

Why Not Productions presents

QUINZAINÉ
DIRECTORS' FORTNIGHT
CANNES 2015

my
golden
days

A FILM BY
ARNAUD DESPLECHIN



QUINZAINE
DIRECTORS' FORTNIGHT
CANNES 2015

my
golden
days

A FILM BY
ARNAUD DESPLECHIN

STARRING
QUENTIN DOLMAIRE LOU ROY-LECOLLINET
MATHIEU AMALRIC

FRENCH RELEASE - 20TH MAY

120m – France – 2015 – Scope – 5.1

INTERNATIONAL SALES

WILD BUNCH

Cannes Sales Office

4 La Croisette - 1st floor (In front of the Palais)

Phone: +33 4 93 68 62 33

VINCENT MARAVAL & NOEMIE DEVIDE • ndevide@wildbunch.eu

CAROLE BARATON & OLIVIER BARBIER • obarbier@wildbunch.eu

EMILIE SERRES • eserres@wildbunch.eu

SILVIA SIMONUTTI • ssimonutti@wildbunch.eu

INTERNATIONAL PRESS

MAGALI MONTET

+33 6 71 63 36 16

magali@magalimontet.com

DELPHINE MAYELE

+33 6 60 89 85 41

delphine@magalimontet.com

"I carry from my mother's womb. A fanatic heart"

- W.B. Yeats, Remorse for Intemperate Speech

SYNOPSIS

Paul Dédalus is preparing to leave Tajikistan. He remembers... His childhood in Roubaix... his mother's attacks of madness... the bond that united him and his brother Ivan, a devout and violent child...

He remembers...

Turning sixteen... his father, the inconsolable widower... His trip to the USSR where a clandestine mission led him to offer up his own identity to a young Russian...

He remembers himself at nineteen, his sister Delphine, his cousin Bob, the parties with Pénélope, Mehdi and Kovalki, the friend who was to betray him...

He remembers his years as a student in Paris, his meeting with Doctor Behanzin, his growing vocation for anthropology...

Above all, Paul remembers Esther. She was the heart of his life. Gently, "a fanatic heart".



INTERVIEW WITH QUENTIN DOLMAIRE (PAUL)

MY GOLDEN DAYS is your first feature film. How did you get the part?

I'm currently studying drama at Cours Simon. My teacher told me about it back in May 2014. I wasn't familiar with Arnaud Desplechin's work at all, so I watched all his films. I only met him at the second casting. The fourth time we met we rehearsed at his house with Lou, and the assistant director was there so I knew I was in.

How was the question of the resemblance with Mathieu Amalric - whom you play as a young man - handled?

I watched Mathieu in Arnaud's films so many times that I must have quickly and unconsciously started modelling myself on him. Arnaud didn't ask me to work on this aspect in particular. Let's say I'm not blonde with blue eyes, so that was fine by him. I believe that when they did the casting they were waiting to see what the actors would deliver.

Your first feature and you're playing the lead for an internationally-acclaimed director...

If you stop and think about it for a minute there are plenty of reasons to panic. I consider myself entirely ignorant of this profession: to me, film acting and theatre acting are completely different. So after a while, the best thing for me to do was to tell myself: Arnaud knows what he's doing, he's way more experienced. I often thought about Mathieu's performance, and even though that could pile up the pressure, it was a real reference point for me. Because this Paul Dédalus isn't so easy to understand!

Absolutely! Can you introduce us to Paul?

It's very difficult to describe Paul. He understands the world around him perfectly well but he's completely 'inefficient'. He appears to know where he's going but it doesn't help him at all.



His relationships with girls are chaotic. He thinks love is the most important thing and wants to respect that above all, even if it means being unfaithful. He's very straight with his friends and always strives to live up to his own expectations... and God knows they're high!

What does he bring to Esther? What does she bring to him?

He brings her understanding, real respect. Before, Esther was both fickle and domineering, without really being able to find her place. Paul is the first person to see her clearly for who she is and to take her for all her worth. But she's also almost the dominant one in their couple, the one who sees things clearly, the one with common sense, whereas he is more inclined to "intellectual do-it-yourself". Paul is truly in love with Esther, she's the only one who can put him in his place, call him to order. And in the end she's almost his only reference. He manages to elude everyone else thanks to his wit, his charm, his irony, and the mystery around him.

How did you understand this character?

