

SAME PLAYER and STUDIOCANAL present

Lambert Wilson Franck Dubosc Florence Foresti Guillaume de Tonquedec  
Lionel Abelanski Jérôme Commandeur Sophie Duez Lysiane Meis Valérie Crouzet

# BARBECUE

A film by  
Eric Lavaine

98 minutes

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# SYNOPSIS

For his 50th birthday, Antoine receives a rather unpleasant gift: a heart attack. From now on, he's going to have to start being more careful. But Antoine has spent his whole life being careful – careful of his health, careful of his diet and carefully taking care of his family and friends. Now Antoine wants to shake things up. And he does just that – both in his life and the lives of those around him!

# Eric Lavaine

## **BARBECUE is your fifth film. It's a change from your previous ones.**

I tried to make a more personal and intimate film about a world that I know well – my life. And for both me and Hector Cabello Reyes, my co-writer, our friends are very important in our lives. To write the film, we started out with an idea that there is no better family than the one you create yourself – i.e. your friends. The problem is that after a couple of decades, your friends become like your actual family, with all the conflicts, jealousies, squabbles and things left unsaid that you get with a family. Your friends drive you mad, but in the end, you can't do without them.

## **What were your inspirations?**

To write the script and to work out how to recount all those joyful, sweet or bitter emotions one shares with one's friends, we took inspiration from our real-life friends, but we mixed up and compiled the characters. None of them would really recognize themselves – and just as well, because we'd like to keep them as friends! Once we'd sketched out the gang, we developed a back-story for each person, a character type and characteristics with which the audience would be able to identify. We all have a friend who became a miserable old fogey before his or her time, another who introduces a new partner into the friendship, and one who hides stuff from us or a childhood friend who didn't turn out so great.

## **Are the various situations in the film taken from real life?**

I tried to convey situations that I have experienced and which should mean something to the audience. How do you deal with a couple getting divorced in terms of their mutual friends? How do you behave when a new partner is introduced to old friends? How do you help a friend whose career is going down the drain without making them feel bad? What advice does one give to a friend's son who is going off the rails? What do you say to an old friend who is becoming a drag? How does one tell a friend that you've got nothing left to say to them? How can one be a "true" friend? There are also some horribly material issues that interested me, such as how one allocates the bedrooms in a shared holiday home, or how one shares out the chores. On this last point, one might talk about the "barbecue syndrome" whereby the guy who laid the piece of meat on the grill considers that he's done his share of the tasks and his wife can do all the other jobs such as the shopping, the dishes, and educating the kids.

## **Why did you call the film BARBECUE?**

I like the word. It has a nice ring to it and it immediately conjures up an image of friends and family, nice weather, vacations, simplicity and having a good time together. There is also something nice about eating meat (sometimes badly cooked) with one's fingers (that have been well cooked!). And I like the fact that barbecues are something you can only do in a group. You never have a barbecue on your own.

## **Is there a lot of eating in your film?**

I wanted to make a film that would make people leave the cinema wanting to eat and wanting to see their friends. Meals are important in the film – you often socialize with friends around a table. And with age, food takes on a growing importance. It's like Antoine says: "just as tenderness replaces sex with old couples, food replaces playing the fool with your friends."

**What unites this group of friends?**

In each gang of friends, there's a shared history. In my film, they all met while studying business in Lyon. They also share a kind of humor, a derision and a solidarity. But they are no longer all on the same wavelength. In a group, there are always driving forces and other more passive elements. Some even feel ignored. This group of friends had had its "golden age" and it thrives on memories of its youth. Antoine's heart attack makes him realize more than the others that it's time to say some things, and perhaps do something hurtful to revitalize the group. So Antoine goes for it and says what he has to say.

