The best thing was landing in the gardens of the villa with the boats and choppers. I’ll treasure the memory of that moment with Kad. It was great.

My only regret regarding the film was finishing shooting before the others. I came home just me and Francis Renaud. Everyone came to say goodbye at the airport and we were like two schmucks in the plane. We looked at the photos of the shoot together. The film is like our experience working on it – funny, full of life, a change of scene, with real encounters and a lot of fun. Everything came together to make it the best shoot I’ve ever done. This film taught me that I can play a different role to what I was expecting – a French cop in a suit in the Miami swamp!



FILMOGRAPHY *FRÉDÉRIC BERTHE*

2009 **DAY OFF**
2007 **NOS 18 ANS**
2004 **ALIVE**



FILMOGRAPHY **KAD MERAD**

- 2009 **DAY OFF** by Frédéric Berthe
L'ITALIEN by Oliver Baroux
22 BULLETS by Richard Berry
PROTEGER ET SERVIR by Eric Lavaine
- 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
TONIGHT I'LL SLEEP AT YOURS by Oliver Baroux
- 2006 **PUR WEEK END** by Olivier Doran
3 AMIS by Michel Boujenah
IN MOM'S HEAD by Carine Tardieu
- 2005 **A TICKET TO SPACE** by Eric Lartigau (co-writer)

- 2005 **LES IRRÉDUCTIBLES** by Renaud Bertrand
J'INVENTE RIEN by Michel Leclerc
ESSAYE-MOI by Pierre François Martin-Laval
DON'T WORRY I'M FINE by Philippe Lioret
César 2007 for Best Supporting Actor
COULD THIS BE LOVE? by Pierre Jolivet
- 2004 **BIRDS OF HEAVEN** by Eliane Delatour
IZNOGOU by Patrick Braoudé
THE DALTONS by Philippe Haïm
- 2003 **THE CHOIR** by Christophe Barratier
WHO KILLED PAMELA ROSE? by Eric Lartigau (co-writer)
- 2002 **THE DOPE** by François Desagnat and Thomas Sorriaux
DON'T WORRY, BE HAPPY by Denis Parent
- 2001 **THE HIGH LIFE** by Philippe Dajoux



FILMOGRAPHY **MÉLANIE DOUTEY**

- 2009 **DAY OFF** by Frédéric Berthe
UNE PETITE ZONE DE TURBULENCE by Alfred Lot
- 2008 **THE ORDINARY PEOPLE** by Mathias Gokalp
- 2007 **TONIGHT I'LL SLEEP AT YOURS** by Oliver Baroux
THE ACTRESS' BALL by Maïwen
- 2006 **MY PLACE IN THE SUN** by Eric de Montalier
- 2005 **FAIR PLAY** by Lionel Baillu
ON VA S'AIMER by Ivan Calberac
PRÉSIDENT by Lionel Delplanque
- 2004 **NEVER SAY... NEVER!** by Eric Civanyan
- 2003 **NARCO** by Tristan & Gilles
WOLF by Miguel Courtois
- 2002 **THE FLOWER OF EVIL** by Claude Chabrol
- 2001 **THE WARRIOR'S BROTHER** by Pierre Jolivet
César 2003 Nomination for Best Female Newcomer
- 2000 **LAILA LA PURE** by Gabriel Axel
- 1999 **SI C'ÉTAIT VRAI** by Eric Atlan
- 1998 **PEOPLE WHO LOVE EACH OTHER** by Jean-Charles Tacchella



FILMOGRAPHY MANU PAYET

- 2009 **DAY OFF** by Frédéric Berthe
KUNG FU PANDA by Mark Osborne and John Stevenson
COCO by Gad Elmaleh
2007 **HELLO GOODBYE** by Graham Guit



CAST

Kad Merad
Mélanie Doutey
Manu Payet
Francis Renaud
Pierre Laplace
Daniel Duval
Nathalie Levy-Lang
Arthur Dupont
Géraldine Nakache
Laurent Claret
Artur Benzaquen

Arthur
Emilie
Serkine
Leroy
Peyrac
Segal
Florence
Didier
Muriel Serkine
Robert Jouclat
Barry

CREW

Directed by
Original screenplay

Adaptation and dialogue

Original music

Additional music
Director of Photography
Editing
Set design
Sound

Sound mixing
Costume designer
Executive producer
Produced by

Frédéric Berthe
Matthieu Delaporte
Alexandre de la Patellière
Julien Rappeneau
Franck Magnier
Alexandre Charlot
Maxime Lebidois
Maxime Pinto
Alexandre Azaria
Gianni Fiore Coltellacci
Damien Codaccioni
Franck Benezech
Antoine Deflandre
Rym Debbarh Mounir
Vincent Vatoux
Olivier Goinard
Jacqueline Bouchard
David Giordano
Dominique Farrugia
Cyril Colbeau-Justin
Jean-Baptiste Dupont

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With the participation of **Canal+**

