



FESTIVAL DE CANNES
SÉLECTION OFFICIELLE 2025
COMPÉTITION



NOUVELLE VAGUETM

UN FILM DE
RICHARD LINKLATER



ARP Sélection
presents



FESTIVAL DE CANNES
COMPÉTITION
2025 OFFICIAL SELECTION

Nouvelle Vague

A MOVIE BY
RICHARD LINKLATER

Length : 1h45

French Distribution

ARP Sélection
13, rue Jean Mermoz
75008 Paris
Tél : 01 56 69 26 00

Press

André-Paul Ricci
apricci.presse@gmail.com
+33 6 12 44 30 62
assistant: Bianca Longo
biancalongo@outlook.fr

www.arpselection.com

This is not about remaking “Breathless”, but looking at it from another angle.

I want to dive into 1959 with my camera and recreate the era, the people, the atmosphere.

I want to hang out with the New Wave crowd.

I told all the actors: “You are NOT making a period film. You are living in the moment.

Godard is a well-known critic, but he’s a first-time director. You’re having fun shooting with him, but you’re wondering if this film will ever be released...”

Richard Linklater

V



N

Synopsis

This is the story of Godard making "Breathless", told in the style and spirit in which Godard made "Breathless".

V



N

An act of love

by Richard Linklater

I once said that any filmmaker who has been working for a while should, at some point in their career, make a film about the process of making a film. It's only natural to want to explore this complex and all-consuming subject to which we dedicate our passion and creativity. But what is the right approach? How do you find the right tone? Is it even possible to do better than "Day for Night"? Probably not.

Over the years, my thoughts always brought me back to the moment I made my first bigger film—to that absolute joy of finally being able to condense years of cinematic ideas and obsessions into a movie. It's an experience you can only live once, of course. No one is ever truly prepared for the physical and mental battles that come with it: the clash between overwhelming confidence and deep insecurity due to inexperience, the boundless passion that is tested daily by the instability of a job involving so many people, each with their own personalities and needs.

I had my subject, but autobiography didn't seem like the answer. The struggles of making a film are universal to the artist's journey, but does the world really need another portrait of an artist wrestling with the torment of creation? Is it even possible to do better than "8 1/2"?

When Jean-Luc Godard passed away two years ago, I thought to myself: "It's time to make this film, this portrait of that singular moment—the birth

of the New Wave". This love letter to those who made you want to make films, who made you believe you could make films, who convinced you that you should make films—and, by the way, what were you waiting for?

As far as I'm concerned, the French New Wave changed my life. I had just moved to a big city. I was 20 years old and still imagining myself a future novelist or playwright. To me, cinema was Hollywood. I liked films well enough, but I had never considered making movies myself.

When I saw "Breathless" and other New Wave movies, I thought: "So, it's possible?" That freedom fascinated me. I didn't know anything about filmmaking, but I could feel how cool, joyful, and revolutionary the movie was. A short time later, when they heard I was now interested in cinema, a friend of my parents loaned me their book about the New Wave.

That era of cinema has remained fundamental to me. And no one embodies it better than Godard. He does what's forbidden, he sketches, he improvises. I love his humor, his physicality, his audacity. He follows no rules but his own cinematic consciousness.

When he makes his first feature, he is lagging behind his friends from Cahiers du Cinéma. He is worried, anxious, afraid he has missed the wave.

He lacks confidence. I find that very endearing and nothing like the way people will imagine him later in his career.

From where we stand today “Breathless” is at the midpoint of cinema history.

It now seemed like the perfect moment to experience the radical and daring act that this film represented. To remind ourselves that cinema is eternally capable of reinventing itself. To paint a playful portrait of a tight-knit community of film fanatics who live, eat, and breathe cinema. To show that cinema is—and will always be—an inventive medium. To explore how a new kind of personal filmmaking comes to life.

For the illusion to be complete, we needed to find actors who resembled their real-life counterparts and were unknown, so as not to break the spell of hopefully feeling that we are truly with Godard and his contemporaries. And, of course, we had to find someone who could embody this bold, tormented, fragile, and arrogant young filmmaker.

