

MICHELE ET LAURENT PETRI  
PRÉSENTENT

# Aïde TOI Le ciel T'AIDERA

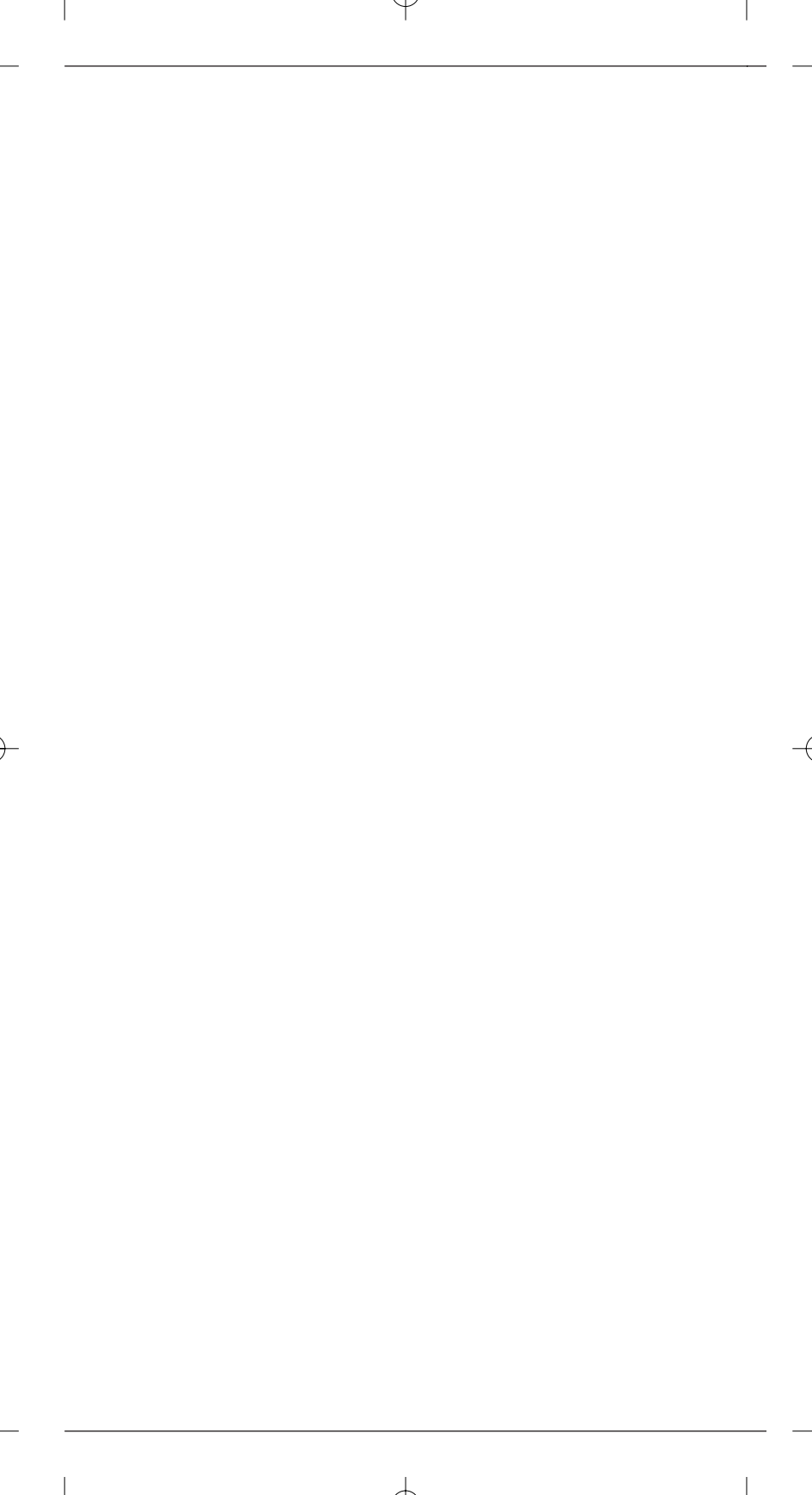
UN FILM ÉCRIT ET RÉALISÉ PAR  
FRANÇOIS DUPEYRON

FÉLICITÉ WOUASSI

CLAUDE RICH

MICHELE ET LAURENT PETRI PRÉSENTENT LE PRODUIT COLLABORATIF DU FILM "AÏDE TOI LE CIEL T'AIDERA" DE FRANÇOIS DUPEYRON. CLAUDE RICH, FÉLICITÉ WOUASSI, MARY GABIN, RALPH ALAM, JACQY IOT, ELISABETH GIBNEY, FATOU N'DAMIE IG MARLES ETIENNE, N'DIAYE THIAMBOY ET FRANÇOIS DUPEYRON. MUSIQUE DE YVES ANZELI, COSTUME STYLING DE BRUNO PRINCE, DÉCORATION DE FRANÇOIS DUPEYRON, COIFFURE DE RICHARD MATHIEU, COIFFURES ET MAQUILLAGE DE HÉLOÏSE LAFITTE, RÉALISÉ PAR MICHELE ET LAURENT PETRI. SÉRIE DE FRANÇOIS DUPEYRON. LE FILM A ÉTÉ RÉALISÉ AVEC LE SOUTIEN FINANCIER DU MINISTÈRE DE LA CULTURE ET DE LA COMMUNICATION ET LE SOUTIEN DU CENTRE NATIONAL DE LA CINÉMATOGRAPHIE © AFR 2006





