Gérard DEPARDIEU  Benoît POELVOORDE  Vincent LACOSTE  Céline SALLETTE

Saint Amour

written and directed by Benoît DELÉPINE & Gustave KERVERN

Le Pacte
Saint Amour

written and directed by
Benoît DELÉPINE & Gustave KERVERN

101 min - France/Belgium - 1.85 - 5.1 - 2015

Press materials available for download on www.le-pacte.com
Every year, Bruno, a disheartened cattle breeder, attends the Paris Agricultural Show. This year, his father Jean joins him: he wants to finally win the competition with their bull Nebuchadnezzar and convince Bruno to take over the family farm.

Every year, Bruno makes a tour of all the wine stands, without setting foot outside the Show’s premises and without ever finishing his wine trail. This year, his father suggests they finish it together, but a real wine trail, across the French countryside. Accompanied by Mike, a young, quirky taxi driver, they set off in the direction of France’s major wine regions. Together, they are going to discover not only the wine trails, but also the road that leads back to Love.
DOES THAT MEAN THAT YOU BRING SOME SUBJECTS TO THE TABLE, BENOÎT? AND GUSTAVE BRINGS OTHERS?

GUSTAVE KerverN: I was born in Mauritius, but we haven’t shot a movie about water-skiing yet.

BENOÎT DELÉPINE: We look for subjects that bring us together and inspire us both, and whose potential is obvious to both of us. Shooting at the Paris Agricultural Show seemed like a great idea to us.

GUSTAVE KerverN: It was a gamble filming there with famous actors. Taking some offbeat gambles is what guides us. Such as shooting a movie in nine days with Michel Houellebecq. Or the Paris Agricultural Show...

BENOÎT DELÉPINE: It’s like setting off on a pirate adventure. In the end, neither of us decides; the film makes the big calls in editing. In SAINT AMOUR, we’d shot a pretty good scene in a dancehall, a single-take scene with Céline Sallette and the three guys. In editing, the film rejected it, so we took it out.

HOW DOES IT WORK, WRITING TOGETHER?

BENOÎT DELÉPINE: We talk a lot. Even though I live in the country, I come to Paris every week for our TV show. Besides that, we’re both the insomniac type, kept awake by ideas, even bad ones. Luckily, we get on well. When I have what I think is a great idea, I call Gus, like, «Maybe we could do this...» Then there’s a long silence down the phone and I realize the idea totally sucked. Some people are still clinging to their «great» ideas ten years down the line. We kill ours off pretty fast.

GUSTAVE KerverN: More and more, we write separately, which is good because we’d waste a lot of time together trying to find the right word, prowling around the table...

NOW, we divide up the scenes, start writing separately and piece it together until something comes out of it. A script. But the script is only the beginning of something that’s alive.

BENOÎT DELÉPINE: We try to surprise each other. Generally, it works out pretty well.

WERE THE THREE LEADS OBVIOUS CHOICES?

GUSTAVE KerverN: Actors motivate and inspire us, so we choose who we want in the film from the get-go. Similarly, locations are incredibly important.

BENOÎT DELÉPINE: Physically and mentally, Gérard Depardieu as a farmer is an obvious choice, but he hasn’t often been offered those parts. We knew that Benoît Poelvoorde and Gérard really got along. It doesn’t matter that there’s no resemblance there. My dad’s a big guy and he had a son like me, a stringbean compared to him.

GUSTAVE KerverN: When we started writing, the cabbie was going to be Michel Houellebecq, who’d agreed to the idea. But after the Charlie killings and then his book, it became complicated. Shooting at the Paris Agricultural Show was hellish enough, so
imagine two really famous people there without security. Folks were always taking vids and photos in flash mode. It was insane. If we’d had Michel on top of all that... Vincent Lacoste, whom we’d had our eye on for some time, accepted and that was special to us because that made three distinct generations that allowed us to go full circle through male-female relationships at three stages of life.

SAINT AMOUR SHOWS ITS EMOTIONS MORE OBVIOUSLY THAN YOUR EARLIER FILMS. WAS THE FATHER-SON RECONCILIATION YOUR IDEA FROM THE START?

BENOÎT DELÉPINE: Yes. It’s the story of a loving father who tries to get his son more or less back on track. He sees that his son is unhappy and has issues with booze and women --

GUSTAVE KERVERN: The father wasn’t so loving in the script. Gérard made him what he is. That’s his special genius. Movies often evolve on set. We always plan to make pure comedies only to notice later that emotion has crept up on them.

