

# PRESS KIT

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# EVERYONE'S LIFE (CHACUN SA VIE)

A feature by **Claude Lelouch**

CAST, (IN ORDER OF APPEARANCE) :

ÉRIC DUPOND-MORETTI JOHNNY HALLYDAY NADIA FARÈS JEAN DUJARDIN CHRISTOPHE LAMBERT  
ANTOINE DULÉRY MARIANNE DENICOURT RUFUS CHANTAL LADESOU GÉRARD DARMON  
JULIE FERRIER STÉPHANE DE GROODT JEAN-MARIE BIGARD SAMUEL BENCHETRIT  
DÉBORAH FRANÇOIS LIANE FOLY ISABELLE DE HERTOIGH FRANCIS HUSTER MATHILDE SEIGNER  
RAMZY BEDIA MICHEL LEEB PHILIPPE LELLOUCHE BÉATRICE DALLE ELSA ZYLBERSTEIN ZINEDINE SOUALEM

Original screenplay  
**Claude Lelouch**

In collaboration with  
**Valérie Perrin, Pierre Uytterhoeven and Grégoire Lacroix**

A film produced by  
**Samuel Hadida, Victor Hadida et Claude Lelouch**

Length: **1h53**

## CONTACT

**METROPOLITAN FILMEXPORT**  
29, rue Galilée - 75116 Paris • FRANCE  
Tel: +33 (0) 1 56 59 23 00  
[sales@metropolitan-films.com](mailto:sales@metropolitan-films.com)

# THE STORY

Though they don't know each other, they will all meet and decide the fate of someone else. Someone like them.

Before being judges, lawyers, or jurors, first and foremost they are men and women. At a turning point in their lives, they all have secrets and dreams, hopes and limitations. They all live under the same sun, and they all have their dark side.

In a lovely provincial town, during a jazz festival, life is about to play with destinies...

# CLAUDE LELOUCH - DIRECTOR'S STATEMENT

## THOSE WHO JUDGE...

Éric Dupond-Moretti, a brilliant lawyer (who is also a friend) once invited me to one of his closing arguments. I was lucky enough to witness the end of the trial, when the defense lawyer talks for nearly an hour and a half. Watching everyone in the room, from the accused and the prosecutor to the audience and the clerk of the court, I asked myself "Who are these people who judge another? What is their life like? Have they never done something wrong?". It gave me the idea to make a film about the weakness of our judgment. I observed the audience, this concentrate of humanity, and I realized that each of its members probably had an interesting story to tell, a life filled with secrets, regrets, interests, and desires. Behind each face was an entire life that had eventually brought them here today, and suddenly, I wanted to know everything about them. Because I couldn't, I decided to imagine what these lives could be like and tell these stories. That is how CHACUN SA VIE came to be.

Before we find ourselves in the courtroom with someone's life at stake, first we should be able to know the background of every individual who is about to cast judgment. I wanted to film all of life's flaws, because from the flaws, life's blessings are born. I initially failed at everything I achieved in life, and I now understand that failure is the breeding ground of success.

Life is a crazy race through a wonderland where you spend your time running from one disaster to the next. And these disasters are what's photogenic in life, more than happiness. As spectators, we can rejoice in the misfortune of others without taking any risk. It puts our lives, some duller than others, in perspective, as another's sadness reassures us in our own mediocrity.

I wanted to film my growing passion for life in a novel and richer way and with more intensity. I wondered if my camera could combine all the "genres" that real life combines so gracefully. You're not supposed to mix genres in film, but isn't it what life does... all the time?

## WHEN DRIVE AND EXPERIENCE MEET

The combination of movie-stars and beginners contribute to the film's lively realism and to its magic. Although the story was written with a great attention to detail, as always, I remain open to everything that happens in the present and to the delicate alchemy of each moment. Each of my days started in a fog, with my road map and a lot of hope, but what the actors gave me would then shine through and burn away the haze. Naturally, such a cast made me a bit nervous. We worked with new actors nearly every day. We shot the movie in 26 days and sometimes it felt like I was shooting 26 films. Each time, different personalities and sensibilities would come to the service of a different story, and it all needed to combine harmoniously and progress towards the final climax, where everyone comes together.

## **AN ENSEMBLE PIECE ABOUT INTIMACY**

Having directed such features as “LA BELLE HISTOIRE” (“THE BEAUTIFUL STORY”) and “LES UNS ET LES AUTRES” (“BOLERO”), I’m rather familiar with ensemble films, and they don’t intimidate me. But I couldn’t have made this film when I first started. It’s tricky enough focusing on 2 or 3 characters, so forget about 30. I told myself that with 46 films under my belt, I had no reason for nervousness, no reason to fear my own fear. All I needed were fantastic actors. It is a vignette movie, but I didn’t want it to look like a vignette movie: here, each little story feeds a larger story that crystallizes as a whole and achieves its full meaning at the end. I wanted to capture life’s perfumes and go to the heart of things.

