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I FEEL GOOD

A film by **BENOÎT DELEPINE** and **GUSTAVE KERVERN**

starring **JEAN DUJARDIN** and **YOLANDE MOREAU**

2017 / France / Colour / 103 minutes
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SWISS DISTRIBUTION
PRAESENS
Tel. : 41 4 43 25 35 25
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INTERNATIONAL SALES
WILD BUNCH
Tel. : 33 1 43 13 21 15
sales@wildbunch.eu
INTERNATIONAL PRESS
Emmanuelle Castro
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Synopsis

Monique manages an Emmaus village in the South West of France. Then Jacques, the brother she hasn't seen in years, turns up. He's a good-for-nothing with only one thought in mind: becoming rich.

More than a family reunion, what follows is a clash of two visions of the world.

Interview with Benoît Delépine and Gustave Kervern

How did you come across this Emmaus village, that not only serves as a backdrop but really gives the film its soul?

BD DJ Jules-Édouard Moustik told us about it during the festival, then later José Bové did too. We first went there about five years ago. Germain, the founder who runs the place, was very welcoming, and this was crucial - we didn't want to stick out like a sore thumb. We wanted to get to know the Emmaus companions who work there but also to share our project with them...

GK The film was born from this place. It was born from the way we were welcomed. Not everyone is accepted by the companions. When you enter, it's a bit like walking through the swinging doors of a saloon bar...

BD Germain treated us exactly the same as he treats the companions. You could be having a chat with him and he has to take a call from someone who for example is coming out of prison.... without asking any questions, Germain tells him to come - "We're waiting for you". And he was the same with us. He never asked to read the screenplay. He gave us his trust.

What was so special about this village that made you want to shoot a film there?

BD Ever since Gus and I have been making films, even without knowing it, we have been looking for the kind of people who live at Lescar-Pau... What takes place in this village reminded me of others, like Christiana in Denmark, where old hippies have renovated houses and developed an extraordinary creative lifestyle. Lescar-Pau is the closest French equivalent. We were gobsmacked by its colourful, wildly disparate architecture... In France it's banned, but the mayor of Lescar tolerates it, because it's Emmaus, so it's never been a problem.

GK Emmaus has been following us around for a long time, it's true... A few years ago we saw another community, near Paris. There's something Groland shares with Emmaus: a spirit of comradeship and solidarity, combined with a taste for the alternative.

BD Germain has given the village a unique political meaning, faithful to Father Pierre's beliefs, but in which religion plays almost no part. Germain has his own convictions, in line with Emmaus traditions but more radical. For

example, he opened a *Maison de la Palestine*, which happened while we were there.

GK Lescar-Pau tries to function in complete autarcy, as much as possible. We didn't discover everything that happens there, particularly since for Germain the place must always evolve constantly, "in operation", you could say! He is constantly setting new goals for himself and the companions.

BD Some companions stay for a long time, but the village remains a transitional place. And since Germain doesn't want anyone to stagnate, the companions go from post to post. They leave enriched with all sorts of new skills. It's a living place, utopian, but always evolving - an extremely rare thing.

Exactly how did you manage to be accepted in a place like this?

BD We made several visits, early on. First, Gus and I, then Jean Dujardin and his brother Marc, his associate who is a co-producer on the film with us. We set up our small wardrobe and production designs departments in the village. Even before we started shooting there was a certain amount of interaction and interconnection between our two worlds. The companions realised we didn't represent a glamorous, glitzy type of 'Cinema' as they also saw that the majority of our occupations were mostly manual.

GK It was tricky. We were on a tightrope... *I Feel Good* is a comedy, but above all we didn't want them to think we were making fun of the companions or Father Pierre. We had to be very careful. Some of the companions refused to appear in the film.

With this in mind, who makes up the group that Jacques - the character played by Jean Dujardin - takes to Bulgaria? Companions?

BD We could have done that, it was very tempting, because the people we met were all fascinating, cultured, with great, rich, often amazing stories... But Gus and I didn't want to create any dissent. There is equilibrium in the village but it's fragile. We certainly didn't want to risk upsetting it.

So instead we decided to call on friends. This little group includes Jo Dahan, former vocalist and bass player in Mano Negra, who often appears in our films; Jana, a brilliant actress from Bratislava who had a part in one of the sketches of *Groland*; Elsa, a street-performer; Jean-Benoît, a Belgian actor I discovered at Clermont-Ferrand in *Le film de l'été* by Emmanuel Marre; a great actor, Lou Castel, we met on the jury at the Groland Film Festival...