The casting process took more than six months. When I first brought together our Godard, our Truffaut, our Chabrol and our Schiffman, it was the decisive moment. It’s when I realized this film could work as I wanted, because they were right there in front of me and happy to be back together in 1959.

Another crucial step: rehearsals with the actors and on the film's locations and sets.

Before we started, I gave them this text to read:

“Godard was going for a spontaneity, an immediacy, as were many painters and jazz musicians of the time. The notion of ‘improvisation’ was in the air, the epitome of cool. To achieve that kind of freedom, you either have to be spontaneously brilliant (good luck with that!) or work incredibly hard, fully examine each scene from every angle, know it so well, and being so relaxed with what we’re doing that it seems spontaneous and improvised, that the performance is without artifice.

Once you get past the lines themselves, the intentions of the scene, you can find another level of reality, where your full self can be revealed within the character. You must be so aligned with your character and those around you that all behavior, attitude, gestures and relations will be authentic.

Important: You are not acting in a ‘period film.’ This film does not carry any particular significance because of its age or reputation. The moments we’re creating, the characters involved haven’t earned any of that yet. As an actor you can only do what any of us can do going through life, simply live in your moment, with the excitement and optimism that come with youth and making art.

Much of the underlying humor comes from the fact that our audience already knows the outcome. We are making them witnesses to the emergence of a singular cinematic artist, making one of the most talked-about and influential films in history. But nobody in our film knows this.

There are only a few conflicts—namely with Beauregard, when it comes to schedule and money, and Seberg, to whatever degrees when it comes to working methodologies. But for the most part, you are all just happy to go along for the ride, and you have no idea if what you're working on is any good or not...

Never forget that filmmaking itself is optimistic. And, as François Truffaut said at this time: 'The film of the future will be an act of love.'

So now... let's rock and roll!"

V



N

Riding the wave

by Michèle Halberstadt

On Wednesday, April 26, 2023, around 6 p.m., I receive the following email:

“Michèle, are you a fan of Richard Linklater?”

It's from his lawyer. I reply instantly:

“Of course! Have you forgotten *Boyhood*?”

He was the one selling the film at the Sundance Festival. After its first screening, the purchase prices skyrocketed, and in the bidding war, a competitor outbid us...

The lawyer replies: “His next film is about the making of “*Breathless*”. Can you read it quickly?” The attachment is titled “*New Wave*”.

I open the script and read its opening line: “This is the story of Jean-Luc Godard filming “*Breathless*”, in the style and spirit of Jean-Luc Godard filming “*Breathless*”.”

Richard Linklater and his lawyer are unaware of my connections to Jean-Luc Godard.

First, in 1985, there was that Cannes press conference after the screening of his film “*Detective*”. We had a somewhat heated exchange—he mocked the magazine I worked for (*Première*), and I, annoyed that he had made the audience laugh at my expense, insisted on repeating my question until, to my great surprise, he finally admitted: “That's a good question. I don't know how to answer it.”

A year later, he called me to offer me a role in his film “King Lear”. He wanted me to play the editor-in-chief of The New York Times. He summed up the character in a single blunt line: “She’s a big mouth. I thought of you.” And so, there is a Jean-Luc Godard film in which I appear—just for a short scene, at his side.

In 2001, our paths crossed again, this time with me as a distributor. He entrusted us with the theatrical release of “In Praise of Love”. At the first work-in-progress screening, he turned to Laurent and asked: “Could you make your logo black and white?” The following week, another screening, another request: “Could you make it silent?” Laurent found these remarks amusing. “What’s wrong with our logo? You don’t like it?” Godard shot back immediately: “I think it’s ugly.”

No problem. Laurent offered to make a new one. “I always deliver what people order.” A contract was signed. Two months later, a tape arrived from Rolle. Godard had created several versions of the logo—one for each genre of cinema. We chose the one that seemed the most symbolic: a flame passing in front of a painting.

That logo still precedes all ARP films today.

