

THE PARTY'S
OVER!



CHEYENNE FEDERATION
presents

LAURENT LAFITTE ELODIE BOUCHEZ RAMZY BEDIA LAURE CALAMY
SAMI OUTALBALI NOEE ABITA MAHIA ZROUKI



THE PARTY'S OVER!

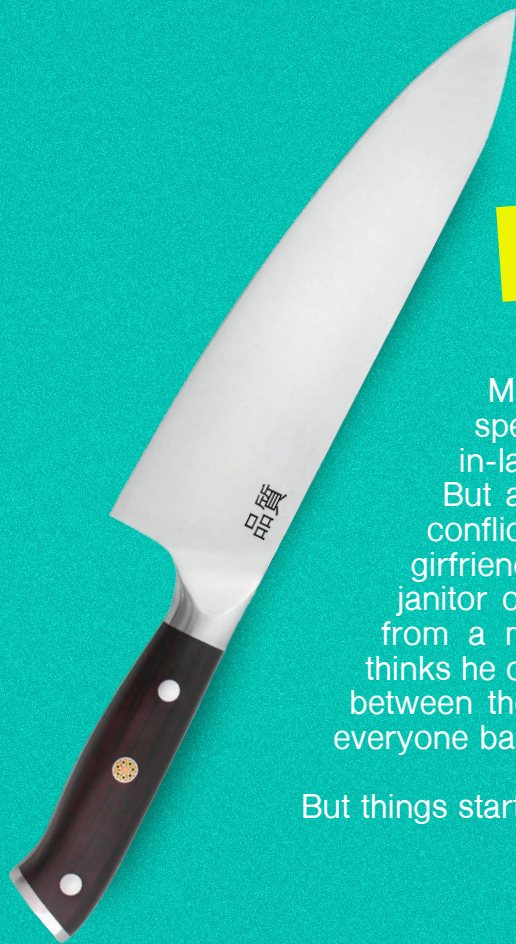
a film by ANTONY CORDIER

IN THEATERS ON SEPTEMBER 24TH

2.35 - 5.1 - 95 min

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SYNOPSIS

Mehdi had planned to spend a quiet summer in his in-laws' sumptuous home. But as soon as he arrives, a conflict breaks out between his girlfriend's family and the villa's janitor couple. As Mehdi comes from a modest background, he thinks he can lead the negotiations between the two parties and bring everyone back to their senses.

But things start to escalate...

A photograph of Antony Cordier, a man with a beard and short dark hair, wearing a red and blue vertically striped short-sleeved button-down shirt. He is holding a pair of sunglasses in his right hand and looking off to the side with a serious expression. The background is a blurred outdoor setting with green foliage.

INTERVIEW WITH ANTONY CORDIER

Until now, there was a sense of benevolence or tenderness toward the characters you portrayed in your feature films. But in *THE PARTY'S OVER!*, you seem to shift tone. Why is that?

THE PARTY'S OVER! is a satire, and satire follows different codes and offers other possibilities. It requires a certain cruelty in portraying social relationships. That's the pleasure of Italian-style comedy. The original screenplay was written by Jean-Alain Laban and Steven Mitz, and that cruelty was already present in a kind of narrative bloodbath. I adapted the screenplay with my usual co-writer, Julie Peyr, and we made sure to preserve that initial cruelty while bringing the film closer to our own universe. What interested me was that all

the characters are driven by the same passion: they want to change. Nadine (Laure Calamy) and Tony (Ramzy Bedia) want to change their social status and become rich; Laurence (Élodie Bouchez) wants to become a respectable actress at last; Garance (Noée Abita) wants to change her name and learn how to cry; Philippe (Laurent Lafitte) wants to be recognized as 'deserving.' As for Mehdi (Sami Outalbali), he obviously wants to change social class.

The story is also accompanied by a tension we had never felt in your previous films...

That was one of the strengths of the original screenplay. It's the story of a negotiation, and that negotiation structures the entire film: who teams up with whom? At what amount will a character give up on their ideals?

