

CE QUI ME MEUT PRESENTS



JULIETTE
BINOCHÉ

ROMAIN
DURIS

FABRICE
LUCHINI



ALBERT
DUPONTEL

FRANÇOIS
CLUZET

KARIN
VIARD



MELANIE
LAURENT

GILLES
LELLOUCHE

ZINEDINE
SOUALEM

JULIE
FERRIER



PARIS

A FILM BY CEDRIC KLAPISCH

WITH MAURICE BENICHOU OLIVIA BONAMY AUDREY MARNAY
ANNELISE HESME SABRINA OUAZANI XAVIER ROBIC
EMMANUEL QUATRA KINGSLEY KUM ABANG A CE QUI ME MEUT
STUDIOCANAL AND STUDIOCANAL IMAGE FRANCE 2 CINEMA
COPRODUCTION IN ASSOCIATION WITH UNI ETOILE 4 WITH THE PARTICIPATION OF
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CE QUI ME MEUT, STUDIOCANAL AND FRANCE 2 CINÉMA
PRESENT

JULIETTE BINOCHE ROMAIN DURIS FABRICE LUCHINI ALBERT DUPONTEL
FRANÇOIS CLUZET KARIN VIARD MÉLANIE LAURENT

PARIS

A FILM BY CÉDRIC KLAPISCH

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OLIVIA BONAMY AUDREY MARNAY ANNELESE HESME

French release: February 20, 2008

THE STORY

This is the story of a Parisian who is sick and thinks he may die. His condition makes him look at all the people he meets in a new and different way. Imagining his death suddenly gives new meaning to his life, to other peoples' lives, and to the life of the whole city. Fruit and vegetable sellers, a woman who runs a bakery, a social worker, a dancer, an architect, a homeless person, a university professor, a model, an illegal immigrant from Cameroon... All these very different people come together in this city and in this film.

You might imagine there's nothing special about them, but for every single one of them, their life is unique. You might believe their problems don't matter, but to them, they are the most important things in the world.

Cédric Klapisch

CÉDRIC KLAPISCH

What drove you to make PARIS?

I've done a lot of filming abroad recently, in London, Saint Petersburg and Barcelona among other places, and I wanted to come home and return to my city. Moreover, there has always been a lot of Paris in my other films like *LITTLE NOTHINGS*, *WHEN THE CAT'S AWAY* and *MAYBE*, but never directly. I felt I'd been beating about the bush, and that it was the right time.

Was it also in reaction to the negative vision we sometimes have of the city?

It's true that Paris and Parisians have a bad reputation. They are thought of as snobbish, pretentious, bourgeois and disagreeable, and all that topped off with a grumpy nature. And this opinion is not far off the mark. There's a "never happy" side to Parisians, but that's also a French character trait: just look at French heroes in the style of Gabin or Delon, or the characters created by Céline, Léo Malet and Tardi. Their Parisians are miserable and gloomy, they're hard-nosed and uppity. There's also something fine and healthy in this attitude. Paris is a melancholy city. There's a melancholy there that – bizarrely – is more about living and reacting and not about resigning yourself to things. The greatest moments in Parisian history were the Revolution of 1789, the Commune, the Liberation and May '68. Paris is known for its moments of healthy anger.

I've also often heard it said that Paris is no longer "in", that it's a dead town etc., and I don't believe that to be true. After losing the Olympic Games to London, there was a whole series of pointers that indicated Paris wasn't cool enough or not "capital" enough anymore. As a reaction, I wanted to talk about the Paris of today, in an era that is perhaps more ordinary. I even thought about giving the film the subtitle: "An Ephemeral Portrait of an Eternal City".

As someone who has done it a lot, do you still find it easy to film Paris?

I think that the more photographers like Willy Ronis, Robert Doisneau, Cartier-Bresson, Depardon and William Klein photograph Paris, the better they do it. So there is an "craftsman" side to cinema, the repetition of the same movement brings something, and there's something inexhaustible about Paris. So I don't exhaust myself. Indeed, I think it's because I've filmed Paris a lot that I'm only just starting to know how to do it.

Moreover, in WHEN THE CAT'S AWAY, you filmed Paris in deconstruction and now you're filming it in construction...

That was one of the starting points for writing the script. Baudelaire's phrase in reaction to Haussmann's construction madness: "The shape of a city changes more quickly, alas! than the human heart".

*Old Paris is no more (the form of a city
Changes more quickly, alas! than the human heart);*

[...]

*Paris changes! But naught in my melancholy
Has stirred! New palaces, scaffolding, blocks of stone,
Old quarters, all become for me an allegory,
And my dear memories are heavier than rocks.*

Le Cygne. Les Fleurs du Mal, 1861.

[The Swan, The Flowers of Evil]

When I made *WHEN THE CAT'S AWAY*, I was filming the renovation of the Bastille quarter, but it wasn't through nostalgia that I was filming the destruction of "Old Paris". And it wasn't as an attempt to denounce or advertise a new and more modern, bourgeois and trendy Paris either. I was simply trying to show that it wasn't necessarily one against the other but that the two coexist, and it's that same juxtaposition that makes it such a rich city. As Fabrice Luchini's character in the film, Roland Verneuil, says: "An ancient city does not define itself through the way it contrasts its vestiges and its modernity." Paris today is neither the Louvre, nor the Quai Branly museum; it's the association of the two. I love that association, the fact that Paris is a link between its history and an avant-garde.

