

Jean-Louis LIVI et Jacques AUDIARD
Present

JE SUIS HEUREUX QUE MA MERE SOIT VIVANTE

(I'm glad that my mother is alive)

A film directed by Claude et Nathan MILLER

With
Vincent ROTTIERS
Sophie CATTANI
Christine CITTI
Yves VERHOEVEN

French release : September, 30th 2009

Running time : 1h30 / 1.85 / Dolby SRD
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French Distributor :

METROPOLITAN FILMEXPORT
29, rue Galilée - 75116 Paris
info@metropolitan-films.com
Phone +33 1 56 59 23 00
Fax +33 1 53 57 84 02

Press :

UNIFRANCE
Caroline Aymar
33 6 85 42 87 26
Caroline.aymar@unifrance.org

World sales :

ORLY FILMS _ Alain Vannier
10, avenue George V -75 008 Paris
Phone +33 1 53 23 95 00

In association with Coach 14 _ Pape Boye / +33 6 19 96 17 07 / p.boyec@coach14.com

THE STORY

Our identities are clothes the shapes of which were designed by our childhood. Between the age of 7 and 20, Thomas was looking for Julie, his birth mother. Unknown to his adoptive parents he would find this woman who had abandoned him at 4 years and start a “parallel life” with her. But as the proverb goes: "You shouldn't bet on two winning horses..."¹

¹ Approximate rendering of the French proverb : Qui a deux maisons perd la raison

Interview with Claude and Nathan Miller

What made you think of your son Nathan to re-write this with you?

Claude Miller : I was then in the middle of shooting *Un secret*, with Nathan holding the second camera. At the time, he wasn't succeeding in putting on his first film, and he hadn't done a short for a long time... I felt he was "going round like a horse in its box". Since I knew that we understood each other in our work and on the cinema in general, I told myself it would be a good idea to suggest doing a re-write together. At the time there was no question of him taking part in the production.

Nathan Miller : Claude had given me the script to read. I was then deep in preparation of what was to be my first film, with Jean-Louis Livi. A very complicated and very expensive film... Anything that didn't concern that matter seemed uninteresting to me! But during the shooting of *Un secret*, my film project finally broke down. I found myself with financial problems and also the feeling of "turning around in my box", as Claude says. In September he returned to the attack. He had just signed his author-producer contract for this film and he told me he was looking for a co-screenwriter. At the time I said to him: "Let's give it a whirl, to see".

How did your screenwriting collaboration go?

C.M.: We spent afternoons discussing it. Following those discussions, I would write, then I would submit to Nathan what I had written and we discussed things again. Nathan is a director, the collaboration wasn't the same as with a classic screenwriter. I felt it straight away. He put forward his point of view like a director rather than a screenwriter. Very soon, he brought in visual ideas, ideas for cinema.

N. M.: The most surprising thing is that Jean-Louis Livi called me one day, saying: "You know that I've signed with your father, but what is your role in this film?". I said to him, somewhat jokingly, "If we can't manage to work together, I will be second camera, as usual!". He immediately retorted, "Couldn't it be more than that?" That's Jean-Louis: he has a wonderful instinct. He was prepared to hire me as a writer/director! Up to then, I wanted to do the film because I needed to do it, not because it was a wonderful project. Jean-Louis took me one step further, he broke down my last barriers. No doubt because it was an external request. He wasn't my father, there was no paternalism in

his approach, he owed me nothing. It was a more official request. I took a month to decide because it was quite an enormous proposal for me. There was something magical about it! I tried to find out whether it wasn't Claude who had been working on him behind my back...

What motivated Jean-Louis-Livi to make you such a proposal?

N.M.: Jean-Louis' argument was that in terms of the subject, he was afraid that Claude would "scrape the bottom of the barrel"! He knew my short films very well, he had even got me to write a script ten years ago, we had just finished preparing that first film project which didn't come off. He knew me well. In his mind, I would counterbalance something.

C.M.: Maybe also in a corner of his mind he was thinking that working with a guy of forty would rejuvenate my film or my writing... and that I would provide Nathan with an experience. We complemented one another.

What did you like about this story?

C. M.: Children being managed by their parents, and parents by their children. You find this theme in both *Un secret* and *La classe de neige*. It's a theme that pursues me! And I can understand that it also interests Nathan.

