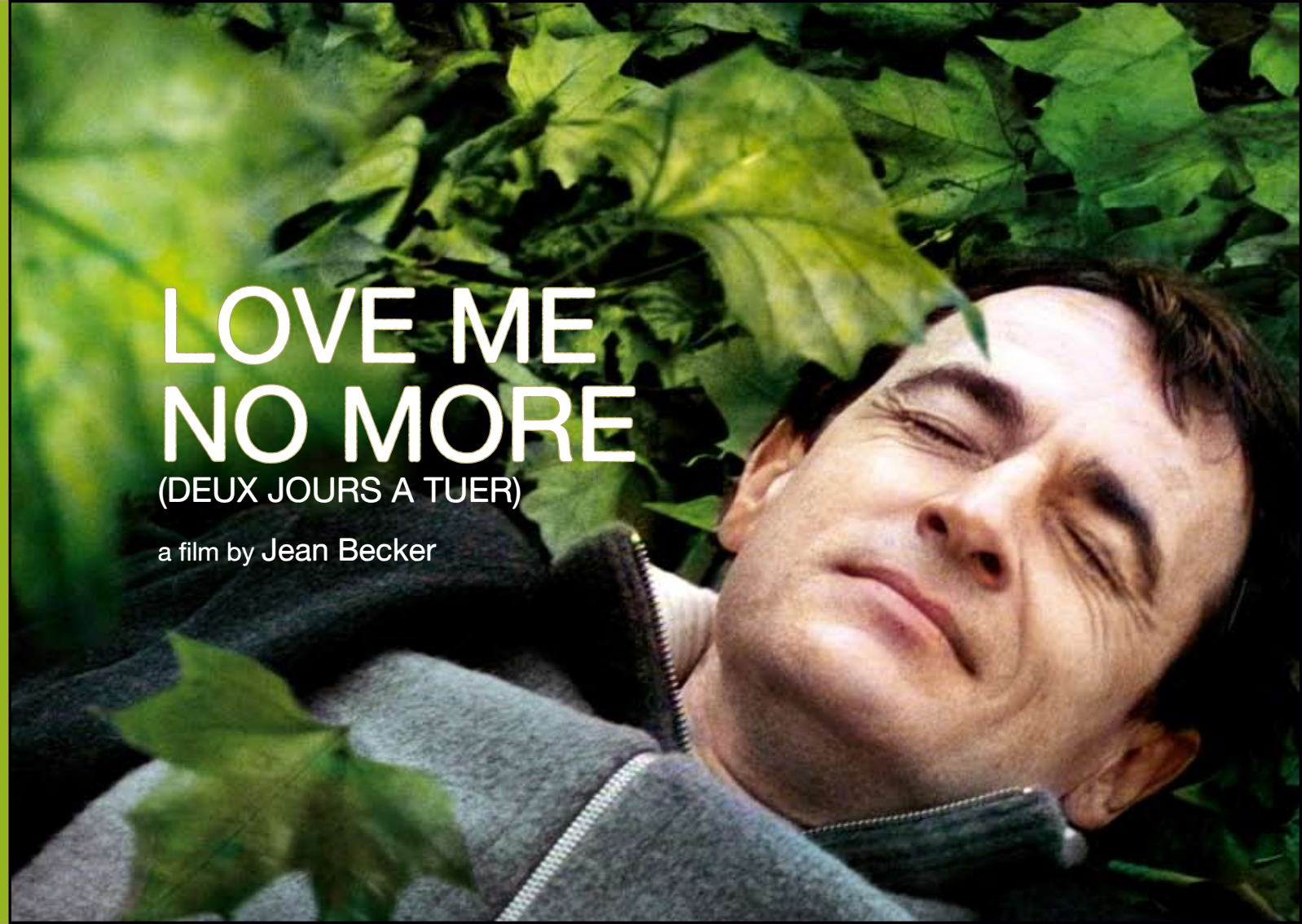


STUDIO CANAL

LOVE ME NO MORE

(DEUX JOURS A TUER)

a film by Jean Becker



Louis Becker presents

Albert Dupontel
Marie-Josée Croze
Pierre Vaneck

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(DEUX JOURS A TUER)

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85 minutes
French release 30 April 2008

Produced by ICE3 - KJB Production
A StudioCanal - France 2 Cinéma coproduction

A man in a dark jacket and two children are playing in a garden. The man is on the left, smiling and gesturing. A girl in a red jacket is in the foreground, looking towards the right. A boy in a grey jacket is on the right, reaching out to catch a red ball. The background is filled with green foliage and trees.

