

EuropaCorp

Presents



Written and directed by Guillaume Canet

Starring:

François Cluzet, Marion Cotillard, Benoît Magimel, Gilles Lellouche, Laurent Lafitte, Jean Dujardin, Valérie Bonneton, Pascale Arbillot, Anne Marivin, Louise Monot, Joel Dupuch and Hocine Merabet

Produced by:

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EUROPACORP

LES PRODUCTIONS DU TRÉSOR PRESENT

LITTLE WHITE LIES

A coproduction
CANEO FILMS
LES PRODUCTIONS DU TRESOR
EUROPACORP
M6 FILMS

With the participation of
CANAL +
CINECINEMA
M6

In association with
COFINOVA 6
and
COMPAGNIE CINEMATOGRAPHIQUE EUROPEENNE
PANACHE PRODUCTIONS

FRANÇOIS CLUZET

MARION COTILLARD

BENOÎT MAGIMEL

GILLES LELLOUCHE

JEAN DUJARDIN

LAURENT LAFITTE

VALÉRIE BONNETON

PASCALE ARBILLOT

ANNE MARIVIN

LOUISE MONOT

JOEL DUPUCH

HOCINE MERABET

With the friendly participation of
MATTHIEU CHEDID
AND
MAXIM NUCCI

Director of Photography
CHRISTOPHE OFFENSTEIN

EDITING
HERVÉ DE LUZE

SOUND
PIERRE GAMET
JEAN GOUDIER
JEAN-PAUL HURIER
MARC DOISNE

PRODUCTION DESIGNER
PHILIPPE CHIFFRE

COSTUMES
CARINE SARFATI

SCREENPLAY AND DIALOGUES BY
GUILLAUME CANET

LINE PRODUCER
HUGO SÉLIGNAC

PRODUCED BY
ALAIN ATTAL

A FILM BY
GUILLAUME CANET

SYNOPSIS:

Despite a traumatic event, a group of friends decide to go ahead with their annual beach vacation. Their relationships, convictions, sense of guilt and friendship are sorely tested.

They are finally forced to own up to the little white lies they have been telling each other.

Directed by Guillaume Canet and starring: François Cluzet, Marion Cotillard, Benoît Magimel, Gilles Lellouche, Jean Dujardin, Laurent Lafitte, Valérie Bonneton and Pascale Arbillot

DIRECTORS STATEMENT:

Les Petits Mouchoirs (Little White Lies) is my third feature as a director and the most personal of the three. For this reason, I insisted on writing it alone and the process was uniquely intense. I say that it's a personal film because the subject matter is particularly close to me. It's close to people of my generation while resonating with younger and older people.

Deceiving yourself comes very easy. It allows you to convince yourself you're right, to bury or shelve issues that are too painful to confront. It's when we develop the annoying, self-defeating habit of telling "little white lies".

This film talks about people who have accepted their life, job or sexuality without ever wondering if it's really what they want from life or if they really are happy in their relationship.

Through cowardice, force of habit or fear of the unknown, we often go through life without tackling these issues, without listening to our instincts or convictions and, above all, without listening to what our heart tells us.

The importance of learning to listen is what I wanted to show through the characters in the film. They all have a weakness, a lie they've buried and don't want to own up to.

An awful incident, like the one they are confronted with, forces them to face up to their lies.

I wanted to set this story in an atmosphere of comedy and friendship. But comedy underpinned with seriousness, and so with important nuances in the tone of the film as we switch from almost slapstick scenes to others that are, I hope, very touching.

I grew up with movies like Lawrence Kasdan's *The Big Chill*, John Cassavetes' *Husbands* and Yves Robert's *Nous irons tous au paradis*. They continue to be a source of inspiration, not just in their humor, but also in the sincerity their characters exude.

That's why, in this movie, I wanted to be as credible as possible in the portrait of friendships, for that credibility to fill every scene.

Casting the movie, I chose people I like and admire, who share one vital qualification for being in the film—they all know each other.

I insist on the fact that it's a personal film because it's so close to me. Either I see myself in the characters or I've met people just like them.

An Interview with Guillaume Canet

You seem in a state of heightened emotion...