GK ...and Jean-François, a childhood friend of Benoît, a butcher and cook who does the catering for most of our films; he has a real look and his delivery is extraordinary - a bit like André Pousse - and we've always wanted to give him a part in one of our films; also Marius, the Chinese guy whom I've known for thirty years, he lives on welfare in Marseille, and who already appeared in *Near Death Experience*. These seven companions formed a close group, a group within the group. It was beautiful. And in the middle of all this, Jean Dujardin who quickly got in step.

Jean Dujardin's presence is another innovation. How did it come about?

GK We met in Cannes in 2012 at a memorable party after the screening of *Le Grand Soir*. Jean was on fabulous form, to the point of breaking a finger when he jumped into the crowd. From that moment on we wanted to work with him.

BD It was even more than just wanting to since backstage, after the concert, we shook hands and promised each other we'd work together. Time passed, we shot two films, *Near Death Experience* and *Saint-Amour...*

GK ... then we came back to Jean. He could have moved on to something else but he said "I'm in!"

BD The desire to work with him was as strong as ever... As was the desire to have him teaming up with Yolande. From this, came the idea of the brother and his big sister. Jean was perfect with the companions. And as for Yolande, what can I say, everyone loved her before she even arrived.

GK We discovered that Jean is originally from that region. So he felt at home.

He looks different, less flamboyant, than in the roles that have made him famous.

BD We asked him to bash himself up a bit He gained 4 or 5 kilos, we couldn't have a complete hunk rolling up at Emmaus. Jacques is a loser all the same. As an actor, Jean possesses an incredible finesse. Each time, he finds a new intonation, a slight motion of the head. He mastered his lines perfectly, it's only when you have really worked on your text that you can introduce little nuances...

GK The length of the dialogues represented a real challenge, particularly since we were filming in sequence shots, avoiding shot/reverse shot. But Jean is highly experienced after thousands of comedy sketches. He's both a nice guy and a hard worker who enjoys acting and makes suggestions. He is very generous in his approach.

BD And he is never off-track; what he brings always moves things forward.

Who plays Poutrain, the man who gives Jacques the idea that he hopes will make him rich?

BD Xavier Mathieu, a former Continental union representative. Again, another of these playing against type set-ups we love: the most virulent of unionists plays a sort of Macronist winner...

GK We've known Xavier since Continental. He already had a scene in *Saint-Amour*, that was cut.

BD He comes out very well, the text wasn't simple, and opposite Dujardin, you have to be good. Even if, exceptionally, we did a shot / reverse shot to show Jean's emotion when he's fulminating: "*For fuck's sake, Poutrain...*" But if you look carefully, you'll notice we turned the glass around so in the shot/reverse shot you only see each time the "minus" in "Terminus"!

At some point we leave the Emmaus village to go first to Romania, then to Bulgaria... Why this trip?

GK Romania is one of these improbable ideas Benoît and I get from time to time. The first festival we ever attended with a film was Cluj, in Romania, with our first film, *Aaltra*. An incredible experience. We won the jury prize by threatening the crowd... We fell in love with the country and promised each other we'd go back. Hence this small detour - 200 km and one day of shooting - that makes no sense at all.

In Bulgaria Jacques takes the group to visit a strange monument to the glory of communism.....

GK I discovered it on the Internet. There are quite a few like it. This particular one, located on top of a mountain in the middle of an arid landscape, is astounding. George Marchais (head of the French Communist Party from 1972 to 1994*) himself unveiled it in the early eighties. You can find images of that day online, it's incredible, all that pomp... Today the monument has become a place of punk pilgrimage... Since we weren't authorised to shoot there, only the cameraman and one assistant snuck in, and we added the sound later.

This trip gives you the opportunity to clarify your intentions with *I Feel Good* to examine the place of utopia in today's world.

GK It's a question that runs through all our films, and is treated more directly in this case... In *Louise-Michel*, we see a place similar to this one: the Familistère de Guise, in the North, opened in 1868 by the industrialist Jean-Baptiste André.

