



MICHAEL GENTILE
PRESENTS

A THE FILM FRANCE 2 CINEMA MARS FILMS WILD BUNCH
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LOLO

A FILM BY JULIE **DELPY**

WRITTEN BY JULIE **DELPY** AND EUGÉNIE **GRANDVAL**

STARRING

DANY **BOON** JULIE **DELPY** VINCENT **LACOSTE** AND KARIN **VIARD**

Runtime: 97 min

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SYNOPSIS

On holiday in the south of France, chic Parisian sophisticate Violette meets life-loving IT geek Jean-René. Against all odds, there's a real chemistry between them and at the end of the summer, Jean René wastes no time in joining his beloved in Paris. But their different social backgrounds and her 19 years old son won't make things easy...

After *TWO DAYS IN PARIS*, *TWO DAYS IN NEW YORK* and *SKYLAB*, Julie Delpy returns with a sharp romantic comedy, alongside Dany Boon, the irresistible creator of *WELCOME TO THE STICKS*.

A close-up portrait of Julie Delpy. She has long, wavy, light brown hair and is looking slightly to the left of the camera with a neutral expression. She is wearing large, sparkling, teardrop-shaped earrings. The background is dark with some blurred light sources, suggesting an indoor setting like a party or event.

JULIE DELPY - VIOLETTE
COSCREENWRITER AND DIRECTOR

How did you come up with the film's concept?

One day we were joking with my coscreenwriter Eugénie Grandval about the relationships that my six year-old son – my «little emperor» – and I would have in fifteen years. We had fun toying with this notion and we also enjoyed the idea of a rather unusual couple – he's a somewhat simple, provincial guy and she comes from the fashion world – whose relationship could be upset by the son's presence. It was a simple storyline with funny characters, situations and dialogue.

We've been used to «boomerang generation» characters in films. LOLO is one of a kind...

Without giving too much away, you could say he's devilishly manipulative. I've always enjoyed portraying neurotic characters. I also enjoy filming psychotic characters. I know quite a lot of people like this. I don't find them funny at all in real life but in movies there's something about them that makes me laugh out loud.

Violette, the mother you play, is a forty-something woman who has built an outstanding career for herself but is at a standstill in her love life.

It was important to feel her weaknesses and her vulnerability. At the beginning, her best friend, Karin Viard's character, tells her, «You're so good at your job and such a louse at your personal relationships». That's something true I've been noticing in people around me – being good at what you do for a living and living in a fancy apartment doesn't mean you're successful in your private life. Violette is definitely missing something – she's spent her life working and taking care of her son. Even though you understand that he's always given her a hard time, she hasn't done much to make things better. She's still the doting mother, buttering his bread and cooking soft-boiled eggs for him for breakfast. As a reference to Freud, the two eggs she serves in a double egg-cup are reminiscent of a pair of breasts.

Up to now your films had focused primarily on family. In LOLO, Violette is alone with her son.

Unlike my previous films, Violette's parents are non-existent. I wanted the audience to feel she was a bit uprooted, without any family background. All she has is her son and her friend. It's probably because I've come to the other side – I became a mother.

Speaking of children-parents relationships, Karin Viard's character is poles apart from your character – she can't stand her daughter.

She hates her guts. She hates the bullying between them, which doesn't mean their relationship doesn't exist. I really meant for Karin's character – who isn't on screen all the time – to actually exist. Overall I like to flesh out characters in my films. This used to be typical of French cinema and it got lost along the way – and I enjoy reviving it.

In the film, Karin Viard and you speak about sex in incredibly blunt words. This refreshing crudeness is quite rare in French movies.

It comes from my parents' upbringing (Albert Delpy and Marie Pillet). I grew up on satirical magazines like *Charlie Hebdo* and *Hara Kiri*. When I was six, I read Reiser's comic *Gros Dégueulasse*. It was quite raunchy and trashy but it was also clever and funny and never altogether vulgar. I also enjoy pushing the envelope and being bold without being vulgar. It's my writing style. We live at a time when we're more and more bound by codes of language and political correctness. It doesn't make people better at all – fear rules and fascism is back in fashion.



As Violette throws herself at Jean-René during an offbeat party in the Basque Country, she unwittingly falls in love with him. There's something very generational about the love story building between those two forty-something year-olds.

I found it interesting to show that love isn't always to be found where you expect it to be – a lot of people look for someone like them. Speaking of generation, I wanted to show that people falling in love at that age have somehow grown wiser. Once you reach forty, if you feel good about yourself and you're lucky enough to meet a beautiful soul, you don't sleep around. You're less passionate and fiery – and more down-to-earth. It's healthier.

Violette works as an art director for fashion shows and Jean-René is an unassuming computer engineer living in the province. As in TWO DAYS IN PARIS you have a very sharp take on those backgrounds. It's as if the fact that you've lived in L.A. for so long has made you more receptive to things we don't pay attention to anymore.