NOTE TO JOURNALISTS

Please help us keep the film's ending a secret. Furthermore, please note that the song that plays over the closing credits is an integral part of the film for Jean Becker. Please listen to it until the end. And enjoy the film!



SYNOPSIS

Advertising executive Antoine is 42 and a pretty successful guy. He's married to Cécile, has two kids, and lives in a nice house in the Paris suburbs where he gets on well with his neighbors. Of course, there's his discreet affair with the beautiful Marion, but it's nothing that could upset this happy balance.

And then one ordinary day, his life is turned upside-down. During a meeting with one of his agency's big clients, he gets carried away and screws up the project. His partner suggests he takes a break and gets some rest, but Antoine is determined to put an end to their partnership and offers to buy him out.

Back home for the weekend, he starts to systematically destroy everything he has built up over the years. His wife accuses him of having an affair and he doesn't deny it. He's unpleasant, elusive, and he pushes her right to the limits,

without the slightest explanation. For his birthday, his kids do some drawings for him. Suddenly, his usual indulgence evaporates and he comes down hard on them. An old friend asks him for his advice about buying a classic car, but instead of helping him, he simply screws up the deal. His friends are waiting for him at his house where they're throwing a surprise party, but he takes great pleasure in insulting them all, one after the other, and even insults the beautiful Virginie, too tempting for his taste. Nobody can understand what's got into him. The soirée quickly turns sour and ends in a fight. In a last fit of rage, Antoine throws everyone out. After one final, dreadful conversation with Cécile from which there is no going back, he leaves the family home.

In the space of a single weekend, Antoine – a seemingly trouble-free guy – destroys his entire life. Is it a mid-life crisis? Is he losing his mind? It's anybody's guess...

INTERVIEW
JEAN BECKER



How did you come across François d'Epenoux's book "Deux Jours à Tuer" (published by Anne Carrière) upon which the film is based?

A friend leant it to me. I was in Scotland at the time, and once I started reading it, I couldn't put it down. I was instantly intrigued – disturbed, even – by the behavior of this man who, in the space of a weekend, throws everything into confusion. At the start of the novel, you don't understand what's going on, and you can't see the reason why Antoine is acting in such an incomprehensible manner. He's mean to his wife, he's tough on his kids, and he attacks his friends....

I liked the story even more in that there was a real explanation for Antoine's behavior – a credible reason that was revealed at the end of the novel.

Without revealing the plot, what can you say about the decision Antoine takes?

He says it himself at the end of the film: it's selfish, crazy, demented and brave – call it what you like – but it's his way of facing up to what happens to him. This man's attitude amazed me. And I wondered what I would have done at the same age in similar circumstances. I couldn't come up with an answer. At my age, things are different.

Three of you adapted it for the screen. How did you divide up the work?

It was the first time I'd worked with Eric Assous, but my son already knew him. I entrusted him with the whole first part of the adaptation until the moment Antoine leaves home. Everything that happens after that in Ireland serves to throw light on his character. Who is he really? What is his relationship with his father? I wanted the audience to discover Antoine in a different light so I gave all of the second part to François d'Epenoux. I didn't see the point in asking him to go back over what he'd already written, but for the second part, our collaboration was very fruitful. When everything was ready, I took the whole thing and went to work in my ivory tower. Just like I always do now.

The Irish sequence is a perfect example of the kind of universe you like to explore...

We shot in Connemara, in Ireland. I already knew the area as I'd spent several days on holiday with my family at the same hotel where General de Gaulle stayed. I was very keen to film those landscapes and the light there. I feel good out in the open, in those huge spaces. Everything's easier for me there.

Was it difficult to find the right actor to play Antoine?

I think Albert Dupontel is excellent in both his own films and those of others. I remember characters with a slightly disturbing physique, with a piercing and strong eye – exactly what was needed to take on Antoine's strange behavior.

