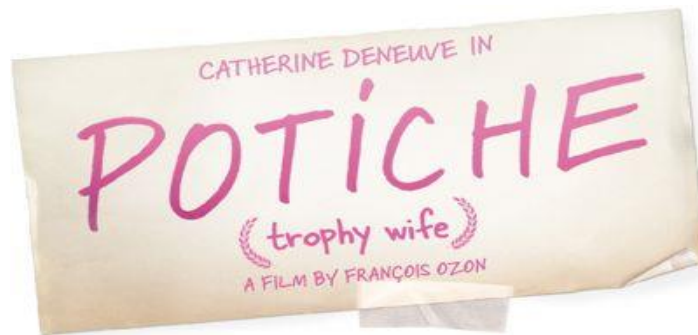




MUSIC BOX FILMS PRESENTS



A FILM BY  
François Ozon

Catherine  
Deneuve

G rard  
Depardieu

Fabrice  
Luchini

Karin  
Viard

J r mie  
Renier

Judith  
Godr che

Written by Fran ois Ozon; freely adapted  
from the play by Barillet and Gr dy

Official Selection 2010 Venice Film Festival  
Official Selection 2010 Toronto International Film Festival

103 Minutes. Unrated. In French with English subtitles.

Please download photos at <http://www.musicboxfilms.com/potiche>

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### *THE FRENCH TITLE OF THE FILM*

*In French, a potiche is a vase or decorative object of little value and no real practical use that you put on a shelf or a mantel. The word is also used in everyday language as a derogatory term for a woman who is considered eye candy, or a woman living in the shadow of her husband who doesn't seem to have her own identity. Certain wives of politicians, or even certain female politicians themselves, have been called "potiches", including Madame Chirac, or more recently, Ségolène Royal.*

### **SYNOPSIS**

Set in 1977 in a provincial French town, POTICHE is a free adaptation of the eponymous hit comic play. Catherine Deneuve is Suzanne Pujol, a submissive housebound 'trophy housewife' (or "potiche") who steps in to manage her wealthy and tyrannical husband (Fabrice Luchini)'s umbrella factory after the workers go on strike and take him hostage. To everyone's surprise, Suzanne proves herself a competent and assertive woman of action. But when her husband returns from a restful cruise in top form, things get complicated. Gérard Depardieu plays a former union leader and Suzanne's ex-beau who still holds a flame for her. Acclaimed writer-director François Ozon ("Swimming Pool," "Under the Sand," "Time to Leave,") who had previously directed Ms. Deneuve in the international hit "8 Women," twists the original play on its head to create his own satirical and hilarious take on the war between the sexes and classes.

## **DIRECTOR FRANCOIS OZON**

### **IN THE BEGINNING...**

I'd been wanting to make a film about women's place in society and politics for a long time. When I saw the play POTICHE by Barillet and Grédy, about ten years ago, I immediately thought it was great material for a film. But it took me a long time to make it mine, to figure out how to adapt and modernize it. I felt I could achieve the tone and verve of screwball comedies, but I didn't want to end up making a backward-looking film, disconnected from reality. There were two catalysts for launching the project. First, meeting the Altmayer brothers, producers, who proposed I do a political film about Nicolas Sarkozy in the spirit of Stephen Frears' "The Queen". Second, the 2007 presidential elections in France, during which I followed Ségolène Royal's campaign with interest.

### **ADAPTING THE PLAY**

I quickly realized that adapting this play was going to be very different than it had been for the two previous plays I adapted. Both of the others took place in confined quarters, so my approach had been voluntarily theatrical. "Water Drops on Burning Rocks" was about emotional confinement and imprisonment within a couple. "8 Women" was an opportunity to put a group of women - actresses - in a cage and observe their behavior. POTICHE, on the other hand, is a story of emancipation. It's about letting Suzanne out of her cage so she can take on the outside world. The film was thus shot mostly on location, whereas the other two had been shot entirely in the studio. As I worked on the adaptation, I became aware that by simply tweaking a few details already present in the play, I could draw parallels with today's society and the current political climate. There are more women running businesses or running for office now, but many of the problems and attitudes they face haven't changed much in thirty years.

The play ends with Suzanne taking over the factory and jilting both her husband and her communist lover. I added a third act, in which the husband regains control of the factory. Out of this humiliation and frustration comes Suzanne's desire to enter politics and get her revenge. The idea of a political career for Suzanne was alluded to in the play, when, at one point, she says in jest, "One day, I'll run for office. I've run a factory, I can surely run France!" I met regularly with Pierre Barillet during the writing process, so he could read my different versions. He was very supportive, provided lots of ideas and did not resist my transformations. On the contrary, he was happy to see the play getting a new life. He didn't feel like I was betraying his work, he felt like I was taking it to new places.

### **MAINTAINING THE 1970s CONTEXT**

Keeping the action in the 1970s provided distance and allowed us to make references to the current economic crisis in a humorous way, which was important to me. Setting the action in the present would have made for a heavier film. And it wouldn't have made sense for the Babin character to be so important:

in France back then, the Communist Party carried 20% of the vote. And significantly, French society was far more divided at the time. People on the right never mixed with people on the left, and vice versa. They were two separate worlds, especially in the provinces. Back then, if a factory owner's wife slept with a communist MP, she was committing a supreme act of transgression!