Yes, it's very strange. I've never felt like this before about a movie I directed. I've made two shorts and three features, including *Little White Lies*, which isn't a lot but enough to be able to say that from the beginning this movie has been very special for me.

Apparently, after Tell No One, you had quite a turbulent time personally. Is that what led you to write Little White Lies?

Turbulent, maybe not, but I experienced what you could call a crucial period in my life, for sure. After *Tell No One*, I went through several different stages, due to my age partly. At 35, you don't look at things the same way as when you're 20, you've already taken a few knocks. I decided to enter a process of analysis—a fairly time-consuming process that was more productive than I could ever have imagined because it resulted in me writing this script in under five months. That's what makes the movie so special for me. I cannot make a more personal movie than *Little White Lies*.

What triggered this process of analysis?

Realizing how much I'd deceived myself over the years about what I really wanted, and how much energy I'd devoted to my work to avoid having to think about things. It was convenient to close my eyes to bothersome personal issues I didn't want to acknowledge. The tipping-point came when I was finishing *Tell No One*. I got sick. Shooting and editing the movie had taken so much out of me that I picked up the first virus going. It developed into septicemia and I spent a month in the hospital. When I got out, I went straight into a good old depression. I eventually realized that my whole existence couldn't begin and end with my work and that I was allowed to take the time to enjoy life.

The film shows the damage feelings of guilt can cause...

I have a relationship with guilt that most likely comes from my childhood—the major and minor dramas that occur at that age. When I realized that, I had to drive it all out and that made me feel so much better. I can't admit to making such a personal movie without admitting publicly that I went through that stage.

What were the initial benefits?

I realized a bunch of things that allowed me to focus on what I really wanted. I realized which friends really counted for me. I straightened out my life.

And the idea for Little White Lies began to take shape?

Summer 2008, I began to play around with the idea while I was working on another screenplay totally unconnected to my inner turmoil of that time. I was sharing a house with a friend for a few days and I started throwing out stuff that was buzzing around my head, especially the fact that I'd always wanted to make a "friends movie." The more I talked, and the more she listened, I realized that in fact a film was being born. I asked my friend to be my midwife for the next five days. She listened, asked questions, reacted, and I'd take notes. I owe her so much because right away I had the structure of the movie. I scribbled scenes down in my trailer on the set of *Farewell* as soon as I had some time between takes. Writing had never come so easy to me.

Is it fair to say there's a little of you in each character?

Yes, a little bit in each. A lot of what's said in the movie comes from my life. Afterwards, of course, it's reworked and fictionalized to become part of a story. Even so, writing the script of *Little White Lies* got quite painful because it dug so deep into personal experiences and made me relive so many emotions.

The film has the audience constantly torn between crying and laughing.

Yes, we walk a very fine line. Everybody's been in tragic situations where laughter suddenly breaks out. That's what I wanted to capture. The situation the characters find themselves in forces them through a whole range of emotions and feelings. I wanted to show how a vacation is often the chance to let off steam, and so provokes all kinds of reactions, some comic, some dramatic.

When did you sense that everything had clicked together?

Probably after the first table-read when François Cluzet said to me, pretty emotionally, *You know, there's a bunch of scenes where you don't know whether to laugh or cry.* I knew then I was on the right track.

The film's central theme is lies...

More specifically, the lies people tell themselves and, collaterally, each other—everything we don't want to see in ourselves, that we try to gloss over.

At the beginning, the characters spend a lot of time dodging their real issues.

Yes, like a lot of people at various points in their lives. *Is this truly my dream job? Do I truly love the person I live with? Is my sexuality what I truly wanted?* I don't use the word "truly" by chance. It's the key word. And those questions are relevant at any age.

And the characters are so universal, it's easy to identify alternately with one then the other.

That's what I was aiming for. I wanted to make a cross-generational movie. Even the children's characters are based on what I felt when I was 5-10 years old, surrounded by grown-ups. There's a lot of me in all of these characters. I approached writing them with a lot of honesty and sincerity, which I think is why people seem to relate to them easily. You always have to put something of yourself into a story. What's true and real for you, can be true and real for somebody else. At the very least, it's authentic because it's personal.

What was the movie like to shoot?