Today, the Marais district is a blend of classical architecture from the 17th century, a gay neighborhood, a Jewish neighborhood, a bit of a Chinese neighborhood and a fashion center with prestigious designers' boutiques. Its identity is linked to these successive strata. Whether it's in conflict or marriage, there are juxtapositions that engender vitality. And it's that interweaving of eras and community that is the fabric of Paris.

How would you sum up the film, PARIS?

It's the story of a Parisian man who is sick and wonders if he's going to die. His condition makes him look at all the people he meets in a new and different way. Imagining death gives meaning to his life, to other peoples' lives and to the life of the whole city. Just like a metro map, Paris is a network of interconnections. To be able to create a portrait of Paris, you have to go in all directions – it mustn't be linear. You have to respect the complexity of the city. And it's also that fragmented shape that brings out the proliferation and the lively side of Paris.

Tell us about the characters who come together in PARIS...

There are many different people, worlds that don't interconnect and social classes that don't mingle, but there is also fraternity. Indeed, there is a lot about sibling relationships. There's the brother and sister – Juliette Binoche and Romain Duris – she's a social worker who deals with collective problems, he's a dancer looking after his body. There are the two sisters in the 16th arrondissement – Audrey Marnay and Annelise Hesme – who work in fashion and have a carefree and easy life in Paris. Then there are the two Verneuil brothers – Fabrice Luchini and François Cluzet – one of whom, Philippe (Cluzet), is an architect and is building the Denis Diderot Biology Faculty in the new development on the Left Bank, and the other, Roland (Luchini), is a historian specializing in Paris.

There are other groups of people who are more or less close like the market traders who go between Rungis and Ménilmontant played by Albert Dupontel, Zinedine Soualem, Julie Ferrier, Gilles Lellouche and Emmanuel Quattrà. There are also more solitary characters like the woman who runs the bakery played by Karin Viard, who is desperately trying to find a young employee, Benoît who's from Cameroon and who has crossed Africa en route for Paris, and Laetitia, the young student. I'm trying to show how there is always complicity in a place where there's only contrast and segregation. Despite the solitude, there is still solidarity, or simply paths that cross. A film often tells the story of one single journey, but here, we follow many individuals and thus many paths. In this film, the individual journeys create collective emotions. And through the film editing, one person's problems feed those of another. Indeed, that's been the complexity of this film since writing began: how to make a story from all of those fragmented tales.

Having Fabrice Luchini and Karin Viard in PARIS is a reminder of your first feature, LITTLE NOTHINGS, another film where many characters' paths cross...

There are reminders of all my previous films in PARIS. I wanted to make it a reference to the things I've already examined in the past. It's true that having Fabrice Luchini and Karin Viard makes you think of *LITTLE NOTHINGS*, but there are more than ten characters, all of whom are narrators. Funnily enough, after making *LITTLE NOTHINGS*, I told myself I'd never do it again because it was so difficult, but I guess I couldn't help myself!

In PARIS there are also many actors with whom you've never worked before, like Juliette Binoche, François Cluzet, Mélanie Laurent, Gilles Lellouche and Albert Dupontel, who are well-known actors too. That's unusual for your films...

In my films there have always been the same faces coming back, like Zinedine Soualem, Romain Duris and Vincent Elbaz, as well as lots of new actors. I like discovering new faces with each film. In PARIS, it was clear to me that I had to show diversity, so there are a lot of actors and yes, it's true, many well-known ones. When I decided to call my film PARIS, I was aware that I had to make something that resembled the city – that is to say something that alternates between the ordinary and the monumental. Crossing the Seine or going past the Eiffel Tower are always special moments for Parisians. They may be clichéd but they are also daily elements of our landscape and can never be completely ordinary. I had to not stop myself from showing those things too.

And it's the same thing for the actors. They had to be anonymous people who are monuments of cinema. Working with actors like Romain Duris, Juliette Binoche, Fabrice Luchini, Albert Dupontel, François Cluzet, Julie Ferrier, Gilles Lellouche, Mélanie Laurent and Zinedine Soualem was anything but ordinary – it was something exceptional, something awe-inspiring.

This is your sixth film out of nine with Romain Duris, who has a role that is resolutely different to that of L'AUBERGE ESPAGNOLE and RUSSIAN DOLLS...

It's clearly an attempt to get away from Xavier! Romain and I needed to do that, just to prove to ourselves that we could still make movies together without mentioning him. Now, it's difficult for me to work without Romain. And the same applies to Zinedine Soualem. In making PARIS, we weren't looking for continuation like we were with RUSSIAN DOLLS; we were heading in a different direction. But that wasn't too difficult because Romain has learned a lot of things moving from universe to universe with other directors. However, we did find it bizarre not having the same rapport as usual on the shoot. With L'AUBERGE ESPAGNOLE and RUSSIAN DOLLS, we were relaxed, whereas here, it was more stressed. Stressed in the sense that we had to create something more serious: Romain's character is gravely ill so we couldn't spend our time joking together on the set. That made us uncomfortable. Like it was out of respect for Pierre and his suffering.

In one flashback, we see Romain Duris as a dancer at the Moulin Rouge. Did he surprise you?

I still can't get over it. I may have made six films with him, but he surprises me every time! It was strange. That day was a sort of crowning moment in the film, especially as it was Romain's last day of shooting, so it wasn't exactly an everyday moment.

Seeing him dancing like that was disturbing because he stepped into the universe, the costume, the character and the choreography with such ease. He had both that slightly pathetic dancer's thing of trying to pick up jobs here and there, and at the same time, that classy thing that a Moulin Rouge dancer has. I liked the way he managed to embody these two aspects. When you make a film about Paris in which you talk about the Moulin Rouge and one of the main characters is a dancer there, you have to accept it. It's not even a cliché anymore at that level – it's a caricature of the symbol of the icon. And if that works in the film, and if it doesn't come across as overblown or coarse, it's simply down to Romain's grace.