It was also a lot of fun to recreate the period. I was a kid back then, so it was amusing to play around with my memories. But I didn't want to fall into nostalgia or clichés like bellbottoms, psychedelic orange or the sexual revolution. I wanted to create a relatively realistic view of the 70s. Especially considering the story takes place in a small town, and people in small towns don't always adopt new fashions and attitudes right away. Suzanne's look is in fact more 60s or even 50s.

### **FROM THEATRE DE BOULEVARD TO MEOLDRAMA**

When I read the play, I thought it was very funny, but what touched me the most was the almost tragic relationship between Suzanne and Babin. It has strong melodramatic potential: the passage of time, growing older, disillusionment with love, a certain melancholy... I loved the scene where Babin proposes to Suzanne that they be together, but she says they're too old for such things. I felt that scene would benefit from a less ironic, less comic, more serious approach. The play was essentially a vehicle for the comic actress Jacqueline Maillan, and she played the role accordingly. People went to see her and to laugh, so her Suzanne was infused with comic distance from the start, and wasn't overly bothered when her husband or her daughter were mean to her. She always had the last word. For the film, however, I felt the character should feel the pain and humiliation of the verbal and psychological abuse she receives, so the actress would need to play it straight. As a consequence, the opening scenes - that had people in stitches in the theater - are much more cruel in my film. Making the cruelty more than just a joke means a bigger pay-off as the film progresses and Suzanne breaks free of her shackles. I wanted the audience to identify with, and be moved by, this "trophy wife who refuses to stay on the shelf". POTICHE is a feminist film in that sense: it takes its character's personal journey seriously. As an audience, we like her, we root for her and we're happy when she blossoms, like in an American success story.

In France, théâtre de boulevard is a genre characterized by light, silly, often outrageous comedy. Typically, all possible transgressions are explored - social, familial, emotional, political - but in the end, everyone always lands on their feet. Middle-class audiences want to laugh at all that is titillating or frightening, as long as everything goes back to normal in the end. In my adaptation, I tried to shake things up for real: as a woman, Suzanne finds a legitimate place in society, turning the patriarchal order on its head, and her son is actually having an incestuous relationship.

### **CATHERINE DENEUVE AS A POTICHE...**

Rather than trying to find a pale imitation of Jacqueline Maillan, I decided to cast against type and offered the role to Catherine Deneuve, who, as I knew from my experience with her on "8 Women", would know how to flesh out the character and give her the necessary depth for audience identification. Catherine is an earthy actress, she makes situations real and creates empathy for the character. In the beginning, Suzanne is a caricature, as are the other characters. She's the good little wife of a small-town factory owner, but gradually, she breaks free and undergoes a series of transformations to become a new woman. Using the character as a starting point, I wanted to explore the woman, and then end the film with the actress, in the final scene.

It was a real pleasure working with Catherine again. On "8 Women" there had been some tension, as it was an ensemble piece, and I had imposed a certain neutrality on myself: she was one among eight. We weren't able to establish the privileged relationship we both would have liked. But on POTICHE, we were thick as thieves right from the start. I met with her early on, before I'd even found the producers. I asked her, "How would you like to play a potiche?" She was all for it. It was important for me to have her tacit agreement before launching the project. She followed the development stages: writing, production, casting. She invested herself in the character, who she loved. We really had a lot of fun on the shoot.

### **SUZANNE'S MEN**

To accompany my French woman, Suzanne, I needed two heavyweights, two strong men who could stand up to each other, two French actors representing two different acting styles. When we conjure up a celluloid lover for Catherine Deneuve, Gérard Depardieu naturally comes to mind. They've played so many couples on screen I knew it would work. There's such a magical chemistry between them. I knew they'd enjoy being together and the audience would enjoy seeing them reunited as old lovers. Babin is one of my favorite characters. He's a hopeless romantic, stuck in the past and married to his political convictions. At the same time, he's the most poignant character. He wants to change his life, become a father, be with Suzanne, enjoy middle-class comforts: "Can't I be happy too?" I couldn't imagine anyone other than Gérard Depardieu to embody this strong, rugged man with a vulnerable, sentimental side. Gérard immediately found the character amusing and familiar. For his hairstyle, we were inspired by the French trade unionist Bernard Thibault's famous bowl cut.

Fabrice Luchini was a natural choice for the role of Robert Pujol. I thought it would be risky but interesting to pair him with Catherine Deneuve. They are so completely different in the way they work, their approach to acting, and the films they've made. They're an unlikely couple, as are Robert and Suzanne, and I felt that would be conducive to comedy.

In the play, Robert is the stereotypical asshole husband and boss. He's reactionary, dishonest and tyrannical with his workers and his loved ones, like

characters played by Louis de Funès in the 70s. But I enjoyed giving him another, more childlike side. Towards the end of the film, this man who is supposed to represent cold hard management and a certain male chauvinism turns into a little boy, being devoured by his wife when he slinks into her bedroom and begs her for a kiss. Knowing how much I liked his work in the films of Eric Rohmer, Fabrice was initially surprised when I offered him the very different role of Robert Pujol. But he soon appropriated the character and injected his frenetic, over-the-top, mad acting style into the mix. He is a fearless actor who finds humor in the minutest of details.

### **SUZANNE'S CHILDREN**

The three other characters - the children and the secretary - weren't very developed in the play and didn't exist on their own. So I needed to write stories for them and enrich them. As in the films of Douglas Sirk, I wanted to illustrate how children can often be more conservative than their parents. Especially with the character of the daughter, Joëlle, who doesn't evolve much but does reveal herself. In the beginning, this daddy's girl considers herself modern and criticizes her mother for being old-fashioned. However, as the mother becomes liberated in the second part, Joëlle loses her bearings and realizes she is the conservative one, a prisoner of convention, incapable of divorcing or getting an abortion, unable to find her own freedom.