N. M.: Yes, for diametrically opposite reasons. After all, it was a strange thing to make a film with my father on this subject and this title: *Je suis heureux que ma mère soit vivante*... Lacan would love it! But who wouldn't be interested in such a story? I remember very well when I told my friends about it. Just the facts; the career of that child from 5 to 20 years, to reach that ending.

Nathan, how did you take on this subject, which did not necessarily interest you at first?

N.M.: Like women, men are variable! At first, it was a question of circumstances, as I told you. And then suddenly, work becomes stronger than your wish. You have to get down to it and in return, the work produces the wish... It's like in love when there's no *coup de foudre* but you are more in love ten years later than if there had been a *coup de foudre*. And then there was the prospect of being a director, the assurance that it was going to happen since there was the name of

Claude Miller, and the film was not a big film. For me, it was the holy grail. I knew I was going to say "go for it"! It's an enormous offer, how could one not fall in love with it? And also, we enjoyed our work meetings, we had fun, it was exciting, we could see that the project was progressing.

Emmanuel Carrère summarises the story saying that Thomas had the possibility of having his Oedipus complex...

C. M.: We recreated this dimension without theorising it. I don't believe that just because a woman is our birth mother, you feel it and you set up a mother-child relationship naturally. The fact that Thomas did not know his mother creates the possibility of an amorous attraction. From the moment they confront one another, it's a young woman and a young man who find themselves face to face. It is acted and filmed like that. It is one of the things I found so exciting about this subject...

N. M.: ... and which was confirmed by the actors. I will always remember the first meeting between Sophie Cattani (Julie) and Vincent Rottiers (Thomas). We brought them in for a reading, so that they would say hello to each other, "sniff around" one another. In five minutes it was settled... Their attraction, the way he looked at her, the way she looked at him...

C. M.: They were fascinated by one another.

She calls him 'tu', he calls her 'vous' throughout the film, except at the end. Using 'vous' is not necessarily realistic on paper, but on the screen it is absolutely credible and very expressive...

C. M.: This is no doubt partly due to the strangeness of the personality of Thomas and "Vincent Rottiers".

N. M.: With Vincent, we didn't ask many questions about credibility. He has such power of incarnation. The use of 'vous' colours the dialogue. Suddenly you feel that something else is happening between them. For Sophie Cattani, playing opposite someone who calls you 'vous' implied a special tone from the start. I am sure it helped her to express Julie's agitation or fascination vis-à-vis Thomas.

C. M.: The use of 'vous' also introduces eroticism. Thomas talks to Julie as if to a young woman he doesn't know. Once he has met her he passes her off as his girlfriend to his adoptive mother and the girl he

meets at the cinema box office. The use of 'vous' forms part of the ambiguity.

Despite the final act, Julie and Thomas are not two characters who confront each other but who get accustomed to each other...

C. M.: Yes, Julie and Thomas are two characters who learn to handle one another. Thomas' act is not a settling of accounts but an accident, an affective explosion.

N. M.: there is the funnel phenomenon, they couldn't go any other way.

Even if the tension is palpable, the viewer doesn't expect this act either...

N. M.: I am not a fan of David Fincher but *Zodiac* gobsmacked me. And one of the scenes corresponded exactly to what we needed to express. Seeing it, I really felt what it was like to make someone undergo "that" and I drew inspiration from it during the cutting. I was really scared of directing this sequence. We've seen this kind of scene fifty times. I was very obsessive, inflexible over Sophie's postures. I didn't want her gestures to be approximate, improvised.

How did two of you manage on stage?

N. M.: We said: Claude will direct the actors, do the scenography, and once it is set up, I will work out where to put the camera.

C. M.: It was one way of copying the method of working together from my previous films, where Nathan held the second camera, always knowing where to place himself, with great inventiveness.

N. M.: Well, it didn't work at all!

C. M.: We abandoned that idea on the day of the rehearsals with all the actors.

N. M.: Claude said to me: "Come on, we're going out". And then he said: "We're not going to succeed, it won't work... In fact, you're going to do everything, buddy! And I will be Solomon behind the combo. And when there's a problem, when things go wrong, when I don't like it, right or wrong, I'll come and see you and I'll whisper in your ear". I was a bit gobsmacked, but I soon realized he was right.

C. M.: Otherwise you would tread on each other's toes...

N. M.: Yes, it was a physical problem. And also a question of methodology. Claude had always worked behind the combo when the sequence took place. Myself, I need to be 25 cm from the camera, to be standing. Hence this creates a discrepancy between the perception of things and of time. Temporally and physically, we were not in the same place. Orders were duplicated, a kind of "Arab phone" was created.

