

METROPOLITAN FILMEXPORT
presents

A Les Films 13 / Davis Films / JD PROD / France 2 Cinéma Production
With the participation of Canal+/Ciné+/France Télévisions

A film by Claude Lelouch

UN+TUNE

starring
Jean Dujardin
Elsa Zylberstein
Christophe Lambert
Alice Pol

Written by Claude Lelouch
In collaboration with Valérie Perrin

A film produced by
Samuel Hadida, Victor Hadida, Marc Dujardin, Claude Lelouch

Running Time: 1 h 53'

INTERNATIONAL PUBLICITY

Pamela Godwin-Austen
pamela@mistersmithent.com
+1 310-359-5567

Annasivia Britt
ABritt@mistermithent.com
+1 323-561-7722

CANADIAN PUBLICITY

Anne-Lise Kontz
anne-lise@touchwoodpr.com
+1 416-820-6363

US PUBLICITY

Kara MacLean
Kara@touchwoodpr.com
+1 310-254-4934

THE STORY

Antoine resembles the heroes of the films he composes music for. He is charming, successful and walks through life with as much humor as nonchalance. When he travels to India to work on a very original version of Romeo and Juliet, he crosses paths with Anna, a woman he's irresistibly drawn to in spite of their many differences. Together they will live an incredible adventure...

UN + UNE by Claude Lelouch

Writer and Director

This film stems from a beautiful mix of circumstances. When I was working on another project, I received a call from Elsa Zylberstein and Jean Dujardin, simply to let me know that they wanted to work with me. Then, my encounter with India was a revelation. Our mutual desire and conversations allowed me to tell the kind of love story that I like. Jean and Elsa were the driving force. They had the potential of being a really unexpected couple. They are so different that they are bound to form an ideal couple!

I love actors, and I know how important they are to a movie, because it's their worlds that allow us to depict everything. I've wanted to work with Jean Dujardin for a long time. After making movies for over 50 years, having worked with France's most talented actors, I couldn't not work with him.

With Jean and Elsa in mind, I wrote the script very quickly. They directed my writing process and enjoyed it because I believe that these two, each in their very own way, represent new trends in contemporary cinema. So it is the first time I've made a film on an "emotional request"!

LOVE, INDIA AND A COMEDY

Love is the true concern of mankind. Nothing feels as good as a love story, and at the same time nothing feels worse. I believe that in the chaos of love there is amazing fertility. In fact, love is the only subject of the film. In love, there are no limits. I wanted to show that even when one is deeply in love with someone, they could still fall for someone else. For me, love is an addiction one can't beat.

Women have played a very important part in my films and in my life, they have made me the man I am - I have always said and I will say it again, women make successful men.

I wanted to make a comedy, and above all, I wanted to break love's clichés and Jean is the perfect actor because all he does is break life's clichés.

India is a key character in the film. For a very long time, people have been telling me I should go to India - they were talking about my philosophy, my way of looking at the world, my positive attitude, what I put in my films... But I've just discovered the country at age 75. It was the country I was expecting. I've travelled around the world several times and for me it's the most beautiful country of all. The divide between rich and poor is, more than anywhere else, disturbing. It's the country where the rational and the irrational coexist the best. It's a wonderful encounter, and had I known India earlier, I might have shot all my films there.

Working with Jean brought my youth back. He allowed me to relive my twenties. I felt like I was shooting my first film. Jean is a child, I love children above all else, and we have played. He managed to bring a rhythm and a sense of wit to the project and to the troupe. Elsa Zylberstein, Christophe Lambert, Alice Pol, Rahul Vohra and Venantino Venantini have formed a real bond around him, tuning in to his wavelength. They took risks; they pushed themselves to their utmost limit. And as

long as they made me believe in the story, I wouldn't call cut. I only do so when I don't believe anymore. I've very rarely called cut on this set. I've always told myself it was impossible to go that far, yet they still made me believe!

They turned the director I am into a member of the audience. I would start every day as a director, giving instructions, and by the end of the day I would become a spectator of my own film! They made me laugh, cry, they moved me deeply like any member of the audience would be. It's wonderful when actors have that gift. I loved it; it was live entertainment for seven weeks straight. I filmed them as if I were making a documentary about a love story. I wrote the dialogues with Valérie Perrin, but the actors have contributed a great deal because they wanted to use their own words and to draw out the situations I presented to them.

WHAT ARISES FROM WHAT ELUDES US

We can appeal to a certain "know-how" to deliver a saleable "product", but I personally like to film miracles. I love to film those moments that are impossible to reproduce. The most beautiful scenes in my films are those that I'm unable to control, those I wouldn't be able to reproduce. My life was created one day at a time. If someone had told me I would make 45 films, have 7 children, I would have said: "Who the hell is that screenwriter?" and I wouldn't have believed them. Life has taught me that anything is possible if you do it bit by bit, and life's biggest asset is its continuity. We had a plan, a program, a path but we have completely altered social relations without changing the dramatic structure. The more it became clear that they shouldn't stay together, the less they wanted to break up... This is the incredible paradox I discovered while filming, and that I didn't expect.

MUSIC

Music also plays a very important part in the film. I have known for a long time that it is very important to my movies. Through Jean's character, who is a film composer, UN + UNE pays tribute to all the great musicians which whom I was lucky enough to work, such as Francis Lai - with whom I reunited on this movie with great pleasure - but also Michel Legrand, Claude Bolling... They fascinate me because they are completely immersed in the irrational. No one knows where music comes from. It's God expressing Himself.

AN UNLIKELY COUPLE

I wanted to make a film with Jean and Elsa, but I couldn't picture them together. We always lack imagination when casting. We always take the easier road, and it's true that all of a sudden, this couple was so unusual, so unlikely that I thought it was a brilliant idea. Dating services match people who share common interests. Maybe that's why couples are in trouble. With common interests, people get bored because they do the same thing but complementarity is an incredible strength. It exists in Jean and Elsa's process, as they are so different; their only similarity in the movie is that they both are French, in a country like India where everything is irrational, where logic doesn't work the same way.

I knew that their relationship would break all of the couple's codes and clichés. Today, we are saturated with love stories. Everything has been said,

everything has been told, and what is interesting nowadays in a relationship, is to get to the bottom of things to change one's point of view. Today, couples take everything at face value. First degree is way too important in today's couple. When one looks nice, it's easier to say hello. But what makes a couple last is not what you see at first. Everything that matters is hidden. All that is visible gets old very fast. Sometimes it doesn't even last more than one night!

I met Jean and Elsa, and we talked a lot because I need to know people. It's essential. Actors I choose for my movies are people I could have invited into my life, either as friends or as lovers. To film, I need to love or hate. I film very well when I'm in love. I want everyone to love what I love. And when I hate something, I hope everyone will hate it too. But being positive by nature, I'd rather focus on the best.

CHASING EACH OTHER

With Elsa and Jean, we first shared a dinner. During the whole meal, it was live entertainment. I watched my movie. Their relationship at dinner would be their relationship in the movie. My job is to watch. Directing is the art of curiosity and synthesis. I watched them; I saw the topics they addressed, the way they talked about those. I thought that if I managed to film that, people would enjoy this cat and mouse game that exists in every couple. One is always running away from the other and one is always more in love than the other. Until we catch up with one another. I had fun filming what is not visible in Jean and Elsa, and I knew that what was invisible in them would end up bringing them together one way or another.

Anna's character is attracted to this stranger who has all male faults. All that could make her suffer and that will make her suffer fascinates her. It's the portrait of the last macho male. After all, he thinks about himself and his career above all else. He is pure selfishness. However, his encounter with Anna and India will make him evolve. No one comes back from India unmoved. There is an acceptance of misfortune like nowhere else. There is less envy than elsewhere. It's a country that forces you to take an interest in other people; a magnifying glass that shows us how much other people can be captivating and necessary. This country teaches us what the best and most beautiful investments are: generosity and honesty. That's the context in which the encounter will happen. Fortune knows what we don't. If we consider life long-term, like a very complex game of chess, we wander from surprise to surprise and we grow. Nothing interests me more than a man and a woman. The most beautiful landscapes on earth are just a bonus. You can live a great love story anywhere. You don't have to be on the Ganges or in the Himalaya to ignite the most intimate feelings.

15 ROUNDS

I love boxing. I've built this movie like a fight in 15 rounds. In every round, one is leading the fight then the other gets the upper hand. All encounters are fight, even the most tender or friendly. There is always a moment when one of the two is trying to get the upper hand. I've built the movie like a fight between a man and a woman who know very well that if they started dating they would head for disaster. But like in real life, it won't prevent them from going there! Man's thirst for adventure is amazing. Take the attraction of women for gangsters. Women don't cheat on macho men; they cheat on decent and honest guys. Gangsters excite them

and that excitement makes them gamble their whole existence in one second. Elsa's character will jeopardize her life like in a poker game. She is in love with a wonderful man played by Christophe Lambert, intelligent, brilliant... She is comfortable, respected... She has everything a woman can expect from life. But Antoine is an artist, a free spirit. No morals can resist the call of adventure. That's why we misbehave in life. We have been warned, just like kids are warned. It's the same in love stories. It's not because we've had twenty love stories that we've learned anything. We forget. Each time we start over as if it were the first time.