Your shoots have a reputation of being great fun. Was that the case with PARIS?

It was certainly a funny old shoot. I was very happy. It was a pleasure for me. A pleasure that is intimately linked to work and therefore to a lot of effort and tiredness. I have never had such a solid team. We were all happy to see each other every morning. Well I was, anyway. There was a really happy thing going on, and at the same time, it wasn't just a party because there was just too much work, too much concentration

and too much seriousness. In the end, that mixture of seriousness and pleasure was pretty good. Cinematographer Christophe Beaucarne and I have a very close relationship. We're both conscious of the fact we have a job to do, but at the same time, we both feel like children, capable of reassessing everything we've learned to do. There is a kind of discrepancy between our professional maturity and our immaturity on set. We were pretty keen to not take ourselves too seriously.

You met Juliette Binoche when you were working as an electrician on Léos Carax' BAD BLOOD. Now she's starring in PARIS and you're a recognized filmmaker. Do you think about how far you've come?

I try not to think too much about that. Let's say that to feel yourself rising up through the ranks only gives you vertigo and that's not the kind of vertigo I'm looking for. I like doing things unawares. I prefer being unaware to having vertigo.

That's not easy for someone who likes observing his characters from above...

That's true. When I was 25 and an electrician, I could only dream about it. I used to hope that one day, I would be able to make films. And now, I'm not just doing it, but I'm doing it with incredible people, and I'm fully aware of that. But what I like now, is not so much having the status of a recognized director, but more being able to enjoy the intense pleasure of doing this job and working. Making a film with Karin Viard, Fabrice Luchini, Juliette Binoche and Romain Duris is an incredible privilege. There are few drugs as good as that, and what's more, it's legal!

What is your favorite area of Paris?

I hope there isn't one. That's what's great about Paris –it's a place where you can get lost. I love that about it. There are so many areas and it's never ending. But I do have a thing about the quayside along the Seine and the Île Saint-Louis. During important moments in my life, I often find myself walking around there, and at the end of a shoot, I need to go there. To feel the heart of the city perhaps.

JULIETTE BINOCHÉ

Who is Elise, your character?

Elise has three children; she lives alone and is a social worker. She has a brother. She is faced with the daily grind of Paris and it isn't easy. She's fighting a permanent battle and she evolves during the story.

Do you remember Cédric Klapisch the electrician on Léos Carax's BAD BLOOD?

Yes I do, very well. I've got a pretty good memory. We spent an afternoon together during BAD BLOOD because I had to throw a little bit of paper out of a window, and he had some kind of compressed air gun with which he had to direct the paper's fall so it went exactly where it should go! So we spent a few hours together and I remember him because he was sweet, a little embarrassed and a little shy.

What kind of director has he become?

I've met several directors who have demonstrated a desire to be surprised and a need for control. I've often sensed him thinking and I've also had the privilege to see him give way to great bursts of laughter and tears, too.

Jean-Pierre Darroussin, with whom he worked on LITTLE NOTHINGS and FAMILY RESEMBLANCE, said that of all the directors he's worked with, Klapisch is the most actors' director. Would you agree?

No, because I've met quite a few directors, some of whom are actors' directors and others who leave you completely free. I've really lived the extremes. Cédric really does have that capacity to intellectually enter a scene. He explains what you just did, and mentally, you go through what he thought, and then afterwards, he indicates the direction in which he wants to go. Sometimes it doesn't help me much: I don't work with my mind. Although saying that, I remember the expression he wore to make me understand what he was thinking and it was great. That was during the scene when I have to leave Mélanie's apartment.

In PARIS, you play Romain Duris' sister. We know he has a very strong relationship with Cédric Klapisch. Did you feel it?

I didn't really want to take much notice of it, because I began by shooting quite a few scenes with Romain. I tried to find a spontaneous rapport with Cédric, a direction we could move in together. I'd say that there was a period of adaptation. I had the feeling that Cédric was a little apprehensive too, because working with new actors is always a little bit frightening. Romain and I really connected in the film, probably because our characters have a brother/sister relationship that is enduring and yet full of tension. It's a very special kind of love. In his film, Cédric really wanted to talk about that in relation to his life and his story. He saw that two actors could have that relationship and was very happy about that, I think. Romain and I felt it. So it was more like being in a trio than in a couple with a third person.

Did you know Romain Duris before this film? What kind of actor was he to you?

I saw him mainly in Cédric's films, and in THE BEAT THAT MY HEART SKIPPED by Audiard. He has a complexity of joie de vivre, rapidity and a contemporary character who is loved and loves being loved, and who also has hidden weaknesses. That combination gives him his humanity and his complexity and that's why I loved working with him and being close to him.

And what about Albert Dupontel, your other acting partner in PARIS?

I saw BERNIE and LOCKED OUT. He has his universe, his madness, and an intense desire to be loved. We only shot for a few days together, but there was a mutual admiration and intensity I think. Being in very different worlds brings you closer in the end.

What made you want to be in PARIS?

I wanted to be part of a group and shoot in my city. To me, it was an opportunity to both come back home, and step into other universes. What attracted me wasn't so much acting, but knowing other people through performance. Those are the kinds of encounters that pass between four eyes: sometimes there are encounters that surprise us; with the director, the actors and with the team, too. These encounters touch the most hidden parts of oneself, the intimate parts. In the end, intimacy is what interests me most.

What is your favorite area of Paris?

