

Michael Gentile  
presents



DONOSTIA ZINEMALDIA  
FESTIVAL DE SAN SEBASTIAN  
INTERNATIONAL FILM FESTIVAL

# Le Skylab

a film by Julie Delpy



PROBABILITES

## Skylab: plus dure sera la chute

Le laboratoire spatial américain a rendez-vous aujourd'hui avec la Terre

Aujourd'hui, nous entrons dans une ère nouvelle : après la nouvelle cuisine, la nouvelle philosophie, l'en passe et des nouveaux, après la nouvelle droite enfin, voici la nouvelle tuile : Skylab ! Les coups du sort sur la tête de nos contemporains ne se détachent plus des toits, ils tombent du ciel où on les a lancés. Skylab ! Et si faible soit le risque qu'il tombe de son orbite dans celle d'un terrien, demain nous n'oserons déjà plus regarder le ciel dans le bleu des cieux et nous ne crierons plus « quelle tuile ! » en marchant dans la crotte, mais « Skylab ! ». Comme l'a crié, hier soir, Simon Galvez dans son sommeil : cet

Lire page 7

habitant des Philippines est mort d'une crise cardiaque en rêvant d'une rencontre du Troisième type. Retenez son nom : c'est la première victime des temps nouveaux.

Les experts l'avaient à l'œil, pourtant, leur petite merveille électronique : ils n'avaient pas prévu sa chute avant 1984. L'horloge de l'Histoire a de l'avance : c'est aujourd'hui la revanche de Newton. Un satellite américain joue à la roulette russe avec la planète. C'est le plus grand événement depuis la chute d'Icare, mais cette fois encore, tout le monde s'en fout et se bronze au soleil.

**NICARAGUA:  
EPIDEMIE  
DE  
DESERTION  
CHEZ LES  
OFFICIERS  
SOMOZISTES**

Lire page 20

**PARIS-  
MOSCOU**

Les coulisses  
d'une  
exposition  
franco-  
soviétique

Lire pages  
12 13 14 15



Michael Gentile presents



DONOSTIA ZINEMALDIA  
FESTIVAL DE SAN SEBASTIAN  
INTERNATIONAL FILM FESTIVAL

# Le Skylab

a film by Julie Delpy

with JULIE DELPY ERIC ELMOSNINO LOU ALVAREZ AURE ATIKA NOEMIE LVOVSKY  
 BERNADETTE LAFONT EMMANUELLE RIVA VINCENT LACOSTE MARC RUCHMANN  
 SOPHIE QUINTON VALERIE BONNETON DENIS MENOCHET JEAN-LOUIS COULLOC'H  
 MICHELE GODDET LUC BERNARD ALBERT DELPY CANDIDE SANCHEZ

with the participation of KARIN VIARD

France / 2011 / 113 minutes / 1.85 / Dolby SR

INTERNATIONAL SALES  
**FILMS DISTRIBUTION**

34 rue du Louvre  
 75001 Paris - France

Tél : +33 1 53 10 33 99  
 info@filmsdistribution.com  
 www.filmsdistribution.com

*Skylab* (litterally lab in the sky) was the first American space station. It was launched the 14<sup>th</sup> of May 1973 and disintegrated itself over the Indian ocean the 11<sup>th</sup> of July 1979 entering the atmosphere. Many little parts fell on the west side of Australia but not in France as some expected it.

# Synopsis

1979. Albertine, 10 years old, and all her relatives have gathered in the family house in Brittany for their grandmother's birthday. All believe the Sky Lab, a piece of a NASA rocket, will fall on their heads that summer. This reunion turns out to be a crazy weekend of revelations, love and singing...



# Interview with Julie Delpy



## How do you go from a film like **THE COUNTESS** to **LE SKYLAB**?

I have always had a rather eclectic taste in film, since I like Santa Claus Is a Stinker just as much as Fanny and Alexander! And I equally enjoy Pasolini, Godard, Woody Allen, Douglas Sirk, Leo McCarey and Spielberg. What I like is being able to work with truly different genres. I would now like to make a science-fiction film and a thriller.