In CHACUN SA VIE, there’s something of a first film and something of a final film. I believe in the incredible fertility of chaos, the damn mess at the center of our lives. So I wanted to get to the essence of each character, and most of all, I wanted the film to be entertaining. This is an artist’s first commandment. You need to express your ideas with joy, humor, and a certain ease.

## **THIRTEEN LIVES TO JUDGE ONE FATE**

13 different lives intermingle until they reach the climactic denouement. I’ve had these 13 stories in me for quite some time: the story of a prostitute meeting her last client; the story of a guy who will do anything to keep his driver’s license; the story of a celebrity lookalike living in the shadow of a star; the story of an impossible reunion and an equally impossible breakup; the story of an inflexible man whose weakness we unveil, of a woman in agony who pays a hitman to end her suffering.... These powerful themes have existed in my mind as ideas for potential features. But at my age, as I run out of time to direct them all, I decided to condense these ideas into one. Once again, chance brought me the best advisers I could wish for. I didn’t make this film alone. I worked on the script with my wife, Valérie Perrin, and with my old accomplices, Grégoire Lacroix and Pierre Uytterhoeven. Again, I collaborate with Francis Lai on the soundtrack, but also with Dimitri Naïditch, a Jazz and classical pianist. I went and recruited all the people I admire and love.

## **AN ECCLECTIC TEAM**

I asked all my buddies to be part of this: Johnny Hallyday, Jean Dujardin, Christophe Lambert, Gérard Darmon, Béatrice Dalle, Julie Ferrier, Elsa Zylberstein, Nadia Farès, Francis Huster, Antoine Duléry, Ramzy Bedia, Rufus, Philippe Lellouche, Zinedine Soualem, and many others. I wanted to take them along on this crazy ride. And I will never thank them enough for trusting me. I called a lot of people and they came: some I met for the first time; others I met again. In my opinion, actors are like athletes: they all have a favorite discipline, and I acted like a coach. I’m not so fond of character parts. You need to play with natures and appearances, pay attention to them and bring them out of your actors. Actors all have their own nature, but I push them towards unexplored territory, towards another level of experience. They know I need to believe in their performance, otherwise I yell “cut!”. They know I will dismiss anything that doesn’t ring true. They’re really going to put themselves out

there, but they know I have to believe in what they give me. And for a 2 or 3 day shoot, they all showed up. I made this film in the name of trust and friendship.

## **SPONTANEITY**

CHACUN SA VIE is about spontaneity, and spontaneity is now or never. I think that's what people will remember from my films. Spontaneity has all the virtues. When you're spontaneous, you can say whatever you want. You can say the most stupid thing, and it's touching; it's moving, and you're forgiven. You can tell the truth; you can lie; you can do whatever you want; because all of a sudden, your instinct is stronger than your brain; and what comes out is what matters. When you're angry, you may say things that you regret afterwards; so you apologize. But that's wrong. Anger forces us to be spontaneous.

Spontaneity is essential to my films. All in all, this is what I'm interested in; it's what I ask of my actors. They're all immensely talented, especially the actors I selected, but it's not their craft that I want to capture. What I want is to film spontaneity. I also mixed beginning actors and pros. Seeing Eric Dupond-Moretti, a lawyer (and therefore a bit of an actor) and Beatrice Dalle (the most spontaneous girl in the world) together in a scene is the kind of movie encounter that I cherish. Spontaneity happens only once, not twice. It's the moment when the actor stops pretending, plays his personal card and is a human being again.

It's often said that my films are "improvisational". I only wanted to include scenes that are truly my cinema: a search for spontaneity. In the final court scene, however brilliant the indictment is, Christophe Lambert's spontaneity is just more interesting. The actors' spontaneity trumps everything.

## **FEELING LIKE WE'RE LIVING OTHER LIVES**

Each character presents us with a situation that elicits feelings. The film gathers those feelings, those moments of life, those moments of separation, moments that can tear it all apart but also build something, and the actors infuse those moments with humanity.

In life as in film, there's a difference between what you want to say and what you actually say. For me the shoot is a sacred moment; it's privileged, a sort of high mass. You can philosophize everything you want before or after the shoot, but the shoot itself is concrete. It's set in the present. And more than anything, I want to protect this present, so that people believe what I'm about to show them. I love all movies, as long as I can believe what they're telling me. I love being told stories.

## **THE BEST SEQUENCE IN THE FILM**

What makes a good story? I asked myself that question. A good story is not a formula to be followed, with a beginning, a middle, and an end. A story is good when you're in the present, and this present works. The present is a sequence. And a good sequence + a good sequence + a good sequence makes for a great story. Often, when you think about a movie, a specific scene will come to mind. Working on this film, I tried to think about scenes that could be memorable. It's a complicated

process. Every day, I would tell the actors: "Today, we're shooting the most important scene of the film!" I lied to them all, but I also told them the truth, since by telling each of them "You're going to shoot the best sequence in the film", I was setting the bar higher. They had to jump even higher than usual!