The banks of the Seine... that's what I like best, I think. Walking along the Seine at night and during the day. The lights, the river... The water goes by, the bridges, and the idea of being outside of the current. And then there's Pont Neuf, of course! There are other bridges linked to my life – the Pont des Arts reminds me of RENDEZ-VOUS and Pont Marie of my psychiatrist!

ROMAIN DURIS

Who is Pierre, your character in PARIS?

Pierre is a dancer who can't dance any more because he's sick. He's waiting for a heart transplant and only has a 40% chance of survival. He's on standby, and is experiencing all the anxiety, hope and mystery that come with such a wait. Cédric told me the more I work on the dancing, the more I'd feel like a dancer and the more frustrated I'd be that he didn't ask me to dance and that would nourish the character. Cédric went even deeper into his characters' emotions; he went into their hearts – and the irony of this story is that it is precisely there that my character is suffering.

Pierre is a long way from Xavier in L'AUBERGE ESPAGNOLE and RUSSIAN DOLLS...

Cédric and I wanted to mark the contrast and move away from Xavier. One could be in danger of being in a similar acting register, of resembling the rhythm of L'AUBERGE, so we took a character who was diametrically opposed to Xavier. Which explains the idea of this "borderline" character with his health problems. He's weak, and has nothing like the lively nature Xavier could have. Here we have a character who has his feet firmly on the ground, because he's wondering how much longer he's going to be there. The idea of making him a dancer came afterwards. There was also a desire that the differences should be physical, too.

Did having very short hair help you get under the character's skin?

You could have given a dancer longer hair because when you dance, it can be beautiful. But the idea was that the character couldn't hide behind it. That he has something very upfront and very honest about him. That he could look at himself in the mirror and say: "I'm sick and that's the way it is".

Did you find it hard to dance at the Moulin Rouge?

In the beginning, Cédric didn't know whether he wanted to do a filmed flashback or whether he was just going to have photos. I pushed him to film that scene by saying it would be great to see Pierre dancing. We didn't know we were going to be able to film it, and whether or not we'd get permission. But once we had the green light, there was less than a week left to shoot. Suddenly, we were in a hurry. I had three days to learn the choreography. I had already been dancing for some months, preparing for the role, and the choreography for the party scene with Olivia Bonamy, but I was still amazed to see just how much you can do when you're right into the character.

For RUSSIAN DOLLS, Cédric Klapisch and you watched all of Truffaut's films. Which films did you watch to prepare for this character?

Cédric told me about Kurosawa's LIVING, because he liked the lead character who has cancer. Cédric wanted me to see just how strong this character is, how his vision of things changes and how he sees others. He is sick. He knows his days are numbered, but he becomes much more active and more courageous in helping people. I watched lots of other films that helped me including Isabel Coixet's MY LIFE WITHOUT ME with Sarah Polley and THE BALLAD OF JACK AND ROSE with Daniel Day-Lewis. I also read lots of great stuff like Ryokan, a Japanese poet who I'd recommend. The danger with a character like Pierre is being too pathetic. I really like the fact that Cédric combined his pain with some very real things.

Did the gravity of the character change something in terms of your relationship with Cédric on set?

Yes and no. I was very well prepared in advance and I'd thought a lot about the subject. And I wondered if I wasn't going to maybe have to shut myself up in a bubble in order to stay concentrated. And finally I realized that the deeper it was, the more I needed to laugh. So the shoot was like the ones Cédric and I have done before, similar to and with the same energy as L'AUBERGE and DOLLS.

In PARIS, Cédric gave you a big sister, played by Juliette Binoche...

I was happy it was Juliette. Cédric introduced us a year before shooting began. Juliette has that generosity that I'd admired in her films. She knows how to listen and receive emotions like nobody else, and what she gives back just knocks you out. Juliette really moved me.

Is it frustrating to be in a film where there are so many actors you didn't shoot with?

It's not frustration; it's more that it makes me want to hook up with some of them again.

On this shoot, the technical team had a lot of the same people who've worked on other Klapisch films. Is it good to have a familiar feeling on set?

Yes, it's good. It's a Klapisch world. The idea of a group and of human experiences are pretty important to Cédric, that and everything everyone has to give and how they give it. I talked about it with lots of different people from the team and they love it because they feel respected. He makes them indispensable to the project but it's not a big deal.

You've been in six Cédric Klapisch films. How has he evolved?

Cédric has taken on even more charisma and maturity. I have this image of him on set, from the top of his traveling car, steering his troop through winds and tides in the middle of the chaos of Paris, even controlling the stop lights, evaluating the sun's precious remaining rays, and going from Luchini to Cluzet to Duris, directing with precision, hastily and yet smiling – a real conductor of an orchestra, an imperial figure, owing nothing to nobody except to his film.

What is your favorite part of Paris?

I love Belleville for its Chinese supermarkets, its cafes that mean nothing and yet tell so much, its park and its amazing view over Paris. And there are people everywhere and I love that too.

FABRICE LUCHINI

Tell us about your character in Paris. Who are you?

I play a history professor at the Sorbonne, who is going through a strange period in his life. He's having an existentialist crisis and is falling in love with a student. To Klapisch, Roland Verneuil is mainly a man who talks about Paris and who takes us there. He's like a guide who agrees to make a DVD about the city of Paris. I think that's remarkable because he's an intermediary between this sublime city and the movie.

This role as a guide is similar to the role of the department store boss you played in LITTLE NOTHINGS, Cédric Klapisch's first feature...

