



Patrick GODEAU  
presents

Berlinale 59 Internationale  
Filmfestspiele  
Berlin  
Berlinale Special

Gérard  
**DEPARDIEU** A FILM BY  
Claude **CHABROL**

# BELLAMY

Clovis  
**CORNILLAC**

Jacques  
**GAMBLIN**

Marie  
**BUNEL**

Length: 110 minutes – Format: 1:85 – Sound: Dolby SRD

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## SYNOPSIS

As he does every year, police chief Paul Bellamy spends his vacation at the family estate of his wife Françoise, despite her dreams of sailing the seven seas on a cruise ship... Paul cannot live without Françoise, but he hates to travel. And this year, he has two excuses to stay put: the unexpected arrival of his half-brother Jacques, a rambling fellow with a drinking problem, and a man on the run who shows up, demanding Bellamy's protection.

Paul ends up giving them much of his time and efforts. His natural investigative curiosity finds much to contend with, while his position as older brother will be faced with additional challenges...



# INTERVIEW with Claude CHABROL

## How did this project come about?

It originated from a wish to make a film with Gérard Depardieu, with whom I have had two previous projects that never came through. We crossed paths in Nîmes two or three years ago and agreed it would be a real shame to not work together.

## Is this the first time you launch a project with a specific actor in mind?

Absolutely. I even wanted the film to be a kind of “portrait” of Gérard Depardieu, or at least a vision reflecting one of his many facets. I concurrently suggested to Odile Barski, my co-screenwriter, that we inject elements of my own personality into the lead role, without going as far as making it autobiographical.

## What about the idea that started it all?

It came from a desire to pay homage to Simenon – especially in light of the fact that I find Gérard to be a deeply simenonian character himself. At the same time, I wanted my characters to deal directly with the audience, without the story creating an interference between it and me – in the same way Simenon wrote his books. I also wanted to pay homage to Georges Brassens. It was great fun for me to play on these two levels – visible and invisible – which form the plot’s structure.

## Speaking of which, how did you approach the plot?

I imagined a cop – in the Maigret style – who must lead an investigation, while trying to tackle family problems. I talked it over with Odile Barski, who came up with the idea of using a metro news item

about an insurance scam. What we liked about it was that the crime was a true story yet it sounded completely far-fetched! And thus, what in the film seems fictional is actually real – since it came from a news story – while the part that appears realistic is actually fiction, as Odile and I are the ones who made it up. Which would seem to prove that truth is more easily reached through mental assembly than through the scrutiny of actual events.

## Where does the name Bellamy come from?

It was a veiled reference to the Maupassant adaptations I directed for television and also it is the name of a street in Nantes. Simply calling the film “Bellamy” was an explicit indication that he is at the heart of the story.

## Everything is seen through Bellamy’s point of view...

Yes. To such an extent that the flashbacks are actually Bellamy’s own interpretation of the past. That is how I justified using Jacques Gamblin to play three different characters: it points to the cop’s obsession with Gamblin’s face and its multiple facades, some of which are misleading. . . . Gamblin’s character embodies the depraved being who, unlike other people, has no face. And in fact, the film’s subtitle could be Crossing Appearances.

## You actually could have shot the film from a subjective point of view.

I admit I considered doing that. But if I had, I necessarily would have had to pick one of the protagonists’ point of view. And in order to see things

through Bellamy’s eyes, the subjective perspective of any other character around him was not an option.

## Don’t Bellamy and his brother embody the two facets of a single character?

At one point, Bellamy says about his brother Jacques: “I could no longer stand his angel’s face”. Of course, this refers to a projection of what he himself is not. Later, the opposite occurs: Bellamy represents, to his brother, a sort of angel whom he can neither reach nor destroy. Because if Jacques embodies the dark side of their brotherhood, it is because Bellamy has suppressed his own bright side.

## The relationship between Bellamy and his wife is a testimony to your faith in love.

Indeed, I do believe in love. The quality of the relationship between Bellamy and his wife is rather simple to attain, on condition that one give up one’s detachment. Bellamy has no detachment – there lies his greatest quality – and he clearly asserts this. Consequently, his wife doesn’t require any, herself. Which doesn’t prevent the fact that she can be suspected of having slept with Jacques. When Bellamy asks her what has happened with his brother, she replies: “When?”, in a tone of worrisome gentleness.

