Mandarin Cinéma Presents

French release: November 10th 2010
Running time: 103 minutes
Image 1.85 - Sound Dolby SRD

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Catherine Deneuve
Gérard Depardieu
Fabrice Luchini
Karin Viard
Jérémie Renier
Judith Godrèche

A film by François Ozon

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North of France, Sainte-Gudule, 1977. Suzanne is the submissive, housebound wife of wealthy industrialist Robert Pujol, who oversees his umbrella factory with an iron fist and is equally tyrannical with his children and 'trophy housewife'.

When the workers go on strike and take Robert hostage, Suzanne steps in to manage the factory. To everyone's surprise, she proves herself a competent and assertive woman of action. But when Robert returns from a restful cruise in top form, things get complicated...

The French title of the film

In French, a potiche is a vase or decorative object of little value and no real practical use that you put on a shelf or a mantel. The word is also used in everyday language as a derogatory term for a woman who is considered just eye candy, or a woman living in the shadow of her husband who doesn't seem to have her own identity. Certain wives of politicians, or even certain female politicians themselves, have been called “potiches”, including Madame Chirac, or more recently, Ségolène Royal.
IN THE BEGINNING...

I’d been wanting to make a film about women’s place in society and politics for a long time. When I saw the play POTICHE by Barillet and Grédy, about ten years ago, I immediately thought it was great material for a film. But it took me a long time to make it mine, to figure out how to adapt and modernize it. I felt I could achieve the tone and verve of screwball comedies, but I didn’t want to end up making a backward-looking film, disconnected from reality. There were two catalysts for launching the project. First, meeting the Altmayer brothers, producers, who proposed I do a political film about Nicolas Sarkozy in the spirit of Stephen Frears’ THE QUEEN. Second, the 2007 presidential elections in France, during which I followed Ségolène Royal’s campaign with interest.

ADAPTING THE PLAY

I quickly realized that adapting this play was going to be very different than it had been for the two previous plays I adapted. Both of the others took place in confined quarters, so my approach had been voluntarily theatrical. WATER DROPS ON BURNING ROCKS was about emotional confinement and imprisonment within a couple. 8 WOMEN was an opportunity to put a group of women - actresses - in a cage and observe their behavior. POTICHE, on the other hand, is
a story of emancipation. It's about letting Suzanne out of her cage so she can take on the outside world. The film was thus shot mostly on location, whereas the other two had been shot entirely in the studio. As I worked on the adaptation, I became aware that by simply tweaking a few details already present in the play, I could draw parallels with today's society and the current political climate. There are more women running businesses or running for office now, but many of the problems and attitudes they face haven't changed much in thirty years.

The play ends with Suzanne taking over the factory and jilting both her husband and her communist lover. I added a third act, in which the husband regains control of the factory. Out of this humiliation and frustration comes Suzanne's desire to enter politics and get her revenge. The idea of a political career for Suzanne was alluded to in the play, when, at one point, she says in jest, “One day, I'll run for office. I've run a factory, I can surely run France!”

I met regularly with Pierre Barillet during the writing process, so he could read my different versions. He was very supportive, provided lots of ideas and did not resist my transformations. On the contrary, he was happy to see the play getting a new life. He didn't feel like I was betraying his work, he felt like I was taking it to new places.

MAINTAINING THE 1970S CONTEXT

Keeping the action in the 1970s provided distance and allowed us to make references to the current economic crisis in a humorous way, which was important to me. Setting the action in the present would have made for a heavier film. And it wouldn't have made sense for the Babin character to be so important: in France back then, the Communist Party carried 20% of the vote. And significantly, French society was far more divided at the time. People on the right never mixed with people on the left, and vice versa. They were two separate worlds, especially in the provinces. Back then, if a factory owner's wife slept with a communist MP, she was committing a supreme act of transgression!

It was also a lot of fun to recreate the period. I was a kid back then, so it was amusing to play around with my memories. But I didn’t want to fall into nostalgia or clichés like bellbottoms, psychedelic orange or the sexual revolution. I wanted to create a relatively realistic view of the 70s. Especially considering the story takes place in a small town, and people in small towns don’t always adopt new fashions and attitudes right away. Suzanne’s look is in fact more 60s or even 50s.