Telluride  
Film Festival

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present

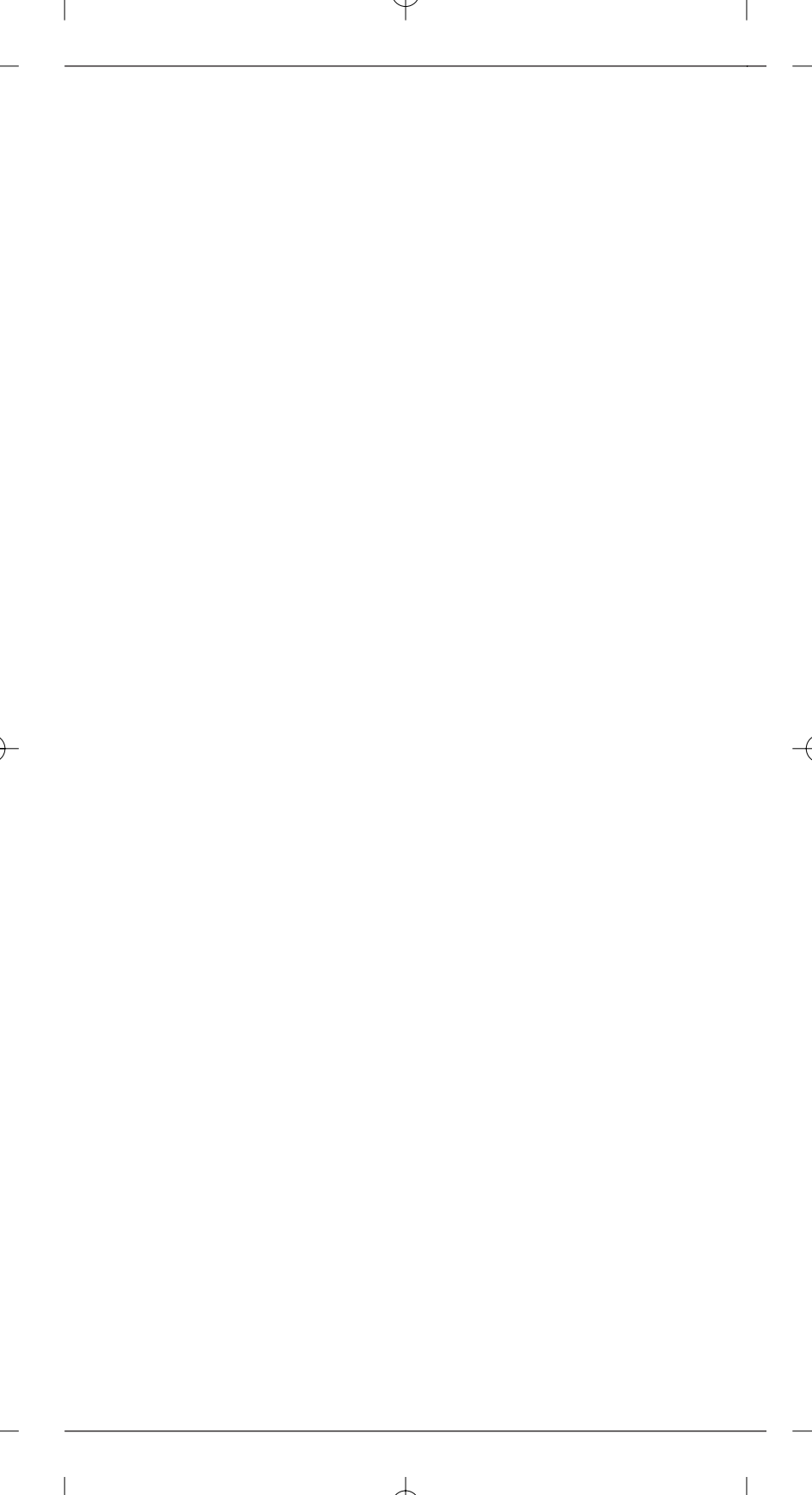
# AIDE TOI, LE CIEL T'AIDERA

a film by  
**François Dupeyron**

**Running Time : 1h32**

**Distribution**  
ARP Sélection

[www.arpselection.com](http://www.arpselection.com)



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## Synopsis

Sonia is pretty and black. She is married with four children and works as a home-care aide in her housing projects.

The day of her daughter's wedding, the sky comes crashing down on her head.