During the screen tests, Judith Godrèche immediately understood that Joëlle needed to be a real little brat, capable of casually tossing off the cruelest of remarks with a smile. She was unconcerned with making the character likeable, knowing the inherent value of playing the bad guy. She also found the physical transformation amusing. She enjoyed becoming a reincarnation of Farrah Fawcett, with her ash blond feathered tresses and ultra bright smile. Joëlle outwardly appears to be the most modern of all the characters, but deep down she is in fact the most conservative.

The son, Paul, is the kind of character you'd see in a Molière comedy. In a tradition Jacques Demy perpetuated in his films, young people fall innocently into incestuous relationships, until a *deus ex machina* breaks the tension. Paul wasn't initially meant to be homosexual, but I thought it would make a nice final twist to transfer the incest onto a relationship between two men, raising the question: is it still incest if there's no risk of having a child? The twist isn't that Paul turns out to be homosexual - I think that's obvious pretty early on - but instead that he's unwittingly involved with his own half-brother. Or in any case, someone who could be his half-brother.

It was great working with Jérémie Renier again, ten years after "Criminal Lovers" (1999). I've followed his career and admire his work as an actor. In this film, I wanted to see him smiling, cheerful, breezy and sexy, as opposed to the dark roles he usually plays. His blond hair and svelte physique were perfect for the 1970s look.

## THE SECRETARY

Karin Viard felt her character should also experience a real political awakening and become liberated, not just be there to make photocopies, like in the play. The secretary goes from having a male boss to having a female boss, but she grows along the way: "I've learned you don't have to spread your legs to get ahead!" Her little speech, "You will be a secretary, my dear", in reference to Rudyard Kipling's "If", was something I had heard in a report about secretarial schools on the television program "Aujourd'hui Madame" ("Today's Woman"). I wasn't sure I would use it in the final film until the editing stage. It's rather surrealistic, with no narrative logic - other than the fact that it addresses women's position in society - but Karin did such a great job with it that I decided to keep it. She's not afraid of playing stereotypes, she transcends them with depth and emotion. She was perfect for the role.

## THE MUSIC AND THE SONGS

I saw no reason to turn the play into a musical, but I did want to highlight the period by using songs and music of the time. For the original score, I asked Philippe Rombi to take inspiration from 1970s comedies and the scores of Vladimir Cosma and Michel Magne, and to develop two veins: one comic, linked to Robert Pujol, and one more sentimental, to illustrate the love story between Suzanne and Babin. The film moves in two directions: toward Fabrice Luchini and toward Gérard Depardieu. Catherine Deneuve is in the middle, oscillating between comedy and melodrama.

Michèle Torr's *Emmène-moi danser ce soir* (Take Me Dancing Tonight) was the best-selling song in France in 1977-78. It's about a woman asking her husband to pay attention to her like he used to, which is exactly where Suzanne finds herself at the beginning of the film. When Catherine dances and sings in the kitchen, the idea was to stay anchored in the character's reality, with her continuing her chores as usual. I wanted us to sense that this woman is happy in her kitchen, despite it all. When we finished shooting the sequence, after she'd emptied the dishwasher a dozen times, Catherine told me, "That reminded me of the cake d'amour scene in *Peau D'Âne* (Donkey Skin)". I hadn't made the connection, but I was touched by her remark.

For the dance sequence at the Badaboum, Benjamin Biolay suggested a song I didn't know, by a group called *Il était une fois* (Once Upon a Time): *Viens faire un tour sous la pluie* (A Walk in the Rain). The song had the advantage of being from the period and having two different tempos: one slow and the other disco, in the spirit of the Bee Gees. This dance between Suzanne and Babin is about celebrating the legendary pair Deneuve/Depardieu. It's intentionally artificial. They look into the camera. It's a moment out of time, a little bit magical. I'm not aiming for reality here, I want to get to the essence of these two people who are having fun with each other and sharing a moment of great affection.

The song Suzanne sings at the end of the film, *C'est beau la vie* (How Beautiful Life Is), was written by Jean Ferrat in the 1960s for Isabelle Aubret, who had survived a serious car accident. Using the song in a political context - at the end of the victory rally, after we've followed Suzanne's path to liberation - gives it another dimension. Benjamin Biolay and I wanted Catherine's voice high in the mix, natural, unembellished, in all its fragility and truth.

The screenplay didn't call for Babin to listen to Suzanne on the radio, but I improvised that scene with Gérard one day as we were wrapping up. I wanted him on screen one last time after their phone conversation, so I put on the music to see what he would do, just letting him improvise. Watching him listen to Catherine's voice and sing along with her was one of the most moving moments of the shoot.