FROM THÉÂTRE DE BOULEVARD TO MELODRAMA

When I read the play, I thought it was very funny, but what touched me the most was the almost tragic relationship between Suzanne and Babin. It has strong melodramatic potential: the passage of time, growing older, disillusionment with love, a certain melancholy... I loved the scene where Babin proposes to Suzanne that they be together, but she says they're too old for such things. I felt that scene would benefit from a less ironic, less comic, more serious approach. The play was essentially a vehicle for the comic actress Jacqueline Maillan, and she played the role accordingly. People went to see her and to laugh, so her Suzanne was infused with comic distance.
from the start, and wasn’t overly bothered when her husband or her daughter were mean to her. She always had the last word. For the film, however, I felt the character should feel the pain and humiliation of the verbal and psychological abuse she receives, so the actress would need to play it straight. As a consequence, the opening scenes - that had people in stitches in the theater - are much more cruel in my film. Making the cruelty more than just a joke means a bigger pay-off as the film progresses and Suzanne breaks free of her shackles. I wanted the audience to identify with, and be moved by, this “trophy wife who refuses to stay on the shelf”. POTICHE is a feminist film in that sense: it takes its character’s personal journey seriously. As an audience, we like her, we root for her and we’re happy when she blossoms, like in an American success story.

In France, théâtre de boulevard is a genre characterized by light, silly, often outrageous comedy. Typically, all possible transgressions are explored - social, familial, emotional, political - but in the end, everyone always lands on their feet. Middle-class audiences want to laugh at all that is titillating or frightening, as long as everything goes back to normal in the end. In my adaptation, I tried to shake things up for real: as a woman, Suzanne finds a legitimate place in society, turning the patriarchal order on its head, and her son is actually having an incestuous relationship.

Catherine Deneuve as a Potiche...

Rather than trying to find a pale imitation of Jacqueline Maillan, I decided to cast against type and offered the role to Catherine Deneuve, who, as I knew from my experience with her on 8 WOMEN, would know how to flesh out the character and give her the necessary depth for audience identification. Catherine is an earthy actress, she makes situations real and creates empathy for the character. In the beginning, Suzanne is a caricature, as are the other characters. She’s the good little wife of a small-town factory owner, but gradually, she breaks free and undergoes a series of transformations to become a new woman. Using the character as a starting point, I wanted to explore the woman, and then end the film with the actress, in the final scene.

It was a real pleasure working with Catherine again. On 8 WOMEN there had been some tension, as it was an ensemble piece, and I had imposed a certain neutrality on myself: she was one among eight. We weren’t able to establish the privileged relationship we both would have liked. But on POTICHE, we were thick as thieves right from the start. I met with her early on, before I’d even found the producers. I asked her, “How would you like to play a potiche?”. She was all for it. It was important for me to have her tacit agreement before launching the project. She followed the development stages: writing, production, casting. She invested herself in the character, who she loved. We really had a lot of fun on the shoot.

SUZANNE’S MEN

To accompany my French woman, Suzanne, I needed two heavyweights, two strong men who could stand up to each other, two French actors representing two different acting styles.
When we conjure up a celluloid lover for Catherine Deneuve, Gérard Depardieu naturally comes to mind. They've played so many couples on screen I knew it would work. There's such a magical chemistry between them. I knew they'd enjoy being together and the audience would enjoy seeing them reunited as old lovers. Babin is one of my favorite characters. He's a hopeless romantic, stuck in the past and married to his political convictions. At the same time, he's the most poignant character. He wants to change his life, become a father, be with Suzanne, enjoy middle-class comforts: “Can't I be happy too?”. I couldn't imagine anyone other than Gérard Depardieu to embody this strong, rugged man with a vulnerable, sentimental side. Gérard immediately found the character amusing and familiar. For his hairstyle, we were inspired by the French trade unionist Bernard Thibault's famous bowl cut. Fabrice Luchini was a natural choice for the role of Robert Pujol. I thought it would be risky but interesting to pair him with Catherine Deneuve. They are so completely different in the way they work, their approach to acting, and the films they've made. They're an unlikely couple, as are Robert and Suzanne, and I felt that would be conducive to comedy. In the play, Robert is the stereotypical asshole husband and boss. He's reactionary, dishonest and tyrannical with his workers and his loved ones, like characters played by Louis de Funès in the 70s. But I enjoyed giving him another, more childlike side. Towards the end of the film, this man who is supposed to represent cold hard management and a certain male chauvinism turns into a little boy, being devoured by his wife when he slinks into her bedroom and begs her for a kiss. Knowing how much I liked his work in the films of Eric Rohmer, Fabrice was initially surprised when I offered him the very different role of Robert Pujol. But he soon appropriated the character and injected his frenetic, over-the-top, mad acting style into the mix. He is a fearless actor who finds humor in the minutest of details.