**Would you describe BARBECUE as a comedy?**

It's a comedy in that I'm telling the story about the lives of a bunch of friends, and in life, there are a lot of funny things. Having fun with your pals means something. I filmed them having fun and I hope the audience will feel the same happiness as I did. Just so you know, I actually was at a dinner when someone unwittingly made sangria using expensive Château Pétrus wine. One thing I liked about this story was being able to create the comedy from the characters themselves. They each have their own peculiarities and I found it inspiring to play with their defaults and differences, to create oppositions between the characters and discrepancies to make it more fun, and to show that friendship is a state of being, a bit like being in love. You don't get to decide much, it's imposed upon you with all its strengths and weaknesses, but it's the things you have in common that create the attraction and keep you in it for the long haul.

**Is Antoine's heart attack autobiographical?**

Now I've hit the half-century, I have started slowly falling to pieces. Like Antoine, it's my eyesight that's giving up first. But my heart is still holding out. It was actually a friend of mine who, a month after he turned 50, had a heart attack during a half-marathon. He was OK afterwards, but he spent a few days in a coma and when he woke up, he decided to change everything in his life. The heart attack is the trigger that makes Antoine reexamine his life and shake things up. He has scores to settle, not just with others but also with himself. To love other people, you need to be able to love yourself a little.

**Can you envisage a sequel to BARBECUE?**

If the audience asks for one, I'd be delighted to work with this bunch of extraordinarily talented actors again. And I've already got a title – Plancha grill!

# Lambert Wilson

Antoine has got it all – a nice body for a 50-something, the fitness of an Olympian, a great job, a beautiful and intelligent wife, a few no-strings-attached flings to massage his ego and a group of friends he’s adored since he was at university. But nothing feels right. And the miracle solution to make him realize this turns out to be a heart attack.

## **Antoine as seen by Lambert**

The same thing happens to him that happens to all of us, even me! I’ve been lugging around a group of friends like a security detail for over 30 years. I regularly host big dinners in the countryside, just like Antoine does. We end up going grocery shopping for hours, buying mussels. Then we all sit down at a big table where we talk about exactly the same things, and as pleasant as the weekend is, it’s always exactly the same. So I get that feeling of weariness, even if I love them. Like Antoine, I sometimes freak out because that entourage is like a courthouse. If I start seeing someone new, if I buy something or make any kind of decision, my friends consider it their duty to give me their opinion. They know my tastes better than I do, and they know whether my plans will succeed or not. It’s unbearable! And at the moment, I’m rebelling against it. It’s also about the crisis of turning 50, realizing that something profound is changing. Time is accelerating towards old age and there’s nothing you can do about it. You feel helpless. I’m like Antoine – I do sport to keep in shape, although I do smoke and I love white wine. I can relate to that existential panic that mainly makes you want to keep looking good, whatever the cost.

In the beginning, Antoine is bored without realizing it. He’s a little depressed. His children just want more stuff; his relationship with his wife is wearing a little thin. He’s not happy in his job and he’s even finding his mistresses tiring. But instead of being a manic-depressive, he’s a depressive-manic. After his heart attack, his depression turns into a mania and he shrugs off the rules and constraints. He lets go, loses all his inhibitions and turns into a bad boy. In fact, he becomes odious. Of course he’s punished for it and ends up realizing that his friends are the structure in his life. Even with their failings, they’re still his life, his chosen family. He chose them, and chose them for life.

## **What they have in common**

I’m also irritated by my friends – my brothers and sisters, as I call them – but also incapable of living without them. I share his taste for getting them all together in a group, his desire to help them, to solve their problems as he does with Laurent, played by Lionel Abelanski, and make them happy. Like him, and like Eric too, I’m a gregarious beast. I like being surrounded by people. I can’t imagine spending a weekend alone in my house in Burgundy. I tried but it didn’t work out. I never go there alone anymore. My house has to be bursting with friends, with everyone in the kitchen making supper. In terms of our faults, I share his pride, so I need to have friends that I’ve had for 30 years around to stop me showing off. And OK, I’ll admit it – like Antoine, I have to fight against my tendency to play the charmer.