That's funny, but I hadn't considered it. That's Klapisch's tessitura. He has a unique sensibility. He creates a pleasant atmosphere combined with a highly-demanding approach. He can sometimes be tough, difficult and is sometimes very fraternal with people. The word is crazy but let's call it great affectivity. Cédric creates a mood on set that is neither chaotic nor laborious, and it's absolutely lovely. He's a director and he knows how actors are – he's never authoritative, you have to love him. Cédric is really happy on set because he's the boss. But he has an extremely sensitive understanding of people and because he likes them a lot, they can express themselves. And what's more, he makes them work. You work with him. You work to have fun but you take it seriously.

Jean-Pierre Darroussin said Cédric Klapisch is the most directive director he has ever known. Do you share this view?

Yes, he's pretty directive, but at the same time, he knows that sometimes, you mustn't be. He's flexible and knows how to adapt. I told him a nice anecdote about this subject. The great Charles Dullin once said to an actor he was directing: "Sit down". The next day, he told him: "Get up". The poor actor then said to him: "Mr. Dullin, I don't understand – yesterday you told me to sit down and now you're telling me to get up..." Dullin replied with an essential phrase: "So add it up".

In PARIS, François Cluzet plays your brother...

It's a pleasure to work with an actor who isn't bothered whether the scene is about him or not. You have to perform for the benefit of the director and for benefit of the actor. And one is always rather happy when one is performing with someone loyal. Loyal and talented.

Roland Verneuil falls in love with a student played by Mélanie Laurent. That can't be bad...

Mélanie Laurent is remarkable, but the hands-on experiences with the actresses are limited. Mélanie is simply marvelous.

What is your favorite part of Paris?

I really love the metro. I love the smell of the metro. Other than that, I don't have a favorite place. Paris is a movement and the quintessence of it is that you can't have a favorite place. The wonderful, huge thing about Paris is that there's not one single place there. You cross the Palais Royal and come out near Saint-Germain and Saint-Germain is a center. But that doesn't mean there isn't another center – Opera. And when you're at Opera, it merges into Pigalle. Pigalle is a center just by Montmartre. And Montmartre is a center too. And who is not to say that Place de Clichy, just behind Montmartre, isn't bad for a center too? And if you go a little further, towards Guy Môquet, it's not uninteresting. I love Paris deeply because I have no preferences.

ALBERT DUPONTEL

Who do you play in PARIS?

Jean is a friendly grocer. He's kind and warm but is in the middle of a break-up. He's a man who isn't being treated kindly by life but who falls on his feet at the end of the story along with Élise, the character played by Juliette Binoche.

How was it working with Juliette Binoche?

She's a great actress with a rare personality, someone who has always fascinated and intrigued me. I was of course intimidated, and I didn't even dare kiss her during our scenes and of course that was a bit embarrassing. Cédric must have been cross!

This was your first incursion into the world of Cédric Klapisch. What did you know about it before?

As a moviegoer, I'd already seen many of his films. But I remember a moment of extreme despondency in 2002, when I was angrily escaping reality by going to the movies all the time, and in the middle of one of these screenings, I found my reality again, but it was so wonderfully different, so refreshed and magnified that I decided to come back to it. The film that was responsible was L'AUBERGE ESPAGNOLE. It was such an amazing moment that I let Cédric know through a friend. And then we started gradually getting to know one another. I really liked RUSSIAN DOLLS too. Perhaps even more than L'AUBERGE ESPAGNOLE... That's how it began.

As a moviegoer, what do you like about his work?

The fact that he manages to do a lot with just a little. An anecdote, a detail, a dialogue or something else carries the subject higher and higher as the film goes on.

What did you like about Jean's character?

His working-class side that is always questioning. It's moving, funny and very accurate.

Cédric Klapisch is very precise in the way he works. Is that something you felt?

I have the impression that Cédric constructs a lot in terms of what he feels. Of course, he has a plan because he has a script and a desire, but as the actors come along with their suggestions, he constructs according to them.

A short while before shooting, he did some tests to find one of the female actors. He had some doubts and so he asked me to come along and read the lines. And a lot of things we did during those tests came out in our characters and our scenes. Cédric's like a big sponge that absorbs everything. He's a glutton for anecdotes, characters and moods, and from all of that, he makes films like PARIS.

He has a unique cinematographic approach. There is an elegance in what he does. He's slightly reminiscent of Michel Deville. The shots are very carefully framed; the camera movements are perfect and coherent. I have the impression that he's not making just ANY movie but what's important is that he's making HIS movie.

What will you remember from this experience?

With Cédric, I was expecting to enjoy myself and that's what happened. I got a lot of pleasure out of this shoot. And I'm not the only one. I think that this was the case for the other actors too. And the person who got the most out of it, despite the responsibility of the shoot, the work, the tiredness and all the other parameters this kind of adventure brings, was Cédric. And that's just like his films because to give pleasure to others you need it for yourself, and that's the case with him.

What is your favorite part of Paris?

The countryside 25 miles away.

FRANÇOIS CLUZET

Who do you play in PARIS?

I play Philippe Verneuil, an architect who is married, and he and his wife are expecting their first child. His brother is Roland Verneuil, played by Fabrice Luchini. Philippe is attentive and very sentimental, and very close to his brother, although he doesn't understand him at all anymore, and they have just lost their father.

You're a newcomer to the world of Cédric Klapisch. What does he mean to you?

I met him when we shot Christophe Loizillon's LE SILENCE DE RAK for which Cédric made the trailer, a sequence shot in a Laundromat. He took me totally by surprise. I found his simplicity inspiring. His honesty is very conducive to working and there's neither sham nor manipulation. If something isn't right, that's fine; you look for the solution. He says things. First he was a young director, author and composer, and then he became someone everyone wants to work with.