## Cornillac’s character is almost tragic...

When he first appears, the taxi driving him to his brother’s place has Tchaikovsky’s Pathétique Symphony playing on the radio and he asks the driver to switch off the music. This indicates that he rejects what is pathetic. He is very hard on himself

and that is where he finds his dignity. But he never laments.

## The scene where the lawyer breaks into song in the middle of a trial is totally wild.

That is obviously the film’s most absurd scene, despite the fact that it is directly inspired by a true event, even if in reality the lawyer didn’t actually sing an entire Brassens song. I found it terrific because it showed that even in a courtroom, there is a game of appearances that can smother the truth: the outward display that seems to exemplify dignity and justice actually prevents the justice system from reaching its goal. As though the theatrics of the location gave justice a power and solemnity that are but an illusion.

## Your sets are startlingly commonplace and humdrum, like the café, the couple’s home, the hardware store or the hotel room.

I shot the film on fundamentally realistic sets, because there is a game going on between reality and appearances. And what most often betrays reality in films is the style behind the sets. There is no room here for the picturesque. And yet, despite appearances, the sets are very minutely created and revealing of each character’s personality. For instance, Gamblin’s wife points out that she loves interior decoration. Therefore, her home is brimming with bad taste and ridiculous objects.

## The editing is very taut.

Yes, I’d even qualify it as feverish. Because the

plot setup is rather complex, I feared we’d lose the viewer on the way. That is why I made sure the film was rhythmic and unembellished. With that in mind, I omitted the scene where Bellamy goes to see the medical examiner and takes an interest in the corpse. I thought it was amusing but that action could just as well be conveyed in a single sentence!

## How did you cast the leads?

I initially wanted to cast François Cluzet as the pervert. But as he was unavailable, I picked Jacques Gamblin. I was delighted with this choice, because I think that he actually fits better with how I originally envisioned the character, or rather the use I’d be making of that character within the big picture. As for Clovis Cornillac, I had been wanting to work with him for a long time. He is a true performer and I really like his “go-getter” appearance. In the film, he appears to have lived his entire life in desperation and at no time does he seem to be acting, which is extremely difficult for such a character.

## What about Marie Bunel?

I had a very specific vision of her character: it could, under no circumstance, be played by an actress who’d had any work done to her face, or who seemed dolled up in any way. It would have altered the character’s nature. I thought of Marie Bunel, who doesn’t come off as a star and who typically plays the sort of woman one would like to have at home!

## How did Gérard Depardieu react?

I told him about my choice for the part of his wife, because I wanted there to be a real harmony between them. He felt she was a very good choice. But on the

set, he really tested Marie and she reacted with a great deal of humor, which resulted in the two of them bonding very early on. I think she aroused Gérard’s admiration.

## What made you think of Vahina Giocante?

Cécile Maistre, my first assistant director, had been recommending her for a long time. I could have picked a less stunning young woman, but I figured that this is the kind of thing that happens in provincial settings: gorgeous girls, the region’s most beautiful, ending up with mediocre guys. Furthermore, Vahina embodies the idealized image of a woman, as well as a very down-to-earth sensuality.

## What type of lighting did you strive for ?

I asked Eduardo Serra, my director of photography, to avoid overly pronounced lighting, except for one or two dream sequences, like the dance scene in the garage. As always, he immediately understood what I wanted.

## The music is very effective, dramatically.

Because the most flamboyant and emotion-heavy music was concentrated on the outcome of the story, Matthieu Chabrol had to compose a more discreet score for the rest of the film, without revealing anything of the plot. Consequently, Elgar’s cello concerto works very well because there have been no similar musical elements up to that point, which is what conveys the impression that the truth about existence literally explodes in the viewer’s face.