## When did you start wanting to recount your childhood memories from the summer of 1979?

I started working on it in 2003. From the onset, I didn't want a classical narrative thread but very colorful and intriguing characters in order to tell the story with very few dramatic elements. For me, you can express very powerful things with simple moments from everyday life, when hardly anything happens. Therefore, I was attached to the idea of staying with this little girl's point of view as well as her memories while striving to keep the spectators interested through the tensions existing between the characters. I would like to specify that the film is not entirely autobiographical: I invented several characters, such as Uncle Hubert, who reminded me of certain Italian films.

## Where did the movie's title, **Le Skylab**, come from?

I wanted to talk about a family reunion over which hangs a threat, the Skylab, which ends up falling very far from where they are but which is ever present throughout the film. It is important to Albertine because everything could be destroyed – her childhood, her family, her first pangs of love, etc. In a certain way she undergoes another cataclysm: she falls in love and leaves childhood behind. I also liked the idea of confusing genres by making a comedy about a family with a title better suited for a science-fiction film!

## The characters' depiction, including that of the supporting roles, is fantastic. What was the process of creating them?

It is very important, for me, that they all have an existence and a depth to them. When I imagined them in the scenario, my thoughts went back to pre-war French cinema, in which supporting roles often were thoroughly written. I tried to give them texture and substance, whether it be the two somewhat uptight cousins or the pervert on the train.

## We readily think of the Italian comedies from the '70s and '80s.

I love Italian cinema from this era – and particularly Viva Italia! – which is filled with an unbelievable life energy: people have rows and discuss politics all while playing poker and drinking! It's great because it gives you the possibility to address serious subjects without stepping out of the comedy genre.

## The family is a space for gathering but also for various forms of outbursts.

Yes, because within this family – just as politically involved a mine! – there are both left-wing intellectuals who love Brassens, Ferré and Barbara, and others who listen to Sardou, Claude François and Dalida. You need to keep in mind that the film takes place in 1979, just as the left was uniting, two years before the presidential election, which was already in every conversation. This said, I didn't want to have a Manichean approach to left-wing and right-wing people because I feel this kind of judgment is very pernicious.

## Some of the characters' views are somewhat radical, especially when it comes to death penalty.

At the end of the '70s, the left scared a lot of people because it hadn't been in power for a long time and people feared they would form an alliance with the communists. In reaction to that, right-wing people had become more radical on questions such as the former colonies or, indeed, the death penalty.



### **Regardless of their background, women strongly voice their opinion.**

Most of these women are strong women who are not pushovers. In 1979, the sexual revolution had already happened and even housewives knew they no longer had to shut their trap! Although their husbands are sometimes hard on them, they certainly aren't dominated by them.

### **The sheep's point of view vis-à-vis the guests is rather amusing.**

It embodies the wise man's point of view: the sheep can only contemplate philosophically as its offspring is being eaten by these "Gauls"! As it is, in the film the adults are the wild ones while the kids are more down to earth than their elders: Albertine is the one who reflects on death and who, with her cousins, cheers up Uncle Hubert. I am very familiar with this, for my parents' generation was far wilder than mine.

### **You didn't find it a bit frightening to direct the actors in a choral film?**

It was monstrously messy, but we had so much fun! We filmed in Brittany, so everyone was staying at the same hotel and soon all kinds of bonds were tied. On the set, the actors were happy to be there and be together. It is essential, for me, that the actors be happy. I hate tension and conflicting relationships while shooting.

### **How did you choose the actors?**

I organized a lot of meetings between actors to see how the film's "couples" would work. For instance, Aure Atika and Jean-Louis Coulloc'h made a rather unusual couple that I found interesting. There was also Noémie Lvovsky and Candide Sanchez, who come from very different backgrounds. Once you've found this alchemy, it is as though a charm were operating.

### **How did you direct them?**

I am more interested in the actual behavior of the characters than in their psychology. This is why I wanted Eric Elmosnino to have a very tender and paternal relationship with his daughter, although this is not necessarily how he had first envisioned

the character. I told him he was the kids' uncle and godfather and I encouraged him to take them in his arms, to kiss them. Obviously, since he's an actor who instantly grasps what you expect from him, it made my work much easier. And he brought his warmth and affection to the kids, which sets the tone for the character.

