

LGM
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STUDIOCANAL

LGM CINEMA AND STUDIOCANAL PRESENT

MADAME

A FILM BY AMANDA SHERS

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SYNOPSIS

Adding a little spice to a waning marriage, Anne (Toni Collette) and Bob (Harvey Keitel), a wealthy and well-connected American couple, move into a manor house in romantic Paris. While preparing a particularly luxurious dinner for sophisticated international friends, our hostess discovers there are 13 guests. Panic-stricken, Anne insists her loyal maid Maria (Rosy de Palma) disguise herself as a mysterious Spanish noblewoman to even out the numbers. But a little too much wine and some playful chat lead Maria to accidentally endear herself to a dandy British art broker (Michael Smiley). Their budding romance will have Anne chasing her maid around Paris and finally plotting to destroy this most unexpected and joyous love affair.

PRODUCTION NOTES

Origins

When asked about the origins of the story, Amanda Sthers takes a moment to think: *"I always take a bit of time to know where things come from: I worked out where Madame came from during a session with my analyst. In life, you sometimes feel like you're not in the right place, that you don't totally belong to the world in which you are living. In other words, you feel like a fraud. I felt this very strongly when I was a child. My father, who was a very philanthropic doctor, had just remarried to a woman who was richer than him. Suddenly, I went from spending my vacations in the countryside with my grandparents to Saint-Tropez, in the midst of some rather different social codes. My whole life was dedicated to reading, with the aim of bettering myself and being more intelligent. And suddenly, I found myself in a world of vacuity, dominated by money. During dinner parties, I felt like I was the maid. So it's possible that the character of Maria, played by Rossy de Palma, is a version of my adolescence!"*

What makes a creator decide that their next work will be a film rather than a play or a novel? For Amanda Sthers, *"A good story is a good story. But sometimes, novels deal with abstract ideas. Some of the ones I have written could not be adapted on screen. Madame could be a novel or a film, but above all, it could be a drama or a comedy. When I pitch the film, I try to remain between the two, because life is not just black or white: Tears can well up in the middle of laughter, or the opposite. That's what I like about Italian cinema."*

Rossy de Palma, the dazzling Spanish actress who came to fame in Pedro Almodovar's early films and who has since become the muse of Jean-Paul Gaultier, put a lot of herself into the character of Maria: *"She's a very positive woman with a powerful inner light. She doesn't feel inferior because she has to clean what others have dirtied: She is a maid and she is proud of it! A simple, natural person. I share a lot with her; a way of looking at life, a curiosity for others. Something childlike too, that desire to never lose sight of the little girl in oneself. Maria is close to that little girl, and myself, as I get older, I'm getting closer to her. She is a modern Cinderella, a very romantic person who believes in fairytales. I also think we can put some magic in our lives. I changed my voice to play Maria, I pitched it a little higher, a bit sharper, to make her more innocent. Since she's more delicate, she controls herself much more than I do."*

Acting together

Around Rosy de Palma, Amanda Sthers has brought together a scintillating cast: Anne and Bob, the rich American couple on vacation in Paris, are played by Toni Colette and Harvey Keitel. The former was nominated for an Oscar for her role in *The Sixth Sense* by M. Night Shyamalan and won a Golden Globe for her performance in the series *United States of Tara*. "When I got the script for *Madame*, I was shooting in Toronto, and I'd just been thinking that it had been too long since I was in Paris," she recalls. "The role offer came at such the right time it seemed too good to be true. Then I read Amanda's script and I was just blown away. I love the tone, and it's brilliantly written. Anne is a very interesting character, possibly the most narcissistic woman I've ever been asked to play. She lives in a world that she tries to control as far as possible. Then there's the beauty of Maria, played by Rosy de Palma, with her incredible appetite for life, the ease with which she connects with others, holding up a mirror to Anne's inner ugliness."

Harvey Keitel's career is legendary. The actor supported the early work of cineastes like Martin Scorsese and Quentin Tarantino, and has also been directed by Jane Campion, Wes Anderson, and more recently, Paolo Sorrentino. "The screenplay was very well written," he says. "There's a great deal of wit and depth in the dialogue. In other words, everything you want in a script! I play a man whose family made their money in real estate and art. For a native of Brooklyn like me, playing such a character is always an education: I have to hold back from cursing! He and his wife are trying to patch up their marriage. You always learn something dealing with this kind of situation."