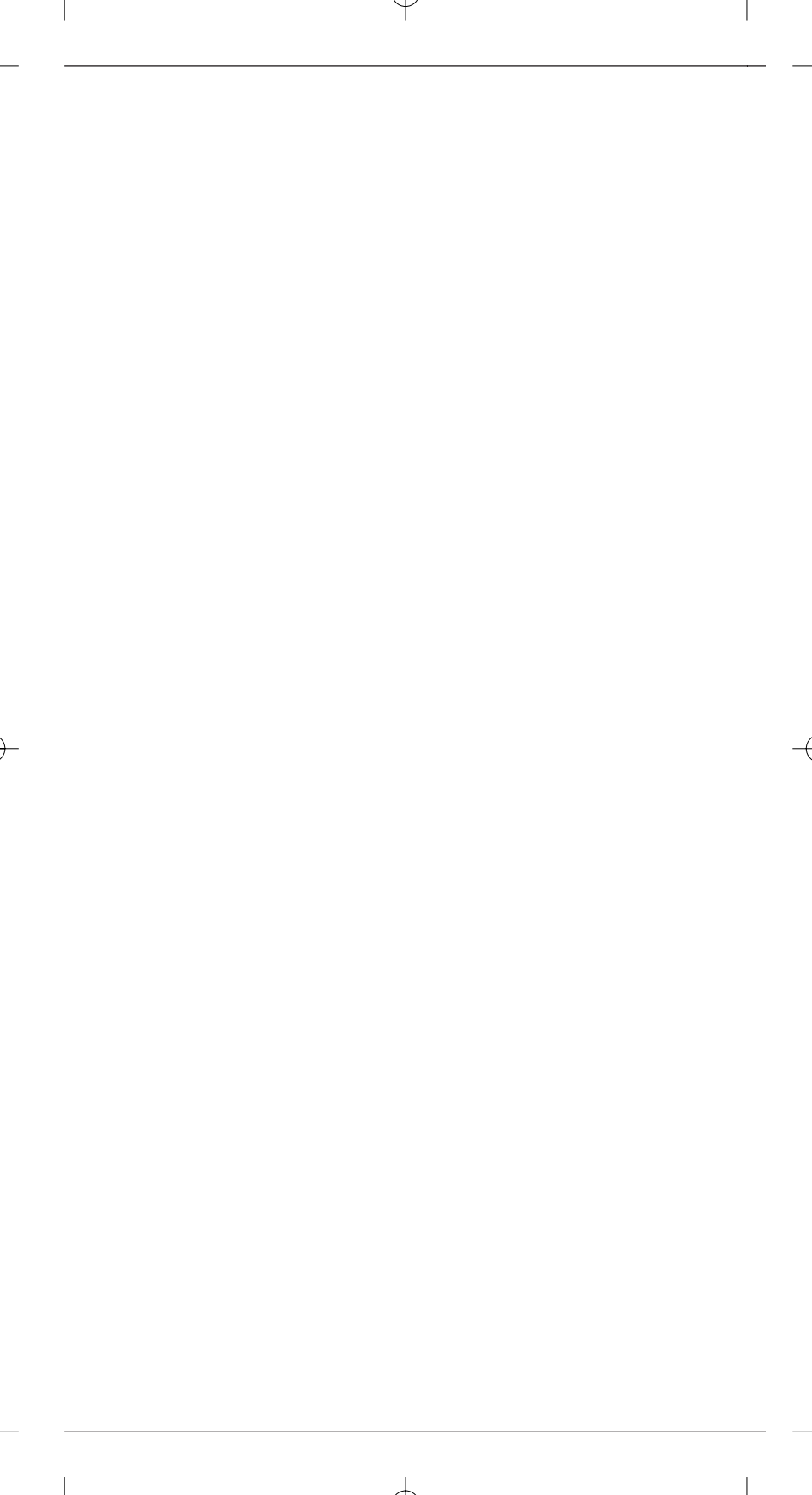
Robert, her 80-year old neighbor, is the only person she can turn to.

Whiter than him is hard to find. More helpful either. But in life, nothing is free.

Except chance...

If you know how to make the most of it.

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## François Dupeyron

*Director*

### Interview

#### **How did you come about writing and filming this story?**

At first there was a movie that I decided to watch again for the pleasure of listening to English and because I felt like a comedy. I came across "Four Wedding and a Funeral." It was fun and I was charmed. I was in the mood for something light.

That's when I had the first idea: a marriage during which a woman is crying. Everyone thinks her tears are tears of joy, but in fact it's quite the opposite.

Before that, there was an image of the streets of Paris that kept coming back to me. These days, you often see elderly people - white men or women - accompanied by young black or Arabic women. That's the way it is now: a social phenomenon.

And then there's the suburbs. Jean Rouch began his film "Chronicle of a Summer" with one of the first "man-on-the-street" interviews in the history of cinema: "Are you happy?" he asked passers-by. Today, he'd have shot it in the suburbs.