It was a very intense feeling but complicated because I wanted the actors to feel what I had felt when I was writing. I was pretty obsessive, asking them to say the lines exactly as I had imagined and written them. I've never thrown myself into a movie with such passion

You put a heap of passion into Tell No One...

Tell No One is a movie I love, but I think *Little White Lies* is a more personal and accomplished movie that, without sounding pretentious, gives me a particular sense of pride. I find the characters particularly touching. They inspire that passion in me.

It's also a film about friendship...

I freely admit to drawing inspiration from great movies about groups of friends like *The Big Chill* (1984), which is probably the reference for me. There's also Jean-Marie Poiré's *Mes meilleurs copains* (1988) and Yves Robert's *Un elephant ça trompe énormément* (1976). Cassavetes' *Husbands*... And a stack of movies by Claude Sautet.

Making a movie about a group of friends must be easier when you're working with real-life friends.

Sure. Gilles (Lellouche), Marion (Cotillard) and the crew that's worked with me since my very first short films, we go back a long way now. Then there's François (Cluzet) and Benoît (Magimel)... Same goes for Jean Dujardin—we realized we'd been to kindergarten and primary school together when both our families lived in Les Yvelines, outside Paris. I'd completely forgotten that. He reminded me at the premiere of *Mon idole* (2002). *Do you remember Mrs. Pichon? And Mrs. Copeck?* No kidding I remembered them. We couldn't get over it!

So it's a film about a bunch of friends made with a bunch of friends, on whom you nonetheless made certain demands.

When I offered them each a part, there were two conditions. Prior to shooting in August, I asked them to keep open five days in May to immerse ourselves in Cap Ferret. That way, I got to take everybody to the house where we'd be shooting. I wanted them to live there, to open cupboards and know where the coffee

was, the knives and forks, and so on. I wanted it to be ingrained, so that the boat trips would look natural, so that the beach restaurant would be familiar to them. When we went back to Cap Ferret in August, they already felt like they'd been there on vacation.

You also wanted them to get to know each other...

Exactly. So that the on-screen couples would take shape and they'd get to know the kids playing their children. The second condition was that I asked for everybody to be present throughout the shoot. I wanted them to stay there, to be part of the group 24/7, and to be available for improvised shots if the need arose. I didn't want the story to be acted out, I wanted them to live it.

You used two cameras on set the whole time. Why?

So that the actors would be as free as possible. So that, in group scenes, they could get up from the table to get a glass from the kitchen if they wanted without worrying about entering or leaving the frame. Then, in editing, I put the film together out of a vast amount of footage. To a certain extent, that's how I managed to make such a vibrant film with such rhythm. It was amazing how everybody got into the spirit of it and that's why this movie really touches me every time I see it. All the emotion I felt when I was writing the script comes flooding back.

It also talks about missed opportunities...

We all miss out on so much for the same reasons—you let your work and lifestyle get on top of you, you neglect your family, friends and relationships, while giving people the impression you're there. You know it's time to stop and think, to redefine your priorities and decide what you really want, but you don't necessarily take the time to do it, and when you finally get round to it, it may be too late.

In the movie, some characters aren't able to talk about things and others talk too much because silence scares them...

You're always scared you'll wreck the atmosphere by raising certain issues that may be a bit sensitive, so you don't say anything. But you wreck the atmosphere anyway! You let it slide because you think things will work themselves out. The "little white lies" are the rug you sweep all the crappy stuff under, until eventually it begins to show. When it all comes out, it can be gruesome, as it is for some of the characters in the movie when they finally have to face the truth.

The oyster-farmer plays a crucial role as the catalyst...

Jean-Louis is the group's conscience, the guy who's not afraid to speak his mind. He's a man of integrity who lives a simple life. He's been observing them carefully, he likes them all and he has a big heart, but he won't give them an easy ride. He brings them face-to-face with their contradictions and their cowardice.

He's played by Joël Dupuch, who is...

A real-life oyster-farmer from Cap Ferret. And a friend. He's outstanding, pitch-perfect, a complete revelation!

Gilles Lellouche plays the second-rate actor constantly making his life sound bigger and better than it is.

He has to charm and seduce. He can't bear to show his flaws, feelings or pain, so he shows off. It's the easy way out.

Is this your most polished movie?