SUZANNE’S CHILDREN

The three other characters - the children and the secretary - weren't very developed in the play and didn't exist on their own. So I needed to write stories for them and enrich them. As in the films of Douglas Sirk, I wanted to illustrate how children can often be more conservative than their parents. Especially with the character of the daughter, Joëlle, who doesn't evolve much but does reveal herself. In the beginning, this daddy's girl considers herself modern and criticizes her mother for being old-fashioned. However, as the mother becomes liberated in the second part, Joëlle loses her bearings and realizes she is the conservative one, a prisoner of convention, incapable of divorcing or getting an abortion, unable to find her own freedom. During the screen tests, Judith Godrèche immediately understood that Joëlle needed to be a real little brat, capable of casually tossing off the cruelest of remarks with a smile. She was unconcerned with making the character likeable, knowing the inherent value of playing the bad guy. She also found the physical transformation amusing. She enjoyed becoming a reincarnation of Farrah Fawcett, with her ash blond feathered tresses and ultra bright smile. Joëlle outwardly appears to be the most modern of all the characters, but deep down she is in fact the most conservative.
The son, Paul, is the kind of character you’d see in a Molière comedy. In a tradition Jacques Demy perpetuated in his films, young people fall innocently into incestuous relationships, until a *deus ex machina* breaks the tension. Paul wasn’t initially meant to be homosexual, but I thought it would make a nice final twist to transfer the incest onto a relationship between two men, raising the question: is it still incest if there’s no risk of having a child? The twist isn’t that Paul turns out to be homosexual - I think that’s obvious pretty early on - but instead that he’s unwittingly involved with his own half-brother. Or in any case, someone who could be his half-brother.

It was great working with Jérémie Renier again, ten years after CRIMINAL LOVERS (1999). I’ve followed his career and admire his work as an actor. In this film, I wanted to see him smiling, cheerful, breezy and sexy, as opposed to the dark roles he usually plays. His blond hair and svelte physique were perfect for the 1970s look.

THE SECRETARY

Karin Viard felt her character should also experience a real political awakening and become liberated, not just be there to make photocopies, like in the play. The secretary goes from having a male boss to having a female boss, but she grows along the way: “I’ve learned you don’t have to spread your legs to get ahead!” Her little speech, “You will be a secretary, my dear”, in reference to Rudyard Kipling’s “If”, was something I had heard in a report about secretarial schools on the television program “Aujourd’hui Madame” (“Today’s Woman”). I wasn’t sure I would use it in the final film until the editing stage. It’s rather surrealistic, with no narrative logic - other than the fact that it addresses women’s position in society - but Karin did such a great job with it that I decided to keep it. She’s not afraid of playing stereotypes, she transcends them with depth and emotion. She was perfect for the role.

THE MUSIC AND THE SONGS

I saw no reason to turn the play into a musical, but I did want to highlight the period by using songs and music of the time. For the original score, I asked Philippe Rombi to take inspiration from 1970s comedies and the scores of Vladimir Cosma and Michel Magne, and to develop two veins: one comic, linked to Robert Pujol, and one more sentimental, to illustrate the love story between Suzanne and Babin. The film moves in two directions: toward Fabrice Luchini and toward Gérard Depardieu. Catherine Deneuve is in the middle, oscillating between comedy and melodrama.

Michèle Torr’s *Emmène-moi danser ce soir* (Take Me Dancing Tonight) was the best-selling song in France in 1977-78. It’s about a woman asking her husband to pay attention to her like he used to, which is exactly where Suzanne finds herself at the beginning of the film. When Catherine dances and sings in the kitchen, the idea was to stay anchored in the character’s reality, with her continuing her chores as usual. I wanted us to sense that this woman is happy in her kitchen, despite it all. When we finished shooting the sequence, after she’d emptied the dishwasher a dozen times, Catherine told me, “That reminded me of the cake d’amour scene in PEAU D’ÂNE (Donkey Skin)”. I hadn’t made the connection, but I was touched by her remark.
For the dance sequence at the Badaboum, Benjamin Biolay suggested a song I didn’t know, by a group called Il était une fois (Once Upon a Time): Viens faire un tour sous la pluie (A Walk in the Rain). The song had the advantage of being from the period and having two different tempos: one slow and the other disco, in the spirit of the Bee Gees. This dance between Suzanne and Babin is about celebrating the legendary pair Deneuva/Depardieu. It's intentionally artificial. They look into the camera. It's a moment out of time, a little bit magical. I’m not aiming for reality here, I want to get to the essence of these two people who are having fun with each other and sharing a moment of great affection.