Will Mehdi switch sides? When I work on screenplays I've originated, I like creating detours in the narrative, taking side paths, inventing musical scenes... But here, it was different — we had to follow the mechanism..

You grew up in a working-class family, and class differences are a recurring theme in several of your films. Is the Azizi family — portrayed by Laure Calamy, Ramzy Bedia, and Mahia Zrouki — a family you know well?

The reason I wanted to take on this project is obviously because I'm a class defector, and I could easily identify with Mehdi's character. His problems, his complexes, his neuroses, I know them by heart: he believes he belongs to two worlds and therefore possesses some sort of power, but in reality, he belongs to neither of them. His ambition is to be the messenger between the two families, but it's very dangerous to play this role. You can quickly be seen as the traitor. As for the Azizis... I know

them because, in a way, they are my parents and my family. When Ramzy came for the costume fitting, I saw in him the aura of my uncle, who is a plumber, and that made me want to film him in a certain way, to have him play shirtless, for example: the working-class body always a little too present, never quite hidden, which the character of Élodie Bouchez can't stand... It was easy for me to have affection for the Azizis and even to imagine their intimacy, their sensuality, their caresses. In one scene, Laure Calamy trims Ramzy's eyebrows: my mother was a hairdresser, I know those gestures.

At the beginning of the film, there's hope for some characters. But it quickly becomes clear that none of them can save the other... One might think of Italian comedies



or the very biting comedies of Claude Chabrol. The characters ultimately seem quite monstrous. That's quite daring, isn't it?

With Julie Peyr, Chabrol was indeed one of our inspirations. For example, we wanted to develop a first part that was somewhat biting, where the scenes are like duels with gentle swords between the characters. You can feel that things are going to crack, but you don't know where. Anything can happen. A crime, for instance... But personally, I understand the motivations of most of the characters, even if they sometimes act in monstrous ways. The very act of filming these situations creates a magnifying effect that shifts life towards comedy or the grotesque. Just filming can make people look ridiculous, hypocritical... or monstrous. It's a revealer of social relations.

All the characters have their flaws, their defects, which aren't necessarily related to their origins, social status, age, or background?

What mainly interested me in the ambitions and vanities of these characters is their passion for money, how this passion can transform people, lead them to renounce their values. When we adapted the screenplay, we did some research and discovered that this situation

(making employees work without declaring them) was quite common, and that very respectable people had gotten into trouble with the law. Francis Ford Coppola, for example, who is one of the directors I admire most, employed an undocumented Mauritian couple illegally for his Paris apartment, paying them a pittance. Why do people do this when they're extremely wealthy? Why take that risk? It's quite fascinating. The question of money in general fascinates me: we all say we're incorruptible... but ultimately, it depends on the amount! The Azizis are obviously honest and moral people, but when you talk to them about 150,000 euros...

There's also the question of power, through the character of Garance, played by Noée Abita?

Yes. The film opens and closes with Garance's laughter, but it's not the same laugh. What has always interested me is defining the differences between the rich and the poor beyond just money and material comfort. Garance has a considerable advantage over Mehdi — what we call 'cultural capital.' She's a young actress who can lie to get a role because she knows, deep down, that nothing will really happen to her. She's not afraid of the police. Mehdi, on the other hand, is afraid of the police because he doesn't come from the same background and knows he isn't protected. Garance has a strength



that Mehdi will never have, even if he manages to cross social boundaries.

When the film begins, not all of the characters reveal their flaws — except for Philippe (Laurent Lafitte), the father, a corporate lawyer from a bourgeois background, who clearly comes across as a jerk right from the start. In the end, doesn't he at least have the merit of being honest about his intentions, of not being hypocritical?

It's true that he doesn't hide much. In that sense, he's a bit like a Louis de Funès character. He cracks very quickly, as soon as he finds his daughter's underwear in the pool. He can't handle his sexual frustration or the fact that his wife is rejecting him. He can't stand seeing others having fun if he can't enjoy himself too. Of course, Mehdi wants to be Philippe — he wants to

be rich and powerful — but Philippe also wants to be Mehdi, in a way, and that's what amuses me. There's a scene I was very attached to, where Philippe tries to prove to his wife that he's just as 'deserving' as Mehdi. I find it fascinating how much the wealthy feel the need to be seen as deserving. Money and power aren't enough. They want people to acknowledge that they've struggled too.