C. M.: During the location fixing we already had had a premonition of these difficulties. I was looking for camera positions which were not necessarily the ones Nathan liked.

N. M.: It was his seventeenth film, and my first. I said to myself that I had to do more if I was to be legitimate! With this decision that I should do everything, the problem was solved, everything was clearly mapped out! And I did everything... But doing it all by yourself is not at all the same as driving a racing car at 250 km/h with Alain Prost on your right, ready to press on the brake or turn the steering wheel... I wasn't afraid to go for it because if I failed, Claude would correct the course. I felt all the more free, ready to go for it. I didn't feel constrained when he watched me, quite the opposite! But it's also because I got on very well with that kind of Alain Prost...

Under these filmng conditions, in what way would you say that it is also your, Claude Miller's production?

C. M.: It's all about the music, the actors and the tone of the scenes. If I believed we could go further – or less far – in the emotional part – I would go and see Nathan and tell him. And in 90% of cases, we were in agreement. Nathan gave me the cutting of the scenes the day before or several days before filming, but we had already talked very specifically and at length during the location fixing on the set itself. In particular in Julie's apartment, which is one of the main decors of the film. We rehearsed the choreography of the scenes many times before filming, in particular the one where Julie stashes away her shopping.

As is your custom, Claude Miller, the film is shot with two cameras: the first one films the "official" cutting, the second one, usually held by Nathan, films the more impressionistic details. Whom did you entrust it to this time?

N. M.: It's an old trick I was taught: always to have your assistant climb when you climb yourself. That is, as long as the meetings take place, and the person is wonderful. So we took Luis Armando Arteaga, my assistant in the two last feature films I did as camera operator. Luis is wonderful. And with his experience of me holding the camera for Claude's films, I knew he would be invisible. The only difference with Claude's films, where I filmed whatever I liked, is that he had to follow the cutting. He did what I asked him to. At the same time, he knew me very well, he had the tacit right to some latitude.

In the flashbacks of Thomas as a child with his mother, the apartment bathed in warm colours introduces a quasi-oniric cosy atmosphere.

C. M.: It's mainly that we chose a pre-conceived situation that isn't seen, but which is no doubt felt unconsciously: all the flashbacks are filmed as static shots.

N. M.: There is not a single movement. The camera operators were forbidden to move, not even simply to refocus. We used to call that the "Russian shots"! We got that idea from a short film we like a lot: *L'amertume du chocolat* by Lucille Chaufour, which also relies on static shots. Static shots also enabled the chief operator to be freer, to control his effects better. In my old childhood memories I don't remember things in movement. I don't remember journeys, but images, photographs of places: a beach, the sea...

C. M.: We haven't done any fade-outs or image buckling to introduce flashbacks for a long time... even so we are always scrupulous in saying to each other: "This ought to have another texture". Our own texture was the static shot, which gave us a different way of lighting.

How did you make the choice of Sophie Cattani?

C.M.: I liked her very much in *Selon Charlie* by Nicole Garcia. I found her original, different from the thirty-something actresses we usually see. She wasn't at all into prettiness, seductiveness or affectation, and at the same time she was deeply attractive and moving...

N. M.: ... for exactly the same reasons!

C. M.: She very soon became one of the possible actresses to play Julie. Then we did some tests according to my old method consisting in

interviewing an actor who has read the script as if he was the character. When Julie/Sophie started answering, we were stupefied: suddenly, we were making a film, she was so extraordinary!

N. M.: Sophie pays attention to what is written, she really knows how to "read". She has a theatrical background. She had understood Julie, in her own way in any case, which I didn't necessarily want to know, or to control. It was her internal cuisine. She always surprised me on stage. She was sometimes worried that we wouldn't like her character, but she was honest enough to go into it in depth.

And Vincent Rottiers?

C. M.: I had thought him magnificent in *Le passager* by Eric Caravaca. He is a given, but a stylised one: he doesn't talk, look or move like everyone else. We have seen many actors, but like Sophie Cattani, he very quickly imposed himself.