The song Suzanne sings at the end of the film, C’est beau la vie (How Beautiful Life Is), was written by Jean Ferrat in the 1960s for Isabelle Aubret, who had survived a serious car accident. Using the song in a political context - at the end of the victory rally, after we’ve followed Suzanne’s path to liberation - gives it another dimension. Benjamin Biolay and I wanted Catherine’s voice high in the mix, natural, unembellished, in all its fragility and truth.

The screenplay didn’t call for Babin to listen to Suzanne on the radio, but I improvised that scene with Gérard one day as we were wrapping up. I wanted him on screen one last time after their phone conversation, so I put on the music to see what he would do, just letting him improvise. Watching him listen to Catherine’s voice and sing along with her was one of the most moving moments of the shoot.
FRANÇOIS OZON
FILMOGRAPHY

2010  POTICHE
2009  THE REFUGE
2008  RICKY
2007  ANGEL
2006  A CURTAIN RAISER (short film)
2005  TIME TO LEAVE
2004  5X2
2003  SWIMMING POOL
2002  8 WOMEN
2001  UNDER THE SAND
2000  WATER DROPS ON BURNING ROCKS
1999  CRIMINAL LOVERS
1998  SITCOM
1997  SEE THE SEA (medium-length film)
François Ozon approached you about POTICHE very early on.

Yes, as he did for 8 WOMEN. I was involved in the project from the beginning, right through to the end. I like to come in at the start, to really understand a film, give my opinion, discuss things. I tried to go in the direction François wanted. He’s very good at expressing what he does, or wants to do. Some actors like to begin working only when the script is final, but I like to be involved a bit beforehand. I need information from various sources so the character can gradually take shape, I can’t create a character alone before the shoot. I have an idea, of course, but I can’t really build the character if I stay in the abstract.

What was your initial reaction to the project?

I knew Jacqueline Maillan’s work, but not the Barillet and Grédy play, which I still haven’t read or seen for that matter. But when François told me about the play and his desire to adapt it, I thought it was a wonderful idea. First, because it was him: he has a particular talent for deconstruction and I knew he’d bring a sharp, ironic, modern vision to this “boulevard” play, which incidentally I do not consider a pejorative term. I could easily imagine what he might do with such subject matter. And then, there was the pleasure of working with him again.
He quickly wrote a funny, energetic script with plenty of relevance to women’s place in today’s society. Things have changed in thirty years, of course, but not that much, actually. The play takes place in the 70s, but so much of what happens in it is still happening today: strikes, employers being held hostage, women not having much power, at least compared to men... That struggle is far from being over.

*When your character gets involved in politics, Ségolène Royal comes to mind.*

I had a variety of examples and images in my head throughout the film, depending on the situation. Personal examples, symbolic images, names I won’t reveal because doing so might distort or trivialize the message. But one thing is certain: I thought of many different people.

*You were very involved in the women’s movement in the 1970s, notably when you signed the Manifesto of the 343 Bitches for abortion rights.*

It didn’t occur to me while making the film, but of course this is a part of me. When Joëlle, my daughter in the film, tells me she won’t be getting an abortion, that takes me right back. Being pregnant, not wanting to or not being able to get an abortion, not being able to leave your husband... I remember how common those dilemmas were. Young women today have always had these rights, they don’t realize what big changes took place thirty years ago. I must say, it all happened incredibly fast.

*What was your reunion with François Ozon like?*

The experience of having already worked together made things much easier. I knew him, and he knew me, and that saved a lot of time. Which was a good thing, because I was a little apprehensive about the shooting schedule and being in virtually every scene. Indeed, it was a fast-paced shoot, reflecting the rhythm of the film. François never wastes any time, you’re never waiting around with him. He’s quick, intense, bright, incisive, ebullient. At the same time, he’s very meticulous. I felt like we were working in sync. The film was very written and structured, but within that structure, François gave the actors a lot of freedom. I felt very close to the film and to the project. I always felt like I was being elevated. And then there was the fact that we shot in Belgium. It’s always better to shoot outside of Paris. You see each other so much more than when you go home after work every night. That encourages team spirit. The shoot was joyful and intense. The Belgian crew was wonderful. We were sad to say goodbye at the end. The atmosphere on a film set is always an unpredictable thing. It depends a lot on the director and the crew. But it’s crucial to the success of a film, especially when it’s a comedy. There needs to be a certain lightness and gaiety in everything. Although, once I’d finished the film, its pace seemed pretty brutal in retrospect!
Your ability to play straight is striking. We are both amused and touched by the character of Suzanne.

