

LEGÈTE and KSZ Productions present

GAD ELMALEH

COCO



A film by **GAD ELMALEH**

PRODUCTION: PASCAL ABRIOLLO, JEAN BENOIST, MANU PATEL, GLADYS COHEN, ANY ADITIAN, DANIEL COHEN, NOLAN PIVOVSKY, JACQUES SPESSEN, ALEXIS SELLAM
DIRECTOR OF PHOTOGRAPHY: GÉRARD DEPARTEUX, ENZO MACIAS, GAD ELMALEH, CAROLINE THOYE, GILLES HENRI, GUY VERONIQUE LABRO, JOY CHANTAL PENNEKER, JENNIFER ALICE
EDITING: SYLVIE PEYRICK, JACQUES RODEL, CARINE SABATI, TOHU TOLEVI, AGATHE MAÏO, LAURENT ZUKS, JEAN-BAPTISTE RAURE, JEAN-PAUL HUBERT
CASTING: MARC DORSNE, NIKOLAS JAVELLE, YVES STEPHANE LOPEZ, ABRAHAM COLEBLAT, MARC VADE, CATHERINE MORISSE-MONCALI, LEGÈTE, LEGÈTE FILMS
COCO: A FILM BY GAD ELMALEH. CASTING: MARC VADE. COSTUME DESIGNER: CATHERINE MORISSE-MONCALI. EXECUTIVE PRODUCERS: IAN GOLDMAN, IAN GOLDMAN
LEGÈTE STUDIO CANAL TV FILMS PRODUCTION CEFPRODUCTION

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LEGENDE and KS2
present

COCO

A FILM BY AND STARRING **GAD ELMALEH**

WITH

PASCALE ARBILLOT

JEAN BENGUIGUI

MANU PAYET

**French release date:
18 MARCH 2009**

95 mins.

www.coco-lefilm.com

StudioCanal

International Marketing

Frédéric Gautier

frederick.gautier@canal-plus.com

1, place du Spectacle

92863 Issy-les-Moulineaux Cedex 9 France

Tel. +33 1 71 35 11 13

Fax +33 1 71 35 11 86

INTERVIEW WITH GAD ELMALEH

Like Chouchou, Coco is a character adapted from one of your stage shows (NORMAL LIFE). Was it a wish to extend his existence into the cinema that made you go behind the camera, or was it because you wanted to move into directing and therefore you looked for the character that was best suited?

Both at once. The idea wasn't to become a director at any price, but to try and attain in film the same pleasure that I have on stage but that is very rarely achieved in a studio. My question was: "How can I take an idea, a character, all the way in a film without it becoming frustrating at the end?" I've found it frustrating before, because the universe created – the music, the dialogues – weren't mine and were under the direction of someone else. That doesn't call into question the quality of these directors, because I've worked with some great directors, from whom I have learned many lessons. But when you are your own writer, you always find yourself a little out of step in another universe, with different music. What's more, I found it hard being satisfied with just arriving on set, being made up, putting on a costume, acting, and then once the day was over, going home. I really need to be at the origin of things; it's closer to who I am. I wanted to see a film project right through end-to-end, one which wouldn't necessarily be better than the other, but one which would totally reflect what I want. The dialogue situations, the set lighting, etc.

Had you already thought about these questions when you made CHOUCOU?

Yes. I just wasn't brave enough to make the leap. And then there was Merzak Allouache, with whom I have a great complicity. I knew that he would be alongside me for this project. I think I didn't dare launch into directing. I thought it was too much. In fact, I was wrong: It's much, much too much! I thought it was a big task, but in fact it's an IMMENSE task to direct and act in a film, but I loved it. It was a huge pleasure. The exchanges with the crew and with the other actors, location scouting, deciding in advance where I'm going to shoot my scene, not just discovering the set on the day itself – all that is very exciting. Once I had made up my mind that I was ready to take the step, Coco took over. Of all my characters, he's the most exhilarating, the most colorful, the one into which I can put the most things that correspond to what I do on stage in terms of style and exuberance. On stage, physical mannerisms and body language are entirely legitimate. For me, they are primordial. In film, it has to be justified. Either you're in a silent film, or you're in a totally burlesque situation, or the character requires it. And Coco requires it. He calls for this exuberance; it's fundamental to him. What's more, it's a real pleasure to be reunited with a character that you've already played so often, someone you know very well. And it makes it easier!

How would you describe Coco to someone who hasn't seen your shows?

He's a sort of megalomaniac. He's someone who started from nothing, who's done very well, and who simply can't quite believe it. Like a lot of nouveau riche types. And I'm one! And I fully accept that about myself, because in "new rich" there is also "old poor" about whom we rarely hear anything. I'd admit that in all that, in this character and those who surround him, there's a degree of autobiography – of course exaggerated and distorted so that it's funny. So Coco has succeeded in life, he's made a lot of money. He's so happy about it that not only does he make the most of his wealth at every occasion but he can't help showing it off. In one way, it's reassuring because it makes him human. It's very far from a caricature. I know guys who are much more exuberant than Coco; Sephardic Jews so flamboyant that sometimes they wear you out! Coco exists, in Morocco, in Casablanca. I was inspired by him to create this character. What's more, he even came on the set. I can assure you he's at least as exuberant as my Coco, if not more!

Why did you feel the need for a co-writer?