N. M.: We even liked Vincent's personality in real life. It corresponded to Thomas. Not that they resembled one another, but we knew we could talk about it with him, that it would be simple. The first time we met him it was in a café on Place Clichy. He was late and couldn't find the place. From the café, I spent five minutes watching him on the pavement and I said to Claude: "Look, Thomas is outside". With his telephone, the way he moved, his instability, his nervousness, he really was Thomas as we had written him. At first we thought he was an instinctive actor. He is above all an actor who works...

C. M.: Who makes enormous demands on himself.

N. M.: It's unimaginable what he has in his head. Especially for his age – 22. Since Charlotte Gainsbourg I had never seen such a phenomenon. With him, a single shot is enough. He has a way of moving and taking in the light. Wherever you place the camera, something happens.

C. M.: He "prints the film" as they say.

And the Christine Citti/Yves Verhoeven duo?

N. M.: Yves in any case was part of the project from the start. He is in all of Claude's films, he has done my shorts, he is a friend. He has always been the adoptive father. And we had a feeling about Christine

Citti, who is an actress we like a lot: we told ourselves this would be a couple whom people would believe in straight away. A couple who were neither glamorous nor strange... You have the impression they've been together for 20 years.

Before reaching adulthood, the teenage Thomas has a camera look...

N. M.: It was a purely formal question of how to settle a ten year ellipse. I was impressed by the biblical simplicity with which Scorsese did it in *Les Infiltrés*: shot after shot, one face became another by means of a simple superposition of the eyes. We said we were going to do the same but with us, it didn't work! It was limp... We knew it very soon during the shooting and on the last day of the film, we redid the shot of the teenage Thomas. Except that we were no longer in the city but in Collioure. And here it was Claude who saw in the combo that while Maxime Renard was waiting there was a lot of wind in his hair, he was in a low-angle shot and Claude said to me: "Look, it's like a Russian shot". And we got the camera going without telling Maxime.

C. M.: He was quietly waiting for the lighting to be ready, sniffing the wind... A shot like that is a godsend for film directors!

Interview with Jean-Louis Livi

The source of our wanting to produce *Je suis heureux que ma mère soit vivante* goes back a long way...

Yes... to 1996! Jacques Audiard and I discovered an article by Emmanuel Carrère which appeared in *L'Évènement du jeudi*, "I look for her, I kill her, I love her or the disappearance of the mother". This fine, strong text touched us and we asked Emmanuel Carrère to write a script on it.

After three months' work, Emmanuel gave up. I was sorry about it but even so I wanted to continue the project. So did Jacques...

Meanwhile, Jacques directed *Sur mes lèvres*, which I produced. He then filmed *De battre mon cœur s'est arrêté*... But we talked regularly about *Je suis heureux*..., which still tugged at our heartstrings. Jacques then suggested calling on Alain Le Henry. Alain wrote us a script which Jacques agreed to produce... when suddenly, *Un prophète* arrived which became his priority and who can blame him... He still wanted to do our film but I... didn't want to wait any longer! "Who are you thinking of", Jacques asked me. "He hasn't read it yet but I'm thinking of Claude Miller". "If Claude wants to do it, I agree".

What made you think of Claude Miller?

It's to do with the complicity, the collaboration and friendship I have had with him for years. I was his agent, then I produced three fine films for him: *La petite voleuse*, *L'accompagnatrice*, *Le sourire*... I really wanted to "do it again" and I hoped he would like this subject: an exploration of childhood and adolescence, linked to a dramatically strong event.

And the singular idea of getting him to write and direct the film with his son Nathan?

I have a great regard for Nathan. He and I developed a film project, *L'ange*, which I have not yet been able to put together but which I will. I knew how valuable Nathan was during his father's film shoots. I looked forward to a happy marriage. I could have got it wrong but I was sure of my decision. A producer's work also involves trusting his instinct, by telling himself that practice will confirm it! So I called Claude: "Why don't you do this film with Nathan? I wanted to suggest it to you!", Claude answered. They wrote the adaptation, Jacques thought it excellent and said: "Go ahead!"

What affected you in the story related by Emmanuel Carrère?

Love... A drama arises and in spite of it all, love cauterises and heals everything. Because Thomas' act is an act of love... And all the protagonists of this story are "good people". It's much more useful to have a villain in a film. You have him take the "blame" and you have fewer problems with the plot. But undertaking a film in which everyone is good but in which dramas arise, is more dangerous... The metaphysical dimension of this story touches me deeply. I think it was Lao Tse who said: "You can be good all your life and have a moment of madness". Thomas has a moment of madness. At the same time, that madness does not arise by chance. It forms part of a story, a past; its roots are complex and deep.