What is a director? It's someone devoid of talent on their own but who knows how to synchronize the talent of others. My job is to be on the lookout for gifted people and try and synchronize their talent so they don't overstep their boundaries. I'm here to create harmony. That's how I decided to make a film in which I "synchronize the present" and I don't give a damn about what comes before and what comes next. The present is the only thing that doesn't have time to get old.

I'm about to turn 80. I know that life is a race and that I'm nearing the finish line. In a race, the most important part is the sprint. It determines whether you win or you lose. At my age, you absolutely cannot slow the pace. I'm set on running faster and faster, until my heart explodes mid-stride. What a fantastic end that will be!

## **MIRACLES AND CHANCE**

When the credits read "a film by Claude Lelouch", it's something of a fraud. I'm only the director of chance, and chance should get the credit. My only real talent lies in knowing how to welcome chance and use it. One night, for instance, while attending the Chicago Jazz festival, I went to a jazz club where a guy was playing the saxophone. The movie was done shooting, and we were in the editing stage. I went up to the musician... and now his piece is in the film. That wasn't planned.

It was chance again, when some actors, who were supposed to appear in the film, changed their mind, at the last minute. Because they got cold feet, I was able to find the actors who would say yes. They all came for 2 or 3 days, feeling as though they were not carrying the entire film on their shoulders. As a result, they were more relaxed than they usually are.

It's both the easiest and most complicated film I've ever made. Easy, because it went well: if certain miracles didn't happen, it would have been a nightmare. Complicated because in this film, all my experience and thoughts were placed in the service of instinct and spontaneity.

I love life and it loves me back. I pay close attention to all the little signs that it sends my way, and that's why I'm superstitious: there is simply no sign devoid of meaning. I've never believed that life could make mistakes. On this film, I prayed for everything to work, every single day.

## **THE PERFECT BALANCE**

My entire life, I've asked myself a million questions. And ever since I was born, the answer has always been "the perfect balance". I'm like a tightrope walker. I'm standing on a wire and I must not fall down. Balance has been the answer to all my questions. I do not like extremes. I do not like the rightists, and I do not like the leftists. These guys are unable to synthesize. When I manage my team, I'm here on the ground with all of them. I get along with the guy on minimum wage and the guy who makes a million euros per film. I'm here so that they can all love one another, and so we can all complete each other. And this perfect balance, this equilibrium, has

always helped me overcome my doubts. That's how, all of a sudden, you believe in a story. And that's why I can't stand actors who overdo it: I just don't buy it. As for the actors who do too little, you just don't see them. In any situation, whether it has to do with love, with work or with food, the perfect balance is always right. You shouldn't deprive yourself of anything, and you should taste everything, but in small amounts. This idea of a perfect balance guided the film. I tried mixing all the genres.

## **THE MUSIC OF A CITY**

Music is one of the leading actors in my life and in my films. I will never say it enough: music can talk to the heart and the subconscious. Music talks to what's best in each one of us. If God exists, I'm sure he's a musician.

In CHACUN SA VIE, music is all the more important, as the film takes place during a jazz festival. This film is also an opportunity for me to collaborate, one more time, with the great composer that is Francis Lai.

The action takes place in Beaune, the wine capital of Burgundy; and a city where, again, everything seems to be perfectly balanced. It's lively without being too big, and it's solidly anchored in today's social reality without being crushed by it. The city is lovely to look at but also benefits from its rather central position on the map. The city is a character in the film, a stage where all those different fates eventually come together.

# ACTING FOR LELOUCH

A new film by Claude Lelouch is always an event, but even more so with CHACUN SA VIE, his 46<sup>th</sup> feature. For the first time in a Claude Lelouch film, he has gathered dozens of French stars. They have come forward to play moving, surprising, and hilarious parts. They rose to the challenge in order to tell this story of intermingling fates, the kind that only Lelouch (the most iconic French director) knows how to orchestrate. More than ever, the film tackles the essence of life; what makes it the most exciting, the most dangerous, the most joyful, and the most delicious.

Let's meet some of the actors on the most impressive set of the year...

## JEAN DUJARDIN

"I had just finished shooting UN+UNE with Claude and he said: 'I wrote a scene for you and Johnny (Hallyday)'. How could I resist? How could I say no to a scene with Johnny, invented by Claude? You don't ask yourself too many questions; you just go for it, you experiment, and you have fun.

I'd be ready to embark on another adventure with Claude next year and each year after that, if we find the right projects. Claude knows how to blend our real-life personalities with the characters he wants us to impersonate. He takes the time to know his actors before taking them on the ride. I tend to go for fun characters, a bit clownish, a bit stupid, even assholes sometimes, which is refreshing. There are some nice assholes in Claude's films, and I love it, it's very relaxing."