### **SELECTED FILMOGRAPHY**

2010	POTICHE
2009	THE REFUGE
2008	RICKY
2007	ANGEL
2006	A CURTAIN RAISER (short film)
2005	TIME TO LEAVE
2004	5X2
2003	SWIMMING POOL
2002	8 WOMEN
2001	UNDER THE SAND
2000	WATER DROPS ON BURNING ROCKS
1999	CRIMINAL LOVERS
1998	SITCOM
1997	SEE THE SEA (medium-length film)



## INTERVIEW WITH CATHERINE DENEUVE

*François Ozon approached you about POTICHE very early on.*

Yes, as he did for "8 Women". I was involved in the project from the beginning, right through to the end. I like to come in at the start, to really understand a film, give my opinion, discuss things. I tried to go in the direction François wanted. He's very good at expressing what he does, or wants to do. Some actors like to begin working only when the script is final, but I like to be involved a bit beforehand. I need information from various sources so the character can gradually take shape, I can't create a character alone before the shoot. I have an idea, of course, but I can't really build the character if I stay in the abstract.

*What was your initial reaction to the project?*

I knew Jacqueline Maillan's work, but not the Barillet and Grédy play, which I still haven't read or seen for that matter. But when François told me about the play and his desire to adapt it, I thought it was a wonderful idea. First, because it was him: he has a particular talent for deconstruction and I knew he'd bring a sharp, ironic, modern vision to this "boulevard" play, which incidentally I do not consider a pejorative term. I could easily imagine what he might do with such subject matter. And then, there was the pleasure of working with him again.

He quickly wrote a funny, energetic script with plenty of relevance to women's place in today's society. Things have changed in thirty years, of course, but not that much, actually. The play takes place in the 70s, but so much of what happens in it is still happening today: strikes, employers being held hostage, women not having much power, at least compared to men... That struggle is far from being over.

*When your character gets involved in politics, Ségolène Royal comes to mind.*

I had a variety of examples and images in my head throughout the film, depending on the situation. Personal examples, symbolic images, names I won't reveal because doing so might distort or trivialize the message. But one thing is certain: I thought of many different people.

*You were very involved in the women's movement in the 1970s, notably when you signed the Manifesto of the 343 Bitches for abortion rights.*

It didn't occur to me while making the film, but of course this is a part of me. When Joëlle, my daughter in the film, tells me she won't be getting an abortion, that takes me right back. Being pregnant, not wanting to or not being able to get an abortion, not being able to leave your husband... I remember how common those dilemmas were. Young women today have always had these rights, they don't realize what big changes took place thirty years ago. I must say, it all happened incredibly fast.

*What was your reunion with François Ozon like?*

The experience of having already worked together made things much easier. I knew him, and he knew me, and that saved a lot of time. Which was a good thing, because I was a little apprehensive about the shooting schedule and being in virtually every scene. Indeed, it was a fast-paced shoot, reflecting the rhythm of the film. François never wastes any time, you're never waiting around with him. He's quick, intense, bright, incisive, ebullient. At the same time, he's very meticulous. I felt like we were working in sync. The film was very written and structured, but within that structure, François gave the actors a lot of freedom. I felt very close to the film and to the project. I always felt like I was being elevated. And then there was the fact that we shot in Belgium. It's always better to shoot outside of Paris. You see each other so much more than when you go home after work every night. That encourages team spirit. The shoot was joyful and intense. The Belgian crew was wonderful. We were sad to say goodbye at the end. The atmosphere on a film set is always an unpredictable thing. It depends a lot on the director and the crew. But it's crucial to the success of a film, especially when it's a comedy. There needs to be a certain lightness and gaiety in everything. Although, once I'd finished the film, its pace seemed pretty brutal in retrospect!

*Your ability to play straight is striking. We are both amused and touched by the character of Suzanne.*

Yes, there's a mixture of comedy and emotion. I absolutely wanted to be sincere, to play my character and the situations straight. François and I discussed it at length. I tried to avoid falling into fabrication, to stay as genuine as possible, to create empathy for the character, to express just how much she's been oppressed by her authoritative husband. That way, when Suzanne succeeds, we welcome this turnaround, we're happy to see her get her revenge.

*Suzanne's clothing evolves throughout the film. Did this help you get into character?*

Yes, definitely. I had also experienced that on Benoit Jacquot's "Princesse Marie". When there is a lot of attention to the costumes, something happens with the character on a subconscious level, the clothing informs the attitudes. Pascaline Chavanne is a great costume designer. She's a gold mine, she does incredible research and then proposes a wide range of options. Gradually the character's style comes into focus, which really helps when you're playing against type, as I was in POTICHE. There was no set idea in the beginning, but during the fittings everything came together, we learned which colors and cuts worked. The idea was to remain within the character's time period while finding her personal style. The costumes needed to be both funny and believable.

*The most unlikely costume is the red tracksuit Suzanne wears at the beginning of the film, when she's still the good little bourgeois housewife.*

At the same time, that tracksuit was made from a 1970s pattern and material. This outfit points the character in the direction she'll be shifting, but she's still got her curlers in her hair! The curlers were my idea, to counter the more modern

image of the tracksuit. If she'd worn a sweatband, she'd have seemed like a liberated bourgeois woman, which she isn't yet. We needed something quirky for that first scene to set the tone for the film.

*What about reuniting with Gérard Depardieu?*

Over the years, we've reunited many times. And each time, it's so natural. I love and admire him enormously. He's an actor who is so present and warm with his partners. Plus he's funny, and... very impatient. He doesn't like to rehearse, he likes to shoot, he has a tendency to want to speed things up. Fortunately, François is the same. I think Gérard really had fun playing this union man. He was a natural in the part, it just flowed. François used Gérard's amazing presence even as he was writing the scenes. He knew that having him playing the role would take everything up a notch.