The fact that I live far away from France and that I come back here regularly probably helps me notice different things – I have more hindsight. Although I wanted to keep away from any

kind of caricature – it's a background like any other – I had fun showing the fashion world. I'm a bit acquainted with it because I have designer friends, including Alexandre de Betak and Vanessa Seward, that actually helped me with the writing. It was fun to show the offbeat dimension of fashion, like the very posh auction sale held in the subway.

You're also critical of Jean-René's provincial background.

I love the scene where he sees a doctor that tells him that his itching comes from the fact that he's from the countryside. For a Parisian, Biarritz is the countryside! Parisians sometimes have the craziest ideas about provincials! Anyway everyone is over the top in the film. Violette and Lolo of course, and everybody around them. Jean-René is so kind and good-hearted that he never sees any harm in anyone. But the fact is he's surrounded by mean-spirited people. It makes him a funny character but in the end you root for him.

He never comes off as a fool, which was quite challenging.

He's a naive man but he's no fool. He's in love with Violette and wishes her son liked him. There's something pure and kind about his naiveté that has nothing to do with foolishness. He's

also a bit gullible as he takes whatever he's told at face value. It's challenging to take on someone as wicked as Lolo when you have that character. I'm very naive myself and I had to face that position when I was very young and first set foot in the film industry. Naturally I met wonderful people but I also had to deal with horrible people. Actresses who claimed they cared for me would get their hands on scripts behind my back.

Lolo is as horrible to Jean-René as to his mother.

He literally wants to eat her and as he projects what he is on men attracted to her, he tells her Jean-René is a psycho that wants to eat her alive – Jean-René becomes the big bad wolf about to eat his mom. Although he pretends to be a cool artist full of himself, Lolo is still very childlike at heart – he never brought himself to cut the apron string. He's a true pervert – not only was he born this way but she raised him terribly. She eventually comes to realize it.

As often in your films, Dany Boon and you make up a couple that develops and grows despite misunderstandings.

Yes, this has to do with the idea that whatever doesn't destroy you makes you stronger – it's pretty obsessive in my case. Many people have destroyed me and I have always pulled through and grown stronger. After all this is typical of all living things – cells get destroyed and replaced constantly... until cancer hits you.

As far as Violette and Jean-René are concerned, it seems like they both expose themselves more and more.

There's some kind of refreshing honesty and generosity between the two of them that help them survive the hell Lolo has set up for them. Lolo is rotten to the core! I have so often come across his type that it was exciting to write his character.

Did you immediately have Vincent Lacoste in mind for the role?

I wrote it for him. We worked together on THE SKYLAB five years ago. Vincent was only seventeen then and I was blown away by his talent, his dedication and his totally laid-back attitude. I particularly remember one scene where he was supposed to tell the kids a story under the tent and scare them in the process. He did ten takes in a row without ever getting his dialogue wrong and messing up any take. I like to work with people like him – he's dedicated and respectful of the teamwork.

Tell us about Dany Boon.

From the outset I had him in mind for Jean-René. However successful he is, Dany is still very childlike and retains some actual naiveté that I really enjoy. He said he would do the film three days after reading the script. Things often happen this way on my films. I think of someone who seems out of reach and who eventually ends up playing the part.

Karin Viard was already in THE SKYLAB.

We've known each other for quite some time and she worked with my mother, Marie Pillet. I called her up, saying, «I'm about to write a role for you but it's not the lead». She was a bit disappointed but she found the dialogues so funny that in the end she wasn't disappointed at all.

In LOLO, Karl Lagerfeld appears as himself and Frédéric Beigbeder gives Basque cooking classes on TV. You're such an expert at convincing celebs to appear in your films...

Frédéric Beigbeder who can't even chop a red pepper, let alone cook anything, was delighted to play a character part. Friends that worked for Chanel helped me convince Karl Lagerfeld. It was important to me that he was in the film – Lagerfeld is the ultimate designer figure, he's become an icon unto himself.

Violette and her friend are self-made women. Just like you...

In this profession, I quickly realized I could only rely on my work. I'm a very upright person and I'm unable to do my own publicity – like sending thank-you notes or boxes of champagne, attending fancy parties or going out with people I don't like. I paid attention to Godard who wrote me a letter when DETECTIVE came out, «Follow your own path», he said. «You are the river and they are the two banks trying to channel you and trivialize you». I chose to stand for my own vision and I put on an attitude that was my own and no one else's. I had no choice.

How did you decide to play in your films?

I couldn't get the movie together otherwise. The fact that I play in it sets the tone and the dynamics. I realized as much on the set of TWO DAYS IN PARIS and TWO DAYS IN NEW YORK. I'm the driving force. But I also love being only in the director's chair – it's intensely enjoyable.

What kind of a director are you? Are you influenced by American working methods?

Methods can be very rigid in the US so I try to find the right balance. I'm straightforward I can't stand to play things by ear and I like to map out every single shot with precision. But once I'm on set and I realize – or someone helps me realize – that there's a better option, I never hesitate to reconsider things. Filmmaking is teamwork from beginning to end.