THE FIGHT'S REFEREES

Christophe Lambert and Alice Pol are very important. They are the referees of the fight. I wanted to show that even if we think we have it all, love could turn up and call everything into question. It's the story of a man and a woman who are already committed when they meet each other. She is madly in love with her ambassador, and he is madly in love with his pianist. We could think that they are protected, but they are not. There is no protection against love.

Alice is essential because she is beautiful, young and intelligent. She personifies everything a man would dream of. She is also a woman of today, with a very masculine side; she is free... The perfect woman. Christophe symbolizes the male ideal: charming, sensitive, comforting, with ideals and true integrity: a man who wants to change the world. Finally a politician who is sincere! They are both very attractive and endearing. However, no one is ever content. There is always something better. Even when we have the best we believe we could get better. I needed as counterpoint a man and a woman who were as wonderful as the couple I was filming. They are equally wonderful. And it's all of their failures that will prepare their future and allow them to succeed.

THE MOST IMPORTANT SCENE

I approach each scene as if it was the one and most important of the film. Everyday, I would tell them that we were filming THE most important scene of the film and that I would make an hour and a half out of it. Then, I pick out the gems, the most intense moments, the most interesting ones. It's like the memories of our own life. Life manages to sort through important events and those that matter. Should I decide to tell the story of my life - 77 years so far - summing it up in an hour and a half, my memory would clean up and keep what's essential. When I make a film, it's exactly the same process. I consider each scene as if it were the one and most important. It's not a dogma. It's a choice.

We will never know where we came from and where we are going. Never. That's why we should enjoy what life throws at us. When I was a child, I always missed the opening scenes of movies because I would sneak in through the emergency exit. I would wait for the theater to be full. And as I was afraid of being caught, I would leave before the end. I didn't know the beginning or the end of the film but I still relished the scenes I was able to see. That's when I learned how to enjoy the present. What I am interested in now is the present, the audience jubilation at every scene.

Arriving after the beginning and leaving before the end did me a huge favor because I learned to imagine what I had missed. I don't like films with good or bad

endings. I like films where there is hope. So, I've always been satisfied with my own endings, the kind I like! And I quickly realized that my films would always end with hope.

FIXED OR FREE FORM?

Fixed Form is like a date. When you have a date, you always imagine what will happen, what you wish for. What will I tell them? What will I do? And then there is Free Form. When you get in the ring, you think of placing your left hand, your right one, your uppercut. And when the fight starts, we realize that we will never be able to throw the uppercut, that it will be impossible to throw a left straight. We have to make do with what your adversary throws at you. That when Free Form comes into play. It is the art of adapting to others. It's always when both adversaries venture away from fixed forms that the fight becomes fascinating. What do they have left then? Their humanity. Their instinct. In the first part, they both use their intelligence, stick to their plan. Then, their guts and instinct take over. What I like most in actors is when they are not playing, when they are humans again, with their fears, the doubts, their hesitations, their mistakes, their excesses, their grandeur. It is a huge job that today's technology allows me to explore further than before because I can keep the cameras rolling. Not being restricted by the length of the takes, I let the actors get tired, exert themselves, get worn out, give me their best, their talent... And once all that has happened, only a man and a woman remain, with the essential. I've made 45 films, and every time I am like a child who is making his first film.

AMMA

Of all the miracles we experienced on this film, Amma is the biggest. I had heard of this woman who gives love by embracing people. I found the idea wonderful. Actually, that's what people who love each other do. In my life, I've held many people in my arms. Some have given me strength; others have taken from me. Some people energize you; others drain you. I went to Kerala, where she was born. That's where she grew up, where she has built that world of love. I was intrigued. She holds hundreds of people in her arms every day, and it never feels the same. Everyone comes with his or her own story. I stayed there for hours, watching her, wondering how I could film that. I couldn't. Then, I talked to the people who surround her, because you can't just talk to her like to any other person. There is divine in Amma. I've met thousands of people in my life and she is the one who has impressed me the most. I felt like I had finally found the person I had been hoping to meet once in my life. I didn't know I would meet such a person. I ended up meeting her in a tiny office. When the door opened, the first thing I saw was her smile. The kind of smile that welcomes and appeases you. You feel naked in front of her. She took me in her arms, held me tight; I honestly believe she has changed me. With the wave of a magic wand, she gave me things I was unconsciously searching for. She said: "I don't know what you will ask of me, but I agree." I asked her if she would be in my film, exactly how she is. And I was granted permission to film Amma with my actors. In retrospect, pretending or imitating her would have been undeserving of what she represents and what she gives. So we shot the scenes with her. But she didn't know when the actors would come. That day, Jean and Elsa were among the crowd, and she treated them like everyone else. She had never seen

either of them. She didn't play a role. I definitely didn't want her to act, nor Jean or Elsa. They went to see Amma as if they wanted to see her without the camera.

It was extraordinary, because on one hand, Elsa, like her character, believed in her, and on the other hand, Jean, like his character, was distrustful. I was very fortunate to be able to film live emotions. Cameras were very far, with telephoto, long-focus lenses. I had no intention to be seen. We were very far from Amma and the actors, but we shot them in a close-up, like in a news report. I started my career as a news reporter. Since my birth as a filmmaker, I have been waiting for the event. I have let them go to Amma as if they were alone! I was wondering what would happen. Elsa wanted the miracle to happen. Jean was scrutinizing everything, determined not to be fooled. And then it's amazing when people who are in doubt cease to doubt. It's wonderful to witness the moment when they start to believe. There are seven billion people on this Earth who believe some days and others don't. I think that even the Pope is not 100% certain of God's existence. Jean is not at all the same person in the film after Amma. He is another man. There is the portrait of Jean before Amma, and after. Same thing for Elsa!

What happened that day incited me to rewrite everything that happens afterwards. It was possible because we were shooting chronologically. Amma's sequence has nourished and influenced all subsequent scenes. I wanted to take people on a big journey, in their minds and their hearts. When we came to India, we had no permits. They could have put us on a flight back. Whether it was with Amma, on the banks of the Ganges or elsewhere, doors opened one after the other. Our intentions were good. Life has always been stronger than my imagination. The actors went further than I had intended them to, and so did the screenplay.

TO LOVE LIFE

I have two great loves: life and cinema. Cinema allows me to make people love life. Even though I am well aware of this world's horrors, I am in love with life. I want to get the maximum people to love it. We live in a world where negativity has become much more important than positivity. Today, we favor bad news over good ones. From one film to the next, I keep wondering how to make people love this life that gives us so much. I believe. I believe in the power of cinema to make people change in two hours, just like Amma changes people who spend thirty seconds in her arms. Some films have the power to make the barbaric civilized. My whole existence evolves around the love of life that I hope to pass on through my films.

I've spent my life trying to liberate the actors, the screenplay and the camera, and with this film, I have fulfilled the dreams I've had for fifty years because technology has allowed me to. I didn't think I could get back in the ring for a world championship at my age. And I had a blast, like for my first film.

ANTOINE by Jean Dujardin

AN ENCOUNTER

Claude Lelouch represents everything I expected from this career. He is a free and complex human being who gives freedom to an actor, freedom in space, freedom in speech... What I really like about movies are those two or three months you get to spend with the crew. And I believe that's also what Claude likes. He enjoys filming; he likes to reinvent his script every day.

I've never heard him say: "Roll it", "Action" or "Cut"... It's all about mixing travels, ideas, filming... The idea is to loose ourselves in order to find what we always look for in a film: to let ourselves go. We have to reach the point where we do things we never thought we could do, reaching beyond what we prepared, we imagined, we suppressed. There, we don't have the time to realize that we are going too far, because we are doing it!

The project came together organically, swiftly. When the three of us met, with Elsa we had a clear idea of what we wanted. One of our references was LOVE IS A FUNNY THING for the adventure, the love story, and to shoot a film on to the other side of the world. And then, Claude came back with the following idea: "You will be Antoine Abeillard, a composer; Elsa will be the wife of a diplomat". The pawns were set: a naughty man and a woman who will become naughty. And then came the great idea of India. Travelling made possible the kind of romance that belongs in Claude's world. That's what I like about his cinema, the way he owns up to it and the absence of cynicism. His movies are romantic, funny, absurd, cruel... They resemble life! With Claude Lelouch, those two characters and India, the film was already almost done. Everything was possible!