### **All the actors have become one with their character.**

This also has to do with the way they "look". I worked a lot on each character's clothing style with the head costume designer, Pierre-Yves Gayraud. It is really important because everyone expresses who he or she is through the way they dress. In the same vein, the actors' body language, the way they hold a cigarette or move their hands, or even their hair style reveals a lot about who they are. This is how actors create and shape their character.

### **And casting the children?**

I devoted a lot of time to that because it was a fundamental element of the film. I had the kids come back countless times, here again to make sure they worked well together. I also held a casting session in Brittany.

### **We have the feeling that it was a very cheerful, very luminous shoot...**

It was the case, even though we only had six weeks to shoot and several of the actors were shooting other films at the same time. This complicated logistics required some juggling! But there was this terribly contagious good humor on the set and it nourished the film.

### **Did you know that you were going to play in the film?**

When I wrote the film, my part was a smaller one, that of Aunt Clémentine, the school teacher. But by the time the film made it into production, several years later, I found myself being the age my mom was at the time Skylab happened. I therefore decided to portray her on screen. It's probably a way of honoring her.

### **How did you tackle the photography angle?**

I called upon Lubomir Bakchev, with whom I had already worked for 2 days in Paris. He's someone I really like because he controls the frame and is therefore really close to the actors: he doesn't have an overblown ego, he is very grounded and very reassuring – which is something I need because I tend to get stressed out! I wanted the light to be bright, cheerful, and solar, to reflect the joy emanating from the film shoot and the characters.

### **How did you choose the music?**

I worked with a musical supervisor and I only used music that was "in". I was particularly careful with the "dance" in order to convey the feeling that we're dancing along with this young girl when she dances a 'slow dance' and falls in love for the first time. I chose "Ni trop tôt, ni trop tard" by Jeanne Moreau, which I liked so much when I was little. The rest are mainly songs hummed or sung by the characters.

*The interview took place in Paris in April 2011.*



# Julie Delpy

## Biography

Julie Delpy is the daughter of Albert Delpy and Marie Pillet, both stage actors. When she was 7, she appeared in François Barat's feature film, CIVIL WARS IN FRANCE. The critics and the public quickly took interest in her with the parts she played in the films by Jean-Luc Godard (DETECTIVE) and Leo Carax (BAD BLOOD). She was truly revealed at the age of 17 in Beatrice, a medieval epic directed by Bertrand Tavernier. Her reputation soon crossed borders, leading her to work for directors as different as Volker Schlöndorff (Voyager), Agnieszka Holland (EUROPA EUROPA) or Kieslowski (THREE COLORS: BLUE, WHITE, RED).

Although she played many parts in big productions, Julie Delpy has remained attached to independent cinema. She moved to Los Angeles in 1994 to take part in the filming of Roger Avary's thriller, KILLING ZOE, which was followed by other television and film roles.

In the '80s, she took acting classes at the Actor's Studio in New York, then learned directing at the Tisch School of the Arts (New York University). In 1995, she played the part that made her famous in Richard Linklater's BEFORE SUNRISE, and reunited with the director and her co-star, Ethan Hawke, nine years later for a second opus, BEFORE SUNSET. The film earned Richard Linklater, Ethan Hawke and Julie Delpy an Oscar nomination for best screenplay. In 2001, she played Dr. Kovac's fiancée in seven episodes of the TV series ER.

She also started writing her own screenplays, made an album and directed several film shorts. In 2007, she wrote and directed 2 DAYS IN PARIS, a romantic comedy in which she played the leading role. The film was presented in Berlin; it received the Henri Langlois Prize as well as a Cesar nomination. In 2009, she directed and played in THE COUNTESS, based on her scenario about Countess Bathory.

LE SKYLAB is her first choral film; it was filmed in Brittany, in the place where she grew up.

She then went to New York to shoot 2 DAYS IN NEW YORK, scheduled to be released in 2012.

She now shares her life between Los Angeles and Paris.



