



A FILM BY  
AGNÈS JAOUÏ

# UNDER THE RAINBOW

SCREENPLAY BY  
AGNÈS JAOUÏ AND JEAN-PIERRE BACRI

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PRESENTS

JEAN-PIERRE BACRI   AGNÈS JAOUI   AGATHE BONITZER   ARTHUR DUPONT   BENJAMIN BIOLAY

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# UNDER THE RAINBOW

WRITTEN BY  
AGNÈS JAOUI AND JEAN-PIERRE BACRI

WITH  
DOMINIQUE VALADIÉ  
DIDIER SANDRE  
LAURENT POITRENAUX  
VALÉRIE CROUZET  
BÉATRICE ROSEN  
NINA MEURISSE  
CLÉMENT ROUSSIER

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## SYNOPSIS

Laura is still waiting for Prince Charming at the age of 24. So when Sandro appears at a party, exactly like her Prince would in her dreams, she thinks she's found the right one. But then again, when she meets Maxime, Laura starts to wonder if some Princes could be more charming than others?

Of course Sandro has problems of his own : his father, Pierre, just bumped into Madam Irma at his father's funeral and this reminded him of the date of his own death which Madame Irma had predicted ages ago. Now Pierre is unable to make any plans, not with his new partner Eleonore, nor with Sandro.

And Maxime has his own problems, and so does Eleonore, Marianne, Jacqueline and many others. But don't worry, in the end, they'll all live happily ever after.



## INTERVIEW

WITH AGNÈS JAOUÏ  
AND JEAN-PIERRE BACRI

**What was the starting point for “Under The Rainbow”?**

**J.-P. B. :** We started from the classic fairytale ending: “And they all lived happily ever after, and had lots of children.” Living happily and having lots of children seemed a bit hasty to us: there’s a whole life to be led. And in reality, once you’ve met your Prince or Princess Charming, what happens then? What happens once the book is closed? We wanted a sort of variation on the couple as it is, or as it becomes, and on love in general.

**A. J. :** Jean-Pierre and I always work the same way: we take a theme and we delve into it. We wanted to explore the question of belief, starting from the fairytale. We had fun playing around with all forms of faith and belief – from rumor and superstition, to the remnants of fairytales that people have in their heads, despite themselves. It’s as if we can’t help but believe in something. We wanted to tackle the necessity and the absurdity of believing. And when it comes down to it, love is the best shared belief. It’s a fairytale that almost everyone can live out, on a daily basis. So we came up with characters who had aspects borrowed from fairytales. We soon came up with the story of Sandro and Laura – with the idea

that on this occasion, Cinderella is a man. And the other characters flowed from there.

**J.-P. B. :** But without systematically deciding that this character is from a fairytale, and that one is not. It’s more composite and more random. We were interested in the fairytale characters when they seemed to exist in real life: the ultra-possessive king could be a father and captain of industry for whom the ups and downs of capitalism shake his reign; the witch could be a woman who does not accept that she’s ageing, and so on.

**But are you believers, or superstitious?**

**A. J. :** No, fundamentally we are rationalist, but I can be superstitious, while at the same time knowing it’s completely ridiculous.

**J.-P. B. :** Extremely rationalist. But doubt and superstition find their way into everything. The story of the clairvoyant happened to me. It’s so ridiculous that I can tell it. When I was 14 or 15, a guy – not a clairvoyant, just a bit of a weirdo – offered to do my astral theme. I said OK. He told me he even knew the date of my death. Right away I thought it was dumb, even at the age of 15, but I remembered it all the same.

**A. J. :** Please don’t say the date, you’ll make me flip out again!

**Are there any other personal elements?**

**A. J. :** Of course, we observe those around us; our family, our friends...

**J.-P. B. :** Our parents, our brothers and sisters, our neighbors. It’s a permanent topic of discussion between us. We’re fascinated by that. “You know what so-and-so says,” etc. Little anecdotes that are almost films.

**Do they recognize themselves?**

**A.J and J.-P. B. :** Never.

**A. J. :** I did, however, warn my friend who in part inspired the character I play. As for the scene where Jean-Pierre doesn’t want to say goodnight to the children, we’ve lived through that.