## **How they differ**

I don’t have the same sense of humor as Antoine. That way of being unable to resist the killer comeback, that need to make people laugh all the time. I’ve never in my whole life been able to tell a funny story. Causing a shout of laughter around a dinner table is a real badge of honor for me. But jibes are a different mindset, a way of not taking life too seriously, joking about it. Personally, I’m too serious, even if I try not to be. I’m a pretty solitary and melancholy kind of person. When I throw a party for my friends, after a while, I need to be on my own. I love preparing birthday parties but when the party starts, I want to hole up in my room with a book. It’s weird. I love getting my friends together but I can’t be with a lot of people.

**His favorite scene**

The one I was worried about when it came to the shoot was near the end, during a dinner. I say horrible things to everyone before passing out, face down in the roast chicken. I wanted to go as far as possible without being completely detestable, and losing the audience. Who knows? Perhaps I will! It was a scene I was really looking forward to, but was worried about at the same time.

As a viewer, the scene when I really want to sleep with my wife and I hold her to ransom with a flashlight really makes me laugh. The moments where I am most uncomfortable are those where I have to play the fool or be drunk. I find that hard because in real life, I'm a party pooper. I'm not much of a one for big boozy nights. In any case, drinking makes me fall asleep. In the final scene, when we are all drunk and have to cram into a car, I felt really awkward. I have a real problem letting go. Maybe I was raised too well.

**Eric Lavaine as seen by Lambert**

In this highly autobiographical movie, Eric, just like Antoine, is a really nice and generous guy. He loves his friends. He's a gregarious type with the notion of a troupe in his life. The group of friends in the film works thanks to his simplicity and warmth. Right from the first reading, there was food and wine, and after a few minutes it was like we'd been friend for years. We had arrived with all our armor on and after the first piece of bread and pâté, everyone had gotten down off their high horse. Eric is a really sincere guy and you can feel that in his comedy. I play the lead character, or at least the character who triggers the story and who provides the narration, but I think each character is equally important in terms of the vision of the film. Eric really succeeded in creating the portrait of a group. Coordinating such improvisation with so many voices is quite a triumph. For two months, it was like we were playing soccer in a team.

**On friendship**

It's like a family that you choose. You put everything into it and you'd do anything for it. It's like a sweet yet powerful protection against the adversity of the world.

# Franck Dubosc

Baptiste is newly separated from Olivia but he's not over it. He's a doting father who wants shared custody of the kids so he can keep cooking them dinner, but he's not happy when his ex screws up the planning and arrives the same week as him in the holiday home rented by their mutual friends. To get over their relationship, he's ready to grieve but he can't accept her having another man in her life. Gentle, modest and bitter: he's a man lost without the woman in his life!

## **Baptiste as seen by Franck**

He's a sweet guy but a jealous one. He's still a little childish. This is the first time I've played a normal character and not a "fabricated" one – a guy who dresses like me! I even bought all the clothes from the role. He's like me in terms of what kind of a dad he is. And in terms of his physique. Baptiste has my body. Finally, I get to play a character that talks with my voice and walks like me!

## **His toughest scene**

The one with the intimate moment between Florence Foresti and me. We're friends in real life and are pathologically modest. We were embarrassed but actually, I think that made the scene work better. Also the scene with the swimming pool when I get mad at her. Given that she makes sparks fly, I didn't want to disappoint her.

## **His favorite scene**

I love the one where Guillaume comes down to breakfast and blocks Lambert Wilson's view by talking to him about bread and butter. A scene with me in it? I don't know. Probably the one with the swimming pool.

## **The mood on set**

I've made a lot of ensemble film, like LES SEIGNEURS, alongside very different actors. With BARBECUE, we were all the same age and shared the same lifestyle – more dancing in the living room than a punk attitude. We were able to have fun together and gently tease each other because we are alike. Exactly like our characters, in fact. And we were lucky to have Lambert in the lead role: a "boss" who we all admire.

