

DANIEL AUTEUIL MARIE-JOSÉE CROZE  
FLORENCE LOIRET CAILLE

# SOMEONE I LOVED

A FILM BY ZABOU BREITMAN BASED ON THE BOOK BY ANNA GAVALDA

**SND**

89, avenue Charles de Gaulle • 92575 Neuilly-sur-Seine Cedex • France  
Tel: + 33 (0) 1 41 92 68 66 • Fax: + 33 (0) 1 41 92 79 07  
infom6da@m6.fr

**Lionel UZAN**

*Director of International Acquisitions and Sales*  
Mobile: + 33 (0)6 30 09 60 83  
luzan@snd-films.fr

**Caroline MOUGEY**

*Head of Sales*  
Mobile: + 33 (0)6 30 09 89 88  
cmougey@m6.fr

**Charlotte BOUCON**

*Marketing and Sales executive*  
Mobile: + 33 (0)6 76 18 52 82  
charlotte.boucon@snd-films.fr





# SYNOPSIS

One night, Pierre (*Daniel Auteuil*) will share his most painful secret with his daughter-in-law Chloé (*Florence Loiret Caille*) who's just been left by her husband.

A secret that has been haunting him for 20 years and defines the man he's now, for the best and the worst.

A secret love for Mathilde (*Marie-Josée Croze*), the woman he did not choose to follow, choosing instead a more comfortable path.

One night, we'll know the life of a man who didn't dare.

# INTERVIEW ZABOU BREITMAN

## ***How did you find your way into Anna Gavalda's novel?***

Memory gave me the starting point to my filming of the story. It was like a door through which I got into it. One of the shots actually shows a door: going through that door you find yourself in the very middle of Pierre (Daniel Auteuil)'s present life and you head off into the memory of his love story with Mathilde (Marie-Josée Croze). His past calls him, invites him to recount it, concretely, personified by his young Chinese colleague who opens the door to Pierre's murky present. We slip between the past and the present several times. Slip, not leap. The story within the story appealed to me as a director, having a minor tale embedded in the main one. We travel from the Pierre of the past with Mathilde to the Pierre of the present who tells his story to Chloé. Mathilde can cross a street in Hong Kong and complete her trajectory by passing Chloé in the living room of the family chalet. "Just like that," gently, like snippets of memory, a tail of a comet. The film is shaped along that line. Like Russian dolls.

## ***Yet the audience doesn't know that when the film starts***

That's right – the character you all thought was the main one is dismissed, and it changes. Normally a director is not meant to do that! –and that's exactly why you want to do it. At first Chloé is the main character but

Pierre, through his narrative presence and physique within the frame, will slowly become the main subject. Chloé is totally devastated and little by little Pierre asserts himself over her. He does not mean to cure her; but to lead her to consider there is a way out. It is not true that all is over, that everything is doomed. There is something else, like a new dawn.

## ***How does this film compare with the two previous ones?***

Telling a new love story is quite a challenge. There is only one important issue: how to give it the ring of truth. How can you believe it? The memory that breaks into Pierre's present, now, twenty years later, I didn't want to make a tableau of it. I wanted it to appear like a vibrating memory that suddenly comes to life so that Chloé gets her place back. When you see him at work, the scenes are improvised, definitely realistic. I was keen on that. Things must just happen, I thought, I don't want anything to look contrived. If it is true when he works, then the whole thing is true.

My last film had a very strong and accurate architecture, a deeply thought-out, extremely tight framework. This time the shooting, I decided, had to be different: shouldered camera, more fragile, more uncertain, wider angles. At times it was scary and I never felt so nervous during shooting.



I thought I didn't have the right to film the wrong way, to make the actors uneasy, they were so incredible. I think I allowed myself to be in the shoes of the audience sometimes, to be like a simple spectator to give my actors more leeway.

***And it feels it allowed them to do rare things  
there is such disquieting turmoil in Daniel Auteuil***

I asked him to go deeper still, and at times I hardly dared ask him. Sometimes a glance said it all. He was so open, so available. He accepted being thrown off balance. And even if I had spelled out strong directions at rehearsal time, the camera allowed absolute moments of freedom, and he, too, could escape into something more genuine. Then he felt really free to bring in the open emotions from deep inside himself. When today I watch some scenes, I think: it is in fact as if we had stopped shooting, because it is never still and muted, and the feelings and emotions surging from the actor's made it all come to life. It is disquieting and shameless. It is rooted in the flesh, it has the ring of truth, and it is almost embarrassing. I remember that, at the end of that long monologue when he explains that he is dead because he was unable to choose, I was in tears. Daniel came up to me and said thoughtfully: I like your tears.

***Marie-Josée Croze is a modern princess  
there is always that blend of reality and fiction***

When I first met her, I thought: she is very pretty but I soon realized there was something about her, something quite enthralling. You don't really know where she comes from. I like that a lot ; when you meet people in the street, you know they don't belong here - the way they walk, the way they are, the looks on their faces, it gives them away. You just know. But you don't know when it comes to Marie-Josée Croze. You just know she does not belong here. She is different. She is beautiful, with that peculiar look in her eye, and a very dark side. It was ideal for Mathilde, a "real woman". She is in her thirties , is strong in a very individualistic kind of way. There is the impression of solitude about her, but no sadness. She is self-contained, somewhat alone in front of the world, but she is fine. She has a dignified beauty, and that dark look of hers.

