

**STUDIO CANAL**

BENOÎT  
POELVOORDE

ISABELLE  
CARRÉ



**Romantics Anonymous**

(Les Emotifs Anonymes)

A FILM BY JEAN-PIERRE AMÉRIS

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PAN-EUROPÉENNE PRESENTS IN ASSOCIATION WITH STUDIOCANAL

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# Romantics Anonymous

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FORMAT: 2.35 / SOUND: DOLBY SRD / RUN TIME: 80 MINS / VISA N° 121.064

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## THE STORY

Jean-Ren   is the boss of a chocolate factory and Ang  lique is a talented chocolate maker. They are both emotionally-challenged people.

Drawn together through a shared passion for chocolate, Jean-Ren   and Ang  lique fall in love, but neither is able to express how they feel.

Sadly, their crippling shyness is driving them apart. But eventually, they manage to overcome their lack of self-confidence, and risk baring their true feelings.

*Interview with*  
**JEAN-PIERRE AMÉRIS** *director & co-scriptwriter*



*How did this project come about?*

I feel like I've always had this film inside me. It's definitely the most intimate and most autobiographical film I've made. I always knew that one day, I'd tell a story involving emotionally-challenged characters – being one myself since early childhood.

I remember when I was young and I had to go out of the house, I'd open the door a crack and peep through to check there was nobody in the street. If I was ever late for school, I was unable to walk into the classroom. It got even worse in my adolescence and that's when I developed my passion for cinema. Safe in darkened movie theaters, I could really experience fear, suspense, joy and hope; I could experience great emotions without worrying if anyone was looking at me.

*And yet you've made many films and being a director means you're very exposed...*

My desire to make films was born from this great affection for cinema, and it was cinema that helped me overcome my fears. As I went on, I tried to make my fear an ally and it became something that drove me. That's how I dared make my first shorts and really got into being a director with everything that comes with that. With hindsight, I see that fear has always been the subject of my films: The fear of commitment in *LE BATEAU DE MARIAGE*, the fear of taking the plunge and becoming an actor in *LES AVEUX DE L'INNOCENT*, the fear of death in *C'EST LA VIE* and the fear of sexuality in *BAD COMPANY*. My characters' fears are a prism through which I observe them, but because I am positive by nature, I also like describing how they get over them and how they pull through.

*Did you ever join Emotions Anonymous, the 12-step program for emotionally-challenged people?*

I discovered that organization a decade or so ago and I went along and joined a group at the Pitié-Salpêtrière hospital where I found other people and other stories, and realized the huge number of people who suffer this unhappiness. The thing emotionally-challenged people fear the most is being with others, in intimate situations. The idea of baring all, both physically and emotionally, makes them panic.

*How would you define a typical emotionally-challenged person?*

These people aren't shy – this is something else. They are people who live in an almost permanent state of tension, torn between a powerful desire to love, to work and to exist, and something that holds them back and stops them every time. They are often full of energy and are neither depressed nor depressive. It's this state of tension that defines them which drew me to comedy because it often places them in some odd situations.

*Your films often deal with characters struggling to find their place...*

I've always told stories about solitary individuals who try to integrate with groups of people. They are afraid but they look for the link. That's what I like to recount in my films and in a way, that's the function of cinema – to create a link and bring people together. Being emotionally challenged is something that isolates people a great deal. As a child, I spent a lot of time alone. I've known people who couldn't even leave their houses, although I never ended up like that. Everything becomes a challenge – going out to buy bread, or passing people on the staircase. You fear other people and fear them looking at you.



*Why did you decide to make emotionally-challenged people the basis for your new film?*

It was a slow process; a desire that grew within me over time. There was one question gnawing at me: What are we afraid of in life? Criticism, teasing, failure, what other people think? When I made *C'EST LA VIE*, I spent a lot of time with people who were going to die and they all told me the same thing: "What an idiot I was, being afraid. I should have spoken up, told them I loved them. I should have dared to do it but now it's too late. What was I frightened of?" That feeling is pretty universal. We all regret not having tried, and it's often silly. You just need to go for it, not be afraid of failure, not be afraid of reaching your limits. It's not success or failure that's important; it's trying. We're too afraid of failure. We're living in an era where everyone is chasing performance and that adds an extra layer of pressure that brings nothing. You feel you have to succeed, you have to be beautiful and young, but this is crushing people. Nobody manages to be as successful as the role models we are presented with. And that's also what I was trying to say with the film: I wanted to tell a story involving this fear but with a light-hearted approach that could inspire confidence in people who share the characters' suffering to different degrees.