## **Eric Lavaine as seen by Franck**

Eric has given me my best roles. Initially, I wasn't necessarily up for Baptiste. When we read the script, the obvious role for me was Jérôme, the naïve, slightly dumb guy. But that would have been too obvious. Having me, the handsome old guy, playing a simple, single guy would have been too much. It was great that Eric pushed me to play Baptiste. He writes words that, for me, are easy to perform. And he just needs to give me the tone, the music. But he's open. He lets us make variations. He gives us the tune and we arrange it.

## **On friendship**

A friend is someone with whom I'm not obliged to talk, but to whom I've always got something to say.

## **On growing old**

I have very young children. I'm an old dad so it's not *my* health I'm worried about; it's theirs. Thanks to them, I've lost my old age. When they're grown up and they don't have earache anymore, I'll be able to start taking care of myself. I can have my mid-life crisis at 65!

# Florence Foresti

Olivia is one of the “historic” friends in the group. She married Baptiste years ago and they had two kids but she’s just left him and they see each other now as “friends” with the group. Unlike Baptiste, this doesn’t seem to bother her too much. It’s hard to imagine Olivia depressed. She’s an amazing woman, like a little soldier who is full of energy, and who definitely likes a drink. When she’s had a few, she’ll take anyone on at boules. She’s a real buddy, but a buddy in a fluorescent T-shirt and high heels. Her passion – besides Antoine, Jean-Mi and the gang – is soccer. Her team, Olympique Lyonnais, is a religion to her. And as for missing a match? You’re kidding, right?

## **Olivia as seen by Florence**

She’s a pain in the ass! She’s 40 years old, separated young, shared custody and a big mouth. She’s a pal, she’s great fun and she loves a drink. Olivia is a 40-something true to her generation – assertive. And like a lot of people, she has to leave her husband before she realizes that he’s got more qualities than faults. The grass is always greener, but a lot less fun elsewhere. Seeing him being hit upon by someone else is unbearable.

## **What they have in common**

Everything! Especially the part about being a buddy to the boys. She’s got a similar masculine side to mine. Being a mommy with shared custody is also a lot like me right now.

## **How they differ**

Soccer! I hate soccer and women who like it. To me, they are traitors. I don’t believe them. I’m sure they’re faking it to get more male attention. Eric had me wearing the shirt and the scarf – totally the opposite to who I am.

## **Her toughest scene**

The one where I’m playing boules and I’m completely drunk. I find it very easy to act drunk (I’ve had a lot of experience) but I had to say “Go f\*\*\* yourself!” to Lambert’s character. Oddly, I find it really hard to swear. I do say some minor swear words, but I find it hard. And watching back the film, it still shocks me. The sequence that was the most embarrassing to shoot was where Olivia is reunited with Baptiste (Franck Dubosc). As comedians, seduction is not a weapon we are very comfortable with and we’re really modest in real life. I couldn’t seduce someone if you paid me! Eric had only written one or two lines and was counting on us to improvise the rest. We were there like two idiots. I thought we’d never get through it.

## **Her favorite scene**

There isn’t one with me in it. I’m always disappointed by the results when I see myself on screen. I always think I should have done it better. I can see myself in very chatty, very energetic scenes like the one where I’m balling out Jérôme Commandeur because he didn’t record the match. And I loved shooting the scene with me and Lambert on the poufs that change color – I really wanted to impress him.

## **Eric Lavaine as seen by Florence**

For an actor, working with a director like Eric is a luxury. I’ve never met anyone who takes himself less seriously. He doesn’t make a fuss, he makes everyone feel relaxed, and he never criticizes and never complains. He’s always positive. He allows his actors to be very free, but that doesn’t stop him from getting what he wants. He’s very stubborn. He was determined to get his “Go f\*\*\* yourself!” when I tried to suggest something different. He has a very precise vision of his characters and when the take is good, he never insists on doing a repeat take just to be on the safe side. The take is good so we move on.