## 1958 LE BEAU SERGE Claude CHABROL 50 YEARS OF FILMMAKING 2008 BELLAMY

### 2008 BELLAMY

With Gérard Depardieu, Clovis Cornillac, Jacques Gamblin

### 2006 LA FILLE COUPÉE EN DEUX

With Ludivine Sagnier, Benoît Magimel, François Berléand

### 2005 LIVRESSE DU POUVOIR

With Isabelle Huppert, Patrick Bruel, François Berléand

### 2004 LA DEMOISELLE D'HONNEUR

With Laura Smet, Benoît Magimel, Aurore Clément

### 2003 LA FLEUR DU MAL

With Nathalie Baye, Benoît Magimel, Mélanie Doutey

### 1999 MERCI POUR LE CHOCOLAT

With Isabelle Huppert, Jacques Dutronc, Anna Mouglalis

### 1998 AU COEUR DU MENSONGE

With Sandrine Bonnaire, Jacques Gamblin, Antoine De Caunes

### 1996 RIEN NE VA PLUS

With Michel Serrault, Isabelle Huppert, François Cluzet

### 1995 LA CÉRÉMONIE

With Isabelle Huppert, Sandrine Bonnaire, Jacqueline Bisset

### 1994 L'ENFER

With François Cluzet, Emmanuelle Béart, Marc Lavoine

### 1993 L'OEIL DE VICHY

With Michel Bouquet

### 1992 BETTY

With Marie Trintignant, Stéphane Audran

### 1991 MADAME BOVARY

With Isabelle Huppert, Jean-François Balmer, Christophe Malavoy

### 1990 DOCTEUR M

With Alan Bates

### JOURS TRANQUILLES A CLICHY

With Andrew Mac Carthy

### 1988 UNE AFFAIRE DE FEMMES

With Isabelle Huppert, François Cluzet, Marie Trintignant

### 1987 LE CRI DU HIBOU

With Christophe Malavoy, Mathilda May

### 1986 MASQUES

With Philippe Noiret, Robin Renucci, Bernadette Lafont

### 1985 L'INSPECTEUR LAVARDIN

With Jean Poiret, Bernadette Lafont

### 1984 POULET AU VINAIGRE

With Jean Poiret, Stéphane Audran, Michel Bouquet

### 1983 LE SANG DES AUTRES

With Jodie Foster, Sam Neill

### 1982 LES FANTÔMES DU CHAPELIER

With Michel Serrault, Charles Aznavour

### 1980 LE CHEVAL D'ORGUEIL

With Jacques Dufilho, Bernadette Le Saché

### 1978 LES LIENS DE SANG

With Donald Sutherland

### 1977 VIOLETTE NOZIÈRE

With Isabelle Huppert, Stéphane Audran, Jean Carmet

### 1976 ALICE OU LA DERNIÈRE FUGUE

With Sylvia Kristel, Charles Vanel, André Dussolier

### 1975 FOLIES BOURGEOISES

With Stéphane Audran, Bruce Dern

### LES MAGICIENS

With Jean Rochefort

### 1974 LES INNOCENTS AUX MAINS SALES

With Romy Schneider

### UNE PARTIE DE PLAISIR

With Paul Gégauff, Danièle Gégauff

### 1973 NADA

With Fabio Testi, Lou Castel

### 1972 LES NOCES ROUGES

With Michel Piccoli, Stéphane Audran, Claude Piéplu

### DOCTEUR POPAUL

With Jean-Paul Belmondo, Mia Farrow

### 1971 LA DÉCADE PRODIGIEUSE

With Orson Welles, Marlène Jobert, Michel Piccoli

### 1970 JUSTE AVANT LA NUIT

With Stéphane Audran, Michel Bouquet

### LA RUPTURE

With Stéphane Audran, Jean-Pierre Cassel

### 1969 LE BOUCHER

With Stéphane Audran, Jean Yanne

### QUE LA BÊTE MEURE

With Jean Yanne, Michel Duchaussoy, Maurice Pialat

### 1968 LA FEMME INFIDÈLE

With Stéphane Audran, Michel Bouquet

### 1967 LES BICHES

With Jean-Louis Trintignant, Stéphane Audran