Yes, there’s a mixture of comedy and emotion. I absolutely wanted to be sincere, to play my character and the situations straight. François and I discussed it at length. I tried to avoid falling into fabrication, to stay as genuine as possible, to create empathy for the character, to express just how much she’s been oppressed by her authoritative husband. That way, when Suzanne succeeds, we welcome this turnaround, we’re happy to see her get her revenge.

Suzanne’s clothing evolves throughout the film. Did this help you get into character?

Yes, definitely. I had also experienced that on Benoit Jacquot’s PRINCÉSSE MARIE. When there is a lot of attention to the costumes, something happens with the character on a subconscious level, the clothing informs the attitudes. Pascaline Chavanne is a great costume designer. She’s a gold mine, she does incredible research and then proposes a wide range of options. Gradually the character’s style comes into focus, which really helps when you’re playing against type, as I was in POTICHE. There was no set idea in the beginning, but during the fittings everything came together, we learned which colors and cuts worked. The idea was to remain within the character’s time period while finding her personal style. The costumes needed to be both funny and believable.

The most unlikely costume is the red tracksuit Suzanne wears at the beginning of the film, when she’s still the good little bourgeois housewife.

At the same time, that tracksuit was made from a 1970s pattern and material. This outfit points the character in the direction she’ll be shifting, but she’s still got her curlers in her hair! The curlers were my idea, to counter the more modern image of the tracksuit. If she’d worn a sweatband, she’d have seemed like a liberated bourgeois woman, which she isn’t yet. We needed something quirky for that first scene to set the tone for the film.

What about reuniting with Gérard Depardieu?

Over the years*, we’ve reunited many times. And each time, it’s so natural. I love and admire him enormously. He’s an actor who is so present and warm with his partners. Plus he’s funny, and... very impatient. He doesn’t like to rehearse, he likes to shoot, he has a tendency to want to speed things up. Fortunately, François is the same. I think Gérard really had fun playing this union man. He was a natural in the part, it just flowed. François used Gérard’s amazing presence even as he was writing the scenes. He knew that having him playing the role would take everything up a notch.

On the other hand, this is the first time you’ve ever worked with Fabrice Luchini.

Gérard’s acting style is direct and instinctive, while Fabrice spends a great deal of time preparing. When he arrives on set, he has already developed his character perfectly for each situation. He’s a theater actor above all. With Gérard, you can change things at the last minute. With Fabrice, it’s a bit more complicated because his technique is the opposite of Gérard’s. He’s extremely brilliant and commands authority. Fabrice is hilarious in the role. He takes Pujol to the limit of the character’s nervous, irascible, quick-tempered personality, while also making him sympathetic in the end, when he finally realizes nobody is indispensable, not even him. He’s no Citizen Hearst!

8 WOMEN and POTICHE were both plays to start with, but very different from each other.

Yes, to me, the two films are polar opposites. First of all, 8 WOMEN was shot on one set, whereas POTICHE had multiple sets and locations. They’re not the same type of story, and most of all, there was much less emotion in 8 WOMEN. That film focused on other things: the complicity between actresses, the mother-daughter relationship. The tone was more playful.

You don’t do theater, but you’re not afraid of playing theatrical roles in the cinema.

Right, because cinema and theater are completely different. Theatrical acting in cinema is still cinema. What frightens me about theater is the unity of place, the fact that everything must be planned and decided in advance, everything is prepared, you are always doing the same thing. I have trouble with that, and with stage fright, being the center of attention in front of an audience. I still can’t imagine myself working in the theater.
Catherine Deneuve
SELECTED FILMOGRAPHY