FAR AWAY TO GET CLOSER

With personalities like Elsa, Christophe and Alice, we were all really playing along. They were all enjoying the game, the moment; aware of their luck, aware they were having fun - it's essential! - and I believe the audience enjoy sharing those moments with us. As a member of the audience, I personally love it!

I didn't know anything about India, and it was just as well. I wanted to be completely free from expectations to experience the shock of the encounter, and it started right at the airport! I wanted to tackle the film and the character without any questions. Trying every day not to give a damn about my image, about what people would think, about what I should or should not do. Pondering too much makes us bad. Working with Claude did me a lot of good.

In my short career, I've had very nice moments, but this one will remain because I've never acted this way in any movie. I've never let myself go to that point. With this film, there will be a before and an after.

FAR AWAY TO REACH FOR THE IMPOSSIBLE

My character is not at all set, well defined... We wanted to have fun with women, have fun with a man, with situations in a foreign country, to discover, to provoke incidents, and watch what would come out from everyone's reactions. Claude loves the lack of formality, accidents, surprises. Just like Elsa! She can take things very seriously at times, or be totally inhabited by her subject. I find her moving; she makes me laugh! She is intelligent, candid, educated, witty—... We decided to behave like spoiled brats: to have fun, take risks all day long while doing our job. As a result, we were everyday in a workshop, experimenting.

I had not worked like that since "Un Gars, Une Fille"! Usually, I have to compose, even in a comedy like "OSS 117". Every project might be different, but I had not had that feeling of freedom, that exquisite pleasure of saying silly things for a very long time. You can feel it coming, and you know that Claude loves it so much that you can only make him laugh, that Elsa will have a witty comeback and that it will keep bouncing back and forth. Since the very first scene at the Embassy, Claude has very quickly understood that he had to follow our lead. We were in a classic first encounter scene, but unexpected things and digressions have brought us closer to intimacy. Since my character doesn't care about anything, we could try out things, let go. Elsa was the perfect partner for that. It brought out astonishing things! When you improvise for half an hour at dinner, everyone having a blast shortcutting life, and it all makes sense, and when everyone is having fun while playing with good manners, it's amazing!

This film has put me back in my element, among the people, where I have to play, have fun, create. Claude has taken a load off my shoulder. THE CONNECTION was very good for me, especially after the Oscar that made me fragile. There was a lot of pressure, behaviors that took away what I love most in the world: playing, having fun. With Claude, I felt the same way as in "Un Gars, Une Fille" sketches or with my buddies in "Nous C Nous". I allowed myself to do more. I feel more legitimate with every film. I don't wonder anymore what people think of me. I work; I focus on the essentials. When you only think about that, it's very nice! I've rediscovered the pleasure of a carefree attitude. This film has brought me back to point zero of this job, where I should be.

INDIA LIKE A SHOCK

There is no other country like India. We discover, we question ourselves, we are shocked, moved, we see very beautiful things and very hard ones... When people say that they have nothing, they actually don't have anything! How is it possible? There are so many of them! But they work. They survive. It's a sort of permanent chaos. You have to go beyond tourism. After ten days, you start to get used to it, especially when you work with a wonderful Indian crew. We learn to look at people, not like a European who just came to this country as a colonist, but like a simple open-minded human being. We look directly in their eyes. They are surprised, but accept it, and it becomes very quickly enjoyable. This country offers such a multitude of sceneries and colors. We feel good. There is no animosity. I discovered everything beyond the clichés.

I left for India just like my character did, leaving a very sweet life behind for work, not imagining the effect it would have on me.

MEETING AMMA

Meeting Amma was important for the story but personally, I am a bit skeptical of those things, even a little contemptuous. However, when I got there, I thought her job was brilliant... It's only an embrace, but it's beautiful! There are entire families who kneel down in front of her and she wipes their tears, telling them that everything will be fine... It's only love, fifteen hours a day, smiling to everyone! When we talked, I asked her if sometimes she didn't dream of meeting "her" Amma who would take her into her arms to comfort her. But no, she has found her place. Her job is to hold people in her arms. She likes to give love. When everything crumbles around you, that remains, and you feel good. She illustrates perfectly Prevert when he said "We should try to be happy, just to set an example." She smiles all day long, and irradiates. She smiles all the time as if she were giving back the sun she saw up there.

WHAT THE DAY BRINGS US

Apart from the scene in the cockpit Claude made us shoot at 7 am without any warning, on the actual plane that took us to India, with real pilots and flight attendants, we shot the film chronologically. It's an incredible luxury. Films are never shot chronologically! We could build on what we did during the day to be even more truthful and creative the next day. We would reinvent the whole film every night. There were written scenes to start with as well as discussions with Claude and Elsa to reconstruct or redirect them. With Elsa, we have also surprised each other many times. For instance, when we were travelling by train, she knew that I would mimic her. She was warned, but I had not given her any details. I knew that it would make her react. It was a game the three of us played. Claude would stand next to me, whispering what I should tell her, but I wanted to tell her other things before... It was quite disconcerting, because we would move forward in the story all the same.

In another scene, when the train stops, I thought we should go further than what was written. The characters are caught in a chain of events that leads them straight to disaster, or rather to bed in this case. They are both in a relationship, everything happens despite of them and yet, there is desire. Antoine goes a little too far, he can't really remember why he is there; he gambles too much with life. Anna is in love, but for Antoine, it's a "non" love story, or it is a "delayed" love story. There is no reason for him to be with this woman. He is not attracted to her. Maybe he goes there because she is a diplomat, to amuse himself, to feel alive. But it's not a love story, and that's when the film becomes interesting.

PERSPECTIVE

There is constantly a part of myself watching what I do. That's why I have no desire to direct, because I deeply love the collaboration with the director and my partners on set. I play the game. I combine Jean's thoughts, the actor's, whose line sounds fake, with the character's, who says that sentence because it means something to him. This combination is always there.

Claude always says: "Find the moment when you forget that you are playing". I would love to! I keep chasing that moment, still hoping to catch it. But it happens very rarely. We are always searching for that famous letting go. It's already good to

be truthful, happy to play well with your partner! The state of grace is almost a psychiatric matter! You have to go far, very far. Only great actors can go there. Great actors are great lunatics! I am just an actor who enjoys playing, who tries to progress, to move forward... I am not self-deprecating, I just know myself. I would love to amaze myself! It's not too late, it might still happen. Today, we control ourselves too much. Our times are like that! That's why I am happy I made this film, because it did me good, even for my future films. I allowed myself to do new things; it was a liberation. When people say that Claude liberates actors, it's true! When we got back to our room at night, we realized that we played and that he let us. Directors like Claude, who let their actors experience that, are rare. There is a whole generation of directors who have taken some power over the actors and the film. First, they want to make pictures and tell their story, before telling a story. But a story, it's first of all feelings. And feelings mean actors, so actors need to feel at ease, with some freedom. We need to be allowed to play a little. Unfortunately, it's not always the case. Claude is unique from that point of view. He is passionate. He brightens your day with his childish smile. In all his films, there is always a cult scene. It's already wonderful to have one. So when there are more... It's not the place to say how many there are, but there is pleasure for sure.

TWO OR MORE

Elsa has very often surprised me. She isn't scared of anything; she is in her own bubble, a little crazy, and at the same time in control. Once she is in the middle of a scene, she is capable of anything, like taking off her blouse in the bus because it's too hot... She is witty and it's very enjoyable. You know that it will be fun.

With Christophe, Alice, Elsa, but also with the crew, I feel like we've shared the same experience. Claude put on planes, barges, trains for twenty hours, woke us up at 4 am... I think it has really brought us together. We came back from the shoot exhausted, but so happy!

CINEMA

This film brings the audience something they get very rarely nowadays, and that the industry can't make anymore: a film for the cinema and not for TV. It's not a film conceived, written and financed for a TV slot. This movie was imagined for the cinema, to bring cinematic emotions, on a big screen, with the real India, and not postcards. It shows a true India, with a story, emotions, feelings, where we have the time to settle down. It's a cinema film. And that has become a rarity!

ANNA par Elsa Zylberstein

This project was born on a plane, between Paris and Los Angeles, with Jean Dujardin. We talked about cinema for hours. We dreamed of Claude Lelouch, of a film about love, an adventure like LOVE IS A FUNNY THING, the music of which we listened to. It all started with this movie because Jean is crazy about it. I suggested we call Claude as soon as we would get off the plane to let him know that he would have Jean and Elsa whenever he wanted, wherever he wanted! Three weeks later, we were in Claude's office and he told us the beginning of the story.