How did you find Marie-Josée Croze ?

She was magnificent in THE BARBARIAN INVASIONS by Denys Arcand, and indeed, the two films have a curious similarity. Marie-Josée is an exquisite person and a very great actress. She has a gentleness and a look that I find deeply moving.

And what about Pierre Vaneck?

He's my brother-in-law! Pierre is an adorable man, in reality he's very kind, but he can also have that slightly rough side to him which perfectly suits the character of Antoine's father.

Were there any particular challenges during the shoot?

Most of the work was done upstream and everything was written in the story. The actors read the script, and they had to have understood the meaning in order to be there on the shoot. Other than a few discussions, a few directions given because I had the whole of the film in my mind, there wasn't much to tell them.

I just needed to just make a slight change of direction from time to time to keep the ship on the right course. I like it when shoots go well. We're in such a magnificent business here, such a privileged one, that we're not entitled to create stress or aggression.

Was the dinner party scene tricky to orchestrate?

That scene required some special research. Albert and I wondered how to tackle it in order for there to be a sense of progression. Antoine had to start out being likeable and it required subtle handling. It was all in the dialogue which once again underscores the importance of the writing. There are two essential things in any film: the writing and the editing.

Antoine seizes that moment to give his friends a piece of his mind, mainly criticizing their cozy little lives and their blinkered attitudes... Is this kind of anger something that's familiar to you?

Yes, I have actually told people I know that their comfortable little lives bore me stiff. And it's a relief to do it! For some, money has become an obsession. They're so afraid of losing what they've got that they protect themselves and no longer look at anything or anyone around them. Having money helps of course, and perhaps if I didn't have it, I'd react differently,

but there have been times in my life when I haven't had a cent and I was just as happy then as I am now.

Does this film have a special place in your collected work?

Let's say that LOVE ME NO MORE evokes a subject that's important to me. It's all summed up in the wonderful text by Jean-Loup Dabadie, called "Le Temps Qui Reste", brilliantly performed by Serge Reggiani. It's almost a testament but I also read hope in it. He talks about beautiful things, the desire to live and the desire to continue...

To continue making films?

Yes! To continue... Continue making films, telling stories with fascinating characters like Antoine's. Whatever you may say about him, I think he behaves in an incredibly brave way.





INTERVIEW
ALBERT DUPONTEL

What does Jean Becker's work mean to you?

If you had to find a point in common between all of his films, it would without doubt be their great sensuality. In them, you can hear the slightest breath of wind or vibration of a buzzing insect. There's also that permanent, explosive mix of drama, like in ONE DEADLY SUMMER and of good times like in CHILDREN OF THE MARSHLANDS, that blend of pessimism and optimism, happiness and violence... It's a curious combination that you also find in LOVE ME NO MORE, which stands alone as an intense condensed version of Jean's work.

What drove your desire to play the role of Antoine?

The script was really well-written and the character's attitude seemed to me to be perfectly coherent with what I would have felt were I in his shoes. I immediately identified with this guy and of course, that helps.

Was it difficult to understand this enigmatic character?

Not particularly. As with every role, I make myself completely available. I don't think about it, I just give myself up a little more each day. I don't look to either excuse or justify Antoine's behavior, just to understand him and end up liking him whatever he does. Faced with the mediocrity of life and his destiny, Antoine reacts courageously: he takes his life in

hand and chooses to follow his path. It's impudent, selfish, crazy and brave, but also extraordinarily elegant. He becomes himself (again) to live through this very unusual time in his existence.

Could he be you, this guy who ruins everything for a reason we only find out at the end of the film?

I'm not sure I'd have the courage, and honestly, I'd prefer never to find out what he finds out.

It looks like you're really enjoying certain scenes where Antoine offloads. Was that the case?

No more or less than for any other scenes. Again, I can identify with Antoine's feelings, but not necessarily with what he says. In the dinner party scene, I enjoyed personifying that middle-class rebellion just as much as I enjoyed the scenes when he sees his father again.

Antoine mainly criticizes the ossified comfort of his relationship. Apart from money, what makes the world go round?

