SYNOPSIS
This is the story of a father, his 23-year-old daughter, who goes back home one day because she has just been dumped, and his new girlfriend, who is also 23 and lives with him.

DIRECTOR’S NOTE
When he had fallen with her, when he had dared to take her in his arms, when they had spilled onto the makeshift bed amid all those strangers and children who lived there, at the university, and who seemed oblivious to their presence, however near they were; when he had penetrated her so chastely while she smiled and snuggled closer, slowly shifting her body as her skin melded softly with his skin; then he had realized that, yes, it was to love that they had surrendered; the love that had burst into their lives was unexpected and impossible to refuse. She was twenty and well that had surprised them, and how the young woman’s unconscious drives her to get rid of this rival for her father’s love.

WHEN DID IT OCCUR TO YOU THAT YOUR LAST THREE FILMS FORMED A TRILOGY?
In pre-production on the second, I’d made Jealousy and seen that the prototype worked. The film was 75 minutes long. 15 minutes less is 15 minutes less to produce. There are plenty of examples of short films in cinema history. Nobody remembers that Battleship Potemkin is 65 minutes long. So I produced three iterations of that prototype—a 75-minute movie, shot in 21 days, in CinemaScope and black & white.

BEYOND ECONOMIC CONSIDERATIONS, WAS THE TRILOGY ROOTED IN THEMATIC MOTIFS?
As a viewer, I like the other arts just as much as cinema, I am no more a film buff than a lover of painting. But there is one thing I have done long-term in my life, and that is to read Freud. I must have started in 1975. At the Conservatoire, for several years now, I have made students learn Dora’s two dreams, or the wolf man’s dream. When I make a film—and this is why I love Bergman almost as much as Godard—there is a Freudian assignment that I impose upon myself. In Jealousy, my subject matter was female neurosis; in In the shadow of women, female libido; in Lover for a day, the female unconscious.

INTERVIEW
AVEC PHILIPPE GARREL

AFTER JEALOUSY AND IN THE SHADOW OF WOMEN, LOVER FOR A DAY IS THE THIRD FILM IN A TRILOGY.
Yes, I had made a triptych before, with La Cicatrice intérieure, Athanor and Le Berceau de cristal intended for a one-off screening lasting 2 hours 45 minutes, at Palais de Chaillot. For a retrospective, I was asked what gift they could give me, so I had asked for two free screenings—one each of La Cicatrice intérieure and Marie pour mémoire—and for a screening of those three films together without the lights being brought up between them. Before that, Athanor had been attacked by a critic, who said I was banging my head against a wall, against the obvious fact that cinema was movement. La Cicatrice was tracking shots and music. Athanor was silence and still shots. Then it was back to Le Berceau with Ash Ra Tempel’s music. So Athanor worked fine as an interlude between two parts of a concert. This time, it is a trilogy; the films are not made to be screened together.

1998 NIGHT WIND
1995 LE CŒUR FANTÔME
1993 LA NAISSANCE DE L’AMOUR
1990 J’ENTENDS PLUS LA GUITARE
Silver Lion, Venice 1991
1988 LES BAISERS DE SECURS
1984 ELLE A PASSE TANT D’HEURES
Sous les Sunlights
1984 RUE FONTAINE (short)
1983 LIBERTE, LA NUIT
Perspective Award, Cannes 1984
1979 L’ENFANT SECRET
Jean Vigo Award 1982
1977 LE BLEU DES ORIGINES (short)
1976 LE VOYAGE AU PAYS DES MORTS
1975 LE BERCEAU DE CRISTAL
1975 UN ANGE PASSE
1974 LES HAUTES SOLIDUTES
1972 ATHANOR (short)
1970 LA CICATRICE INTERIEURE
1969 LE LIT DE LA VIERGE
1968 LA CONCENTRATION
1968 LE REVELATEUR
1967 MARIE POUR MEMOIRE
Grand Prix, Festival of Young Film Makers, Hyères 1968
1965 DROIT DE VISITE (short)
1964 LES ENFANTS DESACCORDES (short)
### FILMOGRAPHIES