TWO MEN, A WOMAN AND A STORY

Claude explained that I would be the wife of the Ambassador. Then, the story was developed in a year. We would meet and Claude would tell us the rest of the story. We discovered it over time, until a very important dinner party at Claude's with Valérie Perrin. We recorded our free-flowing conversation. And the script came out of all this. That's when I realized that Anna, my character, was spiritual, pure, involved, dreamy, a little out of this world. Anna is a woman who finds a reassuring father figure in Christophe Lambert's character. The choice of Christophe is pertinent because he is charming, deep; even his flaws are touching. It's not the kind of man you want to leave. This makes Anna's circumstances when she meets Jean's character especially interesting.

Acting opposite Jean and Christophe was fascinating. It was different with each one of them. With Jean, there was something very natural and obvious. With Christophe, it was more intellectual, but he radiates so much sincerity, generosity and emotions. He is such a sweetheart!

In my opinion, Jean Dujardin is a great artist and as a human being, he is the ideal companion to just grab a bag and go on a trip. He is reassuring, crazy and funny all at once. He is everything I like in a man.

Anna's character is probably closer to me than any before. My natural spirituality helped us create a person who is a little poetic and funny at times. I am not Anna, but through her I could allow all my own follies to come true. Anna's character's head is a little lost in the clouds. She is a strong believer. She believes in miracles and in human beings. She was lost when she met Christophe Lambert. She is just a little girl hidden behind the appearance of a woman.

CLAUDE LELOUCH

When I was a child, Claude Lelouch made me experience my first cinematic emotions, especially with LES UNS ET LES AUTRES. I used to do a lot of ballet at that time and that movie was a revelation. Suddenly I realized that I could do that as a living, I could give so many emotions, make people cry, laugh, dream... It was the perfect movie!

I have always dreamed of making a film with Claude. I have never enjoyed filming as much. I have had beautiful scenes, beautiful moments, wonderful films, especially with Pialat, but never that feeling of freedom. When we had a fit of

uncontrollable laughter, Claude didn't cut because he knew that we were searching for the magic of the moment. Claude lets you spread your wings! As a director, he likes hardships, weaknesses. If something happens, he rolls with it. He makes you want to excel. He has fully understood life and humans. He is a man of unbelievable subtlety and modesty.

FIRST SCENE

The first big scene we shot was the dinner at the Embassy, when Anna meets Antoine, Jean's character. However, even if Claude's screenplay is thoroughly written, he allowed us a lot of freedom. Jean and I could let go. I have never had such fits of laughter with another actor. Jean has a talent to spark things off. He has brilliant ideas; he is quick and creative. And since I am always up for anything, it was spectacular! It's very rare to find such chemistry with an actor. Our joyful detours have enriched the story and the characters. In the original plot, our slips were vibrant, lively and would contribute to the scene. I could see it come in his eyes and I would run with it. Then, one or the other would put us back on track. We would remain in our respective role, while bringing them beyond the fixed forms.

FREEDOM

For most movies, we film the shot, then the counter-shot. We all do our job, and the director edits the scene. And we always feel misused, things get lost. With Claude, we finally worked like we've always dreamed of. There were two cameras, and if Jean and I wanted to surprise each other, Claude would catch everything. Every scene was exciting to play, with a different tone. Only wonderful scores.

With Claude and Jean, sometimes for a few days, sometimes for a few hours before shooting, the three of us would go over each scene, confronting our ideas on the dialogues, refining them. The script was constantly changing; nothing was set in stone. Without ever losing track of his own intentions, Claude is capable of listening and adapting. Sometimes, he really cared about what he had imagined, so we kept it. The fact that we put our two cents in spiced up the process and it would drive us.

We also prepared a few surprises for each other. For instance, in the lunch scene, I thought I would surprise Jean and pay homage to LOVE IS A FUNNY THING, the film with Belmondo and Girardot we both love so much. She tells him: "It won't be easy" and he replies: "It would be too easy". I told him her line, and he replied with Belmondo's right away, and it stayed in the film.

FROM SUPRISE TO TRUTH

I've often been surprised by Jean and myself. To be an actress also means letting one surprise oneself! Improvisation was always present, but we would venture in rather determined territories. It didn't prevent surprises. Quite the contrary! For example, when the train is stopped, I started stuttering. I couldn't believe it. In fact, your body does what it wants and it betrays you! It leads you! I love that.

To act is nothing else than using who we are to the best of our abilities. We bring our humanity, our expressions, our smile, our weaknesses. And Claude feels those things better than anyone. When he would catch us "playing the part" or if in one of our "detours" he wouldn't believe anymore, he would call a cut. He always

says that we need to believe. There was no bogus acting. Claude managed to find in Jean a depth that I had never seen in any of his films. He is a man in his own right, with all the colors of the rainbow.

To play a part is to find within ourselves all that we give to our character. Those are still our expressions, our tears, our laughs... Jean and I are very similar in nature. I had the impression of acting with someone who is searching for the truth the same way I am. I might not have been able to play Anna a year or two ago. And in six months I might already be different.... Depending on the director, we spread our wings; we leave the nest. Claude gave me the opportunity to let some things go. Jean also. In life, I can be crazy, crazier than people imagine. Claude allows that madness; he liberates us.

THE ONE WHO KNOWS HOW TO CAPTURE

Claude Lelouch is unique. The more I know him, the more I love him. He has understood the essence of the actor. He fosters an atmosphere that makes you want to give him everything. We allow ourselves shouts, fits of madness, tears, laughs... We do it for him! To act is to achieve spontaneity. To act is not intellectual. Sometimes, I am characterized as an intellectual actress... I am the opposite of an intellectual actress! I am alive, sensual, guided by my emotions. I would like to feel that freedom with others. Directors are often scared of everything. We suggest and they back away. It's a nightmare because life is not like that. Claude makes you forget there is a camera; there aren't any spikes on the floor. We are caught at a precise moment, somewhere, and technology is never an issue. Jean and I talked about it. Has it given us more freedom for the future? Indeed it has! Provided we find directors capable of valuing that. It might even be better to take out all the lines to keep only eyes expressions, to make real things happen. My quest of the absolute has always been a search for the truth. Claude is like that: whenever it resembles the text, he can't bear it.

DIVING INTO THE GANGES

Claude told me about the scene in the Ganges far in advance. I was very impressed by the symbolism of the place, but also nervous about this river's insalubrity often described as the largest sewer in the world. For my role as a spiritual woman who embarks on this journey to fertility, I had to bathe in it. Claude was very reassuring. According to him, nothing would happen to me. I knew there would be two or three cameras, and all the rest unknown, a world in which I had to immerse myself, both literally and figuratively. I approached this scene like my character's act of faith. I was in character, and when you are you can do many things. Anna had to throw herself into the water, guided by her desire for fertility. It was her last resort. I did the same. To enter the Ganges, I've searched for Anna's emotions. I forgot about Claude, Jean and the crew who were watching me, and I withdrew into my bubble. I went down to the river and asked some women how to pray in the water. They showed me the gestures, the salutes to the sun. I found the water delicious for an instant. Acting is like an interlude; you are focused, elsewhere. But when I got, I realized I was very cold. I was shivering. It was also feeling all the emotions I gave my character.

Beyond the immersion, the most interesting was first of all the reaction that bath provoked in the character. It's not so much doing as reproducing the consequences. The way she looks at Antoine, the way he looks at her... She is falling in love with a man other than her husband.

INDIA AND AMMA

I have discovered India 15 years ago with James Ivory and Ismail Merchant. It was my first encounter with this country where I saw so much richness and poverty in the same place. It had already deeply moved me. And this new journey to India has really turned my life upside down. Even if the notion was already deeply rooted in me, I really learned that there is a purpose to everything that happens to us. This country makes you want to get down to the bare essentials, to take the journey and to believe in mankind. I had the good luck to meet Amma, a great spiritual figure who plays a role in the movie. The encounter made a lasting impression on me. Amma tells us that there are three things: the moment, the way we do things and divine grace. And I believe that when everything is right things happen. That's what happened with this movie.

Claude had told me that since my character was supposed to be living in India, she had to know everything about Amma. One of my best friends knows all about her, and I've done some research that has nourished my role. I loved my incredibly spiritual day with Amma. Everyone there had amazing faces and eyes. I've seen only beautiful souls. It had been a long time since that happened to me. She talks with infinite tolerance, intelligence, understanding of life and human beings, without the slightest hint of greed, jealousy or malice. She is free from everything. She lives where she was born, with nothing. For me, it was a great lesson for us all. I felt very anxious when I was in line among the crowd of people who came to see her. It's a very intense moment, spiritual, and I intended to place all my being at her feet. When she took me into her arms, it was a huge shock. Claude filmed it. The kindness of this woman, who has the smile of a little girl, shook me to the core. I broke down in her arms. I was in tears. She talked to me, and there was no more acting. Jean understood that I wasn't acting anymore when he saw my back give way. It was magical. Jean, who was more detached from all that, ended up moved as well. There, we are only in the being, not in the appearance anymore. People don't have any money; they come with their pain, as they are, in front of this woman who dresses their wounds. It's not a matter of beliefs! She is not going to change our lives... It's taking and giving a little love, in a moment of amazing truth.