The suburbs have always occupied our attention. The projects and the empty lots are still there, outside our cities. These areas often attract us when we're creating fiction, not just because they are "problem suburbs" but because there's something indefinite about them, full of unspoken issues and

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kids who don't feel at home anywhere else. These are the margins of society and casting a light on them is important because it allows us to rethink and modify the center.

So I had this character of a black woman, still young, who lives in the projects outside Paris. She has an older husband who no longer works and kids who make money in a "shadow economy" - that is, illegally. She takes on odd jobs, doing whatever she can to keep the family together, both on a financial level and also on a human one.

In the housing projects in the suburbs, two groups of outcasts rub shoulders: immigrants (first, second and third generation) and old white folk. This is the other social phenomenon. So, in addition to working in a Laundromat, a young black woman also tends to old people. A "home-care aide," as we say today.

This is where my mind was at when someone spoke to me about the 2003 heat wave and all the old people who became the center of attention, alas, too late. I went on the internet and saw horrific pictures which I had forgotten, Prime Minister Raffarin on vacation in his black Polo shirt, trying to sound reassuring... The shocked ambulance driver saying "This is very serious!"... 14,000 deaths is enormous. And pictures like those make your mind start spinning.

**So you decided to accumulate subjects that**

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**scare people off: blacks, the elderly, the projects, the heat wave ...**

What scares me is that the choice of Harry Roselmack [France's first black anchorman for the evening news] has become such a big deal... But dealing with subjects that others are scared to take on doesn't bother me. I already did it with "Inglezezi" and "The Officers' Ward"...

**You're not afraid of clichés with characters like the pregnant teenager, the older son who deals drugs and the younger son who is a daredevil?**

These characters are clichés only if they become caricatures. I don't start with ideas. I start with something I feel. I try to embody the characters, to get under their skin. And you know, the essence of an "auteurist" film is that the filmmaker doesn't know what he's doing. He thinks he's telling one story but it's another one that surfaces. I wanted to do a sort of Italian comedy. I worked, I made the movie and in the editing room I realized that I had somehow managed to capture something very contemporary.

**Were you sure to be able to find actors to play the roles ?**

I knew that if I wrote these characters, they had to exist and that I'd find actors, professional or not, to play them. I always say to myself: "If I wrote it, it has to exist somewhere." So, with Brigitte Moidon, we

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did a huge casting call, which is something very intuitive. Whenever someone walks through the door, you have to be on the look-out and trust what you feel. What follows will correct, or not, this first impression. But before anything, you have to listen to your instinct.

I already worked with Mata Gabin in "Monsieur Ibrahim" and I knew she was generous, energetic and bubbling with joy.

I discovered Félicité in the theater, in a play directed by Roman Polanski. She had a small role but her charisma was undeniable. The second she walked on the stage, everyone pricked up their ears. She had a real presence, a genuine force. And her character is a woman of great strength, a real Mother Courage. As for the father, there aren't many black actors in their sixties because they were offered too few roles. Fortunately they have theater directors like Peter Brook, Ariane Mnouchkine, and Coline Serreau... Fatou N'Diaye, who plays the older daughter, the one who gets married, and Jacky Ido, the lover, belong to a generation that is going to have good roles, things to say, ideas to defend.

### **How did they react when they read the script?**

Félicité said to me, laughing heartily: "It's totally politically incorrect!" But some people in the black community - some of them actors, some of them not - were scared. They said: "A guy like the one who hangs around the Laundromat doesn't exist. There

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are no black bums." You just have to take a walk in the streets. Others said: "The older husband doesn't make sense. There are no violent fathers in the black community." Jacky Ido told me that it was his mother who insisted: "They do exist and it has to be said. Black people are normal. They have the same shortcomings as everyone else." When you set out to present a perfect image of a community, you're going about it wrong. You have to feel totally free in that aspect. It's not always the case for them.

### **The housing projects in the film look like a village...**

I didn't make this movie to talk about housing projects. I want to talk about human problems, about a family and the individuals who make it up. So, I film where they live. And a housing project is like a village in that everyone knows one another. It's because I didn't come to film a housing project that we were able to avoid that moralizing, sociological stance. When you decide to depict the suburbs, the danger is to project onto it your ideas and preconceived notions. I didn't project anything at all. I followed my characters in the place where they live. Of course, the film says things about that place. In "The Officers' Ward" we didn't show the war but it was there all the time. This is what I was saying earlier. You set out to tell one story and another one surfaces...

### **How did they welcome you in Les Mureaux,**

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## **the housing projects where you shot?**

You don't enter the projects so easily. That's the reality of it. There are mediators who open the way for you. The people who live in the projects live in the margins of society, cut off, in a way, from the world. When you come from outside, the reaction is violent. Just like in the sixties, when Parisians arrived in the countryside. So these mediators are middlemen between the outside world and the projects. They have a certain physical and moral authority. Of course they wanted to know things. They tested me about my intentions, which is perfectly normal.

We chose Les Mureaux partially because Yvon Crenn, our production manager, had connections there. And above all, we worked with people in the projects. Les Mureaux ended up being an accurate setting, not overly emblematic. Clichy sous Bois, for example, is a very "esthetic" suburb. But it looks so much like what you expect it to look like that it becomes a cliché.