What was most surprising in the way Cédric Klapisch works?

I was very surprised by the joyful atmosphere he had us work in. I was expecting a much less easygoing director, and I found one who is true, concentrated and totally available. I was astonished by what he would say to us after shots – he gave motivating, sober and delicate direction, as if he knew how we felt before doing it again. It's an extremely sensitive moment, like a boxer at the end of a round who has just sat down on his stool before he's sent back by the bell. Many directors have a tendency to talk to actors like they have their complete attention at that moment. With him, you feel he's inspired by and for acting.

Cédric Klapisch has a reputation as someone who loves actors. Is that what you felt?

Yes. He wouldn't write so many roles for them if he couldn't stand them. What amazes me is that he's not afraid of acting, it's something familiar to him and acting is a determining factor in his writing. What I like about the performance is the truth. "One must pretend to pretend," as Marivaux said.

Fabrice Luchini said you're not the type to hog the limelight. Is that true?

Because it doesn't bring anything to a film. Quite the contrary. A good actor is a good partner. I'm the kind of person who wants the best shot and you can be a good actor and be interested in cinema. A good shot is the right point of view at the right moment of the film, but mostly, it's a shot where the actors are performing together and where they are exchanging truths. To play opposite a good actor means you can be simple, sincere and not demonstrative. To be graceful in an ordinary situation is better than imposing something extraordinary by force. And the grace in a shot is down to a whole team, not an actor, however good they may be and however good they may think they are!

What kind of acting partner is Fabrice Luchini?

I've worked with Fabrice before. On this film, I must say we were lucky that the director brought us together as a pair of brothers who love each other. So the Fabrice I was acting opposite was a Fabrice who loves me, and yet he was Roland Verneuil who loves his brother Philippe. So for me, it was nice to be in a family, and yet we are as different to one another as are our characters.

When one acts in a film with such a fine cast, one might regret not having acted in scenes opposite some of them. Is that how you feel, or is just being part enough for you?

You know the story of the guy who has everything, and then ends up wanting nothing. The film's what matters.

What is your favorite part of Paris?

I like the Bourdelle Museum in rue Antoine Bourdelle, off Avenue du Maine. I went there when I was very young. I was already an actor then, and I bought one of Bourdelle's books in which he says: "It's so great to be, but the important thing is to become." I've spent the last 30 years pondering that phrase..

KARIN VIARD

Tell us about your character. Who are you in PARIS?

I play Madame Muyard who runs a bakery, and who plays the shopkeeper when necessary and is very friendly to her customers but is pretty racist. "I've nothing against colored people but I prefer to favor real French people," she says. It's dreadful...

This truculent character is the first that Cédric Klapisch has offered you since you worked together on LITTLE NOTHINGS. What was your reaction?

He'd told me he was writing an ensemble film but he wasn't sure what was going to become of the characters he had in mind... I have very fond memories of LITTLE NOTHINGS and I love Cédric's films, and then suddenly, he offered me this role. It was pretty funny and also exhilarating that he did that. It's like a little joke in the film. The character has little bearing on the story and isn't in it for long, but it's a difficult one because you have to both take on the caricature but also ensure there's some sincerity. And doing it with Cédric was great.

Has he changed much from the filmmaker you worked with on his first film?

No, I don't think so. He was already so good at things back then, he had the same taste and the same desires. He already liked stories involving groups of people, and he was very happy. No, he's just the same. Granted, he's more mature and he's made a certain number of films. He also has the serenity of having a certain number of successes to his credit, but he's the same person. It's very simple and very pleasant to work with him.

Does your pleasure in working with him seem to be shared by all the actors in the film?

Yes, because he really likes actors. He's very attentive, very generous, and very kind and he's patient. He inspires you and doesn't hesitate to say he's happy. You want to please him. And when you feel the reaction is good, that it's clear and friendly, it's really nice. For Cédric, everyone participates in constructing the edifice. There are no over-inflated egos and everyone's in their rightful place. I only had three days' shooting but I belong to the film just as much as anyone else.

Among other qualities, Cédric Klapisch writes excellent dialogue. Is it exhilarating to have such lines to speak?

Yes, it's fun. But at the same time, you have to be very rigorous and concentrate hard. What I like is that it's both caricature but spot-on, too. We've all met people who browbeat us with their opinions and Madame Muyard is just such a character. It's a funny thing.

What is your favorite part of Paris?

I just moved into the 20th arrondissement and I love that area. I've always lived in the beautiful neighborhoods with lots of tourists and shops, like the Marais, near to the Place des Victoires, Bastille and the 9th, but there isn't such a strong identity in those places as there is in the 20th. I feel good there.

MÉLANIE LAURENT

Tell us about your role in PARIS.

I play Laetitia, a young and slightly starry-eyed student who can't make her mind up between two men. One is older, a history professor played by Fabrice Luchini, and the other, a young man from school played by Geoffrey Platel.

How were the tests you did with Cédric Klapisch?

Just like the shoot. He spoke the other lines and we redid the scenes as many times as I wanted. They were tests and we were in an office. There was a camera, there were castings but it was very relaxed. But when I came out, I wasn't very pleased with myself.

As a young actress who has won a César for best newcomer, do you feel lucky to work with Cédric Klapisch?

As soon as I realized I was working with the guy who made LE PÉRIL JEUNE, I felt like I was working with a cult director. I remember that when I got the call to say I'd got the role, I spent a week saying "ah" from time to time. I realized I was going to be in the new Klapisch.