BENOÎT DELÉPINE: Watching the dailies, we knew that this was our most affectionate film yet. There’s nothing normal about the characters, but there’s this huge affection. Sébastien Tellier’s music contributes to that also. To begin with, we wanted his music to be a counterpoint, to stop the film veering into sentimentality. He came up with the complete opposite — an astonishing film score that reinforces the emotion of the story. He caught us by emotions that are, in fact, a truer reflection of ourselves.

GUSTAVE KERVERN: We keep the trashy stuff for our TV show. Our films are guided by emotions that are, in fact, a truer reflection of ourselves.

YOU SAY LOCATIONS INSPIRE YOU. DID LOCATION-SCOUTING CHANGE THE MOVIE?

BENOÎT DELÉPINE: We went on a trip to wineries and that didn’t really change the script. I’d already spotted quite a few locations while I was out cycling around Angoulême, near where I live.

GUSTAVE KERVERN: It made us laugh to picture a wine trail that didn’t take in all the great wines and châteaux.

BENOÎT DELÉPINE: It’s not a movie for the tourist office, a kind of FRENCH SIDEWAYS.

GUSTAVE KERVERN: We kept our nose to the blacktop. Smarter folks would’ve shown beautiful French landscapes, like on the Tour de France, and had drones flying over the countryside. We didn’t!

BENOÎT DELÉPINE: I’d even come up with a very conceptual thing, verging on contemporary art, where we didn’t see any countryside, just highway signs pointing you to Drôme Wineries and so on. We didn’t go that far, especially as it’s so easy to miss one on the highway and it’s dozens of kilometers to the next one.

GUSTAVE KERVERN: We kept a shot of an RV parked in front of a sign. Totally lame.

WHEN YOU MAKE A ROAD MOVIE, DOES THE SHOOT NEED TO BE AN ADVENTURE IN ITS OWN RIGHT?

BENOÎT DELÉPINE: Actually, the Agricultural Show shoot was so «out there» that, when we sat down to watch the roughcut, we said, «If it sucks, we’ll call off the rest of it.» But the actors are so amazing that, of course, it was huge. So, yup, we marched on for another six weeks of adventures.

GUSTAVE KERVERN: We’re not modern-day Werner Herzogs, even if there were some pretty Herzoggy moments. They don’t enhance the film, they just enhance your fatigue levels. We could have shot practically the whole movie in one place, but we like being on the move and we wanted to do some of an actual wine trail. A shoot has to be alive. For everybody’s sake, crew as much as cast.

IS THERE A LOT OF IMPROVISATION OR IS THE DIALOGUE AS WRITTEN?

GUSTAVE KERVERN: Overall, the dialogue’s there. But we were on the alert, day after day, open to the unexpected.

BENOÎT DELÉPINE: When I watch the movie, the moment that has me laughing my ass off is when you’re drinking with Benoît Poelvoorde at the Agricultural Show. You need to know that Benoît took an Actor’s Studio approach to this scene, and also for «the ten stages of drunkenness» scene. Basically, he wasn’t on cranberry juice. And you’re there mouthing the lines because you’re so frightened he’ll forget them.

GUSTAVE KERVERN: Like the parents on one of those kiddies’ TV talent shows! You sense huge freedom in Benoît’s performance. It’s not unknown, in his career, for dialogue to cramp his style. In SAINT AMOUR, there’s absolutely nothing cramping his style.

AND WE CHANGED A LOT IN THE EDITING SUITE. THE SCENE WITH CHIARA WAS WONDERFUL, BUT WE’LL MEET AGAIN ON ANOTHER MOVIE.

GUSTAVE KERVERN: Nonetheless, there’s often a little twist to a scene that stops us before we get too emotional, like when Gustave and Benoît are talking in the restrooms about calling their wife and mother, and a girl yells «You’re in the ladies»!

SO IT WAS DURING THE SHOOT THAT EMOTION TOOK OVER?

BENOÎT DELÉPINE: And we changed a lot in the editing suite. The scene with Chiara Mastroianni, when the father and son are drinking, and Gérard gives a little lecture — «we can have a quiet drink» — we shot a version where he ends up getting drunk and almost ass off is when you’re drinking with Benoît Poelvoorde at the Agricultural Show. You need to know that Benoît took an Actor’s Studio approach to this scene, and also for «the ten stages of drunkenness» scene. Basically, he wasn’t on cranberry juice. And you’re there mouthing the lines because you’re so frightened he’ll forget them.