Is satire necessarily a bit mean-spirited?

Absolutely — it's a genre that allows for a certain degree of cruelty. When I was 20, I saw 'Ugly, Dirty and Bad', and the way Ettore Scola explained the political message of his film really stayed with me. He said that portraying the poor as good people, even as saints, was actually a harmful political act because it made poverty seem desirable and virtuous. And if poverty is desirable, then why should the poor try to escape

their condition? You have to show what's ugly about poverty. For me, that was a liberating idea. It protects the film from cynicism.

Was that your ideal cast?

I don't have an ideal cast, because I never write with specific actors in mind. Anything can happen — an actor might leave for another film, or an actress might become pregnant, as has happened to me before. It's not a problem. The ones who are meant to make the film are the ones who end up making it. My only concern is that, on set, I have to love them all equally, so that no one feels left out.

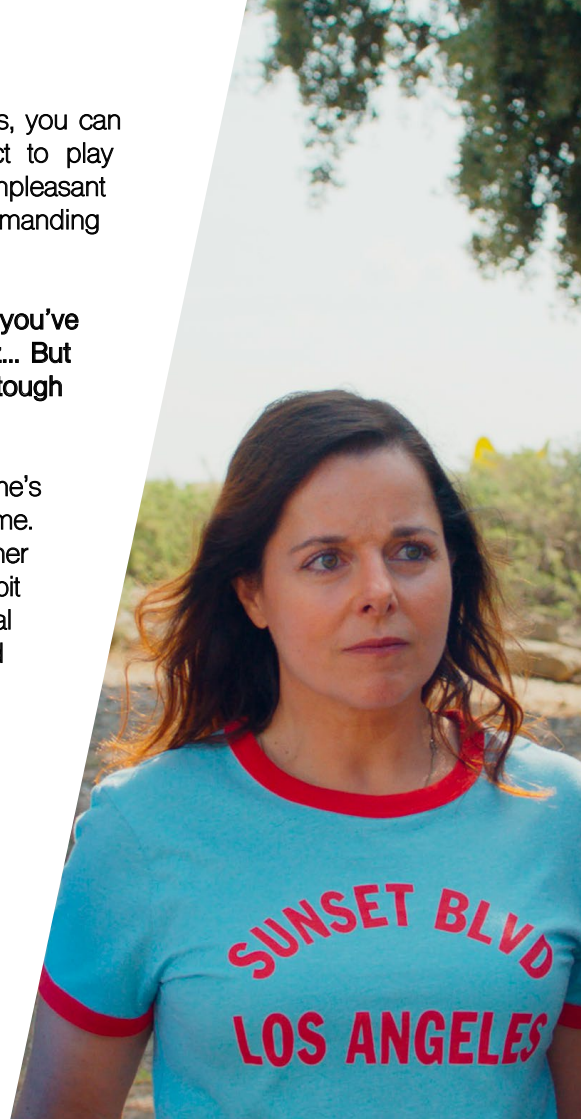
Was Laurent Lafitte the obvious choice for this role?

Yes, even though it's not always a good sign when, upon reading the script, you think, 'This role is really meant for this actor, I can almost hear him when I read the dialogue.' But Laurent never

needs to 'save' his characters, you can feel that, so he was perfect to play Philippe. He makes what is unpleasant irresistible. And he's very demanding with himself.

This is the fourth time you've worked with Elodie Bouchez... But she's rarely played such a tough character, right?

I love filming Élodie, she's someone who inspires me. I'm fascinated by watching her work. Her character was a bit understated in the original script, and I was determined to make her more than just a slightly snobbish bourgeois. On set, we had to find the right balance, so that the condescension of her character was hidden behind her elegance. When the camera rolls, you never really know how Élodie will



approach the scene — she's inventive and instinctive, she's not on rails, it's very alive. And she has absolute trust in the direction. She believes in cinema.

We didn't expect to see Noée Abita in this type of role either...