## JULIE FERRIER

"Claude came to me; and I said yes without even reading the script, knowing an opportunity when I see one. And I was right; it was magical. Claude's enthusiasm is infectious. I wish this happened more often on set... Claude has a unique way of working; it's like an ode to acting. What I prefer in film is to put on a show. That's why I love the stage. Some directors have a clear vision of their film, they have a point of view. They think about where the camera is going to go; they analyze the scenes... Of course, Claude masters all this, but his main focus is the acting. He always captures and brings out the emotions and energy that come out of his actors. And it is as rare as it is precious.

I've experienced this in the past, but never to this degree, never with such enthusiasm. Claude is the first director I've met who, according to the scene we're shooting from one day to the next, will either whisper your lines to you or let you improvise completely. Either he will not say a word, or he will direct his actors in the purest academic tradition, expecting them to know their lines by heart. He looks at acting in such an interesting way. He likes being surprised. Something unexpected is always a gift and he really cares for his actors. Acting in this environment, with this amazing team, while given the chance to play a double part was a thrilling experience."



## **CHRISTOPHE LAMBERT**

“Shooting with Claude is a real pleasure, because he gives you a lot of love and a lot of freedom. You don’t become an actor out of the blue. It’s not a career that you learn. It’s a craft you can hone by increasing your skills, but I believe it’s innate. An actor needs to be loved, and Claude knows it. He gives us all he can. When I see this great figure of cinema who, at nearly 80, invests himself in his latest film as if it were the first, I’m impressed, and I’m moved. His energy, his passion and his love for cinema are so strong that you want to give him everything.

One of Claude’s greatest talents is the way he lets our identity modulate the characters that we play. With kindness and modesty, he makes it possible for us to draw inspiration from our own lives. In the character I play in the film, certain things resonate with me, such as periods in my life when I drank too much or when I felt extremely sad. I’ve been through what my character experiences. You feel like you’re drowning and you don’t know how to resurface. It’s not that he wants to drink; he needs to drink. He’s touching, but he’s also a bit lost, a bit funny and a bit crazy. Claude gives you enough confidence to create those characters, regardless of how they make you look. He gives you the strength to play anything.”

## **FRANCIS HUSTER**

« With its ensemble cast, CHACUN SA VIE is a bit like a sequel to “LES UNS ET LES AUTRES” (BOLERO). It gathers a plethora of actors, a lot of whom (including me) owe some of their career to Claude Lelouch, either because he gave them parts or because he inspired them. I love these actors. Some were my students, and I could almost be their grandfather. I have incredible affinities with the ones I know and admire as well as the ones I met for the first time. Claude Lelouch is an actor’s director, and I think he’s the greatest since Charlie Chaplin. I love that he’ll find something unique in every actor, even when they’re unknown. I find actors fascinating when they work with Lelouch. What matters for Claude is spontaneity, for an actor to let go and find a place where they can surprise themselves. When he introduced me to his project, I understood that it wasn’t his last film but his first. It feels to me as though all his other films are concentrated in this one.

Unlike my character in the film, I’ve never been a judge; I’ve never accused others. But I do recognize myself in his humanity. He’s an honest man. He makes mistakes but he looks for the truth, and that’s what I’ve always looked for in my life. I’ve also made mistakes, but finding the truth is what I want. I do not cheat.

Like all men of law, my character plays a part. I also like the idea of being the 13<sup>th</sup> actor in the credits; it’s a lovely sign of fate. I’m very fond of Claude, and I will never thank him enough. I also admire him tremendously and respect him, because he fought alone, not fighting others but himself. He could have been the greatest international reporter. He would have been embedded in all the wars, only filming what’s powerful and significant. Instead, he chose to film the wars that man fights against himself, and love stories. But most of all, he chose to explore something extraordinary: human kindness and dignity. And for this, I thank him.

## ÉRIC DUPOND-MORETTI

"I'm going to show off a little: I'm at the origin of this story. Claude had come to hear me fight a complicated case: a man accused of killing two women to cash in on their life-insurance policies. Then we went to dinner. Claude told me that he wanted to gather different people, different personalities inside a courtroom and combine all their weaknesses. That's how the project started. I'm happy I was there at the beginning, and that I also had the opportunity to act in the film.

Acting is not what I do, but it's a fabulous interlude in my life. Also, as a lawyer, the work of the actor is of great interest to me, and I believe there's a certain similarity with acting in my profession. With lawyers, you will find the same theatricality, the importance of the costume, the same sense of ritual... and you even hear a bell before the hearing begins. However, certain elements differ. When I'm pleading, there's no second take. If I'm not good, I can't start over. Another huge difference resides in the fact that I'm not playing a part: it's reality, and it's serious. Inside the court, there's a guy whose freedom is at stake. But there's one more similarity between the actor and the lawyer: if they're not sincere, you can see it right away, and so does Claude on his set."