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BENOÎT DELÉPINE: When the father and son are drinking, and Gérard gives a little lecture— «we
BENOÎT DELÉPINE: He took a pretty free approach to his lines. Other directors may have cracked, but we’ve known each other so long, and he’s an extraordinary actor. Nobody could have done what he did.

GUSTAVE KERVERN: Depardieu can be hard to maneuver sometimes, but we knew that when we started. And it’s his way of working—never taking the easy way out, staying unpredictable... With him on set, there’s no chance of going slow but steady.

BENOÎT DELÉPINE: It’s the first time we shot a whole movie using two cameras. Firstly, it was vital to give ourselves options at the Agricultural Show, where loads of people were snapping selfies. And secondly, we wanted to get better shots of the faces of our actors and characters. Looking back over our films, it occurred to us we didn’t show enough face. It’s a radical change. In AALTRA, we never showed Poelvoorde’s face, only his butt! The idea in this film was to highlight the emotion through their faces.

WHICH OF YOU TWO IS THE «DIRECTOR OF ACTORS»?

GUSTAVE KERVERN: I think «tamer» would be more appropriate. There were a lot of shots in vehicles, which are annoying for everyone.

BENOÎT DELÉPINE: We’re in a car behind, finding it hard to follow and basically using the sound to decide if we had what we needed.

GUSTAVE KERVERN: And these actors had no trouble giving us what we needed. The hardest part was getting them to stop horsing around. Vincent Lacoste was able to keep calm, which was quite a feat in that madhouse. One anecdote sums it all up, when we shot the scene with Michel Houellebecq as a B&B owner. It was in the house of one of Benoît’s neighbors, near Angoulême. We hadn’t touched the space—when it’s fine the way it is, we change nothing. Poelvoorde rocks up and heads over to a sort of dresser, spots a kind of miniature Calvados bottle propped on two wheels like a cannon and chugs it. The owner notices and absolutely flips his lid. It was a wedding present that had been sitting there untouched for ten years. He wanted to kick us out. Benoît apologized like crazy and promised to replace the bottle. It went on forever! It was always like that. Basically, Vincent was the most mature person on set.

DO YOU REHEARSE WITH THE ACTORS?

GUSTAVE KERVERN: Never. No rehearsals, no table-reads, no screen tests.

BENOÎT DELÉPINE: It’s kind of outsider art. We met with Poelvoorde before LE GRAND SOIR and he said, «I’ve talked it over with my wife and we have to change our way of working. We have to do at least one read-through.» Okay, fine. So we meet up in a restaurant in Montparnasse. He maybe tries on a costume and we’re all set for an afternoon’s work as soon as we’re done with lunch. And it all goes to hell in a handcart! Next day, we couldn’t remember a thing. He says, «Did you guys spike the wine? I had a meeting with another director afterwards. I really wanted to do his picture, but I just blew him off.»

WHAT ABOUT ALL THESE ACTRESSES WHO PLAY SUPPORTING ROLES IN SAINT AMOUR?

BENOÎT DELÉPINE: We were really lucky they all accepted. Nobody was more surprised than us. All except Tilda Swinton, with whom we’d been in contact to play Venus. But if Venus had to be French, she had to be Céline Sallette, who was outstanding in MON ÂME PAR TOI GUÉRIE. For us, she learned to handle a horse for the first time—and Depardieu at the same time! And it was a real thrill working with Solène Rigot. She was astonishing in TONNERRE.

GUSTAVE KERVERN: Izia Higelin—we love everything about her. Ana Girardot—she was great in LES REVENANTS.

BENOÎT DELÉPINE: Chiara Mastroianni just took our breath away. We’re not socialites. The only way we get to meet new people is by making movies. No, that’s wrong, sorry. We met Ovidie at the film festival spinoff from our TV show two years ago.

GUSTAVE KERVERN: You could say we give parts to people who surprise us. Like Jean-Louis, the prophet from Montmartre that we met in a bar one night!

BENOÎT DELÉPINE: Besides Yolande Moreau, Miss Ming and Isabelle Adjani, I guess we haven’t worked with many actresses. On SAINT AMOUR, all those different girls really lit up the shoot. And the movie, I hope.
Benoît Delépine

Writer and director. Creator and author of the satirical TV shows Les Guignols de l’info and Groland for Canal Plus. Writer of graphic novels such as L’Imposteur, La bombe and God Killer.