He's really into comedy. He's of the one-man-show school like Franck and me; he has the same comic tempo. I anticipate his one-liners just as he does mine, or we say the same thing at the same time. He's a laughter technician and a great author. He knows how to give real punch to situations and dialogs, and behind the camera, he's totally nuts! He loves watching us act. Aside from dealing with friendship, his film is also about growing old. And that's a subject that's on my mind quite a lot at the moment. It's about that hesitation that one has between a desire to continue having fun and a desire to stay healthy. To live a long life or to live well? That's the question when you hit 40. Under the guise of comedy, Eric is asking some essential questions.

### **On friendship**

Boredom is part of friendship. You should count yourself lucky if you're not alone and you feel loved. My friends never annoy me. They're real four-star friends. The idea of getting 15 friends together in a house in the summer is something I look forward to year-round. I love the idea of having a gang of friends.

### **A true friend is...**

...someone you call up and say, "Come over - I totally screwed up!" and they are round right away. To help you bury a body in the garden...

# Guillaume de Tonquedec

In terms of his car tires, Yves is a Goodyear man. He wears polo shirts but he wears shorts, too. He's got a master's in cooking rib of beef. Thanks to his GPS and his obsession about picking the perfect route, he's always first to arrive and tells you in detail about the route he took. Yves is passionate about religious architecture and loves to go grocery shopping, as he knows just what to buy and where to buy it. Yves is a pain in the ass. But this conventional middle-class type is a sweetheart with a huge quality – when you tell him a few home truths, he's not one to bear a grudge. In fact, Yves is just a great guy.

## **Yves as seen by Guillaume**

He's stuck in his own arrogance and so smug. He's so sure of everything that he can no longer even see his wife, who spends all her time trying to attract his attention. She looks at him with passion and he sees nothing. The heart attack and the change in Antoine's behavior forces Yves to stop and open his eyes. Everyone thinks he's an old fuddy-duddy but he thinks he's Mr. Mature. He has a strong Catholic faith and wears clothes from 20 years ago because they haven't worn out yet. His taste isn't so great – that's for sure.

## **His toughest scene**

The scene with the bedpan in the hospital. I was worried it would be vulgar. But we played it so sincerely with such complicity that in fact, it's really funny.

## **His favorite scene**

The one with the Pétrus sangria. You can watch that one over and over again.

## **The mood on set**

There was a great team spirit and that's not always the case in such films. When actors want to perform together, they can really get close as if they've been friends for 30 years. We all have a theater background – either classical or one-man shows – and we all have the same back-and-forth way of working. In addition to their lines, Florence and Franck would test out their one-liners from their shows on us. I'd never worked with Lambert before and that was a particular pleasure because our two characters have a lot of time together on screen. Moreover, in the business, we both are stamped with the same bourgeois label – which we totally accept by the way! It's that classy look with the cashmere sweater, right, Lambert? We have the same education and there's no point denying it. That creates a natural complicity. It was great working with him.

## **What they have in common**

I keep my clothes for a long time! When I'm away shooting, my wife takes the opportunity to throw some out. I still have a sweater that was an 18<sup>th</sup> birthday gift from a girlfriend. It's full of holes and covered in paint but I use it for DIY. It reminds me of that birthday I spent with friends. I'm a practicing Catholic. Is that a flaw or a quality? Being Catholic isn't very glamorous right now but I'll say it anyway. I'm a bit reactionary and like him, I don't like change. And that stops me moving forward.

## **Eric Lavaine as seen by Guillaume**

He's really cheerful. And very keen for actors to make suggestions. To a large extent it's down to him that there were no ego battles on this film because he treated us all the same, with the same enthusiastic expectation. He loves acting and actors.

## **On friendship**

A friend is always there, through thick and thin, through hell and high water.

# Lionel Abelanski

Laurent has huge professional problems. He made a bad investment in some land and is on the verge of bankruptcy, but he'd rather hang himself than tell his wife and friends. She suspects nothing, but they do. As he receives increasingly alarming calls about his business, they also pretend nothing's wrong while protecting and helping him as much as they can.

## **Laurent as seen by Lionel**

He's in crisis and denial. He's worried and he's covering it up. The audience needs to feel his anxiety while he hides it from his friends. I was very tightly wound and focused on my story within the story. I have no comedy scenes. I was neurotic all the time but it didn't bother me.