*How did you structure the story?*

I have been thinking about making this film for years so it is imbued with the people I've met and my own experiences. Things really came together when I realized we could tackle this subject as a romantic comedy. The potential for funny situations between two emotionally-challenged people was huge. I started by making notes and writing things down. I also read a lot, notably the book by Christophe André and Patrick Legeron, "*La Peur des Autres*" (The Fear of Others). In the end, I put together over 100 pages of notes and thoughts but it was my encounter with Belgian scriptwriter Philippe Blasband that really helped me construct the plot. I encouraged him to write a romantic comedy involving two emotionally-challenged characters neither of which realizes the other shares their problem, drawing on all that autobiographical material. Together, we worked on the story. Lots of the tales I'd heard in discussion groups involved people at work so I wanted their meeting to take place in a work environment. Perhaps Philippe and I came up with the idea of chocolate because we were in Belgium, in a Brussels tearoom, but it's more likely because chocolate is wrapped up in a lot of emotional associations. They say it helps you feel better, it has an aroma and a taste linked to childhood and emotional types tend to abuse it. Hence the idea of the chocolate factory in which he is the boss and she is a chocolate maker.

*How did you choose the actors?*

I discussed the project with Isabelle Carré before I even started writing it. I had just shot MAMAN EST FOLLE with her for TV and discovered that we had a lot in common. I felt exceptionally relaxed around Isabelle. It was like I'd met an alter-ego. We talked about the subject and she immediately expressed an interest. And working a lot together early on in the process meant we were able to give her character lots of little things that came from either Isabelle or myself. She is an actress with whom I have a real affinity and I hope to work with her again.

I also thought of Benoît Poelvoorde very early on. You can feel that tension with Benoît. When he acts, he throws himself into a scene like a highly-emotive person throws himself or herself into life. He does it without a second thought. He's a comic genius and like all artists at that level, flaws and emotions are never far away. He can be incredibly moving whilst being funny. The idea was also to show him in a new light, finely poised between his emotion and his comic talent. Writing for him and for Isabelle really drove us.

*Your film revisits a lot of mandatory scenes from the romantic comedy genre, but from an unusual, off-beat angle, which takes them a step further...*

I like the idea of films with a clearly identified genre and for this one, I was inspired by some of my favorite films, mainly English-language ones. I like the idea of a universe in its own right; a coherent, separate little world. The metaphor of the theater is absolutely perfect here: People going on stage, others waiting in the wings, the majority preferring to be in the audience. They remain in the shadows, there are more of them, they are the most modest and I find them touching. Those are the ones I'm interested in. Jean-René and Angélique are modest people but they can still find their place in the world and in a romantic comedy. They are heroes who win a lot of small battles, but they are mostly fighting against themselves.

*Do you remember the first scene you shot with Isabelle and Benoît?*

The first real scene was the one in the restaurant, their first dinner date. We were right at the heart of the subject, their relationship composed of impulses, desires, impediments, doubts, with each one thinking they're the most terrified, and with all the compromises that involves. It was also very emotional, shooting this scene. The choice of the restaurant we used was no coincidence – it was the Cintra in Lyon, the city where I was born and where we shot most of the film. It's one of the most popular restaurants, a place my father dreamed of going to, with quite an English look to it with wooden paneling and a warm feel. Isabelle and Benoît immediately found the right tone, a combination of humor and emotion. They were funny and immensely moving.