& Gustave Kervern

Actor and director, he has also written a number of books including 50 propositions pour sauver votre pouvoir d’achat, Petits moments d’ivresse, Impertinents.

The pair have worked together for the past twenty years, initially in TV but, since their debut AALTRA in 2004, also as directors of feature films. Together they have co-directed seven movies often labeled offbeat, when they are in fact simply almost unbearably real.

Filmography Benoît Delépine

2016 SAINT AMOUR co-directed with Gustave KERVERN
2014 NEAR DEATH EXPERIENCE co-directed with Gustave KERVERN
2012 ENFIN LA FIN (short)
2011 COMME UN CHIEN (short)
2010 MAMMUTH co-directed with Gustave KERVERN
2008 LOUISE-MICHEL co-directed with Gustave KERVERN
2006 AVIDA co-directed with Gustave KERVERN
2004 AALTRA co-directed with Gustave KERVERN
1998 MICHAEL KAEL CONTRE LA WORLD NEWS COMPANY (actor)
1996 À L’ARRACHE (short) de Christophe SMITH (actor)
1992 - 2010 GROLAND satirical TV show (writer, actor)
1990 - 1996 LES GUIGNOLS DE L’INFO - satirical TV show (writer, actor)

Filmography Gustave Kervern

2016 SAINT AMOUR co-directed with Benoît DELÉPINE
2015 ASPHALTE by Samuel BENCHETRIT (actor)
2014 DANS LA COUR by Pierre SALVADORI (actor)
2012 LE GRAND SOIR co-directed with Benoît DELÉPINE
2010 MAMMUTH co-directed with Benoît DELÉPINE
2008 LOUISE-MICHEL co-directed with Benoît DELÉPINE
2006 AVIDA co-directed with Benoît DELÉPINE
2004 AALTRA co-directed with Benoît DELÉPINE
2000 - 2010 GROLAND - satirical TV show (writer, actor)
1996 DELPHINE 1 - YVAN 0 by Dominique FARRUGIA (actor)
1994 - 1995 LE PLEIN DE SUPER - TV show (writer, actor)

Awards and Nominations

2014 For NEAR DEATH EXPERIENCE
Selected at the Venice Mostra (out-of-competition)
2012 For LE GRAND SOIR
Special Jury Prize in « Un Certain Regard » at the Cannes Film Festival.
Best Director Award at the Odessa Festival
2010 For MAMMUTH
Cesar nominations for Best Film, Best Actor and Best Screenplay
Selected at the Berlin Festival (official competition)
Henri-Jeanson Prize of the SACD
2008 For LOUISE-MICHEL
Best Screenplay Award at the San Sebastián Festival
World Cinema Special Jury Prize for Originality at the Sundance Festival
Audience Award at the Amiens Festival
Jacques Prévert Award for Best Screenplay
2006 For AVIDA
Official selection at the Cannes Film Festival (out-of-competition)
Special Jury Prize at the Mexico Festival
2004 For AALTRA
FIPRESCI International Critics Award in London
Audience Award at the Transilvania Film Festival (Romania)
Best Actor Award at the Puchon Film Festival (South Korea)
Selected at Rotterdam, Telluride and Tribeca Film Festivals
Being a producer is a wonderful job, especially when you work with Benoît Delépine and Gustave Kervers.

Imagine that one day, Benoît and Gustave came to talk to you about their next film. We’re in the world of agriculture, the movie will begin inside the Paris Agricultural Show, we’ll take the wine trail, and Depardieu and Poelvoorde will play the two leading roles – the farmer and his son. The movie will be called SAINT AMOUR. What an exciting project! We imagine what the script would be like, what the actors are going to do, and we’re already having fun. But in the meantime, you can’t stop thinking that this joyful wine-lover squad is going to make the shooting difficult, or worse, intoxicated.

Actually, not at all! The shooting will turn out just fine, like the two previous ones I made with them.

I met Benoît and Gustave in Depardieu’s restaurant, in Paris, Place Gaillon. He had organized the meeting. They presented the project to me, the movie was called MAMMUTH and it became the success we all know.

Meeting the actors and the directors is probably what I like most about my job! You listen to them, you like the project, you get involved from the very first stages until the day it meets the audience.