## ANTOINE DULÉRY

« In the film, I play a cop and his twin brother, who is the mayor of the town. But in Claude's cinema, the notion of character is not that essential. He always gets some of his actors' nature to shine through. What matters to him is when your real personality shows through your acting.

To be part of this group of actors is pure pleasure. For each of his films, Claude gathers a real family around him. It's my 6th feature with him and I'm reunited with people I already know quite well, such as Jean Dujardin and Johnny Hallyday (with whom I've already shot), or Christophe Lambert (with whom I attended the Cours Florent, years ago). It's a fantastic reunion. You save a lot of time acting with people that you already love and respect. You don't have to perform friendship; it's already there.

## LIANE FOLY

"Being part of this film has been like a daydream. On both the human and the professional level, my encounter with Claude is a big one. A particular dimension of the film really speaks to me, and it's the role given to music. The whole story unfolds during a jazz festival, and music is omnipresent in the streets and in the characters' lives.

Naturally, playing the part of a singer resonates with me. I feel rather close to my character. Like her, I'm open to others. She's not the biggest star in the world, but she's completely sincere and follows her emotions and convictions truthfully.

Acting or singing is not a job but a passion. A little bit like Claude, I like the idea of making people happy. And that's exactly what I sing about in the film: « *On peut toujours rendre quelqu'un moins malheureux* » (« there's always a way to make someone happier »). Like Claude, I like to communicate a message of hope and happiness.

## **GÉRARD DARMON**

“Honestly, I have nothing in common with my character in the film, a lawyer who discovers his own homosexuality and gets caught by his wife. But that’s also what makes working with Claude so fun and so interesting.

One day, Claude called to tell me about his project which, as usual, I found to be completely crazy. He didn’t tell me much about it, just enough to make me want to be part of it. Once I agreed to it, he teased me and said that from now on I couldn’t say no, I had no choice but to follow him. This type of closeness implies many things, but that’s the way I like working with Claude. When I showed up on set, I had no idea about what he had planned for me. I vaguely knew that my character was a lawyer, that’s what about it. You just want to say yes to Claude, that’s all.

What is truly remarkable with Claude is that he records the soundtrack of the film before he even starts shooting. I think he’s one of very few directors, maybe even the only one, to do this. So sometimes we shoot with the music of the film playing along. It’s a real advantage, a powerful emotion and acting booster.”

## **ELSA ZYLBERSTEIN**

« When I arrived on the set, not having been able to read the script, I wasn’t really familiar with my character, but that didn’t worry me in the least. I had shot UN + UNE with Claude and Jean (Dujardin) in unique and quasi-experimental conditions. Claude Lelouch is the great encounter of my life. For 20 years, I had been hoping to shoot a movie with him. I had dreamed about it all my life. So when he asked me to be part of his new project, I didn’t hesitate. I play a married countess who doesn’t seem to be so happy with her life. When Johnny (Hallyday) turns up at her castle, she gets a little too excited. Claude likes using encounters to completely change the fate of his characters, in films and in real life. Not unlike my character in UN + UNE, this woman –who is a bit lost- is going to find her real self through a different man than the one she’s supposed to be with.

## **JEAN-MARIE BIGARD**

“Claude and I have been friends for a long time. I can’t remember how it started, but one day I told him: ‘ want to give you a reading of my next show’ and he loved the idea. Afterwards, I found myself doing readings of my next one-man-shows in front of the whole family, and that was fun. It became a tradition: on a first draft of a new show, as soon as I typed the words ‘the end’, I would run to Claude, and he would film me. It’s always brought me luck. It makes me feel like I’m one of his children. So, naturally, when he offered me a part in this film...

I feel especially close to my character, a doctor, since like him I’m convinced that laughter can heal. For me, there’s no doubt: a good laughing fit is the best medicine. What better gift than the opportunity to play the part of this man who can bring, instantly and with a small joke, his ailing patients to laughter?»

## CHANTAL LADESOU

“Claude’s characters always invite his audience to think, but it’s also the case for the actors playing them. We systematically recognize some of ourselves in the parts he gives us. My character in the film is a bit unpleasant and socially awkward; she also gets to the bottom of things, and I think I’m a bit like that too. My husband always tells me I get the parts I deserve. In this film, I’m very honest, a bit curt, but that’s not the entirety of my character and behind the appearances, other truths may lie. And that is precisely the theme of the film: there’s a duality in each one of us, we’re both black and white.

I really enjoyed the atmosphere on the set. It was dynamic and fun, and filled with people from various backgrounds: from the Bar, the one-man-show, the music scene, from popular theater, and from smaller, more intimate theater... and, believe it or not, there were even a few actors.”