I like people who work hard without getting worked up about anything, who are both dedicated and funny. I try to do the same – I try to do my job decently and still be open to suggestions. I don't have any method. Every actor, every day, every scene are different – I try to adjust.





It's the first time you've worked with DP Thierry Arbogast.

Michael Gentile, the producer, has offered that I meet him – he thought his colorful universe could bring something visual to the film that would contrast with the handheld camera style of my previous films. I still shot a good portion of the film with a handheld camera but Thierry Arbogast's cinematography gives the film a fresh tone that was appealing to me. Even if I love Lubomir Bakchev with whom I've been working from the start, I can be unfaithful sometimes! I do the same with producers and my screenwriters. LOLO is my first collaboration with Eugénie Grandval. I think it's worthwhile to reassess yourself all the time.

It's also the first time you've worked with a composer. So far you'd written the score for your films.

Because I'd never found a composer that I felt like working with and that wished to work with me! Mathieu Lamboley did an amazing job. He's a very young composer who pays great attention to you. He understood what I wanted right away.

You're often compared to Woody Allen...

I love Woody Allen! We have a lot of neuroses in common – our obsession for death and sex and a kind of creative bulimia, too. Unfortunately I'm a woman and my projects often can't get off the ground financially – in the US, being a woman, even today, comes at a cost. You're allowed to make romantic comedies – not war comedies. And yet I wrote my BANANAS! Kathryn Bigelow is one of the very few women directors that can make a film on the war in Iraq. But she had to fight for forty years to reach that goal. France is much more advanced.

Just like Woody Allen, you are more prone to comedies as a director.

It's my favorite genre but I also like to make dramas. THE COUNTESS was a drama although there is some humor to it. My next project will also be one – it is a very intimate drama. And then I will start an ambitious project on the adventure of American cinema. In the meantime I will develop a series on women in their forties. A comedy, that is.

SELECTED FILMOGRAPHY

AS DIRECTOR & SCREENWRITER

- 2015 LOLO
- 2012 2 DAYS IN NEW YORK
- 2011 THE SKYLAB
- 2009 THE COUNTESS
- 2007 2 DAYS IN PARIS
- 2002 LOOKING FOR JIMMY

AS AN ACTRESS

- 2015 WIENER-DOG by Todd Solondz
- AVENGERS: AGE OF ULTRON
by Joss Whedon
- 21 YEARS by Richard Linklater
- LOLO
- 2013 BEFORE MIDNIGHT by Richard Linklater
- 2012 2 DAYS IN NEW YORK
- 2011 THE SKYLAB
- 2009 THE COUNTESS
- 2007 2 DAYS IN PARIS
- 2006 THE HOAX by Lasse Hallström
- THE LEGEND OF LUCY KEYES
by John Stimpson
- 2005 BROKEN FLOWERS by Jim Jarmusch
- 2004 FRANKENSTEIN (TV-movie) by Kevin Connor
- BEFORE SUNSET by Richard Linklater
- 2002 LOOKING FOR JIMMY
- 2001 E.R. (TV series)
- WAKING LIFE by Richard Linklater
- INVESTIGATING SEX by Alan Rudolph
- 1999 BUT I'M A CHEERLEADER by Jamie Babbit
- 1998 CRIME AND PUNISHMENT (TV-movie)
by Joseph Sargent
- I LOVE L.A. by Mika Kaurismäki
- 1997 AN AMERICAN WEREWOLF IN PARIS
by Anthony Waller
- 1996 TYKHO MOON by Enki Bilal
- 1995 BEFORE SUNRISE by Richard Linklater
- 1994 KILLING ZOE by Roger Avary
- TROIS COULEURS – ROUGE
by Krzysztof Kieslowski
- TROIS COULEURS – BLANC
by Krzysztof Kieslowski
- 1993 YOUNGER & YOUNGER by Percy Adlon
- THE THREE MUSKETEERS
by Stephen Herek
- TROIS COULEURS – BLEU
de Krzysztof Kieslowski
- 1991 HOMO FABER by Volker Schlöndorff
- 1990 EUROPA EUROPA by Agnieszka Holland
- 1987 KING LEAR by Jean-Luc Godard
- LA PASSION BÉATRICE
by Bertrand Tavernier
- 1986 MAUVAIS SANG by Leos Carax
- 1985 DETECTIVE by Jean-Luc Godard



DANY BOON - JEAN-RENÉ

You don't do many films – not even one per year.

I like it like that. I work on my own films and I'm about to shoot the next, RAID DINGUE, early next year. I will also be in Yvan Attal's movie opposite Charlotte Gainsbourg and I am in the process of producing Jérôme Commandeur's first feature film, MA FAMILLE T'ADORE DÉJÀ. But then again it all depends on the projects I get sent.

What attracted you to LOLO?