With her youthful voice and strong personality, she reminded me of Elodie Bouchez at 16, so it was quite a coherent choice since she was supposed to play her daughter. Indeed, her presence is unexpected: you wouldn't necessarily expect this little bird to turn out to be a little monster... Noée is quite fierce, but I understood that what she really seeks is a kind of freedom: she needs to make proposals, be supported, and then she's a real little soldier.

In recent films, we've seen just how great Ramzy Bedia can be in dramatic roles. Is that why you chose him?

I think Ramzy has different aspirations now, and it feels like he's making himself available for, let's say, auteur cinema. The character of Tony could have been pathetic: he's a working-class guy who drinks, who's incapable of doing any task properly, and who triggers the incident that sets everything in motion... Youna de Peretti, my casting director, had the idea that we needed

a clown. Ramzy, with his look and way of speaking, lightens the role and brings it into a more burlesque register. Tony is there to make us laugh, and what's interesting is that even in the most dramatic or chilling moments, Ramzy can continue to feed the comedic vein of the film. On set, Ramzy is very conscientious, he listens, and he asks for direction and explanations. He's also a bit of a troublemaker, but you don't choose Ramzy to put him in a box.

What made you decide to offer the role of Nadine to Laure Calamy?

Laure has the personality that makes the moment when the balance shifts in the couple believable: suddenly, it's the woman who takes the lead and drives the negotiations. I come from a family with a fairly matriarchal structure, so it seemed coherent to me. Laure is an actress I really like, very 'physical,' very embodied. You want to have her do stunts. Hence the idea, for example, of having her play a scene sitting on a large table. Normally, it would be absurd, but with Laure, it works; she knows how to do it because it amuses her a lot. We also improvised the little twirl with Ramzy in the vegetable garden or the moment in the jacuzzi where she takes Élodie Bouchez's toe in her mouth. I always wanted to push her physical commitment further. There's something circus-like about her.



And for Mahia Zrouki, who plays the Azizi's daughter?

We searched a lot for someone who could play the role of this mixed-race girl who turns out to be quite fierce as well. I had seen her in a short film where I found her amazing. For the casting of this role, we asked the actresses to perform the little choreography from the scene where the character dances. She had prepared a K-pop choreography, and we were all impressed.

Why did you choose to cast Sami Outalbali in the central role of young Mehdi?

I had discovered him in 'A Tale of Love and Desire,' where I thought he was extraordinary. I often talked about him with my casting director, saying that the day I had a role for him, I would offer it to him right away. So, it happened

very simply. When he read the script and realized that he would have a thousand things to play in the film, he immediately accepted.

In such an ensemble film, we can imagine that you didn't work with each actor in the same way?

In general, I try to discover what each actor enjoys doing, to identify their method, and then I adapt to it. This film was shot very quickly, in 25 days, which is difficult because you'd like to take your time with everyone, rehearse the scene from beginning to end several times to try to understand its logic. But what I also love about cinema is telling the actors that we have two hours to shoot a scene, that we'll shoot it out of order, and that their genius as film actors is being able to do it. I admire and respect them for that.

Was the choice of this vacation house, where most of the action takes place, crucial in terms of directing?

Yes. The story takes place almost in a confined space, and that worried me because I'm always afraid of boring the actors and the crew by repeating the same shots every day. So, the choice of this house was liberating because it's inspired by the shape of a snail, it's very round, and the camera never hits flat surfaces. Additionally, I always need the actors to move, and this house offered a lot of possibilities for movement.

Can you tell us about your musical choices for this film?

I'm used to working throughout the year by creating playlists for future films. I stumbled completely by chance, while randomly browsing on Deezer, upon musical themes that Clémence had composed for a documentary, and I immediately added them to the 'The Party's Over!' playlist. For me, they had the tone that was both serious and mocking, which I was looking for. I contacted her to ask if she could complement these pieces with original

themes. Then, during the shoot, I was constantly listening to Berlin electronic music: Sascha Funke, Boris Brejcha... I tried to connect Clémence Ducreux's piano with the pulse of this minimal electro in the film.

