



MUSIC BOX FILMS PRESENTS

## **OS 117 – LOST IN RIO**

Directed by Michel Hazanavicius

Written by Jean-François Halin and Michel Hazanavicius

Starring Jean Dujardin, Louise Monot, Alex Lutz and Rüdiger Vogler

Please download photos at <http://www.musicboxfilms.com/oss-117-lost-in-rio>

97 minutes. Not rated. In French with English subtitles

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## **Synopsis**

### The Pride of French Intelligence Returns!

Twelve years after his exploits in Cairo, OSS 117 is back on a new mission at the other end of the world. As he tracks down a microfilm that is compromising for the State, France's most famous secret agent will have to capture a Nazi blackmailer. From Rio's sunny beaches to luxuriant Amazonian forests, from the depths of secret grottos to the top of Corcovado's Christ, a new adventure is about to begin. Whatever the danger, whatever the stakes, whatever the indelicate remark, you can always count on Hubert Bonisseur de la Bath to find a way out...

### **Brazil, 1967**

In 1967, magnificent pictures of Rio's beaches, of the gigantic statue of Christ or the impressive Iguazu waterfalls adorn the walls of the world's largest travel agencies. Brazil is an exotic paradise, its women are reputed to be sublime, the samba and the carnival fascinate and yet, behind the charm, a more complex reality lies.

Latin America's largest state, a former Portuguese colony whose language it will keep, Brazil, then numbers only 90 million inhabitants (compared to more than 200 million today). Independent since 1825, Brazil has always been a major geographic and economic player. After a political history full of upheavals, and a taste of democracy, Brazil falls under a dictatorship in April 1964 after the putsch led by Humberto de Alencar Castelo Branco, head of the armed forces. Faced with mounting protests, Branco and his successors organize a repression that becomes increasingly violent. In the mid 70's, along with other Latin American dictatorships in Brazil takes part in Operation Condor, which strives to physically eliminate all the opponents to these regimes. The infamous death squads will not hesitate to use torture and threats to silence their opponents.

On another lever, after the fall of the Third Reich, Brazil, like many of its neighbors, has become a refuge for Nazis. According to the Simon Wiesenthal Center, around 8,000 Nazis who took part in crimes against humanity found refuge in Brazil. Only a few were ever apprehended and brought to justice.

### **1967, Electric year**

The world is getting over the Second World War, the Cold War is loosing its steam, politicians are allowing economists to take over and the world is about to experience some major upheavals.

In February, defoliants are raining on Vietnam, where American troops are getting increasingly bogged down. On March 18, the oil tanker Torrey Canyon spills on English beaches; in Athens, the colonels celebrate their putsch of April 21; on June 5, Israel launches the Six Day War. In the United States, racial riots multiply. On July 26, De Gaulle cries out "Long live free Quebec", a fragile cease-fire is signed in Congo on August 21, and Nigeria finds itself in the midst of a crisis one month later. On October 9, El Che is gunned down; China's last Emperor, Pou-Yi, dies a week later and on October 26, the Shah of Iran is crowned.

The whole world is under pressure. 1967 carries the precursory signs of the following year, which will see the Mai 68 riots in France, the Prague Spring in the East and racial unrest in the United States following Martin Luther King's assassination.

In the United-States, the libertarian movement has taken on a global dimension. On July 7, 1967, 450,000 hippies gather and their refusal to allow themselves to be locked into a mold will spread throughout the world.

Elvis just got married in Las Vegas, Antonioni's "Blow Up" won Cannes' Palme d'or. The Beatles sing "Sgt. Pepper's Lonely Hearts Club Band". Jane Fonda is Barbarella, Frank Zappa performs "Absolutely Free". Jimi Hendrix is at the height of his career, Jane Mansfield dies in a car crash, Procol Harum break onto the scene, Eddy Merckx becomes World Champion and French television transmits its first color programs.

### **Notes from writer-director Michel Hazanavicius**

#### Where did the idea to do a second OSS come from?

First of all, this is not a second OSS; there were already 8 in the 60s, and over one hundred books. What I mean is that OSS is obviously a character who lends himself well to being serialized. He is a spy and therefore each new mission represents a new adventure. That's why you shouldn't refer to it as a sequel, but a new adventure. That said there was a common desire to continue developing the character, from both the part of the producers at Gaumont and Mandarin Cinéma, the screenwriter Jean François Halin, Jean Dujardin and myself. There was a desire and a strong feeling that we had established something, but that the subject matter was rich enough to be continued, and that there was room for at least one other film. The first film's success also enabled us to continue.

#### How do you go about creating a sequel or a second film?

You have to bring both the unexpected, and yet respect what worked for the audience in the first one. The audience has to find what it came to see, but there shouldn't be anything they expected. For instance, we avoided doing a singing number like the Bambino scene, as well as any "mirror" scenes that would reference the first film too much. We maintained structural elements, but those that reference the genre rather than "Cairo, Nest of Spies," like, for instance, the beginning: the end of a mission, return to Paris, the layout of a new mission and, finally, the arrival in an exotic airport full of hostile spies. We also kept the bad guys and the Nazis' temperament, and of course, all of OSS's main characteristics. The idea was to change not the character, but the situations he finds himself in.

#### What do you mean?

We changed time periods; the action unfolds twelve years later. This enabled us to keep the character and all of his stupidity, not by changing him, but by changing the world that surrounds him. Between 1955 and 1967, the world changed tremendously, and OSS now comes face to face with people who speak up. Women, youth, minorities are no longer content to look on with a reproachful eye, they now answer back and, obviously, since OSS is not the smartest guy in the room, he is soon cornered. That is something new for him. The first film also included a "forbidden wisecrack," part of which we had to keep --his French side, vaguely racist, or at least unworldly, sure of himself, ignorant and superior. Today in France there are not that many minorities who can be the subject of these "forbidden wisecracks." Those where you tell yourself that the character is going too far, that one shouldn't say this type of joke, and you take a little time to ask yourself if

its OK to laugh. In my opinion, only Arabs, Blacks and Jews fit the bill. Since he was confronted with Arabs in the first, it was healthy to change things and it fell on the Jews.