Technically and in terms of directing actors, I'd say so, yes. But all along, I kept realizing how much I still had to learn!

GUILLAUME CANET - FILMOGRAPHY

DIRECTOR

2009 LES PETITS MOUCHOIRS (LITTLE WHITE LIES)

2006 NE LE DIS A PERSONNE (TELL NO ONE)

Screenplay: Guillaume Canet and Philippe Lefèbvre based on the novel by Harlan Coben

Awards :

César 2007 – Best Director

César 2007 – Best Score: -M- (Matthieu Chedid)

César 2007 – Best Actor: François Cluzet

César 2007 – Best Film Editing : Hervé de Luze

Victoire de la musique 2007 - Victoire de la musique of the best original soundtrack of the Year : -M- (Matthieu Chedid)

2002 MON IDOLE (WHATEVER YOU SAY)

Screenplay : Guillaume Canet and Philippe Lefèbvre

Nominations:

César 2003 - Nomination Best first Film

César 2003 - Nomination Best Actor for François Berléand

2000 AVALANCHE (Short Film)

Co-director with Jean-Christophe Pagnac

1995 SANS REGRET (Short Film)

1998 JE T'AIM (Short Film)

1999 J'PEUX PAS DORMIR (Short Film)

An Interview with Marion Cotillard

Guillaume always has plenty of ideas and stories that he'd like to make into movies. He'd been mulling over a film about a group of friends, and more broadly about our generation, for a long time. Three years ago, that desire began to take shape and he started writing the script for *Little White Lies*.

I followed the process from near and afar depending on my own schedule. Early on, he mentioned that he wanted us to work together. When I read the first draft, I was immediately touched by the way he gets under the surface of how we interact, and by the subtlety, honesty and sincerity of what he was trying to say. Guillaume is very observant, with a highly developed artistic sensitivity. He has created a group of believable, close-knit characters.

The process of creation

The preparation period was very productive. Guillaume is a very hard worker. He creates a structure that he controls down to the tiniest detail, providing his actors with a very solid foundation. He lets us into his world while giving us the freedom to express ourselves, to add little bits of ourselves.

We spent time with him individually, discussing his vision of our characters. Then he got us together for a series of table-reads in Paris, which resulted in certain adjustments to establish the balance between the various characters.

One of the most inspiring moments was the few days we spent in Cap Ferret in the house where we would be shooting the movie. It was an opportunity to share our insights and get to know each other better. It was important to develop a group dynamic and genuine friendships.

We had all worked on a picture of our characters' lives, what drives them and how they get on with each other, how they all met—their back stories as individuals and as part of the group. It's the kind of thing you don't see on screen that adds depth and underlying energy to the characters. We told each other our characters' life stories. It was a very moving moment, as if we were witnessing the birth of our characters and what bonds them.

On set, Guillaume constructs a space where everything possible is done to make the actors feel confident and at ease. A director who so deeply knows and understands actors makes the job very easy, even exhilarating. There were times when we felt like we simply weren't acting anymore.

Marie

Marie's an ethnologist. She studies human beings thousands of miles away to avoid having to face her own inner turmoil. Marie's scared. She runs.

The trouble is, around the age of thirty, you reach a stage where new priorities emerge after a period of taking life as it comes. There is a need, partly driven by fear, to take stock. It's a turning point that forces you into a little bit of soul-searching.

MARION COTILLARD

Academy Award winner Marion Cotillard is internationally renowned for her unbridled commitment to her art, challenging herself with each new role.

She can currently be seen in Chris Nolan's "Inception," a contemporary sci-fi action thriller set within the architecture of the mind. Cotillard will play opposite Leonardo DiCaprio, portraying his wife, 'Mal.' The film's cast also includes Ellen Page, Cillian Murphy and Joseph Gordon-Levitt.

This Fall, Cotillard will be seen co-starring in Guillaume Canet's, "Little White Lies," which he also co-wrote. The film follows a successful restaurant owner and his eco-friendly wife who stage a grand vacation for friends at their beach house. The vacation leads to a moment when the mood sours as characters begin to confess their innermost concerns. The film is set to be released in France October 2010.