#### JEAN-CLAUDE CARRIÈRE

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<thead>
<tr>
<th>Year</th>
<th>Film Title</th>
<th>Role</th>
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<tbody>
<tr>
<td>2017</td>
<td>LOVER FOR A DAY</td>
<td>Philippe Garrel - Screenplay writer</td>
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<tr>
<td>2014</td>
<td>IN THE SHADOW OF WOMEN</td>
<td>Philippe Garrel - Screenplay writer</td>
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<tr>
<td>2013</td>
<td>SYNGUÉ SABOUR (THE PATIENCE STONE)</td>
<td>Atiq Rahimi</td>
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<td>2011</td>
<td>THE ARTIST AND THE MODEL</td>
<td>Philippe Garrel</td>
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<td>2006</td>
<td>ULZHAU - Volker Schlöndorff</td>
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<tr>
<td>2005</td>
<td>GOYA'S GHOSTS - Miloš Forman</td>
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<td>2003</td>
<td>BIRTH - Jonathan Glazer</td>
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<tr>
<td>2001</td>
<td>REN, VOILÀ L’ORDRE</td>
<td>Jacques Baratier</td>
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<tr>
<td>1994</td>
<td>THE HORSEMAN ON THE ROOF</td>
<td>Jean-Paul Rappeneau</td>
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<tr>
<td>1987</td>
<td>THE POSSESSED - Andrzej Wajda</td>
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<tr>
<td>1986</td>
<td>THE UNBEARABLE LIGHTNESS OF BEING</td>
<td>Philip Kaufman - Best Screenplay, BAFTA 1989</td>
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<tr>
<td>1985</td>
<td>MAX, MY LOVE - Nagisa Ōshima</td>
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<tr>
<td>1982</td>
<td>SWANN IN LOVE</td>
<td>Volker Schlöndorff</td>
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<td>1982</td>
<td>LA TRAGÉDIE DE CARMEN</td>
<td>Peter Brook</td>
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<td>1982</td>
<td>DANTON - Andrzej Wajda</td>
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<td>1982</td>
<td>ANTONIETTA - Carlos Saura</td>
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<td>1982</td>
<td>PASSION - Jean-Luc Godard</td>
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<td>1981</td>
<td>LE RETOUR DE MARTIN GUERRE</td>
<td>Daniel Vigne - Best Screenplay, César 1983</td>
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<td>1979</td>
<td>EVERY MAN FOR HIMSELF</td>
<td>Jean-Luc Godard</td>
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<td>1978</td>
<td>THE TIN DRUM</td>
<td>Volker Schlöndorff</td>
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<td>1977</td>
<td>THAT OBECSUE OBJECT OF DESIRE</td>
<td>- Luis Buñuel - Best Screenplay, BAFTA 1974</td>
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<tr>
<td>1974</td>
<td>THE FLESH OF THE ORCHID</td>
<td>Patrice Chéreau</td>
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<tr>
<td>1970</td>
<td>TAKING OFF - Miloš Forman</td>
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<tr>
<td>1968</td>
<td>THE MILKY WAY - Luis Buñuel</td>
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<td>1968</td>
<td>LE GRAND AMOUR - Pierre Étaix</td>
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<tr>
<td>1966</td>
<td>THE THIEF OF PARIS</td>
<td>Louis Malle</td>
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<td>1966</td>
<td>BELLE DE JOUR - Luis Buñuel</td>
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<tr>
<td>1965</td>
<td>TANT QU'ON A LA SANTE</td>
<td>Pierre Étaix</td>
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<tr>
<td>1963</td>
<td>THE DIARY OF A CHAMBERMAID</td>
<td>Luis Buñuel</td>
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<tr>
<td>1962</td>
<td>LE SOUPIRANT - Pierre Étaix</td>
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#### ARLETTE LANGMANN