## **What they have in common**

His way of not saying what's wrong. I was like that – I didn't want to bother my friends with my problems. No doubt that is partly down to pride. And I haven't finished working through that but I'm making progress. Contrary to what one might think in terms of the roles I have played in the past, he's quite similar to me in terms of character and that's fairly disturbing.

## **His toughest scene**

The scenes on the phone. I wasn't acting opposite anyone and the stress needed to ramp up without being repetitive or automatic.

## **His favorite scene**

The scene in the hospital was great fun. Or the last dinner. All the humanity, humor and tenderness of the group come out in that scene.

## **On friendship**

If friends become like family then you have to stop that! Friendship is freedom.

# Jerome Commandeur

He's a law unto himself. Single and childless, Jean-Michel's the one who gets teased, who keeps surprising everyone with his disarming innocence, but watch out – nobody outside this group is allowed to be mean to Jean-Mi!

## **Jean-Mi as seen by Jérôme**

Loyal. He's on the fringes. He's the kind of guy who's not on Facebook; he's got no "status update" or "mood of the day". And as for his clothes, the less said, the better. He's gentle, naïve and a little ridiculous. He takes everything at face value and he's poetic. The kind of friend you can call up on a Sunday because you know he'll be free. He'll go with you to buy a loaf or some dog food. Only his friends have the right to tease him and they certainly wouldn't dream of letting anyone else do so.

## **How they differ**

His look, I hope! Fashion is mysterious. Today, it's fashionable to look kitsch and you get these cool guys wearing T-shirts with cats and rainbows on them but Jean-Mi's got this '96/'97 throwback thing going on with his Ferrari T-shirt over three-quarter-length pants and his short-sleeved turquoise shirts.

## **What they have in common**

Friendships that last. I like everything to be lasting.

## **His toughest scene**

When Antoine (Lambert) humiliates me during dinner. I was afraid of the moment when the camera would fall on me, especially in the midst of all these great actors in this wonderful ensemble film.

## **His favorite scene**

My favorite scene that I appear in would have to be the one with the Pétrus sangria. That was a real comedy gem. But I also have a really soft spot for the sequence when we're all wearing hairnets in the hospital behind the window to Lambert's room. And I loved the scene with the bedpan where we're all frantically passing the buck because none of us want to help him pee.

## **Eric Lavaine as seen by Jérôme**

He's such a funny guy. He's got a screw loose. He'd shout out awful things in a packed restaurant or run down the street buck naked for a dare. The guy's got no filter! He's nuts but he uses that to write his films. I think BARBECUE corresponds to a real desire on his part to move away from his previous comedies that were faster paced. BARBECUE is like INCOGNITO but with a more bittersweet feel. How friendships wear out is a melancholy theme that a lot of people can relate to. Movies always talk about love but friendship is a central theme in our lives. He directs note by note, providing the tone. He's very open.

## **On friendship**

It's time that decides friendships – they are constructed over time. A friend is someone who forgives, too. Friendship should be simple and self-evident. If there are too many constraints, then it gets like family.

# Sophie Duez

A modern, active woman with a noble job. For a while now, she and her husband Antoine have just been passing like ships in the night rather than being in love. When he has his heart attack and objects to taking it easy afterwards, Véronique is worried, but refuses to play the typical ballbreaker. After all, she's got other fish to fry...

## **Véronique as seen by Sophie**

A surgeon, a woman with a realistic attitude who stares life and death in the face and mollycoddles the others with a kindly and amused look on her face.

## **What they have in common**

Observation, tolerance and patience.

## **How they differ**

She loves sweetbreads and is a workaholic!

## **Her toughest scene**

The last one – I didn't want it to end!

## **Her favorite scene**

The picnic, during the hike, when the veneer cracks and in the wonderful landscape of the Cirque de Navacelles, which renders us so tiny as we sit down to eat together. When Antoine (Lambert) stands there on his own, against the sky and on the edge of the abyss, and stuns us with truths delivered with such forceful calm and such tenderness, and then he says the words, "We're getting old. That's all."