Arnaud didn't want us to do too much 'study', so after a while I understood that the character was a bit like me. I stopped asking myself questions and thought about what I had in common with Paul. For example, he loves fancy talk- me too. As it was out of the question to invent a character, or to come up with anything fake, I decided to do it my way. Since I'd been chosen I thought I might as well assert myself fully.

Did you ask Arnaud Desplechin a lot of questions, before and during shooting?

I didn't have precise questions; we were getting to know each other. I was mainly trying to understand what he wanted. I was waiting for what he could give me and he was waiting for what I could give him. Our relationship was very much based on the fact that I love acting and he loves cinema. All our exchanges were about acting: "Say this, do that." For example, if it became too intellectual or serious, he'd ask me to add something lighter or informal, to balance things out. He knows his script and his characters so well that once on set we didn't talk about them. I think what matters most to him as a director is the mise-en-scene and working with the actors. He's very sharp and incredibly kind. He truly takes the actors into consideration. If he noticed that I was starting to panic and lose confidence, he would come up to me, lower his voice... he was very warm, even physically so. I borrowed a lot of gestures from him. Moreover, what struck me when I met him is that he and Amalric have very similar body language. They both influenced my acting. And it's true that when we didn't know how to do a scene, he'd act it himself and we'd just copy him!

Did he ask you to watch any films?

He asked me to watch *STOLEN KISSES* for Léaud's disembodied style of acting. For someone like me who comes from the theatre, it's natural to want to 'perform'. But Arnaud said: "Stop doing, you just have to be." In the end, watching Truffaut's film might have taught less about Paul's character than about acting. He also asked us to make playlists of the music we like. I'm into black metal and hardcore. I had chosen ten tracks. He started playing my CD but after thirty seconds he said: "Stop this, that's impossible!" But I also like new wave and on set I listened a lot to The Specials, ska music, the tracks played during the party scenes.



Did you feel you and the other young actors formed a gang?

Absolutely. During the shoot at Roubaix we really were a bunch of pals, even off set. I think they'd already assessed at the casting that it would work between us all. We became very close early on: for a start, none of us had much experience.

Do you remember your first day of shooting?

That's when I visit my great-aunt's grave. Before that scene I had only ever acted in a short film made by friends for a high school project.

Did you rehearse much? Were there a lot of takes?

During the summer holidays we rehearsed a few important scenes such as when Esther and I split up and I get on the train, or the museum scene. We also saw each other on set the day before we shot the love scenes in bed. We did 5 to 8 takes on average, 19 for the scene at the station. We didn't have a lot of time and I think Arnaud wanted to keep things fresh, as we weren't professionals. There was no improvisation on set, although he'd agree to change a word or two if one of us wasn't comfortable. I never changed anything from my lines, and perhaps that comes from studying theatre: there's the text and you have to respect it. My memory's not so great and Arnaud would correct me if I made a slight mistake. But that's to be expected-he really fine-tunes his dialogue.

You play Paul from the age of 16 to 21. Did the physical evolution of the character require specific work?

Arnaud never talked about it. But in my own preparation, from the outset, it was something I wanted to bring to my character: you had to see a 16-year-old kid, then a young man of 21. If there was a specific job I wanted to do, it was that: his appearance, like having shorter hair and a beard when he is in Tajikistan.

Parts of the story take place in Russia and in Central Asia. Can you tell us about your experiences there?

We shot the Russian story in Belarus, in late September, after shooting in Roubaix and Paris, and it was very special. There were very few of us, so I was very close to Elyot Milshtein, who plays Marc, we really worked as a double act. It was also when Arnaud and I really got to know each other better... On the shoot I was left to my own devices a bit because I was a beginner; in Belarus the whole team felt the same way. Half the crew didn't speak either French or English. Tajikistan was a lot more rock 'n' roll. People there were really cool. There were only four crewmembers: Arnaud, the DP, a sound engineer and one assistant.

The film has a lot of dialogue, but also some very physical scenes...

I loved that: running, fighting... Theatre is very physical, with cinema you have to be fully engaged but not necessarily on the physical level. My acting tends to be triggered by physical things. But sometimes I'd move around too much and Arnaud would say: "It's too Looney Tunes, it doesn't work." So the fight scenes were liberating. There was real choreography to them, we rehearsed with stuntmen a lot. I loved that aspect of the work. Sex scenes are a lot more complicated. You're with a partner you don't know, you have to go for it even

if you're shy. But Arnaud is so kind. If you lack the motivation, he will have it for you. He's passionate about the performances and gives 2,000%, every last drop of energy.