Because I haven't got a lot of experience in writing for the big screen, in the structure, in the narrative – those are my weak points. I needed someone who understands the notion of a narrative arc, the "rules" of a screenplay. I'm more at home with the dialogue, the gags, and with the ideas for comic scenes. Sometimes, I just have an idea but I don't necessarily know where it will fit in best, where it will make sense. Caroline (Thivel) was able to bring all that. Writing with her reassured me; it gave me confidence.



And why did you choose Caroline Thivel?

I met her a long time ago. She wrote the very first film I did as an actor: *SALUT COUSIN* by Merzak Allouache, which is a very important film for me, and one that I like a lot. I like stories which go in circles. First of all because I'm superstitious, and also because I find meaning in that; a form of harmony. We wrote for a year and a half and it was great. Without falling into the cliché of "because she's a woman," even if that counts for something, but she helped me a lot with the female characters for which my vision was no doubt more schematic. As a foil, that allowed Coco's humanity to be strengthened. She also steered me away from certain indulgences. On stage, you can allow yourself to do things for purely comic reasons, for an effect that is immediate; one-off, gratuitous even. In film, if events don't have their place in a development, in a progression, in a structure, it doesn't work. She helped me a lot on that. And also, for typing up the words on the computer!

What was the hardest part of the writing?

The hardest, in fact, is to manage to retain confidence in the comic moments you've come up with. When you first write them, you're sure about their effectiveness. But six months later, when you reread them or rework them for the tenth time, you wonder if it's going to work, because they're not really making us laugh anymore. So the hardest bit was to retain a freshness while at the same time reworking the screenplay. But when we had someone else read it, and they told us they'd laughed at this or that moment, it gave us renewed energy and confidence.

Did you write the characters who surround Coco whilst thinking about specific actors, or was it after writing was completed that you began work on casting?

The main characters were written with specific actors in mind. The role of Agathe, my wife, for example, I wrote that for Pascale Arbillot. I absolutely wanted her. I saw her at the theatre and she made a big impression on me. She has the temperament for comedy and the timing for it. She is the ultimate dream of the Sepharadi, the guy from North Africa. She's blonde, beautiful, well brought up, very French, bringing her kids up nicely, looking after the house, but who at the same time understands the delirium of the Pied Noir and is prepared to play along with it. I wrote the role of Steve Elbaz from the start for Manu Payet. I came across him when he was on NRJ radio and on *Comédie!* and I liked him right away. He has since been the opening act at some of my stage shows. In real life, he's someone with whom I have a great complicity when it comes to humor, with whom I really like to improvise. Both of us are into observational comedy. Manu is a total sponge. He spends an evening with some Chinese people, he becomes Chinese! From all his hanging around with Jews, he's understood something about this community that few people from the outside pick up on; a little subtlety not in the accent but in the behavior, in the way the mind works. What's more, I thought it was funny to give the role of a Jew to a guy who in real life, wears a cross round his neck. It's a good example of positive discrimination! We, the immigrants, we always say: "You never give us roles as French people". Now it's the turn of the French to have the roles of the immigrants!

In the same vein, in COCO they wear the hand of Fatma instead of the star of David...

Yes, because what I like a lot about the hand of Fatma is that it's a symbol common to the two communities. It's a symbol of luck, that wards off the evil eye, and it's a symbol of peace. It was also a matter of showing that we're not concerned here with religion, but with tradition, with culture.

You said you like to improvise with Manu Payet. Are there many scenes between you in the film that were improvised?

A lot! the ambiance and the core of each scene was written, but during the shoot, we were free to vary things. The scene where he's coaching his hosts for example is pure invention on his part!



How and why did you choose the other actors?

The guy who plays Max, Ary Abittan, is a very gifted actor with an interesting face. He wrote a show that I saw, and he was ideal for playing this supporter who's a total fan of Coco. I met Gladys Cohen, who plays Coco's mother, on the film *WOULD I LIE TO YOU?*. I knew that she'd be able to carry the emotion, add the occasional touch of gravity, and yet also still be very funny in those situations where the mother makes gaffe after gaffe in complete innocence or transforms current expressions in her own little way! My mother isn't really like that, but there's still a little something in there. That said, my sister is nothing like Coco's intrusive sister played by Noémie Lvovsky. Noémie has within her an urgency in her acting. She can blend zany and gravity with great sincerity. Jean Benguigui is a great actor. I always think of him as the villain out of a comic strip. In real life, he's a guy who can give of an air of toughness that he can shatter in an instant with a good gag. We both liked playing on that, pushing it to the extreme by giving him the role of Zerbib, Coco's sworn enemy. Daniel Cohen, who is also a director (*LES DEUX MONDES*), I found to be an ideal Mimo. He gives off an attractive human warmth and I knew he could be really touching in the role of his driver. He's very good at inventing little details like during the scene where the dog lies on his jacket. It was a real pleasure picking all the actors, including Fariza Kraria who plays Madame Zamzem, the neighbor. Five years ago, I saw a short film in the selection for the César awards called *DE L'AUTRE CÔTÉ* (by Nassim Amaouche) and I made a note of her. We looked all over, she was hard to find, but I stuck at it. Afterwards, of course, we did a casting. The hardest bit, as always, was finding the children. They have to have charm, be natural, they must act well; it's complicated. I saw a lot before making my mind up. I totally fell for the little girl Léane Grimaud! And the little boy Nicolas Jouxte was impeccable.