### LA ROUTE DE CORINTHE

With Jean Seberg

### 1966 LE SCANDALE

With Anthony Perkins, Maurice Ronet

### LA LIGNE DE DÉMARCACTION

With Jean Seberg, Maurice Ronet

### 1965 LE TIGRE SE PARFUME À LA

DYNAMITE

With Roger Hanin, Michel Bouquet

### PARIS VU PAR

With Barbara Wilkind, François Chappay

### 1964 LE TIGRE AIME LA CHAIR FRAÎCHE

With Roger Hanin

### 1963 LES PLUS BELLES ESCROQUERIES DU SIÈCLE

With Francis Blanche, Jean-Pierre Cassel, Catherine Deneuve

### 1962 LANDRU

With Charles Denner, Michèle Morgan

### 1961 OPHÉLIA

With Alida Vali

### LES SEPT PÉCHÉS CAPITAUX

With Claude Berri, Jean-Claude Brialy, Jean-Pierre Cassel

### 1960 LES GODELUREAUX

### 1959 LES BONNES FEMMES

With Bernadette Lafont, Stéphane Audran

### A DOUBLE TOUR

With Bernadette Lafont, Jean-Paul Belmondo

### 1958 LES COUSINS

With Gérard Blain, Jean-Claude Brialy

### LE BEAU SERGE

With Gérard Blain, Jean-Claude Brialy, Bernadette Lafont



# CAST

Paul BELLAMY	Gérard DEPARDIEU
Jacques LEBAS	Clovis CORNILLAC
Noël GENTIL	Jacques GAMBLIN
Emile LEULLET	Jacques GAMBLIN
Denis LEPRINCE	Jacques GAMBLIN
Françoise BELLAMY	Marie BUNEL
Nadia SANCHO	Vahina GIOCANTE
Mme LEULLET	Marie MATHERON
Claire BONHEUR	Adrienne PAULY
Alain	Yves VERHOEVEN
Bernard	Bruno ABRAHAM-KREMER
L'avocat	Rodolphe PAULY

# CREW

Director	Claude CHABROL
Screenwriters	Odile BARSKI Claude CHABROL
Music score	Matthieu CHABROL
Director of photography	Eduardo SERRA
Camera operator	Michel THIRIET
Editor	Monique FARDOULIS
Sound	Eric DEVULDER
Mix	Thierry LEBON
Production designer	Françoise BENOIT-FRESCO
Costume designer	Mic CHEMINAL
Script supervisor	Aurore CHABROL
First assistant director	Cécile MAISTRE
Production manager	Jean-Louis NIEUWBOURG
Executive producer	Françoise Galfre
Produced by	Patrick GODEAU



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With the support of the Languedoc-Roussillon Region  
In association with Sofica Europacorp and Valor 7  
With the participation of Canal + and Cinecinema





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# BELLAMY

SCREENPLAY **ODILE BARSKI** AND **CLAUDE CHABROL**

WITH VAHINA GIOCANTE MARIE MATHERON ADRIENNE PAULY YVES VERHOEVEN BRUNO ABRAHAM-KREMER RODOLPHE PAULY  
MUSIC SCORE MATTHIEU CHABROL DIRECTOR OF PHOTOGRAPHY EDUARDO SERRA (AFC-ASC) CAMERA OPERATOR MICHEL THIRIET EDITOR MONIQUE FARDOULIS  
SOUND ERIC DEVULDER MIX THIERRY LEBON PRODUCTION DESIGNER FRANÇOISE BENOIT-FRESCO COSTUME DESIGNER MIC CHEMINAL SCRIPT SUPERVISOR AURORE CHABROL  
FIRST ASSISTANT DIRECTOR CECILE MAISTRE PRODUCTION MANAGER JEAN-LOUIS NIEUWBOURG EXECUTIVE PRODUCER FRANÇOISE GALTRE PRODUCED BY PATRICK GODEAU  
AN ALICELEO CINEMA - ALICELEO FRANCE 2 CINEMA DD PRODUCTIONS COPRODUCTION WITH THE PARTICIPATION OF REGION LANGUEDOC ROUSSILLON  
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