When did you decide you wanted to be an actor?

I had a part in a Marcel Pagnol play at school when I was 12 and really loved it. Then I got into drama in high school. While I was there I decided to enrol in the junior sessions at Cours Simon. I had to take the train every Saturday since I lived in the country, near Dreux. That's when it really clicked, when I realised that this was close to my heart. In my last year of high school I had to decide if I was going to go to drama school or not. I ended up starting a physics degree at university but only lasted a month and a half. Then I signed up for professional training at Cours Simon. My parents aren't involved in the arts in any way, but they've been great: they've always encouraged me to do what I want to do. When I told them I wanted to quit physics, they weren't surprised at all. I have four brothers and sisters: one is a musician, another wants to study at Beaux-Arts. I'm also a musician: I was in a black metal band and I play the guitar in a hardcore band. I'd love to make computer-aided music in my own home studio. I was very lucky to get this part and want to pursue theatre but I don't want to drop the other activities I'm passionate about - including physics, which I'm trying to continue on my own.





Which films are important to you?

I wasn't much interested in cinema at first. At one point I didn't watch films at all, neither blockbusters nor auteur films. My film culture started during the shoot with Arnaud. That's how I discovered Truffaut's work, for example. I can't say I necessarily liked his films but there was something mysterious about them and I kept thinking about them for days after. I think Truffaut's films helped me understand Arnaud's. Otherwise, TAXI DRIVER really affected me for example; I understood the power of mise-en-scene, over and above the story being told. I also love Quentin Dupieux's films. In the last year I've gone to the cinema a lot. Recently I loved MOMMY by Xavier Dolan, WHIPLASH and FORCE MAJEURE.

And theatre?

I've only been able to go to the theatre since moving to Paris. Before that I was happy reading plays: Marivaux, Molière, Racine, the Theatre of the Absurd... On stage I've played kids, romantic leads or psychos. I'd like to act in English plays, with the kind humour that requires more distance. Comedy is what I prefer: Courteline, Feydeau, scenes with abrupt changes requiring you to jump quickly from one state to another.

Are there any actors you would consider to be examples, for their style of acting or their careers?

Alexandre Astier has influenced me a lot, as well as Courtemanche, Louis de Funès, Guillaume Gallienne... I like character actors. Michel Vuillermoz, who is always fascinating in Arnaud's films, also comes to mind.

INTERVIEW WITH LOU ROY-LECOLLINET (ESTHER)

MY GOLDEN DAYS is your first feature. How did you get the part?

I was in high school, in St-Maur-des-Fossés, outside Paris, and drama was one of my subjects. My teacher heard about the casting and encouraged me to go. I didn't really want to be an actor - I was more interested in directing. He insisted so I went to please him, really, and also I wasn't sure what I was going to do, so it was an opportunity. The timing was good because Arnaud was there with his assistant, Stéphane Touitou, which isn't usually the case. Among other things I had to act a scene from an American movie, and it went pretty well. I remember I was taking my BAC exams around that time. The day of my last exam I received a text telling me they were sending me the screenplay. A few days later I did some tests with Quentin and they told me I was on board.

Tell us about Esther...

She's straightforward, sometimes even nasty, but that's part of her charm. She's hypersensitive, even if she tries to hide it. She comes across as very sure of herself but she's very lonely. The film also shows how she becomes a writer, though she's not a good student and prefers talking on the phone to writing letters. As her love story unfolds she discovers who she really is. Before Paul, seducing boys is a way of filling her time: it's the only thing she thinks she's good at. All she gets back is attention and short-lived relationships. With Paul it's different, it's a real exchange. She discovers that if Paul loves her, it's not only for her body. At last someone reveals all she is to her. Paul opens her eyes. And on her side, she brings him something fresh. They move in very different worlds; they appear to have nothing in common. But in their own way each one is badly loved. I think Esther is the first person Paul can rely on, even though he won't admit it and wants to be a rock. She becomes a landmark in his life.

Did you feel close to her when you read the screenplay?