Where did the idea come from of making the boy a figure skating fanatic?

I remember when I moved from Morocco to Quebec, all the boys did skating. I couldn't believe it. I said to myself: "I'm not going to take that up!" I tried it, and of course I was ridiculous! In any case, it felt like something very far removed from who I was. And it's even further removed for Coco! Whilst writing the character of the son, I was looking for what he could do that would annoy Coco most and I came up with figure skating. Already in French it's called "artistic skating", so it's not a sport. He says as much to his wife – that scene is totally improvised, it wasn't planned that we were going to speak English. Choosing figure skating was a means of making Coco go towards what is, in the beginning, the furthest away from him; of making him understand his son, of making him realize that his son doesn't give a damn about having the best Bar Mitzvah in the world and that he'd rather his father just gave him some time. I've been through something a bit similar with my son, not of course in exactly the same way, but the same idea. Sometimes, I say to myself that he just wants me to be with him. He's not dreaming about a fantastic radio-controlled helicopter, of going to an amazing restaurant, or having a swimming pool with three diving boards, but just that I spend some time with him. It's like Coco's mother, she doesn't give a damn about the immense apartment that her son bought her, she prefers her little home, with her neighbor. When you make a lot of money, you want to do nice things for those you love, without always realizing that it's not what we like that is necessarily what they like. That's what Coco has a hard time realizing.

It's hard to talk about COCO without thinking of the *WOULD I LIE TO YOU?* films. Does that irritate you?

No, not at all. I even think it was me that mentioned it first. It's fine by me. The screenplay of the second film was really neatly done. The film sold eight million tickets, which is great!

For your first film, you have had resources at your disposal that are as extravagant as Coco! This "great spectacle" contributes at the same time to both the comedy and the credibility of the story...

It's true that the production was on the same scale as Coco's extravagance. For that, I have to thank Ilan Goldman, the producer, who right away judged that we had to go "the full monty" – just like Coco himself. To be honest, I didn't think at the outset that we were going to have such a big budget. At the same time, the audience wouldn't really believe in Coco if they didn't see his house, his cars and his yacht. It's a film about materialism, so it was important to make it look realistic.



How did Ilan Goldman come to produce COCO? Which of you went to find the other?

He was the first to talk to me about cinema. I remember, he came to see me at the Trévisé theatre, in my first show, which dealt with my journey, with immigration, Morocco and Québec. He told me that I should make a film about my stories. At the time I thought he was out of his mind! But the day I wanted to direct my first film, I naturally thought of him. I told you; I like circular stories.

How did you put together your crew?

It's pretty much a selection of the best from all my previous films. My team was essentially made up of people that I met on the films that I did as an actor. The script supervisor, the props manager, the key grip. I met the director of photography, Gilles Henry, a long time ago on a film by Éric Assous, *PEOPLE IN SWIMSUITS AREN'T (NECESSARILY) SHALLOW*, on which we hit it off very strongly, like a whirlwind! And then I met him again for *PRICELESS* by Pierre Salvadori. I was already telling him that one day I'd like to move on to directing and I started to ask him questions about lenses, the various angles and movements. It was a sort of apprenticeship. When I started to work on *COCO*, it was obvious he'd be along for the ride.

Do you recall what you said to him to define the look you wanted for COCO?

I said I wanted it to be American! But without the distance that American films often have, due to the filters or the lenses they use. I wanted us to be in an American comedy and above all I wanted it to be like a candy store! What does that mean? Candy yellow, candy green, candy red – a punchy look, one that's inviting. Everybody got into the spirit of this, which is basically Coco's delirious world. I didn't know the production designer, Jacques Rouxel, but among everyone he was the one who spoke with the best understanding about my film. He understood the humor that could be obtained from the sets, the comic effects they could create. He had a lot of fun, he even wanted to be more extreme; I had to rein him in. It was his idea for the giant wedding photo in Coco's bedroom, and for the princess' château in the little girl's bedroom. He got right inside all of Coco's crazy dreams. Same goes for the costumes. I wanted to work with someone who knew that community well and when I met Carine Sarfati, I knew I had found the right person. She wasn't going to be afraid to splash some colors around!

The music also contributes to Coco's craziness...

Here again, it's a question of affinities and encounters. I wanted to work with Stéphane Lopez, who is very gifted, and whom I adore. He did the music for my shows but he'd never done a feature film. I imagined music that, in the show-off moments, would be "bling-bling" and upbeat, but that would accompany the emotion in the more serious scenes, like the one where Coco talks to his mother in which there are instruments from North Africa which really get you inside. I dreamed of this kind of blend.

How would you describe your approach to directing?

I understand that what's very important for me is to follow all the way through on what I feel, on what I think. And that's something I'll do even more in future. The moments where I listened to my own voice the most in the film are those that most closely reflect who I am, and I like them; they are the comic moments which are relatively uncut. When the camera films the mother calling her son to order, that speaks to me; when the camera films Steve Elbaz (Manu Payet) saying to Coco during the party: "So, you're happy", I like that. My approach is simple: Don't neglect the visual effects, but underline them, accompany them and enhance them. I loved the shots from the helicopter, the group scenes, the yacht, the Stade de France, etc. But when it's a moment of pure acting, simply let the actors play comedy. I like it when two actors are in the same shot and interact. The rhythm then becomes natural and is not dictated by cutting or editing. For me, the rule of good comedy is timing. But the timing of the acting, not the timing of the editing. All the more so since the dialogue here is important. These are people who talk a lot, who have their own language. It's all about words and funny expressions. "Stop with your Jean Jacques," for example. People might ask themselves what it means but for me, it's totally true to what Coco would say and I want people to see it.