In 2021, after the lockdown, one of the executives at France Culture heard me debating on air. He remembered my daily show on Radio 7 in the 1980s. He offered me the opportunity to produce and host ten programs about cinema for his channel. My first instinct was to write to Jean-Luc Godard. Would he agree to meet me? I spend three hours in his company. He has become an elderly man, frail, physically weakened. His voice is shaky and trembling. But his intellectual agility, his unique way of jumping from one topic to another, his biting humor, his grumpy demeanor that hides the kindness of a shy man—all of that remains intact and delightful. As I take my leave, he gently clasps my hand in his. We both know this is a farewell.

“Breathless”? Like everyone else, I know a few anecdotes about its making. The shoot completed in less than a month. The days cut short whenever Godard ran out of ideas. Jean Seberg’s bad mood as she wondered what she was doing there. Belmondo’s good spirits, amused by everything, convinced the film would never be released.

I can perfectly picture the film’s ending, with the actress’s face in an extreme close-up, asking a question and uttering the word that became the symbol of the film and the movement it sparked: the New Wave: “Qu’est-ce que c’est, dégueulasse?” (What does that mean, disgusting?)

Reading the script is a joy. It's the story of a group of friends who, with very little money, a great deal of recklessness, some carefree enthusiasm, and a fair amount of bad faith, set out to make a feature film. It could be titled "Jean-Luc makes his first movie". They are all under thirty. They are united by enthusiasm, the desire to invent, the sheer joy of creating. They are broke and unknown. They are figuring things out as they go, and that's what gives the project its incredible charm. We know what they don't. While they are living fully in their present, we relish knowing their future.

As I read, I believe in it. But who will portray them? How can this crazy project come to life?

On Thursday, June 29, Richard Linklater (whom everyone calls Rick) is in our offices. He looks like the characters in his films—friendly, relaxed, warm. But you can sense that beneath his cheerful, easygoing nature lies a more complex and private person. Speaking softly, gesturing a lot with his hands, he shares his first answers. Godard is one of his cinematic idols and he has been dreaming about and developing this project for over ten years with his long-time collaborators Holly Gent and Vince Palmo. More than just a great cinephile, he founded a film society in Austin, where he lives. Every year, he organizes a week dedicated to French cinema. In fact, he has screened all the short and feature films by Justine Triet—who has just won the Palme d'Or.

V



N

For the actors, he has one certainty since directing her in “Everybody Wants Some!!” in 2016: Zoey Deutch will play Jean Seberg. This young American actress has built her career by alternating between independent films and broader productions. Her part in Clint Eastwood’s latest film, “Juror No. 2”, has made her a bit more well-known here. A stunning brunette with long hair, she has already planned to transform into a blonde with short hair for the film.

For all the other roles, he wants unknown actors. To fully immerse the audience, to make them feel as though they are part of this young group in 1959 Paris, experiencing the shoot alongside them, everything has to be completely believable. That means finding a young Godard, a young Belmondo, a young Raoul Coutard behind the camera, a young Georges de Beauregard producing the film. Young people from 2024 with the faces of young people from 1959. To accomplish this, he has already chosen a casting director tasked with finding these rare gems.

In the same way, he wants to recreate the Paris of that time. “I want purists to say: ‘They really did everything they could.’ The Paris he envisions won’t simply be about period costumes and vintage cars. Entire streets will have to be stripped of their modernity—meaning a huge budget for visual effects.

Nothing about this adventure seems to scare him. Not the unknown actors he needs to find, not the budget he has to secure, not the technicians he has never worked with. All of it is a challenge that amuses him. Only one thing slightly troubles him: he doesn't speak a word of French.

He will need someone by his side at all times—during pre-production, on set, and in the editing room—someone he can trust completely. I will have the honor of taking on that role.

He wants to start filming as soon as possible. Godard shot in August. But with the upcoming Olympic Games, the city will be inaccessible, so we will have to shoot in the spring instead.