Not at first. I'm not at all the 'school beauty', and I couldn't really understand the way she relates to others. That said, all in all, I felt close to her. Maybe it's because I'm not an actress. I think Arnaud chose me *to be* Esther, not to play her. I put a few aspects of myself in her and little by little I saw things in her that were in tune with me that I hadn't noticed. Sometimes when we weren't shooting Arnaud would notice things I did that he liked and would ask me to use them... simple things like the way I yawn, or sigh or curl my toes. He used what I did naturally for Esther's character.

What was the preparation like?

I found out I had the part in June 2014, one month before shooting. During that time I did some tests with wardrobe and make-up, hair and learned my lines. We also did some readings with Arnaud and Quentin. We were feeling our way a bit, because Arnaud often works with people he knows well whereas for us it was the first time. It was also an opportunity for all the young members of the cast to get to know each other. As soon as I found out the casting was complete I took everyone's phone numbers so we could organise some evenings together. Everything worked out well between us very quickly. Later, in Roubaix, everyone stayed

at the same hotel, which allowed us to form bonds. I felt a real solidarity, and was able to talk to everyone. I've even stayed in touch with some members of the crew. I loved this family atmosphere. I really like the collective aspect of making a work of art - I imagined the world of cinema to be slightly more 'each to his own'. But Arnaud has great respect for everyone's work. For example, he was very much part of the make-up process, taking the time to find out what was going to be applied to my face.

Do you remember your first day of shooting?

It was for Esther's first appearance, at the high school gates. It was a very long day but I didn't have much to do: just give Quentin a look and write a note leaning on a boy's back. But it was reassuring because it allowed me to observe everything going on around me, watch which member of the team was doing what, understand whom I could ask what.

Did Arnaud Desplechin ask you to watch any films?

He showed everyone *THE LOVES OF A BLONDE*, *BIRD*, and quite a few extracts from *BREAKING THE WAVES*. He also asked me to watch *A NOS AMOURS*, *MONIKA* and *TESS*. I think it helped me understand better the direction he wanted me to go in... these are emblematic female characters in the history of cinema.



How did he direct you on set?

He's very precise, that's how he gets exactly what he wants. He gave us very few indications about the characters' feelings. Firstly, he's very discreet, and also he doesn't want to change of what we feel ourselves... he really considers that the characters belong to us. Arnaud relied enormously on fragments of sentences, on the pronunciation of a particular word, the fact that you'd sniff at a particular time or run your hand through your hair. They might be details but they are concrete things that have a great influence on acting; they give you a direction. Arnaud manages to define the small element that will allow you to feel and express what he wants. It's true that he sometimes acted out scenes himself. He says he's a bad actor but it's not true. So sometimes, instead of talking, he'd show us so we could imitate him while still being ourselves. He showed us what he had in mind so it would be confronted with what we ourselves imagined. Sometimes it was funny, for example when he'd play Esther's part and kiss Paul's hand.

Did you rehearse? Did you do a lot of takes?

We did only a small amount of rehearsal; I don't think he's very fond of it. He wanted some for the love scenes that he dreaded a bit: it allowed him to sort out the shots. He wanted to make things easier for later, when we were shooting. We didn't do a lot of takes because Arnaud likes efficiency. This pace really suited me - I like the rush, it helps me stay focused. As soon as it began to calm down I'd feel tired and sometimes even fall asleep. I love to see everyone working, it gives me the feeling we're all making something together.

Did he ask for your input, about the costumes, or even certain dialogues?

For the group scenes there was a little improvisation. Esther and Pauls' scenes were written very precisely so we had to respect the text. As for the costumes, I'm a bit retro, I like vintage 80s, even if everyone tells me it's tacky. So I gladly gave my opinions about the clothes and in fact Arnaud decided to keep certain items I was wearing, a scarf for example, or what I've got on in the photos Paul has in his room. Arnaud also asked us to make a playlist of songs to listen to on set. I chose music that evoked Esther, Roubaix and the film for me without knowing really why: "Summertime Sadness" by Lara Del Rey, "Ernestine" by Noir Désir, "Te quiero" by Stromae, "Magenta", a song he loved, by a group that's not very well known called Apes and Horses... Also Radiohead and some 80s hits.

Do you remember feeling really satisfied at the end of a particular shot?