*On the other hand, this is the first time you've ever worked with Fabrice Luchini.* Gérard's acting style is direct and instinctive, while Fabrice spends a great deal of time preparing. When he arrives on set, he has already developed his character perfectly for each situation. He's a theater actor above all. With Gérard, you can change things at the last minute. With Fabrice, it's a bit more complicated because his technique is the opposite of Gérard's. He's extremely brilliant and commands authority. Fabrice is hilarious in the role. He takes Pujol to the limit of the character's nervous, irascible, quick-tempered personality, while also making him sympathetic in the end, when he finally realizes nobody is indispensable, not even him. He's no Citizen Hearst!

*"8 Women" and POTICHE were both plays to start with, but very different from each other.*

Yes, to me, the two films are polar opposites. First of all, "8 Women" was shot on one set, whereas POTICHE had multiple sets and locations. They're not the same type of story, and most of all, there was much less emotion in "8 Women". That film focused on other things: the complicity between actresses, the mother-daughter relationship. The tone was more playful.

*You don't do theater, but you're not afraid of playing theatrical roles in the cinema.*

Right, because cinema and theater are completely different. Theatrical acting in cinema is still cinema. What frightens me about theater is the unity of place, the fact that everything must be planned and decided in advance, everything is prepared, you are always doing the same thing. I have trouble with that, and with stage fright, being the center of attention in front of an audience. I still can't imagine myself working in the theater.

## SELECTED FILMOGRAPHY

2010 POTICHE by François Ozon  
2010 LES YEUX DE SA MÈRE by Thierry Klifa  
2009 THE BIG PICTURE by Eric Lartigau  
2008 THE GIRL ON THE TRAIN by André Téchiné  
2007 A CHRISTMAS TALE by Arnaud Desplechin  
2006 AFTER HIM by Gaël Morel  
2006 FAMILY HERO by Thierry Klifa  
2005 PALAIS ROYAL! by Valérie Lemercier  
2004 CHANGING TIMES by André Téchiné  
2004 KINGS AND QUEEN by Arnaud Desplechin  
2001 NEAREST TO HEAVEN by Tonie Marshall  
2002 8 WOMEN by François Ozon  
1999 DANCER IN THE DARK by Lars Von Trier  
1999 EAST-WEST by Régis Wargnier  
1999 BEAUTIFUL MOTHER by Gabriel Aghion  
1999 NIGHT WIND by Philippe Garrel  
1998 POLA X by Léos Carax  
1998 PLACE VENDÔME by Nicole Garcia  
1996 GÉNÉALOGIES D'UN CRIME by Raul Ruiz  
1995 THIEVES by André Téchiné  
1994 THE CONVENT by Manoel de Oliveira  
1992 MY FAVORITE SEASON by André Téchiné  
1991 INDOCHINA by Régis Wargnier  
1988 STRANGE PLACE FOR AN ENCOUNTER by François  
Dupeyron  
1987 AGENT TROUBLE by Jean-Pierre Mocky  
1986 SCENE OF THE CRIME by André Téchiné  
1984 PAROLES ET MUSIQUES by Elie Chouraqui  
1983 LE BON PLAISIR by Francis Girod  
1983 FORT SAGANNE by Alain Corneau  
1982 THE HUNGER by Tony Scott  
1982 L'AFRICAIN by Philippe de Broca  
1981 LE CHOC by Robin Davis  
1981 CHOICE OF ARMS by Alain Corneau  
1981 HOTEL AMERICA by André Téchiné  
1980 JE VOUS AIME by Claude Berri  
1980 THE LAST METRO by François Truffaut  
1979 COURAGE FUYONS by Yves Robert  
1977 OTHER PEOPLE'S MONEY by Christian de Chalonge  
1976 SI C'ÉTAIT À REFAIRE by Claude Lelouch  
1976 ÂMES PERDUES by Dino Risi  
1975 LE SAUVAGE by Jean-Paul Rappeneau  
1972 UN FLIC by Jean-Pierre Melville  
1971 LIZA by Marco Ferreri

1971 IT ONLY HAPPENS TO OTHERS by Nadine Trintignant  
1970 DONKEY SKIN by Jacques Demy  
1969 TRISTANA by Luis Buñuel  
1969 MISSISSIPPI MERMAID by François Truffaut  
1968 HEARTBEAT by Alain Cavalier  
1967 BENJAMIN by Michel Deville  
1967 BELLE DE JOUR by Luis Buñuel  
1966 THE YOUNG GIRLS OF ROCHEFORT by Jacques Demy  
1965 A MATTER OF RESISTANCE by Jean-Paul Rappeneau  
1965 REPULSION by Roman Polanski  
1963 THE UMBRELLAS OF CHERBOURG by Jacques Demy