***The look in these women's eyes is important  
Chloé is very much of a listener and a viewer ?***

I talked with Michel Amathieu, the chief cameraman, about that spot of light in the eye. He had a great time with Marie-Josée's eyes her look is so deep. He kept talking about the light in the eyes. These are great stories

of love and sorrow. You cry, you listen: the eye is incredibly present. Take Chloé's character: people tend to think that when an actor does not talk, he or she does not play. Therefore what you need is intensity. Florence (Loiret Caille) has that mystery around her; during the audition and make-up tests, she was the only one to play, straight away. She was Chloé in the chalet. The strange thing is that she looks so frail and yet she made her presence felt so much, I don't know where she gets that from. Even on the movie set where it was all very noisy, her power of concentration was such that she imposed silence. No one talked anymore. She did not walk; she gave the impression of sliding along rather, there was no noise anymore.

***It is a movie about choice?***

Definitely, yes. Pierre spells it out: "the question is do we have the right to make the wrong choice?" At one point, he did not choose and what you do not do may well have far more serious consequences than what you actually do. Can we harm other people's lives simply by staying and by making the wrong choices? He will finally succeed in coming up with something as if he wanted to solve the problems of all women- at least he says to himself he will try to save one by talking to Chloé.

***You said you could hear her heart beating on the soundtrack***

Yes that's it. It is the story of a heart. Chloé's heart. You could hear Florence's heart on the soundtrack. It is the same for the music I wanted. I fell in love with Krishna Levi's themes: we had to offer the fairy-tale; there is no reason why we should go against. I listened to Krishna Levi's music and I could not make another choice, it had to be that slavish-sounding music. I love his music because, when scale is needed, he does not flinch from writing in melody and accents, lyricism and tragic passion. His music makes you shed tears. That's the way it is. Just as on the movie set.

**BIOGRAPHY**

Actress turned scriptwriter and director **Zabou Breitman** made her breakthrough debut in 2001 with the critical and commercial success ***Beautiful Memories***. In 2003, she wrote and directed ***The Man of my Life***, proving, as though necessary, her amazing talent to direct actors and give life to the most moving of love stories. With ***Someone I loved***, she adapted the universe of another great storyteller, **Anna Gavalda**, with the support of a terrific casting, lead by **Daniel Auteuil**, **Marie-Josée Croze** and **Florence Loiret Caille**.

**FILMOGRAPHY** *(director and scriptwriter)*

- 2005 ***The Man of my Life*** written by **Zabou Breitman** with the collaboration of **Agnès de Sacy** with **Léa Drucker**, **Bernard Campan** and **Charles Berling**
  
- 2001 ***Beautiful Memories*** written by **Zabou Breitman** with the collaboration of **Jean-Claude Deret** with **Isabelle Carré** and **Bernard Campan**  
*3 CÉSARS - Best First Work, Best Actress & Best Supporting Actor*



# DANIEL AUTEUIL

*PIERRE*

## FILMOGRAPHY

- 2008 *Someone I loved* by Zabou Breitman
- 2007 *MR 73* by Olivier Marchal
- 2007 *The second wind* by Alain Corneau
- 2007 *Conversations with My Gardener* by Jean Becker
- 2005 *Hidden* by Michael Haneke
- 2004 *To Paint or make love* by Arnaud and Jean-Marie Larrieu
- 2004 *Department 36* by Olivier Marchal

# MARIE-JOSÉE CROZE

*MATHILDE*

## FILMOGRAPHY

2008 *Someone I loved* by Zabou Breitman

2007 *Love me no more* by Jean Becker

2006 *The diving bell and the butterfly* by Julian Schnabel

2005 *Munich* by Steven Spielberg

2005 *Tell no one* by Guillaume Canet

2003 *The Barbarian Invasions* by Denys Arcand

*Cannes Film Festival Winner, Best Actress*





# FLORENCE LOIRET CAILLE

*CHLOÉ*

## FILMOGRAPHY

- 2008 *Someone I loved* by Zabou Breitman
- 2007 *Let it rain* by Agnès Jaoui
- 2006 *J'attends quelqu'un* by Jérôme Bonnell
- 2004 *Une aventure* by Xavier Giannoli
- 2004 *To paint or make love* by Arnaud and Jean-Marie Larrieu  
*Official Selection - Cannes Films Festival 2005*

## CASTING

PIERRE  
MATHILDE  
CHLOE  
SUZANNE  
GENEVIEVE  
CHRISTINE  
MONSIEUR XING

Daniel AUTEUIL  
Marie-Josée CROZE  
Florence LOIRET CAILLE  
Christiane MILLET  
Geneviève MNICH  
Olivia ROSS  
Winston ONG

## BEHIND THE CAMERA

Scenario

Zabou BREITMAN  
Agnès DE SACY

Based on Anna Gavalda's novel

**SOMEONE I LOVED**

Published by

Le Dilettante

Director

Zabou BREITMAN

Cinematography

Michel AMATHIEU

Set designer

François EMMANUELLI

Mechanical FX

LES VERSAILLAIS

Digital FX

L'EST - Christian GUILLON

Producers **BABE FILMS - Fabio CONVERSI** (*Romanzo Criminale*)

Coproducers

**BANANA FILMS PRODUCTIONS**

**INDIGO FILM**

Shooting locations

France, Belgium, Hong Kong