It happened on the second day of shooting, for the first real scene between Esther and Paul. We spent five hours on it. I felt better and better about it as it went on. I felt that something happened between the two characters. At the end of it I was very satisfied, I felt everyone had done a great job. I was often in a really good mood on set. Arnaud would often say: "How happy you look!" And it's true, I was, even when I had nothing to do: I watched people working, I asked tons of questions, I learned so much.



And your last day of filming?

I remember it very well; it was in Paul's attic room. The dialogues were quite symbolic, I had to say: "I don't know what is mine anymore and what you gave me". It was very emotional because this shoot had such a big impact on my personal life: it was a most welcome experience in my life at that particular time, and I discovered a lot of things. At the very end, I recorded my voice for the break up scene on the phone, and I remember the sound engineer had tears in his eyes. For the whole team too, it was a turning point since when Esther leaves we knew the end of the shoot was near.

When did you start having an interest in acting professionally?

When I was little I wanted to be a singer. Then I thought that in order to become a singer you have to learn drama and dance, like on the "X Factor"! I quickly realised that dance wasn't my thing - for a very short and simple scene in Arnaud's film, I needed a coach! But I loved drama and singing stopped being my passion. I did drama workshops as early as primary school. My parents were very open to this even though they are not involved in the arts professionally. They saw me blossoming in this field so they were happy about what I was doing. In year 10, I came across an amazing theatre company at school called Quetzal, founded by Olivier Letellier. That is when I discovered the kind of theatre I like: close to Pommerat, only more poetic. And more importantly, the team spirit was very strong. We were told all the time that a show would never be bad if we loved each other and worked together. We'd do workshops for a few days to create a show, and everyone took part. Then I took drama in high school and that's when I decided I wanted to direct. I had a fantastic theory teacher. He made me do things I never thought I was capable of. Last year I helped my teacher write and direct our end-of-year production. Arnaud really surprised me by coming to the show.

Which films have made the greatest impact on you?

It might seem silly but I love AMELIE, it makes me dream and cry at the same time. I used to love Disney films when I was very young, and also THE SECRET OF NIMH, and THE KING AND THE MOCKINGBIRD. When I saw LEGENDS OF THE FALL I got interested in Brad Pitt and watched all his films. Also the films of Miyazaki, in particular PRINCESS MONONOKE. Recently I loved MELANCHOLIA and MOMMY.

Are there any actors you would consider as examples, for their style of acting or their career paths?

I really admire Scarlett Johansson. Her filmography is very diverse, and she always seems to be 100% invested in each of her roles. She seems very real even though she is such a big star.

How do you envisage your future - theatre or cinema?

I would really like to be part of another film. I was incredibly lucky to start with Arnaud. So I want to know if what I liked was this particular shoot with Arnaud and his crew, or working as an actor. On the whole I want to create images, either through theatre, film or photography. I might study photography next year. But my dream really is to have my own little theatre - in the suburbs because I think it is a real shame that everything takes place in Paris - and have a couple of shows a year with my company.



THE YOUNG CAST

QUENTIN DOLMAIRE (Paul Dédalus) 21

After studying physics very briefly, Quentin enrolled in the professional course at Cours Simon, where he is now in his second year. He started acting aged 10, in various cultural centres then in high school. MY GOLDEN YEARS is his first film.

LOU ROY-LECOLLINET (Esther) 18

Lou has been acting with local theatre groups for ten years and passed her BAC last year, with drama being one of her subjects. MY GOLDEN DAYS is her first film. She wants to direct plays and shows and will soon begin her studies in this area.

RAPHAËL COHEN (Ivan, Paul's brother) 18

Raphaël studied drama at Vincennes Conservatoire. Ivan is his first role in a film. He is currently studying English in Ireland.

"When we first met, he told us that until very recently he hadn't dared admit to himself how much he loved acting. We saw him for Paul but he didn't fit the character. Arnaud wanted to keep him though and it soon became obvious that he was right for Ivan. When I called to tell him that Arnaud had chosen him, he had just learned he had passed his BAC. It was hard for him to believe all this happened to him in the space of a single day."

LILY TAIEB (Delphine, Paul's sister) 15

Currently in high school, Lily has already acted in LE QUATRIÈME MORCEAU DE LA FEMME COUPÉE EN QUATRE (Laure Marsac), QUANTUM LOVE (Lisa Azuelos) and recently LOU! JOURNAL INFIME (Julien Neel).