Sunday, November 5: Rick meets with the key department heads we want to introduce him. Pascaline Chavanne for costumes, Katia Wyszokop for production design. Their calm confidence and quiet assurance win him over; but he takes eight days to confirm his decision. He then meets with different directors of photography, but does not really connect with any of them. Then he walks David Chambille. He and Rick are soon completing each other's sentences, excited about the challenge of trying to replicate the look of a film shot in 1959. Many conversations will take place between them before Rick tells David he will be his DP on the film. Rick doesn't like to make snap decisions. He always gives himself time to reflect.

For the casting, Rick has a very precise idea of what he's looking for. We meet plenty of actors, including several pretty good Godards. After watching many auditions on tape, it's time for the last call-back. In come three actors who really match Rick's expectations. They are strikingly accurate—not just in terms of resemblance but in capturing the essence of their characters. Each of them has made the effort to show up in costume, wearing the right glasses, the right look. Chabrol has that sparkle in his eyes. Truffaut has the perfect balance of gentleness and firmness in his voice. But the most astonishing of all is Godard. Beyond mastering his accent, Guillaume Marbeck has absorbed his movements, his hand gestures, the way he looks over his glasses—his natural authority is stunning. The young Godard is standing right in front of us. For Jean-Paul Belmondo, Rick immediately set his sights on the first actor of the day, even though the young man was crippled with nerves. Rick asks to see him again.

“Tell him he's the only one being called back—that'll give him confidence.” Indeed, the next day, Aubry Dullin is exceptional. I ask Rick what he had noticed in him the day before. “He has a natural smile, a lightness. Belmondo was like a ray of sun. This boy has that.”

Meanwhile, with director Laetitia Masson, who is an expert on Godard's work, we are reviewing all the dialogues. We make sure the language is true to the era. We hunt down inaccuracies, debunk false legends. We check every anecdote, put it back in its historical context.

V



N

David Chambille films with our Godard and our Truffaut, conducting camera tests that delight Rick. He is, however, concerned about Zoey Deutch. She has a coach in the United States with whom she rehearses in French, but she wants to work on her role with a French tutor in Paris and then continue practicing during the shoot. “She hasn’t found anyone. Would you be willing to help?”

The next evening, I meet her over Zoom—a stunning face with sharp features, framed by thick dark hair and a heavy fringe.

Zoey reassures me: “I’m finishing a shoot, and after that, I’ll go blonde with short hair.”

We begin working on her first dialogue. She has a lovely accent and barely needs my help, but she tends to speak too quickly and to take breaths in places that sound unnatural to a French ear. My coaching with Zoey will therefore mainly revolve around these two words: “Breathe” and “Slowly.”

On the financing side, we’re stuck. The public television networks have decided not to back us. During a meeting, one of their executives questions Rick: “Who do you think this film is for, apart from a handful of old cinephiles?” Rick looks at him with amusement. “Like all my films, this one is for young people! We’re following young people making their first movie, and if I do my job right, any young viewer will walk out of the theater thinking: ‘I can do this too! In fact, I’m going to do it!’”

“Yes, but the late ‘50s means a black-and-white film... people don’t like that.”

“Not at all! Black and white is stylish. The men are in suits, the women in dresses, they look great, they make you want to be them. You’ll see—we’re going to bring this look back into fashion!”

After the meeting, Rick turns to me and asks: “Are they always this grumpy, or is it just an act?”

Fifteen days later, France Télévisions calls to inform me that they will not support our project. They find it “charming but too expensive for a film aimed at cinephiles.” Fortunately, the cinema division of Canal+ believes in it and is backing us. But the financial gap left by public television is impossible to fill.

We are at a crossroads. Can we finance half the film’s budget on our own?

Even considering future international revenues, the film would need to be a true box-office success for the gamble to pay off.

Laurent sits down across from me. “So, what do we do? Do we keep financing the film’s pre-production, or do we stop everything? It’s mid-January—we need to decide now. We both agree the script is fantastic, the film will be incredibly original, and these days, only truly unique films manage to find their place in theaters, right?”