The Irish actor and stand-up comedian Michael Smiley, who starred in *The Lobster* and *Rogue One*, plays David Morgan, an art dealer who has come to negotiate the sale of a Caravaggio, but who becomes infatuated with another masterpiece: Maria, the maid, whose he doesn't know the real identity, of course. Michael Smiley and Amanda Sthers met at the Festival of British Film in Dinard, northwest France, where they were both on the jury. They stayed in contact and the director kept him updated about progress on the script, eventually offering him the role of David: "David no doubt wanted to be an artist," Michael Smiley observes. "But he ended up becoming an art dealer. He's an outsider, a pilot fish who has learned to navigate in this small world, while feeling different from these neurotic rich. And as an art lover, I can understand that he was seduced by the presence of Maria, and that he saw in her a beauty more singular than that of top models."

Michael praises the way Amanda directed her actors: "Amanda was very close to us. She guided us with a very gentle yet sure hand. She is the proof that you can be directed by someone who speaks calmly. For some, kindness is a weakness, but not in her case. That suited me. At school, the kinder the teacher was, the better I learned." Harvey Keitel concurs: "Amanda is the sort of director you'd like to have on every film. She understands what actors need. She knows what she wants but she gets it gently. She's incredibly spiritual."

They all underline the alchemy that developed between actors, who come from very different backgrounds: "It was a terrific team," said Keitel: "Rossy is Spanish, Toni is Australian, I've traveled the world, but we always found some common denominators." Toni Colette agrees: "Harvey is the sweetest, the most sensitive partner I know. From a distance, he can appear intimidating, but when you're acting with him, he's very welcoming. He searches for the right energy, he's very upbeat." A genuine friendship developed between Michael Smiley and Rossy de Palma, which comes through in their scenes together: "You've got to like Rossy," he explains. "There's something special about her, an incredible presence. My father used to say: There are people who make their mark as soon as they toss their hat down when they come into the room. Rossy is like them: She is strong, funny, and has a fantastic ability to improvise. She treats everyone as an equal. We got on really well. I like strong women, probably because I come from Northern Ireland, which is a matriarchal society. My mother was from Belfast, and she was a strong woman. Some people see that as a threat, I find it more reassuring."

For Amanda Sthers, each of the actors had their own Modus Operandi. "You direct each actor in a different way. It's like friendship; you're not friends in the same way with everyone. To be honest, I was intimidated by Harvey Keitel. He's a legend, he's always talking about his friends Martin Scorsese and Robert de Niro. But when you get down to work, he gives it all! He was generous with his ideas, and generous in how he welcomed my own. Toni Colette is like a metronome; her comic timing is incredible. She's extremely precise in her acting rhythm. With Anne, she found a character who allowed her to have some fun. Rossy is very different: With her, you don't talk about technique, only emotion. She is continually seeking the veracity of a situation and of her character, and you can feel it through her eyes as much as in her lines."

The directing

Madame is the second film Amanda Sthers directed, after *Je vais te manquer* in 2009, which starred Carole Bouquet and Pierre Arditi. "I was never taught filmmaking," she explains. "I made a short film when I was 18, and today, I realize that I didn't know anything. What's more, whenever anyone asked me a technical question, I would say: "Hold on", and since the internet was only just taking off, I would go and look up the answer in a book. I have since realized that technical knowledge wasn't the problem: What is required is knowing how to tell the story and to explain your point of view, your own words are enough. You learn by watching films, and by making them. But you have to learn quickly, otherwise you don't make anymore!"

With her director of photography, Frenchman Régis Blondeau, and the costume and set designers, Amanda Sthers worked a lot ahead of the shoot. "We had to make characters unique early on, especially the dinner guests. We worked on each of their appearances with that in mind. In *La Grande Bellezza* by Paolo Sorrentino, a film that I love, you see a lot of characters during party or dancing scenes, yet a single detail was enough to identify each of them – even to situate them socially. I like knowing who people are through their silences rather than what they say: Cinema is about conveying what is not said."