BD Since Godin was a Fourierist (an adherent of French Socialist Charles Fourier*), he had built this palace where each dwelling enjoyed the same levels of comfort, where the courtyard was covered so children could play outside even if it rained. Utopia worked for a century until it became impossible to live there because of jealousy and denunciations... When you see it today it looks a bit like a prison. I'm talking about this now because its failure, and the failure of Communism, contributed to its architecture. Whereas Lescar-Pau has a happy feeling about it, the architecture incorporates difference... That changes everything.

This is where *I Feel Good* is a true political film. We show how fanatic individualism, the will to become rich for the sake of it, with no thought of the consequences, is a disease. Today, over a year since Macron was elected, you can see it very clearly. You also see that in the face of Macron's ultra coherent language, not only any opposing discourse lack coherence, but the old communist and collectivist ideas don't hold.

What the film tries to say is that there might be a possible path through these tiny groups of people who love and respect each other. The notion of small groups has mattered to us for a long time. Anyway, one thing is clear: without de-growth we're going to hit a wall. We're condemned to it, so we might as well do it properly, and these small groups seem a good means.

One last question: how did you obtain the image, the colours of *I Feel Good*?

BD We wanted contrast. We were after a different type of image, not too precise, not one of these hyper-pixelated images that strips away any kind of mystery. After several trials we opted for the Sony F3 with a Canon lens, already used in *Le film de l'Été* I mentioned earlier. That's how we were able to obtain this pastel-like effect that reminds us of our childhood holiday films.

Interview with Jean Dujardin

What did you know about Benoît Delépine and Gustave Kervern before working with them?

I knew *Gronland*, of course, and I'd seen some of their films, like *Mammuth* and *Le Grand Soir*. And it was after the screening of *Le Grand Soir* in Cannes in 2012 that I met them. We promised each other we would work together... On the shoot of *I Feel Good*, I rediscovered what I had long liked about them, a freedom of tone, subversive and poetic, expressing itself through a firmly defined frame. Benoît and Gustave's cinema possess a sense of craftsmanship. I think this is something very rare today.

At the heart of *I Feel Good* is this Emmaus village, not far from Pau...

Discovering this village was wonderful. The place itself, but also and particularly the people who live there, and the man thanks to whom it exists: Germain. The situation could have been far from simple and yet it was, right from the start: the shoot was very warm and took place in real proximity to the people who live there.

For a whole weekend before we started shooting, I was able to discover this village, the city of Pau, the surroundings... Without this place there might have been no film. Or at least it would have been different. A big part of Benoît and Gustave's inspiration comes from this village: a warehouse, an overturned house, a wagon, all that gives you ideas...

How did their method strike you as different? It's the first time you've worked with a directing duo...

I admired the attentiveness and the respect they have for each other. They both stand behind the monitor. In a way they work more with their ears than with the image, at least once they have found the frame. They listen and look at each other, to ensure they have obtained what they are looking for.

They are complementary. Benoît can be dazzling, suddenly changing a scene because he found something funnier, and it often is! Gus is more attuned to the human side, the characters, and it's on this side that his interventions are decisive. It's well known that Benoît and Gustave don't do shot/reverse shots. The text is very written and can be very dense. And at the same time, one idea keeps chasing another. You have to be very available and know how to adapt continuously. That's how it is with cinema in general, but even more so with them. It's both stimulating and exhausting. For the first two weeks of the

shoot I just couldn't sleep: my brain was constantly on overdrive, because of this special mixture of finely written dialogue and improvisation.

In *I Feel Good* you appear a little older, more weathered, different from the image we have of you...

That's true. And I don't mind a bit. On the contrary. I don't have any problem with my image anyway. I feel I'm breaking it each time... I need to look like my character, not like myself. I very willingly mistreated myself, adopted poor posture, let my hair go wild... I gained weight; I grew stooped. *I Feel Good* is a film about battered people, and Jacques is one of them, even if he thinks he is different. And it seemed all the more so important to shake Jacques' confidence, to introduce a fragility.

Do you think Jacques is a contrast to the characters you usually play?

The experience of this film was special because of the blend of sharp precision and freedom, but the character himself isn't so different from what I am used to. I have often played idiots obsessed with success, who speak too soon, don't think enough and keep tripping over the carpet... From *Brice de Nice* to *OSS117* and from *OSS117* to Jacques... there's a family resemblance. I very quickly felt at home. Jean-François Hamlin, who co-wrote *OSS*, worked with Benoît on *Les Guignols* for Canal+, and I found they have things in common. Today I still keep sentences of Jacques with me, as I have kept some from *OSS*..