There was a show a few years ago called Filmmakers of Today. It no longer exists, otherwise I would have advised them to devote one episode to our two directors. They are deeply and naturally men of their time, with lucidity and modernity. In SAINT AMOUR and its farming universe, we meet quite a few people who touch us through their authenticity. Along the wine trail, we see some of the French people of today. There is humour in every line, the dialogues are stupendous. Their cinema is free, funny and innovative.

As a producer, I have a special privilege which is also a great gift: I’m the first spectator of the film, and with Benoît and Gustave, I’m never disappointed. For me, SAINT AMOUR is their best movie, until the next one.

Jean-Pierre Guérin

JPG Films

JPG Films is a new cinema production outfit founded by Jean-Pierre Guérin at the end of 2012, after leaving the presidency of GMT Productions, which he had established in 1987.

With GMT Productions, Jean-Pierre Guérin has produced some of the most successful French TV series of all times (Julie Lescaut, Monte Cristo, Napoléon, Boulevard du Palais, Flics…) but also feature films which were met with enthusiasm by cinema-goers (MAMMUTH, LES ADIEUX A LA REINE, LE GRAND SOIR).

JPG Films is a young independent production company who aspires to produce unique, ambitious and inspiring films, for theatrical release as well as for television.

Filmography:

2016 SAINT AMOUR by Benoît DELÉPINE and Gustave KERVERN
Official selection at the Berlin Film Festival 2016 (Out of competition)

2015 LA PEUR by Damien ODOL
Jean Vigo Award 2015
JOURNAL D’UNE FEMME DE CHAMBRE by Benoît JACQUOT
Official selection at the Berlin Film Festival 2015

2014 ABLATIONS by Arnold DE PARSCAU
Official selection at the Gérardmer Fantastic Film Festival 2014

2012 LE GRAND SOIR by Benoît DELÉPINE and Gustave KERVERN
Special Jury Prize at the Cannes Film Festival 2012 (Un Certain Regard)
LES ADIEUX À LA REINE by Benoît JACQUOT
Opening film at the Berlin Film Festival 2012
Delluc Award for Best French Film in 2012

2010 MAMMUTH by Benoît DELÉPINE and Gustave KERVERN
Official selection at the Berlin Film Festival 2010
I’ve met the directors at the terrace of a café, we had some beers, we joked around and little by little we started to speak about the film… They explained that it was first and foremost a film about love: the love between a father and his son, the love between men and women; and love is one of my favorite subjects. All this brought to mind a very sentimental, touching music – and I got excited about the project right away. They asked me to underline the feelings and emotions of the characters.

I worked while looking at the images: I felt very inspired because I was faced with Gérard Depardieu all day long. And Depardieu, he’s my hero, I would love to be “the Depardieu of the music world”. I have always thought that the films of Benoît and Gustave are very original, that they have something quite unique. They create characters that we could see in a supermarket and at the same time they give them a poetic dimension. It’s a way of constructing a character that I like very much, it’s like starting off with a small tune to create a great song. The same type of creative process is at work, so I could identify with it.

Sébastien Tellier

Discography

2014 L’Aventura
2013 Confection (original soundtrack for the Chanel Spring-Summer Fashion Show 2014)
2012 My God Is Blue
2008 Sexuality (represented France at the Eurovision with the track Divine)
2007 Steak (original soundtrack for the movie by Quentin DUPIEUX)
Narco (original soundtrack for the movie by Tristan AROUET and Gilles LELLOUCHE)
2006 Sessions (unplugged album)
2004 Politics
2001 L’incroyable vérité

Film Music by Sébastien Tellier

2015 NOS FUTURS by Rémi BEZANÇON
2014 LA CRÈME DE LA CRÈME by Kim CHAPIRON
PARTISAN by Ariel KLEIMAN
2011 OSLO, 31 AOÛT by Joachim TRIER
LA GUERRE EST DÉCLARÉE by Valérie DONZELLI
2010 NOTRE JOUR VIENDRA by Romain GAVRAS
SOMEBWHERE by Sofia COPPOLA
2009 LE BAL DES ACTRICES by MAÎWENN
2007 TOUT EST PARDONNÉ by Mia HANSEN-LÔVE
2006 ELECTROMA by DAFT PUNK
2003 LOST IN TRANSLATION by Sofia COPPOLA
Benoît Poelvoorde