Life has no meaning and it's up to us all to give it one, provided that we know who we are. But we are often only the fruit of our education, of our environment and of the conditioning of

our era. In short, we don't know ourselves and we are led by our lives more than we lead them. It's this understanding that pushes Antoine into his extreme "rage". Money is just a concept invented by man that ends up representing all his anxieties and desires. His "friends" are all successes in society, and consider themselves happy when they are just stupid. They haven't been through what Antoine has.

You've directed three films; BERNIE, THE CREATOR and LOCKED OUT. Was it hard to just be an actor on this shoot?

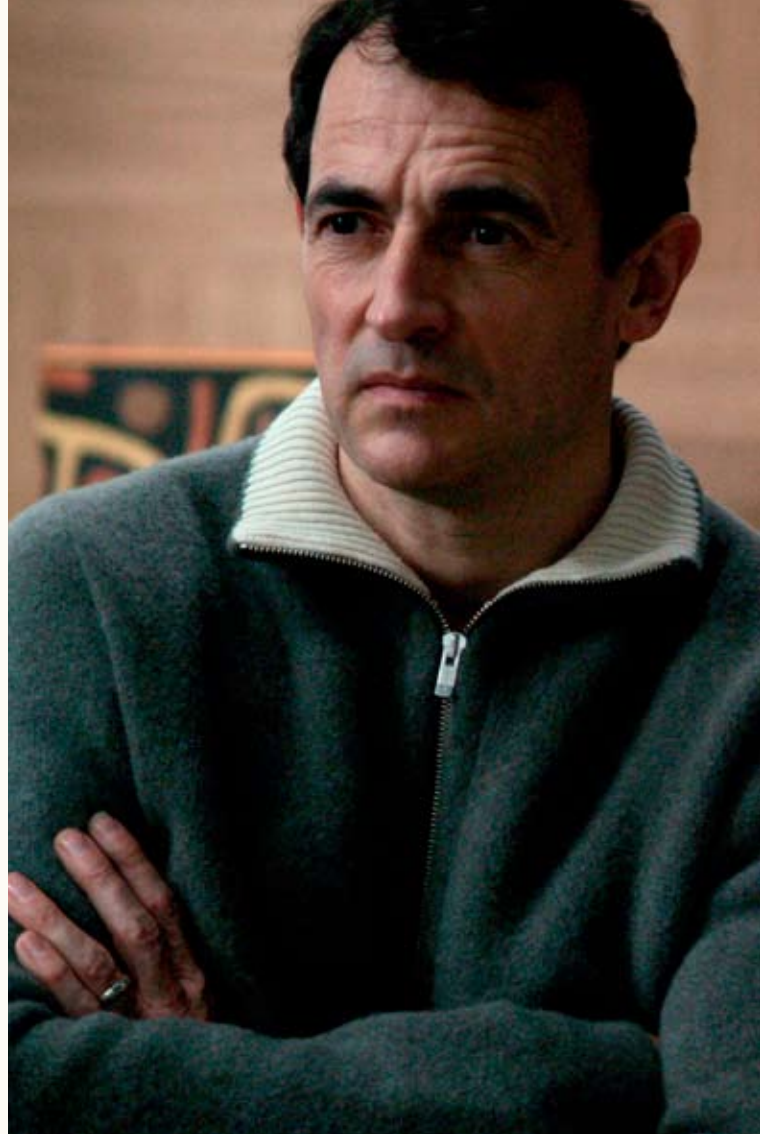
Quite the opposite. I escape from myself a lot when I'm acting, and the less I recognize myself, the better I feel.

Which scene in the film do you remember the best?

A scene Jean cut during the editing process. Antoine goes swimming in Ireland in water at 10°C. We did three takes and he ended up cutting it. That's what I call a memory!

Jean Becker often goes back to work with actors he's worked with before. Would you be interested in working with him again?

Any time, as long as it's not to play a lifeguard in the frozen north...



**INTERVIEW
MARIE-JOSÉE CROZE**



You actively went after the role of Cécile. What happened?