2010  POTICHE by François Ozon
       LES YEUX DE SA MÈRE by Thierry Klifa
2009  THE BIG PICTURE by Eric Lartigau
2008  THE GIRL ON THE TRAIN by André Téchiné
2007  A CHRISTMAS TALE by Arnaud Desplechin
2006  AFTER HIM by Gaël Morel
       FAMILY HERO by Thierry Klifa
2005  PALAIS ROYAL! by Valérie Lemercier
2004  CHANGING TIMES by André Téchiné
       KINGS AND QUEEN by Arnaud Desplechin
2001  NEAREST TO HEAVEN by Tonie Marshall
       8 WOMEN by François Ozon
1999  DANCER IN THE DARK by Lars Von Trier
       EAST-WEST by Régis Wargnier
       BEAUTIFUL MOTHER by Gabriel Aghion
       NIGHT WIND by Philippe Garrel
1998  POLA X by Léos Carax
       PLACE VENDÔME by Nicole Garcia
1996  GÈNEALOGIES D'UN CRIME by Raul Ruiz
1995  THIEVES by André Téchiné
1994  THE CONVENT by Manoel de Oliveira
1992  MY FAVORITE SEASON by André Téchiné
1991  INDOCHINA by Régis Wargnier
1988  STRANGE PLACE FOR AN ENCOUNTER by François Dupeyron
1987  AGENT TROUBLE by Jean-Pierre Mocky
1986  SCENE OF THE CRIME by André Téchiné
       PAROLES ET MUSIQUES by Elie Chouraqui
1983  FORT SAGANNE by Alain Corneau
       LE BON PLAISIR by Francis Girod
1982  THE HUNGER by Tony Scott
       L'AFRICAIN by Philippe de Broca
1981  LE CHOC by Robin Davis
       CHOICE OF ARMS by Alain Corneau
       HOTEL AMERICA by André Téchiné
1980  JE VOUS AIME by Claude Berri
       THE LAST METRO by François Truffaut
1979  COURAGE FUYONS by Yves Robert
1977  OTHER PEOPLE'S MONEY by Christian de Chalonde
1976  SI C'ÉTAIT À REFAIRE by Claude Lelouch
       ÂMES PERDUES by Dino Risi
1975  LE SAUVAGE by Jean-Paul Rappeneau
1972  UN FLIC by Jean-Pierre Melville
1971  LIZA by Marco Ferreri
       IT ONLY HAPPENS TO OTHERS by Nadine Trintignant
1970  DONKEY SKIN by Jacques Demy
1969  TRISTANA by Luis Buñuel
       MISSISSIPPI MERMAID by François Truffaut
1968  HEARTBEAT by Alain Cavalier
1967  BENJAMIN by Michel Deville
       BELLE DE JOUR by Luis Buñuel
1966  THE YOUNG GIRLS OF ROCHEFORT by Jacques Demy
1965  A MATTER OF RESISTANCE by Jean-Paul Rappeneau
       REPULSION by Roman Polanski
1963  THE UMBRELLAS OF CHERBOURG by Jacques Demy
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<td>ASTERIX &amp; OBELIX: MISSION CLEOPATRA</td>
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<td>CYRANO DE BERGERAC</td>
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<td>LES FUGITIFS</td>
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<td>UNDER THE SUN OF SATAN</td>
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<td>A DAY AT THE MUSEUM by Jean-Michel Ribes</td>
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<td>BARNIE’S MINOR ANNOYANCES by Bruno Chiche</td>
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<td>BEAUMARCHAIS THE SCOUNDREL by Edouard Molinaro</td>
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<td>THE TREE, THE MAYOR AND THE MEDIATHEQUE by Eric Rohmer</td>
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<td>THE LARK by Pierre Zucca</td>
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<td>FOUR ADVENTURES OF REINETTE AND MIRABELLE by Eric Rohmer</td>
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<td>LES OREILLES ENTRE LES DENTS by Patrick Schulmann</td>
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<td>MAX MY LOVE by Nagisa Oshima</td>
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<td>CONSEIL DE FAMILLE by Costa Gavras</td>
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<td>HÔTEL DU PARADIS by Jana Bokova</td>
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<td>P.R.O.F.S. by Patrick Schulmann</td>
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<td>TES FOLLE OU QUOI by Michel Gérard</td>
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<td>PERCEVAL LE GALLOIS by Eric Rohmer</td>
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<td>VIOLETTE NOZIERE by Claude Chabrol</td>
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<td>1975</td>
<td>NÉ by Jacques Richard</td>
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<td>VINCENT MIT L’ÂNE DANS LE PRÉ by Pierre Zucca</td>
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<td>CONTES IMMORAUX by Walerian Borowczyk</td>
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<td>CLAIRE’S KNEE by Eric Rohmer</td>
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<td>TOUT PEUT ARRIVER by Philippe Labro</td>
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KARIN VIARD
FILMOGRAPHY