*Your film has quite a stylized, almost timeless universe. At times it is like a fable. How did you define its visual style?*

That aspect corresponds perfectly to the perception emotionally-challenged people have of the world. I wanted the audience to be immersed in their subjectivity. In my first films, I was more in favor of reality. I shot LES AVEUX DE L'INNOCENT in prison and C'EST LA VIE in a real palliative care unit. My idea was to bring fiction into reality. Since CALL ME ELISABETH, I've been more daring in attempting to create different worlds. With ROMANTICS ANONYMOUS, I was surrounded by a crew that I really love working with: Gérard Simon for the lighting, Sylvie Olivé on set design and Nathalie du Roscoat for the costumes. For Isabelle's character, my reference was Ginger Rogers who was an actress I adore. Benoît has a touch of James Stewart in Ernst Lubitsch's THE SHOP AROUND THE CORNER. This involves a palette of colors, reds and greens, a style of clothing that makes you think of the 1950s but with the energy of today, an architecture that's more London than Paris, with bricks, small windows and warm lighting. I also wanted to find and transmit that pleasure which made me fall in love with the movies and enter into another universe, leaving the real world behind.

*Was it that spirit that made you have the actors sing in the film?*

I've always loved songs in films. The little song that Isabelle sings, "I Have Confidence", is taken from Robert Wise's THE SOUND OF MUSIC. Julie Andrew's character sings it when she wonders why she's so afraid when she's about to embark on a huge adventure. For Angélique, Isabelle's character, humming that tune is a little like cuddling a teddy bear. It reassures her. Benoît's character sings too, but for another reason, just as believable in terms of the psychological point of view of highly emotional people. Benoît sings "Les Yeux Noirs" and I think it's enormously moving. It wasn't easy for him. What his character does is pretty symptomatic of highly emotional people. He's scared of everything. He trembles when he finds himself alone with the woman he loves, but suddenly, he throws himself on the microphone and sings a song in the middle of a restaurant. The way Benoît sang it, what he reveals at that moment is one of my greatest memories of this film. I was really moved.

*What are you most pleased of in terms of this film?*

What amazed me was the comedic power and emotion given off by Benoît and Isabelle. They brought their characters to life with a humanity that is unique to them. You really become attached to them in this movie.

*Selected filmography*  
**JEAN-PIERRE AMERIS**



### Cinema

- 2010 ROMANTICS ANONYMOUS  
with Benoît Poelvoorde, Isabelle Carré
- 2006 CALL ME ELISABETH  
with Alba Gaia Bellugi, Stéphane Freiss, Maria de Medeiros
- 2004 LIGHTWEIGHT  
with Nicolas Duvauchelle, Bernard Campan  
*Official Selection "Un Certain Regard" Cannes Film Festival 2004*
- 2000 C'EST LA VIE  
with Jacques Dutronc, Sandrine Bonnaire  
*Best Director at the San Sebastian Film Festival 2000*
- 1998 BAD COMPANY  
with Maud Forget, Lou Doillon  
*Official Selection at the Sundance Film Festival 2000*
- 1995 LES AVEUX DE L'INNOCENT  
with Bruno Putzulu, Michèle Laroque  
*Critics Week Prize at the Cannes Film Festival 1996*  
*Youth Award at the Cannes Film Festival 1996*
- 1992 LE BATEAU DE MARIAGE  
with Florence Pernel, Marie Bunel, François Berléand  
*Official Selection at the Berlin Film Festival 1993*

### Television

- 2010 LA JOIE DE VIVRE  
with Anaïs Demoustier, Swann Arlaud
- 2007 MAMAN EST FOLLE  
with Isabelle Carré, Marc Citti  
*Critics Prize for Best TV Fiction 2008*
- 1997 L'AMOUR À VIF  
with Sophie Aubry, Samuel Le Bihan  
*SACD Prize 1997*
- 1996 MADAME DUBOIS, HÔTEL BELLEVUE  
with Micheline Presle

## *Interview with* **BENOIT POELVOORDE**



*How did you get involved with the project?*

Isabelle Carré, with whom I'd previously made *ENTRE SES MAINS* by Anne Fontaine and really enjoyed working with, called me to tell me about Jean-Pierre's project. He didn't dare contact me himself. I read the screenplay and I really liked it. I told Isabelle who in turn told him but a few weeks went by and surprisingly, I still hadn't heard anything from Jean-Pierre. I talked it over with my agent whom we share, and my agent said that his behavior wasn't surprising given the autobiographical nature of the film. When you know to what extent the film is autobiographical, you can better understand the situation. He finally called me two weeks later and everything was fine!