# BEHIND THE CAMERA

## CLAUDE LELOUCH

**Director, Screenwriter and Producer**

Claude Lelouch's love for films was born when he was hiding in cinemas during WWII. In 1957, a young news cameraman, he went to Moscow to covertly capture daily life in the USSR. During this assignment, Claude Lelouch ended up by chance at Mosfilms Studios, on Mikhaïl Kalatozov's *THE CRANES ARE FLYING* set, where his love for directing began.

After a military service done at the Armed Forces Cinematographic Unit, he decided to start his own production company: Les Films 13. In 1960, he shot his first long-feature motion picture, *LE PROPRE DE L'HOMME*, a commercial and critical failure. With the profits gained from directing hundreds of scopitones (forerunners of music videos) and commercials, he financed several unsuccessful films... "Claude Lelouch, remember this name, because you will never hear it again..." in 1966, six years after this fatal review, *A MAN AND A WOMAN* earned him the Palme d'Or in Cannes, two Oscars and forty international awards. Acclaimed then booed on the Croisette, honored in Hollywood, Claude Lelouch alternated successes and failures while making what he considered to be mainstream Art films.

In 50 years, Claude Lelouch has directed over forty films, including *LIFE FOR LIFE* (1967, Best Foreign Film Golden Globe, French Cinema Grand Prize, Femina Prize in Belgium), *LOVE IS A FUNNY THING* (1969), *THE CROOK* (1970), *MONEY, MONEY, MONEY* (1972, Official Selection at the Cannes Film Festival), *AND NOW MY LOVE* (1974, nominated for Best Original Screenplay Academy Award®), *CAT AND MOUSE* (1975, Grand Prix of the French Academy), *THE GOOD AND THE BAD* (1975), *LES UNS ET LES AUTRES* (1981, Official Selection at the 1981 Cannes Film Festival, Montreal World Film Festival, out of competition), *EDITH AND MARCEL* (1983), *LONG LIVE LIFE* (1984, Official Selection at the Venice Film Festival), *GOING AND COMING BACK* (1985), *ATTENTION BANDITS* (1987), *ITINERARY OF A SPOILED CHILD* (1988, three César Nominations, Best Actor César won by Jean-Paul Belmondo, Best Actor won by Richard Anconina at the Chicago Film festival), *THERE WERE DAYS AND MOONS* (1990, Official Selection at the Venice Film Festival), *ALL THAT... FOR THIS?!* (1993, Best Supporting Actor César for Fabrice Luchini, Best Director at Montreal World Film Festival), *LES MISÉRABLES* (1994, Best Foreign Film Golden Globe, Best Supporting Actress for Annie Girardot, Joseph Prize in New York, Best Foreign Language Film at the London Film Critics Circle), *MEN, WOMEN: A USER'S MANUAL* (1996, Venice Film Festival Little Golden Lion), *BEST SELLER* (2007, Official Selection at Cannes Film Festival), *WE LOVE YOU, YOU BASTARD* (2014) and *UN PLUS UNE* (2015).

Claude Lelouch has also produced and distributed films. Amongst others, he has produced Abel Gance's *NAPOLEON* (a longer and sound version, 1970), Nadine Trintignant's *IT ONLY HAPPENS TO OTHERS* (1971), Jacques Brel's *FAR WEST* (1973), Ariane Mnouchkine's *MOLIERE* (1978) or Stéphane Brizé's *AMONG ADULTS* (2006). He has lately distributed Geoffrey Enthoven's *COME AS YOU ARE* (2012, Audience Award at the Alpe d'Huez Film Festival).

## **VALÉRIE PERRIN**

### **Screenwriter, Still Photographer**

Valérie Perrin was born in 1967 in Eastern France. She has been living in Normandy for twenty years.

In 2011, she started writing with Claude Lelouch the script of WE LOVE YOU, YOU BASTARD for Johnny Hallyday, Eddy Mitchell and Sandrine Bonnaire (shot in 2013). In 2014, she co-wrote the UN + UNE screenplay with Claude Lelouch for Jean Dujardin and Elsa Zylberstein (shot in January 2015).

She alternates both of her careers, as a photographer and as a writer. From 2010 to 2015, she worked as a Still Photographer five times for Claude Lelouch, Samuel Benchetrit and Audrey Dana.

Her Filming Diary is published by France Empire Editions in 2010, a book telling the story of the big and small moments that happened on the set of WHAT WAR MAY BRING.

Several exhibits have featured her photographs in Paris. In May 2015, Albin Michel published her first novel: "Les Oubliés du Dimanche". She currently writes her second novel: "Violette Toussaint".