### Why?

In the beginning, I wanted the action to unfold in Israel, and the year 1967 corresponded with the Six Day War, which would have enabled us to structure the film around a historic event. Jean-François was all for it, but it was Jean who slowed down things a bit, who was not very comfortable with the idea. And he was right. The parallel with the current conflict in Israel would have forced us to lose the naivety and the innocence this film needs. I insisted on the Jews, and during our conversations, we agreed on the idea of sending everyone to Brazil. We started with this idea about searching for Nazis in South America. Right away we were all comfortable with this new direction. Brazil's 60's exoticism, the confrontation between the hero and the Jews, a quest disguised as a chase, which creates more action, all of this enabled us to keep everything our character is based on, while changing the motors of the comedy as well as of the cinematography.

### In other words?

"Cairo Nest of Spies" was a formal reference to Hitchcock's films from the Vista Vision era and to the first James Bond movies, and here again, I did not want to repeat the same thing in "Lost in Rio." So changing eras helped me introduce other references, other films, and to ever so slightly move towards another genre. We are not so much in a detective film with a hero who speaks a lot, but in an adventure, even an action movie, with more physical scenes. All this of course in a very 60's aesthetic.

### What exactly are the film's references?

They are incredibly numerous and varied. I could mention over twenty films, from "Harper" to "That Man from Rio" of course, and also "The Thomas Crown Affair", "North by Northwest", as well as the "Matt Helm" series, "On Her Majesty's Secret Service", or Suzuki's "Tokyo Drifter," or even Mexican wrestling films from the 60's the titles of which I will spare you. But in fact, excepting two of OSS's suits which were directly inspired from Paul Newman's in "Harper." I don't believe this movie is a parody or even a pastiche. It's a film that references the movies of that era but which plays more with the idea we have of them, than on a film buff's knowledge of that era.

In fact, one of the differences with the first film is that between the two periods, the New Wave took place, making all the rules explode along the way. At the end of the 60's cinematic forms were much more varied and different from one another. Fifties classicism was dead, and in 1967, even the American majors were making modern images. People left the studios, and even commercial films strived for a more raw, more realistic image. There is not ONE single classical image for that era, Raoul Coutard's images have nothing in common with "Bullitt" or with those of a James Bond film, and so on.

As such, defining the image ended up being more complex because there was not one, but several references. So we had to mix things, find very obvious elements like split screens or abrupt zooms, and more discreet elements like more colorful lights in certain scenes, or sequences shot on location when we could have also done them in the studio. I'll take advantage of this to salute once more the work of Guillaume Schiffman, the Director of Photography who was able to find the right tone, and not allow the film to become a parody but to have a very present first degree. Generally speaking, I believe that the care given to the film's aesthetics is an entire component of the project's

balance, and it's also what enables the actors to say incredible stupidities. It's a real counterbalance.

I wanted to evolve from the first film's very classic classiness to something more disjointed, with more gaudy elements, more "pop." So I decided to work on an "American realist" basis onto which more gaudy, more showy elements would stick. There is a very pleasant type of bad taste, very Las Vegas, to fill the pool of OSS's hotel with gorgeous Brazilian girls who look at him lovingly.

#### And the Mexican wrestlers?

It's sort of the same desire to go towards something "pop." They arrived at the end of the writing process. We had a story that worked for us, a screenplay that seemed funny, but I was missing this sort of incongruous note, the mysterious nothing that has no place being there. And so I chose Mexican wrestlers.

#### Why them?

Because everybody loves to see 300 lb half naked men fighting in lame tights. Or at least it seems so to me. In any case, I like it.

#### And how did the writing process unfold?

Very well. Jean-François and I were in familiar territory, having the incredible luxury of writing with the character's music in our minds; his rhythm, his voice, his eyebrows, his gestures – it's incredibly comforting and reassuring.

One of the film's great advantages is that the scenes, the characters, the locations are so coded, have so many signifiers that, in a way, the story unfolds on its own. In the end, the audience always knows where it is. For example, at the end, when the hero returns to the CIA, he goes in without anybody asking him anything, there are no guards, nobody -- and I'm sure that 9 out of 10 people don't give a damn. Because I believe (or at least I hope) that what is expected, is stupidity. The movie is obviously a comedy and its first ambition is to make people laugh.

#### How did the shoot go?

Magnificently well, the team is like a second family for each of us, and despite the moments of hell that are inherent to any shoot, especially with a budget like ours, we always remained in solidarity with one another. We have this very soccer team side, a "we don't give up" atmosphere, and when someone is not as good, we don't judge, we help each other. It's very reassuring and stimulating for all of us.

#### Did you work with the same team as on the first film?

Yes, almost. The shoot was challenging at times, but it was very pleasant and it's a great memory. To shoot in Brazil is a great fantasy after all. Very often I would think about Sunday nights, when I was young, sitting in front of the TV. We watched films and my mother would say, "They must have had a lot of fun indeed ..." Well here, it was us, the ones who must have had a lot of fun indeed. It's a tremendous pleasure to feel that.

As for the Brazilian crew, here again it was a great experience. It was really nice to meet up every morning with people who did not speak the same language, but with whom we were sharing the set. We worked with a smile, and there are only good memories, not only for me, but I believe for many of us.