2010  POTICHE by François Ozon
      POLISSE by Maiwenn
      MA PART DU GÂTEAU by Cédric Klapisch
      MY FATHER’S GUEST by Anne Le Ny
      NOTHING TO DECLARE by Dany Boon
2009  HAPPY END by Jean-Marie and Arnaud Larrieu
      CHANGE OF PLANS by Danielle Thompson
2008  BABY BLUES by Diane Bertrand
      PARIS by Cédric Klapisch
      LES RANDONNEURS À SAINT-TROPEZ by Philippe Harel
      ALL ABOUT ACTRESSES by Maiwenn
2007  LA FACE CACHÉE by Bernard Campan
      IN MOM’S HEAD by Carine Tardieu
      TRUE ENOUGH by Sam Karmann
2006  AMBITIOUS by Catherine Corsini
2005  THE AX by Costa-Gavras
      LES ENFANTS by Christian Vincent
      HELL by Danis Tanovic
2004  THE ROLE OF HER LIFE by François Favrat
      THE HOOK by Thomas Vincent
      THE EX-WIFE OF MY LIFE by Josiane Balasko
2003  FRANCE BOUTIQUE by Tonie Marshall
      MES COPINES by Anne Fassio
2002  EMBRASSEZ QUI VOUS VOUDREZ by Michel Blanc
2001  CHILDREN’S PLAY by Laurent Tuel
      REINES D’UN JOUR by Marion Vernoux
      TIME OUT by Laurent Cantet
2000  ENCHANTED INTERLUDE by Michel Spinosa
1999  THE NEW EVE by Catherine Corsini
      MES AMIS by Michel Hazanavicius
      THE CHILDREN OF THE CENTURY by Diane Kurys
      BATTLE CRIES by Solveig Anspach
1997  LES VICTIMES by Patrick Grandperret
      LES RANDONNEURS by Philippe Harel
      WHAT’S SO FUNNY ABOUT ME? by Christian Vincent
1996  FOURBI by Alain Tanner
      LE JOURNAL DU SÉDUCTEUR by Danièle Dubroux
1995  LA HAINÉ by Mathieu Kassovitz
      FAST by Dante Desarte
      ADULTERY: A USER'S GUIDE by Christine Pascal
1994  CE QUE FEMME VEUT by Gérard Jumel
      EMMÈNE-MOI by Michel Spinosa
      HEADS ABOVE WATER by Xavier Durringer
      LE FILS PRÉFÉRÉ by Nicole Garcia
      LA SÉPARATION by Christian Vincent
1992  RIENS DU TOUT by Cédric Klapisch
      MAX & JÉRÉMIE by Claire Devers
1991  TATIE DANIELLE by Etienne Chatilliez
      DELICATESSEN by Marc Caro & Jean-Pierre Jeunet
1986  LA GOULA by Roger Guillot

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JUDITH GODRÈCHE
FILMOGRAPHY

2010  LOW COST by Maurice Barthélémy
      HOLIDAY by Guillaume Nicloux
      POTICHE by François Ozon
2009  TOUTES LES FILLES PLEURENT by Judith Godrèche
      PLEASE, PLEASE ME! by Emmanuel Mouret
2008  HOME SWEET HOME by Didier Le Pêcheur
2007  PLEASE DON'T GO by Bernard Jeanjean
2005  PAPA by Maurice Barthélémy
      TOUT POUR PLAIRE by Cécile Telerman
      TU VAS RIRE MAIS JE TE QUITTE by Philippe Harel
2003  FRANCE BOUTIQUE by Tonie Marshall
      QUICKSAND by John Mackenzie
2002  POT LUCK by Cédric Klapisch
      SPEAK TO ME OF LOVE by Sophie Marceau
2001  SOUTH KENSINGTON by Carlo Vanzina
1999  ENTROPY by Phil Joanou
1998  BIMBOLAND by Ariel Zeitoun
      THE MAN IN THE IRON MASK by Randy Wallace
1996  RIDICULE by Patrice Leconte
      BEAUMARCHAIS THE SCOUNDREL by Edouard Molinaro
1994  GRANDE PETITE by Sophie Fillières
1993  TANGO by Patrice Leconte
      A NEW LIFE by Olivier Assayas
1991  PARIS S'ÉVEILLE by Olivier Assayas
      30 DOOR KEY by Jerzy Skolimowski
1990  THE DISENCHANTED by Benoît Jacquot
1989  THE 15 YEAR OLD GIRL by Jacques Doillon
      SON'S by Alexander Rockwell
      UN ÉTÉ D'ORAGE by Charlotte Brandstrom
1987  LES SAISONS DU PLAISIR by Jean-Pierre Mocky
      LOUNGE CHAIR by Jean-François Amiguet
      THE BEGGARS by Benoît Jacquot
1985  NEXT SUMMER by Nadine Trintignant
Jérémie Renier
Filmography

2010
POTICHE by François Ozon
PHILIBERT by Sylvain Fusée
POSSESSIONS by Eric Guirado
THE WEDDING CAKE by Denys Granier-Deferre