## **The directing style is very fluid...**

"Inguelezi" was an important step for me. I'd given myself the liberty to try everything and it set me free. Before that, I tended to do what I thought I "had" to do. With "Inguelezi" I learned that you can do anything, that you're entitled to break all the rules. I directed this film with a sense of freedom that I'd never allowed myself before.

On the set, you say nothing to the actors, just "Let's

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do it again."

Almost nothing. I don't think it serves much of a purpose. You can end up blocking the actor, make him start "pretending". When I do a take over, it's also for me, for the directing. From take to take, I search for a harmony within the shot, a chemistry between frame, light and actors... We keep circling around something, then it works. If the scene is well-written and we're on a good location, then my job is to make it so the actors can find the right gestures, and then they'll be on the mark. I have to bring them to that place. So I put them in the zone. I don't say anything. I observe what they do. I let my intuition take over. As I proceed from take to take, something takes form and I push it in that direction. If it works, that's great. If not, I search elsewhere.

### **This is your first time working with Claude Rich...**

Claude is never afraid of anything. He prepares a lot before the shoot. He takes apart the dialogue, digests the words, appropriates them. He's an immense professional but what's fascinating with him is that on another level he's a beginner: there's always one take, often among the first few, which is better than the others. Despite his experience, despite the work, he invents, tries things out, takes risks. And the magic shows. He's managed to preserve that freedom.

**Now that it is finished, what has surfaced that you weren't aware of while making it?**

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It's lively. When there's a scene that has something depressing in it, I manage not to dwell on it. I pull out of it more quickly than in my other films. It was difficult for Claude and Félicité to act some scenes. What she does is very powerful. She often has little to do or say, but pulls it off with dignity.

When I see the film today, as always, I'm surprised to see how the disparate elements of my mind manage to create a piece of life. It holds together, a real family, a credible slice of life. It's not phony. The outcome is a far cry from "Four Weddings and a Funeral" or an Italian comedy, but I've ended up with a coherent whole. When I watch the finished product, I say to myself "So that's what I had to tell?" It's something organic. That's the essence of an "auteurist" film: the auteur is someone else. As Claude Rich says in the film: "That's exciting..."

## **Interview**

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## Félicité Wouassi

*Sonia*

### **You had never met François Dupeyron before this film?**

I knew his work. I was blown away by "A Strange Place to Meet" and I found "A Beating Heart" stunning, but I had never met him. He surprised me, physically. I was expecting to meet someone tall and husky and gruff, but in fact he's the opposite: thin and shy. When I received the script, I read it that night and called François right away, laughing. It recalled everything I'd grown up on - the Italian cinema of the seventies that my father loved so much. As I read the script I kept thinking of "Ugly, Dirty and Bad" by Scola, "The New Monsters" by Risi, "The Millionairess" by Comencini. That whole world came flooding back to me. But it's really hard to pull off that tone these days. I have a cruel sense of humor. I was brought up like that. I call a spade a spade. I used words like "old" and "blind". Nowadays, things are so politically correct that the words have changed. Old people have become "seniors" ; blind people, "visually impaired" ; blacks, "people of color." So what I read in the script came as a welcome relief. I kept saying to myself "He wouldn't dare...Yes, he dared!" It's delightful and it corresponds to my outlook on life. If you can't laugh at pain, at everything that hurts, then you might as well just kill yourself on the double!

### **Were you surprised that he was interested by this black family?**

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I never even thought about it. They could have seen a family of Arabs, or mixed race, whatever! Nothing in the writing makes it exclusively about skin color, or housing projects for that matter. Marie-Jo could have been any race - Indian, bleached blonde, pure Parisian. All that counts is her personality. The movie recounts the daily life of a family.

**Your character, Sonia, has lots of problems, but she never reaches her breaking point ...**

Possibly for one simple reason: she lives on the edge. That changes your way of seeing the world. She's not a woman whose rock-solid world suddenly goes up in smoke. Her life rocks back and forth, day in day out. Each day has its share of worry and she deals with each problem as it comes along. If she had to lift up her bag of woe, she'd never manage. It's too heavy. So she gets by day by day. You never know what tomorrow will bring. Let's just get through today's troubles. Living on the edge changes your way of seeing your daily life.

When the film starts, she has one worry after another: she is preparing for her daughter's wedding, her son gets arrested, her husband gambles away all the money, her younger son almost leaps into the void and her younger daughter gets pregnant. What a day! But she prioritizes everything in order of urgency. First I'll get my son out of jail so he can go to his sister's wedding. Then I'll deal with my husband. For now I'll hide the body, we'll deal with it tomorrow. My daughter is 7 months pregnant

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- too late to do anything, so we'll deal with it in two months. She goes from one emergency to another. She has no choice. Her life depends on it.