It's always the subject matter that I am first attracted to and the emotion I can feel reading the script. I enjoyed the love story of these two forty-something characters – it's a highly romantic story, devoid of any cynicism, and deeply rooted in Julie Delpy's universe, with a straightforward, sometimes almost raunchy style. I liked the idea of being in a woman's comedy. There are not so many of them being made out there. It's a rarity.

Jean-René is a bit like Voltaire's *Candide*... That's the kind of character you do enjoy portraying.

On stage, or in the films I direct or star in, I need to address the human element gently – you can be wicked but without being cynical. Jean-René is a character that suits me and is a lot like me. He gets hurt badly but he has a wonderful arc and evolves throughout the story.

Even when she was writing the script, Julie Delpy had you in mind for Jean-René, while convinced that you would turn it down.

Her producer Michael Gentile thought I was a bit out of reach or probably too expensive. That wasn't true at all – I agreed to be paid less because of a tight budget.

Did you and Julie Delpy know each other beforehand?

We'd run into each other several times in L.A. – during the Oscar ceremony, over lunches and parties organized by the French Consulate or at the Colcoa French Film Festival. Obviously I was familiar with her very rich filmography. We had

chats, we liked each other and had fun together but we never said we'd love to work together. I had particularly enjoyed THE COUNTESS which is an awesome film shot on a shoestring budget. When I read the script of LOLO, our collaboration sounded like an obvious choice. From our very first scene – which wasn't easy for a first day of shooting as we were in bed together – we've had real fun working together and building our camaraderie. Our worlds matched each other.

Precisely, tell us about her universe.

Julie is totally wild but it's a good, highly positive way of being wild – and she even makes fun of it! She's always moving forward, she's always active and thinking. She's also very concerned. She's extremely generous and sensitive while being very straightforward. She says what's on her mind and she's demanding. She can fly into a temper if she's frustrated or unsatisfied. She's strong-willed while being feminine. She's an attractive woman.

You have comparable careers – you both love comedies, you're both writers, directors and actors and you're both self-made artists....

... And she's a musician, too, just like me. We do have several things in common. But I'm from the province and Julie is from Paris. Her parents are artists and mine are working-class. It was a perfect match for the characters of Violette and Jean-René by the way. What's moving about LOLO is that love takes precedence over appearances – this woman who works in fashion and who's very concerned about gossip, allows herself to be moved by the obvious, true feelings she experiences for Jean-René. And she talks about it very naturally. I love the scenes where she tells Lolo, «But I feel good with him, I can picture myself growing old with him».

Jean-René may be naive but he's no fool. You never question his intelligence.

Yes, there's something moving about his naiveté. He's led a pretty simple life in Biarritz for a long time. All of a sudden,



he develops a software system that becomes a sensation and finds himself in Paris with the woman he's madly in love with. Although he only read cheap crime novels up until then, he's willing to discover Chris Marker's films and open up a little bit to the high-brow, cultural world of boho Parisians. He doesn't lose his somewhat sentimental soul – he buys Violette... violets! His provincial ways make him moving.

The film focuses on people building a relationship after forty... Although Lolo definitely gives them a hard time, Violette and Jean-René keep on growing stronger as a couple.

They're good together, they have great lovemaking and they want to be happy. It's one of the things that drew me to the screenplay. When you rebuild your personal life at that age, you look for the simple things in life. I relate to this.

Violette is very straightforward with Jean-René. She sometimes uses coarse language.

Violette and her best friend Ariane (Karin Viard) can be very rude and I like this. They're extremely funny. Men often think women are priggish – it's just the opposite, and they can go very far when talking about sex. I also relate to the issue of spoiled brats that Julie tackles with Lolo's character. The film is first and foremost about Violette and the problems she has with her son.

You're concerned about spoiled brats?

I am. We are right now experiencing the legacy of Françoise Dolto – this is a time of permissiveness. The child has become a person but grew up with no boundaries. Punishing children meant traumatizing them for life. You come across a lot of those spoiled brats who never say 'Hi' or 'Please' or 'Thanks' – and I find it revolting. These spoiled brats, once they become teenagers or young adults, feel confused. I was raised by rather authoritative parents and I am the same with my kids. A child can blossom and be creative and still say 'Thank you' and 'Please'. He needs to have the line drawn somewhere. Violette never drew the line anywhere for Lolo. This woman who has so much perspective and clear-headedness when it comes to her job and her couple is totally blinded by her narcissistic love for her son. She can't see anything – she's so much beside the point. As for Lolo, he's totally self-centered. He's a kind of psycho. He is the spoiled brat at its worst. All he thinks about is himself and he cannot feel anything for anyone.

At certain times along the way, we have the feeling of being in a thriller.

That's true. That's a testament to Julie's convincing, sharp and highly feminine writing – her characters are definitely fleshed-out. Whatever detail she gives, however insignificant it seems,

serves some purpose. You buy into Lolo's madness and infinite distress at times – besides, Vincent Lacoste portrays this beautifully.

However Jean-René does his utmost to be loved by him.

Although he's a bit peculiar – he's constantly in a power struggle – and he does everything to get his mother all to himself, Lolo is endearing with his colorful Y-fronts!