*What drew you to the project?*

I never imagined *ROMANTICS ANONYMOUS* could exist as a film. When I first read the screenplay, I thought it was an excellent idea. I think that everyone is more or less emotional but when it's to that extent, it's a real handicap. Then I met Jean-Pierre who told me about his experiences and about the discussion groups that are so useful to those who suffer from this condition, and the whole project took on a new dimension. It is an extremely well written story, which also offers something deeper that could really help a lot of people. The film is a comedy that draws upon a little-known reality, which only served to make the film more interesting. The idea of working with Isabelle Carré again was also very appealing to me. She's an exceptional woman and an excellent acting partner with whom it is very motivating to work.

*How did you approach your character, Jean-René?*

I really liked the idea of playing this kind of character. Jean-René isn't shy, he's panicking. It's not stuttering, it's not hesitation – it's something else: He's paralyzed by fear. He had to be portrayed as being always on the edge. It wasn't easy but it was fascinating. Having seen his other films, I also knew that Jean-Pierre was going to tackle this one in a very delicate way. To get into the character, I often used what I saw in Jean-Pierre. I didn't try to imitate him but he sometimes inspired me. Fortunately, Jean-Pierre laughs more than my character but during moments of doubt, when he has to take decisions, they do have some points in common. Like my character, he has this impulse towards other people, all the while maintaining a distance. This again gives rise to tiny fractures, to discrepancies. With him, you have to watch out more for what you feel than what you see.

*How did you approach the acting?*

I play all my characters literally. I throw myself into the scene and into the moment. The director locates the scene in its context for me so as not to lose the coherence of the story and then – if the casting is spot-on, if the costumes are right and the sets are appropriate – all you have to do is slip into character.



*Were there any scenes you were particularly looking forward to playing?*

I relished all the comedy scenes that take you further, those ones that make you laugh but which reveal something touching. For example, when Jean-René doesn't answer the telephone during his first meeting with Angélique. I really liked that scene. All the scenes of embarrassment – the dinner or in the alleyway when he takes her hand – all those situations were really appealing to me. And performing them with Isabelle was a further pleasure. We started by filming the scenes at the psychiatrist's and I was immediately right into the character.

*What do you have in common with Jean-René?*

I'm not like him but we all have things in common with both the characters in the film. They trigger empathy but there's some way to go between that and actually being like them. Women don't scare me. I like this kind of role because it allows me to express my most vulnerable side but also make people laugh. I don't think I'm emotionally challenged. We often mistake modesty for shyness. I'm modest but I'm not shy.

*What memories will you retain of ROMANTICS ANONYMOUS?*

There were a lot of high points but I think the scene when Jean-René arrives at Emotions Anonymous and speaks to Angélique left the biggest impression on me. He dares to make a confession. He dares to reveal an attachment and a vulnerability.





*Selected filmography*  
**BENOIT POELVOORDE**

- |      |   |      |   |
|------|---|------|---|
| 2011 | MON PIRE CAUCHEMAR by Anne Fontaine   | 2002 | DEAD WEIGHT<br>by Alain Berbérian and Frédéric Forestier<br><i>Prix Jean Gabin 2002</i> |
|      | NOTHING TO DECLARE by Dany Boon   |      |   |
| 2010 | ROMANTICS ANONYMOUS by Jean-Pierre Améris   | 2001 | GHISLAIN LAMBERT'S BICYCLE<br>by Philippe Harel   |
|      | DUMAS by Safy Nebbou  |      | DOORS OF GLORY by Christian Merret Palmair  |
| 2009 | COCO BEFORE CHANEL by Anne Fontaine   | 1999 | LES CONVOYEURS ATTENDENT<br>by Benoît Mariage   |
|      | BEAUTIES AT WAR by Patrice Leconte  | 1997 | LES RANDONNEURS by Philippe Harel   |
| 2008 | LES RANDONNEURS À SAINT-TROPEZ by Philippe Harel                                  | 1992 | MAN BITES DOG by Rémy Belvaux,<br>Benoît Poelvoorde and André Bonzel                    |
|      | ASTERIX AT THE OLYMPIC GAMES<br>by Frédéric Forrestier and Thomas Langmann        |      |   |
| 2007 | LES DEUX MONDES by Daniel Cohen   |      |   |
|      | COWBOY by Benoît Mariage  |      |   |
| 2006 | CHARLIE SAYS... by Nicole Garcia  |      |   |
|      | DU JOUR AU LENDEMAIN by Philippe Le Guay  |      |   |
| 2005 | ENTRE SES MAINS by Anne Fontaine  |      |   |
| 2004 | THE SECRET ADVENTURES OF GUSTAVE KLOPP<br>by Gilles Lellouche and Tristan Aurouet |      |   |
|      | THE RETURN OF JAMES BATTLE<br>by Didier and Thierry Poiraud                       |      |   |
|      | PODIUM by Yann Moix   |      |   |