She is currently in production on Woody Allen's "Midnight in Paris," starring opposite Rachel McAdams and Owen Wilson. The film is a romantic comedy that explores the illusion people have that a life different from their own is better. Following that, Cotillard will start production on Steven Soderbergh's "Contagion," opposite Jude Law, Matt Damon and Kate Winslet. The action-drama is centered on the threat posed by a deadly disease and an international team of doctors contracted by the CDC to deal with the outbreak. Upcoming, Cotillard is attached to star opposite Colin Farrell in David Cronenberg's "Cosmopolis," an adaptation of Don DeLillo's novel, a thriller that follows a multimillionaire on a 24-hour odyssey across Manhattan.

In 2008, Cotillard became the second French actress to ever win an Oscar®, and the first to win an acting award for a performance in the French language. The praise came for her riveting portrayal of legendary French chanteuse, Edith Piaf, in the film *La Vie En Rose*. Of her performance, New York Times film critic Stephen Holden wrote, Cotillard gives "the most astonishing immersion of one performer into the body and soul of another I've ever encountered in film." For her role, Cotillard also received a Best Actress BAFTA, Golden Globe and César Award as well as a Screen Actors Guild and Critics Choice Award nomination. In addition, she was named Best Actress by critics organizations worldwide, including the Los Angeles Film Critics Association and the London Film Critics Circle.

Cotillard's credits include the successful French "Taxi" film series, written by Luc Besson; Yann Samuell's "Love Me If You Dare;" and Tim Burton's "Big Fish." She garnered her first César Award for Best Supporting Actress, for her performance in Jean-Pierre Jeunet's "A Very Long Engagement." Following that, she went on to star in Ridley Scott's "A Good Year;" Michael Mann's "Public Enemies" and Rob Marshall's "Nine," the screen adaptation of the hit musical. Her performance in the film brought her Golden Globe and Critics' Choice Award nominations, and she also shared in a SAG Award® nomination for Outstanding Motion Picture Cast Performance.

In 2010, Cotillard was named a Knight of the Order of Arts and Letters, for her contribution to the enrichment of French culture. Born in Paris, Cotillard studied drama at Conservatoire d'Art Dramatique in Orléans.

Marion COTILLARD

- 2010 « NINE » - Golden Globes nomination for the Best performance by an actress in a motion picture, musical or comedy
Critics Choice Award nomination for Best supporting Actress
- 2008 « LA VIE EN ROSE » - Oscar of the best actress in a leading role.
Golden Globes: Best Performance by an Actress in a Motion Picture - Musical or Comedy.
César of the best actress.
BAFTA of the best actress.
- 2005 "Un Long Dimanche de Fiançailles" by Jean-Pierre JEUNET - César of the best actress in a supporting role
- 1994 First Price at the Conservatory of Orléans

CINEMA

- | | | |
|------|--|-----------------------|
| 2010 | MIDNIGHT IN PARIS | Woody ALLEN |
| 2009 | LES PETITS MOUCHOIRS | Guillaume CANET |
| | INCEPTION | Chris NOLAN |
| | LE DERNIER VOL DE LANCASTER | Karim DRIDI |
| 2008 | NINE | Rob MARSHALL |
| | PUBLIC ENEMIES | Michael MANN |
| 2005 | LA VIE EN ROSE | Olivier DAHAN |
| | A GOOD YEAR | Ridley SCOTT |
| | DIKKENEK | Olivier VAN HOOFSRADT |
| | FAIR PLAY | Lionel BAILLIU |
| | TOI ET MOI | Julie LOPES CURVAL |
| | MARY | Abel FERRARA |
| 2004 | EDY | Stéphan GUERIN-TILLIE |
| | LA BOITE NOIRE | Richard BERRY |
| | MA VIE EN L'AIR | Rémi BEZANCON |
| | SAUF LE RESPECT QUE JE VOUS DOIS | Fabienne GODET |
| | CAVALCADE | Steve SUISSA |
| 2003 | UN LONG DIMANCHE DE FIANCAILLES | Jean-Pierre JEUNET |
| | NARCO | Tristan & Gilles |
| | L'ÉCOLE | Lucille HADZIHAILOVIC |
| | BIG FISH | Tim BURTON |
| 2002 | JEUX D'ENFANTS | Yann SAMUELL |
| | TAXI III | Gérard KRAWCZYK |
| 2001 | LES JOLIES CHOSES | Gilles PAQUET-BRENNER |
| | Nomination for the César 2002 for the best hope as an actress | |
| | UNE AFFAIRE PRIVÉE | Guillaume NICLOUX |
| | TAXI II | Gérard KRAWCZYK |
| | LISA | Pierre GRIMBLAT |
| | DU BLEU JUSQU'EN AMÉRIQUE | Sarah LEVY |
| | FURIA | Alexandre AJA |
| | GUERRE DANS LE HAUT PAYS | Francis REUSSER |
| | TAXI | Gérard PIRES |
| | Nomination for the César 1999 for the best hope as an actress | |
| | LA BELLE VERTE | Coline SERREAU |
| | COMMENT JE ME SUIS DISPUTÉ... | Arnaud DESPLECHIN |
| | L'HISTOIRE DU GARÇON QUI VOULAIT QU'ON L'EMBRASSE | Philippe HAREL |