A specific approach to the lighting gives the film the unreal look of a fairytale: "Régis and I imagined a fairly dark look, with occasional flashes and sparkles of hope. There's very little white, apart from Rossy's dress when she joins the dinner guests. In general, white is the color of purity; here it's that of lies." One of the challenges for the staging was the long dinner party scene at the start of the film, which introduces the characters and sets up the dynamic of the narrative. "It's a 20-minute scene, which I worked on for a long time with the director of photography and assistant director. I sketched each shot, with a different color for each character, and arrows showing who was talking to whom, who was listening to whom, etc. I wasn't inspired by people I've met in real life, but I've had my share of dinners like that. And I love a good line of dialogue: I sometimes write what I wish I had heard myself at those dinners, which usually are very boring! I get the biggest kick out of writing them and hearing them spoken. When I'm directing, my first thought is not for the framing, but how we can get the best out of the dialogue."

Social satire and moral tale

Madame could be a modern version of Cinderella, and Amanda Sthers wanted her story to resonate with the world of today. "The story could have taken place in any period, and it will still be relevant a century from now. The fact that it is relevant is because capitalism is increasingly showing itself to be a lie or a trap. Everyone hopes they can escape their situation, and society lets you believe it's possible, but that is less and less the case. The film mocks fairytales, which are today's romantic comedies, like those films with Hugh Grant, which some of the characters in *Madame* discuss. Sure, all the archetypes, all the codes of fairytales are there, but my film is more realistic. Because those tales are a sort of opium, and what happens never occurs in real life. And yet that's not negative: One can take something from a dream that collapses, one can find liberty and dignity in there. Maria ends up escaping her destiny. It might not be for a dazzling future, for love or money, but she finds something even better: The capacity to live on her own terms, and to look at herself in the mirror in a fresh light." Rossy de Palma agrees: "It's a comedy, but there's something bitter-sweet underneath. Behind the fable, there's a criticism of social classes, how the rich behave with those who are less well-off. There's a kind of violence – although audience will mainly laugh, and be moved, I hope."

Are Bob and Anne, the characters who force their maid into a different role, guilty for embarking on this deception? "Yes, I think Anne is ashamed," says Toni Colette. "She's a very complicated woman, who has a kind of despair. She's trying to manipulate everyone to prove that she has the power, that she's in control. One of the film's themes is the ability to be satisfied with your life, especially if you're privileged. Clearly, Anne cannot achieve this." Amanda Sthers adds: "Anne and Bob are primarily prisoners of their social status, of their environment. We are all prisoners of who we are, and trying to escape it is one of the hardest things there is. And sometimes, even if you manage to, it doesn't make you happy..." The film's social subtext is not lost on Michael Smiley who, like the other actors, was delighted to shoot for several weeks in Paris: "This beautiful city, where the food is incredible, and even the doorways are magnificent! It's so sad to see the homeless and migrants sleeping in the street. I find that especially moving, since I spent a year living that way with a child, when I arrived in London in the early 1980s. That is clearly the other side of the film..."

Epilog

"Madame is neither a French film, nor an American one," explains Amanda Sthers, who readily admits her debt to Woody Allen's filmmaking. "It's a film of today's 'global' world. When I was younger, whenever anyone went to the United States, you'd ask them: Can you bring me back this or that? Nowadays, you can find everything, everywhere, in a click. Almost everyone speaks English, sometimes it's hard to know what nationality people are. But France still has two things: The art of love, and a love of art. Our protagonists came to France because they think of Paris as a museum of love, where their marriage will be revitalized. What will happen to Maria after the end of the film? If people ask the question, then the film works. It's a question I used to ask my father often when he took me to the movies as a child: What happens after? I've got my own answer, but each spectator has to find the one that suits them."

Madame tells the story of a society Madame who turns ordinary Maria into a Madame herself. So who does the title refer to? "Both of them. It's very strange how, when a boss addresses a household employee, he calls her by her first name, and she replies with the title Monsieur or Madame, and you can see the social difference in a single detail. But when that employee, outside of the workplace, is noticed, as soon as someone falls in love with her, she becomes Madame in turn. Depending on the context, any woman can be a Madame."

MADAME'S PARIS

COLONNES DE BUREN

In 1986, the French artist Daniel Buren erected a monumental art installation in the courtyard of the Palais Royal, once Parisian residence of the very powerful Cardinal de Richelieu and today's constitutional council's headquarters. *Les Deux Plateaux*, that Parisian usually call *Les Colonnes de Buren*, could be described as a field of columns organized with a perfect geometry. Only the heights of the columns vary, giving to the installation a fascinating rhythm. With this art piece, Daniel Buren emphasized the contrasts of the city. The contrast between modernity and tradition, of course, but also between serious and lightness, since, in accordance with the artist's hopes, the columns became a true playground for Parisians, kids and adults, amid several highly serious political institutions.