Was LE PÉRIL JEUNE the first of his films you saw?

Yes. Then I saw LITTLE NOTHINGS after. Since then, I've seen them all but not in the right order: FAMILY RESEMBLANCES, MAYBE, NOT FOR OR AGAINST... all of them. I even bought the DVD boxed set!

What was your reaction on reading the script?

When I read it, there were moments when I was very moved and times I laughed a lot. I called Cédric to tell him I really liked the script because I found it more profound than the others. I don't know if that bothered him or not. He deals with tougher subjects in it, like what's going on in Africa, sickness and death. It's not really a comedy.

How was working with Fabrice Luchini? Was the scene where he dances a major moment?

It was a big moment! In some ways, they were all big moments with Fabrice. It was very funny, and what's more, he was great because he was really very generous. Even when the camera was on me, he did that same, very funny dance.

On DON'T WORRY, I'M FINE, you had a lot of fun. Was it like that with PARIS?

The difference with the DON'T WORRY shoot was that I was there every day and Kad Merad was there to make me laugh. And also, I can't compare Philippe Lioret to Cédric Klapisch. Cédric knows exactly what he wants and takes us there in such a fun way that you're ready to do anything for him. I don't know if it's the fact that he's made so many films that makes him so flexible and such a good listener. I think he must come home totally exhausted after a day's shooting, from having adapted himself to each person's character. One day, I was totally bowled over. He came to see me in make-up just to tell me that I might

have a scene in my bra, but it would be framed in such a way that we wouldn't see much. I was completely amazed. If other directors could be more like that, it wouldn't be bad. I feel that this is the kind of film that shows you why this job fires the imagination.

Now do you understand why Romain Duris and so many others love working with him?

Absolutely. But in fact, this kind of experience makes you sad and happy at the same time. It makes you sad because it's extremely rare, and it makes you extremely happy because you realize you were so lucky to meet this guy who welcomes you into his family.

What is your favorite part of Paris?

My home in Montmartre.

GILLES LELLOUCHE

Who is Franky; your character in PARIS?

Franky's a very rough, very manly and impulsive fishmonger. A playboy of the markets who is as thick as a board. He's a pal of Jean, the character played by Albert Dupontel, and covets his friend's ex-wife, played by Julie Ferrier.

How did you get involved in the Klapisch family?

Cédric saw me in my last film and wanted to meet me. So I did two tests, one with Julie Ferrier, who was really amazing. I found her pretty admirable as an actress and that was confirmed on the shoot. When I did the tests, I hadn't read the script. I read it once I'd got the part and I was delighted by it and by the idea of working with Cédric.

Why?

Because I love his work. He's one of the greatest directors in France today. And I think this all the more after having worked with him.

What kind of director is he?

He's extremely warm, kind, simple and open. He listens to you and knows exactly where he wants to go. He's honest enough to tell you what you're doing is fantastic but that you can take it further and it could be better. He leads you gently where he wants to go, while taking your suggestions on board. You never feel excluded or wronged, however big your role. He's totally vigilant and looks kindly on all the actors. You feel he loves the actors and the actors give it all back to him.

You're a director yourself. What most struck you about his work?

His calmness. He's totally concentrated, but available. His extensive experience also shows. He's cool so everyone else is cool too, so there's a really good, easy and hardworking feeling on the shoot. Everyone's working in a good mood and with a lightness that's very agreeable. There's no bossy guy, no shouting. All films should be like that.

Do you remember which of his films you saw first?

It was his first feature: LITTLE NOTHINGS. I went to see it at the movies and it made me laugh out loud. He already had an impressive cast. And then I saw LE PÉRIL JEUNE and it was the same thing again. I think I've seen all Cédric's films.

As a director, have Cédric Klapisch's films influenced you?

Totally. When you see the modernity of the way L'AUBERGE ESPAGNOLE was constructed and the pleasure in the deconstruction of the images... Yes, there's something in there that I like.

And what about your acting partners, like Albert Dupontel, Zinedine Soualem and Juliette Binoche?

Working with Albert Dupontel was fascinating. I was delighted at the idea of working with him, and a little scared, too. I didn't know what kind of a man I'd meet. I soon realized he was extremely kind, open and above all, talented. I was a huge fan when he was doing his one-man show. I must have seen him 400 times. A bunch of us would go together. He was the best, and he hasn't been bettered today. Then he worked as an actor and a director. He's pretty nuts!

As for Juliette Binoche, someone said to me: "Can you believe you're playing opposite Juliette Binoche?" It's pretty amazing. Just like finding yourself on location in Ménilmontant, at a market, playing opposite Albert Dupontel, Zinedine Soualem, Juliette Binoche or Julie Ferrier who is going to be a great actress. It's fantastic. That's all there is to say.

What is your favorite part of PARIS?

I don't really have a favorite part. Given that I've lived there a long time now, every neighborhood has memories for me of my past, of events in my life both happy and sad. Honestly, I love all of Paris. I adore Paris.

ZINEDINE SOUALEM

What character do you play in PARIS?

I play Mourad who runs a fruit and vegetable stall with Jean, played by Albert Dupontel, and Caroline, played by Julie Ferrier. He's a pretty nice guy, fairly pragmatic, who doesn't ask too many questions and who loves the ladies, as we see in the few scenes at Rungis.

You started out as a salesman in department store with Cédric Klapisch in LITTLE NOTHINGS, and now here you are selling fruit and vegetables in a Paris market...

It's funny... I remember that in LITTLE NOTHINGS I was a marketing and communication student doing work experience in that big shop. And as a student, I had to go round the different stands, and once they put me on a stand where I was selling a machine for processing vegetables!