## **Eric Lavaine as seen by Sophie**

Eric is mischievous, tenacious and modest.

## **On friendship**

It's always about love.

# Lysiane Meis

Laure loves Yves and churches. When they organize a barbecue, she does everything – the shopping, the salads, the dishes and the rest – but it's her husband who receives the compliments about how well the meat is cooked. Laura is the only one who doesn't get annoyed by Yves, and she's prepared to go under the knife (just a little) in order to keep him. It's simple: even if she no doubt wants to scream from time to time, Laure is a good friend and a perfect wife.

## **Laure as seen by Lysiane**

She's really sweet and very much in love with her husband. She always wants to do the right thing, to the point of being a drag sometimes. She is dedicated to her husband and children and is the perfect housewife. Now her children have grown up and she realizes she doesn't have much going on in her life. As a result, she's on the verge of a nervous breakdown. She's trying to gain her husband's attention, so much so that she gets a facelift. She's so determined that it won't be obvious that you can't even tell she's had it done! She's the really sweet one in the group but she's never really found her place within it and must feel bad about that. She's a bit dumb all the same.

## **What they have in common**

We have the same good humor and a desire to make people happy. But apart from that, I'm nothing like her. I had to start from scratch with her character.

## **How they differ**

I'm much less hysterical and more feminist. And our style is totally different. I'm a brunette with messy hair and she's blonde with a perfect blow-dry. I'm happiest in jeans and a sweater and she's always impeccable – the perfect little lady with the right outfit for every activity.

## **Her toughest scene**

The one with the final dinner when she announces she's had her (invisible) facelift. I had to find the right approach for the scene, because Laure has to be both funny and moving.

## **Her favorite scene**

The same one, because Eric was happy with how it turned out, so I was too.

## **Eric Lavaine as seen by Lysiane**

He really works closely with his actors. We make suggestions and then he guides us subtly, as he did during my first scene, which is also the first scene in the film: the one with the barbecue where all my frustrations come out. I played it really dramatically. He congratulated me and then guided me to do it again with a lighter touch. He has a very precise idea of what he wants for his characters, but he models them with us. He hates conflict and tries to put us at ease. You can't help wanting to please him. He's a leader and is very unifying.

## **On friendship**

Loyalty in tough times.

# Valérie Crouzet

Between shopping, interior design and manicures, Nathalie is ultra feminine, always keen to see her friends and happy as a lark. She's too carefree to notice that Laurence, her husband, has huge money worries. Get mad with Nathalie? Impossible.

## **Nathalie as seen by Valérie**

Jovial. She greets life with a smile. Even when things are tough. She's the rock in her relationships and has moments of real sweetness with Laurent, her husband, even if she has no idea how much trouble he's in. She's always primed up, with gold jewelry, and very concerned with how she looks.

## **What they have in common**

Her good mood. When things are tough, everything's still fine!

## **How they differ**

Her business school background. She's a civilized society lady, who follows the rules.

## **Her toughest scene**

The one with the swimming pool. For futile reasons – we were all watching our figures in preparation for the scene in bathing suits. Lambert and I talked a lot about diets and well-balanced breakfasts; especially because on this film, we were constantly sitting down to eat. We said over and over, "Remember 6 September, the date we're shooting the pool scene!" And in the end, we were all in the water and you can't see a thing! I could have had more of that rib of beef instead of just eating green beans!

## **Her favorite scene**

I really like the football match, when they're all happy except for Laurent (Lionel) who is sulking. It's a lovely contrast. And the one where Lambert needs to pee in the hospital made me fall about laughing.

## **Eric Lavaine as seen by Valérie**

He knows what he's doing and there's no pressure. But don't be mistaken – he knows what he wants! His characters are very precise. My character is not central, but he knew everything about Nathalie. He doesn't focus on any one person in particular and he subtly pushes each actor far from his or her comfort zone.