I'd never done anything like that before! An assistant director who'd worked on Jean's last film told me about LOVE ME NO MORE, saying it was great and that I had to read the script. My agent quickly got in touch with the producer, Louis Becker, who sent it to me. Right away, I was very moved by the story. I also remember being very impressed by the length of the argument scene. It was essential not to fall into those televisual clichés that are often a million miles from what one might experience in life. So I met with Jean Becker, who after a relatively short meeting, offered me his trust and the role.

Was gaining his trust sometimes difficult?

Jean knows exactly what he wants. When it's good, he tells you, and when it isn't, you know that too, very quickly. He shows his concerns and his doubts. He doesn't cheat. He's a sincere and direct person. He knows how to be there so you always feel comfortable. Personally, I always felt like he was there with me, and that's very reassuring.

What do you like in Jean Becker's films?

There's ONE DEADLY SUMMER of course, and other films that I enjoyed without being particularly drawn by the subject. But whatever you like or dislike in Jean's films, you can't help but

be caught up by his characters and by their obvious sincerity. If there's one thing that is indisputable, it's the sincerity of Jean Becker's films.

What was it like working with Albert Dupontel?

This was the second time we'd worked together. I can't say that I know Albert – he's very solitary and very modest – but that distance suits me well. It allows us to come together at the moment the word "Action!" is spoken. I think he knows how to keep back a part of the wonder for the camera. It's the same thing when I learn my lines. I always do it in my head so that when the time comes, I can say them in a way that's unexpected for both me and for others. I'm sure that you can see that freshness on screen.

Cécile's character is all about subtlety and holding back. How do you see her?

She and her husband make a couple who love each other in a very close way. She can't believe what happens to him. She's overwhelmed. It made me think about the relationship between Marianne and Johan in Ingmar Bergman's SCENES FROM A MARRIAGE.

What will you remember from the shoot?

I was very happy on this shoot: happy to share certain scenes with some wonderful theater actors, happy to have had the chance to work on a film that I felt was hugely important to Jean Becker. There's something like a cry in LOVE ME NO MORE, a particularly moving kind of urgency.





FILMOGRAPHY JEAN BECKER

- | | |
|------|---|
| 2008 | LOVE ME NO MORE (French release 30 April 2008)
Based on the novel "Deux Jours à Tuer" by François d'Epenoux |
| 2007 | CONVERSATION WITH MY GARDENER
Based on the novel "Dialogue Avec Mon Jardinier" by Henri Cueco |
| 2003 | STRANGE GARDENS
Based on the novel "In Our Strange Gardens" by Michel Quint |
| 2000 | A CRIME IN PARADISE
Based on an original screenplay by Sacha Guitry |
| 1998 | CHILDREN OF THE MARSHLANDS
Based on the novel "Les Enfants du Marais" by Georges Montforez |
| 1995 | ELISA
<i>César for Best Music</i> |
| 1983 | ONE DEADLY SUMMER
<i>César for Best Actress for Isabelle Adjani,
Best Supporting Actress for Suzanne Flon and Best Editing</i> |
| 1967 | TENDER SCOUNDREL |
| 1965 | PAS DE CAVIAR POUR TANTE OLGA |
| 1964 | BACKFIRE |
| 1961 | A MAN NAMED ROCCA |

FILMOGRAPHY

ALBERT DUPONTEL

2007	LOVE ME NO MORE by Jean Becker PARIS by Cédric Klapisch
2006	INTIMATE ENEMIES by Florent Emilio Siri ODETTE TOULEMONDE by Eric-Emmanuel Schmitt
2005	PRÉSIDENT by Lionel Delplanque ORCHESTRA SEATS by Danièle Thompson LOCKED OUT by Albert Dupontel
2003	A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet CASH TRUCK by Nicolas Boukhrief
2002	IRREVERSIBLE by Gaspard Noé
1999	SACH'S DISEASE by Michel Deville THE CREATOR by Albert Dupontel
1996	BERNIE by Albert Dupontel A SELF-MADE HERO by Jacques Audiard
1992	DÉSIRÉ by Albert Dupontel