## **FRANCIS LAI**

### **Music**

Fascinated by music at a very early age, he played his first scales in the local orchestras of his native region. Marseille was where he discovered jazz and met Claude Goaty, a popular singer in the 1950s; he followed her to Paris, discovered Montmartre and settled down there. Bursting with ideas and artistic movements, he met there the men and women who would conceive tomorrow's music. The Taverne d'Attilio, located place du Tertre in Montmartre, was the favorite haunt of young and talented Bernard Dimey with whom Francis Lai would compose his first song, soon to be followed by a hundred more. After a short period with Michel Magne's orchestra, he became Edith Piaf's accompanist, as well as one of her composers.

Then he met Pierre Barouh who introduced him to Claude Lelouch. A MAN AND A WOMAN launched Francis Lai's career as a film composer. Francis Lai has scored more than a hundred films and composed over 600 songs. Stars from all over the world and famous international orchestras have recorded his music. After a triumphant tour of Japan, he took up a new and difficult challenge: introducing the electronic accordion to the world. This was in London in 1974 with the Royal Philharmonic Orchestra.

According to his associates, he is little known to the public because of his reserved personality. However, Francis Lai is the French Film Composer who has sold the most records in the world. His work has received numerous awards all over the world, including the most prestigious one in 1970, an Oscar in Hollywood for the music of LOVE STORY.

He has been married for over 40 years and is the father of three children. Francis Lai is an avid and talented tennis player and has a passion for sports in general. His musical tastes are very eclectic, ranging from Miles Davis and Charlie Parker jazz to British bands such as Muse or Coldplay, not forgetting contemporary creations or classical music - Mahler, Stravinsky, Bach, Rachmaninoff, Debussy,

Ravel, Wagner. Francis Lai is one of the pioneers of sound synthesizing, samplings and the use of electronic music.

## **SAMUEL HADIDA**

### **Producer**

A producer and distributor recognized by his peers, Samuel Hadida, with his brother Victor, runs Metropolitan Filmexport, the distribution company founded with their father David in the early 1980s. Metropolitan is France's independent distribution leader for English-speaking movies. A very large number of successful films have been distributed under their banner, notably Peter Jackson's cult Trilogy THE LORD OF THE RINGS, David Fincher's SEVEN as well as the HUNGER GAMES saga.

The experience gained through the outstanding growth of Metropolitan Distribution Company allowed Samuel Hadida to take up feature film production very early on. He boldly gave Quentin Tarantino his first chance by producing his first screenplay TRUE ROMANCE that was directed by Tony Scott.

Samuel Hadida now produces or co-produces several movies a year through Davis Films, the production company he co-founded and still runs with his brother. These productions include some of the jewels of French Cinema, European productions and co-productions as well as American productions.

Several hits acclaimed by both the public and critics have earned him the reputation of a discerning producer. We can only give a non-exhaustive list here: David Cronenberg's SPIDER, THE IMAGINARIUM OF DOCTEUR PARNASSUS written and directed by Terry Gilliam, Tom Tykwer's PERFUME: THE STORY OF A MURDERER, George Clooney's GOOD NIGHT, AND GOOD LUCK, Brian de Palma's THE BLACK DAHLIA or the RESIDENT EVIL saga.

Among his numerous productions, Samuel Hadida has developed a privileged relationship with Christophe Gans. Hadida produced his two first movies NECRONOMICON and CRYING FREEMAN. In 2001, their third collaboration, BROTHERHOOD OF THE WOLF, was one of the biggest hits of the year. The film received four César nominations. In 2006, SILENT HILL ranked first at the US box office in its opening weekend.

Samuel Hadida also fostered a close collaboration with screenwriter and director Roger Avary since producing his first film, KILLING ZOE that featured Jean-Hugues Anglade and Julie Delpy. Then, he produced his RULES OF ATTRACTION before calling on him to write the screenplay for SILENT HILL.

Recently, Samuel Hadida produced Gilles Legrand's film, THE SCENT OF MANDARINE starring Olivier Gourmet and Georgia Scalliet of the Comédie Française, UN + UNE by Claude Lelouch starring Jean Dujardin and Elsa Zylberstein.

## **VICTOR HADIDA**

### **Producer**

Victor Hadida is the President of Metropolitan Filmexport, a distribution and production company he co-founded in the 1980s with David Hadida and that he runs with his brother Samuel. In 30 years, Metropolitan Filmexport has become the first European independent film distribution company according to the 2007 European Audiovisual Observatory annual ranking. Numerous movies acclaimed by the public and critics alike have contributed to Metropolitan's reputation such as THE LORD OF THE RINGS, Peter Jackson's cult Trilogy, David Fincher's SEVEN, Martin Scorsese's THE WOLF OF WALL STREET and the HUNGER GAMES saga.

This exceptional career path led Victor Hadida to become one of the most influential leaders in the industry and in July 2006 he was unanimously elected President of the French National Federation of Film Distributors. In June 2007, he was also elected President of the International Federation of Film Distributors' Associations, which gathers national organizations of film distributors from 15 countries, covering more than 275 companies. He is also at the head of the Liaison Office of the Cinematographic Industries (Bureau de Liaison des Industries cinématographiques), an organization composed of all the trade unions of the French film industry.