It's the first time you have directed actors...

And it was an absolute pleasure. It's even maybe the thing I liked best. I loved the days when I wasn't acting.

There can't have been many of them!

No! But on those days, I loved putting on my director's hat, seeing the actors do their thing, watching them through the camera, seeking out certain things with them. It's really very exciting. What's more, I discovered that I've got an organic thing, something chemical, which is to immediately feel if a dialogue doesn't sound exactly right. I didn't work with Francis Veber for nothing! I like to seek out this little music with the actors, without imposing it on them. And when it sounds just right, it's something that literally gets me in the stomach.

Did you feel the need for someone else to oversee your acting? Especially with a character like this, how did you know if you were going too far? To make his exuberance credible, it's a question of balance and paradoxically one of subtlety, of nuance – is it possible to manage that alone?

I know the character very well, so I've got a pretty good handle on him. But I did have a bit of help. When I do stagework, I work closely with my sister Judith. She is my external eye. That's very important. On the film, it was more Chantal Pernecker, my script supervisor, who helped me. It was her I looked to at the end of a take. She also helped me, like my first assistant, for the shooting script, to organize the filming. There were in fact some takes where I went too far, where I got lost, or let the accent slip or the gestures. The other rule of good comedy is that even the most crazy, the most extravagant things can be credible. Especially since Coco is a big-hearted man – he takes a little time to hear what people are saying to him, but he ends up understanding.

Would you say that at the end of the day, wanting to direct yourself in a film was to have more control or more freedom?

Both! I don't like the word control much, but more influence on the overall project, yes, and more freedom for me as an actor. Because I could try things, and give myself moments of total improvisation. There are many of them. The dance scene, for example. I just thought we were going to do a few dance steps, nothing more. I really liked all that. I'm already all fired up to make another film and I'm thinking about all sorts of ideas. I'm looking forward to doing a second film and using all that I've learnt.

If Coco could see the film, what do you think he'd say?

He'd say: "What a tribute! But you held back too much!"



INTERVIEW WITH ILAN GOLDMAN

What lead you to produce the first film directed by Gad Elmaleh? Especially since up to now you haven't produced many comedies...

It's true, I've done few comedies. I was a fan of his ever since I saw him on stage. It was when he was starting out, in a show called "Décalages" in which he recounted his move from Morocco to Canada. Although I have no links with Moroccan culture, I felt a strong resonance with this sensibility of the émigré who, because he arrives in a country that he doesn't know but about which he has long fantasized, sees things that others don't: The good things, and those less good! And he highlights them with a lot of distance and humor. If that touched me so much, even though I didn't have the same reference points, it was because it was universal. I could say that finding the universal in the specific is an almost obsessive quest for me. So my desire to produce COCO has its roots in the work of the artist, an artist who tackles the same themes as those that concern me. And then there was the encounter with a man. A decent man, who, in his everyday life and not only in the pursuit of his art, has his reference points, his values, his morality, his memory, his conscience. There aren't that many of them.

You had already worked together on XXL which you produced and in which he acted...

Well there you are; COCO is proof ten years on that XXL, which was one of my biggest flops, did serve some useful purpose! First because it taught me a lot about my job as producer, but above all because, thanks to that film, I met a lot of people with whom I have remained friends, including Gad. I've wanted to work with him again ever since. It was just a question of finding the right opportunity. Today, I'm more experienced, I've made some films, I've become an established producer. So I felt in a position to be able to help him bring to fruition his first film, and accompany him – beyond just financing of course – in the singular adventure that is every first film. And from his point of view, I think he found in me someone who could help him take his idea all the way, to give it sense, and to preserve it. In the end, it all happened quite naturally. Everyone played their role and fulfilled their function, but it was a shared undertaking, and that was great.

One thing that contributes a lot to the film's success is the resources put into it which allow you to show Coco's exuberance, his excesses and his mania, and to play with that...

Right away, I knew this was a story that would require a considerable budget. Coco is a character who's always excessive, over-the-top, and we had to show that in very tangible ways. We had to show his offices, his house, his bedroom, his yacht, his cars – and we also had to have the means to show all that properly. At the same time, and that is perhaps what is funniest, he goes overboard without ever really being aware of it. He's just naturally excessive! It's not something forced, it's not caricature. What interested me most in the subject wasn't this exuberance, it was how we pass on what we pass on. I can even say that, since I've been a father, it's one of the most important questions in my life. How do you give to your children those values that help them construct and shape themselves, and, at the same time, how do you not only let them go wherever they want to go, but encourage them to go there, even if it's the opposite of what you would have wanted, of what you are? In fact, I don't think I could be interested in a comedy if it didn't have a serious theme underneath. For me, COCO is a film which deals above all with the father-son relationship. How the father, who's spent all his time organizing this party to impress everyone, all of a sudden comes to understand that the main thing for his son is not this level of debauchery. Gad's strength, and his talent, is that he made a comedy out of this.