**J.-P. B. :** Yes, I thought it was artificial, this cliché according to which one has to kiss the kids goodnight because you’ve seen it on dumb-ass TV series. A kind of arbitrary ritual. I tend to reject certain rituals, I’m not sure why. When my character says: “There’s no such thing as heaven”, I think that’s a good educational principle. I’m in favor of a bit of atheism.

**A. J. :** You can’t tell children that life is unfair, and then tell them their father is going to die tomorrow,

if that happens to be the case. Well, you can, but that poses the question of what you want to pass on to them. I think you can tell them the truth, while at the same time reassuring them a little. And that goes not only for children – adults also need to be reassured. You only have to look at the success of Hollywood films and the happy ending.

**This is the first time you’ve directed children.**

**A. J. :** Back when we were looking at them from a distance, we couldn’t write about children. We didn’t feel especially concerned, nor able. But we’ve grown up, we’ve had or been around children, so there had to be some in our films; that seemed logical to us. We also wanted to deal with the failings of parents, notably through the character of Pierre.

**Can one say that today’s world, with its widening inequalities, lends itself to the fairytale as a soothing lie?**

**A. J. :** Yes, you could say that. TV ads and shows and magazines about celebrities are all fairytales. They try to make us think that the life of the rich is a fairytale. Then there’s the lottery, where you can win millions in one go, and those programs where at the stroke of a magic wand people and their apartments get a make-over, or where a nobody becomes rich and famous.

What’s more, fairytales convey adult fears and we are living in a particularly anxious and guilt-ridden age, with recession and end-of-the-world talk everywhere you look. Each time you turn on the TV or radio, you hear the stock markets are crashing, the planet’s going to explode, and on top of that, it’s all your fault. As a result, people believe in all kinds of weird stuff. You have to hang onto something when you think you might die at any moment.

**Is Prince Charming another lasting myth?**

**A. J. :** Yes. The schemas conveyed in fairytales also have a deep bearing on amorous relationships. For example, I was waiting for my prince unwittingly but on a very deep level. In this film, I wanted to say to young girls, or in fact to the young girl I used to be: “Don’t wait for your prince charming; there are other models, other ways to be happy.” Everything that is drummed into us about the necessity for fidelity, and divorce being a failure, is wrong. There isn’t just one way to love, there are thousands.



**J.-P. B. :** The valiant knight is no better. Each has their own burden.

**A. J. :** But in general, the guy isn't so concerned. He's smoking cigarettes with his buddies. True, he's a bit bored. But he's free, he gets around, he travels, while the princess remains passive. It's he who has the power, and who shows up at the end on his fine white horse to kiss the girl.

**J.-P. B. :** It's true, it's like Penelope waiting for Odysseus.

**A. J. :** Is it really the dream of all little girls to find their Prince Charming and have children, or is that a dream inculcated by thousands of years of education? It's not easy to shake off these false dreams, especially since they're insidious, as if the collective unconsciousness is always in play.

#### **How did you tackle writing the script?**

**A. J. :** One of the inspirations for "Under The Rainbow" was "Into the Woods" by Stephen Sondheim – a composer loved by Resnais, who introduced me to his work. It's a wonderful musical, in which several fairytale characters meet in a wood.

**J.-P. B. :** The input from each of us is harder to separate out than before. When we started working together,

Agnès was more concerned with the structure, and I dealt with the dialogue.

**A. J. :** Jean-Pierre is always particularly brilliant with dialogue.

#### **Agnès, do you see an evolution in your approach to directing?**

**A. J. :** Yes. From the preparation of the film through to the mixing, I felt a creativity and liberty like never before. Since I've been directing, I've learned that you can say a lot of things without words. So I had fun with some sequences which mainly revolve around music, such as the scene when Sandro meets Laura. The music takes a place that, up to now, has only been filled with words. Even the film's theme required inventing a certain form, and that was a real team effort. Every day, set designer François Emmanuelli, first assistant Mathieu Vaillant, costume designer Nathalie Raoul, and director of photography Lubomir Bakchev would arrive with a new idea and we talked it over together. They all tried to understand what I had in mind (I even had to, sometimes), and we built the film together.