How was the collaboration with Yolande Moreau, who plays your sister?

I didn't know Yolande, or barely, even if she played a part in my first film, *Bienvenue chez les Rozes*. But we didn't have a scene together... Yolande loves filming but she also likes to go back to her life afterwards. She really protects herself. This is where I think we finally met. We share a kind of modesty, which helped our collaboration. Each of us knew that the most important thing was the film and its collective adventure.

How would you summarise the political and humanist intention of *I Feel Good*?

I Feel Good is a film that goes beyond comedy; I see it as a "dramedy", at the heart of which style and content keep resonating. This is exactly what interests me, the double content, something that goes beyond bon mots...

To sum it up, I won't talk about the two worlds in opposition, the old and the new, as that would be too simplistic... I think Benoît and Gustave have simply

tried to put into images the feeling that comes from this Emmaus village. / *Feel Good* is very faithful to the spirit of the place, which seems like a magnifying glass of the world we live in. You have to realize that / *Feel Good* doesn't invent anything! Benoît and Gustave have just thrown a mad dog into a world that already exists, works very well and is a model of life, of understanding, of a self-directed society... these days, that's something quite remarkable!

Interview with Yolande Moreau

What did you know about Emmaus centres before filming *I Feel Good*?

I have ornaments and furniture at home that come from Emmaus... there's a beautiful centre not too far from where I live. I really like the idea of recycling. So I already knew about Emmaus communities, from quite close. But I'd never seen one as big as the one in the film. Germain, the founder, has a temperament, a philosophy and a charisma I admire. He left a big impression on me, as did his wife and his daughters. Germain is guided by a utopia that he has made possible. So not completely Utopian after all! The film shows this very well.

Your character, Monique, represents a bridge between two utopias: the utopia of the village, and the utopia of Communism, in which both her parents believed and of which the memory suddenly reappears thanks to the trip to Bulgaria...

Yes, perhaps Monique's parent's utopia has only transformed itself to become the type that is applied in the village... I don't know. It probably isn't that simple. Of course, there are the disappointments of Communism, many of them, but a possible form of utopia persists, despite everything... associations, groups... Whatever happens, the belief in people persists.

In this respect, how did you work with the small group – the 'groupuscule' as Benoît Delepine and Gustave Kervern call it – that goes to Bulgaria?

It is a group made up of very different personalities but which possesses a unity for all that. You find a well-known actor like Lou Castel, and then there's Jean-François, who isn't an actor but has done the catering on Gustave and Benoît's sets for a long time, whom I already knew. We could talk about "gueules cassées" (walking wounded). But I don't like that expression. Can we just say they are everyday people, like the Deschiens? It's not much better... In any case it was a great pleasure getting to know and work with them.

How was your collaboration with Jean Dujardin?

Lovely. I'd never worked with him. He makes me laugh. You don't necessarily expect to see him in a role like this one, and I love this playing against type. Jean is a hard worker, he works like an artisan. I like that. He doesn't have a big mouth. He is kind to everyone. He is lovely to work with. What more could you ask?

[This is your third film with Benoît Delépine and Gustave Kervern, after *Louise-Michel* and *Mammuth*...](#)

Yes, and this time my character is bipolar. Monique is very fond of her brother, but she also resents the life he leads. I find this perfectly logical and understand it completely. On the other hand, I was a bit worried at the thought of going from laughter to tears. I like that one gets attached to the characters I play. I had to avoid making Monique improbable, so she wouldn't be limited to delivering a speech or an opinion... I thought about it a lot and worked on it before filming started. Even if words are important in a part, they can also be a little daunting to me. I tried hard, as I always do, to think of what is underneath Monique's words, in order that all she says is integrated with her character.

[Louise-Michel](#) was shot in 2008. How do you think Benoît Delépine and Gustave Kervern's cinema has evolved?

Some things I love about them and feel close to haven't changed: they are still subversive, they still talk about serious things in a light way, without seeming to. Here they talk about utopia - a possible utopia! - but also about today's society, obsessed with appearances, power and money. *I Feel Good* could be a film loaded with worthy feelings, yet, that isn't the case, particularly because they are ingenious, because of their unique way of making films... For example, I'm thinking of the plate with two painted faces on it, which soup covers twice in the film. Or of when they film me from the back, which is quite daring, in a good way. If we want to talk about evolution, Benoît and Gustave are probably more confident today than ten years ago, but by and large, they have remained audacious and pretty crazy.