1 + 1

This film is rather unique in my career. Even if there remain a lot of things for me to discover and play, I can feel that it is an important step... There are very few great directors and Claude is one of them. He has allowed me to free myself from things, to give the truth. It's a film about the mystery of encounters, about life that sometimes gives us gifts, we may know how to welcome or not.

René Char said: "Trust firmly in your luck, cling to your happiness, and dare to take risks. They will see you and learn to accept you." This film makes you want to have faith in life. Nothing good happens when you're scared. When you dare, life repays you in kind. I feel like the film will give people wings, beyond the journey to

India. This film says that we need to love, to live adventures and believe in our destiny.

SAMUEL by Christophe Lambert

Claude Lelouch is defined by his passion for cinema. He lives for and through his art. He is one of the rare directors, possibly the only one I have worked with, who still has the same freshness after making so many great movies. He lives in, with and for cinema. I am deeply moved by that because it is a very hard job. When I met Claude for this film, I liked his enthusiasm. He is someone who is always on the go. He is inventive, creative... He would show up in the morning saying that the bedroom scene wouldn't take place in the bedroom but in the corridor. He is constantly thinking cinema, creation, imagination. And he gives with so much love!

Working with him, I discovered new things about myself. It's frightening at first! For most movies, we get a screenplay and we learn our lines even if we change a word once in a while... But to start improvising not knowing when he would cut us off, that's a different ball game. That's when we discover things we didn't suspect about ourselves. We let go. We forget ourselves. We tell ourselves that whatever happens, Claude will know how to handle it with kindness. With him, we have to let go, feel rather than think, and use what the other characters give us to exchange with them. It brings unbelievable joy. I understand how that young man won an Oscar for *A MAN AND A WOMAN*. Claude is a genius and a lot of his movies have made an impression on me.

I play the part of Samuel, the French Ambassador in Bombay. But beyond his function, this man is first defined by his love for his wife. He loves his work and is good at it, but above all else he is a man who has met the love of his life, whom he trusts completely. But since with Claude Lelouch things are always mysterious or full of surprises, life might get turned upside down...

The cast is amazing because more than just bringing together different personalities, it combines their very own humanities. Elsa Zylberstein plays my wife. We got along very well. In a perfect life, Jean's character should be with her and mine with Alice. But life is never perfect. And that's the essence of Claude's cinema. He turns failures into victory. Derision meets the sublime. In Claude's films, one scene makes us burst out laughing and the next into tears. Not only does he play with our emotions, but also he rejoices over it. He loves to feel and make people feel.

It's also very pleasant to work with Jean Dujardin because he is generous. He is not pretentious. He is human and simple, a good person. I love Alice Pol, she is new, very spontaneous. She has a tomboy side behind which hides a perfectly feminine woman. She is very endearing, touching, vulnerable.

I didn't know India, and for me, it's not the country that matters but its people. Nothing is better than meeting new people. The people I met in India were excellent. I love the Hindus, their way of life, their diverse culture, their food. They accept their circumstances. They don't feel envy, but a lot of hope. It makes sense to me.

ALICE par Alice Pol

When you start working with Claude Lelouch, you discover that nothing is set in stone, everything keeps evolving constantly. He tries to build bridges between us and the character we play in order to bring us closer to the truth, free from any trickery. I first thought that this would unsettle me, but it didn't because the process is discreet and benevolent.

At first, I saw Claude as the cinema's giant that he is. Then I discovered what I had already sensed from him and that comes to light in all his movies: he is pure humanity. He profoundly loves mankind! He loves their weaknesses, their strengths, their flaws, their dreams... It's amazing. I've never seen someone love humans so much, for what they are whether they fail or succeed... Claude lives through cinema, but also through the people, taking them as they are. He really sees them. It's amazing because on top of that, he doesn't say anything! He is very discreet, very subtle... He has a real gift.

The role I play, Alice, is first of all defined by her passion for music. I can relate to that. She is very spontaneous. I was happy to play the part of a concert pianist. I used to play the piano when I was little, and I miss music a lot. I wanted to become a musician. I was touched by the way Claude used music to lead to some scenes. I find that music makes our acting very pure.

We talked a lot with Claude before filming began. A lot of talks about the character, and it is work and "non-work" at the same time, meaning the he wants us to be like a blank page and accept whatever he throws at us. I understood that we had to accept to let ourselves go, that he would be the one to tell us what would happen. I've discovered a new method that brought me a lot. It's surprising at first, but in the end Claude gave me a sort of confidence that is deeper than that of an actor.

I found the casting bold because we didn't necessarily have the same background. I was really moved that Claude would make me play with actors I admire. My first scenes with Jean in Paris, when we meet, were crucial. I was very intimidated but I had the good luck to have such a generous partner who wanted me to be as good as he is. I won't forget it.

I was very proud to work with Christophe Lambert because he is in a lot of my favorite movies, movies that mean so much to me. Our relationship is amazing because our characters are both disappointed by love when they meet. I find this premise rare and ambitious. Our characters might be in a sad situation, but when another solution appears, hope is back. That's what is magical about humans and what Claude loves to demonstrate.

On top of working with Claude, Jean, Christophe and the other actors, I discovered India and all those characters who went there for different reasons. I was very intrigued by it. I really wanted to know what we would feel when confronted with a country so radically different from ours. It was my first time in India. The colors, the smells, the sounds, the kind of joyful mess all around us... We had to play with all that. It brought us closer to the truth and that's what matters the most to Claude.

IN FRONT OF THE CAMERA

JEAN DUJARDIN

Antoine

Jean Dujardin is regarded as one of the best actors of his generation. His immense popularity, garnered through outstanding projects he often carried, has led him to encounter success outside of France and enjoy an international career. From comedy to drama, from spectacular to intimate, Jean Dujardin surprises and seduces in very diverse roles.

International recognition came in May 2011 when Robert De Niro gave him the Best Actor Award at the Cannes Film Festival for his portrayal of George Valentin opposite Bérénice Bejo and John Goodman in *THE ARTIST*, Michel Hazanavicius' tribute to the Silent Film Era Hollywood. Success didn't stop there since the following January, he won the Golden Globe for Best Performance by an Actor in a Motion Picture Comedy or Musical, then a Best Actor Oscar - the film got five statuettes all together, including Best Motion Picture. He also won the BAFTA, the Independent Spirit, the Screen Actors Guild Award, the London Critics Circle Film Award and the Étoile d'Or from the French Academy of Cinema Press, among others.

Jean Dujardin started his career as a stand-up comedian at the beginning of the 1990s with his troupe, *Nous C Nous*, with whom he also did some TV. In 1999, the TV series "Un Gars, une Fille", with Alexandra Lamy, made him famous with French TV audiences. The series was an immense success between 1999 and 2003 with 7 million viewers per episode. His small screen popularity allowed him to move on to cinema as supporting actor in films such as Valérie Guignabodet's *MARIAGES!* with Mathilde Seigner and Miou-Miou, or Nicolas Boukhrief's urban thriller *CASH TRUCK* with Albert Dupontel.

His career took off in 2005 with the leading role he played in James HUTH's *THE BRICE MAN*, in which he brought back the nutty character of the surfer dude he created a few years earlier on stage. The film was the biggest French Cinema hit of the year and young viewers adopted its cult one-liners.

In 2006, Jean Dujardin brilliantly played the part of Hubert Bonnisieur de la Bath, a chauvinistic, awkward, out-of-his-depth and yet irresistible secret agent in Michel Hazanavicius' *OSS 117: CAIRO, NEST OF SPIES*. His performance gained him a nomination for Best Actor at the César Awards. After Jan Kounen's dark comedy *99 FRANK*, and Eric Besnard's cop comedy *CA\$H* opposite Jean Reno, Valeria Golino and Alice Taglioni, he reunited with his inimitable character in *OSS 117: LOST IN RIO*, once again directed by Michel Hazanavicius.

He played the hero who shoots faster than his shadow in James Huth's *LUCKY LUKE* and made an impression in Bertrand Blier's dramatic comedy *THE CLINK OF ICE* as a writer who is visited by the incarnation of his cancer, Albert Dupontel. The same year, Guillaume Canet directed him in *LITTLE WHITE LIES*. He also played in Nicole Garcia's *A VIEW OF LOVE*.

In 2012, he took up directing with Gilles Lellouche, with a sketch comedy about infidelity, *THE PLAYERS*, for which they co-wrote the short "Las Vegas". They both played in the seven sketches of the film.

In 2013, Jean Dujardin played opposite Cécile de France and Tim Roth in Eric Rochant's thriller *MÖBIUS*.