#### **It's the first time you've worked with Lubomir Bakchev. Why did you choose him?**

**A. J. :** I knew his work with Julie Delpy and Abdelatif Kechiche and I subsequently met him on a trip to Brazil. Lubomir is sure-footed and calm, he never panics, he always finds a way to make things work – which was all the more precious given that this was the first film for which I didn't have the budget the script required. We turned this economic constraint into something creative, forcing me to imagine other ways to do things. Lubomir notably invented a crane system to film Didier Sandre who sees Laura flying through the air. What's more, my cinematographic education included Russian films screened at the Cosmos cinema (now the Arlequin) that I went to see with my brother. I loved most of those films, and since Lubomir comes from Bulgaria, he knew them all. We shared the same references.

#### **"Under The Rainbow" leaves one with a sensation of fluid, rounded movement, which sweeps us from one character to another.**

**A. J. :** Actually, there are a lot of zooms and camera movements. Lubomir is a master at hand-held camera. In my previous films, I was wary of any rather flashy

effects, but I shed certain preconceived ideas. For his part, Lubomir is not dogmatic in his approach. I also had a lot of fun with the sound. We amplified it to bring out a character's anxiety, and we removed the ambient sounds when the wolf appears in the forest so that you only hear his voice, and so on...

#### **This kind of film invites that type of experimentation and playfulness.**

**A. J. :** Absolutely. I was no longer in the constraints of realism, where everything has to match up. It was funny playing with these archetypes without being too obtrusive. I wanted there to be lots of references to fairytales, more or less hidden – even among the extras, the signs on cafés, and the characters' names. There must be more than 100 of them.

#### **Did you have any particular reference points?**

**A. J. :** Let's say we watched a certain number of films which had an element of the fantastical or wondrous. Plus the great classics: "Cinderella", "Donkey Skin", "Beauty and the Beast", etc. But also "The Cranes Are Flying", and certain Tarkovski movies.

#### **You've also changed as an actress. Your acting is more fluid, you have more emotional presence.**

**A. J. :** Thank you, I'm glad to hear that. Perhaps my work as a singer has helped me let go of a lot of fears...

#### **Why are your films always ensemble pieces?**

**A. J. :** At the start, this desire came from our experience in the theatre, where we didn't want any actors to be bored for hours in the wings before saying their lines. So it became second nature. Now, when we write stories, we can't do anything but write a whole bunch of characters.

**J.-P. B. :** Yes, it's like in life. We don't go through life in pairs! On top of that, we like actors, so we like to give work to as many as possible. And we like stage actors, because they know what real work is.

**A. J. :** I also like to see faces that are relatively unknown in cinema. I think it suits the narrative better. And if this helps to get them known, it's win-win.

**How did you pick Agathe Bonitzer to play Laura?**

**A. J. :** I saw her and liked her in “The Beautiful Person” by Christophe Honoré, and then in “A Bottle In The Gaza Sea” by Thierry Binisti at the time when I was doing screen tests. She has a timeless beauty, and natural class. I wanted Laura to have the arrogance and superiority of her social class. She’s also a princess in that sense. And also, because she has that certitude of youth, she’s not tolerant about infidelity, or the complexities of couples and love. And for good reason – she doesn’t have any experience of them! Laura thinks she is above the dangers, like Little Red Riding Hood who’s not afraid of going deep into the woods.

**What about the choice of Arthur Dupont?**

**A. J. :** I thought he was spot on in “Bus Palladium” by Christopher Thompson, but at the outset, I saw Sandro as someone frailer and less handsome than him. Fortunately, Brigitte Moidon, my casting director, encouraged me to audition him, and during testing, there was no longer any doubt: he was perfect.

**What about Nina Meurisse and Clément Roussier?**

**A. J. :** Jean-Pierre suggested Nina Meurisse to me long before the casting. We’d seen her in “Accomplices” by Frédéric Mermoud. She was terrific and the tests confirmed our choice.

**J.-P. B. :** She’s an actress who puts everything into conveying a simple look. She has amazing presence.

**A. J. :** As for Clément Roussier, I hadn’t seen him in anything. It was really an idea from the casting process. I adore his voice and his off-beat manner. I realized later that all these young actors have other activities alongside their acting careers, whether music or studies. You can see they are very dedicated people.