What changes did Claude and Nathan Miller make to the original script?

Their rewriting work was part of a "cuisine" that was essential if they were to use the story as directors. They wanted in particular to deal in more depth with childhood, an area in which they excelled. Children and teenagers are handled admirably in the film.

They also restructured the chronology of the original story. Basically, the script did not rely on Thomas' primary undertaking to look for his birth mother. Claude's main idea was to summarise the film thus: "It's a son who is looking for his mother... and we have to go from there". If you re-read Carrère's article, the script of Le Henry, Claude and Nathan's adaptation, and you see the film, the story remains the same. Which doesn't stop it being adapted to the personality of the people who produced it. Every film is an appropriation. That's why I find the concept of a film "to order" ridiculous. A film to order requires you to appropriate it just like any other film. It becomes our film. It's like adopting a child. It's not because he is not ours biologically that he is not our child.

This project took a long time to see the light of day... Weren't you ever tempted to give it up?

No! During these 13 years of gestation, I never had any doubt. A subject which grips you doesn't get spoilt, doesn't fade, no matter what else you are going through, whatever the external conditions. In spite of the "failures" the difficulties, the desire to do it remains just as strong. Plus my wife was as enthusiastic as I was. I attach great

importance to women's opinion, all the more so for this subject which involved the character of a mother.

How was your collaboration with Claude and Nathan Miller?

It's a fundamental error to think that conflicting relations between the producer and the director can create a good film. The basis of this partnership is understanding, trust, the same passion. This was the case for *Je suis heureux...* If these things don't exist, it's serious.

Did you go to see on the shoot how the Claude Miller/Nathan Miller partnership was working?

Yes! And it taught me something: I would very much like to do another film with these two together! Their complementarity is incredible. There are other famous examples: the Coen brothers, the Dardennes, the Larrieus... To each their personality, but I see a lot of benefit in such joint directorship... when you want to do the same film, of course! Nathan was very busy with the stage; Claude was more so with the combo, more in the background. There is such complicity between them that a look is enough to know what the other is thinking, and in which direction to go. Discussing together, deciding together, taking another viewpoint into account to make it a common viewpoint... What exactly one contributes to the other, I don't know and I don't want to know. But the contribution is there, it's a fact. And when two generations complement one another, it's all good!

Interview by Claire Vassé

THE PLAYERS

VINCENT ROTTIERS

Feature films:

- 2009 GARDIENS DE L'ORDRE by Nicolas BOUKHRIEF
JE SUIS HEUREUX QUE MA MÈRE SOIT VIVANTE
by Claude & Nathan MILLER
- 2008 LES FEMMES DE L'OMBRE by Jean-Paul SALOME
QU'UN SEUL TIENNE ET LES AUTRES SUIVRONT by Léa FEHNER
- 2007 A L'ORIGINE by Xavier GIANNOLI
L'ENNEMI INTIME by Florent-Emilio SIRI
L'ÎLE AUX TRÉSORS by Alain BERBERIAN
- 2005 LA MAISON DE NINA by Richard DEMBO
LE PASSAGER by Eric CARAVACA
Nomination to Cesars 2007
- 2004 MON ANGE by Serge FRYDMAN
NARCO by Gilles LELLOUCHE - Tristan AUROUET
- 2002 LES DIABLES by C. RUGGIA
Award for best actor : International film festival of Chicago 2002

Short films:

- 2008 664 KM by Arnaud BIGEARD

TV movies :

- 2008 BELLA, LA GUERRE by Manuel FLECHE
- 2007 L'AFFAIRE SACHA GUITRY by Fabrice CAZENEUVE
- 2004 LA CLASSE DU BREVET by E. BAILY

SOPHIE CATTANI

Selective filmography :

- 2008 QUELQUE CHOSE À TE DIRE by Cécile TELLERMAN
JE SUIS HEUREUX QUE MA MERE SOIT VIVANTE
by Claude & Nathan MILLER
- 2007 LE TUEUR by Cédric ANGER
- 2005 LA JUNGLE by Mathieu DELAPORTE
JEAN PHILIPPE, L'IDOLE DES JEUNES by Laurent TUEL
SELON CHARLIE by Nicole GARCIA
Pre-Nomination to Cesars 2007
Official selection : Festival de Cannes 2006
- 2003 LA VIE DE MICHEL MULLER EST... by Michel MULLER