TELEVISION

LES AMANTS
INTERDIT DE VIEILLIR
TEO LA TENDRESSE
CHLOÉ (Rôle : Chloé)
HIGHLANDER
EXTRÊME LIMITE

Laurent CARCELES
Dominique TABUTEAU
Yves AMOUREUX
Dennis BERRY
Dennis BERRY
Bernard DUBOIS

SHORT MOVIE

DOGGY DOG
LA SURFACE DE RÉPARATION
L'APPEL DE LA CAVE
LA SENTENCE
AFFAIRE CLASSÉE
LA MOUETTE
KEO
INSALATA MISTA
LE JEU
SNUFF MOVIE
LA FÉE ELECTRIQUE

Olivier MEGATON
Valérie MULLER
Mathieu MERCIER
Mauro LOSA
Jean-Luc GALISSAIRE
Nils TAVERNIER
Olivier VAN HOOFFSTADT
Emmanuel HAMON
Julien RASSAM
Olivier VAN HOOFFSTADT
Eric WORETH

THEATRE

Y'A DES NOUNOURS DANS LES PLACARDS
Choreographic Play
Contemporaneous Theater of Danse

Laurent COTILLARD

An Interview with Gilles Lellouche

Little White Lies is my fifth movie with Guillaume. We met at Alain Attal's company Les Productions du Trésor. It was late at night. I was writing *Narco* and he was working on the script of *Mon Idole*. It was just after *Vidocq* was released and he was pretty down. It was soon after *The Beach* with Leo DiCaprio, too, so there was always a horde of people hovering around him. We talked most of the evening, openly and honestly, and I was struck by how insightful he was.

His development as a director has been spectacular. In *Mon idole*, you can pick out his influences (Paul Thomas Anderson, Martin Scorsese...). In *Tell No One*, it's already much less obvious. Formal issues are less important to him than the story. Directing isn't Guillaume being a pretentious actor, it's a real necessity for him. He injects life into his art. When I met him, he carried around a notebook and jotted down anything that could be a good idea for a movie or a scene even, that he had yet to write, of course.

A timeless, universal tale

Cap Ferret has been our base camp for the last ten years. All the characters draw to a greater or lesser extent on episodes that happened there or people we met there. But the strength of Guillaume's movie is that he has transcended the raw material. Nothing is anecdotal. It's not a movie about our vacation with comic book plotting. It's a timeless, universal tale.

I play a second-rate actor, a superficial poser and womanizer. He's a good friend, with the good grace not to burden the others with his problems. Eric is the dynamo of the group.

In *Little White Lies*, Guillaume isn't far from what Claude Sautet used to do. He's always liked movies with groups of friends. He asked us all to watch *The Big Chill* again, and John Cassavetes' *Husbands*. Making a movie with eight characters, of roughly equal importance, is a real challenge and, when you see the result, he has succeeded brilliantly.