The standard-bearer for French Cinema, Martin Scorsese directed him in his first American production, *THE WOLF OF WALL STREET*, in which he played the part of Swiss banker Jean-Jacques Saurel opposite Leonardo DiCaprio. He has since been one of George Clooney's *MONUMENTS MEN*, a member of the World War II platoon tasked to rescue art masterpieces stolen by Nazi opposite Clooney, Matt Damon, Bill Murray, John Goodman, Bob Balaban, Hugh Bonneville, Dimitri Leonidas and Cate Blanchett.

However, he hasn't abandoned France and starred in Cedric Jimenez's *THE CONNECTION* with Gilles Lellouche as parter. We will see him in Laurent Tirard's *UP FOR LOVE* with Virginie Efira et Cédric Kahn.

In December 2013, Jean Dujardin produced and played in a live TV sketch comedy alongside, among others, Gilles Lellouche, Guillaume Canet and Laurent Lafitte *LE DÉBARQUEMENT*. The first show aired January 18th 2013.

ELSA ZYLBERSTEIN

Anna

Elsa Zylberstein is renowned for the intensity and wide range of her acting and with each new role reveals her different facets. She studied with Francis Huster at the Cours Florent and her performance in Maurice Pialat's *VAN GOGH* earns her a Michel Simon Prize for in 1992 as well as the first of her three nominations for the Most Promising Actress César.

She stood out again in Christian Vincent's *BEAU FIXE* for which she received her second nomination for Most Promising Actress, before playing the leading part in *MINA TANNEBAUM* opposite Romane Bohringer. This film gave her a tour of the world's film festivals. She also received her third nomination for the Most Promising Actress César and won the Romy Schneider Award as well as the Prix Beauregard. The film knew both popular and critical acclaim, and she became director Martine Dugowson's favorite actress. Indeed, she joined her in *SHADOW PLAY* with Helena Bonham Carter, Yvan Attal and Marie Trintignant. They continued their collaboration with *LES FANTÔMES DE LOUBA*.

She then played in two period movies, Gérard Corbiau's drama *FARINELLI* that led her to the Oscars with a nomination as Best Foreign Film. The film was an immense success in France and the world. Elsa played a small part as Lafayette's wife, in James Ivory's *JEFFERSON IN PARIS*, alongside Gwyneth Paltrow, Greta Scacchi and Nick Nolte. Then she went on to play in another English film, Philip Saville's *METROLAND* with Christian Bale and Emily Watson.

She came back to comedy with the role of a prostitute in Philippe Lioret's *PROPER ATTIRE REQUIRED* opposite Jacques Gamblin. She then played in other comedies such as Ariel Zeitoun's *XXL* with Gérard Depardieu and Michel Boujenah as well as Jean-Jacques Zilbermann's beautiful romantic comedy *MAN IS A WOMAN* with Antoine de Caunes, that earned her the Best Actress Prize at the Cabourg Romantic Film Festival.

She played the part of Suzanna Valadon in Roger Planchon's dramatic biopic *LAUTREC* and the part of actress Rachel in Raoul Ruiz's *TIME REGAINED*, an

adaptation of Proust's "In Search of Lost Time" with Catherine Deneuve and Emmanuelle Béart. She went on to play in Guila Braoudé's comedy I WANT IT ALL with Frédéric Diefenthal.

She began the year 2000 by reuniting with Raul Ruiz in his LOVE TORN IN A DREAM with Melvil Poupaud and Lambert Wilson. She continued on with Antoine de Caunes' beautiful film about Napoleon, MONSIEUR N, with Philippe Torreton, in which she played the part of Napoléon's mistress, Madame de Montholon, before her third collaboration with Raoul Ruiz opposite Bernard Giraudeau, THAT DAY, that was nominated in the official competition at Cannes Film Festival.

She then shared the screen with Thierry Lhermitte in Laurent Bénégui's comedy thriller LOSER TAKE ALL before changing genres and moving on to Art films with Laetitia Masson's WHY (NOT) BRAZIL?, adapted from Christine's Angot's novel.

She came back to her first love, painting, and played the part of Andy Garcia's lover in MODIGLIANI. She was Jeanne Hebuterne, a vibrant and passionate heroine, the painter's great love, for director Mick Davis .

She returned to comedy with Bruno Herbulot's LA CLOCHE A SONNÉ with Fabrice Luchini and François Cluzet, then Michel Leclerc's J'INVENTE RIEN opposite Kad Merad, and then worked for the last time with Raoul Ruiz in his esoteric comedy NUCINGEN HOUSE.

She followed up with a beautiful drama, Jean-Marc Moutout's THE FEELINGS FACTORY, in which she played the part of a young woman looking for love. In 2009, Elsa Zylberstein was awarded the César for Best Supporting Actress for her performance in Philippe Claudel's beautiful I'VE LOVED YOU SO LONG. The film enjoyed a successful international career and won the Best Foreign Film Golden Globe in Los Angeles and BAFTA in London.

She then starred in Jean-Jacques Zilbermann's HE'S MY GIRL, the sequel to MAN IS A WOMAN, in which she reunited with Antoine de Caunes.

More recently, she played in a few comedies, including Pierre Rambaldi's LES TRIBULATIONS D'UNE CAISSIÈRE, Jonathan Zaccai's JC COMME JÉSUS CHRIST in which she played herself and Christelle Raynal's PLAN DE TABLE with Franck Dubosc and Audrey Lamy, for which she received the Best Actress Award at the Alpe d'Huez International Comedy Film Festival.

Anne Fontaine offers her a supporting role in GEMMA BOVERY opposite Gemma Arterton and Fabrice Luchini.

On TV, she has, amongst others, played in JEAN MOULIN, A FAMILY MURDER PARTY and the series VENUS AND APPOLLO.

Additionally, Elsa Zylberstein pursued a career on stage with plays such as Luigi Pirandello's "Six Characters in Search of an Author" directed by Jorge Lavelli, David Auburn's "Proof" directed by Bernard Murat, David Hare's "The Secret Rapture" directed by Jacques Lassalle, Antoine Rault's "Le Démon d'Hannah" directed by Michel Fagadau, Karine Silla's "Le temps qui passe" directed by Vincent Perez, Laurent Seksik's "The Last Days" directed by Gérard Gelas with Patrick Timsit, or Géraldine Maillet's « Splendour » directed by Catherine Schaub, in which she played the role of Nathalie Wood and for which she received the 2015 Best Actress Globe de Cristal.

CHRISTOPHE LAMBERT

Samuel

Actor, producer and writer, Christophe Lambert is one of the leading figures of international Cinema. Numerous cult roles have given him a special place in the audience's heart.

Born in the United States, Christophe Lambert grew up in Switzerland. Since the age of 12, he has wanted to become an actor. He studied for two years at the Paris Conservatory. Then he played supporting parts in French films - his performance as a crook in Claude Barrois's *THE TELEPHONE BAR* attracted the attention of a few producers.

In 1982, director Hugh Hudson picked him out from hundreds of candidates to play the part of Tarzan that launched him to international stardom. *GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES* was a huge worldwide success. After a role in writer and director Élie Chouraqui's *LOVE SONGS*, Lambert joined Luc Besson for *SUBWAY*, a film that earned him a Best Actor César Award.

Meeting Russel Mulcahy in 1986 provided him with the unforgettable role of immortal Connor MacLeod. *HIGHLANDER* had such an extraordinary success that it led to two sequels, two TV series and an animated series.

Christophe Lambert always made sure to have an eclectic career, switching without any problems from action films (Deron Sarafian's *GUNMEN*, Nils Gaup's *NORTH STAR*), comedies (Jeannot Szwarc's *HERCULE & SHERLOCK*, Claude Zidi's *ARLETTE*) to thrillers (Carl Schenkel's *KNIGHT MOVES*) or science fiction (Stuart Gordon's *FORTRESS*, Paul W.S. Anderson's *MORTAL KOMBAT*). During his impressive and diverse career, he has worked with hall-of-fame directors, screenwriters and revered producers - in addition to Élie Chouraqui, Claire Devers, Stuart Gordon, Russell Mulcahy, Claude Zidi, Hugh Hudson and Luc Besson, he has also worked with Michael Cimino, Chris Columbus, Paul W.S. Anderson or Agnieszka Holland, amongst others.

Capable of playing the part of a prisoner of a futuristic cell (*FORTRESS*), a businessman chased by the Japanese mafia (J.F. Lawton's *THE HUNTED*), a chess grandmaster (*KNIGHT MOVES*), a modern prince charming (*ARLETTE*) or the Thunder God (*MORTAL KOMBAT*), Christophe Lambert immediately slips into his numerous and diverse characters, however different they may be. One day immortal (*HIGHLANDER*), he is a hit man the next (Claire Devers's *MAX & JÉRÉMIE*).