**And you chose Didier Sandre to play Laura’s father?**

**A. J. :** I couldn’t imagine anyone else but him. To me, he embodies the class and royal bearing of Jean Marais in “Donkey Skin” and “Beauty and the Beast”. I appeared in a Chekhov play alongside him 20 years ago in Nanterre, but since then, our paths haven’t really crossed. I have an unflinching passion for those actors that I knew when I was a young actress and who inspired me. The same goes for Dominique Valadié. She has her own, very special universe. She is funny and at the same gets it just



right. She’s from the same school as Anne Alvaro or Christine Murillo. She can get inside any text and bring it to life.

**J.-P. B. :** She was one of those actors for whom we’d always promised ourselves we’d write something.

**A. J. :** As for Valérie Crouzet, I saw her on stage in a Shakespeare production by Dan Jemmett. I like her naturalness. She was dazzling in the tests. She understood the whole text, and the subtext, without anything having to be said.

**J.-P. B. :** We only did two takes. She thought it was dead in the water. In fact, it was two takes and goodnight, because it was perfect. She doesn’t fall into the stereotype of the submissive little woman who’s waiting with her children for a new husband and father.

**A. J. :** And as for Laurent Poitrenaux, who plays my ex, I really like his charm and his off-beat sense of humor.

**J.-P. B. :** Yes, he’s very singular – like all the actors in this film, in fact.

**What about Benjamin Biolay as a wolf in modern times?**

**A. J. :** For me, there’s no one more wolf-like than him. We worked together in “L’Art de la Fugue” by

Brice Cauvin, and that’s where I saw his ability as an actor and his disturbing power of seduction. He dares to add a touch of feminine gentleness, while at the same time seeming assured that you’re going to fall right into his trap. He has a way of staring you right in the eye, like a real predator

**There’s also the wicked step-mother, played by Béatrice Rosen, who suddenly ages at certain points.**

**A. J. :** That’s the result of some very complicated make-up done by the outstanding prosthetics and make-up artist, Pierre-Olivier Persin. It was complicated because in certain shots, I wanted her to have this mask that ages her in a subtle way, and in other shots for her to look her real age. Women who’ve had plastic surgery done have that effect on me. From one angle, they look very young, and from another, it makes you recoil because there’s an odd little detail that’s scary. I also asked Béatrice to hold herself very upright and rigid, as if she’d just had an operation – as if it still hurt a bit and the skin threatened to split open at any moment.

**What about the music?**

**A. J. :** It was written by Fernando Fiszbain, a compo-

ser I know well because he’s also musical director of my group, Le Quintet Oficial. I didn’t want to be mocking of contemporary music, but for the viewer to understand that it offends Laura’s ear. My references were the music in “Cinderella” – the music in the early Disney movies was unbelievably beautiful and rich – and, as always, Stephen Sondheim. Apart from Gounod’s “Il Était un Roi de Thulé” on the opening credits, Gluck which I sing with Canto Allegre, Gil Scott-Heron and Purcell over the lovers’ promenade at the end, all the rest was composed by Fernando, including the music in the nightclub. I thought it was interesting to remain as far as possible in this timeless register of his. It was fascinating working with him.

**At the end of the film, the epilogue is not that of a traditional fairytale: « They lived happily ever after and often strayed... »**

**J.-P. B. :** Yes, life isn’t a fairytale, but it doesn’t matter! Idealism is close to populism. You tar everyone with the same brush because, in fact, no one person is able to make the weather fine year-round, or for everything to be rosy. Believing in fairytales is a way of not believing in politics. Progress is about taking tiny steps, tiny little miracles.



AGNÈS JAOUÏ

**actress - on screen**

UNDER THE RAINBOW by AGNÈS JAOUÏ  
L'ART DE LA FUGUE by BRICE CAUVIN  
THE DANDELIONS by CARINE TARDIEU  
LET IT RAIN by AGNÈS JAOUÏ  
LOOK AT ME by AGNÈS JAOUÏ  
NINA'S HOME by RICHARD DEMBO  
THE ROLE OF HER LIFE by FRANÇOIS FAVRAT  
24 HOURS IN THE LIFE OF A WOMAN  
by LAURENT BOUHNİK  
THE TASTE OF OTHERS by AGNÈS JAOUÏ  
ON THE RUN by BRUNO DE ALMEIDA  
AN OUTGOING WOMAN  
by CHRISTOPHE BLANC  
LE COUSIN by ALAIN CORNEAU  
SAME OLD SONG by ALAIN RESNAIS  
LE DEMENAGEMENT by OLIVIER DORAN  
FAMILY RESEMBLANCES by CÉDRIC KLAPISCH  
KITCHEN WITH APARTMENT  
by PHILIPPE MUYL  
CANTI by MANUEL PRADAL  
HOTEL DE FRANCE by PATRICE CHÉREAU  
THE HAWK by PAUL BOUJENAH