Director and Scriptwriter

2005	LOCKED OUT
1999	THE CREATOR
1996	BERNIE
1992	DÉSIRÉ





FILMOGRAPHY MARIE-JOSÉE CROZE

2008	JE L'AIMAIS by Zabou Breitman
2007	THE PROTOCOL by Thomas Vincent LOVE ME NO MORE by Jean Becker
2006	THE DIVING BELL AND THE BUTTERFLY by Julian Schnabel
2005	MUNICH by Steven Spielberg JACQUOU LE CROQUANT by Laurent Boutonnat TELL NO ONE by Guillaume Canet MOON ON THE SNOW by Pilar Ansita McKay
2004	BIRDS OF HEAVEN by Eliane de Latour LA PETITE CHARTREUSE by Jean-Pierre Denis
2003	ORDO by Laurence Ferreira Barbosa MENSONGES ET TRAHISONS by Laurent Tirard THE BARBARIAN INVASIONS by Denys Arcand <i>Best Actress at the Festival de Cannes 2003</i> ASCENSION by Karim Hussain NOTHING by Vincenzo Natali
2002	ARARAT by Atom Egoyan
2001	WOLVES IN THE SNOW by Michel Welterlin
2000	MAELSTROM by Denis Villeneuve
1999	HLA IDENTIQUE by Thomas Briat
1993	FLORIDA by Georges Mihalka

FILMOGRAPHY PIERRE VANECK

2007 LOVE ME NO MORE by Jean Becker
2005 THE SCIENCE OF SLEEP by Michel Gondry
1998 FURIA by Alexandre Aja
1995 THE PROPRIETOR by Ismail Merchant
1994 OTHELLO by Kenneth Brannagh
1992 EAST WIND by Robert Enrico
1991 AS IN HEAVEN by Kristin Johannedottir
1990 LES ENFANTS DU VENT by Chritof Rogolski
1987 PARADISE CALLING by Arielle Dombasle
1986 SWEET COUNTRY by Michel Cacoyanis
1983 YEAR OF THE JELLYFISH by Christopher Franck
1982 ERENDIRA by Ruy Guerra
1979 FACE TO THE SUN by Pierre Kast
MILITARY COUP IN KOLWEZI by Raoul Coutard
1970 BIRIBI by Daniel Moosman
1967 MISDEAL by Sergio Gobbi

1965 SIN WITH A STRANGER by Sergio Gobbi
1960 A MAN NAMED ROCCA by Jean Becker
FAMOUS LOVE AFFAIRS by Michel Boisrond
1959 THE SEASON FOR LOVE by Pierre Kast
1957 THÉRÈSE ÉTIENNE by Denys de la Patellière
IF PARIS WERE TOLD TO US by Sacha Guitry
1956 HE WHO MUST DIE by Jules Dassin
1955 PARDONNEZ NOS OFFENSES by Robert Hossein
1954 MARIANNE OF MY YOUTH de Julien Duvivier
IS PARIS BURNING? by René Clément



CAST

Antoine	Albert Dupontel
Cécile	Marie-Josée Croze
Antoine's father	Pierre Vaneck
Marion	Alessandra Martines
Virginie	Cristiana Reali
Eric	Mathias Mlekuz
Clara	Claire Nebout
Paul	François Marthouret
Anne-Laure	Anne Loiret
Thibault	José Paul
Bérengère	Daphné Bürki
Etienne	Samuel Labarthe
Sébastien	Guillaume De Tonquedec
Mortez	Jean Dell
Cécile's mother	Marie-Christine Adam
Cécile's father	Mario Pecqueur
Madame Lemoine	Annik Alane
Jaguar owner	Thierry Liagre
Café owner	Stephan Wojtowicz
Hitchiker	Xavier Gallais





CREW

Director
Producer
Based on the novel by
Published by
Adaptation and dialogues

Jean Becker
Louis Becker
François d'Epenoux
Éditions Anne Carrière
Eric Assous
François d'Epenoux
Jean Becker

Original music
Closing credits song
Performed by
Lyrics
Composers
Director of photography
Sets
Costumes
Casting
Editing
Sound

Alain and Patrick Goraguer
«Le Temps Qui Reste»
Serge Reggiani
Jean-Loup Dabadie
Alain and Patrick Goraguer
Arthur Cloquet
Thérèse Ripaud
Annie Perier Bertaux
Sylvia Allegre
Jacques Witta
Jacques Pibarot
Vincent Montrobert
François Groult