### How was your collaboration with Jean Dujardin?

For me, Jean is an exceptional actor. He comes on the set having done an incredible amount of work beforehand, which means he is ready for anything. In addition, I suspect that OSS has become second nature to him, a bit like Johnny Weissmuller who finished his life believing he was really Tarzan. There is a real osmosis between the character and himself, they stimulate one another, and it was very enjoyable for me to be the one filming that connection. I want to emphasize that having seen him work at close range, he is obviously capable of performing many other characters and work on a wide variety of ranges, but I nonetheless believe that there is something special with OSS. As far as I'm concerned, it's a great opportunity to work with an actor who expresses and embodies the screenplay's subtleties more so than what you could ever wish for, who fills the screen more than you could ever wish for and who is open to all sorts of possible suggestions and improvements. He is always ready to try things, because he really enjoys working, which means that he is never on a power trip or caught up in bad energies. In addition, sometimes I feel like there is a blue tooth between us, and that between two takes, he incorporates into his performance directions I forgot to give to him. The movie will have its own life, but we are both proud and in agreement about the result.

### And the other actors?

The film is built around OSS's character, and the other actors' task is not easy at all. You have to blend into a team that has its habits, its codes and so on.

But I have to say all the actors performed perfectly well and were able to assert themselves. Louise Monot had the difficult job of embodying the first female lead. She had to bring the right amount of seriousness, and yet leave enough room for comedy; she stands as a counterbalance to OSS's stupidity, yet at the same time, she cannot be seen to be systematically casting judgment in order for the audience to maintain its sympathy for the couple. I think she perfectly succeeded in attaining that equilibrium, between, seductress, woman of action and whiteface clown.

Alex Lutz, who plays Heinrich's character, a young German hippie, also deserves a lot of credit. He was able to impose his character although he had very few lines. Here again, it is not always easy to always be the one listening, to allow situations between the two characters to take over and to take a step back.

I also tremendously enjoyed watching Rüdiger Vogler work. He is a mythical actor, who accepted to perform what has to be the worse thing for a German actor –a Nazi in a French comedy. I was lucky that he liked the first OSS, that he liked the screenplay and that he agreed to join the team. He's an incredible actor, who devotes himself entirely to the film and who incorporates with lightning speed everything you say to him. He has an immense technique, which he places entirely at your service; he is constantly preoccupied with embodying the character and having fun- with the greatest amount of seriousness.

I would also like to say a word about the music that was composed by Ludovic Bource. He was able to create a score that gives the film its true thrust, its first degree, all the while maintaining necessary smiles. Without ever falling into parody, it typifies the film in its era, all the while putting itself entirely at the service of the comedy. It was recorded in France, by the Colonne orchestra, an orchestra with 80 musicians, and that gives the film an indispensable seriousness and poise.

In the beginning of the interview, you spoke of OSS as a character made for a series. Will there soon be a new adventure?

For the time being, there is a desire to have one. No one has gotten bored with the character, but first we will wait and see.

### **Notes by co-screenwriter Jean-François Halin**

While writing the first OSS, I quickly realized that this was fodder for a saga. We could also succeed in addressing very current geopolitical and cultural problems. This character, who personifies a certain kind of France, enables it. Michel Hazanavicius is a very good director, endowed with an artistic sense and a rare talent for comedy. I had suggested that he direct the first movie for which I believed he would be appropriate. So he arrived on the first film after I did. For the second OSS, we agreed to work together from the beginning in order to speed things up. I first wrote a treatment, twenty or so pages with a story, but even though it seemed too close to the first film, it was a necessary stage to go through in order to detach oneself from it and go towards this one. We then worked on making the character evolve.

Like the one in the novels, our OSS is confident about his talent, proud of his elegance, of his background, of his virility. But the shifts forced us to turn him into a magnificent idiot. We had to ridicule him in order to leave room for laughter and to be able to make fun of yesteryear's naivety and convictions. OSS accumulates givens, clichés, often for lack of knowledge or education.

If you situate yourself in 1967, you realize with consternation that this hero makes use of a terribly banal "good faith anti-Semitism." He doesn't even realize it himself. That is also something that must be denounced. During the time period in which we decided to situate the film, things are starting to change with youth, with Black Americans, with women. Hence the idea to have a macho, completely misogynistic hero who is sure of himself and is confronted with a woman who, contrary to what he first thinks, is there to work with him, but not as his secretary!

This number 2 is not a sequel. It had to go further with more action, which meant more sets, more twists and turns and more gags. After the first one, people knew the code. They knew that our hero is very different from the one Jean Bruce created. Explanations and justifications became useless. People know who they have to contend with and are waiting for OSS's ready-made expressions, the way in which he brandishes his gun, "the" blunder about the Jews, "the" blunder about the people in the Mossad, "the" blunder with the Chinese. Some scenes were particularly pleasant to write. The slow chase in the hospital, the Nazi ball, Robin Hood – I am really not disappointed with the result. You can see it as a simple comedy, but a second layer can also be found, both in the screenplay and in the directing, a reference, a tribute...

It's an accessible film with boxes inside the boxes. As an audience member, I wanted to see the hero again and to have Jean perform him. When I write for an actor, I imitate the voices. For Jean, I filled myself with his expressions. Then Michel had him work on his intonations as if for a dubbed movie. Jean is a pure performer. He puts in an incredible amount of work to put himself at the service of the screenplay, to embody it and take it as far as it will go. Already with the tryouts for the first film, when he put on his suit, slicked his hair and took his gun, he astounded all of us. He was the character!

We worked off of that basis to rework him while alternating certain things. Twelve years have gone by, and he is exactly in the same place. He submits himself a bit to fashion – shortened shirts, longer sideburns—but no more than that. He still clings to his convictions, without any desire to change the world. But the world is moving ahead without him, and he is at the edge of the precipice without even realizing it. Yet I would not like for him to fall into it. I hope he will indefinitely keep his wondrous side, always on the edge, but always averting a fall! Even if OSS is stupid and annoying, Jean succeeded in turning him into an endearing character of whom people will laugh but without hating him. With his work as an actor, he gives this magnificent idiot character, the flesh that makes a human being conceivable and alive despite his inconsistencies.