Christophe Lambert is also a talented producer. He produced Patrick Braoudé's *GREAT, MY PARENTS ARE DIVORCING!* and *NINE MONTHS*, two very popular comedies as well as international commercial successes for the French Film Industry.

With *GIDEON*, Claudia Hoover's drama and Russell Mulcahy's thriller *RESURRECTION* in 1998, *DRUIDS*, Jacques Dorfmann's epic saga, Douglas Aarniokoski's action movie *HIGHLANDER: ENDGAME* in 1999, John Glen's thriller *THE POINT MEN* in 2000, Aruna Villiers' drama *IN YOUR IMAGE* in 2002, Samuel Benchetrit's comedy *JANIS AND JOPLIN* in 2003, and Adrian Rudomin's historical thriller *DAY OF WRATH* in 2005, Christophe Lambert kept widening his choices and avoided being trapped in a single genre.

In recent years, he has played in several European productions, including Marc Rivière's *VATANEN'S HARE*, as well as *TRIVIAL* directed by Sophie Marceau in

2007, Alain Monne's CARTAGENA in 2009, and world-acclaimed WHITE MATERIAL directed by Claire Denis with Isabelle Huppert.

Since then, we have seen Lambert in Anne Fassio's MY LUCKY STAR with Claude Brasseur, Mark Neveldine and Brian Taylor's GHOST RIDER: SPIRIT OF VENGEANCE with Nicolas Cage and Ciarán Hinds, Dietrich Johnston's BLOOD SHOT and Tristan Patterson's ELECTRIC SLIDE.

In the near future, he will be on the big screen in HAIL, CAESAR!, the upcoming Coen Brothers film along with George Clooney and Josh Brolin.

In addition to the cinema, he has played in TV films, for instance Joyce Buñuel's DALIDA in 2004, Alain Berliner's LES ASSOCIÉS, THE SECRET OF THE WHALES as well as a recurring part on NCIS LOS ANGELES seasons 3, 4 and 5 in 2011, 2012 and 2013, and the series LA SOURCE for which he was nominated as Outstanding Actor in a Mini-Series at the Monte-Carlo TV Festival. He recently played in the mini-series MATA-HARI.

ALICE POL

Alice

In only a few films, Alice Pol has become the rising star of the new generation of actresses. In a wide repertoire, noted and unanimously acclaimed for her eclectic performances, she is on the path of an atypical career, not limited to a unique genre.

Born on the island of Reunion, Alice Pol spent her youth in Marseille where she attended drama classes before heading to Paris. She began her career on stage in "The Love Council" directed by Olivier Maltini and in "C'est tout droit... ou l'inverse" in 2006, a play for two actors she wrote herself.

She landed her first big screen role in 2008 as Jessica in Jean-Patrick Benes and Allan Maudui's UGLY MELANIE opposite Marilou Berry. She then played in Nicolas Herdt's romantic comedy JUSTE UN PEU D'AMOUR and Bottaro's drama QUEEN TO PLAY with Sandrine Bonnaire and Kevin Kline. Jean-Pierre Améris directed her in ROMANTICS ANONYMOUS with Isabelle Carré and Benoit Poelvoorde.

In 2012, she played in three films: Pascale Chaumeil's A PERFECT PLAN alongside Diane Kruger and Dany Boon, Agnès Obadia's JOSÉPHINE and Nicholas Bary's THE SCAPEGOAT adapted from Daniel Pennac's novel.

In 2013, she had one of the leading roles in Dany Boon's comedy SUPERCONDRIAC. This year, we've seen her in the leading role of Charlotte de Turckheim's comedy QUI C'EST LES PLUS FORTS?

In 2016, we will see her in Danièle Thompson's CEZANNE ET MOI, the story of the friendship between Paul Cézanne, played by Guillaume Gallienne, and Emile Zola, played by and Guillaume Canet.

In a more dramatic register, she was given her first leading role in France 2 TV series "Disparues" opposite François-Xavier Demaison.

BEHIND THE CAMERA

CLAUDE LELOUCH

Director, Screenwriter and Producer

Claude Lelouch's love for films was born when he was hiding in cinemas during WWII. In 1957, a young news cameraman, he went to Moscow to covertly capture daily life in the USSR. During this assignment, Claude Lelouch ended up by chance at Mosfilms Studios, on Mikhail Kalatozov's *THE CRANES ARE FLYING* set, where his love for directing began.

After a military service done at the Armed Forces Cinematographic Unit, he decided to start his own production company: Les Films 13. In 1960, he shot his first long-feature motion picture, *LE PROPRE DE L'HOMME*, a commercial and critical failure. With the profits gained from directing hundreds of scopitones (forerunners of music videos) and commercials, he financed several unsuccessful films... "Claude Lelouch, remember this name, because you will never hear it again..." in 1966, six years after this fatal review, *A MAN AND A WOMAN* earned him the Palme d'Or in Cannes, two Oscars and forty international awards. Acclaimed then booed on the Croisette, honored in Hollywood, Claude Lelouch alternated successes and failures while making what he considered to be mainstream Art films.

In 50 years, Claude Lelouch has directed over forty films, including *LIFE FOR LIFE* (1967, Best Foreign Film Golden Globe, French Cinema Grand Prize, Femina Prize in Belgium), *LOVE IS A FUNNY THING* (1969), *THE CROOK* (1970), *MONEY, MONEY, MONEY* (1972, Official Selection at the Cannes Film Festival), *AND NOW MY LOVE* (1974, nominated for Best Original Screenplay Academy Award®), *CAT AND MOUSE* (1975, Grand Prix of the French Academy), *THE GOOD AND THE BAD* (1975), *LES UNS ET LES AUTRES* (1981, Official Selection at the 1981 Cannes Film Festival, Montreal World Film Festival, out of competition), *EDITH AND MARCEL* (1983), *LONG LIVE LIFE* (1984, Official Selection at the Venice Film Festival), *GOING AND COMING BACK* (1985), *ATTENTION BANDITS* (1987), *ITINERARY OF A SPOILED CHILD* (1988, three César Nominations, Best Actor César won by Jean-Paul Belmondo, Best Actor won by Richard Anconina at the Chicago Film festival), *THERE WERE DAYS AND MOONS* (1990, Official Selection at the Venice Film Festival), *ALL THAT... FOR THIS?!* (1993, Best Supporting Actor César for Fabrice Luchini, Best Director at Montreal World Film Festival), *LES MISÉRABLES* (1994, Best Foreign Film Golden Globe, Best Supporting Actress for Annie Girardot, Joseph Prize in New York, Best Foreign Language Film at the London Film Critics Circle), *MEN, WOMEN: A USER'S MANUAL* (1996, Venice Film Festival Little Golden Lion), *BEST SELLER* (2007, Official Selection at Cannes Film Festival), *WE LOVE YOU, YOU BASTARD* (2014).

Claude Lelouch has also produced and distributed films. Amongst others, he has produced Abel Gance's *NAPOLEON* (a longer and sound version, 1970), Nadine Trintignant's *IT ONLY HAPPENS TO OTHERS* (1971), Jacques Brel's *FAR WEST* (1973), Ariane Mnouchkine's *MOLIERE* (1978) or Stéphane Brizé's *AMONG ADULTS* (2006). He has lately distributed Geoffrey Enthoven's *COME AS YOU ARE* (2012, Audience Award at the Alpe d'Huez Film Festival).

VALÉRIE PERRIN

Screenwriter, Still Photographer

Valérie Perrin was born in 1967 in Eastern France. She has been living in Normandy for twenty years.

In 2011, she started writing with Claude Lelouch the script of WE LOVE YOU, YOU BASTARD for Johnny Hallyday, Eddy Mitchell and Sandrine Bonnaire (shot in 2013). In 2014, she co-wrote the UN + UNE screenplay with Claude Lelouch for Jean Dujardin and Elsa Zylberstein (shot in January 2015).

She alternates both of her careers, as a photographer and as a writer. From 2010 to 2015, she worked as a Still Photographer five times for Claude Lelouch and Samuel Benchetrit.

Her Filming Diary is published by France Empire Editions in 2010, a book telling the story of the big and small moments that happened on the set of WHAT WAR MAY BRING.

Several exhibits have featured her photographs in Paris. In May 2015, Albin Michel published her first novel: "Les Oubliés du Dimanche".

FRANCIS LAI

Music

Fascinated by music at a very early age, he played his first scales in the local orchestras of his native region. Marseille was where he discovered jazz and met Claude Goaty, a popular singer in the 1950s; he followed her to Paris, discovered Montmartre and settled down there. Bursting with ideas and artistic movements, he met there the men and women who would conceive tomorrow's music. The Taverne d'Attilio, located place du Tertre in Montmartre, was the favorite haunt of young and talented Bernard Dimey with whom Francis Lai would compose his first song, soon to be followed by a hundred more. After a short period with Michel Magne's orchestra, he became Edith Piaf's accompanist, as well as one of her composers.