## GÉRARD DEPARDIEU SELECTED FILMOGRAPHY

2010 POTICHE by François Ozon  
2010 MY AFTERNOONS WITH MARGUERITTE by Jean Becker  
2009 MAMMUTH by Benoît Delepine and Gustave Kervern  
2009 DUMAS by Safy Nebbou  
2009 SMALL WORLD by Bruno Chiche  
2008 BELLAMY by Claude Chabrol  
2008 DIAMOND 13 by Gilles Beat  
2008 HELLO GOODBYE by Graham Guit  
2008 IN THE BEGINNING by Xavier Giannoli  
2007 DISCO by Fabien Onteniente  
2007 MESRINE: KILLER INSTINCT by Jean-François Richet  
2006 BABYLON A.D. by Mathieu Kassovitz  
2006 ASTÉRIX AT THE OLYMPIC GAMES by Frédéric Forrestier and  
Thomas Langmann  
2006 LA VIE EN ROSE by Olivier Dahan  
2005 MICHOU D'AUBER by Thomas Gilou  
2006 QUAND J'ÉTAIS CHANTEUR by Xavier Giannoli  
2004 CHANGING TIMES by André Téchiné  
2004 DEPARTMENT 36 by Olivier Marchal  
2003 NATHALIE... by Anne Fontaine  
2003 RUBY AND QUENTIN by Francis Veber  
2001 THE CLOSET by Francis Veber  
2000 ASTERIX & OBELIX: MISSION CLEOPATRA by Alain Chabat  
2000 THE BRIDGE by Gérard Depardieu and Frédéric Auburtin  
1995 LE GARÇU by Maurice Pialat  
1994 GUARDIAN ANGELS by Jean-Marie Poiré  
1994 ELISA by Jean Becker 1993  
1994 COLONEL CHABERT by Yves Angelo  
1992 GERMINAL by Claude Berri  
1991 MON PÈRE CE HÉROS by Gérard Lauzier  
1991 TOUS LES MATINS DU MONDE by Alain Corneau  
1990 GREEN CARD by Peter Weir  
1989 CYRANO DE BERGERAC by Jean-Paul Rappeneau  
1988 TOO BEAUTIFUL FOR YOU by Bertrand Blier  
1998 STRANGE PLACE FOR AN ENCOUNTER by François  
Dupeyron  
1987 CAMILLE CLAUDEL by Bruno Nuytten  
1986 LES FUGITIFS by Francis Veber  
1986 UNDER THE SUN OF SATAN by Maurice Pialat  
1986 MENAGE by Bertrand Blier  
1985 JEAN DE FLORETTE by Claude Berri  
1984 POLICE by Maurice Pialat  
1984 RIVE DROITE, RIVE GAUCHE by Philippe Labro  
1983 FORT SAGANNE by Alain Corneau

1983 COMDADS by Francis Veber  
1983 THE WOMAN NEXT DOOR by François Truffaut  
1983 DANTON by Andrzej Wajda  
1981 CHOICE OF ARMS by Alain Corneau  
1980 JE VOUS AIME by Claude Berri  
1980 THE LAST METRO by François Truffaut  
1980 LOULOU by Maurice Pialat  
1973 GOING PLACES by Bertrand Blier

## **FABRICE LUCHINI SELECTED FILMOGRAPHY**

2010 POTICHE by François Ozon  
2010 LES FEMMES DU 6e ÉTAGE by Philippe Le Guay  
2010 MY FATHER'S GUEST by Anne Le Ny  
2008 PARIS by Cédric Klapisch  
2008 A DAY AT THE MUSEUM by Jean-Michel Ribes  
2008 THE GIRL FROM MONACO by Anne Fontaine  
2007 MOLIÈRE by Laurent Tirard  
2006 JEAN-PHILIPPE by Laurent Tuel  
2005 LA CLOCHE A SONNÉ by Bruno Herbulot and Adeline Lecallier  
2004 INTIMATE STRANGERS by Patrice Leconte  
2003 THE COST OF LIVING by Philippe Le Guay  
2001 BARNIE'S MINOR ANNOYANCES by Bruno Chiche  
1999 KEEP IT QUIET by Benoît Jacquot  
1999 NOTHING ABOUT ROBERT by Pascal Bonitzer  
1998 PAR CŒUR by Benoît Jacquot  
1997 LE BOSSU by Philippe De Broca  
1997 AN AIR SO PURE by Yves Angelo  
1996 HOMMES, FEMMES, MODE D'EMPLOI by Claude Lelouch  
1996 BEAUMARCHAIS THE SCOUNDREL by Edouard Molinaro  
1995 L'ANNÉE JULIETTE by Philippe Le Guay  
1994 COLONEL CHABERT by Yves Angelo  
1993 TOUT ÇA POUR ÇA by Claude Lelouch  
1993 TOXIC AFFAIR by Philomène Esposito  
1993 THE TREE, THE MAYOR AND THE MEDIATHEQUE by Eric Rohmer  
1992 LE RETOUR DE CASANOVA by Edouard Niermans  
1992 RIENS DU TOUT by Cédric Klapisch  
1990 LA DISCRÈTE by Christian Vincent  
URANUS by Claude Berri  
1988 LA COULEUR DU VENT by Pierre Granier Deferre  
1988 THE LARK by Pierre Zucca  
1987 FOUR ADVENTURES OF REINETTE AND MIRABELLE by Eric Rohmer  
1987 LES OREILLES ENTRE LES DENTS by Patrick Schulmann

1986 MAX MY LOVE by Nagisa Oshima  
 1986 CONSEIL DE FAMILLE by Costa Gavras  
 1986 HÔTEL DU PARADIS by Jana Bokova  
 1985 P.R.O.F.S. by Patrick Schulmann  
 1985 ROUGE GORGE by Pierre Zucca  
 1984 FULL MOON IN PARIS by Eric Rohmer  
 1983 ZIG ZAG STORY by Patrick Schulmann  
 1982 T'ES FOLLE OU QUOI by Michel Gérard  
 1978 PERCEVAL LE GALLOIS by Eric Rohmer  
 1978 VIOLETTE NOZIERE by Claude Chabrol  
 1975 NÉ by Jacques Richard  
 1975 VINCENT MIT L'ÂNE DANS LE PRÉ by Pierre Zucca  
 1974 CONTES IMMORAUX by Walerian Borowczyk  
 1970 CLAIRE'S KNEE by Eric Rohmer  
 1969 TOUT PEUT ARRIVER by Philippe Labro