GILLES LELLOUCHE

Training

1992-95 Florent European Acting School
Professors : Bruno Colomb, Michel Harfaut, Raymond Acquaviva

Theatre

1994 "BEAUCOUP DE BRUIT POUR RIEN" directed by Philippe Viallat
By W. Shakespeare

1995 "GLENGARRY GLENN ROSS" directed by Romain Barret
By D. Mamet

Cinema

1997 "FOLLE D'ELLE " Jérôme Cornuau

1998 "MES AMIS " Michel Hazanavicius

2001 "MA FEMME EST UNE ACTRICE" (MY WIFE IS AN ACTRESS)
Yvan Attal

2002 "MON IDOLE" (WHATEVER YOU SAY) Guillaume Canet

"MIEUX QUE LA VIE" (LOVE ME IF YOU DARE) Yann Samuell

2003 "NARCO" (THE SECRET ADVENTURES OF GUSTAVE Klopp)
Tristan Aurouet & Gilles

Lellouche

2004 "ANTHONY ZIMMER" Jérôme Salle

"MA VIE EN L'AIR" Rémi Bezançon

2005 "NE LE DIS A PERSONNE" (TELL NO ONE) Guillaume Canet

"ON VA S'AIMER" Ivan Calbérac

2006 "LE HEROS DE LA FAMILLE" (FAMILY HERO) Thierry Klifa

"MA PLACE AU SOLEIL" (MY PLACE IN THE SUN) Eric de Montalier

"MA VIE N'EST PAS UNE COMEDIE ROMANTIQUE"
(IT HAD TO BE YOU) Marc Gibaja

"LE DERNIER GANG" (MASKED MOBSTERS) Ariel Zeitoun

	<u>"PARIS"</u>	Cédric Klapisch
2007	<u>"LA CHAMBRE DES MORTS"</u> (ROOM OF DEATH)	Alfred Lot
	<u>"LE PREMIER JOUR DU RESTE DE TA VIE"</u> (THE FIRST DAY OF THE REST OF MY LIFE)	Rémi Bezançon
	<u>"SANS ARME, NI HAINE, NI VIOLENCE"</u> (THE EASY WAY)	Jean-Paul Rouve
2008	<u>"L'INSTINCT DE MORT"</u> (KILLER INSTINCT)	Jean-François Richet
2009	<u>"KRACH"</u> (TRADER GAMES)	Fabrice Genestal
	<u>"UNE PETITE ZONE DE TURBULENCES"</u> (A SPOT OF BOTHER)	Alfred Lot
2009	<u>"LES PETITS MOUCHOIRS"</u> (LITTLE WHITE LIES)	Guillaume Canet
	<u>"LES AVENTURES EXTRAORDINAIRES D'ADELE BLANC-SEC"</u> (THE EXTRAORDINARY ADVENTURES OF ADELE BLANC-SEC)	Luc Besson
2010	<u>"A BOUT PORTANT"</u>	Fred Cavayé
	<u>"MA PART DU GATEAU"</u>	Cédric Klapisch
	<u>"AU ROYAUME DES AVEUGLES"</u>	Tristan Aurouet

Television

2001	<u>"LE 17 "</u>	Eric Lavaine
2003	<u>"L'ADIEU"</u>	François Luciani
2008	<u>"UN SINGE SUR LE DOS"</u> Arte	Jacques Maillot

Cast Voice

2007	<u>"LASCARS"</u> Part : Zoran Cannes 2009 – Semaine de la Critique (Special Screening)	Albert Pereira Lazaro & Emmanuel Klotz Bac Films et Millimages
2008 Howard	<u>"VOLT "</u> Part : Rhino	Chris Williams, Byron Disney

Short Movies :

1996	<u>"2 MINUTES 36 DE BONHEUR "</u>	T. Aurouet, G. Lellouche
1997	<u>"AH, LES FEMMES"</u>	Nicolas Houres
1999	<u>"UN ARABE OUVERT" (m.m.)</u>	Hervé Lasgoutte
	<u>"LA TARTE AUX POIREAUX"</u>	Lionel Pouchard
1998	<u>"UN ANGE PASSE"</u>	Lionel Pouchard
2001	<u>"BOOMER"</u>	Karim Adda
	<u>"PASSKEU"</u>	Gilles Lellouche
2002	<u>"VARSOVIE 1925 – PARIS 2000 "</u>	Idit Cebula
2006	<u>"J'AI PLEIN DE PROJETS"</u>	Karim Adda
	- Grand prix 2007 of the Alpes d'Huez Film Festival - Best Director Award 2007 - International Film Festival of Valenciennes - Jury Prize 2007 Velizy Film Festival	
2007	<u>"LA 17^e MARCHE"</u> Canal+ collection « écrire pour un acteur : Julien BOISSELIER » - Grand prix 2008 of the Alpes d'Huez Film Festival - Best Director Award 2008 - International Film Festival of Valenciennes - Grand Prix 2008 Saint Raphaël Film Festival	Karim Adda