Then he met Pierre Barouh who introduced him to Claude Lelouch. A MAN AND A WOMAN launched Francis Lai's career as a film composer. Francis Lai has scored more than a hundred films and composed over 600 songs. Stars from all over the world and famous international orchestras have recorded his music. After a triumphant tour of Japan, he took up a new and difficult challenge: introducing the electronic accordion to the world. This was in London in 1974 with the Royal Philharmonic Orchestra.

According to his associates, he is little known to the public because of his reserved personality. However, Francis Lai is the French Film Composer who has sold the most records in the world. His work has received numerous awards all over the world, including the most prestigious one in 1970, an Oscar in Hollywood for the music of LOVE STORY.

He has been married for over 40 years and is the father of three children. Francis Lai is an avid and talented tennis player and has a passion for sports in general. His musical tastes are very eclectic, ranging from Miles Davis and Charlie

Parker jazz to British bands such as Muse or Coldplay, not forgetting contemporary creations or classical music - Mahler, Stravinsky, Bach, Rachmaninoff, Debussy, Ravel, Wagner. Francis Lai is one of the pioneers of sound synthesizing, samplings and the use of electronic music.

SAMUEL HADIDA

Producer

A producer and distributor recognized by his peers, Samuel Hadida, with his brother Victor, runs Metropolitan Filmexport, the distribution company founded with their father David in the early 1980s. Metropolitan is France's independent distribution leader for English-speaking movies. A very large number of successful films have been distributed under their banner, notably Peter Jackson's cult Trilogy THE LORD OF THE RINGS, David Fincher's SEVEN as well as the HUNGER GAMES saga.

The experience gained through the outstanding growth of Metropolitan Distribution Company allowed Samuel Hadida to take up feature film production very early on. He boldly gave Quentin Tarantino his first chance by producing his first screenplay TRUE ROMANCE that was directed by Tony Scott.

Samuel Hadida now produces or co-produces several movies a year through Davis Films, the production company he co-founded and still runs with his brother. These productions include some of the jewels of French Cinema, European productions and co-productions as well as American productions.

Several hits acclaimed by both the public and critics have earned him the reputation of a discerning producer. We can only give a non-exhaustive list here: David Cronenberg's SPIDER, THE IMAGINARIUM OF DOCTEUR PARNASSUS written and directed by Terry Gilliam, Tom Tykwer's PERFUME: THE STORY OF A MURDERER, George Clooney's GOOD NIGHT, AND GOOD LUCK, Brian de Palma's THE BLACK DAHLIA or the RESIDENT EVIL saga.

Among his numerous productions, Samuel Hadida has developed a privileged relationship with Christophe Gans. Hadida produced his two first movies NECRONOMICON and CRYING FREEMAN. In 2001, their third collaboration, BROTHERHOOD OF THE WOLF, was one of the biggest hits of the year. The film received four César nominations. In 2006, SILENT HILL ranked first at the US box office in its opening weekend.

Samuel Hadida also fostered a close collaboration with screenwriter and director Roger Avary since producing his first film, KILLING ZOE that featured Jean-Hugues Anglade and Julie Delpy. Then, he produced his RULES OF ATTRACTION before calling on him to write the screenplay for SILENT HILL.

This year, Samuel Hadida produced Gilles Legrand's film, THE SCENT OF MANDARINE starring Olivier Gourmet and Georgia Scalliet of the Comédie Française.

VICTOR HADIDA

Producer

Victor Hadida is the President of Metropolitan Filmexport, a distribution and production company he co-founded in the 1980s with David Hadida and that he runs with his brother Samuel. In 30 years, Metropolitan Filmexport has become the first European independent film distribution company according to the 2007 European Audiovisual Observatory annual ranking. Numerous movies acclaimed by the public and critics alike have contributed to Metropolitan's reputation such as THE LORD OF THE RINGS, Peter Jackson's cult Trilogy, David Fincher's SEVEN, Martin Scorsese's THE WOLF OF WALL STREET and the HUNGER GAMES saga.

This exceptional career path led Victor Hadida to become one of the most influential leaders in the industry and in July 2006 he was unanimously elected President of the French National Federation of Film Distributors. In June 2007, he was also elected President of the International Federation of Film Distributors' Associations, which gathers national organizations of film distributors from 15 countries, covering more than 275 companies. He is also at the head of the Liaison Office of the Cinematographic Industries (Bureau de Liaison des Industries cinématographiques), an organization composed of all the trade unions of the French film industry.

A renowned distributor, Victor Hadida is also a noteworthy producer. By his brother's side, he gets involved in all of the films produced by their production company, Davis Films. His qualities as a producer show in various films such as David Cronenberg's SPIDER, George Clooney's GOOD NIGHT, AND GOOD LUCK, Andrew Dominik's COGAN – KILLING THEM SOFTLY and recently Gilles Legrand's THE SCENT OF MANDARINE.

His work relates to his desire for discovery and openness to all of the world's cinemas with a certain attraction for brilliant mainstream films. The bold distribution and production choices made by Victor Hadida's companies have several times opened the door to the most prestigious festival in the world, the Cannes Film Festival, with this year Denis Villeneuve's SICARIO in official competition.

CAST

Antoine Abeillard.....	JEAN DUJARDIN
Anna Hamon.....	ELSA ZYLBERSTEIN
Samuel Hamon.....	CHRISTOPHE LAMBERT
Alice Hanel.....	ALICE POL
Rahul Abhi.....	RAHUL VOHRA
Ayanna.....	SHRIYA PILGAONKAR
Sanjay.....	ABHISHEK KRISHNAN
Henri, Antoine's father.....	VENANTINO VENANTINI
Anna's Friend.....	HÉLÈNE MÉDIGUE
Little Antoine.....	OLIAS LELOUCH
Reporter at the Mela.....	PHILIPPE AZOULAY
Antoine's Assistant.....	LAURENT COUSON
Indian Doctor.....	RAMNEEKA LOBO
Mumbai Passport Inspector.....	MONA IRANI
Robbery Driver.....	ABHISHEK KAPUR
Kalki.....	KALKI KOEHLIN
Priyanshu.....	PRIYANSHU CHATTERJEE
Anna's Friend's daughter.....	NOA MUSA-LELOUCH
Air France Pilot.....	ÉRIC PRÉVOT
Air France Flight Attendant.....	CRISTELLE DOUENNELLE
Paris Passport Inspector.....	SOLENE RODIER
Choreographer n°1.....	ARUN MODE
Choreographer n°2.....	CHETAN KADAM
Pianist in New York.....	DIMITRI NAÏDITCH

And the exceptional presence of
Her Holiness Mata AMRITANANDAMAYI,
AMMA

CREW

Director.....	CLAUDE LELOUCH
Original Idea and Screenplay.....	CLAUDE LELOUCH
In collaboration with.....	VALÉRIE PERRIN
Music Composer.....	FRANCIS LAI
Executive producer.....	JEAN-PAUL DE VIDAS
Producers.....	SAMUEL HADIDA VICTOR HADIDA MARC DUJARDIN CLAUDE LELOUCH
Produced by.....	LES FILMS 13 DAVIS FILMS JD PROD FRANCE 2 CINEMA
With the participation of.....	CANAL + CINÉ + FRANCE TÉLÉVISIONS
Distributor.....	METROPOLITAN FILMEXPORT
Cinematography.....	ROBERT ALAZRAKI (AFC)
Camera Operator.....	BERTO (AFCF)
Sound	HARALD MAURY JEAN GARGONNE CHRISTOPHE VINGTRINIER
Editor	STÉPHANE MAZALAIGUE
Costume Designer.....	CHRISTEL BIROT
1 st Assistant Director.....	MICHAËL PIERRARD
Script Supervisor.....	MARION PIN
Production Coordinator.....	CAROL ORIOU-COURAYE
Line Producer.....	RÉMI BERGMAN
Production Manager France.....	PHILIPPE LENFANT
Production Manager India.....	SACHKA LELOUCH
Gaffer.....	ALAIN COUSSAU
Key Grip.....	MICHEL STRASSER
Key Make-Up Artist.....	SOPHIE LANDRY
Key Hair Stylist.....	CÉDRIC KERGUILLÉ
1st Assistants Camera.....	MAXIME HÉRAUD FLAVIO MANRIQUEZ
Colorist.....	RICHARD DEUSY
Foley Artist.....	PASCAL CHAUVIN
Dialogue Editor.....	JEAN-NOËL YVEN
Still Photographer.....	VALÉRIE PERRIN
Assistant Editor.....	KARINE TORDJMAN
Assistant Sound Operator.....	ULRIC MAURY
Chief Financial Officer.....	ANNE-SIMONE DIEP

Interviews: Pascale & Gilles Legardinier