**At the same time, she's no "Mother Courage"...**

She was too much of one in the script. I wanted to make her less nice. I mean, she raises four kids on her own! Can she allow herself to cry about her problems? She doesn't have the time! But she's energetic, strong and can also be violent. When she screams at her son because he almost killed himself, she acts like any mother. She was very scared. So once she has checked to make sure he's okay, she screams at him! Moreover, with her husband, who it would seem beats her, she'd be dead if she were too sweet and gentle. So I wanted Sonia to have her dark side as well. I didn't want her always to be nice. I didn't want people saying "poor woman!" I tried to give her some rough edges.

**How do you analyze her behavior with Robert, played Claude Rich?**

For Sonia, his place apartment is like a bubble, a safety valve. She can take a breath there. She doesn't have to scream. Everything there is calm and still. Life is full of exchanges. Sonia gives him something, but she takes something too. Robert makes her feel that she is pretty, that's she's a woman. He makes her aware of her body, of her beauty. Suddenly, she is no longer a mother or a family-care aide, but a woman who can be loved. Sonia never has time to think of

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herself. Robert reveals her femininity to her. She discovers that she can stir up love. Without Robert, she would never have dared to go off with Fer.

Robert pretends he's blackmailing her, but she's no dupe. Physically, he doesn't overpower her. If she pushes him, she'd knock him over! She knows that he's hiding behind the blackmail because he doesn't have the courage to admit he wants to see her naked.

**When she unbuttons her dress, she's superior....**

I imagined her like a goddess looking down on Robert, a frail mortal. She is never sullied by his gaze because it's never lecherous. He's a fragile old man, destitute, who watched his life pass him by and who suddenly wants to live before he passes on. For him, to live is to touch someone's flesh ...

**Claude Rich says that the way you looked at him helped him act.**

Wonderful, because we have nothing else to give besides our gaze! The way he looked at me helped me as well. He's a delightful and delicate man... Working with him was also like being in a bubble for me, as an actress. Acting with him was more cut and dry, more composed than with the others. It was written that way. There's a tonal shift - shift in the rhythm and acting styles - between my scenes with the others and my scenes with him.

**How do you see Fer and Marie-Jo?**

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Fer in a way is Sonia's perfect match. Like her, he comes across as strong and solid. His strength is his irony. Sonia can lean on him and be herself. She knows that with him, nothing is serious. He has a sense on humor in each situation. Like her, but without ever saying it, he thinks that there is always a solution. She can count on him. On the set, it was the same for me. I didn't need to watch out for Jacky Ido. I could try whatever I wanted. I knew he'd manage... I'm happy to see that in the film, we're in harmony. We have the same rhythm.

Sonia and Marie-Jo are flip-sides of the same coin. Marie-Jo is the shiny side, Sonia the darker one. They're not alike but they go together. Marie-Jo isn't anchored in reality, but she's positive. She's full of pep. She's not responsible but she's full of life. They go well together. Marie-Jo adores Sonia, but she's constantly trying to shake her up: "Move, laugh!" Sonia lets Marie-Jo push her around. I'm glad Mata Gabin plays the role. Only Mata could play someone so funny, sexy and smart! It's a great role.

### **How was the shoot for you?**

It was everything I love. We felt totally free. We did a hell of a lot of work in seven weeks. François and Yves did some amazing shots. Once we got through the wedding scene, I felt free to try different things in every take. It was a lot of fun.

On the set I called François and Yves "Dupont and Dupont." They were attached at the hip and very demanding. I'd wait to look into their eyes. Yves

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Angelo isn't much of a talker, as is often the case with cinematographers. He is very rigorous. He doesn't make it easy for others or for himself. Incredibly demanding, constantly looking to see how we can improve things.

François speaks very little to the actors. He kept saying "I don't say a word." At the same time, he wears you to the bone to get what he wants! "Lets do it again." And we'd do it again, until he was satisfied.

It's a movie in which we all took risks and challenged ourselves. When I see it, I say to myself that it paid off. We didn't film a city, but a family. And I believe in that family on the screen. A family like any other, living its normal little life. A true contemporary family.

## **Interview**

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## **Claude Rich**

*Robert*

### **Had you met François Dupeyron before doing this film with him?**

I met François Dupeyron in a plane, flying back from the United States and we spoke for a while. I loved his films. I discovered someone whose sensibility was very touching. I was taken by his modesty and the way he spoke about making movies.

A few years later, he asked me to play Robert in "With a Little Help from Myself". The next morning I called him to tell him how happy I was to work with him.

### **Did he tell you a lot about your character?**

All he told me was that he was a very old man, a little odd, and that the solitude in which he lived was overwhelming. A strange man, not sad, with ideas that are surprising for a man so serious.

### **Were you afraid of the role?**

On the contrary! The character is very new for me. I find him moving, a little disgusting, but so pardonable... This woman transforms him. He wakes up and discovers her one morning as if he had never seen her before. He becomes jealous and childish. He dares things he never dared before. Félicité Wouassi is so beautiful and her eyes are so riveting that I understand him perfectly well.