You're known to be particularly meticulous about writing. Did you wish to contribute anything to the screenplay?

I didn't. Jean-René's character was already fleshed-out. All I had to do was portray and inhabit him.

Physically he evolves a lot. His clothing transformations remind me a bit of my own beginnings – the stage costumes I would wear in my early shows were dreadful. I would dress in terrible taste back then.

In LOLO you convey both emotion and humor. How do you reach that particularly difficult balance?

It's fairly easy to play emotional scenes when roles are well-written and when you're happy to be on set. On the other hand, you're always on a tightrope when it comes to comedy. Dialogue has to be immediately funny. But Julie has a natural sense of witty dialogue and a great sense of pace.

How do you work on your characters?

I learn my lines until I'm fed up. And then even when I've memorized them, I keep familiarizing myself with the dialogue and delivering my lines over and over again. Because the minute you add the body language, the emotion and the pace, I'm aware that you lose a bit of that automatic memory you've gained. On LOLO, I had challenging scenes, including the

dinner with Violette and Lolo where my character rambles on the software system he has developed. Computers are like Chinese to me. Without a perfect knowledge of my lines, I would have been unable to make them my own and have fun with them. This is also something I demand of my actors on my films.

It's the first time you've been directed by someone that writes, directs and stars in a film – just like you do.

I've loved surrendering myself to her vision. Julie knows exactly what she wants, she pays great attention to what's happening on set and she's meticulous but she's also very open to the actors' suggestions. You feel a great deal of freedom on her set. We've had some moments of improvisation that Julie relished. We both had so much fun playing those two characters madly in love with each other that improvisation came naturally – I'm thinking of the scene where we hang Lolo's paintings on the wall and whisper tender words to each other like two moronic teenagers!

Did you have your say on the editing?

Not at all. Once the shoot wrapped, Julie felt like showing me a rough cut and I was pleasantly surprised to see that she'd kept my few suggestions. I found this nice. Her ego is big enough but it is in the right place, as the saying goes.

Did you happen to disagree with her on this or that scene?

Rarely but it happened. It's sometimes important to go against the director's requests. It's both rewarding and positive. It's part of the artistic process. You need to go further than just say, «Wow, you've been great». You should always beware of people that shower you with compliments.



SELECTED FILMOGRAPHY

AS AN ACTOR

- 2015 LOLO by Julie Delpy
- 2014 SUPERCHONDRIAC by Dany Boon
- 2013 EYJAFJALLAJÖKULL by Alexandre Coffre
- 2012 A PERFECT PLAN by Pascal Chaumeil
- ASTERIX & OBELIX: IN BRITAIN
by Laurent Tirard
- 2011 NOTHING TO DECLARE by Dany Boon
- 2009 MICMACS by Jean-Pierre Jeunet
- CHANGE OF PLANS by Danièle Thompson
- CHANGING SIDES by Pascale Pouzadoux
- 2008 WELCOME TO THE STICKS by Dany Boon
- 2006 MY BEST FRIEND by Patrice Leconte
- LA MAISON DU BONHEUR by Dany Boon
- THE VALET by Francis Veber
- 2005 JOYEUX NOËL by Christian Carion
- 2004 PÉDALE DURE by Gabriel Aghion
- 1998 BIMBOLAND by Gabriel Aghion
- 1997 LE DÉMÉNAGEMENT by Olivier Doran

AS DIRECTOR & SCREENWRITER

- 2016 RAID DINGUE
- 2014 SUPERCHONDRIAC
- 2011 NOTHING TO DECLARE
- 2008 WELCOME TO THE STICKS
- 2006 LA MAISON DU BONHEUR



VINCENT LACOSTE - LOLO

When did you find out Julie Delpy wanted to cast you for one of the leads?

She told me right after THE SKYLAB came out. Even before I knew what it was about, I was game. I love her films, her universe and her take on things, which is both highly personal and hilarious. Two years later, while reading the script, I was even more thrilled to do LOLO.

At 22 you've already worked twice with some of the directors that you made your debut with. That's unusual.

And that's exactly what I'm looking for – working with people I've had fun with before and who have a vision I totally relate to. Like Julie or Riad Sattouf...

With the character of Benjamin in Thomas Lilti's HIPPOCRATES: DIARY OF A FRENCH DOCTOR, you played a young adult for the first time. Didn't you have the feeling of moving backwards with Lolo?

Lolo is so weird that this wasn't a problem. For me he's a boomeranger of sorts, and a rather disturbing one, too. He has a pretty peculiar relationship with his mother. It is a totally symbiotic relationship. Lolo is wicked but a lot of fun.

How did you get in character?

I found it funny to make Lolo not only a sick character but also an insufferable fellow – I wanted him to come off as a poser. Whenever he talks to someone, he becomes obnoxious. Even his body language is pretentious – I wanted him to give the impression that he keeps watching himself do stuff. And I wanted to make him funny obviously. The role was written this way and I felt like pushing the envelope even more.