GERMAIN SARHY

"I founded the village in 1982. Its evolution truly began when we moved from Mirepeix to Lescar. We organised conferences, debates, concerts, festivals... If Benoît and Gustave heard about the village, it's because Jules-Édouard Moustik came here to DJ during one of our festivals.

"Thousands of people have come through this village, people going through financial and moral difficulties, wanting something different from the current productivist and consumerist system. The village develops an alternative dynamic where you can be welcomed and find numerous reclamation-based workshops: carpentry, domestic appliances, etc... We have developed recycling, but also a grocery shop that sells products sourced from local small producers and promotes an alternative type of nutrition, dishes prepared with products from our farm or bought from local farmers, a bakery that bakes bread made from locally sourced wheat... We also pay particular attention to the serenity of the dwellings, we favour materials such as wood, straw, cellulose wadding... And we give a special place to culture.

"I prefer to call it a village rather than a centre. A centre is an institution that satisfies itself with managing pessimism in the shadow of a liberal system. Our village offers a system of innovations taking into account human beings and their environment. It offers concrete alternatives of rehabilitation. More and more people are getting locked into social and cultural redundancy, destroying themselves with junk food, have no means of access to knowledge, are becoming more and more socially disabled. It's very serious. The village fights against this directly. We are not a charity that cures social and political degradation. The community of the village is our tool, and this tool does not belong to a board of directors but to the collective group: each one can be a participant and an engine of its evolution, can claim ownership in order to make it grow, for their own personal benefit but in a dynamic that is always collective. It has to be stated loud and clear: as long as the people don't own the tools, the vertical management capitalist system doesn't have a thing to worry about.

"With this same view we have always been favourable to openness and risk-taking. When Benoît and Gustave told me they wanted to make a film in this village, I accepted right away. I like the idea that this village could become a tool for a film. They were marvellous. Their first contact with Emmaus was very humble and simple, marked by a mutual respect as well.

"In *I Feel Good* I find the human and social strength of the village expressed with intelligence and humour. Benoît and Gustave have perfectly conveyed

our fight and the fight of Father Pierre. Benoît talks about the film as a meeting between two communities, theirs and ours: I absolutely agree with that. We will never forget the adventure of *I Feel Good*. We talk about it a lot amongst ourselves now and will continue to do so for a long time. This film has allowed us to recognise ourselves and grow. It makes the companions very proud. If Benoît and Gustave want to make a sequel, I'll sign up for it!"

BENOÎT DELEPINE

After studying journalism, in the late eighties Benoît Delépine starts working for Canal+. He is one of the writer-creators of *Guignols de l'info* for eight years, then joins the satirical news program *Groland*, for which he creates, amongst others, the character of Mikael Kael the journalist. After writing several graphic novels, in 1998 Delépine starts working in cinema, writing and acting in the short film *A l'arraché*, then the feature *Mikael Kael contre la World News Company* in which he reprises his popular TV character.

2018 I FEEL GOOD co-directed with Gustave KERVERN

2016 SAINT-AMOUR co-directed with Gustave KERVERN

2014 NEAR DEATH EXPERIENCE co-directed with Gustave KERVERN

2012 ENFIN LA FIN (short)

2012 LE GRAND SOIR co-directed with Gustave KERVERN

2011 THE LIFE OF A DOG (short)

2010 MAMMUTH co-directed with Gustave KERVERN

2008 LOUISE-MICHEL co-directed with Gustave KERVERN

2006 AVIDA co-directed with Gustave KERVERN

2004 AALTRA co-directed with Gustave KERVERN

1998 MICHAEL KAEL CONTRE LA WORLD NEWS COMPANY (actor, screenwriter and director)

1996 À L'ARRACHÉ (short) directed by Christophe SMITH (actor and screenwriter)

1992 - 2018 GROLAND (writer and actor)

1990 - 1996 LES GUIGNOLS DE L'INFO (writer)

GUSTAVE KERVERN

Gustave Kervern works on several TV programs including *Avis de Recherche* and *Surprise sur prise* before collaborating with Bruno Solo and Yvan Le Bolloc'h on *Top 50* and *Le plein de super*. In 1999 he meets Benoît Delepine, with whom he leaps into the adventure that is *Groland* for Canal+. In 2010 he co-directs *Ya Basta!* with Sébastien Rose. In parallel with his screenwriter/director career, Kervern acts in the films he co-directs with Benoît Delepine: *Aaltra*, *Avida*, *Louise-Michel*, *Mammuth*, *Near Death Experience* and *Saint-Amour*. He has also acted for directors such as Pierre Salavadori, Samuel Benchetrit, Pascal Chaumeil, Emmanuelle Bercot and more recently Yann Le Quellec and Marie-Castille Mention-Schwaar. He can next be seen in the debut feature from Joséphine de Meaux.