### **How did you get under his skin?**

There were several approaches to playing him. First

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of all, find the costume. Neat, modest, a poor old man without much money. Then I had to find a way of walking, of holding myself so that he comes across as slightly off balance. I had to totter, to give the impression of a very old man. And then there was his way of expressing himself. In his head he knows exactly what he wants to say, but the way he says it is a bit confused. He's not senile, but his thoughts come out in little spurts. And his modesty makes him say things indirectly, as if he's slowly making concentric circles in order to zero in on what he wants to say. Things are very clear in his head but sort of blurry when he tries to get them out.

I'm a bit like that too. Not very precise at first.

He's very mischievous too. And since the script didn't contain too many precise descriptions, I felt like I was inventing him a bit.

What was hard is that I didn't shoot my scenes all together. I'd shoot for a day, leave, then come back ten days later. So at times it was hard to find the character exactly as I'd left him.

**François Dupeyron doesn't speak much to his actors on the set.**

Yes, he doesn't give very detailed directions and that's fine with me. Alain Resnais is the same way. François Dupeyron trusts his casting director. He chooses his actors carefully and then entrusts you with the character. So after a take, if he doesn't say anything, I take the plunge and try something differ-

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ent, until I feel in his eyes whether it's on the mark or way off. I try to sense whether or not he approves.

It was a very pleasant shoot. The text was fascinating to say. I had to find the thoughts behind the words, to make what he was trying to say clear. You can see that it was a writer who wrote the film.

**What remains of the character for you today?**

I liked that old man a lot. He's inside me now ...

**Since 1991**, the independent French distribution company ARP has released over 100 films.

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## **ARP**

### *A real passion*

In **1997**, ARP launched its film production division, producing in partnership with the Dardenne brothers, "The Promise" and "Rosetta" (Palm d'Or 1999); and, with Luc Besson, "Taxi". (ARP coproduced Taxi 2, 3 and 4.)

**2000** : "Murderous Maids" by Jean-Pierre Denis revealed the talent of Sylvie Testud.

**2001** : "The Officers' Ward" by François Dupeyron received 9 César nominations, including Best Film, Best Director, and Best Actor.

"The Repentant" by Laetitia Masson with Isabelle Adjani and Sami Frey.

**2002** : "Adolphe" by Benoît Jacquot with Isabelle Adjani, Stanislas Merhar and Jean Yanne, based on the book by Benjamin Constant.

**2003** : "Monsieur Ibrahim" by François Dupeyron, based on the play by Eric-Emmanuel Schmitt, with Omar Sharif.

"Bon Voyage" by Jean-Paul Rappeneau with Isabelle Adjani, Gérard Depardieu, Virginie Ledoyen, Yvan Attal, Grégori Derangère and Peter Coyote.

"Feelings" by Noémie Lvovsky (co-produced with Claude Berri) with Nathalie Baye, Jean-Pierre Bacri.

**2004** : "Words in Blue" by Alain Corneau with Sylvie Testud and Sergi Lopez, in competition at the Berlin Film Festival.

**2005** : "Olé !" by Florence Quentin with Gérard Depardieu, Gad Elmaleh, Sabine Azema and Valeria Golino.

**2006** : "Try Me" by Pierre François Martin-Laval with Julie Depardieu, Pierre François Martin-Laval, Pierre Richard, Kad Merad, Isabelle Nanty, Wladimir Yordanoff, and Marina Fois.

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"A Crime" by Manuel Pradal with Harvey Keitel, Emmanuelle Béart and Norman Reedus, shot in New York and in English.

**2007** : "The Second Wind" by Alain Corneau based on the book by José Giovanni, with Daniel Auteuil, Monica Bellucci, Michel Blanc, Jacques Dutronc, Eric Cantona, Daniel Duval, Gilbert Melki, Nicolas Duvauchelle, Philippe Nahon and Jacques Bonnaffé.

**2008** : "With a Little Help From Myself" by François Dupeyron with Felicité Wouassi, Claude Rich Mata Gabin and Jacky Ido ;

"Adoration" by Atom Egoyan (co-produced with Atom Egoyan) with Arsinée Khanjian, Scott Speedman and Devon Bostik.

### **Awards**

In 15 years, two Palmes d'Or ("Farewell My Concubine" and "Rosetta"), a Golden Lion ("The Story of Qiu Ju"), two Silver Lions ("Raise the Red Lantern", "Jamon, Jamon"), two Grand Prix at Cannes ("To Live!", "The Sweet Hereafter"), three Jury Prizes at Cannes ("The Puppet Master", "Songs from the Second Floor", "Shanghai Dreams") six acting prizes at Cannes ("The Madness of King George", "The Story of Qiu Ju", "Nil by Mouth", "Rosetta", "Nobody Knows"), Best Actress at Berlin ("Maria Full of Grace"), César for Best Actor "Monsieur Ibrahim"), an Oscar ("Antonia's Line"), seventeen Oscar nominations ("The Madness of King George", "The Shawshank Redemption", "The Sweet Hereafter", "Far From Heaven", "Maria Full of Grace")

The French films produced by ARP have received a total of twenty César nominations for "Murderous Maids", "The Officers' Ward", "Feelings", "Bon Voyage" and "Monsieur Ibrahim", all of which were nominated for Best Film.