## Interview with ISABELLE CARRE



*Do you remember the first time Jean-Pierre Améris mentioned the project?*

It was a long time before he wrote it. We'd just shot MAMAN EST FOLLE and he just mentioned the idea. He confided in me that he'd been to Emotions Anonymous meetings and we talked a lot about how we felt about our emotions. That drew us closer. Jean-Pierre is someone I really like both as a man and as a director. I like the way he directs. The idea of working with him again and on that subject in particular was very appealing.

*How would you define your emotional state?*

Today I find it easier to talk about it. It has been a problem but it's much less so now. It's something that affects your daily life. For example, when I used to get angry, I'd cry. Part of myself would turn against me. It's quite complicated to handle because suddenly, there's something swallowing you up. Not so long ago, when I went to a dinner party, I had to walk around the block ten times, sometimes in tears, before finally daring to go in.

To me, shyness and being emotionally challenged are linked. I think it's no accident I do this job – acting allows me to channel and these emotions and put them to good use. Doing a job where you have to reveal yourself and demonstrate feelings in public may seem paradoxical but it's not. On a set or on stage you hide behind a character, behind the directing. Being an actor permits me to experience emotions with a freedom and an intensity that aren't always permitted in real life.

*Have you compared experiences with Jean-Pierre?*

We talked a lot. I told him about when I went to Cannes for the screening of Philippe Harel's LA FEMME DÉFENDUE and I was terrified. I was alone and the only way I could calm myself down was by singing a song from THE SOUND OF MUSIC. As soon as I'd get stressed, like Julie Andrews' character, I'd repeat: "I have confidence in me..." It helped me. I also had lots of good-luck charms on me; trinkets. But today, I'm much better! Jean-Pierre really liked that anecdote and he used it in the film. We had a lot of conversations like that and they really helped feed into my character.

*How did you get close to Angélique's character?*

There is a certain tension in Angélique. That's one thing I share with the character. Like her, after the sweetness we first feel, I have a huge amount of energy and I'm pretty willing. It was important not to let her come across as a shrinking violet. She's not the kind to hesitate. She wants it all but she's stuck. Knowing that, if you had to describe Angélique in one word, it would be "courageous". You need a whole lot of courage to overcome what holds her back. Courage is the key to her character. I found the fact that she has a gift very moving, too. And that paradoxically for her, it's not easy to live with this gift. In the beginning, she almost wants to apologize for it, to hide it. She needs time to take it on board. That's another nice thing the film does: Those who are most modest, in all senses of the word, can have a gift, and this story tells how they can express and share it.

Visually, I often thought of her character as a kind of Mary Poppins – also played by Julie Andrews. I also sometimes thought of my mother who is an inexhaustible source of inspiration. I remember when I was a child, how she would be thrown into confusion by saleswomen who were too authoritative. That fragility which suddenly emerges really struck me. That's what Angélique has.