## Julie Delpy - Anna

### Selective filmography

#### Director, screenplay

2012 2 DAYS IN NEW YORK (in post-production)  
2011 LE SKYLAB  
2009 THE COUNTESS  
2007 2 DAYS IN PARIS  
2002 LOOKING FOR JIMMY

#### Actress

2012 2 DAYS IN NEW YORK  
2011 LE SKYLAB  
2009 THE COUNTESS  
2007 2 DAYS IN PARIS  
2006 THE HOAX by Lasse HALLSTRÖM  
THE LEGEND OF LUCY KEYES by John STIMPSON  
2005 BROKEN FLOWERS by Jim JARMUSCH  
2004 FRANKENSTEIN (Television film) by Kevin CONNOR  
BEFORE SUNSET by Richard LINKLATER  
2002 LOOKING FOR JIMMY  
2001 ER (TV series)  
WAKING LIFE by Richard LINKLATER  
INTIMATE AFFAIRS by Alan RUDOLPH  
1999 BUT I'M A CHEERLEADER by Jamie BABBIT  
1998 CRIME AND PUNISHMENT (Téléfilm) by Joseph SARGENT  
L.A. WITHOUT A MAP by Mika KAURISMÄKI  
1997 AN AMERICAN WEREWOLF IN PARIS by Anthony WALLER  
1996 TYKHO MOON by Enki BILAL  
1995 BEFORE SUNRISE by Richard LINKLATER  
1994 KILLING ZOE by Roger AVARY  
THREE COLORS - RED by Krzysztof KIESLOWSKI  
THREE COLORS - WHITE by Krzysztof KIESLOWSKI  
1993 YOUNGER & YOUNGER by Percy ADLON  
THE THREE MUSKETEERS by Stephen HEREK  
THREE COLORS - BLUE by Krzysztof KIESLOWSKI  
1991 VOYAGER by Volker SCHLÖNDORFF  
1990 EUROPA EUROPA by Agnieszka HOLLAND  
1987 KING LEAR by Jean-Luc GODARD  
BEATRICE by Bertrand TAVERNIER  
1986 BAD BLOOD by Leos CARAX  
1985 DETECTIVE by Jean-Luc GODARD





## Eric Elmosnino - Jean

### Selective filmography

- 2012 TÉLÉ GAUCHO by Michel LECLERC
- 2011 LE SKYLAB by Julie DELPY  
WAR OF THE BUTTONS by Yann SAMUELL
- 2010 GAINSBURG: A HEROIC LIFE by Joann SFAR  
*César for best actor*
- 2009 FATHER OF MY CHILDREN by Mia HANSEN LOVE  
PARK BANCHES by Bruno PODALYDÈS
- 2008 SUMMER HOURS by Olivier ASSAYAS
- 2007 ACTRESSES by Valeria BRUNI TEDESCHI
- 2001 FREEDOM OLÉRON by Bruno PODALYDÈS
- 1999 LIFE DOESN'T SCARE ME by Noémie LVOVSKY
- 1994 COLONEL CHABERT by Yves ANGELO



## Aure Atika - Linette

### Selective filmography

- 2011 LE SKYLAB by Julie DELPY  
WOULD I LIE TO YOU? 3 by Thomas GILOU
- 2009 COPACABANA by Marc FITOUSSI
- 2008 MADEMOISELLE CHAMBON by Stéphane BRIZÉ  
*Nominated in 2010 for a César in the best supporting actress category*
- 2007 VERSAILLES by Pierre SCHOELLER
- 2006 ILL WIND by Stéphane ALLAGNON  
LA VIE D'ARTISTE by Marc FITOUSSI
- 2005 OSS 117 by Michel HAZANAVICIUS  
HEY GOOD LOOKING! by Lisa AZUELOS
- 2004 THE BEAT THAT MY HEART SKIPPED by Jacques AUDIARD
- 2003 CASH TRUCK by Nicolas BOUKHRIEF  
THREE DANCING SLAVES by Gaël MOREL
- 2002 MISTER V. by Emilie DELEUZE
- 2000 WOULD I LIE TO YOU? 2 by Thomas GILOU
- 1999 POETICAL REFUGEE by Abdel KECHICHE
- 1998 UNE VIE DE PRINCE by Daniel COHEN
- 1997 LONG LIVE THE REPUBLIC by Éric ROCHANT  
GRÈVE PARTY by Fabien ONTENIENTE  
BIMBOLAND by Ariel ZEITOUN
- 1996 WOULD I LIE TO YOU? by Thomas GILOU
- 1991 SAM SUFFIT by Virginie THEVENET