In other words, an ideal place to start a Parisian romance...

CINEMA MAC MAHON

Womanizer and art expert, for David, a cinema date could not take place elsewhere than at the Mac Mahon. This theater is among the most historic of Paris. It first made a name for itself by showing American movies censored during the Nazi occupation, right after the Liberation of Paris. In this place was born the moviemakers/goers movement of the mac-mahoniens. These great defenders of cinema as an art, close to the Nouvelle Vague, advocated a supremacy of the direction over the screenplay.

Through times, the theater has managed to keep its prestige and artistic line.

THE VELIB'

As Anne knows, riding a Velib is one of the best way to look Parisian. This innovative bike sharing system, implemented in 2007 by the town hall of Paris, that has been imitated by many other cities since, is now full part of the Parisian culture. The name Vélib' is a portmanteau of the French words "vélo" ("bicycle") and "liberté" ("freedom") and indeed, it gives Parisians the freedom to grab a Velib' in any place at any time, ride across the city of lights, and drop it wherever they wish. An additional reason for Parisians to indulge in their favorite activity: the "flânerie", a dandy version of wandering. The only problem, that Bob highlights so subtly, is that the bikes as "as heavy as a dead cow".

PARIS RIVERSIDE : LES QUAIS DE SEINE

Paris' strongest love story is probably the one that links Parisians with their riverside. A walk along the Seine offers a panorama of the different faces of the city, from the ambitious Paris of la Belle Epoque, symbolized by the Eiffel tower, to the intellectual Paris, symbolized by the Quartier Latin and to the contemporary Paris of Austerlitz and its crazy nightlife. When the sunny days arrive, the streets empty to flood the docks. Beautiful and spacy, the quais de Seine become the spot of parties, "flânerie", music and, of course, romance.

MUSEE DE LA CONTREFAÇON

Anne and Bob's luxurious private mansion is none other than the charming Musée de la Contrefaçon, a classified monument located in the classy neighborhood of the 16th arrondissement. Exclusively dedicated to counterfeiting, this surprising Museum is more likely to be famous for its several appearances in movies, including in LA GRANDE VADROUILLE, one of the most famous Louis de Funès' film.

AMANDA STHERS

Biography

Amanda Stiers is a famous French writer. She wrote nine successful novels translated in 14 languages. She has been awarded the *Chevalier des Arts et des Lettres* medal by the French Government.

In 2013, she also wrote the first authorized biography of France's biggest star Johnny Hallyday which has sold over 700 000 copies.

As a playwright, Amanda has worked on musicals for kids and on five plays that have been staged all over France and Europe, including during the prestigious Avignon Festival for *Le Lien*.

Her first play, *Le vieux juif blonde*, is studied in the French theater department at Harvard University. She wrote and directed her first movie in 2009, *Je vais te manquer*, starring Carole Bouquet, Michael Lonsdale and Melanie Thierry.

Madame, her second film featuring Harvey Keitel, Toni Collette and Rossy De Palma, will be released worldwide in 2017.

She is currently working on *Les Terres Saintes (Holy Lands)*, which will be an adaptation of her own novel. The film will be shot in summer 2017 in Canada and Israel.

Works

- 2017 MADAME - movie
- 2015 LES PROMESSES - novel
- 2013 MUR - play
 - LES ERECTIONS AMERICAINES - novel - Flammarion
- 2012 LE LIEN - play
 - DANS MES YEUX - Johnny Hallyday's biography - Plon
 - TIMOTHY FUSEE - book for children - Nathan
 - LE POISSON PERROQUET - book for children - Nathan
- 2011 LIBERACE - novel - Plon
 - LE CARNET SECRET DE LILI LAMPION - book for children - Nathan
 - LILI LAMPION THE MUSICAL - play - Théâtre de Paris directed by Ned Gjid
 - ROMPRE LE CHARME - novel - Stock
 - MONSIEUR PIPI - play
- 2009 LES TERRES SAINTES - novel - Stock
- 2008 THALASSO - play directed by Stéphane Guérin-Tillié
 - LES PTITS LEGUMES - 4 books for children - Du Toucan Editions
 - KEITH ME - novel - Stock
- 2007 MADELEINE - novel - Stock
 - LE CHAT BLEU, L'ALOUETTE ET LE CANARD TIMIDE - Grasset Jeunesse
- 2006 LE VIEUX JUIF BLONDE - play directed by Jacques Weber
- 2005 CHICKEN STREET - novel
- 2004 MA PLACE SUR LA PHOTO - novel