"She was only 14 when we held the casting, which seemed very young. But she showed such ease and such cool, much more so than any of the older candidates. Without being arrogant she seemed to know how far she could go. During the next meetings, while acting with Arnaud, she suggested some gestures, attitudes that weren't in the script but were absolutely relevant. We were amazed by her maturity, her understanding of situations and the accuracy and instinct of her performance."

THEO FERNANDEZ (Bob, Paul's cousin) 16

Still in high school, Théo doesn't want to continue studying after his BAC. He is about to start work on Thomas Sorriaux's LA DREAM TEAM with Gérard Depardieu, Chantal Lauby and Medi Sadoun.

"We met him during the first week. He was too young to play Paul but the ease with which he delivered lines made us think he could have his place in the gang. When he did tests with Arnaud he really made us laugh, not because he was trying to be funny, but because he really had the cheek and self-assurance of the character. He also made us hear the lines in a fresh way."

PIERRE ANDRAU (Kovalki) 24

After two years of law, Pierre studied drama at the Conservatoire in Paris XIX for three years, acting in a variety of repertory plays including *Roberto Zucco* by Koltes. He currently directs plays, having founded his own theatre company, La Compagnie Fortuite, and is presenting a piece by Gabriel Haltebourg: *Mon existence n'aura pas lieu*, at the Rond-Point Theatre in Paris, as well as a contemporary play by G. Dori. In 2015 he will direct *L'Européenne* by David Lescot in Slovenia with Slovenian high school students, in partnership with the Slovenian Ministry and the Institut Français in Ljubljana. He appeared in the film MY FRIEND VICTORIA by Jean-Paul Civeyrac.

"Paul and Kovalki had to form a duo, a couple. An odd couple as is often the case with people of that age, down to what they have in common. In order to make a decision we met some actors Arnaud liked with Quentin. With him the connection seemed the strangest, and the most interesting from which to create this friendship, probably because of their differences. Pierre played straight, with no frills, which Arnaud likes."

ELYOT MILSHTEIN (Marc Zylberberg) 19

A musician, Elyot plays guitar in the group Crimson. MY GOLDEN DAYS is his first film. He is currently in his last year of high school.

"Arnaud has known Elyot for a long time and wanted me to meet him. He possessed great ease and a way of being very appropriate to his age. We met a few actors for the part but Elyot seemed to have a richer, more complex approach. Arnaud barely hesitated."

CLEMENCE LE GALL (Pénélope) 19

Clémence is studying literature in Paris. A musician and songwriter, she sings and plays guitar in Crimson.

"We met Clémence through Elyot whom we had asked to introduce us to his friends. We had noticed her in a clip of Elyot's group and were impressed but didn't really see which part would be for her. She had such personality and self-assurance that it was difficult to do without her! She came in to do some tests because we asked her to, not because she desperately wanted a part, which gave her an unusual ease... she was one step ahead!"

YASSINE DOUGHI (Mehdi) 17

Yassine is in high school, and wants to study political sciences while pursuing an acting career. He has already acted in BEING 14 (Hélène Zimmer) and JAMAIS DE LA VIE (Pierre Jolivet).

"Things went extremely quickly with Yassine. At our first meeting his unique charm made me fetch Arnaud from the next room. Arnaud asked to read a scene with him, which he would normally only do at the second meeting. Afterwards, without even looking at the filmed tests, he offered him the part. Yassine couldn't believe it. While I was seeing him out, he kept asking me if it was really true, he thought he might have misunderstood, it all happened so quickly."

MELODIE RICHARD (Gilberte) 31

Mélodie is an actress at the Paris National Drama Academy. She has appeared on stage under the direction of Krystian Lupa (*Salle d'attente*, *Perturbation*), Thomas Ostermeier (*Les revenants*), Christophe Honoré (*Nouveau roman*) and most recently Célie Pauthe at the Théâtre de la Colline (*La bête dans la jungle*). Screen credits include BLACK VENUS (Abdellatif Kechiche) and MÉTAMORPHOSES (Christophe Honoré). She will soon be appearing on stage in Schiller's *Love and Intrigue*, directed by Yves Beaunesne, and Chekhov's *The Seagull* directed by Ostermeier at the Odéon Theatre in Paris.