How do you and Gad complement each other?

On this film in any case, I was the one who asked the questions. Since then, of course, our rapport has evolved. He has a great comic sense, a sense of timing, a sense for laughter – and with a grace, subtlety and efficiency that is not given to everyone! The role I can play is to constantly ask why are we going in this direction, why are we doing this instead of that, what's the reasoning behind it. I'm always questioning the overall sense. In short, I'm there to play the contradictory element. Especially because Gad has the automatic reflexes of the one-man show, which is more a succession of sketches and is not based on the same rules, the same construction, the same rhythm as a movie. In cinema, you must never lose sight of the central story line, and a single gratuitous gag can take you away from it. I was able to keep that on track, but for the rest, Gad is such a hard worker. In any case, he asks himself all these questions. Frankly, I've rarely seen anyone quite as obsessive, in the good sense of the word, as rigorous, as demanding in his work. It's impressive.

We know his qualities as an actor and writer, but what do you think, on the basis of this first film, are his main qualities as a director?

It's taste. He has good taste. He has good taste for actors, for lighting, for costumes, for where to put the camera, for sets (it's the first time I've heard people laugh when they discover a set!). And then, he has a sense of timing. For himself, for his actors, for the scene. He made me understand some things about the mechanics of laughter, about the effects of a gag according to how it is staged, according to the time left for the audience to become aware of the effect before setting off another laugh. It's as precise as a Swiss watch! I was fascinated to see Gad working on that level. He's very accomplished, but that's nothing to be surprised about: Stage work predisposes one to the job of directing because it's very meticulous. There's lighting, effects, it's timed to the nearest second. It's a very finely honed mechanism which demands diabolical precision. COCO is not about an actor who suddenly takes up directing, it's about a great star of the one-man show who's taking his work even further.

Now that the film is finished, what strikes you most in watching it?

The rapport between Coco and his mother are magnificent. And of course, his rapport with his son. That we managed to achieve this balance, this blend between effective entertainment which hits its target, and which still puts across a message about father-son relationships, about this notion that you have to accompany your children in their choices even if they're not yours. For me, that's a good lesson for life!

After COCO, have you got other projects with Gad?

We're already talking about things. Gad had such a good time directing this first film that he is impatient to do the next. I like the idea a lot because I tend to put value on those who stand the test of time. What interests me today is to prolong our collaboration, which is what we're going to be able to do together next.



GAD ELMALEH

WRITER – DIRECTOR

2008 COCO – Gad ELMALEH

CINEMA

2008 COCO – Gad ELMALEH
2007 COMME TON PÈRE – Marco CARMEL
2005 THE VALET – Francis VEBER
PRICELESS – Pierre SALVADORI
2004 OLÉ – Florence QUENTIN
CHOUCHOU – Merzak ALLOUACHE
2001 À + POLLUX – Luc PAGES
2000 WOULD I LIE TO YOU? II – Thomas GILOU
1999 ON FAIT COMME ON A DIT – Philippe BERENGER
DEUXIÈME VIE – Patrick BRAOUDÉ
LES GENS EN MAILLOT DE BAIN – Éric ASSOUS
1998 TRAIN OF LIFE – Radu MIHAILEANU
1997 LONG LIVE THE REPUBLIC – Éric ROCHANT
1997 MAN IS A WOMAN – Jean-Jacques ZILBERMANN
1996 XXL – Ariel ZEITOUN
1995 HEY COUSIN! – Merzak ALLOUACHE

ONE-MAN SHOWS

2007/2008 PAPA EST EN HAUT
Directed by Gad ELMALEH, Judith ELMALEH
2004/2005/2006 L'AUTRE C'EST MOI
Directed by Gad ELMALEH
2000 LA VIE NORMALE
Directed by Isabelle NANTY
1995/1998 DÉCALAGES
Directed by Isabelle NANTY

THEATER

1999 TOUT CONTRE – CLOSER
Directed by Patrice KERBRAT
1994 LES LIBERTINS
Directed by Roger PLANCHON



PASCALE ARBILLOT

CINEMA

2008	COCO – Gad ELMALEH
2007	WHAT IF...? – Léa FAZER LET IT RAIN – Agnès JAOUÏ
2005	HELL – Bruno CHICHE UN PRINTEMPS À PARIS – Jacques BRAL
2004	EDY – Stephan GUERIN–TILLIE CLARA AND ME – Arnaud VIARD
2000	GRÉGOIRE MOULIN VS. HUMANITY – Artus De PENGUERN
1999	ONE 4 ALL – Claude LELOUCH
1999	L'EXTRATERRESTRE – Didier BOURDON
1998	THE CLOWN SMILES – Eric BESNARD