TV movies :

- 2009 LA REINE DES CONNES by Guillaume NICLOUX
- 2000 HEROÏNE by Lucas BELVAUX

CHRISTINE CITTI

AS A DIRECTOR

Feature films :

1993 RUPTURE(S)

Short films :

1991 LE BATEAU DE LU

Theatre director :

LES AVENTURES DE LOUIS LAME based on "La liberté ou l'Amour"
CORSAIRE SANGLOT by Robert DESNOS

AS A COMEDIAN

Feature films :

2010 JT'E SOUHAITE AU REVOIR by Guillaume LAURANT
2009 CES AMOURS L by Claude LELOUCH
2008 JE SUIS HEUREUX QUE MA MÈRE SOIT VIVANTE
by Claude & Nathan MILLER
2007 FULL MOON by Jérôme L'HOTSKY
SANS ÉTATS D'ÂME by Vincenzo MARANO
DISCO by Fabien ONTENIENTE
2005 SUZANNE by Viviane CANDAS
LA TOURNEUSE DE PAGES by Denis DERCOURT
2004 CAMPING by Fabien ONTENIENTE
QUAND J'ÉTAIS CHANTEUR by Xavier GIANNOLI
Nomination to Cesars 2004
1999 CA COMMENCE AUJOURD'HUI by Bertrand TAVERNIER
L'ENVOL by Steve SUISSA
LE COEUR À L'OUVRAGE by Laurent DUSSAUX
1994 CONSENTEMENT MUTUEL by Bernard STORA
1986 LA GALETTE DU ROI by Jean-Michel RIBE
PEKIN CENTRAL by Camille de CASABIANCA
1984 L'ATELIER by André TECHINE

YVES VERHOEVEN

AS A COMEDIAN (Selective filmography)

Feature films:

- MADAME BOVARY by Claude CHABROL
- MARCELLINO by Luigi COMENCINI
- BETTY by Claude CHABROL
- LA VENGEANCE D'UNE BLONDE by Jeannot SZWARC
- L'ENFER by Claude CHABROL
- REGARDE LES HOMMES TOMBER by Jacques AUDIARD
- LA CEREMONIE by Claude CHABROL

- UN HEROS TRES DISCRET by Jacques AUDIARD
- MEFIE TOI DE L'EAU QUI DORT by Jacques DESCHAMPS
- RIEN NE VA PLUS by Claude CHABROL
- LA FEMME DE CHAMBRE DU TITANIC by Bigas LUNA
- DISPARUS by Gilles BOURDOS
- LE POULPE by Guillaume NICLOUX
- LA CLASSE DE NEIGE by Claude MILLER
- C'EST QUOI LA VIE by François DUPEYRON
- LA FILLE DE SON PERE by Jacques DESCHAMPS
- J'AI TUE CLEMENT ACERA by Jean Luc GAGET
- L'HISTOIRE DE BETTY FISHER by Claude MILLER
- UNE AFFAIRE PRIVEE by Guillaume NICLOUX
- RICHESSE NATIONALE by Radu MIHAILEANU
- COMME UNE IMAGE by Agnès JAOUI
- A BOIRE by Marion VERNOUX
- EDY by Stephan GUERIN-TILLIE
- LA COMEDIE DU POUVOIR by Claude CHABROL
- NOS RETROUVAILLES by David OELHOFFEN
- A TIRE D'AILE by Jeanne WALTZ
- UN SECRET by Claude MILLER
- LA CLEF by Guillaume NICLOUX
- JE SUIS HEUREUX QUE MA MERE SOIT VIVANTE by Claude & Nathan MILLER
- BELLAMY by Claude CHABROL

Short films :

- MORPHEE by Bruno CHICHE
- BRASERO by Bruno CHICHE
- 25 DECEMBRE 58 A 10H 36 by Diane BERTRAND
- LE MUR by David OELHOFFEN
- L'ACROBATE by Cécile MAISTRE
- LA TARTINE by Nathan MILER
- NE PAS OUVRIR by David OELHOFFEN

TV movies:

Yves Verhoeven has worked with Patrick DEWOLF, Claire DEVERS, Emmanuelle BERCOT, Alain TASMA, Jacques FANSTEN, Daniel JANNEAU ...