## **On friendship**

You can count on a friend in any circumstances – when you're having a tough time, when you want to talk about the mistakes you made or say what you wouldn't say to anyone else. With a friend, you can be yourself. In love, you often make out you're perfect and you want perfection. But friendship is more indulgent – you accept the other person for what they really are.

# THE MUSIC

## **Romain Tranchart & Gregory Louis**

After a rich and eclectic career, Romain Tranchart and Gregory Louis got together to compose, create and produce music (album production and composition, soundtracks, remixes, etc.).

## **Romain Tranchart**

Trained at the American School of Modern Music, Romain Tranchart released his first records in 1999, as part of the Funk Legacy, and then the Modjo projects. He then went on to work with a range of musicians including Shaggy, Mylène Farmer, Salif Keita and Sébastien Tellier. A big fan of jazz and classical music, as well as blues and rock, he has a very diverse range of influences.

## **Gregory Louis**

Co-founder of the “We Rock Music” label and the Aloud duo, Gregory Louis has worked in both electronic music, music for films, including POLTERGAY, Eric Lavaine’s first film, and French *chanson*. Trained in drumming and piano from a very young age, this eclectic artist who has a finger in every pie and is a collector of records and keyboards regularly performs live.

For the film BARBECUE, Eric Lavaine wanted a rock feel that borrows on other musical genres, as well as the use of a certain number of emblematic key themes for the main thrusts of the film. Fairly quickly, the idea came about to arrange these themes in different variations, such as classical, blues-rock and new wave, depending on the different moods, trials and joys experienced by Antoine (Lambert Wilson). For example, the main theme symbolizes the group of friends and their lives. Another embodies the nostalgia for passing time, or the private life of one of the characters. Another covers the different ideas developed by the film in the form of a song.



# CAST

Antoine	<b>Lambert Wilson</b>
Baptiste	<b>Franck Dubosc</b>
Olivia	<b>Florence Foresti</b>
Yves	<b>Guillaume de Tonquédec</b>
Laurent	<b>Lionel Abelanski</b>
Jean-Michel	<b>Jérôme Commandeur</b>
Véronique	<b>Sophie Duez</b>
Laure	<b>Lysiane Meis</b>
Nathalie	<b>Valérie Crouzet</b>
Guillaume	<b>Lucas Lavaine</b>
Hugo	<b>Corentin Lavaine</b>
Alexandre	<b>Stéphane de Groodt</b>
Jean Chevallier	<b>Philippe Laudénbach</b>
Pretty blonde	<b>Julie Engelbrecht</b>
Waiter at Chez Abel	<b>Marc Fayet</b>
Professor Blomet	<b>Antoine Blanquefort</b>
Nicolas	<b>Théo Van de Voorde</b>
Camille	<b>Diane Terrier</b>
Nurse	<b>Sylvie Paupardin</b>
Neighbor	<b>Nabiha Akkari</b>
Waiter	<b>Franck Adrien Serafini</b>

# CREW

Director	<b>Eric Lavaine</b>
Screenplay	<b>Eric Lavaine &amp; Hector Cabello Reyes</b>
Production manager	<b>Régis Vallon</b>
Editor	<b>Vincent Zuffranieri</b>
Director of photography	<b>François Hernandez</b>
First assistant director	<b>Rodolphe Kriegel</b>
Set designer	<b>Sandrine Jarron</b>
Costume designer	<b>Nadia Chmilewsky</b>
Production administrator	<b>Audrey Martignon</b>
Location manager	<b>Serge Szwarcbart</b>
Musical supervision	<b>My Melody Rebecca Delannet &amp; Astrid Montoya</b>
Original music	<b>Gregory Louis &amp; Romain Tranchart</b>
Producer	<b>Same Player: Vincent Roget, François Cornuau</b>
Coproducers	<b>Same Player / StudioCanal</b>
	<b>TF1 Films Production / CinéFrance 1888</b>
Distributor	<b>StudioCanal</b>
International sales	<b>StudioCanal</b>

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