A renowned distributor, Victor Hadida is also a noteworthy producer. By his brother's side, he gets involved in all of the films produced by their production company, Davis Films. His qualities as a producer show in various films such as David Cronenberg's SPIDER, George Clooney's GOOD NIGHT, AND GOOD LUCK, Andrew Dominik's COGAN – KILLING THEM SOFTLY, Gilles Legrand's THE SCENT OF MANDARINE and Claude Lelouch's UN + UNE.

His work relates to his desire for discovery and openness to all of the world's cinemas with a certain attraction for brilliant mainstream films. The bold distribution and production choices made by Victor Hadida's companies have several times opened the door to the most prestigious festival in the world, the Cannes Film Festival, with this year Denis Villeneuve's SICARIO in official competition.



# CAST

In order of appearance:

The Presiding Judge ..... Éric DUPOND-MORETTI  
Johnny ..... Johnny HALLYDAY  
Nadia ..... Nadia FARÈS  
Jean, The Cop ..... Jean DUJARDIN  
Antoine de Vidas ..... Christophe LAMBERT  
The Cop / The Mayor ..... Antoine DULÉRY  
Tony Rivera ..... Thomas LEVET  
Marianne de Vidas ..... Marianne DENICOURT  
Robert, 1st motorcycle cop ..... Raphaël MEZRAHI  
The Cab Driver ..... RUFUS  
The Tax Inspector ..... Chantal LADESOU  
Paul Richer ..... Gérard DARMON  
Nathalie Richer / her sister, Judith ..... Julie FERRIER  
Stéphane ..... Stéphane DE GROODT  
Samuel ..... Samuel BENCHETRIT  
The Optimistic Doctor ..... Jean-Marie BIGARD  
Angèle ..... Angelica SARRE  
Jessica ..... Déborah FRANÇOIS  
Eugénie Flora ..... Liane FOLY  
Isabelle ..... Isabelle DE HERTOIGH  
Laurent Couson ..... Laurent COUSON  
The Prosecuting Attorney ..... Francis HUSTER  
Mathilde ..... Mathilde SEIGNER  
Pauline ..... Pauline LEFEVRE  
Tahar ..... Ramzy BEDIA  
Dimitri Naïditch ..... Dimitri NAÏDITCH  
François Pinata ..... Michel LEEB  
Lola ..... Vanessa DEMOUY  
Philippe ..... Philippe LELLOUCHE  
David, 2<sup>nd</sup> motorcycle cop ..... David MAROUANI  
Clémentine ..... Béatrice DALLE  
Clémentine's 1<sup>st</sup> Buddy ..... Valérie STEFFEN  
Clémentine's 2nd Buddy ..... Lola MAROIS  
The Countess ..... Elsa ZYLBERSTEIN



# TECHNICAL CREW

A production .....Les Films 13  
Davis Films  
France 2 Cinéma  
With the participation of ..... Canal +  
OCS  
France Télévisions  
In collaboration with..... SOFITVCINE 4  
With the participation of ..... The region of Bourgogne-Franche-Comté

Original screenplay.....Claude LELOUCH  
Adaptation and dialogue.....Valérie PERRIN  
Grégoire LACROIX  
Pierre UYTTERHOEVEN  
Claude LELOUCH  
Original soundtrack.....Francis LAI  
Dimitri NAÏDITCH  
Laurent COUSON  
Original Songwriter..... Grégoire LACROIX  
Director of Photography.....Robert ALAZRAKI (AFC)  
Cameraman .....BERTO (AFCE)  
Sound Engineer.....Harald MAURY  
Sound Editor ..... Jean GARGONNE  
Dialogue Editor.....Jean-Noël YVEN  
Mixer .....Christophe VINGTRINIER  
Editor.....Stéphane MAZALAIGUE  
Assistant Editor .....Gaël CATHOU  
Set designer .....Bernard WARNAS  
Wardrobe Designer .....Christel BIROT  
Make-up Artist ..... Sophie LANDRY  
Hair Stylist ..... Cédric KERGUILLEC  
Script Supervisor .....Marion PIN  
1st Assist. Director..... Michaël PIERRARD  
Production Coordinator.....Michel DEGRANGE (AFR)

1st Assistant Cameramen..... Maxime HÉRAUD  
 Flavio MANRIQUEZ  
 Calibration Technician ..... Richard DEUSY  
 Still Photographer .....Valérie PERRIN  
 Film Coordination .....Carol ORIoT-COURAYE  
 Production Manager .....Rémi BERGMAN  
 Executive Producer ..... Jean-Paul DE VIDAS  
 Produced by ..... Samuel HADIDA  
 Victor HADIDA  
 Claude LELOUCH  
 A film by .....Claude LELOUCH  
 Soundtrack available at ..... Sony Music France