**actress - on stage**

FAMILY RESEMBLANCES  
STAGED BY STÉPHAN MELDEGG  
KITCHEN WITH APARTMENT  
STAGED BY STÉPHAN MELDEGG  
IVANOV STAGED BY PIERRE ROMANS  
CHRONIQUE D'UNE FIN D'APRÈS-MIDI  
STAGED BY PIERRE ROMANS  
L'ANNIVERSAIRE  
STAGED BY JEAN-MICHEL RIBES  
PENTHÉSILÉE STAGED BY PIERRE ROMANS  
LA PETITE CATHERINE DE HEILBRONN  
STAGED BY PIERRE ROMANS  
PLATONOV STAGED BY PATRICE CHÉREAU

**co-author with jean-pierre bacri**

UNDER THE RAINBOW  
LET IT RAIN  
LOOK AT ME  
THE TASTE OF OTHERS  
SAME OLD SONG  
FAMILY RESEMBLANCES  
SMOKING NO SMOKING  
KITCHEN WITH APARTMENT

**director**

UNDER THE RAINBOW  
LET IT RAIN  
LOOK AT ME  
THE TASTE OF OTHERS



JEAN-PIERRE BACRI

**actor - on screen**

UNDER THE RAINBOW by AGNÈS JAOUÏ  
CHERCHER HORTENSE  
by PASCAL BONITZER  
THE NIGHT CLERK by RAPHAËL JACOULOT  
GOODBYE GARY by NASSIM AMAOUCHE  
LET IT RAIN by AGNÈS JAOUÏ  
ACCORDING TO CHARLIE  
by NICOLE GARCIA  
LOOK AT ME by AGNÈS JAOUÏ  
FEELINGS by NOÉMIE LVOVSKY  
A HOUSEKEEPER by CLAUDE BERRI  
THE TASTE OF OTHERS by AGNÈS JAOUÏ  
KENNEDY AND I by SAM KARMANN  
PLACE VENDÔME by NICOLE GARCIA  
SAME OLD SONG by ALAIN RESNAIS  
DIDIER by ALAIN CHABAT  
FAMILY RESEMBLANCES  
by CÉDRIC KLAPISCH  
KITCHEN WITH APARTMENT  
by PHILIPPE MUYL  
THE MAN OF MY LIFE  
by JEAN-CHARLES TACCHELLA  
THE TRIBE by YVES BOISSET  
C'EST LA VIE by DIANE KURYS  
MY BEST PALS by JEAN-MARIE POIRÉ  
BONJOUR L'ANGOISSE by PIERRE TCHERNIA  
LES SAISONS DU PLAISIR  
by JEAN-PIERRE MOCKY  
L'ETE EN PENTE DOUCE  
by GÉRARD KRAWCZYCK  
DEATH ON A RAINY SUNDAY  
by JOËL SANTONI  
ETATS D'ÂME by JACQUES FANSTEN  
THE KING'S CAKE by JEAN-MICHEL RIBES  
HE DIED WITH HIS EYES OPEN  
by JACQUES DERAY  
SUBWAY by LUC BESSON

**actor - on stage**

SCHWEIK DANS LA 2<sup>nde</sup> GUERRE MON-  
DIALE STAGED BY JEAN-LOUIS MARTINELLI  
FAMILY RESEMBLANCES  
STAGED BY STÉPHAN MELDEGG  
KITCHEN WITH APARTMENT  
STAGED BY STÉPHAN MELDEGG  
L'ANNIVERSAIRE  
STAGED BY JEAN-MICHEL RIBES  
BATAILLES STAGED BY JEAN-MICHEL RIBES  
ARGENT MON BEL AMOUR  
STAGED BY ROGER HANIN  
LE GRAIN DE SABLE  
STAGED BY JEAN-PIERRE BOUVIER  
LE COCU MAGNIFIQUE  
STAGED BY ROGER HANIN  
CEUX QUI FONT LES CLOWNS  
STAGED BY JEAN-PIERRE BOUVIER  
DON JUAN staged by Jean-Pierre Bouvier  
RUY BLAS staged by Jean-Pierre Bouvier  
LORENZACCIO  
staged by Jean-Pierre Bouvier