### **CINEMATOGRAPHY by Guillaume Schiffman**

We knew from the get go that because this was a multi-referential film, “Lost in Rio” would be more difficult than the first one. During the writing process, Michel was already showing me pictorial references. I’ve rarely met film directors who are as precise as he is in terms of artistic direction. He knows how to feed people, how to guide them and take what he needs in order for his film to become a coherent whole. This was a new OSS adventure and we had to begin everything from scratch. We started by watching films to discern the visual style. Progressively, Michel refined his lighting wishes. The goal of his artistic direction was to immerse the audience in the 70’s. But the images have wider references, situated both within late 60’s film noir with detective roles performed by Steve McQueen or Paul Newman.

Each scene was thought through for a long time before being shot. We knew what was going to be filmed, with what light and what shooting script style. Even when the light was complex, Michel wanted to leave enough room for the actor to perform without having to be burdened by technical constraints. So this freedom had to be reconciled with the pictorial and artistic aspect of the film that meant a lot to Michel. This is rather rare for a comedy. The first film was shot within 40 millimeters. In this one, there are a lot of zooms, of wide angles, of very long shots. But we had to light both the tight and wide-angle shots, which is very difficult. Michel liked being able to start with a very wide angle on Jean and then tighten the shot, and for him to be very handsome, very classy, without losing any of his style. It was not always easy. But we knew this from the beginning. The film was shot entirely with a zoom, but I am not even the one zooming, Michel is! I never knew what he was going to do because he was adapting himself. I had to be ready for anything! During the time period which the film is set, naturalist lights were beginning to be used. But these were the first tryouts and they were very different from what the term implies nowadays. People did exterior shots, with real zones of shadow, the actors were not always very lit and could suddenly find themselves overexposed when they walked by a window – this was the beginning! As such, the light was not always justified. During the 50s, you could end up with an overexposure even though there was no picture window. From 1965 on, you can notice that all natural sources of light are respected, even though there is a little cheating going on. Nowadays, if there is a window, the light must come from it. If there are lamps, the light comes from the lamps. During the 50’s, it was often the opposite.

For a DP, meeting OSS is an incredible luxury! I love auteur films, genre movies. But I like having fun while I work. I always wanted to work on a comedy, but on one where light exists. I was incredibly lucky to be part of a genre I adore, a film with such an



abundance of sets, of costumes, a multitude of genres to work on without ever falling into parody. As soon as Jean puts on his suit, he transports me. He is my reference point. I need him to be in character in order to go in the right direction.

### **ABOUT JEAN DUJARDIN (Hubert Bonisseur de la Bath/OSS 117)**

Thirty-seven year old Jean Dujardin has become one of France's most popular comic stars. After graduating from high school, Dujardin started working in construction. His comic talents were revealed during his military service, which became a great source of inspiration. He went on to perform in comedy clubs in Paris and co-created the popular comedy troupe "Nous C Nous" which regularly appeared on French television's most successful talk shows. After winning several comedy awards, he made the successful transition to the big screen with the box office comedy hit "Brice de Nice" in 2004. After several film roles and becoming one of France's most bankable stars he was nominated for a 2007 César for Best Actor (France's equivalent of the Academy Award) for his role as French Intelligence's suave spy Hubert Bonisseur de la Bath aka OSS 117 in OSS 117 – CAIRO NEST OF SPIES, the first installment of Michel Hazanavicius' spoof series based on the widely popular post-war novels and films. Dujardin appeared opposite Jean-Paul Belmondo in Francis Huster's THE MAN AND HIS DOG in 2008 and became the cowboy hero of popular French "Western" comic strip Lucky Luke in the film adaptation "Lucky Luke" in 2009. Since completing OSS 117 – LOST IN RIO, Dujardin has starred in the upcoming films by renowned French directors Bertrand Blier, Nicole Garcia and Guillaume Canet.

### **Filmography**

2010	LES PETITS MOUCHOIRS by Guillaume Canet
2010	UN BALCON SUR LA MAIN by Nicole Garcia
2010	LE BRUIT DES GLACONS by Bertrand Blier
2009	LUCKY LUKE by James Huth
2009	OSS 117: LOST IN RIO by Michel Hazanavicius
2008	A MAN AND HIS DOG by Francis Huster
2008	CASH d'Eric Besnard
2007	COUNTER INVESTIGATION by Franck Mancuso
2007	99 FRANCS by Jan Kounen
2006	OSS 117: CAIRO NEST OF SPIES by Michel Hazanavicius
2005	IL NE FAUT JURER DE RIEN by Eric Civanyan
2004	THE BRICE MAN by James Huth – also scriptwriter
2004	LES DALTON by Philippe Haïm
2004	L'AMOUR AUX TROUSSES by Philippe de Chauveron
2003	LE CONVOYEUR by Nicolas Boukhrieff
2003	MARIAGES by Valérie Guignabodet
2002	WELCOME TO THE ROSES by Francis Palluau
2002	ALL GIRLS ARE CRAZY by Pascale Pouzadoux
2002	IF I WERE A RICH MAN by Michel Munz and Gérard Bitton

### **Notes on OSS 117 by Jean Dujardin**

In terms of both form and content, the first opus was for me the encounter with a character. No other character has left the same impression on me as OSS. He is

present; he permeates my words, my gestures. Between the two films, he continued to live within me and would resurface regularly. Even characters like Brice did not have this effect on me. Brice exists within action, within movement, whereas OSS exists even in silences, even when he is completely still.

The first film was atypical and we didn't always know where we were going, but we were comfortable with that, and that led us all the way to the public. This second chapter is born out of a desire to renew ties with this character and to continue working with the same team of people. It was never about making a blockbuster and taking advantage of the first film's success. We all had the vision for a same movie: a sort of old fashion fabrication, with an idea of who the producers would be, writers, a director and a well supported lead role. We were in the mood to play with a beautiful toy. In it, we found reference points, a taste for playing, Belmondo's playful side, the movie fantasy of beautiful cars, beautiful dresses and the set. In addition, we could take advantage of the time period to say current things and to make fun of a certain side of France.