If Mr. Destiny had forgotten some stuff

His story had holes, his draft was rough

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## With a little help....

If we had to complete every line and verse  
Find our own answers, for better or worse  
If life was in fact scripted by a team  
Up to the hero to find a voice and theme  
Each actor is an author seeking resolution  
For every problem they're seeking a solution

*Clap, take 1, optical dolly*  
*Zoom in: my thoughts, my fears, my folly*  
*Everyday the same routine, the same decor*  
*I lose what I gained just the day before*  
*Why is cultural heritage way too abstract?*  
*Why is it so hard to rewrite my first act?*  
*I await a ray of light to eclipse my jail*  
*Hope to find it, for hope guides my trail*  
*I fight for my cause, my art, my prose*  
*Art's the solution to a problem you pose*  
*If destiny's my problem, my solution is me*  
*I work hard to spite it, despite it, you'll see.*

Man is at sea in an autistic universe  
Finding his way but the directions are adverse  
Success and failure create his evolution  
For every problem he must find a solution  
He searches, gropes he tries to impose  
Like a child in a heat wave under a hose  
His only way out of adversity is action  
And for every problem there's a solution

*Curtain down on this urban passion-play*  
*He who steals my scenes is asking for a fray*  
*Where I come from is the France of mischance*  
*Where you can't dream and you can't advance*  
*My goal is just, I didn't get it wrong*  
*Starting at the bottom, you have to be strong*

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*To reach the sky like Icarus in flight  
But vainglory can knock you from your height  
I won't sit in my theater seat like in a glove  
Lighting candles, awaiting miracles from above  
Mistakes are human, as am I  
I make them, accept them, the next one is nigh*

If there's one "because" for every "why"  
Make mistakes, move on, give it a try  
Strike sets, write lines, fight off distraction  
No one besides yourself can shout "Action"  
The shoot is underway, the script is yours  
It's never too late to even the scores  
Switch the dynamic, go beyond catharsis  
Write yourself now that you finished the synopsis

*We have a role in life which is art  
Tell the casting director you want a new part  
On stage I'm scared, hard to relax  
Gotta take the story to my own climax  
The woe I've known is my Philosopher's stone  
What was my gravestone is now my backbone  
I held onto the moment for fear that it flees  
I'll savor it and drink it up to the lees  
If tomorrow my record skips I'll fight back, use my lips  
I'll use the light within me to get my grips  
I'll sit out on the stoop of life  
and thank Destiny to have taught me to fight against strife*

Lyrics by Grand Corps Malade & John Pucc'  
Music by JB from Diez Records  
©Anouche Productions

## Artistic List

Sonia	.....	Félicité Wouassi
Robert	.....	Claude Rich
Suze	.....	Elisabeth Oppong
Victor	.....	Ralph Amoussou
Léo	.....	Charles-Etienne N'Diaye
Fer	.....	Jean-Jacques Ido
Marijo	.....	Mata Gabin
Georges	.....	Mamadou Dioume
Christie	.....	Fatou N'Diaye
Sylvain	.....	Karim Kermaoui
Mme Docase	.....	Renée Lecalm
Mr Docase	.....	Raymond Gil
Lise	.....	Jacqueline Dufranne
Mourad	.....	Jérôme Ravaudet
Inspectrice de Police	.....	Carole Franck
Prêtre	.....	Luc Leclerc du Sablon
Policier 1	.....	Erik Forcinal
Policier 2	.....	Thierry Lyautey
Invité mariage	.....	Mickael Makindo
Nelson 3 ans	.....	Enzo Strebler
Joueur PMU 1	.....	Sabri Labidi
Joueur PMU2	.....	Rachid Hannou
Tranquille	.....	Virgile Fouilou
Beur 1	.....	Sofiane Tayeb
Beur 2	.....	Sofiane Amari
Monsieur	.....	Marcel Cuvelier
Brendel	.....	Jean Marc Salines
Facteur	.....	Demba Thiam

## Technical List

Director .....François Dupeyron  
Screenplay .....François Dupeyron  
Cinematography .....Yves Angelo  
Sound .....Jérôme Thiault  
Set Designer .....Patrick Durand  
Costume Designer .....Catherine Bouchard  
Editing .....Dominique Faysse  
Mixing .....Gérard Lamps  
Casting .....Brigitte Moidon  
Script .....Chantal Pernecker  
Make up .....Nathalie Louichon  
Hair .....Marie Pierre Hattabi  
Head of production .....Yvon Crenn  
Produced by .....Michèle & Laurent Pétin  
A production .....ARP  
With the participation of .....Canal +  
.....Cinécinéma  
And the support of .....Centre National  
.....de la Cinématographie  
Interviews by .....Michèle Halberstadt

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## Notes