TELEVISION

2007	MERCI LES ENFANTS VONT BIEN Episodes 5 – 8 – Stéphane CLAVIER
2006	MERCI LES ENFANTS VONT BIEN Episodes 3 & 4 – Stéphane CLAVIER
2005	MERCI LES ENFANTS VONT BIEN Episodes 1 & 2 – Stéphane CLAVIER
2003	LES ROBINSONNES Laurent DUSSAUX CHANGER TOUT Elisabeth RAPPENEAU MER BELLE À AGITÉE Pascal CHAUMEIL
2002	CAUTION PERSONNELLE Serge MEYNARD
2002	VU A LA TÉLÉ Daniel LOSSET JULIA FERENZI Éric WORETH LES SCRUPULES DE MAIGRET Pierre JOASSIN MATA HARI LA VRAIE HISTOIRE Alain TASMA
2001	LES EX FONT LA LOI «ERREUR DE JUGEMENT» Philippe TRIBOIT DOCTEUR SYLVESTRE «APPARENCES TROMPEUSES» Marion SARRAUT CRIMES EN SÉRIE – «LE VOYEUR» Patrick DEWOLF «LA PECHERESSE»



2000	SERVICE(S) COMPRIS – Jérôme FOULON
2000	LE DISCIPLE Patrick DEWOLF LA TORTUE Dominique BARON
1999	VARIATIONS MORTELLES Patrick DEWOLF HISTOIRES D'AMOUR Patrick DEWOLF
1998	EN QUÊTE D'IDENTITÉ Éric WORETH NATURE MORTE Patrick DEWOLF DOUBLE SPIRALE Patrick DEWOLF LE BAHUT Michäela WATTEAUX LA TRESSE D'AMINATA Dominique BARON
1997	UN MARI VIOLENT José PINHEIRO LE SILENCE DU SCARABÉ Patrick DEWOLF UNE GROSSE BOUCHÉE D'AMOUR Michäela WATTEAUX
1996	SALUT L'ANGOISSE Maurice FRYDLAND COMITÉ D'ACCUEIL Marion SARRAUT
1996	LE COMÉDIEN Georges LAUTNER FÉMININ MASCULINE Michäela WATTEAUX
1995	BURMA EN DIRECT – Daniel LOSSET LETTRES À LILIJ Jean Luc TROTIGNON LA FIANCÉE ASSASSINÉE Elisabeth RAPPENEAU
1994	LA RÊVERIE Jean Luc TROTIGNON UNE MORT PROGRAMMÉE Jacques CORTAL WEEK-END Marion SARRAUT
1993	LE CRI COUPÉ Miguel COURTOIS



THEATER

- 2006 THREE ONE ACT PLAYS
Directed by Benoît LAVIGNE, written by Woody ALLEN
- 2003 HEDDA GABLER
Directed by Roman POLANSKI
Théâtre Marigny
- 2000 LEÇON DE NUIT
Directed by Christophe LIDON
Petit Théâtre de Paris
- 1995 LA NUIT DU CRIME
Directed by Robert HOSSEIN
Théâtre de Paris
- 1993 LA PAIRE DE GIFLES
Directed by Yves LECAT
Musicales d'OPPEDE
LA MAMMA
Directed by Jacqueline BŒUF
Théâtre Tête d'Or, Lyon

SHORTS

- DOUBLE GAME – Emmanuel OBERG
RIEN QUE DES GRANDES PERSONNES – Jean Marc BRONDLO
LES VOISINS – Artus De PENGUERN
SCÈNES DE LIT – François OZON
QUAND FOND LA NEIGE OU VA LE BLANC – J. MAUBRAY
LA POLYCLINIQUE DE L'AMOUR – Artus De PENGUERN



JEAN BENGUIGUI

CINEMA

2008	COCO – Gad ELMALEH HELLO GOODBYE – Graham GUIT TELEMENT PROCHES – Olivier NAKACHE and Éric TOLEDANO
2006	GOMEZ & TAVARES – Cyril SEBAS and Gilles PAQUET BRENNER
2005	NOS JOURS HEUREUX – Olivier NAKACHE and Éric TOLEDANO
2004	THE DALTONS – Philippe HAÏM
2003	MARIAGE MIXTE – Alexandre ARCADY TURN LEFT AT THE END OF THE WORLD – Avi NESHER I, CESAR – Richard BERRY
2001	DEAD WEIGHT – Alain BERBERIAN
2000	ASTERIX and OBELIX: MISSION CLEOPATRA – Alain CHABAT
1997	BINGO – Maurice ILLOUZ MERCİ MON CHIEN – Philippe GALLAND
1996	HEY COUSIN! – Merzak ALLOUACHE
1995	BEWARE THE STILL WATERS – Jacques DESCHAMPS
1992	DAY OF ATONEMENT – Alexandre ARCADY TANGO – Patrice LÉCONTE
1991	THE BEAUTIFUL STORY – Claude LELOUCH MY LIFE IS HELL – Josiane BALASKO CINÉMALA TOTALE – Claude ZIDI LOULOU GRAFFITI – Christian LEJALE
1990	A DAY TO REMEMBER – Jean-Louis BERTUCELLI CLUB EXTINCTION – Claude CHABROL
1989	THE CRY OF MEN – Okacha TOUATI MY NEW PARTNER II – Claude ZIDI
1988	UNE NUIT À L'ASSEMBLÉE NATIONALE – Jean-Pierre MOCKY BLACK MILAN – Romy SHAMMAH LE BANQUET – Marco FERRERI
1987	CONTRÔLE – Guillano MONTALDO
1986	LES FUGITIFS – Francis VEBER
1983	THE BIG CARNIVAL – Alexandre ARCADY
1982	THE AFRICAN – Philippe de BROCA
1981	GRAND PARDON – Alexandre ARCADY
1979	THE BIT BETWEEN THE TEETH – Laurent HEYNEMANN MEMOIRS OF A FRENCH WHORE – Daniel DUVAL COLD CUTS – Bertrand BLIER
1977	CACHE-CACHE – Christine PASCAL
1976	THE QUESTION – Laurent HEYNEMANN