After the potential created by the first film, we had to find a destination and the lines. The first film took place in Cairo and OSS was behaving like a horrible colonialist. We always function on clichés, by emphasizing all their banality. This time, this dear Hubert rubs against a Nazi hunt and the Mossad. This time around, we wanted to explore things a bit more, to twist the character a bit more, to reveal his inner conflict. Things are much more burlesque, and the lines just as, if not more, politically incorrect. This approach of making the references evolve imposed itself on all us, no matter what position we occupied. Whether it was Michel's sudden zooms, or Guillaume Schiffman's pop lighting, time had gone by between the eras the two films are set in. For my part, I had to forget the Sean Connery of the 50's and look more towards a 60's Paul Newman. As such, the character is much more relaxed, with an open jacket, his hands on his hips, chewing gum – a cool attitude! He nonetheless keeps a very "old France" attitude which is a bit outdated. The character has lost a bit of his style; he's gone from the beautiful shirt to the sleeveless shirt and stripes...

OSS 177 got old, just as I did! I am three years older and I feel like I am aging quickly. The fact is that playing with shadows and chiaroscuros, having accentuated his features and his thought process nourishes his evolution. In addition, he is in love for the first time. He secretly loves Dolores and does not understand why she rejects him. As with the logbook of any secret agent on any mission, he would like to "kill the bad guys, get the girl and go back to the office." This emotional failure sends him back towards himself, his fears about having aged, about having become old-fashioned. Even though he remains very talented, he doubts, and his innocence seems to protect him less and less. The story takes place on the eve of 1968. One of the film's culminating moments involves hippies, and the generational problem comes through clearly. And yet, Hubert does not realize it. He keeps his vision of the world, without noticing the deep changes that are unfolding. When this scene is established as a parallel to the one that takes place in the office, amidst his colleagues who all have very French names, the extent of the gap becomes apparent.

The screenplay seemed very exotic to me, much more dense, and with much more action. One chapter further! During the first days, the pressure was really mounting on us, because we were afraid of remaking the first film. The joy of meeting again was present, but there were also glances, things left unsaid and doubts we all shared without admitting it. Everything was swept clean in one day!

I study the text a lot, I interiorize it tremendously, I swallow it, twist it; crush it in order to arrive perfectly ready on the set. The vocabulary is quite convoluted. When you have expressions like “unassailable arrogance”, you have to plan things out two weeks in advance for it not to be too complicated on the set! These lines are an integral part of the character and we really get a kick out of these old words. I enjoy repeating to myself lines like “Oh but you are welcome. In fact, is it not said that a woman who splashes a man is a bit like the dew of a spring morning, the promise of a beautiful evening and the perspective of a passionate night?” No one would ever say that, except OSS! There are so many lines of this type that not a single day went by without us keeling over from laughter.

In fact, I was impatient for the movie; I was in the mood to meet the character again and to have fun searching for something else – Robin Hood, wrestling and so forth. Before beginning the film, you create fantasies about it. In the plane, you imagine the sets, which turn out of course to be far different –and better! —than what you had envisioned. I was anticipating the scene with the swimming pool, a nod to “Le Magnifique” and to Jean-Paul Belmondo. All of a sudden, you are in what you always dreamed about when you were a kid. It’s because of scenes like this one that you love this job.

This time, Hubert has to team up with a Lieutenant-Colonel from the Mossad who turns out to be a magnificent young lady. His prejudice is going to be in for it! The role was not an obvious one for Louise Monot because she was joining a ready made team and also had to deal with the pressure from the first film. But Louise is hardworking; she has a very good instinct, the necessary amount of doubt, the necessary distance to make a comedy, a sense for rhythm. To perform with a partner who has the same charge as you is important. She got the stakes, the spirit and her character really quickly. As the white-faced clown, she maintains that stunned side while continuing to exist. She managed to turn this not always obvious role into something personal.

All the characters are perfectly in synch with the situation. They are physical caricatures that induce something off beat. The movie is filled with clichés—the lights, the clothes, the way weapons are held, the figures of speech, the intonations. Michel was able to gather all of this. He went through this important work with every member of the team. Working with a director who knows what he wants down to the smallest detail, from the main character to the extras, is very important.

This film obviously occupies a special place amidst my experiences, because of the luxury, the lines, the connection between the form and the content. That’s why I made this comedy and not another one. It’s very subjective, but that’s what makes me laugh. I am lucky to have met Michel, this part, Nicolas and Eric Altmayer from Mandarin and the fact that the public was willing to go along for the ride.

Once I discovered the finished film, two things struck me: the rhythm and the cohesiveness of the hole. Not a single second is lost, everything follows through. Where some would allow a situation to settle in, Michel moves forward. He is so afraid of boring the audience that he never settles anywhere with no reason.

If I were to remember only one thing, I think it would be the early morning that followed the night shooting the hippie scene. That scene was already very special, not for the sexual aspect, but because of what happened during the first take. I arrive in a wide

shot between two young ladies, I run into Brazilian extras, Michel puts on some totally appropriate music for the scene with little birds. It's 2 AM; there is a slight, super nice breeze. The entire crew is ready to burst out laughing; nobody can let the shot go. Nobody can burst out laughing, I can't laugh although I am experiencing an incredible thing. The "cut!" which resounded after this take was a hallucinating moment. Just a few hours later, dawn is rising on the coast. I am alone at the wheel of a sports car on a cliff road, in a tux, with Michel and Guillaume following me in a helicopter for an aerial shot. They are giving me instructions through a walkie-talkie, it's only the three of us and I am driving full speed ahead, taking one curve after the other in the first rays of sunlight. After that incredible night of shooting, the wind, the speed, the roar of the motor and the sensation of the helicopter flying right behind, all of this will stay in me like a moment in which life and cinema were one.