I completely agree with him. It’s like gambling. Making this film is like putting all the dices on number eight. I cough a little before answering him. “What if we fail?”

Laurent smiles. “When you gamble, you have to be prepared to lose.”

Why not turn to the fashion world? Chanel immediately comes to mind. Beyond financing films, Chanel is a House that remains present in cinema all year round. Very quickly, our conversation focuses on the character of Jean Seberg, who wore Chanel in real life, played by Zoey Deutch. Beyond financial support, the House of Chanel proposes creating several outfits for her. A collaboration that will be joyful and seamless.

January 2024: Rick moves to Paris. The casting continues, with actors who bear a striking resemblance to their real-life counterparts. The technical team is also growing.

Tuesday, February 13: It's the last Zoom call with Zoey before her arrival in Paris.

Two days later, she sends me a photo. In just 48 hours, she has transformed into Jean Seberg. The resemblance is uncanny, and her beauty is even more striking.

Monday, February 19: Zoey sits between Guillaume, our Godard, and Aubry, our Belmondo. Rick laughs behind his hand, as he does when he's moved—and how could he not be? This morning is the first real meeting between the lead actors and the department heads. We chat, we have lunch, groups begin to form. The actors exchange phone numbers and create a WhatsApp group. I hand them the text Rick has prepared for the actors before rehearsals begin.

Wednesday, February 28: It's time for screen tests with Godard, Belmondo, and Seberg.

We refine the costumes, haircuts, and makeup. Rick wants to film with roughly the same means available in 1959. In fact, the same model of Cameflex camera used by Godard will be present throughout the shoot, serving as a reminder that, with such a noisy camera, using direct sound was impossible for Godard. Rick explains that Coutard used three lenses, including a zoom that he only used twice in the film—a bold choice for 1959.

Thursday, March 7: We pitch our film in a 15 minutes hearing in front of the CNC's advance on receipts commission, a financial aid that we desperately need. Before the meeting, we sit in a café, and Rick tells me: "I need to explain to them that this isn't just a film about Godard. It's a hanging out movie—a film where we follow a group of young people spending time together, working together."

I can tell the committee likes the phrase. "Why do you want to make this film?" they ask. "If, after watching it, a few young people walk out of the theater thinking, 'That looks so cool, making movies with your friends—I want to try it,' I'll be happy. The passion for cinema is contagious, and I'm just trying to pass it on."

At 6 p.m., we receive an email with the good news. One of the reasons cited for their decision includes this line: "We, too, want to be hanging out with this people."

Friday, March 8: On the top floor of our offices, we celebrate the start of production.

On what is now the first call sheet, handed out to everyone, the production and directing teams include a few words of encouragement for the crew.

Laurent and I play with the alphabet:

*J for Jeunesse (Youth)
L for Liberté (Freedom)
G for Gaieté (Joy)*

*I hope we live this shoot guided by these
three words, under the direction of
R—for Richard, but also
R for Réalisateur de Rêve (Dream Director).*

*The journey ahead promises to be exciting,
unexpected, joyful, and inspired.
So let's be humble, focused, and happy.
Have a great shoot and ride the wave!*

Rick, in his usual quiet way, keeps it simple with a quote:

“You don’t make a film, the film makes you.”

Jean- Luc Godard

V



N

Quotes within quotes

"Art is not a pastime; it is a calling."

Jean Cocteau

"First day of shoot: end of dream!"

Roberto Rossellini

"The day you're on set and everyone is looking at you—that will be your own personal hell!"

Jean-Pierre Melville

"Be rapid like Rossellini, witty like Sacha Guitry, be musical like Orson Welles, be simple like Marcel Pagnol, wounded like Nicholas Ray, effective like Hitchcock, profound like Bergman, and be insolent like no one else."

François Truffaut

"Just don't fuck it up."

Suzanne Schiffman

"Let's prove that: "Genius is not a gift, but the way out one invents in desperate cases." Jean-Paul Sartre. "How's that?"

Pierre Rissient

"The most important thing is to have fun."