TELEVISION

2008	LES HÉRITIÈRES – Harry CLEVEN
2007	ALI BABA – Pierre AKNINE
2004	CARVALHO – EP. LE PRIX Edouard NIERMANS ARTE VIVEMENT LE QUICHOTTE ! Jacques DESCHAMPS ARTE
2003	CARVALHO: LA ROSE D’ALEXANDRIE ZONE INTERDITE – François LUCIANI
2002	L’ADIEU – François LUCIANI QUI MANGE QUAND ? Jean–Paul LILIEFELD FRANCE 3 LE 17 CARVALHO: RENDEZ–VOUS AVEC LA MORT À UP & DOWN CARVALHO: LES MERS DU SUD
2001	LE JEUNE CASANOVA
2000	VÉRITÉ OBLIGE – Jacques MALATERRE
1999	CARVALHO – Six 90-minute films
1997	DOSSIERS DISPARUS – Philippe LEFEVRE
1996	LA PITIÉ DU DIABLE – Ghislain ALLON ARTE – Michaela HEINE BERJAC 1 and BERJAC 11 Jean Michel RIBES
1995	NAVARRO: «CENDRES CHAUDES» Gérard MARX
1993	JULIE LESCAUT: «VILLE HAUTE, VILLE BASSE» Josée DAYAN LA RÈGLE DE L’HOMME Jean–Daniel VERHAEGHE
1992	ANGE OU DÉMONS ? – Pierre AKNINE
1991	ELIXIR D’AMOUR – Claude d’ANNA 36–15 BISE MARINE Jean–Daniel VERHAEGHE
1991	IMOGÈNE DÉGAINÉ – Thierry CHABERT IMOGÈNE INAUGURE LES CHRYSANTHÈMES – Thierry CHABERT IMOGÈNE and LES LÉGUMES MAUDITS – J.D. VERHAEGUE
1990	IMOGÈNE and LA VEUVE BLANCHE Thierry CHABERT LA MALÉDICTION D’IMOGÈNE Thierry CHABERT VOUS ÊTES FOLLE IMOGÈNE Paul VECCHIALI IMOGÈNE CONTRE ESPIONNE Paul VECCHIALI EN UN MOT and RÉPÉTITION À LA BAGUETTE Daniel VIGNE LE PAVÉ DU GORILLE – Roger HANIN



1989 NE VOUS FACHEZ PAS IMOGENE
 François LETERRIER
 ENCORE VOUS IMOGENE
 François LETERRIER
 IMOGENE EST DE RETOUR
 François LETERRIER
 LES FIANCAILLES D'IMOGENE
 Sylvain MADIGAN
 NOTRE IMOGENE – Sylvain MADIGAN

THEATER

2008 CHAT EN POCHE (FEYDEAU) Pierre LAVILLE – Tour
 2006 LA RÉPUBLIQUE DE MEK–OUYES
 (Jacques JOUET)
 Jean–Louis MARTINELLI
 Théâtre Nanterre–Amandiers
 2005 GROSSE CHALEUR – 2005/2006 tour
 (Laurent RUQUIER)
 Patrice LECONTE
 2004 GROSSE CHALEUR
 (Laurent RUQUIER)
 Patrice LECONTE
 Théâtre de la Renaissance
 1998 LA CHALEUREUSE ORPHELINE
 (Hervé ROYER)
 Solo show – Théâtre de Clichy
 C'EST PAS MOI QUI AI COMMENCÉ
 First performed at Le Lucernaire
 JEAN BENGUIGUI SENTIMENTAL
 First performed at Le Petit Montparnasse
 QUELLE CHALEUR !
 First performed at Le Splendid
 1997 DERRIÈRE LES COLLINES
 J.L BOURDON
 1995 BRÈVES DE COMPTOIR (J. M. GOURIO)
 Jean–Michel RIBES
 Théâtre Tristan Bernard – Tour
 1993 LES POISSONS ROUGES
 (Jean ANOUILH) – J.MAUCLAIR
 Théâtre St–Georges, Tour
 MARCHAND DE CAOUTCHOUC
 (Hanoeh LEVIN) – Jacques NICHET
 Théâtre des Treize Vents, Montpellier /
 Tour – Théâtre Hebertot
 STALINE (G. SALVATORE)
 A.AMARATRAT – Théâtre de la Colline



1992 ORNIFLE (Jean ANOUILH)
Patrice LECONTE – Tour
1986 L'ÉLOIGNEMENT (Loleh BELLON)
Bernard MURAT
1985 BOULEVARD DU MÉLODRAME
1982 L'OPÉRA DE QUAT'SOUS
(Bertold BRECHT) – Gorgio STREHLER

VOICE

2008 UNE VIE DE CHAT – Alain GAGNOL
2004 SHARK TALE – Éric BERGERON,
Vicky JENSON, Rob LETTERMAN

OPERA

2006 LE CHANTEUR DE MEXICO
(Francis LOPEZ) – Emilio SAGI
1998 HARY JANOS – A. MARATRA



MANU PAYET

THEATER

- 2007 MANU PAYET AT LE SPLENDID, LE BATACLAN and L'OLYMPIA
(one-man show)
Written by Manu PAYET and Philippe MECHELEN
Directed by Philippe MECHELEN