### **DOLORES by Louise Monot**

I loved the humor and the offbeat side of the first OSS 117. This type of humor makes me laugh. I also like the fact that it does not force you to have a huge amount of political and historical culture in order to understand and laugh.

When I discovered the screenplay, I discovered once again what had made the strength of the first one. I was really in the mood to perform Dolores. The film promised to be an adventure and the opportunity for me to work in comedy. Many things differ between this film and the previous one.

Hubert's character has remained a bit frozen whereas times are changing. He's going to find himself confronted by this young woman, a Lieutenant Colonel from the Israeli secret service. He first mistakes her for a secretary. What else could she be in his eyes, a woman and beautiful to boot? He has aged a little and she is a woman from another era. They are forced to work together and I love their perpetual confrontations. Male/female relationships evolved as well and I like the fact that Dolores is not submissive to OSS 117.

The main stake was to not make Dolores too harsh and too serious for the simple reason that she is a Mossad agent. That would have made her unpleasant. First and foremost, she is entrusted to go on a joint mission with OSS, and although their objectives are different, she should not be constantly judging him.

The style, the make-up, the hair color and also the long orange nails helped me build Dolores' character. Michel had asked me to watch films from that era. But Dolores, with her masculine side and her strong personality, does not quite resemble the girls from that time. That does not prevent her from being sexy. Dolores is the very voice of modernity. She speaks the truth. She is the only one who has a bit of distance from all the insanity, and I like all my lines. Very few screenplays have such good dialogue. The text suffices in and of itself, there is no use adding crutches to it. I discovered the character as the scenes evolve. I had never performed in a comedy before and I hope I found the right tone. One of the keys to Dolores lays in the distance between her job and her appearance. As is often the case with this film, we played on clichés and given positions in order to better break them.

There was a lot of work done on the attitudes and the voices. In the beginning, I would often start off with too high-pitched of a voice and Michel would ask me to make it

deeper. A deep voice is more imposing and sexier at the same time. I also had to watch my posture, the way I carried my head, the way I moved, up to the point that at times, my entire body hurt at the end of a day of shooting! I watched films from that time to get the way people walked, which is so different from what it is today. I didn't always know what to do with my arms! OSS often has long tirades. Listening to them was sometimes more difficult than having my own to say. Listening is a terrible thing to have to perform. You feel like you are either doing too much or not enough!

Some scenes had a lot of lines that required a lot of different intonations. It was both engrossing and a little terrifying. There was constantly a first degree and an underlying meaning. To these superbly written lines, Jean and Michel added at time some elements during the shoot. In addition, Michel does not often cut the camera. He shoots the take with no interruption, which helps enrich things even more and make them even more spontaneous.

Working with Jean Dujardin was very pleasant. He knows how to be professional while being light and simple at the same time. He never makes you feel like he is a star. Whether he is in the frame or not, he always tries to give his partner the maximum. For him, making the movie is a group effort and the result will be good if everyone is good. When the team was tired, he would joke around to lighten the atmosphere. For me, having worked in very few comedies, to have to concentrate in order not to laugh is nicer than having to concentrate in order to cry. And with Jean, it was sometime difficult to keep a straight face, all the more so because the lines themselves are so funny!

### **HEINRICH by Alex Lutz**

My character, Heinrich, is Von Zimmel's son, the Nazi OSS 117 and Dolores are hunting down. He's a hippie and thus breaking away; and decides to help them find him. In the beginning, there is such a gap between OSS and the young man that they can't understand one another, but the film is constructed in such a way to enable them to journey a little together. For OSS, Heinrich is a man disguised as a woman, a hippie who cannot have anything seductive about him, the antithesis of what a man should be. In addition, he comes from a generation that he can in no way understand. OSS and Heinrich, as opposites, each symbolize a generation.

With a finesse that is so characteristic of him, Michel advised me not to play off of Jean's energy for this nonchalant character, who is always in his own world. Heinrich only thinks only about his cigarette when he is rolling it, only about his guitar when he is playing it, only about the landscape when he finds it pretty. And yet the character cannot be summarized only by this...

The costumes play a very important part. I tried many on. Michel had spoken to me about David Bowie, and that's actually the reason why I have walleyes. The light tryouts were a bit peculiar because we had not yet found the hair. Everything became more obvious with the wig. In the end, I have a rather startling silhouette!

I was impatient to work on all the scenes, but I am a tracker by nature and so I was also apprehensive. Once in front of the camera, there was such a power in the sets, in the situation and in Jean's presence that all my apprehensions disappeared. The first day of the shoot, I had to take an elevator up to a plate-form where a staircase was leading

down to a hotel lobby with a very high ceiling. All of a sudden, I really traveled through time and found myself in 1967. It was a feeling I will never forget.

On the shoot, everything went very well. Jean is inventive, generous, extremely attentive. This film was my first feature film and he advised me, reassured me. Although he has the leading role, he deals with you on an equal basis. He's an excellent buddy. That's the kind the energy the film was made in.

### **VON ZIMMEL by Rüdiger Vogler**

Usually, when I hear about a "Nazi" part, I entirely reject it. But I watched the first film and I read this screenplay. I then no longer had any problem because the movie is a marvelous one. It reaches a style of perfection that I have rarely seen. Of the first opus, what I most admired was Jean Dujardin's composure and irony. "OSS 117: Lost in Rio" seemed even better to me than the first one, with very funny lines, subtle and very ironic.

This story makes fun of a certain state of mind which the French have. In Germany we have a tradition of political irreverence which is much more virulent than in France. And I find it in OSS 117, and it's even more pleasing because it is skillfully blended into a great adventure film. I love the wonderful innocence with which Jean Dujardin's character throws out these hilarious sentences that are also the reflection of a society.