*What did you think when you found out you'd be acting opposite Benoît?*

I knew from the start that Jean-Pierre wanted to give him the role of Jean-René. I was delighted and it made me even more impatient to start shooting. Having the casting set at such an early stage in the development process, Jean-Pierre and co-writer Philippe Blasband, were able to produce something tailor-made. Benoît is someone I love for many reasons. I am extremely grateful to those people who – like him – have a unique personality and who accept it. They have a strength and they help us take on all the little unusual character traits we might have. Their character throws light upon a field of freedom in which it is easier to exist. It does a lot of good. Those people are precious. We have to protect them and let them exist. Benoît is of that species.

*How was it working with him?*

We were working together again five years after ENTRE SES MAINS. Back then, with Anne Fontaine's film, Benoît was tackling a register that was pretty new for him. He wasn't sure about it. But here, I found a more powerful Benoît, one who was more at ease in the range of facets he masters perfectly. But his acting was even richer – he has gained in versatility. He is capable of acting in different registers and sometimes simultaneously. It's impressive. Benoît is modest and I like that. He throws himself right into it and his confidence is very moving. We started with the scene in the restaurant, which was very smart because all the complexity of the relationship between the two characters is right there. You can feel the tension, the energy in the scene, and I think us meeting up again had something to do with it. There was something of the characters in us, acting together again and perhaps being afraid of not measuring up to each other.

*What was it like working with Jean-Pierre?*

He is very precise. He's not frightened of doing a lot of takes. He helped us progress, ensuring the film's coherence. Jean-Pierre is like us. He's a fighter and he didn't allow us to slack. Jean-Pierre told us how far we should go in terms of our acting. We had to stick our necks out but without slipping into caricature. He defined our limits. I'm touched that he put things in the film that are personal to me. It confirms the closeness we feel, if that were necessary. There are many aspects to him that I see in myself.

*What did you feel when you saw the finished film?*

There is one shot I loved of Benoît when he's just changed his shirt and he comes back into the restaurant with the song "You Are My Destiny" playing. I think he looks beautiful. He's giving off something amazing. In terms of the film as a whole, despite its brilliance and sparkle, it's not just a simple comedy. I think Jean-Pierre has completed a journey of which ROMANTICS ANONYMOUS is a significant stage.

*Selected filmography*  
**ISABELLE CARRE**

CINEMA

- |      |   |      |  |
|------|---|------|--|
| 2011 | DES VENTS CONTRAIRES by Jilil Lespert<br>MEETING WITH AN ANGEL<br>by Yvan Thomas and Sophie de Daruvar    | 2004 | HOLY LOLA by Bertrand Tavernier  |
| 2010 | ROMANTICS ANONYMOUS by Jean-Pierre Améris<br>HIDEAWAY by François Ozon                                    | 2003 | FEELINGS by Noémie Lvovsky   |
| 2009 | TELLEMENT PROCHES by Olivier Nakache and Eric Toledano  | 2002 | BEAUTIFUL MEMORIES by Zabou Breitman<br><i>César for Best Actress 2003</i> |
| 2008 | MUSÉE HAUT, MUSÉE BAS by Jean-Michel Ribes<br>GOD'S OFFICES by Claire Simon<br>CLIENTE by Josiane Balasko | 2000 | TOMORROW'S ANOTHER DAY by Jeanne Labrune                                   |
| 2007 | THE FOX AND THE CHILD by Luc Jacquet<br>ANNA M. by Michel Spinosa   | 1999 | LES ENFANTS DU MARAIS by Jean Becker<br>DAY OFF by Pascal Thomas           |
| 2006 | PRIVATE FEARS IN PUBLIC PLACES by Alain Resnais<br>QUATRE ÉTOILES by Christian Vincent                    | 1997 | LA FEMME DÉFENDUE by Philippe Harel<br><i>Prix Romy Schneider 1998</i>     |
| 2005 | ENTRE SES MAINS by Anne Fontaine<br>L'AVION by Cédric Kahn  | 1992 | BEAU FIXE by Christian Vincent   |