Theatre :

- MONTSERRAT direction Jean CHEVRIN
- TARTUFFE direction Thomas LEVY
- L'ECOLE DES FEMMES direction Catherine DASTE

AS A DIRECTOR

LES AVENTURES DE TIOUI
LA FONTAINE MAGIQUE / MON MEILLEUR AMI

THE DIRECTORS

CLAUDE MILLER

1975	LA MEILLEURE FACON DE MARCHER <i>One Award : Cesar 1976</i>
1981	DITES LUI QUE JE L'AIME GARDE A VUE <i>Four awards : Cesar 1981</i>
1982	MORTELLE RANDONNEE
1985	L'EFFRONTEE <i>Two awards : Cesar 1986</i>
1988	LA PETITE VOLEUSE
1998	LA CLASSE DE NEIGE <i>Jury Prize – Festival de Cannes 1998</i>
1999	LA CHAMBRE DES MAGICIENNES <i>International Critic's Prize - Berlin 2000</i>
2001	BETTY FISHER ET AUTRES HISTOIRES
2003	LA PETITE LILI <i>Four nominations to Cesar 2004</i>
2007	UN SECRET
2008	JE SUIS HEUREUX QUE MA MERE SOIT VIVANTE
2009	MARCHING BAND (documentary)

NATHAN MILLER

As a screenwriter and a director:

2009	LUCY (in association with Pierre Trividic) Production Fcommefilm. Jean Louis Livi.
2008	JE SUIS HEUREUX QUE MA MERE SOIT VIVANTE Production Fcommefilm. Jean-Louis Livi.
2005	L'ANGE Production Fcommefilm. Jean Louis Livi.
2004	Musical clip « Exodus » Hamed Daye for Next-Music.
2003	Advertising movie «Le fantôme» for Swan production.
2002	Advertising movie «Jean Caby» for Swan production.
2000	LA TARTINE ARSENE
1997	Making off LA CLASSE DE NEIGE
1996	SAPEUR
1995	SUD, SUD-EST
1994	AU FOND ! TOUT AU FOND <i>Festivals : Séville / Valencia / Chalon sur Soane / Maison Lafitte.</i>

As a cameraman :

2006	UN SECRET by Claude MILLER
2004	LES FALBALAS DE JEAN-PAUL GAUTHIER

documentary by Tonie MARSHAL
 2002 LA PETITE LILI by Claude MILLER
 2000 BETTY FISHER ET AUTRES HISTOIRES by Claude MILLER
 1999 LA CHAMBRE DES MAGICIENNES by Claude MILLER

As a second assistant director :

1993 LE SOURIRE by Claude MILLER
 1991 APRÈS L'ORAGE by Bruno HERBULOT
 L'ACCOMPAGNATRICE by Claude MILLER
 1990 LA REINE BLANCHE by Jean-Louis HUBERT
 1989 CHAMBRE À PART by Jacky CUKIER
 1988 LA PETITE VOLEUSE by Claude MILLER

CAST :

Vincent ROTTIERS	Alberto ACTIS	Clémence BOUE
Sophie CATTANI	Dominique HULIN	Bruno DURON
Christine CITTI	Samir GUESMI	Florence HUIGE
Yves VERHOEVEN	Célia GRANIER-DEFERRE	Xavier THIAM
Maxime RENARD	Bruno CHICHE	Raphaël BEAUVILLE
Olivier GUERITEE	Carole FRANCK	Lionel ROBERT
Ludo HARLAY	Françoise GAZIO	Christophe
DESENCLOS		
Gabin LEFEBURE	Virginie EMANE-BALU	Grégoire ROGER
Quentin GONZALES	Iria LOUREIRO DOS SANTOS	Gilles DEMURGER
Chantal BANLIER	Jacqueline WOELFFEL	Laura SHIFFMAN
Thomas MOMPLOT	Louis et Gabriel CZAJKOWSKI	
Sabrina OUAZANI	Rémy ROUBAKHA	

CREW LIST :

Directors	Claude and Nathan MILLER
Original script	Alain LE HENRY
Screenwriters	Claude and Nathan MILLER
Director of photography	Aurélien DEVAUX
Production design	Jean-Pierre KOHUT-SVELKO
Costume design	Elsa GIES
Editor	Morgane SPACAGNA
Sound	Jean-Jacques FERRAN
	Dominique Gaborieau
Assistant director	Valérie OTHNIN-GIRARD
Music	Vincent Segal
Photographer	Frédérique Barraja