

SYNOPSIS

Claire, a young magistrate at the law court in Lyon, meets Stéphane, an experienced, disillusioned magistrate who she involves in her fight against over-indebtedness. Something happens between them: a fusion of revolt and emotions, and above all the urgent need to live it to the full.

CAST

Stéphane	VINCENT LINDON
Claire	MARIE GILLAIN
Céline	AMANDINE DEWASMES
Christophe	YANNICK RENIER

CREW

Director	PHILIPPE LIORET
Screenplay	PHILIPPE LIORET - EMMANUEL COURCOL
Inspired by	Emmanuel Carrère's book : « <i>Lives Other Than My Own</i> »
Produced by	PHILIPPE LIORET - MARIELLE DUICOU

A coproduction
FIN AOUT - MARS FILMS - FRANCE 3 CINEMA - RHONE-ALPES CINEMA - MAC GUFF LIGNE - NORD-OUEST FILMS,
in association with LA BANQUE POSTALE IMAGES 4, UNI ETOILE 8, the sofica MANON, SOFICINEMA 7, with the participation of
CANAL PLUS, CINE +, FRANCE TELEVISIONS.

PHILIPPE LIORET FILMOGRAPHY

- | | |
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| 2011 | TOUTES NOS ENVIES (ALL OUR DESIRES)
Starring Vincent Lindon, Marie Gillain, Amandine Dewasmes, Yannick Renier |
| 2008 | WELCOME
Starring Vincent Lindon, Firat Ayverdi, Audrey Dana
Berlin Film Festival 2009 - Prize of the Ecumenical Jury
Label Europa cinema Berlinale 2009
Audience Award Colcoa 2009
Durban Film Festival
Firat Ayverdi Male Interpretation award
Philippe Lioret Best Director prize
10 French Awards Cesar nomination |
| 2006 | JE VAIS BIEN, NE T'EN FAIS PAS (DON'T WORRY I'M FINE)
Starring Mélanie Laurent, Kad Merad, Isabelle Renauld, Julien Boisselier
2 French Awards Cesars: Best supporting actor, Most promising actress |
| 2004 | L'ÉQUIPIER (THE LIGHT)
Starring Sandrine Bonnaire, Philippe Torreton, Grégori Derangère
3 French Award Cesar nominations |
| 2001 | MADemoiselle
Starring Sandrine Bonnaire, Jacques Gamblin |
| 1997 | TENUE CORRECTE EXIGÉE
Starring Jacques Gamblin, Zabou Breitman, Elsa Zylberstein |
| 1994 | TOMBÉS DU CIEL (LOST IN TRANSIT)
Starring Jean Rochefort, Marisa Paredes, Ticky Holgado, Laura del Sol
2 awards at the San Sebastian Film Festival: Best Director, Ocic Award |



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MARIE GILLAIN VINCENT LINDON

ALL OUR DESIRES

A FILM BY PHILIPPE LIORET

LE GÉNÉRAL MON... (C) 2011 FIN AOUT

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INTERVIEW WITH PHILIPPE LIORET

What was the starting point of *All Our Desires* ?

When I read Emmanuel Carrère’s *Lives Other Than My Own*, I found it overwhelming and heartrending. It helped me dig out repressed feelings but I couldn’t see the film in my mind’s eye as the narrative wasn’t strong enough. So I came up with the idea of using it freely as source material instead of adapting it. Within a few days, the story I wanted to tell came together: the encounter between the two protagonists, their “investigation” to rescue Céline and thwart credit companies’ unethical practices, and the very special romance that develops between the two in the face of Claire’s impending death. I then called up Emmanuel Carrère to tell him about it and he said he would let me “betray” his book. And then with my co-screenwriter we wrote the script in six months’ time without ever going back to the book.

What attracted you to the material?

... I guess I wanted to explore times when people are out of their depth, when everything goes chaotic and when people reveal themselves. What you are willing to do and how far you are willing to go when an extreme situation unexpectedly pops up. Faced with a particular context, people reconsider their priorities, develop relationships no one could have envisioned and often transcend themselves.

What “desires” did you have in mind, really?

One day, I read this cynical offer on a flyer promoting consumer credit: “*Indulge your every desire*”. Those desires obviously alluded to all that money could buy, but as far Stéphane and Claire went, I liked the double entendre of the word. I love the word “desire” because there’s a driving force to it. It opens up all sorts of avenues and sometimes it even redefines our lives.