An actor's duty is to always strive to expand his or her repertory. Von Zimmel's part is so psychopathic and megalomaniac that I took pleasure in breaking this man from the beginning to the end. He is an evil man one can only ridicule and destroy and yet remain credible! I consider it a great opportunity and honor that Michel offered me the role. I wonder how he came to trust me to embody such a diabolical character...The casting director must have certainly seen my films with Wim Wenders. In them, I played the parts of much more solitary and introverted characters. I've often played "bad guys," but I never worked on such an extreme role before.

Von Zimmel is a completely crazy man who dreams about a new Reich. He dreams about a more unjust world, more unfriendly, more intolerant where catastrophes, wars and diseases reign in permanence. Sort of like today's world! To embody him, I enjoyed trying to draw connections between the character's lines and our time. That's how I prepared the role. I also watched a few films like Chaplin's "The Dictator." My references are always Chaplin or Buster Keaton. Their energy and poetry are unforgettable.

The character took shape in me little by little, over the course of tryouts, rehearsals, and explorations in all possible directions, even extreme ones. With age, you have in yourself an entire collection that stems from experience and memory that you can call to. Michel leaves a lot of freedom and, I always had the opportunity to do variations. With each take, I could add a layer, search for another color.

As far as Jean is concerned, I can only confirm his reputation for being joyful at work! He is wonderful, so human and simple. He does not behave at all like a star, and that does not prevent him from being impressive in his performance.

I went to Brazil three times for the shoot, and even if I don't like to use too many superlatives, I have a few great memories. How can one forget the Nazi ball during

which OSS shows up dressed up as Robin Hood? I also really liked the scene at the foot of Corcovado's Christ where Von Zimmel tries to make OSS feel sorry by repeating word for word Shylock's famous tirade in "The Merchant of Venice." Michel has the courage to dare have the meanest Nazi in the world say "A Nazi is a man like any other, does a Nazi not have eyes, hands, organs, emotions, passions?..."

The Nazi can say it because there is no doubt as to who he is. He tries to illicit pity with the words of a Jew! This type of luxury in the idea and the lines is the film's mark. There is no need to be a history or Shakespearean expert to understand the full scope of the situation's irony.

### **LOUISE MONOT (Louise)**

#### **Filmography**

2009	OSS 117 : LOST IN RIO by Michel Hazanavicius
2008	MR 73 by Olivier Marchal
2007	TATT AV KVINNEN (Norwegian film) by Petter Naess
2006	I DO by Eric Lartigau
2006	HELL by Bruno Chiche

### **ALEX LUTZ (Heinrich)**

#### **Filmography**

2009	OSS 117: LOST IN RIO by Michel Hazanavicius
2008	FEMAL AGENTS by Jean-Paul Salomé
2004	L'ETRANGLEUR DE L'EST by Cédric Chamblin (short)
1997	LE GRAIN ET L'IVRAIE de Frank Beauvais (short)

### **RÜDIGER VOGLER (Von Zimmel)**

#### **Filmography**

2009	OSS 117: LOST IN RIO by Michel Hazanavicius
2005	SIBELIUS WAY by Mario Fanfani
2004	NE FAIS PAS ÇA! by Luc Bondy
2001	LEO & CLAIRE by Joseph Vilsmaier
2000	ANATOMY (id.) by Stefan Ruzowitzky
1999	UNE POUR TOUTES by Claude Lelouch
1999	SUNSHINE (id.) by Istvan Szabo
1998	UNE MINUTE DE SILENCE by Florent Siri
1995	LES MILLES by Sebastien Grall
1994	LISBON STORY by Wim Wenders
1994	HASENJAGD by Andreas Gruber
1993	FARAWAY, SO CLOSE! by Wim Wenders
1991	TRANSIT by René Alio
1991	UNTIL THE END OF THE WORLD by Wim Wenders
1990	THE SUN ALSO SHINES AT NIGHT by Paolo and Vittorio Taviani
1986	TAROT by Rudolf Thome
1983	UN CASO D'INCOSCENZA by Emidio Greco
1981	DIE BLEIERNE ZEIT (The German Sisters) by Margarethe von

Trotta  
 1978 DIE LINKSHÄNDIGER FRAU (The Left-Handed Woman) by Peter  
 Handke  
 1977 GRUPPEN BILD MIT DAME (Group Portrait with a Lady) by  
 Alexander Petrovic  
 1976 IM LAUF DES ZEIT (King of the Road) by Wim Wenders  
 1975 FALSCHER BEWEGUNG (The Wrong Move) by Wim Wenders  
 1974 ALICE IN DEN STÄDTEN (Alice in the Cities) by Wim Wenders

### **WRITER-DIRECTOR MICHEL HAZANAVICIUS**

#### **Filmography**

2009 OSS 117: LOST IN RIO  
 Director, co-screenwriter  
 2006 OSS 117: CAIRO NEST OF SPIES  
 Director, Co-adaptation and dialogues with Jean-François Halin  
 2004 LES DALTON by Philippe Haïm  
 Co-screenwriter with Eric and Ramsy  
 2004 TUEZ-LES TOUS! RWANDA: HISTOIRE D'UN GENOCIDE SANS  
 IMPORTANCE – (TV)  
 Co producer with Arnaud Borges, Co-author with Raphael  
 Glücksman, David Hazan and Pierre Mezerette  
 1999 MES AMIS  
 Director, Writer  
 1997 ECHEC AU CAPITAL – short  
 Director, Co-screenwriter with Dominique Mezerette  
 1996 DELPHINE: 1, YVAN: 0 by Dominique Farrugia  
 Co-screenwriter with Dominique Farrugia  
 1993 LE GRAND DETOURNEMENT OU LA CLASSE AMERICAINE  
 Co-director, co-screenwriter with Dominique Mezerette  
 1992 DERRICK CONTRE SUPERMAN – short  
 Co-director, co-screenwriter with Dominique Mezerette  
 1992 ÇA DETOURNE  
 Co-director, co-screenwriter with Dominique Mezerette