#### **KARIN VIARD SELECT FILMOGRAPHY**

2010 POTICHE by François Ozon  
 2010 POLISSE by Maiwenn  
 2010 MA PART DU GÂTEAU by Cédric Klapisch  
 2010 MY FATHER'S GUEST by Anne Le Ny  
 2010 NOTHING TO DECLARE by Dany Boon  
 2009 HAPPY END by Jean-Marie and Arnaud Larrieu  
 2009 CHANGE OF PLANS by Danielle Thompson  
 2008 BABY BLUES by Diane Bertrand PARIS by Cédric Klapisch  
 2008 LES RANDONNEURS À SAINT-TROPEZ by Philippe Harel  
 2008 ALL ABOUT ACTRESSES by Maiwenn  
 2007 LA FACE CACHÉE by Bernard Campan  
 2007 IN MOM'S HEAD by Carine Tardieu  
 2007 TRUE ENOUGH by Sam Karmann  
 2006 AMBITIOUS by Catherine Corsini  
 2005 THE AX by Costa-Gavras  
 2005 LES ENFANTS by Christian Vincent  
 2005 HELL by Danis Tanovic  
 2004 THE ROLE OF HER LIFE by François Favrat  
 2004 THE HOOK by Thomas Vincent  
 2004 THE EX-WIFE OF MY LIFE by Josiane Balasko  
 2003 FRANCE BOUTIQUE by Tonie Marshall  
 2003 MES COPINES by Anne Fassio  
 2002 EMBRASSEZ QUI VOUS VOUDREZ by Michel Blanc  
 2001 CHILDREN'S PLAY by Laurent Tuel  
 2001 REINES D'UN JOUR by Marion Vernoux  
 2001 TIME OUT by Laurent Cantet  
 2000 ENCHANTED INTERLUDE by Michel Spinosa



1999 THE NEW EVE by Catherine Corsini  
 1999 MES AMIS by Michel Hazanavicius  
 1999 THE CHILDREN OF THE CENTURY by Diane Kurys  
 1999 BATTLE CRIES by Solveig Anspach  
 1997 LES VICTIMES by Patrick Grandperret  
 1997 LES RANDONNEURS by Philippe Harel  
 1997 WHAT'S SO FUNNY ABOUT ME? by Christian Vincent  
 1996 FOURBI by Alain Tanner  
 1996 LE JOURNAL DU SÉDUCTEUR by Danièle Dubroux  
 1995 LA HAINE by Mathieu Kassovitz  
 1995 FAST by Dante Desarthe  
 1995 ADULTERY: A USER'S GUIDE by Christine Pascal  
 1994 CE QUE FEMME VEUT by Gérard Jumel  
 1994 EMMÈNE-MOI by Michel Spinosa  
 1994 HEADS ABOVE WATER by Xavier Durringer  
 1994 LE FILS PRÉFÉRÉ by Nicole Garcia  
 1994 LA SÉPARATION by Christian Vincent  
 1992 RIENS DU TOUT by Cédric Klapisch  
 1992 MAX & JÉRÉMIE by Claire Devers  
 1991 TATIE DANIELLE by Etienne Chatilliez  
 1991 DELICATESSEN by Marc Caro & Jean-Pierre Jeunet  
 1986 LA GOULA by Roger Guilloit

### **JUDITH GODRÉCHE SELECTED FILMOGRAPHY**

2010 LOW COST by Maurice Barthelémy  
 2010 HOLIDAY by Guillaume Nicloux  
 2010 POTICHE by François Ozon  
 2009 TOUTES LES FILLES PLEURENT by Judith Godrèche  
 2009 PLEASE, PLEASE ME! by Emmanuel Mouret  
 2008 HOME SWEET HOME by Didier Le Pêcheur  
 2007 PLEASE DON'T GO by Bernard Jeanjean  
 2005 PAPA by Maurice Barthelémy  
 2005 TOUT POUR PLAIRE by Cécile Telerman  
 2005 TU VAS RIRE MAIS JE TE QUITTE by Philippe Harel  
 2003 FRANCE BOUTIQUE by Tonie Marshall  
 2003 QUICKSAND by John Mackenzie  
 2002 POT LUCK by Cédric Klapisch  
 2002 SPEAK TO ME OF LOVE by Sophie Marceau  
 2001 SOUTH KENSINGTON by Carlo Vanzina  
 1999 ENTROPY by Phil Joanou  
 1998 BIMBOLAND by Ariel Zeitoun  
 1998 THE MAN IN THE IRON MASK by Randy Wallace  
 1996 RIDICULE by Patrice Leconte

1996 BEAUMARCHAIS THE SCOUNDREL by Edouard Molinaro  
1994 GRANDE PETITE by Sophie Fillières  
1993 TANGO by Patrice Leconte  
1993 A NEW LIFE by Olivier Assayas  
1991 PARIS S'ÉVEILLE by Olivier Assayas  
1991 30 DOOR KEY by Jerzy Skolimowski  
1990 THE DISENCHANTED by Benoît Jacquot  
1989 THE 15 YEAR OLD GIRL by Jacques Doillon  
1989 SON'S by Alexander Rockwell  
1989 UN ÉTÉ D'ORANGE by Charlotte Brandstrom  
1987 LES SAISONS DU PLAISIR by Jean-Pierre Mocky  
1987 LOUNGE CHAIR by Jean-François Amiguet  
1987 THE BEGGARS by Benoît Jacquot  
1985 NEXT SUMMER by Nadine Trintignant