QUENTIN DOLMAIRE
Paul Dédalus



LOU ROY-LECOLLINET
Esther



PIERRE ANDRAU
Kovalki



MATHIEU AMALRIC
Paul adulte



OLIVIER RABOURDIN
Abel Dédalus



ERIC RUF
Kovalki adulte



ANTOINE BUI
Paul enfant



IVY DODDS
Delphine enfant



TIMON MICHEL
Ivan enfant



THEO FERNANDEZ
Bob



LILY TAIEB
Delphine Dédalus



RAPHAËL COHEN
Ivan Dédalus



CLEMENCE LE GALL
Pénélope



YASSINE DOUGHI
Medhi



MELODIE RICHARD
Gilberte

All comments by casting director Alexandre Nazarian.



FILMOGRAPHY ARNAUD DESPLECHIN

- 2015** **MY GOLDEN DAYS**
- 2014** **THE FOREST** (Arte TV film)
- 2012** **JIMMY P. (PSYCHOTHERAPY OF A PLAINS INDIAN)**
Official Selection In Competition, Cannes Film Festival
- 2008** **A CHRISTMAS TALE**
Official Selection In Competition, Cannes Film Festival
César for Best Supporting Actor - Jean-Paul Roussillon
- 2007** **THE BELOVED**
Award for Best Documentary, Venice Film Festival
- 2004** **KINGS AND QUEEN**
Official Selection In Competition, Venice Film Festival
César for Best Actor - Mathieu Amalric
Louis Delluc Award 2004
- 2003** **PLAYING "IN THE COMPANY OF MEN"**
Official Selection Un certain regard, Cannes Film Festival
- 2000** **ESTHER KAHN**
Official Selection In Competition, Cannes Film Festival
- 1996** **MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT**
Official Selection In Competition, Cannes Film Festival
César for Best Actor - Mathieu Amalric
- 1992** **THE SENTINEL**
Official Selection In Competition, Cannes Film Festival
César for Most Promising Actor - Emmanuel Salinger
- 1991** **LA VIE DES MORTS (short film)**
Official Selection Semaine de la critique, Cannes Film Festival
Grand Prize - Angers Film Festival
Jean Vigo Award - Prix Jean Vigo 1991

CAST

Paul Dédalus **Quentin DOLMAIRE**
Esther **Lou ROY-LECOLLINET**
Paul (adult) **Mathieu AMALRIC**
Irina **Dinara DRUKAROVA**
Jeanne Dédalus (the mother) **Cécile GARCIA FOGEL**
Rose **Françoise LEBRUN**
Mme Sidorov **Irina VAVILOVA**
Abel Dédalus (the father) **Olivier RABOURDIN**
Marc Zylberberg **Elyot MILSHTEIN**
Kovalki **Pierre ANDRAU**
Delphine Dédalus **Lily TAIEB**
Ivan Dédalus **Raphaël COHEN**
Pénélope **Clémence LE GALL**
Bob **Théo FERNANDEZ**
Louise (Bob's mother) **Anne BENOIT**
Medhi **Yassine DOUGHY**
Professor Béhanzin **Eve DOE-BRUCE**
Gilberte **Mélodie RICHARD**
Kovalki (adult) **Eric RUF (Comédie Française)**

CREW

Directed by **Arnaud DESPLECHIN**
Written by **Arnaud DESPLECHIN**
Julie PEYR
DP **Irina LUBTCHANSKY**
Editor **Laurence BRIAUD**
Original Music **Grégoire HETZEL**
Production Designer **Toma BAQUENI**
Costume Designer **Nathalie RAOUL**
Casting Director **Alexandre NAZARIAN**
Sound **Nicolas CANTIN**
Sylvain MALBRANT
Stéphane THIEBAUT
Assistant Directors **Stéphane TOUITOU**
Marion DEHAENE
Production Manager **Oury MILSHTEIN**
Production Coordinator **Tatiana BOUCHAIN**
Producer **Pascal CAUCHETEU**





a Why Not Productions France 2 Cinéma coproduction with the participation of Canal + Ciné +
France Télévisions du Centre National du Cinéma et de l'Image Animée and Pictanovo
with the support of Soficinéma 11 Cinémage 9 de l'Angoa and la Procirep

© 2015 Why Not Productions – France 2 Cinéma

Photos : ©Jean-Claude Lothar

© Toma Baqueni

wildbunch

LE CERCLE NOIR POUR F I I D I E L I I O CREDITS NOT CONTRACTUALS