SELECTIVE FILMOGRAPHIES

TONI COLLETTE

- 2017 MADAME by Amanda Sthers
2017 XXX: THE RETURN OF XANDER CAGE by D.J. Caruso
2016 IMPERIUM by Daniel Ragussis
2015 KRAMPUS by Michael Dougherty
2015 MISS YOU ALREADY by Catherine Hardwicke
2014 THE BOXTROLLS by Anthony Stacchi, Graham Annable and Aaron Sorenson
2014 HECTOR AND THE SEARCH FOR HAPPINESS by Peter Chelsom
2013 A LONG WAY DOWN by Pascal Chaumeil
2013 LUCKY THEM by Megan Griffiths
2013 ENOUGH SAID by Nicole Holofcener
2013 THE WAY, WAY BACK by Jim Rash and Nat Faxon
2012 MENTAL by P.J. Hogan
2012 HITCHCOCK by Sacha Gervasi
2011 JESUS HENRY CHRIST by Denis Lee
2011 FRIGHT NIGHT by Craig Gillespie
2008 THE BLACK BALLOON by Elissa Down
2007 TOWELHEAD by Alan Ball
2006 LITTLE MISS SUNSHINE by Jonathan Dayton & Valerie Faris
Golden Globe Award Nominee - Best Actress in a Motion Picture Musical or Comedy
2005 IN HER SHOES by Curtis Hanson
2003 JAPANESE STORY by Sue Brooks
2002 THE HOURS by Stephen Daldry
2002 ABOUT A BOY by Chris Weitz & Paul Weitz
BAFTA Award Nominee - Best Actress in a Supporting Role
2002 CHANGING LANES by Roger Michell
2001 DINNER WITH FRIENDS by Norman Jewison
2000 SHAFT by John Singleton
1999 8 1/2 WOMEN by Peter Greenaway
1999 THE SIXTH SENSE by M. Night Shyamalan
Academy Award Nominee - Best Supporting Actress
1998 VELVET GOLDMINE by Todd Haynes
1997 CLOCKWATCHERS by Jill Sprecher
1996 THE PALLBEARER by Matt Reeves
1994 MURIEL'S WEDDING by P.J. Hogan
Golden Globe Award Nominee - Best Actress in a Motion Picture Musical or Comedy

HARVEY KEITEL

- 2017 MADAME by Amanda Sthers
2015 YOUTH by Paolo Sorrentino
2014 TWO MEN IN TOWN by Rachid Bouchareb
2014 THE GRAND BUDAPEST HOTEL by Wes Anderson
2013 THE CONGRESS by Ari Folman
2012 MOONRISE KINGDOM by Wes Anderson
2010 LITTLE FOCKERS by Paul Weitz
2007 NATIONAL TREASURE: BOOK OF SECRETS by Jon Turteltaub
2006 ARTHUR AND THE INVISIBLES by Luc Besson
2005 BE COOL by F. Gary Gray
2004 NATIONAL TREASURE by Jon Turteltaub
2002 RED DRAGON by Brett Ratner
2000 U-571 by Jonathan Mostow
1999 HOLY SMOKE by Jane Campion
1997 COP LAND by James Mangold
1996 FROM DUSK TILL DAWN by Robert Rodriguez
1995 GET SHORTY by Barry Sonnenfeld
1995 CLOCKERS by Spike Lee
1995 SMOKE by Wayne Wang
Berlin International Film Festival's Jury Prize (shared with Wayne Wang)
1995 ULYSSES' GAZE by Theo Angelopoulos
1994 PULP FICTION by Quentin Tarantino
1993 THE PIANO by Jane Campion
1993 RISING SUN by Philip Kaufman
1992 BAD LIEUTENANT by Abel Ferrara
1992 RESERVOIR DOGS by Quentin Tarantino
1991 BUGSY by Barry Levinson
Academy Award Nominee - Best Supporting Actor
Golden Globe Award Nominee - Best Supporting Actor in a Motion Picture
1991 THELMA & LOUISE by Ridley Scott
1990 TWO EVIL EYES by Dario Argento
1990 THE TWO JAKES by Jack Nicholson
1988 THE LAST TEMPTATION OF CHRIST by Martin Scorsese
1980 LA MORT EN DIRECT by Bertrand Tavernier
1978 BLUE COLLAR by Paul Schrader
1977 THE DUELLISTS by Ridley Scott
1976 TAXI DRIVER by Martin Scorsese
1974 ALICE DOESN'T LIVE HERE ANYMORE by Martin Scorsese
1973 MEAN STREETS by Martin Scorsese
1968 WHO'S THAT KNOCKING AT MY DOOR? by Martin Scorsese
1967 REFLECTIONS IN A GOLDEN EYE by John Huston