2018 I FEEL GOOD co-directed with Benoît DELEPINE
2018 LA FÊTE DES MERES by Marie-Castille MENTION-SCHAAR (actor)
2018 CORNELIUS THE HOWLING MILLER by Yann LE QUELLEC (actor)
2016 SAINT-AMOUR co-directed with Benoît DELÉPINE
2016 THE FABULOUS PATARS by Sophie REINE (actor)
2015 MACADAM STORIES by Samuel BENCHETRIT (actor)
2014 IN THE COURTYARD by Pierre SALVADORI (actor)
2014 NEAR DEATH EXPERIENCE co-directed with Benoît DELÉPINE
2012 LE GRAND SOIR co-directed with Benoît DELÉPINE
2010 MAMMUTH co-directed with Benoît DELÉPINE
2010 YA BASTA! co-directed with Sébastien ROST (author,actor)
2008 LOUISE-MICHEL co-directed with Benoît DELÉPINE
2006 AVIDA co-directed with Benoît DELÉPINE
2006 ENFERMÉS DEHORS by Albert DUPONTEL (actor)
2004 AALTRA co-directed with Benoît DELÉPINE
2000 - 2018 GROLAND (writer and actor)
1996 DELPHINE 1 - YVAN 0 by Dominique FARRUGIA (actor)
1994 - 1995 LE PLEIN DE SUPER (writer and actor)

JEAN DUJARDIN

Jean Dujardin begins his career in the early nineties doing stand up with his company *Nous C Nous*, with which he will also appear on television. In 2005 he appears as the eponymous lead in James Huth's *Brice de Nice*, that year's most successful French film. In 2006 he plays Hubert Bonnisseur de la Bath, the blundering, macho, chauvinistic, past-it yet irresistible secret agent hero of Michel Hazanavicius' *OSS 117: Cairo, Nest Of Spies*, a role he reprises in *OSS 117: Lost In Rio*.

In May 2011 he attains international stardom when he wins the Cannes Award for Best Actor, handed to him by Robert De Niro, for his role as George Valentin in Hazanavicius' *The Artist*, a homage to silent movie era Hollywood, also starring Bérénice Béjo and John Goodman. In addition, he receives a Golden Globe for Best Actor in a Comedy and a Musical, and then the Oscar® for Best Actor – the film receives five Academy Awards® in total, including Best Film. In 2012, with Gilles Lellouche, he co-produces *The Players*, a series of short films, one of which he co-directs (*Las Vegas*).

Dujardin also stars in his first American film, *The Wolf Of Wall Street* by Martin Scorsese, before appearing in *Monument Men* by George Clooney. Nonetheless, he doesn't abandon his country of birth, appearing in *The Connection* by Cédric Jimenez and Gilles Lellouch. Next, he stars in Laurent Tirard's *Up For Love* and *Return Of The Hero*. In 2015 he returns as Brice in *Brice 3* as well as working with Claude Lelouch in *Un + Une*, a director for who he acts again in *Everyone's Life* (2017).

YOLANDE MOREAU

Yolande Moreau attends the Jacques Lecoq International School of Theatre and initially works in Children Theatre. In 1982 she writes a one-woman show: *Salé Affaire, Du Sexe Et Du Crime* in which she plays a woman who has just killed her lover. Agnès Varda notices her on stage and gives Moreau her first role in *Sans Toit Ni Loi* in 1985.

In 1989 she joins the Jérôme Deschamps and Macha Makeieff Theatre Company, quickly becoming one of its mainstays. From plays such as *Lapin Chasseur* and *C'est Magnifique* to the TV show *Les Deschiens* she becomes known for creating bizarre, off the wall, poetic characters. She is increasingly sought after by directors who most often utilize her skills in comic roles.