Did you picture his body language?

The gestures came when I put on Lolo's costume – Julie pays great attention to costume design and she loves films of the 60s and particularly Blake Edwards'. At the screenplay stage, she wanted me to put on Y-fronts. There's something very physical about her films. I tried to find my inspiration there and I thought

of Peter Sellers a great deal. LOLO is a bit reminiscent of Blake Edwards' movies for that matter.

You hadn't been to any acting class at the time of THE FRENCH KISSERS. Have you ever since?

No. I have absolutely no technique. I'm at school when I'm on set. I watch, I learn, I talk and I watch many films. I already watched a lot of them when I was a kid. At twelve, I had seen all of Truffaut's movies; at fifteen, I'd seen all of Bergman's films. My father who was a true movie buff had literally fed me with films. As I've never been to acting class, I work a lot on my lines. I integrate them very early in the process. The fact is, I work mostly to release the stress before I start shooting.

Are you anxious as an actor?

Anxious, neurotic... in my life, too. It's not natural for anyone to play scenes pretending everything is just fine. But when I'm opposite Julie, all my concerns vanish. I think to myself that I still have a long way to go before I reach her level of anxiety. She can be so funny when she's really strung out as she makes fun of it.

Did she ask you to watch any films prior to shooting?

She wanted me to see George Cukor's GASLIGHT. It's a drama but Charles Boyer's character has a lot in common with mine – he's a pervert that keeps belittling his wife.

Anything else she asked you?

To tell the truth, she doesn't say much about the character before getting on set. Then, she tends to direct you to do certain gestures and motions during the scene. She would just keep saying, «Act a two-faced bastard!»

You didn't have many scenes with her in THE SKYLAB...

The point is, I hadn't found myself acting opposite her, the director. Julie's relationship with acting is pretty simple, and oddly enough, not stressed out at all. We know each other well and the atmosphere is relaxed. On set she's very soothing –

you have the impression that you have time and that someone is there to guide you. And then again she's protective with me. She feels concerned and she goes, «You're okay, honey? Feeling all right? You happy?»

What did you enjoy the most on LOLO?

The scene where Dany and I fight with umbrellas in the living room. We hit really hard and it must show on screen. So much so that by the end of each take, despite the foam more or less surrounding the umbrellas, I broke his cast. «Don't hit so hard», Dany would tell me. We would scream. It was a great way of letting off steam and it turned out to be my first action scene.

Which scene did you shoot first?

The scene where I am interviewed during the exhibition where I explain that «this was an autobiographical project I've had in the works ever since I was a kid». That scene and the one with Karl Lagerfeld in the subway remind me a lot of the universe of TWO DAYS IN PARIS.

You've already played opposite Dany Boon in ASTERIX & OBELIX: IN BRITAIN.

We'd met very briefly. It was a thrill to play with him. He's generous, he's a great listener and he's very simple. Now when you shoot on the street with Dany, it's like Bastille-Day! People keep coming up to him and talking to him all the time.

After LOLO, you shot Pascal Bonitzer's TOUT DE SUITE MAINTENANT, opposite Isabelle Huppert and Jean-Pierre Bacri, and you've just wrapped Gustave Kervern and Benoît Delépine's SAINT-AMOUR, starring Benoît Poelvoorde and Gérard Depardieu. What do you feel when you play opposite actors of that caliber?

I feel lucky. It's crazy to meet such personalities, way different from one another. Each one of them has different perceptions. My life has become so weird for a few years. It's great to work with all those technicians who are so passionate about their job. You're not on your own anymore - you feel surrounded and it's extremely comforting for me.

Your characters always convey some kind of aloofness and detachment that make them immediately funny. Are you aware of your comic potential?

I don't really know where it stems from. When I was in high school and a teacher asked me to read out an excerpt from a novel or something like this, it already made everybody laugh. Maybe because of my hoarse voice, my slow pronunciation and my sense of irony. It's true that I try to take things with some distance... But I'd rather not think about it too much. What if I lost it?





FILMOGRAPHY

- 2015** **SAINT-AMOUR** by Gustave Kervern and Benoît Delépine
TOUT DE SUITE MAINTENANT by Pascal Bonitzer
LOLO by Julie Delpy
THE TERRIBLE PRIVACY OF MAXWELL SIM
by Michel Leclerc
PEUR DE RIEN by Danielle Arbid
THE DIARY OF A CHAMBERMAID
by Benoît Jacquot
- 2014** **EDEN** by Mia Hansen-Love
HIPPOCRATES: DIARY OF A FRENCH DOCTOR
by Thomas Lilti
JACKY IN THE KINGDOM OF WOMEN by Riad Sattouf
- 2012** **CAMILLE REWINDS** by Noémie Lvovsky
ASTERIX & OBELIX: IN BRITAIN
by Laurent Tirard
PLAY IT LIKE GODARD by Jonathan Zaccàï
- 2011** **THE SKYLAB** by Julie Delpy
LOW COST by Maurice Barthélemy
AU BISTROT DU COIN by Charles Nemes
WOK THE KASBAH by Nicolas Benamou
- 2009** **THE FRENCH KISSERS** by Riad Sattouf
Best Newcomer Lumière Award
Best Newcomer Award Nomination - César Awards

THEATER

- 2012** **À LA FRANÇAISE** by Edouard Baer



KARIN VIARD - ARIANE

It's the second time you've worked with Julie Delpy.