ROSSY DE PALMA

- 2017 MADAME by Amanda Sthers
- 2016 JULIETA by Pedro Almodòvar
- 2014 JACK AND THE CUCKOO-CLOCK HEART by Mathias Malzieu & Stéphane Berla
- 2009 BROKEN EMBRACES by Pedro Almodòvar
- 2005 20 CENTIMETERS by Ramon Salazar
- 2003 LAISSE TES MAINS SUR MES HANCHES by Chantal Lauby
- 1995 THE FLOWER OF MY SECRET by Pedro Almodòvar
Goya Award Nominee - Best Supporting Actress
- 1994 PRET-A-PORTER by Robert Altman
- 1993 KIKA by Pedro Almodòvar
Goya Award Nominee - Best Supporting Actress
- 1992 ACCION MUTANTE by Alex de la Iglesia
- 1990 TIE ME UP! TIE ME DOWN! by by Pedro Almodòvar
- 1990 DON JUAN, MI QUERIDO FANTASMA by Antonio Mercero
- 1988 WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN by Pedro Almodòvar
- 1986 LAW OF DESIRE by Pedro Almodòvar

MICHAEL SMILEY

- 2017 MADAME by Amanda Sthers
- 2017 FREE FIRE by Ben Wheatley
- 2015 MY NAME IS EMILY by Simon Fitzmaurice
- 2015 TANK 432 by Nick Gillepsie
- 2015 THE LOBSTER by Yorgos Lanthimos
- 2015 THE HALLOW by Corin Hardy
- 2013 A FIELD IN ENGLAND by Ben Wheatley
- 2013 THE WORLD'S END by Edgar Wright
- 2011 KILL LIST by Ben Wheatley
- 2010 BURKE AND HARE by John Landis
- 2009 DOWN TERRACE by Ben Wheatley
- 2008 THE OTHER BOLEYN GIRL by Justin Chadwick
- 2006 PERFUME: THE STORY OF A MURDERER by Tom Tykwer

TOM HUGHES

- 2017 MADAME by Amanda Sthers
- 2016 LONDON TOWN by Derrick Borte
- 2013 ABOUT TIME by Richard Curtis
- 2011 PAGE EIGHT by David Hare
- 2010 CEMETERY JUNCTION by Ricky Gervais & Stephen Merchant

JOSEPHINE DE LA BAUME

- 2017 MADAME by Amanda Sthers
- 2017 THE HITMAN'S BODYGUARD by Patrick Hughes
- 2015 ROAD GAMES by Abner Pastoll
- 2015 EVA & LEON by Emilie Charpitel
- 2014 LISTEN UP PHILIP by Alex Ross Perry
- 2014 IF YOU DON'T, I WILL by Sophie Fillières
- 2013 RUSH by Ron Howard
- 2013 QUAI D'ORSAY by Bertrand Tavernier
- 2013 KISS OF THE DAMNED by Alexandra Cassavetes
- 2013 JOY DE V. by Nadia Szold
- 2011 JOHNNY ENGLISH REBORN by Oliver Parker
- 2011 ONE DAY by Lone Scherfig
- 2010 OUR DAY WILL COME by Romain Gavras
- 2010 THE PRINCESS OF MONTPENSIER by Bertrand Tavernier