An Interview with Hugo Sélignac

Guillaume had such a specific vision of what he wanted that the read-throughs of the script with the cast probably took most of these well-established stars back to the days when they were starting out. Guillaume wanted the tone to be precisely as he described it, or it changed the meaning of the lines. And sometimes, when Guillaume asked them to appear in the background of certain shots, they may have felt like they'd been hired as extras. Obviously, that wasn't so and, on screen, the result speaks for itself. There is so much emotion in the scenes where the friends' interactions emerge over several shots, in the glances and expressions that Guillaume captures magnificently, not just in the dialogue. In the end, everybody agreed on this—we haven't made a film, but the film. Guillaume gets the very best out of people on set. I realized that I went into this business to work with artists like him. Unlike some directors, he applies the concept that everybody is important on a shoot. In Guillaume's eyes, every single person working alongside him has a specific role to play, from the intern to François Cluzet.

The remarkable thing about *Little White Lies* is the universal nature of the issues the characters are wrestling with. They are valid at age 15, 35 or 65 across all of society. The sexual frustration of Pascale Arbillot's character, for example; or Benoît Magimel's character's epiphany about his true nature; Gilles Lellouche's character's chronic inability to commit; or wondering if somebody is really "the one", or if you're doing the right job, or if you can truly count on your friends, etc.

People say that *Little White Lies* is an ensemble movie, but I prefer to describe it as the story of a group of 8 friends, each of whom is the hero of his or her own story.

On the shoot, my job consisted of taking the weight off Guillaume's shoulders, encouraging him to delegate as much as possible so that he could focus on the job at hand, and taking charge of fundamental logistical and technical issues, and subsidiary matters to which he would devote a half-hour of his time, like what cheese the canteen should serve for lunch, because he was genuinely concerned about the whole crew's welfare.

It was very wise of Guillaume to dismiss, early on, the idea of acting in the movie as well as directing. It would have been very tricky to do both and almost impossible to offer such precise direction to the rest of the cast.

It was a delight working on *Little White Lies*. It's a movie with heart. You come out wanting to tell people you love them.

An Interview with Alain Attal

Making a movie with Guillaume is a pleasure every time. He's a very loyal man, for whom a working environment based on trust is particularly important. *Little White Lies* is his take on his generation and, more widely, on contemporary society. It's a movie about the damage you cause (or suffer) by constantly putting off until later the really important issues.

The artistic and commercial success of *Tell No One* gave Guillaume the time to write the screenplay he dreamed of. And I made sure I could give him the time he needed on set and in the editing suite. The rough cut was four hours long! He insisted on putting everything he'd shot into it. I wasn't allowed to see it because he preferred to bring it down to a more customary length on his own.

It's the first time since we started working together that Guillaume has attained such a level of expertise and authority. He was the captain of the ship, driven by tremendous energy. During the shoot, I noticed how astonishingly determined he was. Guillaume had never been so in control of his previous movies, in every sense—from the script (the first one he wrote alone, without Philippe Lefebvre) to the locations that he chose personally, like every single song on the soundtrack.

A subtle blend of genres

I decide to ask Hugo (Ségnac) to line produce. After years working together, he's got where he deserves to be. I met him when he was an intern on *Selon Charlie* by Nicole Garcia. He's come a long way. He learns fast and manages budgets with an innate talent. As a result, I didn't have to be on set in Cap Ferret every day. One return trip per week was enough. I received the dailies and discussed them on the phone with Guillaume.

The lessons learned on *Tell No One* allowed him to aim once more for a subtle blend of genres. Whether he's making a thriller or a comedy, like this movie, nothing discourages him from infusing the story with emotion. He has a unique intuition, a sixth sense for what will work best in a movie. *Little White Lies* is the finest example of that.