### **JEAN-FRANÇOIS HALIN**

#### **Co-screenwriter, dialogues**

#### **Filmography**

2009 OSS 117: LOST IN RIO by Michel Hazanavicius  
 Co-written with Michel Hazanavicius  
 2006 OSS 117: LE CAIRE NID D'ESPIONS de Michel Hazanavicius  
 Screenplay and dialogues  
 Nominated for Best adaptation at the 2007 César awards  
 Jacques Prévert Award (UGS) for Best Adaptation  
 Public Award at the Seattle Film Festival (USA)  
 Grand Prize at the Tokyo International Film Festival (Japan)  
 2003 LAUGHTER AND PUNISHMENT by Isabelle Doval  
 Co-written with Isabelle Doval and Olivier Dague  
 2002 QUELQU'UN DE BIEN by Patrick Timsit  
 Co-written with Jean-Carol Larrivé and Patrick Timsit



1999 QUASIMODO DEL PARIS by Patrick Timsit  
Co-written with Raffy Shart and Patrick Timsit  
1997 PAPARAZZI by Alain Berbérian  
Co-written with Danièle Thompson

**Theater**

2007-2009 THE ONE MAN STAND UP SHOW by Patrick Timsit  
Co-written with Bruno Gaccio and Patrick Timsit  
1990-1994 ONE MAN SHOW by Patrick Timsit  
Co-written with Bruno Gaccio, Alexandre Pesle and Patrick Timsit  
Victoire de la musique for Best Comedy Show 1994

**ERIC ET NICOLAS ALTMAYER**

**Producers**

2009 OSS 117: LOST IN RIO by Michel Hazanavicius  
2009 UNE SEMAINE SUR DEUX (et la moitié des vacances scolaires)  
by Ivan Calbérac  
2009 LE SYNDROME DU TITANIC by Nicolas Hulot and Jean-Albert  
Lièvre  
2008 POSSIBILITY OF AN ISLAND by Michel Houellebecq  
2008 THE FIRST DAY OF THE REST OF YOUR LIFE by Rémi  
Bezançon  
2008 THE NEW PROTOCOL by Thomas Vincent  
2007 HELLPHONE by James Huth  
2006 ON VA S'AIMER by Ivan Calbérac  
2006 OSS 117: CAIRO NEST OF SPIES by Michel Hazanavicius  
2005 SKY FIGHTERS by Gérard Pirès  
2005 MA VIE EN L'AIR by Rémi Bezançon  
2005 THE BRICE MAN by James Huth  
2004 PEOPLE JET SET 2 by Fabien Onteniente  
2003 I AM DINA by Ole Bornedal  
2002 RIDERS by Gérard Pirès  
2002 SHOOTING STARS by Fabien Onteniente  
2001 HS by Jean-Paul Lilienfeld  
2001 PLATA QUEMADA by Marcelo Pineyro  
2000 JET SET by Fabien Onteniente  
1999 LE SOURIRE DU CLOWN by Eric Besnard  
1999 IF ONLY (The Man with Rain in his Shoes) by Maria Ripoll  
1998 GREVE PARTY by Fabien Onteniente  
1998 LA VOIE EST LIBRE by Stéphane Clavier  
1996 XY by Jean-Paul Lilienfeld

## CAST

Hubert Bonisseur de la Bath / OSS 117 ..... JEAN DUJARDIN  
Dolores..... LOUISE MONOT  
Heinrich..... ALEX LUTZ  
Von Zimmel..... RÜDIGER VOGLER  
Trumendous..... KEN SAMUELS  
Carlotta ..... REEM KHERICI  
Lesignac..... PIERRE BELLEMARE  
Staman..... SERGE HAZANAVICIUS  
Kutner ..... LAURENT CAPELLUTO  
The Countess..... MOON DAILLY  
Fayolle ..... WALTER SHNORKELL  
Mayeux ..... PHILIPPE HERISSON

## CREW

Screenwriters/Dialogues ..... JEAN-FRANÇOIS HALIN, MICHEL HAZANAVICIUS  
Director ..... MICHEL HAZANAVICIUS  
Producers..... ERIC et NICOLAS ALTMAYER  
Production Manager ..... DANIEL CHEVALIER  
Post-production Manager ..... PATRICIA COLOMBA  
Director of photography ..... GUILLAUME SCHIFFMAN  
First Assistant Director ..... JAMES CANAL  
Music ..... LUDOVIC BOURCE  
Continuity Assistant..... ISABEL RIBIS  
Casting..... STEPHANE TOUITOU  
Costume Designer ..... CHARLOTTE DAVID  
Editor ..... REYNALD BERTRAND  
Sound Editor ..... NADINE MUSE  
Recording Supervisor ..... DIDIER SAÏN  
Production Designer..... MAAMAR ECH-CHEIKH  
Head Grip..... LAURENT MENOURY  
Head Gaffer ..... SIMON BERARD  
Construction Manager ..... ERIC BECAVIN  
Head Carpenter ..... PHILIPPE SENIE  
Head Painter France..... BERTRAND GUINNEBAULT  
Head Painter Brazil ..... GILBERT PIGNOL  
Head Sculptor Designer..... PHILIPPE BOUTILLIER  
Head Locksmith ..... STEPHANE VUIGNER  
Head Wardrobe..... NATHALIE CHESNAIS  
Chef maquilleuse ..... MICHELLE QUELIN QUENTEL  
Head Make-Up..... BETTINA KELLER MIQUAIX  
General Manager France ..... BENJAMIN HESS  
General Manager Brazil ..... HENRY LE TURC  
Stunt Coordinator ..... PHILIPPE GUEGAN