**co-author with agnès jaoui**

UNDER THE RAINBOW  
LET IT RAIN  
LOOK AT ME  
THE TASTE OF OTHERS  
SAME OLD SONG  
FAMILY RESEMBLANCES  
SMOKING NO SMOKING  
KITCHEN WITH APARTMENT

**author**

LE DOUX VISAGE DE L'AMOUR  
LE TIMBRE  
LE GRAIN DE SABLE  
TOUT SIMPLEMENT



## AGNÈS JAOUÏ

IS MARIANNE, THE FAIRY, THE GODMOTHER  
AND GRANDMOTHER

### What is your favorite fairytale?

*Donkeyskin*, because of the film by Jacques Demy, and because I feel very concerned by the Oedipus complex.

### Which fairytale character do you play in “Under The Rainbow”?

At the start, my reference point was Lila the fairy from *Donkeyskin*, for that very reason. What’s more, Marianne lives in a street called Villa des Lilas. In the end, I am by turns fairy, godmother and grandmother.

## AGATHE BONITZER

IS LAURA,  
LITTLE RED RIDING HOOD AND  
SLEEPING BEAUTY

### What is your favorite fairytale?

I’ve got two: one happy and one sad. The happy one is *Goldilocks*, because of the illustrations in the collection by Père Castor, which I had as a child. And also because of the sensorial dimension of the tale: Goldilocks tries the chairs, tastes the porridge, touches the beds, and so on. That little girl with curly blond locks was a fantasy for me, since I had short red hair.

The sad one is *The Little Match Girl*. That is an awful tale. The long agony of the little girl used to terrify and fascinate me at the same time. I can still see her, blue with cold, then as a dazzling angel as death approaches. Her fate left me distraught, yet at the same time I was jealous of her bravery and endurance.

### Which fairytale character do you play in “Under The Rainbow”?

At times I verge on Sleeping Beauty or the prince in Cin-



derella, but I am actually Little Red Riding Hood. Right from the script stage, there was no doubt. But when I found myself dressed in red, it was striking. Before she ends up disenchanted, Laura has an utterly romantic idea of love. I usually play more mischievous and ironic characters, so for me it was quite new to embody naivety, and a certain form of femininity, with all that implies in terms of sensuality – more or less conscious – and the image of a «flowering young woman».

## JEAN-PIERRE BACRI

IS PIERRE,  
THE ANTI-GEPPETTO

### What is your favorite fairytale?

**J.P.B.:** Haven’t you got a suggestion for me, Agnès?

**A.J.:** That just goes to show that boys are less bothered about fairytales than girls.

**J.P.B.:** I actually really like them. Go on, say one for me, Agnès.

**A.J.:** No, I told you. It’s no surprise you can’t come up with one.

**J.P.B.:** In fact, I don’t like fairytales when they’re told straight. OK, I’d say *Little Red Riding Hood*, because I like the wolf’s cynicism.

**A.J.:** For you, I’d say *The Emperor’s New Clothes*. Because it’s a parable about servility.

**J.P.B.:** Yes, that’s it: *The Emperor’s New Clothes*.



### Which fairytale character do you play in “Under The Rainbow”?

Pierre doesn’t really correspond to a fairytale character – although in fairytales, there are also characters who are neither fairies, nor princes or princesses, but simply a miller or cobbler. In fact, Pierre is an anti-Geppetto, even though he ends up becoming a sort of Geppetto.



## BENJAMIN BIOLAY

IS MAXIME,  
THE WOLF

### What is your favorite fairytale?

*Rapunzel*, I like the parable.

### Which fairytale character do you play in “Under The Rainbow”?

The big, bad wolf.