Yolande Moreau appears in popular box office hits such as *Happiness is in the Field*, *The Three Brothers*, and plays the concierge in *Amélie*. In 2004, she

co-directs *When the Sea Rises* with Gilles Porte, for which she wins the César Award and the Delluc for Best First Film, as well as the César for Best Actress. In 2013 she directs again, on her own this time; *Henri* screens in Directors' Fortnight in Cannes. She also works with Albert Dupontel, Catherine Breillat, and Martin Provost, for whose *Seraphine* she is awarded a second Best Actress César. In 2008 she plays a gun-slinging factory worker in the caustic *Louise-Michel* by Delépine and Kervern, for whom she works again in 2010 in *Mammuth*, alongside Gérard Depardieu. She voices one of the characters in the animation film *Mia and the Migoo*, plays twins in François Ozon's *In the House*, and in 2017 appears in Chad Chenouga's *De Toutes mes forces*.

THE COMPANIONS

JO DAHAN

Jo Dahan is a musician, singer and actor. Vocalist and bass player for Mano Negra, guitarist for Les Wampas, César nominee in 2016 as composer of the soundtrack to *Camille Redouble*, co-writer of every track on Gaëtan Roussel's *Ginger*, one of the cast of *Groland*, Jo Dahan is also a member of the street theatre companies Royal De Luxe, Cirkatomic, La Machine... In 2014 he releases his first solo album *Because*.

His first single "C'était mieux avant" is playlisted on OUI FM and France Inter, and he tours with Richard Kolinka (drums), Thomas Darnal (keyboards), Sylvain Cartigny, Philippe Almosnino (guitars) and vocalist Eléonore Du Bois Joli.

LOU CASTEL

Born in Bogotá, Colombia, to a Swedish father and Irish mother, Lou Castel has appeared in over 80 films, from various countries and in various genres. Beginning in Italy in the sixties with *Fists in The Pockets* by Marco Bellocchio, he alternates between genre films (the giallo *Orgasmo* by Umberto Lenzi, the western *El Chuncho* by Damian Damiani) and independent films (*Francesco d'Assisi* by Liliana Cavani).

During the seventies and eighties, he works with great European directors including Fassbinder (*Beware of a Holy Whore*), Chabrol (*The Nada Gang*), Wenders (*The American Friend*), Ruiz (*Treasure Island*), and continues throughout the nineties with Philippe Garrel, Olivier Assayas and Bertrand Bonello. A recent documentary honouring his life – *A Pugni Chiusi* by Pierpaolo De Sanctis – sparks a renewed interest in him from a new

generation of Italian directors, as evinced by roles in *Guardo in Alto* by Fulvio Risuelo, *Drive Me Home* by Simone Catania and *Always* by Alessio Di Cosmo.

JEAN-BENOÎT UGEUX

Jean-Benoît Ugueux studies at Liège Theatre Conservatory, then works at the Victoria Theatre in Gand with Wayn Traub and Lies Pauwels. He creates two plays with Anne-Cécile Vandalem and, in 2007, founds APTOSE, a theatre, film, radio and art production company.

Ugueux works widely in Belgian cinema for directors including Joachim Lafosse, Michael Roskam, Emmanuel Marre, François Pilot, Benoît Mariage...

He also directs and stages an experimental trilogy entitled *Valeurs* (Liberté, Respect, Justice), and produces a trilogy, *Avant-Terme*, directed by five Belgian directors for which he plays the lead character. Recently he directed *Eastpack* and is currently in post-production on *La Musique*.

JEAN-FRANÇOIS LANDON

Jean-François Landon is a longstanding member of Gustave Kervern and Benoît Delépine's company. Originally responsible for on-set catering, he has little by little moved to the other side of the camera as an actor for the duo.

JANA BITTNEROVA

Jana Bittnerova is only ten years old when she first appears on a theatre stage in her native city of Zlaté Moravce. She graduates at 21 from the Bratislava Academy of Dramatic Arts and Music, is hired by the Andrei Bagar National Theatre of Nitra (Slovakia), and tours numerous cities including Prague, Bratislava, Krakow, Zakopane, Saint Petersburg and Moscow, playing the roles of *Catherine De Heilbronn* by H. Von Kleist, Nicole in *Le Bourgeois Gentilhomme*, Sonetka in *The Village Lady Macbeth* by Lesko... In 1990 she creates with several artists the Theatre Tatro Company, for which she plays the double role of The Mother in *Sir Halewyn* by Michel Ghelderode. She also embarks on a tour of 150 shows of *Salomé* by Jana Juranova in (then) Czechoslovakia.