Jean-Paul Belmondo

"When will this fucking movie be over?"

Jean Seberg

"I don't need time, I need a deadline."

Duke Ellington

"Immature poets imitate; mature poets steal."

T.S. Eliot

"Art is either plagiarism or revolution."

Paul Gauguin

"We control our thoughts, which mean nothing, but not our emotions, which mean everything."

Jean-Luc Godard

"Art is never finished, only abandoned."

Leonardo da Vinci

Main cast

Jean-Luc Godard Guillaume Marbeck
Jean Seberg..... Zoey Deutch
Jean-Paul Belmondo Aubry Dullin
François Truffaut Adrien Rouyard
Claude Chabrol Antoine Besson
Suzanne Schiffman..... Jodie Ruth Forest

Georges de Beauregard..... Bruno Dreyfûrsft
Pierre Rissient..... Benjamin Clery
Raoul Coutard..... Matthieu Penchinat
Suzon Faye..... Pauline Belle
Raymond Cauchetier..... Franck Cicurel
Mark Pierret..... Blaise Pettebone
Claude Beausoleil Benoît Bouthors
François Moreuil..... Paolo Luka-Noe
Phuong Maitret..... Jade Phan-Gia

V



N

Jacques Rivette	Jonas Marmy
Éric Rohmer.....	Côme Thieulin
Juliette Greco.....	Alix Benezech
Liliane David	Léa Luce Busato
Jean-Pierre Melville	Tom Novembre
Roberto Rossellini.....	Laurent Mothe
Robert Bresson.....	Aurélien Lorgnier
Madeleine Morgenstern.....	Lou Chrétien Février
Jean Cocteau.....	Jean-Jacques Le Vessier
Blanche Montel	Jeanne Arènes
Assistant de production Melville..	Robinson Fyot
Françoise Arnoul.....	Cosima Bevernaege
Richard Balducci	Pierre-François Garel
José Bénazeraf	Grégory Dupont
Cécile Decugis.....	Iliana Zabeth
Lila Herman	Pauline Scoupe Fournier
Daniel Boulanger.....	Baptiste Roussillon
Michel Fabre	Niko Ravel
Evelyne.....	Isis Fleischer

V



N

Main crew

Director.....	Richard Linklater
Producers.....	Michèle & Laurent Pétin
Screenwriters.....	Holly Gent
.....	Vince Palmo
Adaptation and dialogue	Michèle Halberstadt
.....	Laetitia Masson
Production manager.....	Robin Welch
1 st Assistant director.....	Hubert Engammare
Director of photography.....	David Chambille
Production designer.....	Katia Wyszkop
Costume designer.....	Pascaline Chavanne
Make-up.....	Turid Follvik
Hair.....	Franck-Pascal Alquin
Sound operator.....	Jean Minondo
Editor.....	Catherine Schwartz
General manager	Jean Bolzinger
Electrician	Sophie Lelou
Visual effects	Alain Carsoux
Credits	Oliver Marquézy
Executive producers	Emmanuel Montamat
.....	John Sloss
Production.....	ARP
In association with.....	Detour Filmproduction
World Sales.....	Goodfellas

With the support of

CHANEL

Sound

5.1



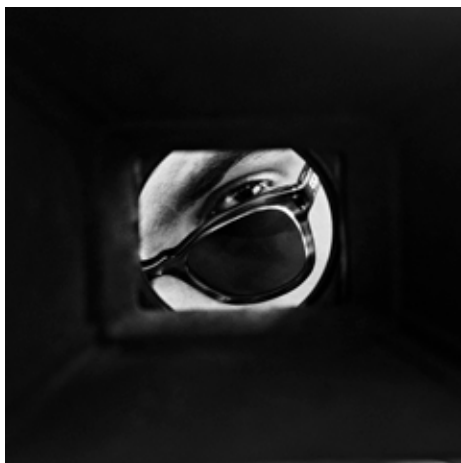
Ratio

1.37

V



N



**Dossier, photos
& film annonce**
téléchargeables sur

www.arpselection.com