2009
TOMORROW AT DAWN by Denis Dercourt
VINTNER’S LUCK by Niki Caro

2008
LORNA’S SILENCE by Jean-Pierre and Luc Dardenne
SUMMER HOURS by Olivier Assayas
IN BRUGES by Martin McDonagh
GUILTY by Laëtitia Masson

2006
ATONEMENT by Joe Wright
PRIVATE PROPERTY by Joachim Lafosse
PRESIDENT by Lionel Delplanque
DIKKENEK by Olivier Van Hoofstadt
FAIR PLAY by Lionel Baillu

2005
THE CHILD by Jean-Pierre and Luc Dardenne
CAVALCADE by Steve Suissa

2004
LE PONT DES ARTS by Eugène Green
SAN ANTONIO by Frédéric Auburtin

2003
WORK HARD, PLAY HARD by Jean-Marc Moutout
EN TERRIToire INDIEN by Lionel Epp

2002
LE TROISIÈME ŒIL by Christophe Fraiport

2001
THE PORNOGRAPHER by Bertrand Bonello
BROTHERHOOD OF THE WOLF by Christopher Gans

2000
PRETEND I’M NOT HERE by Olivier Jahan
THE KING’S DAUGHTERS by Patricia Mazuy

1999
CRIMINAL LOVERS by François Ozon

1996
LA PROMESSE by Jean-Pierre and Luc Dardenne
CAST

Suzanne Catherine Deneuve
Babin Gérard Depardieu
Robert Fabrice Luchini
Nadège Karin Viard
Joëlle Judith Godrèche
Laurent Jérémie Renier
Spanish truckdriver Sergi Lopez
Geneviève Michonneau Evelyne Dandry
André Bruno Lochet
Young Suzanne Elodie Frégé
Young Babin Gautier About
Young Robert Jean-Baptiste Shelmerdine
Flavien Noam Charlier
Stanislas Martin de Myttenaere

CREW

Directed by François Ozon
Screenplay and adaptation by François Ozon
Freely adapted from the play by Barillet & Grédy
Produced by Eric and Nicolas Altmayer
Line producer Pierre Wallon
Director of photography Yorick Le Saux
Sound engineer Pascal Jasmes
Production design Katia Wyszkop
Costumes Pascaline Chavanne
First assistant director Hubert Barbin
Casting directors, France Sarah Teper, Leila Fournier
Casting director, Belgium Mickael de Nijs
Script supervisor Joëlle Hersant
Editor Laure Gardette
Sound editor Benoît Gargonne
Sound mixer Jean-Paul Hurier
Stills photographers Jean-Claude Moireau
Nicolas Schul
Patrick Swirc

MANDARIN CINÉMA FOZ FRANCE 2 CINÉMA MARS FILMS WILD BUNCH SCOPE PICTURES with the participation of CANAL+ TPS STAR FRANCE TÉLÉVISIONS and RÉGION WALLONNE in association with LA BANQUE POSTALE IMAGE 3 COFINOVA 6 CINEMAGE 4 SOFICINEMA 6
“Slow Giradschi”  
(Stelvio Cipriani)  
1973 - CAM

“Teen agers cha cha cha”  
(Stelvio Cipriani)  
1973 - CAM

“Emmène-moi danser ce soir”  
(F. Valery / J. Albertini)  
Interpreted by Michèle Torr  
1978 Mercury France

“Parlez-vous français?”  
(Franck Dostal / Rolf Soja)  
Interpreted by Baccara  
1978 BMG Ariola Hamburg GmbH

“Viens faire un tour sous la pluie”  
(Richard Dewitte / Serge Koolen)  
Interpreted by Il Etait Une Fois  
1975 Capitol Music

“More Than a Woman”  
(B. Gibb - R. Gibb - M. Gibb)  
Interpreted by The Bee Gees  

“Cu-cu-rru-cu-cu Paloma”  
(Thomas Mendez)  
Interpreted by Fernando  
Production Compagnies Spectacle

“1 2 3”  
(J.P. Cara / J.P. Cara - T. Rallo)  
Interpreted by Catherine Ferry  
1976 Barclay

“C’est beau la vie”  
(Claude Delecluse - Michèle Senlis / Jean Ferrat)  
Interpreted by Catherine Deneuve  
Reorchestrated by Benjamin Biolay at the Studios de la Seine  
Musicians: Elsa Benabdallah, Christophe Morin, Nicolas Fiszmann, Denis Benarroch  
Voice: Rachel Pignot  
Mandarin Cinéma - Foz