## ARTHUR DUPONT

IS SANDRO,  
CINDERELLA AND THE PRINCE

### What is your favorite fairytale?

As a child, apart from *Hansel and Gretel* which fascinated me, I wasn’t very tuned into the fairytale world. But a few years ago, a girlfriend said it would be good for me to read *The Knight in Rusty Armor* by Robert Fisher. It tells the story of a knight who never takes off his armor, even to sleep, because he’s always ready for action. And the day when he finally wants to remove it, it has rusted up. He only manages to shed it piece by piece, through a series

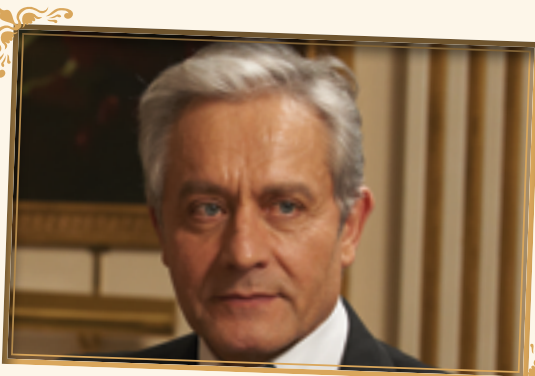


of trials. The book reminds me of the *The Little Prince* in the way it brings us back to fundamentals: life, love, and death. These days, I’ve become aware of my armor, although I haven’t managed to take it off completely. It’s not easy to translate the tangible impact on my life of this symbolic armor.

### Which fairytale character do you play in “Under The Rainbow”?

To begin with, I’m Cinderella, because I lose a shoe at the ball as the clock strikes midnight. And the sound of my character’s name recalls that of Cinderella. But I admit that I hadn’t noticed this phonetic similarity in the script. I had to hear it during filming before I realized.

I also represent the figure of the prince idealized by Laura, although in fact he is different from the classic Prince Charming. Sandro is no tough guy, but rather shy and feminine. And above all, he doesn’t come out of his shell with Laura, but with an apparently ordinary girl who was right under his nose all the time, without him ever realizing it. In “Under The Rainbow”, the wolf is not the prince’s enemy, but instead a savior: it’s thanks to him that Sandro is freed from the illusion that Laura is a princess.



**DIDIER SANDRE**  
IS GUILLAUME CASSEUL,  
THE KING

### What is your favorite fairytale??

Obviously, it's a childhood memory: *Monsieur Seguin's Goat* by Alphonse Daudet. I used to listen to it told by Fernandel. That little goat tied to its stake and fond of Monsieur Seguin's affection, but who longs to slip her tether and run off to the mountains and discover the world. I admired her, I understood her desire for freedom, and also the wrench of disobeying and leaving the man who lovingly cared for her. This is no doubt the echo of a desire to break away from parental authority and the

family setting. I used to weep when the little white goat dies after fighting all night with the wolf, and I was disturbed by the moral of the story. I took a long time to understand that the struggle for freedom doesn't necessarily always end so tragically. Like the goat, I broke free from my tether, but the wolf didn't gobble me up – I just got a few bites, and learned a lot!

### Which fairytale character do you play in “Under The Rainbow”?

The king. But I didn't get it when I first read the script, which I read in a realist way with the usual tone of Agnès Jaoui's films. For me, Casseul was a conventionally bourgeois father and husband. I didn't understand his relationship with his wife, who's continually having cosmetic surgery. He's also a sleazy company boss – in short, everything I hate. But Agnès said to me: “No, you'll be the king, like Jean Marais in *Donkey Skin*.” She insisted that I take the role, with her trademark tenacity. During rehearsals, when I saw the costumes and sets, I had a better understanding of the film's tone, its “wondrous” and allegorical dimension. Casseul is like all fathers with their little girls: stupid, not wanting to see her grow up and love – and be loved by – another man. But his daughter will grow up and the way she sees him will also change. At the end of the film, he is proved innocent, but his days are numbered: soon his daughter will no longer see him as a king



**BÉATRICE ROSEN**  
IS FANFAN,  
SNOW WHITE'S STEP-MOTHER

### What is your favorite fairytale?

*Sleeping Beauty*, for some very personal reasons. My father was absent, my step-mother wasn't easy, and three female figures counted for me like the three fairies in the tale: my mother, my grandmother and my aunt. The dragon

that the prince has to kill symbolizes the emotional fears that we all have to overcome, and in my view, *Sleeping Beauty's* slumber symbolizes a sort of denial during which she projects her own neuroses onto the prince. In my view, she's not saved literally by the prince. He is just the projection of the masculine side of *Sleeping Beauty*. As Brigitte Bardot said: “I am the man of my life.” Like an actor playing a role, *Sleeping Beauty* delocalizes her fears to find her true self.