The film exposes the excesses of consumer credit...

I can imagine the day they came up with the idea... One day, I guess, a bunch of worried bankers held a meeting to talk about the stagnation of their profits because of stringent credit regulation resulting in loss of earnings. And then at the far end of the table one of them suddenly said: “Hey, there is no credit regulation for small loans... How about setting up subsidiaries allowing people to borrow small amounts of money several times... at a high interest rate naturally?” And the rest of them stared at him contentedly, not uttering a single word. These days, adverts are sent either by mail or via the Internet by consumer credit companies to lure thousands of low-income people into the trap of easy money. As they are tempted by a buying spree – which we’re all itching for – and those dubious offers, the most vulnerable of them often get quickly caught in a downward spiral of over-indebtedness and default on their payments. We have to keep in mind that the percentage of default doesn’t exceed 3% (which still accounts for 8 million people in France alone) and that it is well compensated for by the outrageous interest rates that these credit companies impose on the debtors. And yet those firms can’t take the chance to let those defaulters go unpunished because it would encourage others to follow suit. Therefore, for those very people – unemployed people for the most part – bringing credit companies to justice is a tall order and these people end up in terrible predicaments. Unless a magistrate is bold enough to interfere and he finds a way to suppress the David-and-Goliath law and the perverse mechanism allowing banks to get richer and richer.

Could you elaborate on the relationship between Claire and Stéphane? Is it love?

The intimacy that grows between them hasn’t often been portrayed in film. And yet it may occur any day and it may follow an encounter you make on the workplace. Based on mutual understanding, it often turns into something more of a peculiar love-friendship relationship. Their relationship is a mix of professional camaraderie, a romance based on the attraction for the father-like figure, and desire, too. It’s a story about the several facets of love. Even if their relationship is unambiguous, others view it differently. And so will probably the audience as they will relate to this encounter and to the issues it raises.

What about the look of the film?

I love film, I love telling a story cinematically, and I need to relate to this story. So it has to be absolutely realistic as I want the audience to forget that it’s a work of fiction. But then again, the construction of the screenplay must be gripping enough so that the narrative does the trick and keeps the audience riveted – which is what a script is all about. On the set, my main concern, once again, is that everything remains seamless. I don’t want the dialogue to sound too “written”, I don’t want the camerawork, or the production design, or naturally the acting to appear contrived... All I want is to make the audience feel that they “are part of it”, and that they fully empathize with the characters – because emotions are key. That’s also why I have such a hard time talking about my films and explaining the whys and the wherefores. If you do so, you end up sounding pompous. Which is precisely what I try to avoid when I make my films.

It’s the second time you’ve directed Vincent Lindon.

Working with him in *Welcome* was a unique experience, more than with any other actor. He’s very dedicated, attentive, he’s very friendly and he relies on intuition. We were very quickly on the same page, and particularly regarding the very fabric of the character. We were both

instinctively aiming at the same result. Our camaraderie helped me push the limits even more than I usually do, and it all made for sound relationships and a long-standing friendship. When he’s in front of the camera, I like his charisma and the animal inside him. So naturally, once *Welcome* wrapped, we reached the unspoken agreement that we would do another film together.

What about Marie Gillain?

I wasn’t looking for an actress – I was looking for Claire. I met an incredibly high number of actresses who could portray her – some of whom were very convincing – but I couldn’t help feeling that they didn’t fully capture the very essence of the character. I hadn’t thought of Marie yet, but she insisted to do a reading for me, during which I realized how determined she was – and I liked it very much. But she still had to “let go” a bit to portray Claire. So she came back to do some screen tests. And then, as I was playing the part opposite her, I felt that she wasn’t only dedicated, but that she harboured the vulnerability and grace I’d been looking for. She was Claire. Not only is Marie an amazing actress, but she is also a beautiful soul, full of delicacy and wit. She’s brought a lot to the film and I’ve grown very close to her.

After *Don’t Worry, I’m Fine* and *Welcome*, where do you stand with *All Our Desires* ?

I’m not sure... I guess, it is the obvious continuation. *All Our Desires* is about determination, commitment, love... I’ve realized that all my films implicitly address the same topic – the power of an encounter which helps us transcend ourselves. This film features people uniting against the absurdity of the world and shaking things up with a sense of urgency. So, it has me interested.