THEATER

- |      |   |
|------|---|
| 2010 | UNE FEMME À BERLIN directed by Tatiana Vialle   |
| 2008 | UN GARÇON IMPOSSIBLE directed by Jean-Michel Ribes  |
| 2007 | BLANC directed by Zabou Breitman<br>COMMENT DIRE directed by Nicole Aubry   |
| 2004 | L'HIVER SOUS LA TABLE directed by Zabou Breitman<br><i>Molière for Best Actress</i>   |
| 2003 | LA NUIT CHANTE directed by Frédéric Belier-Garcia   |
| 2002 | HUGO À DEUX VOIX directed by Nicole Aubry   |
| 2001 | OTHELLO directed by Dominique Pitoiset<br>LEONCE ET LENA directed by André Engel  |
| 2000 | RÉSONANCES directed by Irina Brook  |
| 1999 | MADemoiselle ELSE directed by Didier Long<br><i>Molière for Best Actress</i>  |
| 1996 | SLAVES directed by Jorge Lavelli  |
| 1993 | ON NE BADINE PAS AVEC L'AMOUR<br>directed by Jean-Pierre Vincent<br>IL NE FAUT JURER DE RIEN<br>directed by Jean-Pierre Vincent |
| 1992 | L'ÉCOLE DES FEMMES directed by Jean-Luc Boutté  |





# CAST

Benoît Poelvoorde	Jean-René
Isabelle Carré	Angélique
Lorella Cravotta	Magda
Lise Lamétrie	Suzanne
Swann Arlaud	Antoine
Pierre Niney	Ludo
Stephan Wojtowicz	Psychologist
Jacques Boudet	Rémi
Céline Duhamel	Mimi
Grégoire Ludig	Julien
Philippe Fretun	Maxime
Alice Pol	Adèle
Philippe Gaulé	Philippe
Joëlle Sechaud	Joëlle
Isabelle Gruault	Isabelle
Claude Aufaure	Mr. Mercier
Philippe Laudenbach	Head of the Jury

# CREW

Director	Jean-Pierre Améris
Screenplay	Jean-Pierre Améris and Philippe Blasband
First Assistant Director	Nils Hamelin
Photography	Gérard Simon A.F.C.
Editing	Philippe Bourgueil
Sound	Jean-Pierre Duret Marc Bastien François Groult A.F.S.I.
Set Design	Sylvie Olivé A.D.C.
Costumes	Nathalie du Roscoat
Make-Up	Corine Maillard
Hair Styling	Jimmy Springard
Script Editor	Delphine Régnier-Cavero
Unit Production Manager	Olivier Lagny
Casting	Tatiana Vialle
Set Photography	Marie Baronnet
Making of	Mathieu Pradinaud
Original Music	Pierre Adenot
Production Manager	Baudoin Capet
Producers	Nathalie Gastaldo and Philippe Godeau



A Pan-Européenne - StudioCanal - France 3 Cinéma - Climax Films - Rhône-Alpes Cinéma - RTBF (Belgian TV) coproduction

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# MUSIC

Musical Supervisor Valérie Lindon for Ré Flexe Music  
Original music composed, arranged and directed by Pierre Adenot  
Arrangements: Cyrille Aufort & Pierre Adenot  
Orchestra conducted by Cyrille Aufort  
First violin: Tom Bowes  
Piano: Simon Chamberlain  
Orchestra Manager: Isobel Griffiths  
Assisted by Jo Buckley  
Recorded at Air Studios (London) by Nick Wollage assisted by Olga Fitzroy

Programming: Éric Chevalier  
Pro Tools Operator: Aymeric Letoquart  
Copyist: Guy-Paul Romby  
Original Music Advisor: Patrick Millet  
Recorded at Meudon Studios by Julien Bassères

Sound Mixing: Stéphane Reichart assisted by Hugo Legrand  
Guillaume Tell Studios (Suresnes)

Agents for Pierre Adenot & Cyrille Aufort  
Marie Sabbah & Jean-Pierre Arquié (Film Musique Services)

## MUSICAL EXTRACTS

« I Have Confidence »  
(Rodgers/Richard/Adapt. Lemarchand)  
Performed by Isabelle Carré  
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« Les Yeux Noirs »  
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Arrangements: Pierre Adenot  
Adaptation: Elisabeth Anais  
Performed by Benoît Poelvoorde  
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« Ay Jalisco no te rajes »  
(Ernesto Cortazar Hernandez /Manuel Esperon Gonzalez)  
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