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<td>LOVER FOR A DAY</td>
<td>Philippe Garrel - Screenplay writer</td>
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<td>2014</td>
<td>IN THE SHADOW OF WOMEN</td>
<td>Philippe Garrel - Screenplay writer</td>
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<td>2013</td>
<td>JEALOUSY - Philippe Garrel</td>
<td>Scriptwriter</td>
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<tr>
<td>2008</td>
<td>FRONTIER OF DAWN</td>
<td>Philippe Garrel - Scriptwriter</td>
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<tr>
<td>2005</td>
<td>REGULAR LOVERS - Philippe Garrel</td>
<td>Scriptwriter, Dialogue writer</td>
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<tr>
<td>2001</td>
<td>WILD INNOCENCE - Philippe Garrel</td>
<td>Scriptwriter</td>
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<tr>
<td>1999</td>
<td>NIGHT WIND - Philippe Garrel</td>
<td>Scriptwriter</td>
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<tr>
<td>1996</td>
<td>LES VICTIMES</td>
<td>Patrick Grandperret - Scriptwriter</td>
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<tr>
<td>1995</td>
<td>CIRCUIT CAROLE</td>
<td>Emmanuelle Cuau - Co-writer</td>
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<td>1993</td>
<td>GERMINAL - Claude Berri</td>
<td>Scriptwriter</td>
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<tr>
<td>1992</td>
<td>NOUS DEUX - Henri Graziani</td>
<td>Scriptwriter</td>
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<td>1992</td>
<td>NORD - Xavier Beauvois</td>
<td>Co-writer</td>
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<td>1990</td>
<td>URANUS - Claude Berri</td>
<td>Scriptwriter</td>
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<td>1989</td>
<td>LA FILLE DE QUINZE ANS</td>
<td>Jacques Doillon - Co-writer</td>
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#### CAROLINE DERUAS

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<td>LOVER FOR A DAY</td>
<td>Philippe Garrel - Co-writer</td>
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<td>2017</td>
<td>DAYDREAMS</td>
<td>Director - Co-writer</td>
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<td>2014</td>
<td>IN THE SHADOW OF WOMEN</td>
<td>Philippe Garrel - Scriptwriter</td>
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<td>2013</td>
<td>JEALOUSY - Philippe Garrel</td>
<td>Scriptwriter</td>
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<td>2013</td>
<td>LES RENCONTRES D'APRES-MINUIT</td>
<td>Yann Gonzalez - Continuity supervisor</td>
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<td>2012</td>
<td>LA MAL AIMEE (short)</td>
<td>Director</td>
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<tr>
<td>2011</td>
<td>LES COQUILLETTES</td>
<td>Sophie Letourneau - Actress</td>
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<tr>
<td>2010</td>
<td>ENFANTS DE LA NUIT</td>
<td>(short) - Director</td>
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<td>2010</td>
<td>COLOSCOPIA - Benoit Forgeard</td>
<td>Actres</td>
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<td>2010</td>
<td>DON'T TOUCH ME PLEASE</td>
<td>Shanti Masud - Actress</td>
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<td>2009</td>
<td>LE PÉE ET LA ROSE</td>
<td>Joao Nicolau - Actress</td>
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<td>2009</td>
<td>LES MAINS EN LAIR</td>
<td>Romain Goupil - Continuity supervisor</td>
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#### Chloé Deveres

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<td>2009</td>
<td>A BURNING HOT SUMMER</td>
<td>Philippe Garrel - Scriptwriter</td>
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<td>2009</td>
<td>LES ASTRES NOIRS</td>
<td>(short) - Yann Gonzalez Continuity supervisor</td>
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<td>2008</td>
<td>JE VOUS HAIS PETITES FILLES</td>
<td>(short) - Yann Gonzalez Continuity supervisor</td>
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<td>2007</td>
<td>LE FEU, LE SANG, LES ÉTOILES</td>
<td>(short) - Director</td>
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<td>2006</td>
<td>ACTRESSES -</td>
<td>Valeria Bruni-Tedesch 2nd assistant director</td>
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<td>2005</td>
<td>L'ETOILE DE MER (short)</td>
<td>Director</td>
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<td>2005</td>
<td>LE RÊVE D'ÉLI (short)</td>
<td>Joao Nicolau - Actres</td>
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<td>2004</td>
<td>REGULAR LOVERS - Philippe Garrel</td>
<td>Actres</td>
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<td>2001</td>
<td>SAUVAGE INNOCENCE</td>
<td>Philippe Garrel - 2nd assistant director</td>
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<td>2000</td>
<td>LES INDOLENTS (short)</td>
<td>Director</td>
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<tr>
<td>1998</td>
<td>LE VENT DE LA NUIT</td>
<td>Philippe Garrel - 2nd assistant director</td>
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</table>
**ESTHER GARREL**