CINEMA

- 2008 COCO – Gad ELMALEH
KUNG FU PANDA – Mark OSBORNE, John STEVENSON
RTT – Frédéric BERTHE
2007 HELLO GOODBYE – Graham GUIT

TELEVISION

- 2008 KAAMELOTT
2006 PETITS SECRETS GROS MENSONGES
Laurence KATRIAN
LE SOIRING ÉMISSION
Presenter/Actor
Daily talk, sketch and comedy show.
2005 Author and actor on LA TELOOSE on Comédie.
(Nikos, Arthur, M, Stéphane Bern...)
2003 COMÉDIE! Author/Actor
BAD PEOPLE PROGRAMM – Daily topical show
LA STARLOOSE ACADEMY – Short topical program



ARY ABITTAN

CINEMA

- 2008 COCO – Gad ELMALEH
2008 TELLEMENT PROCHE – Olivier NAKACHE and Éric TOLEDANO
2007 TU PEUX GARDER UN SECRET – Alexandre ARCADY

SHORTS AND MID-LENGTH FILMS

- NAUTIL-US – Michel VIGNAUD
2006 UN AUTRE MONDE – David HADDAD

TELEVISION

- 2008 NOS ANNÉES PENSION – Season 3
Luccio DI ROSA – Stephan KOPECKY – Alain MUNCH
2007 INÉLUCTABLE – François LUCIANI
LA TRAQUE – Laurent JAOUI
NOS ANNÉES PENSION
Thibault STAIB – Alain RUDAZ – Luc Di ROSA
2003 VOYAGE AU BOUT DE L'HUMOUR JUIF
ALEX SZALAT
2002 LA GRANDE BRASSERIE – Dominique BARON
1999 SUR LA VIE DE MA MÈRE – LAYANI

THEATER

- 2008 HAPPY HANOUKA
by Alexandra PANDEV and Sylvie AUDCOEUR
Directed by Jean-Luc MOREAU – Tour
2007 HAPPY HANOUKA
Directed by Alexandra PANDEV and Sylvie AUDCOEUR
Directed by Jean-Luc MOREAU – Théâtre Michel
2007 COUSCOUS AUX LARDONS
Grande Comédie and Comédie République
2006 CYRANO 2 – Tour
2007



ILAN GOLDMAN

- 2009 COCO – Gad Elmaleh
- 2008 BABYLON AD – Mathieu KASSOVITZ
- 2007 99 FRANCS – Jan KOUNEN
LA VIE EN ROSE – Olivier DAHAN
- 2006 ANIMAL – Roselyne BOSCH
- 2004 THE CORSICAN FILE – Alain BERBERIAN
CRIMSON RIVERS 2: ANGELS OF THE APOCALYPSE – Olivier DAHAN
- 2002 PACT OF SILENCE – Graham GRUIT
- 2001 THE CODE – Manuel BOURSINHAC
- 2000 THE CRIMSON RIVERS – Mathieu KASSOVITZ
VATEL – Roland JOFFE
Opening film, Festival de Cannes
- 1998 BIMBOLAND – Ariel ZEITOUN
IN ALL INNOCENCE – Pierre JOLIVET
- 1997 XXL – Ariel ZEITOUN
- 1995 CASINO – Martin SCORSESE
- 1992 1492 – CONQUEST OF PARADISE – Ridley SCOTT



CAST

GAD ELMALEH
PASCALE ARBILLOT
JEAN BENGUIGUI
MANU PAYET
ARY ABITTAN
DANIEL COHEN
NOÉMIE LVOVSKY
GLADYS COHEN
NICOLAS JOUXTEL
LÉANE GRIMAUD
With the participation of

Coco
Agathe
Zerbib
Steve
Max
Mimo
Brigitte
Evelyne
Samuel
Julia
GÉRARD DEPARDIEU, ENRICO MACIAS
and JACQUES SPIESSER

CREW

Director
Screenplay
Producer
Associate producer
Production manager
First assistant director
Director of photography
Set design
Editor
Costumes
Script editor
Casting
Sound
Supervising sound editor
Sound re-recording mixer
Sound re-recording mixer
Original music
Post-production supervisor
Production coordinator
Unit production manager
Make-up
Hair
Set photographer

With the participation of

Gad ELMALEH
Gad ELMALEH and Caroline THIVEL
Ilan GOLDMAN
Catherine MORISSE – MONCEAU
Marc VADE
Véronique LABRID
Gilles HENRY, AFC
Jacques ROUXEL
Jennifer AUGÉ
Carine SARFATI
Chantal PERNECKER
Sylvie PEYRUCQ
Laurent ZEILIG
Nikolas JAVELLE
Jean-Paul HURIER
Marc DOISNE
Stéphane LOPEZ
Abraham GOLDBLAT
Axel DÉCIS
Alain MOUGENOT
Turid FOLLVIK
Agathe MORO
David KOSKAS
A LEGENDE, LEGENDE FILMS, KS2 CINEMA,
STUDIOCANAL and TF1 FILMS PRODUCTION
coproduction.
CANAL+



STUDIO CANAL