## Noémie Lvovsky - Monique

### Selective filmography

#### Actress

- 2011 LE SKYLAB by Julie DELPY  
HOUSE OF TOLERANCE by Bertrand BONELLO  
PRÉSUMÉ COUPABLE by Vincent GARENQ
- 2009 COPACABANA by Marc FITOUSSI  
THE FRENCH KISSERS by Riad SATTOUF
- 2007 ACTRESSES by Valeria BRUNI TEDESCHI
- 2005 BACKSTAGE by Emmanuelle BERCOT
- 2004 KINGS & QUEEN by Arnaud DESPLECHIN
- 2003 FRANCE BOUTIQUE by Tonie MARSHAL
- 2001 MY WIFE IS AN ACTRESS by Yvan ATTAL

#### Director

- 2007 LET'S DANCE
- 2003 FEELINGS  
*Louis Delluc Prize*
- 1999 LIFE DOESN'T SCARE ME  
*Jean Vigo Prize – Silver Leopard at the Locarno Festival*
- 1994 OUBLIE MOI



## Bernadette Lafont - Mamie

### Selective filmography

- 2011 LE SKYLAB by Julie DELPY
- 2009 MEET THE ELISABETHZ by Lucien JEAN-BAPTISTE
- 2008 BROKEN ENGLISH by Zoe CASSAVETES
- 2006 I DO by Eric LARTIGAU
- 1999 NOTHING ABOUT ROBERT by Pascal BONITZER
- 1994 PERSONNE NE M'AIME by Marion VERNOUX
- 1987 MASKS by Claude CHABROL
- 1985 THE HUSSY by Claude MILLER
- 1974 OUT 1: SPECTRE by Jacques RIVETTE
- 1973 THE MOTHER AND THE WHORE by Jean EUSTACHE
- 1972 UNE BELLE FILLE COMME MOI by François TRUFFAUT
- 1970 ELISE, OR REAL LIFE by Michel DRACH  
LA FIANCÉE DU PIRATE by Nelly KAPLAN
- 1965 THE SLEEPING CAR MURDER by Costa GAVRAS
- 1961 WISE GUYS by Claude CHABROL
- 1960 THE GOOD TIME GIRLS by Claude CHABROL
- 1959 À DOUBLE TOUR by Claude CHABROL  
LE BEAU SERGE by Claude CHABROL





## Emmanuelle Riva - Mémé

### Selective filmography

- 2011 LE SKYLAB by Julie DELPY
- 2008 THE GREAT ALIBI by Pascal BONITZER
- 1999 VENUS BEAUTY INSTITUTE by Tonie MARSHALL
- 1993 THREE COLORS: BLUE by Krzysztof KIESLOWSKI
- 1984 THE EYES, THE MOUTH by Marco BELLOCHIO
- 1970 THE MODIFICATION by Michel WORMS
- 1967 RISKY BUSINESS by André CAYATTE
- 1964 THOMAS THE IMPOSTOR by Georges FRANJU
- 1962 THERESE by Georges FRANJU
- 1961 LÉON MORIN, PRIEST by Jean-Pierre MELVILLE
- 1959 HIROSHIMA, MY LOVE by Alain RESNAIS
- 1958 THE POSSESSORS by Denys DE LA PATELLIÈRE



## Vincent Lacoste - Christian

### Selective filmography

- 2012 ASTÉRIX AND OBÉLIX by Laurent TIRARD
- 2011 LE SKYLAB by Julie DELPY
- DE L'HUILE SUR LE FEU by Nicolas BENAMOU
- LOW COST by Maurice BARTHÉLEMY
- AU BISTRO DU COIN by Charles NEMES
- 2009 THE FRENCH KISSERS by Riad SATTOUF