I had only one day of shooting on THE SKYLAB and I felt like exploring another territory with her – going deeper into things.

The character you portray in LOLO has seen it all...

She's a confident, liberated woman, and she's very outspoken, particularly as far as sexuality is concerned. She won't conform to society's expectations – meeting someone, living with someone, getting married... She's creative and emancipated – she's way different from Violette to whom she serves as a catalyst. In her films, Julie always needs a counterpoint to the characters she portrays. In LOLO we're a bit like Thelma and Louise – although I have a supporting role, I didn't feel like being the foil. Neither takes precedence over the other.

You don't often play supporting roles.

Julie wrote that character for me. The role was fun to play and most importantly I love Julie's films. I'm attracted to her career as a woman, as an actress, as a screenwriter and a director – just like Maïwenn or Josiane Balasko before her, she managed to work her way up. I have a lot of admiration for that kind of woman – they hold high the value of feminism and that's important to me. They're bold, clever and perceptive and that's why I like them. They're fighters. I'd love to play the lead in one of Julie's films.

Although it looks like a light-hearted romantic comedy, LOLO casually addresses highly contemporary issues.

What is the role of sexuality in the life of 45 year-old women? What is the role of men when those women already have children? How can you take some distance with a toxic son? The film deals with all those issues with a lot of wit. Julie always portrays situations that are true to life, even the most over-the-top, crazy situations. Julie is not trying to «deliver» at all costs – she's not trying to crack jokes for the sake of it. She'd rather let the humor sneak in effortlessly.

While Violette is being bullied by her son, your character makes it clear that she can't stand children.

She finds motherhood unbearable. Obviously you can tell that she isn't altogether put off by motherhood – there's a real female camaraderie between her daughter and her but Julie is pretty daring on this issue.

It's the first time you've played a role associated with fashion.

And yet I'm crazy about fashion. I love clothes and I would organize photo shoots in a heartbeat. By lambasting the fashion world's snobbery, Julie makes fun of herself. Her character wears vintage, hip clothing – just as she dresses in real life. Self-mockery is like second nature to Julie.

How do you work with her?

Light-heartedly and with no affectation. On set women directors often have to fight to assert their authority. Not Julie. Born anxious, she can be obsessive and hypochondriac but she doesn't bother the cast and crew with it and even encourages us to make fun of her. It's very comforting. Julie is not one of those directors that burden their collaborators with their stress. She inspires confidence. With her, we don't do many readings and we don't rehearse much – instead she favors the freshness of the moment and the joy of making things together.

Tell us about the preproduction.

We see each other, we pick the costumes and she flies back to L.A. And then we meet again on set. She's a very independent director that likes to surround herself with people like her. This suits me – I don't need to meet the director I'm about to shoot with over and over again and have him or her tell me how much he or she likes me.

How important are costumes to her?

Very, especially on a film like LOLO that deals with haute couture. Julie knew exactly what she wanted me to wear –

trousers with big overcoats and stuff like this. But this didn't suit me. The costume designer agreed. Julie immediately came round to our view. «Fine, fine, what do you suggest then?» she said. She's not stubborn and she's never vying for power.

How do you work with a director who's also an on-screen partner?

I never ask myself that question – it'd be like asking what's the difference between a male director and a female director. I adjust to either situation, which doesn't mean that I don't have admiration for people who can amazingly play a scene and have enough distance to judge it. I personally couldn't handle it.

The fact that she plays in the film probably helps create a certain atmosphere and state of mind... After all, all you need to do is just go with the flow, especially with my character who has to be exactly in line with hers – she has to be able to show camaraderie or disrespect. It would be pointless to come up with a complicated backstory, it would even be counterproductive.

When an actress plays in her own movie, she has to check her acting on the monitor. Do you watch your own takes?

Unless I have a very specific reason – to check something in the frame or a movement I can hardly do – I never do. I always find myself ugly and I can't stand my acting, I judge myself and

lose my freshness. As much as I am able to enjoy a film in its entirety when it's completed and to like myself in it or not – I'm not insightful enough to project myself in the film.

Does she give specific instructions?

She knows what she wants, she makes the final decisions but she's entirely open to the suggestions of her cast and crew – she's very collaborative. Some directors feel vulnerable when actors give them their opinions. They like it when their actors are like clay they can shape and it's challenging for someone like me. I love to be directed and to do what I'm asked – my only ambition is to indulge the director – but I don't like to be ordered around. I just can't. I need to express what I feel and to make it clear when there's something I don't understand about a scene. I'm passionate about my work, I love to fantasize about my roles and to breathe them in. If someone just asks me to comply, it's a shame. Julie Delpy is exactly the opposite.