STANISLAS MERHAR

- 2017 MADAME by Amanda Sthers
- 2015 IN THE SHADOW OF WOMEN by Philippe Garrel
- 2014 ROSENN by Yvan Le Moine
- 2013 LEFT FOOT RIGHT FOOT by Germinal Roaux
- 2012 CLIMATS by Caroline Huppert
- 2011 THE ART OF LOVE by Emmanuel Mouret
- 2011 IRIS IN BLOOM by Valérie Mréjen & Bertrand Schefer
- 2011 ALMAYER'S FOLLY by Chantal Akerman
- 2006 MÜETTER by Dominique Lienhard
- 2006 LEGACY by Géla Babluani & Temur Babluani
- 2006 COMME UN CHAT NOIR AU FOND D'UN SAC by Stéphane Elmadjian
- 2005 THE ART OF BREAKING UP by Michel Deville
- 2005 CODE 68 by Jean-Henri Roger
- 2003 ADOLPHE by Benoît Jacquot
- 2002 ALMOST PEACEFUL by Michel Deville
- 2002 MERCI DOCTEUR REY by Andrew Litvack
- 2001 THE KNIGHTS OF THE QUEST by Pupi Avati
- 2001 NOBEL by Fabio Carpi
- 2000 WORKERS FOR THE GOOD LORD by Jean-Claude Brisseau
- 2000 THE CAPTIVE by Chantal Akerman
- 2000 FRANCK SPADONE by Richard Bean
- 1999 LA LETTRE by Manoel de Oliveira
- 1999 FURIA by Alexandre Aja
- 1998 DRY CLEANING by Anne Fontaine

SONIA ROLLAND

- 2017 MADAME by Amanda Sthers
- 2017 LA COLLE by Alexandre Castagnetti
- 2013 QUAI D'ORSAY by Bertrand Tavernier
- 2012 DESORDRES by Etienne Faure
- 2010 MIDNIGHT IN PARIS by Woody Allen
- 2006 C'EST BEAU UNE VILLE LA NUIT by Richard Bohringer
- 2003 LE PTIT CURIEUX by Jean Marbœuf

VIOLAINE GILLIBERT

- 2017 MADAME by Amanda Sthers
- 2016 150 MILLIGRAMS by Emmanuelle Bercot
- 2012 SUPERSTAR by Xavier Giannoli
- 2011 L'ART DE SEDUIRE by Guy Mazarguil
- 2010 MY PIECE OF THE PIE by Cédric Klapisch
- 2009 BLACK VENUS by Abdellatif Kechiche
- 2001 LA BETE DE MISERICORDE by Jean-Pierre Mocky

CAST

Toni COLETTE

Harvey KEITEL

Rosy DE PALMA

Michael SMILEY

Tom HUGHES

Violaine GILLIBERT

Stanislas MERHAR

Sue CANN

Ariane SEGUILLON

Beatrice Ecaterina MUJDEI

James FOLEY

Brendan PATRICKS

Tim FELLINGHAM

Joséphine DE LA BAUME

Sonia ROLLAND

Ginnie WATSON

Noah LABASTIE

Eric ZORNIOTTI

Alex VIZOREK

Jay BENEDICT

Salomé PARTOUCHE

Guy MARUANI

Matthew GLEDHILL

Anissa BONNEFONT

ANNE FREDERICKS

BOB FREDERICKS

MARIA

DAVID REVILLE

STEVEN FREDERICKS

HELENE BERNARD

ANTOINE BERNARD

MANDY

JOSIANE

ROSE

SEAN

Toby

MICHAEL

FANNY

MARINETTE

JANE MILLERTON

GILLES

FEDOR

JACQUES

DOCTOR SCHWIMAN

GABRIELLA

UBER DRIVER

NY EDITOR

ROMANIAN PSYCHIC

CREW

Director
First assistant director
Director of photography
Sound supervisor
Production designer
Costume supervisor
Make Up designer
Hair designer
Music by
Music supervision Jeff Genie
Casting director
Editor
Production manager
Producers

Producers

Amanda STHERS
Thomas LIPMANN
Régis BLONDEAU
Eddy LAURENT
Hérald NAJAR
Charlotte BETAILLOLE
Pascale BOUQUIERE
Fulvio POZZABON
Matthieu GONET

Michael LAGUENS
Nicolas CHAUDEURGE
Stéphane AMPHOUX
Cyril COLBEAU JUSTIN
Jean-Baptiste DUPONT
Alain PANCRAZI,
Laurent BACRI