## Marc Ruchmann - Loulou

### Selective filmography

- 2011 LE SKYLAB by Julie DELPY
- LARGO WINCH II by Jérôme SALLE
- 2010 THE TOURIST by Florian HENCKEL VON DONNERSMARCK
- 2009 ASHES AND BLOOD by Fanny ARDANT
- 2003 FIVE TIMES TWO by François OZON



## Sophie Quinton - Clémentine

### Selective filmography

- 2011 LE SKYLAB by Julie DELPY
- POUPOUPIDOU by Gérald HUSTACHE MATHIEU
- PRÉSUMÉ COUPABLE by Vincent GARENQ
- 2007 ANGEL OF MINE by Safy NEBBOU
- 2003 LIGHTWEIGHT by Jean-Pierre AMERIS
- 2002 WHO KILLED BAMBI? by Gilles MARCHAND



## Valérie Bonneton - Micheline

### Selective filmography

- 2011 LE SKYLAB by Julie DELPY
- 2010 LITTLE WHITE LIES by Guillaume CANET
- 2008 SUMMER HOURS by Olivier ASSAYAS
- 2005 YOU ARE SO BEAUTIFUL by Isabelle MERGAULT
- 2003 FRANCE BOUTIQUE by Tonie MARSHALL
- 2000 LES DESTINÉES by Olivier ASSAYAS
- 1998 JEANNE AND THE PERFECT GUY by Jacques MARTINEAU
- 1996 LOVE ETC. by Marion VERNOUX



## Denis Ménochet - Roger

### Selective filmography

- 2011 LES ADOPTÉS by Mélanie LAURENT
- LE SKYLAB by Julie DELPY
- 2010 ROBIN HOOD by Ridley SCOTT
- LILY SOMETIMES by Fabienne BERTHAUD
- THE ROUND UP by Rose BOSCH
- 2009 INGLORIOUS BASTERDS by Quentin TARANTINO
- COCO BEFORE CHANEL by Anne FONTAINE
- 2008 LOVE ME NO MORE by Jean BECKER
- 2007 LA VIE EN ROSE by Olivier DAHAN
- 2006 THE PINK PANTHER by Shawn LEVY
- 2005 LA MOUSTACHE by Emmanuel CARRÈRE





## Jean-Louis Coulloc'h - Fredo

### Selective filmography

- 2011 LE SKYLAB by Julie DELPY
- 2010 LIVING ON LOVE ALONE by Isabelle CZAJKA
- 2007 THE KEY by Guillaume NICLOUX
- 2006 LADY CHATTERLEY by Pascale FERRAN
- 1995 CIRCUIT CAROLE by Emmanuelle CUAU



## Michèle Goddet - Suzette

### Selective filmography

- 2011 PRÉSUMÉ COUPABLE by Vincent GARENQ  
LE SKYLAB by Julie DELPY
- 2009 MADEMOISELLE CHAMBON by Stéphane BRIZÉ
- 2006 A COMEDY OF POWER by Claude CHABROL
- 1999 C'EST QUOI LA VIE? by François DUPEYRON
- 1998 THE SCHOOL OF FLESH by Benoît JACQUOT
- 1990 EVERY OTHER WEEKEND by Nicole GARCIA



## Luc Bernard - Joseph

### Selective filmography

- 2011 LE SKYLAB by Julie DELPY
- 2007 THE HOUSE by Manuel POIRIER
- 2003 RUBY & QUENTIN by Francis VEBER
- 1998 MICHAEL Kael by Christophe SMITH
- 1994 LEON: THE PROFESSIONAL by Luc BESSON
- 1991 FORTUNE EXPRESS by Olivier SCHATZKY
- 1989 WINTER OF 54: FATHER PIERRE by Denis AMAR
- 1985 L'AMOUR PROPRE by Martin VEYRON
- 1982 MAMAN QUE MAN by Lionel SOUKAZ
- 1980 MY AMERICAN UNCLE by Alain RESNAIS