2017 CALL ME BY YOUR NAME  
by Luca Guadagnino

2017 FIRST STREET  
by Nathan Silver

2017 LOVER FOR A DAY  
by Philippe Garrel

2015 MARGUERITE AND JULIEN  
by Valérie Donzelli

2015 L’ASTRAGALE  
by Brigitte Sy

2014 ENNUI ENNUI  
by Gabriel Abrantes (short)

2013 JEALOUSY  
by Philippe Garrel

2013 JEUNESSE  
by Justine Maile

2012 CAMILLE REWINDS  
by Noémie Lvovsky

2011 HOUSE OF TOLERANCE  
by Bertrand Bonello

2011 17 FILLES  
by Delphine and Muriel Coulin

2010 ARMANDINO E IL MADRE  
by Valeria Golino  (short)

2009 UN CHAT UN CHAT  
by Sophie Fillières

2009 ENNUI ENNUI  
by Gabriel Abrantes (short)

2008 THE BEAUTIFUL PEOPLE  
by Christophe Honoré

**ERIC CARAVACA**

**ACTOR – SELECTIVE FILMOGRAPHY**

2017 LOVER FOR A DAY  
by Philippe Garrel

2015 L’ANNONCE by Julie Lopes-Curval

2015 PRÉJUDICE by Antoine Cuypers

2015 LES BRIGANDS  
by Pol Cruchten & Frank Hoffmann

2014 UN ILLUSTRE INCONNU  
by Mathieu Delaporte

2013 LA MAISON by LA RADIO  
by Nicolas Philibert

2012 IC-I-BAS by Jean-Pierre Denis

2011 POULET AUX PRUNES  
by Marjane Satrapi et Vincent Paronnaud

2010 COMME LES CINQ DOIGTS DE LA MAIN by Alexandre Arcady

2009 EDEN À L’OUEST by Costa-Gavras

2008 CLIENTE by Josiane Balasko

2008 THE RIGHT OF THE WEAKEST  
by Lucas Belvaux

2006 LE PASSAGER by Eric Caravaca

2004 INGUILEZI by François Dupeyron

2003 HIS BROTHER by Patrice Chéreau

2003 THAT WOMAN  
by Guillaume Nicloux

2001 THE OFFICERS’ WARD  
by François Dupeyron

1999 C’EST QUOI LA VIE ?  
by François Dupeyron  
(Best emerging actor, César 2000)

1999 LIFE DOESN’T SCARE ME  
by Noémie Lvovsky

1999 EMPTY DAYS by Marion Vernoux

**DIRECTOR**

2017 CARRÉ 35

2005 LE PASSAGER

**LOUISE CHEVILLOTTE**

2017 LOVER FOR A DAY  
by Philippe Garrel

**THÉÂTRE**

2016 MORUSRE  
by Manon Chircen

2016 DE NOS AMOURS  
by Mathieu Mottet

2015 LE CRAQUEMENT DES JOINTURES DU MONDE  
by Jeanne Desrouleaux

2014 CYCLE By LECTURES SUR DURAS  
Centre Georges Pompidou

2013 BRECHE by Jean Hostache

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www.rv-press.com

**TECHNICAL SPECS AND CAST**

**TITLE**
LOVER FOR A DAY

**LANGUAGE**
French

**RUNTIME**
76 mn

**ASPECT RATIO**
Scope 2.39 - N&B

**COLOR**

**DIRECTOR**
Philippe GARREL

**SCREENPLAY**
Arlette LANGMANN  
Jean-Claude CARRIERE  
Caroline DERUAS  
Philippe GARREL

**MUSIC BY**
Jean-Louis AUBERT

**PRODUCED BY**
Said BEN SAID  
Michel MERKT  
SBS Films

**CO-PRODUCED BY**
ARTE France CINEMA

**WITH THE PARTICIPATION**
of Arte France and of the Centre National du Cinéma et de l’image animée

**WITH THE SUPPORT**
of Proclère Angoa,  
of Soficinema 11 Développement  
and Cinemage 10 Développement

**IN ASSOCIATION WITH**
Soficinema 13

**DISTRIBUTION**
SBS Distribution

**VENTES INTERNATIONALES**
SBS International

**CAST**
Eric CARAVACA (Gilles)  
Esther GARREL (Jeanne)  
Louise CHEVILLOTTE (Ariane)  
Laëtitia SPIGARELLI (Narratrice)

**TECHNICAL CREW**

Cinematographer Renato Berta

Editor  
François Gediger

Sound  
François Musy  
Guillaume Sciamma  
Gabriel Hafner

Production  
Designer  Manu De Chauvigny

Costume  
Designer  Justine Pearce

Production  
Manager  Didier Abot

First Director  
Assistant  Paolo Trotta