### **JÉRÉMIE RENIER SELECTED FILMOGRAPHY**

2010 POTICHE by François Ozon  
2010 PHILIBERT by Sylvain Fusée  
2010 POSSESSIONS by Eric Guirado  
2010 THE WEDDING CAKE by Denys Granier-Deferre  
2009 TOMORROW AT DAWN by Denis Dercourt  
2009 VINTNER'S LUCK by Niki Caro  
2008 LORNA'S SILENCE by Jean-Pierre and Luc Dardenne  
2008 SUMMER HOURS by Olivier Assayas  
2008 IN BRUGES by Martin McDonagh GUILTY by Laëtitia Masson  
2006 ATONEMENT by Joe Wright  
2006 PRIVATE PROPERTY by Joachim Lafosse  
2006 PRESIDENT by Lionel Delplanque  
2006 DIKKENEK by Olivier Van Hoofstadt  
2006 FAIR PLAY by Lionel Baillu  
2005 THE CHILD by Jean-Pierre and Luc Dardenne  
2005 CAVALCADE by Steve Suissa  
2004 LE PONT DES ARTS by Eugène Green  
2004 SAN ANTONIO by Frédéric Auburtin  
2003 WORK HARD, PLAY HARD by Jean-Marc Moutout  
2003 EN TERRITOIRE INDIEN by Lionel Epp  
2002 LE TROISIÈME ŒIL by Christophe Fraipont  
2002 THE WAR IN PARIS by Yolande Zauberman 2001  
2002 THE PORNOGRAPHER by Bertrand Bonello  
2002 BROTHERHOOD OF THE WOLF by Christopher Gans  
2000 PRETEND I'M NOT HERE by Olivier Jahan  
2000 THE KING'S DAUGHTERS by Patricia Mazuy  
1999 CRIMINAL LOVERS by François Ozon  
1996 LA PROMESSE by Jean-Pierre and Luc Dardenne

## CAST

Suzanne  
Babin  
Robert

Nadège  
Joëlle  
Laurent

Spanish truckdriver  
Geneviève Michonneau  
André  
Young Suzanne  
Young Babin  
Young Robert

Flavien  
Stanislas

Catherine Deneuve  
Gérard Depardieu  
Fabrice Luchini

Karin Viard  
Judith Godrèche  
Jérémy Renier

Sergi Lopez  
Evelyne Dandry  
Bruno Lochet  
Elodie Frégé  
Gautier About  
Jean-Baptiste Shelmerdine

Noam Charlier  
Martin de Myttenaere

## CREW

Directed by  
Screenplay and adaptation by  
Freely adapted from the play by  
Produced by  
Line producer  
Director of photography  
Sound engineer  
Production design  
Costumes  
First assistant director  
Casting directors, France  
Casting director, Belgium  
Script supervisor  
Editor  
Sound editor  
Sound mixer  
Stills photographers

François Ozon  
François Ozon  
Barillet & Grédy  
Eric and Nicolas Altmayer  
Pierre Wallon  
Yorick Le Saux  
Pascal Jasmès  
Katia Wyzkop  
Pascaline Chavanne  
Hubert Barbin  
Sarah Teper, Leila Fournier  
Mickael de Nijs  
Joëlle Hersant  
Laure Gardette  
Benoît Gargonne  
Jean-Paul Hurier  
Jean-Claude Moireau  
Nicolas Schul  
Patrick Swirc

ORIGINAL MUSIC  
PHILIPPE ROMBI

“Slow Giradschi”  
(Stelvio Cipriani)  
1973 - CAM

“Teen agers cha cha cha”  
(Stelvio Cipriani)  
1973 - CAM

Original score available at NAÏVE

THE  
SONGS

“Emmène-moi danser ce soir”  
(F. Valery / J. Albertini)  
Interpreted by Michèle Torr  
1978 Mercury France

“Parlez-vous français?”  
(Franck Dostal / Rolf Soja)  
Interpreted by Baccara  
1978 BMG Ariola Hamburg GmbH

“Viens faire un tour sous la pluie”  
(Richard Dewitte / Serge Koolenn)  
Interpreted by Il Etait Une Fois  
1975 Capitol Music

“More Than a Woman”  
(B. Gibb - R. Gibb - M. Gibb)  
Interpreted by The Bee Gees  
1977 Barry Gibb, Under exclusive License to Rhino Entertainment Company,  
a Warner Music Group Company

“Cu-cu-rru-cu-cu Paloma” ( Thomas Mendez)  
Interpreted by Fernando  
Production Compagnies Spectacle

“123”  
(J.P. Cara / J.P. Cara - T. Rallo)  
Interpreted by Catherine Ferry  
1976 Barclay

“C’est beau la vie”

(Claude Delecluse - Michèle Senlis / Jean Ferrat)

Interpreted by Catherine Deneuve

Reorchestrated by Benjamin Biolay at the Studios de la Seine

Musicians: Elsa Benabdallah, Christophe Morin, Nicolas Fiszmann, Denis  
Benarroch

Voice: Rachel Pignot

Mandarin Cinéma - Foz