SAINT-AMOUR by Benoît DELEPINE and Gustave KERVERN
LE TOUT NOUVEAU TESTAMENT by Jaco VAN DORMAEL
UNE FAMILLE À LOUER by Jean-Pierre AMERIS
3 COEURS by Benoît JACQUOT
LES RAYURES DU ZÈBRE by Benoît MARIAGE
LA RANÇON DE LA GLOIRE by Xavier BEAUVOIS
UNE PLACE SUR LA TERRE by Fabienne GODET
LE GRAND MÉCHANT LOUP by Nicolas CHARLET, Bruno LAVAINE
UNE HISTOIRE D’AMOUR by Hélène FILLIERES
LES RAYURES DU ZÈBRE by Benoît MARIAGE
LA RANÇON DE LA GLOIRE by Xavier BEAUVOIS
UNE PLACE SUR LA TERRE by Fabienne GODET
LE GRAND MÉCHANT LOUP by Nicolas CHARLET, Bruno LAVAINE
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SAINT AMOUR by Benoît DELEPINE and Gustave KERVERN

Céline Sallette

SAINT AMOUR by Benoît DELÉPINE and Gustave KERVERN
LA VIE TRES PRIVEE DE MONSIEUR SIM by Michel LECLERC
LOLO by Julie DELPY
PEUR DE RIEN by Daniel ARBID
JOURNAL D’UNE FEMME DE CHAMBRE by Benoît JACQUOT
EDEN by Mia HANSEN-LÔVE
HIPPOCRATE by Thomas LILTI
JACKY AU ROYAUME DES FILLES by Riad SATTOUF
CAMILLE REDouble by Noémie LVOVSKY
ASTERIX ET OBELIX – AU SERVICE DE SA MEJESTE by Laurent TIRARD
JC COMME JESUS CHRIST by Jonathan ZACCAI
ATOMIK CIRCUS by Didier et Thierry POIRAUD
RIRE ET CHATIMENT by Isabelle DOV AL
LE BOULET by Alain BERBERIAN
LE VÉLO DE GHISLAIN LAMBERT by Philippe HAREL
LES PORTES DE LA GLOIRE by Christian MERRET PALMAIR
LES CONVOYEURS ATTENDENT by Benoît MARIAGE
LES RANDonneurs by Philippe HAREL
C’EST ARRIVÉ PRÈS DE CHEZ VOUS by Rémy BELVAUX

Vincent Lacoste

SAINT AMOUR by Benoît DELÉPINE and Gustave KERVERN

JE VOUS SOUHAITE D’ÊTRE FOLLEMENT AIMEE by Ounie LECOMTE
LES ROIS DU MONDE by Laurent LAFFARGUE
TSUNAMI by Jacques DESCHAMPS
ASTERIX ET OBELIX – AU SERVICE DE SA MEJESTE by Laurent TIRARD
JC COMME JESUS CHRIST by Jonathan ZACCAI
ATOMIK CIRCUS by Didier et Thierry POIRAUD
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Clair Tolladay
Cast

Jean  Gérard Depardieu
Bruno  Benoît Poelvoorde
Mike  Vincent Lacoste
Vénus  Céline Sallette
Thierry  Gustave Kervern

Also starring  Solène Rigot
Michel Houellebecq
Izïa Higelin
Ovidie
Andréa Ferréol
Chiara Mastroianni
Ana Girardot
Mahault Mollaret

Crew

Directed by  Benoît Delépine & Gustave Kervern
Screenplay  Benoît Delépine & Gustave Kervern
Music  Sébastien Tellier
Director of photography  Hugues Poulain
Editing  Stéphane Elmadjian
Sound  Guillaume Le Braz, Matthieu Michaux
and  Fabien Devillers - PISTE ROUGE
Film set  MADPHIL
Costumes  Florence Laforge
1st Assistant Director  Gérard Bonnet
Production manager  Philippe Godefroy
Location manager  Patrice Monier
Executive production  Jean-Baptiste Fauchard
Produced by  JPG Films
Coproduced by  Jean-Pierre Guérin,
Benoît Delépine et Gustave Kervern
Sylvain Goldberg et Serge De Poucques
Nadia Khamlichi et Gilles Waterkeyn
A French-Belgian coproduction

French Distribution and international sales

With the participation of Centre National du Cinéma et de l’image animée, with the support of Région Poitou-Charentes, as part of the Pôle Image Magelis with the support of Département de la Charente, with the support of Département de la Vienne and in partnership with the CNC – In association with Cinéventure, La Banque Postale Image 9, Manon 6 – In association with uFund, with the support of Tax Shelter of the Belgian Federal Government and of the Tax Shelter investors.