In 1992 Jana decides to move to Paris where she studies with Stuart Séide and Mario Gonzales at the Conservatoire National Supérieur d'Art Dramatique in Paris. She meets Philippe Adrien, who directs her in *Ivanov* by Anton Chekhov and *Rêves* by J-L Bauer, plays in numerous prestigious Parisian theatres such as Le Châtelet (under the direction of Fanny Ardant in *Passion* and Yannis Kokos in *The Bassarids*), the Théâtre de Châtillon (with J-C Gallota in *99 Duos*) and the Opera National De Paris where she plays Manuelita in *Carmen* by Yves Beaunesne, and collaborates with Robert Wilson, Zabou Breitman, Guillaume Gallienne, André Engel and Robert Johnson as a mime. She also appears in TV and feature films for directors as

varied as Luc Besson, J.P. Salomé, Nina Companeez, Yann Gonzalez, J.P. Mocky, Mario Andreacchio, François Ozon, Peter Kassovitz, Gérard Verger, Noémie Lvovsky, Cécile Telerman, Michel Gondry and Jacques Audiard.

In 2013 she plays Olga in *The Lobster's Cry* by Nicolas Guiot, which wins that year's Best Short Film César. Most recently she has been seen on stage in the role of Aglaë in *Misterioso 119* by Koffi Kwahulé and on the big screen opposite Juliette Binoche in *Baby Bump(S)*, *Orchestra Class* by Rachid Hamid and *La Colle* by Alexandre Castagnetti.

ELSA FOUCAUD

A clown from childhood (which was spent in part in Gabon), she continues into adulthood. She studies at the Jacques Lecoq School and with Cédric Page - Ludo Citrix, Guillaume Bailliart, Paola Rizza, Jos Houben, Yoshi Oida, Jackie Star, Gilles Defacques, as well as teaching herself as she goes along. Her taste for surprise and improvisation leads her to take the stage both solo and with diverse companies, whether in street theatre (her solo *Foucade*, or with The Armoires Pleines, Les Emplumées and Le Thyase companies), staged theatre (Dromeski, and the Groupe Fantomas, La Boîte à Outils, Ginko and Procédé Zèbre companies), circus (scores of performances and cabarets) or cinema (*Le petit chaos d'Ana* by Vincent Thépaut, *Le Sens Des Choses* by Frédéric Radepont).

A nomad in body and soul, she practices the arts of dance and song daily, in all their forms. She has also been a life model for sculptors and artists for ten years. For nine years she has been an active volunteer (general management and management of rehearsal spaces) for the Curry Vavart collective that runs two art spaces in Paris (Le Shakirail and La Villa Belleville)

MARIUS BERTRAM

A longstanding friend of Gustave Kervern, he makes notable appearances in *Le Grand Soir* (2012) and opposite Michel Houellebecq in *Near Death Experience* (2014).

CAST

Jacques: Jean DUJARDIN

Monique: Yolande MOREAU

Manu (The Carpenter): Jo DAHAN

Grégory (The Tough Guy): Lou CASTEL

Vincent (The Bookseller): Jean-Benoît UGEUX

Jean-François (The Cook): Jean-François LANDON

Béatrice (The Starlet): Jana BITTNEROVA

Corinne (The Shy One): Elsa FOUCAUD

Mario (The Italian): Marius BERTRAM

CREW

Directed by Benoît DELEPINE and Gustave KERVERN

Screenplay: Benoît DELEPINE and Gustave KERVERN

1st Assistant Director: Gérard BONNET

Continuity: Cécile RODOLAKIS

D.P.: Hugues POULAIN

Stills Photographers: Patrice TERRAZ and Kliment YANEV

Sound: Guillaume LE BRAZ

Wardrobe: Agnès NODEN

Make-up and hairdresser: Elsa GENDRE and Cedric KERGUILLEC

Production Design: MADPHIL

Unit Production Manager: Jean-Baptiste FAUCHARD

Editor: Stéphane ELMADJIAN

Producers: Marc DUJARDIN for JD PROD, Benoît DELEPINE and Gustave KERVERN for No Money Productions

Office Manager JD PROD: Belinda SALBRIS

Production Manager: Philippe GODEFROY

Post-production Manager: Jean DELDUC

Production Administrator: Marie-Christine FEVRIER

Production Assistants: Virginie BERRACHI and Axelle RIVIERE