It feels like you are both free-spirited.

We don't like beating about the bush and we say what's on our mind. There was a family-like atmosphere on LOLO's set. Julie inspires this. Everybody joins in with her.





SELECTED FILMOGRAPHY

- 2016** **LES VISITEURS 3 : LA TERREUR**
by Jean-Marie Poiré
- 2015** **A PERFECT WEEKEND** by Alexandra Leclère
LOLO by Julie Delpy
21 NUITS AVEC PATTIE by Arnaud
and Jean-Marie Larrieu
FAMILIES by Jean-Paul Rappeneau
- 2014** **THE BELIER FAMILY** by Eric Lartigau
LULU IN THE NUDE by Solveig Anspach
WEEK-ENDS by Anne Villacèque
LOVE IS A PERFECT CRIME
by Arnaud and Jean-Marie Larrieu
- 2013** **THE CHEF'S WIFE** by Anne Le Ny
ON AIR by Pierre Pinaud
- 2011** **THE SKYLAB** by Julie Delpy
POLISSE by Maïwenn
MY PIECE OF THE PIE by Cédric Klapisch
NOTHING TO DECLARE by Dany Boon
- 2010** **POTICHE** by François Ozon
MY FATHER'S GUEST by Anne Le Ny
- 2009** **HAPPY END** by Arnaud and Jean-Marie Larrieu
CHANGE OF PLANS by Danièle Thompson
ALL ABOUT ACTRESSES by Maïwenn
- 2008** **PARIS** by Cédric Klapisch
- 2007** **IN MOM'S HEAD** by Carine Tardieu
AMBITIOUS by Catherine Corsini
- 2005** **THE AX** by Costa-Gavras
THE EX-WIFE OF MY LIFE by Josiane Balasko
- 2004** **THE HOOK** by Thomas Vincent
- 2003** **FRANCE BOUTIQUE** by Tonie Marshall
- 2002** **SUMMER THINGS** by Michel Blanc
- 2001** **TIME OUT** by Laurent Cantet
- 2000** **LA PARENTHÈSE ENCHANTÉE**
by Michel Spinosa
- 1999** **BATTLE CRIES** by Solveig Anspach
THE NEW EVE by Catherine Corsini
- 1997** **HIKERS** by Philippe Harel
- 1995** **ADULTERY: A USER'S GUIDE**
by Christine Pascal
- 1994** **TAME ME AWAY** by Michel Spinosa
- 1993** **SIDESTROKE** by Xavier Durringer
- 1991** **DELICATESSEN** by Jean-Pierre Jeunet
and Marc Caro
- 1990** **TATIE DANIELLE** by Etienne Chatiliez



CAST

Jean-René	Dany Boon
Violette	Julie Delpy
Lolo	Vincent Lacoste
Ariane	Karin Viard
Lulu	Antoine Louguine
Gérard	Christophe Vandevelde
Elisabeth	Elise Larnicol
Patrick	Christophe Canard
Hospital doctor	Nicolas Wanczycki
Paco	Rudy Milstein
Dutertre	Didier Duverger
Dufour	Xavier Alcan
Shopkeeper Biarritz	Fabienne Galula
Annabelle	Juliette Lamet
Credit Rural film host	René-Alban Fleury
Slovakian models	Alexandra Oppo
	Jessica Cressy
Bastille model	Hea Deville
Katell	Katell Le Npirjos
Kabuki make-up artist	China Moses
Gallery journalist	Pierre Thoretton
Train passenger	Dominique Charmet
Journalists hospital	Hélène Delpy
	Nicolas Ronchi
Police officer	Alan Corno
Financial crime unit officer	Pierre-Yves Gayraud
Sabine	Zoé Marchal

WITH THE PARTICIPATION OF

	Karl Lagerfeld
	Frederic Beigbeder
Man with the Aston Martin	Ramzy
Sakis	Georges Corraface
Doctor	Bertrand Burgalat
Itélé journalist	Michael Darmon



CREW

Directed by **Julie Delpy**
Written by **Julie Delpy, Eugénie Grandval**
Produced by **Michael Gentile**
Production manager **François Lamotte**
1st AD **Alan Corno**
Director of Photography **Thierry Arbogast AFC**
Cameraman **Gilbert Lecluyse «Berto» AFC**
Sound design **Pierre Excoffier**
Nicolas Moreau
Cyril Holtz
Production design **Emmanuelle Duplay ADC**
Costume design **Pierre-Yves Gayraud**
Casting **Nicolas Ronchi**
Postproduction **Hélène Glabeke**
Editing **Virginie Bruant**
Score **Mathieu Lamboley**
Music supervisor **Matthieu Sibony**

A COPRODUCTION

The Film
France 2 Cinema
Mars Films
Wild Bunch
Tempête sous un crâne Productions

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Cinémage 9
La Banque Postale
Image 8
Apidev 4

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wild bunch