Cédric Klapisch said that all his films could be called LITTLE NOTHINGS because they are always stories of little nothings in a big whole. Do you think that could apply to PARIS?

Yes, because as I often say, Cédric puts a magnifying glass on those little insignificant things in life that suddenly become significant. PARIS is the portrait of a whole load of people who could meet up in the capital, and who come from all different milieus, like manual workers, professors, politicians, bakery managers, the unemployed. He hunts down truth in the details. And it's true that it could be called LITTLE NOTHINGS. The title of that first film sums up what he's always looking for.

You're in all Cédric Klapisch's films. Are you still surprised by his take on things?

Yes, because he's never confined to anything. It's true that when you look at what I did in LITTLE NOTHINGS, WHEN THE CAT'S AWAY and NOT FOR OR AGAINST, each time it was different. With PARIS, when he told me about the character, he asked if it bothered me playing a ladies' man. And I said that I hadn't often played one before. He doesn't have a stereotyped image of me, or of what I can do, so it's great working with him. And anyway, 99% of actors will tell you it's nice to work with Cédric.

Since you began working with him, how has he changed?

I couldn't tell you. Of course he's changed and he's "better", but that's meaningless. What I like is that he's always looking so hard. He's always going off on adventures, looking for things, with stage directions he's always seeking things out, and he trusts his actors. Perhaps he gets down to the essence quicker, but he's always got the same eye, the same sense of humor. He's the same, only more mature.

What is your favorite part of Paris?

What do you think? It's where I live: the 11th. Around Charonne and Keller. I've lived there for 20 years and never been bored.

JULIE FERRIER

Who do you play in PARIS?

I play Caroline, Jean's ex-wife. They are separated but they still work together on the markets. She's trying to move on to something else because she knows it's not working out between them anymore, despite the affection she still has for him.

Jean is played by Albert Dupontel. What was meeting him like?

I call Albert "Clint Eastwood" because in the start, when he looked at me, he screwed up his eyes like a cowboy. We talked together a lot between takes and got to know each other. He asked me about my show, and told me about the work he's doing in his house, and after, we talked about lots of things from endurance to suffering... And after that, we shared a lot of laughs.

Did you have an informal relationship with Cédric Klapisch?

It was more like that with Zinedine Soualem, who I didn't know and who inspires just that. Cédric is human but he's not informal. On the shoot, he creates a feeling of respect, calm, simplicity and thoughtfulness about the task. When you work with him, he directs a lot while giving you freedom. Even if the dialogues are very written, he leaves the actors to improvise at certain moments. I was impressed by Cédric's consistency and I think he could be best described as: "a serious worker who doesn't take himself seriously".

Do you like his films and his universe?

Yes. I'd dreamt of working with him. I think his films are intelligent, I like his sharp sense of observation and I think he has a real mastery of his universe.

What struck you the most on this shoot?

The simplicity of the human relationships and the efficiency of the way we worked.

What is your favorite part of Paris?

I have a little weakness for the 20th arrondissement, around Belleville, the Buttes-Chaumont, and as far as Jourdain. But I still prefer the countryside, the mountains and the seaside.

CAST

<i>Elise</i>	Juliette Binoche
<i>Pierre</i>	Romain Duris
<i>Roland Verneuil</i>	Fabrice Luchini
<i>Jean</i>	Albert Dupontel
<i>Philippe Verneuil</i>	François Cluzet
<i>The baker</i>	Karin Viard
<i>Franky</i>	Gilles Lellouche
<i>Laetitia</i>	Mélanie Laurent
<i>Mourad</i>	Zinedine Soualem
<i>Caroline</i>	Julie Ferrier
<i>Diane</i>	Olivia Bonamy
<i>The psychiatrist</i>	Maurice Benichou
<i>Victoire</i>	Annelise Hesme
<i>Marjolaine</i>	Audrey Marnay
<i>TV presenter</i>	Xavier Robic
<i>Farida</i>	Farida Khelifa
<i>Suzy “Miss Bidoche”</i>	Suzanne Von Aichinger
<i>Disco</i>	Marco Prince
<i>Benoît</i>	Kingsley Kum Abang
<i>Mélanie Verneuil</i>	Judith El Zein
<i>Grand Nanar</i>	Emmanuel Quatra
<i>Rachel</i>	Nelly Antignac
<i>Rémy</i>	Joffrey Platel
<i>Madame Renée</i>	Renée Le Calm
<i>Khadija</i>	Sabrina Ouazani

CREW

<i>Director</i>	Cédric Klapisch
<i>Producer</i>	Bruno Levy
<i>First assistant director</i>	Euric Allaire
<i>Production manager</i>	Jacques Royer
<i>Administrator</i>	Géraldine Toitot
<i>Assistant production manager</i>	Séverine Guignard
<i>Director of photography</i>	Christophe Beaucarne
<i>Sound</i>	Cyril Moisson
<i>Unit production manager</i>	Anne Ferignac
<i>Set design</i>	Marie Cheminal
<i>Film editing</i>	Francine Sandberg
<i>Costume design</i>	Anne Schotte
<i>Make-up</i>	Delphine Jaffart
<i>Set photography</i>	David Koskas
<i>Script supervisor</i>	Chloé Rudolf
<i>Casting</i>	Nadia Nataf
<i>Child Casting</i>	Ophélie Gelber
<i>Sound re-recording mixer</i>	Cyril Holtz
<i>Key grip</i>	Fabrice Anut
<i>Original music</i>	Loïk Dury

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