

HE WON A PALME D'OR AT 15, A CÉSAR AWARD AT 16.  
THIS YEAR, HE'LL GRADUATE FROM HIGH SCHOOL...

VINCENT LACOSTE

ELSA ZYLBERSTEIN AURE ATIKA

WITH THE PARTICIPATION OF KAD MERAD  
AND GILLES LELLOUCHE

PLAY  
IT LIKE  
*godard*  
A COMEDY BY JONATHAN ZACCAI

WITH TANIA GARBARSKI ERIC DE MONTALIER ELODIE HESME CHARLES THOME SCRIPT AND DIRECTING : JONATHAN ZACCAI IMAGE : BRUNO DEGRAVE SOUND : PIERRE BERTRAND  
SOUND EDITING : RENAUD GUILLAUMIN MIX : DAVID GILLAIN EDITING : VANESSA ZAMBERNARDI PRODUCTION MANAGER : DELPHINE BELLONNET LINE PRODUCER : FRANÇOIS DROUOT  
PRODUCED BY JONATHAN ZACCAI, SYLVAIN GOLDBERG, ELODIE HESME, VANESSA ZAMBERNARDI AND SERGE DE POUQUES A VICIOUS PRODUCTION  
IN COPRODUCTION WITH NEXUS FACTORY WITH THE SUPPORT OF GO WEST GoWest INVEST NEXUS FACTORY VICIOUS

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# INTERVIEW WITH JONATHAN ZACCAÏ

## Where did the idea for the film come from?

Originally, JC was a minor character in a film I was working on. Then I met Vincent Lacoste (the actor in *The French Kissers* and the forthcoming *Asterix & Obelix: God Save Britannia*). My first thought was that JC could become the main character in another film. This coincided with my desire for more artistic freedom. I wanted to make a film free from all the usual constraints. I was tired of projects that dragged on endlessly. So, two weeks later, I called Vincent Lacoste and his agent and suggested making this film. Vincent immediately said "yes", his agent was also keen despite the fact that Vincent was about to take his Baccalaureate exams as well as start filming *Asterix*... But, they both agreed to the challenge, which was, to begin with, nothing more than me and a digital camera and a overwhelming desire to make this film.

## How did you develop JC's character?

Vincent helped me to build the character. Originally, JC was just a geek with a big pair of glasses who was permanently glued to his computer screen. But he gradually developed into a more noble being. JC is a mixture of Orson Welles and my 4-year-old son, who inspired some of his behavioural traits. Just like JC, my son eats Honey Pops in front of the TV and wants you to go and get them for him the minute he asks...

## Why did you choose Vincent Lacoste for the part?

I love his face, and the way he looks. He is my muse. When I first met him, he reminded me of Elliot Gould in Robert Altman's film *The Long Goodbye*. He is a bit of a dreamer, always slightly preoccupied. He can play serious dramatic scenes, yet still manage to be funny. He has his own sense of timing, a bit like Jessie Eisenberg, in that he can play the slightly naive geek but have moments of genius and great lucidity.

## TECHNICAL DETAILS

France/Belgium - 2011 - 1.85 - color - Dolby  
75 minutes - French

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## Did you have the rest of the cast in mind when writing the screenplay?

I wrote down the names of the actors I wanted on the script. They all said yes. Aure Atika (*The Beat That My Heart Skipped*) and Elsa Zylberstein (*I've Loved You So Long, Modigliani*) are friends of mine so one day I just called them both up and said, "I'm making a film and I want you to say yes without thinking about it." They both said yes without even reading the script! Gilles Lellouche (*Point Blank, Mesrine: Killer Instinct, Tell No One*) also said yes straight away. All I did was tell them a bit about JC's character and the concept of the film and they all loved it.

## Why did you choose to make it a 'mockumentary'?

The film's outline was quite rough. I didn't want to make a classic fictional movie. I liked the idea of navigating between documentary and fiction. By shooting the film quickly, without a big budget, it set the pace for the breaks in the film. As for the part I play myself, it was obvious to me that I should play the role of the film-maker, because I'm the one who is shooting a film about a character that I am fascinated by and that I created. So, I needed someone who I could call on any time!!!

## Films written by actors often use the cinema and its failings as their subject matter. For example, *I'm Still Here* by Casey Affleck and *The Actress' Ball* by Maiwenn.

I am not trying to relate real-life situations. Mocking your working environment may sometimes appear belligerent, but that was not my aim. I do not have an axe to grind and I actually enjoy being part of the world of film-making. Laughing at yourself has got nothing to do with being malicious, it's healthy to criticise.