## Albert Delpy - Uncle Hubert

### Selective filmography

- 2012 2 DAYS IN NEW YORK by Julie DELPY
- 2011 LE SKYLAB by Julie DELPY
- 2010 MAMMUTH by Gustave KERVERN & Benoît DELEPINE
- 2007 2 DAYS IN PARIS by Julie DELPY
- 2005 BEFORE SUNSET by Richard LINKLATER
- 1999 SACHS' DISEASE by Michel DEVILLE
- 1996 RIDICULE by Patrice LECONTE
- 1994 COLONEL CHABERT by Yves ANGELO
- 1990 THE HAIRDRESSER'S HUSBAND by Patrice LECONTE
- 1987 TANDEM by Patrice LECONTE
- 1986 MISS MONA by Mehdi CHAREF
- 1976 THE TENANT by Roman POLANSKI



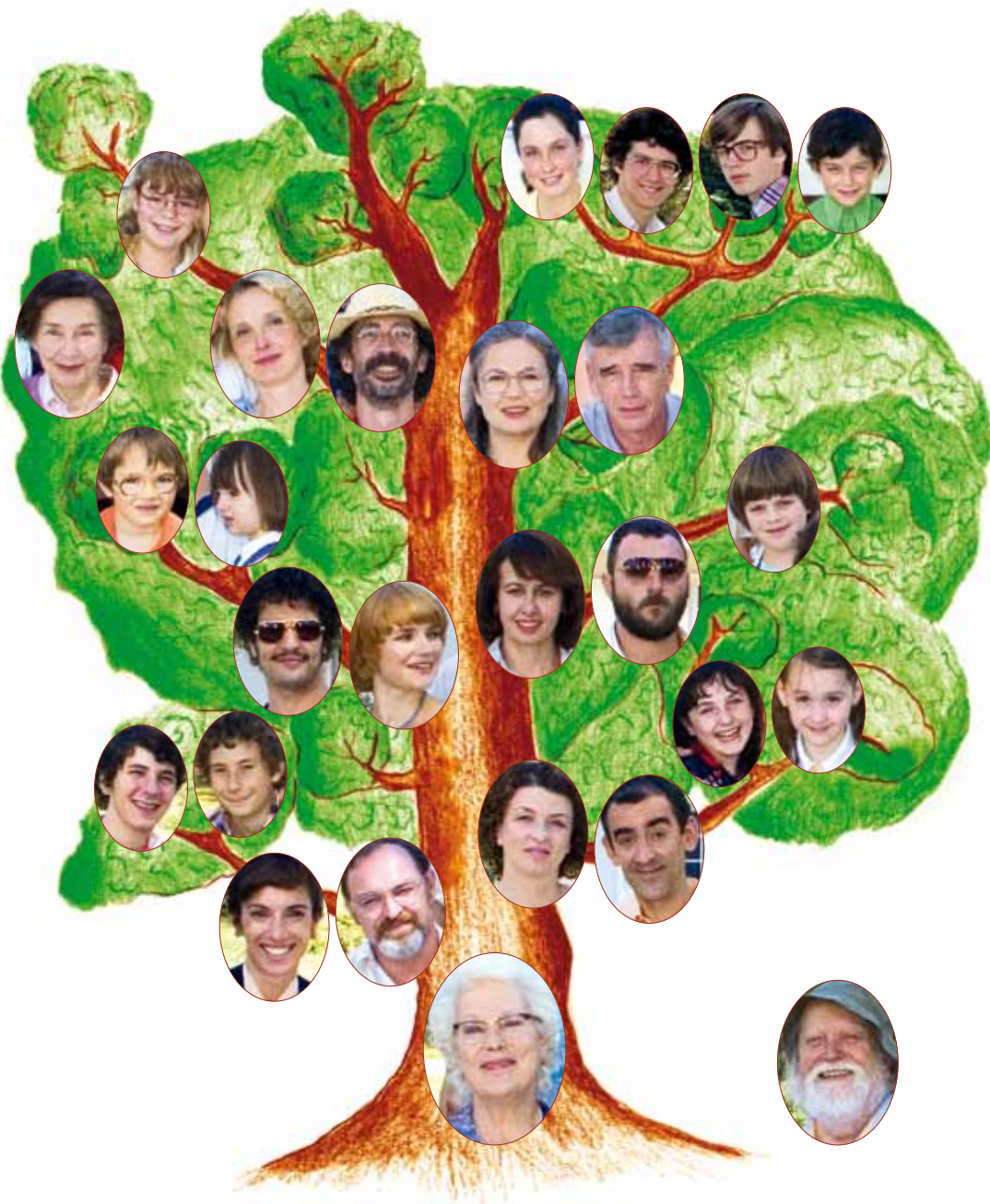
## Candide Sanchez - Gustavo

### Selective filmography

- 2011 LE SKYLAB by Julie DELPY
- 2008 LET IT RAIN by Agnès JAOUÏ
- 2003 LE BISON by Isabelle NANTY
- 2002 ASTERIX AND OBELIX MEET CLEOPATRA by Alain CHABAT
- 2001 ALL ABOUT LOVE by Jean-François RICHET
- 1998 THE VISITORS II by Jean-Marie POIRÉ



# Cast



Lou ALVAREZ.....ALBERTINE  
 Julie DELPY.....ANNA  
 Eric ELMOSNINO.....JEAN  
 Aure ATIKA.....AUNT LINETTE  
 Noémie LVOVSKY.....AUNT MONIQUE  
 Bernadette LAFONT.....MAMIE  
 Emmanuelle RIVA.....MÉMÉ  
 Vincent LACOSTE.....CHRISTIAN  
 Marc RUCHMANN.....UNCLE LOULOU  
 Sophie QUINTON.....AUNT CLÉMENTINE  
 Valérie BONNETON.....AUNT MICHELINE  
 Denis MÉNOCHET.....UNCLE ROGER  
 Jean-Louis COULLOC'H.....UNCLE FREDO  
 Michèle GODDET.....AUNT SUZETTE  
 Luc BERNARD.....UNCLE JOSEPH  
 Albert DELPY.....UNCLE HUBERT  
 Candide SANCHEZ.....UNCLE GUSTAVO  
 Lily SAVEY.....SISSI  