### Which fairytale character do you play in “Under The Rainbow”?

My character is quite obvious; I'm the stepmother in *Snow White*, a witch whose obsession is to obtain eternal youth and beauty. Except that unlike traditional fairytales, I'm not seeking that by drinking the blood or eating the heart of young girls, but instead by relying on cosmetic surgery.



**DOMINIQUE VALADIÉ**  
IS JAQUELINE,  
THE GOOD MOTHER AND ABANDONED CHILD

### What is your favorite fairytale?

*Hansel and Gretel* by the Brothers Grimm and *Tom Thumb* by Perrault, which are variations on the same theme of abandoned children, fighting back against injustice and changing their fate. These children are invincible, and that's what's so wonderful in these tales. In *Hansel and Gretel*, I love the Grimms' sense of the marvelous. The gingerbread house is an absolute dream for a child.

Perrault's fairytale is more elaborate and *Tom Thumb* ends up the hero who saves his country. I like the idea that this child, mistreated by his family, will be the very one that brings them salvation.

I also have a very clear memory of *Little Red Riding Hood* because my father used to tell it to me. He'd do the voices really well, especially the wolf disguised as a grandmother. It was at once terrifying and delicious. He'd end the story by biting my ears!

### Which fairytale character do you play in “Under The Rainbow”?

Jacqueline is the good mother, like the one in *Tom Thumb*. She has faith in her son Sandro, she is full of goodness, she's indulgent, and smart when it comes to human relations. Her life isn't particularly great, and her job is not very interesting, but she feels no bitterness about this because she has a sense of humor and of poetry. Her son, like *Tom Thumb*, could well be the person who opens the door for her to a world of wonder, if he succeeds in music. I'd say it's the bond with her son which gives a degree of realism to Jacqueline's character. She goes to a reception held by the rich folk, the same as she goes to a concert to listen to her son, lost in the midst of others, experiencing something wondrous. She escapes into the unreality of unknown worlds, and time clearly has no sway over her.



**LAURENT POITRENAUX**  
IS ÉRIC,  
THE NEO PRINCE

### What is your favorite fairytale?

*The Ugly Duckling*, because it tackles the question of difference, the fear of the other, ostracism and being left out. It's quite troubling when you're a child to think that what differentiates you from others can become your strength, and that you have to have faith. As René

Char said: “Impose your luck, seize your happiness and confront your risk. When they see you, they'll get used to it.” I can really identify with this moral message. As an actor, you're blessed with lots of things considered strange until the day you manage to impose them, and then they become a strength.

### Which fairytale character do you play in “Under The Rainbow”?

I am a single prince with a child; a neo-prince, a modern prince who'd very much like to revert to being the first version of a prince – in other words, winning back his princess. For her part, Marianne doesn't want to take a step back, but she thinks it's possible to remain faithful to their encounter. Of the two, Eric is the more sentimental. What's more, I have the same first name as the prince in *The Little Mermaid*. That must count for something.



## CAST

Laura	Agathe Bonitzer
Sandro	Arthur Dupont
Eléonore	Valérie Crouzet
Pierre	Jean-Pierre Bacri
Jacqueline	Dominique Valadié
Maxime	Benjamin Biolay
Marianne	Agnès Jaoui
Eric	Laurent Poitrenaux
Fanfan	Béatrice Rosen
Guillaume Casseul	Didier Sandre
Clémence	Nina Meurisse
Julien	Clément Roussier

## CREW

Director	Agnès Jaoui
Screenplay	Agnès Jaoui Jean-Pierre Bacri
Cinematographer	Lubomir Bakchev A.F.C.
Sound	Jean-Pierre Duret
Original Score	Fernando Fiszbein
1st Assistant Director	Mathieu Vaillant
Script	Josiane Morand
Casting Director	Brigitte Moidon
Location Manager	Marie-Hélène Labret
Make up Artist	Jackie Reynal
Costume Designer	Nathalie Raoul
Set Designer	François Emmanuelli
Production Manager	Daniel Chevalier
Producers	Jean-Philippe Andraca Christian Bérard
Associate Producers	Alexandre Mallet-Guy Emilie Georges Georges Fernandez Romain Malbosc



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La Cinéfacture, Hérodiade co-production

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