The film has been selected for the Directors' Fortnight, just like 'Cold Showers' in 2005. You haven't been to Cannes in twenty years?

Yes, but only as a spectator. Twenty years ago, we really came from nowhere: the actors were unknown, it was a low-budget film, my first film, the producer's first film, the director of photography's first film... It's a nice surprise to be selected again for the Directors' Fortnight, to think that twenty years later, I still have the chance to make films. I'm happy that the Directors' Fortnight chose a comedy, I know it's hard to reach a consensus in this genre.





Antony Cordier was born in 1973 in Tours, into a working-class family to whom he dedicated his first film, the documentary **BEAU COMME UN CAMION**.

He studied film editing at La Fémis.

His first feature film, **COLD SHOWERS**, is a social tale that was selected for the Directors' Fortnight at the Cannes Film Festival in 2005. It won the Grand Prize at the Taiwan and Verona Film Festivals, as well as the Louis Delluc Prize for Best First Film.

His second film, **HAPPY FEW** is an erotic comedy portraying a polyamorous relationship between Marina Foïs, Roschdy

Zem, Élodie Bouchez, and Nicolas Duvauchelle. His third film, **GASPARD AT THE WEDDING**, follows the daily life of a dysfunctional family living in a zoo. It stars Félix Moati, Lætitia Dosch, and Christa Theret.

In 2020, he ventured into television, directing all 24 episodes of the Canal+ series **OVNI(S)** (UFOs), starring Melvil Poupaud and Géraldine Pailhas. The two-season series tells the story of a group of scientists investigating paranormal phenomena in 1970s France.

THE PARTY'S OVER! returns—through a satirical lens—to the exploration of social divides that was central to **COLD SHOWERS**.

BIOGRAPHY & FILMOGRAPHY

FEATURE FILMS

2005 – COLD SHOWERS
*Cannes Film Festival, Directors' Fortnight,
Louis Delluc Prize of Best First Film*

2010 – HAPPY FEW
Venice Film Festival Official Selection,

2017 – GASPARD AT THE WEDDING

2025 – THE PARTY'S OVER
Cannes Film Festival, Directors' Fortnight

SHORT FILMS

2000 – BEAU COMME UN CAMION
(documentary)
Jury Special Prize, Clermont-Ferrand Film Festival

2000 – LA VIE COMMUNE

TV SERIES

2020 – UFO(S)
(tv show, 24 episodes)
*Series Critics' Award : Best Series 2021
Best Director 2022*

2023 – IRRESISTIBLE
(tv show, 3 episodes)



ARTISTIC LIST

Philippe Trousselard
Laurence Trousselard
Tony Azizi
Nadine Azizi
Mehdi El Glaoui
Garance Trousselard
Marylou Azizi

LAURENT LAFFITE
ÉLODIE BOUCHEZ
RAMZY BEDIA
LAURE CALAMY
SAMI OUTALBALI
NOÉE ABITA
MAHIA ZROUKI

TECHNICAL LIST

A film by ANTONY CORDIER
Produced by JULIEN MADON
PAULINE ATTAL
Associate Producer AIMÉE BUIDINE
Co-Producer BASTIEN SIRODOT
Screenplay JEAN-ALAIN LABAN
STEVEN MITZ
Adaptation ANTONY CORDIER
JULIE PEYR
Cinematography NICOLAS GAURIN
Editing CAMILLE TOUBKIS
Original Music CLÉMENCE DUCREUX
Casting YOUNA DE PERETTI
Sound OLIVIER MAUVEZIN
SÉBASTIEN MARQUILLY
RAPHAËL SEYDOUX
Set Design EUGÉNIE COLLET
MARC-PHILIPPE GUERIG
Costumes SABRINA RICCARDI
Makeup EMMANUELLE VELGHE-LENELLE
AVEC CATHERINE BRUCHON
FRÉDÉRIC SOUQUET
Hairdressing CLÉMENT COMET
Assistant Director JULIE LUPO
Script Supervisor PHILIPPE GUEZ
Executive Producer VALENTINE KERVAGORET
Production Manager

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