 Chloé ANTONI.....VALÉRIE  
 Maxime JULLIAND.....PIERRE  
 Félicien MOQUET.....JEAN-LUC  
 Antoine YVARD.....PHILIPPE  
 Anne-Charlotte MOQUET.....CATHERINE  
 Angelo SOUNY.....HENRI  
 Léo MICHEL-FREUNDLICH.....ROBERT  
 Noah HUNTLEZ.....JONATHAN

With the participation of Karin VIARD in the role of ALBERTINE as a grown-up.

**Family tree - July 1979**

# Crew

Screenplay and Directing. . . . . Julie DELPY  
Producer. . . . . Michael GENTILE  
Associate Producer. . . . . Lauraine HEFTLER  
Production Manager. . . . . Pascal BONNET  
First assistant. . . . . Jérôme BORENSTEIN  
Set Manager. . . . . Bertrand GIRARD  
Casting. . . . . Stéphane BATUT  
Casting (children). . . . . Elsa PHARAON  
Director of Photography. . . . . Lubomir BAKCHEV  
Sound. . . . . Michel CASANG  
Sets. . . . . Yves FOURNIER  
Costume designer. . . . . Pierre-Yves GAYRAUD  
Head costume designer. . . . . Cristina MIRETE  
Makeup. . . . . Marie LASTENNET  
Post-production manager. . . . . Isabelle MORAX  
Image Editing. . . . . Isabelle DEVINCK  
Sound Editing. . . . . Alexandre WIDMER  
Mixing. . . . . Stéphane THIEBAULT  
Music supervision. . . . . Matthieu SIBONY

A production by THE FILM MARS FILMS FRANCE 2 CINÉMA TEMPÊTE SOUS UN CRANE PRODUCTION  
with the participation of CANAL+ CINÉCINÉMA  
with the support of LA RÉGION BRETAGNE  
in association with SOFICA COFICUP-BACKUP FILMS ARTE/COFINOVA 5 SOFICINÉMA 7 MANON  
COFIMAGE 22 CINÉIMAGE 5  
in partnership with the CNC.

