

DIMITRI RASSAM AND JÉRÔME SEYDOUX PRESENT



MATHIEU KASSOVITZ
NOBODY FROM
NOWHERE

A FILM BY
MATTHIEU DELAPORTE

WITH MARIE-JOSÉE CROZE

WRITTEN BY MATTHIEU DELAPORTE AND ALEXANDRE DE LA PATELLIÈRE

ERIC CARAVACA

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SYNOPSIS



Sébastien Nicolas has always wanted to be someone else. But he lacks imagination, so he copies. He watches people, follows them, then impersonates the people he meets. He takes a little journey into their lives. But some journeys have no return.

INTERVIEW WITH MATTHIEU DELAPORTE



How do you get from WHAT'S IN A NAME to NOBODY FROM NOWHERE?

Alexandre de la Patellière and I have been working together for twelve years – when we're coming up with an idea for a movie it's a sort of staccato give-and-take. We talk about politics, jump around from subject to subject, think up a project and give up on it, then we hit on one that sticks. It's not about career strategy. The idea for NOBODY FROM NOWHERE existed before WHAT'S IN A NAME. The success of that play – and then of the film – allowed us to get this new project off the ground. We really wanted to explore a whole different world – we write in the same way we go to the movies, our tastes running across different kinds of films, springing from very diverse sources.

We're lucky enough to have a producer, Dimitri Rassam, and the support of a studio, Pathé, allowing us to make these movies. Sort of like the Coen brothers, Alexandre and I make all our films together but our roles change depending on the project. We co-directed WHAT'S IN A NAME but for NOBODY FROM NOWHERE we decided right from the start that I would direct it and that he would co-produce with Dimitri, and be his day-by-day sparring partner. I spent a lot of time on the set and he spent a lot of time in the editing room with our editor Célia Lafitedupont, bringing fresh eyes to what we were shooting.

How did the writing come about?

The writing of NOBODY FROM NOWHERE started with some thoughts about identity. Transexuality is, for me, a really interesting subject, not so much for the sexual dimension per

se, but because of the lag between an individual's inner being and his exterior. How can you explain that you're convinced that you are not what you show to the world? So NOBODY FROM NOWHERE began with thinking about how lonely that is, with the question, What does it mean to be yourself with other people? People today live in a world of solitude and fantasy – we're constantly watching other peoples' lives and it's harder and harder to distinguish between what's real and what isn't. In the end, what really interests me about Sébastien Nicolas, the film's hero played by Mathieu Kassovitz, is that we all have these impulses, these desires and wishes – to various degrees, of course.

And how did you actually write it?

The writing happened in stages. Alexandre and I began with the protagonist – we had about fifty pages of voice over narration about the character's history and past. Little by little, I eliminated that material because I started to feel like there were two films – one about the childhood and the other about him as a grown man. But when I took out the childhood, I found the character became more mysterious and, at the same time, it increased the identification. The biography doesn't explain everything, so I thought it was better to anchor the narrative to some less weighty, more succinct elements. Alexandre and I did a lot of thinking about this – should we imagine some great initial trauma that the hero endured? Well not really. Audiences are often served up a long-ago trauma to give a rational explanation for difference or abnormality, but that's kind of simplistic. Even if we are what our past has made us, we are not only that. I thought it was better to let each person have their own take.

Did you immediately decide to tell his story from Sébastien's point of view?

The original take on it was really to be saying "I" throughout the story, speaking in the voice of someone who thinks he's nobody, in the first person! People who suffer from this disorder – depersonalization – have no imaginary universe and they live in a constant state of self-analysis. They will tell you that they feel the world has been made unreal and that they are "taking off". In fact, their vocabulary is close to a filmmaker's lexicography. They speak in terms of characters, extras, dream sequences, etc.

So I wanted to tell this story about a guy who feels that he doesn't exist, that he's not part of the world, but who has this incredible talent for copying, since he can't imagine, and as he goes along, looks for himself in other people. I wanted to use story-telling and fiction to say something about that quest for identity which is of an intimate and psychoanalytic nature. People who suffer from this disorder are in actuality pure fictional characters, since they aspire to making their dreams a reality. In general when we dream, we are someone else while that dream is going on. But people who try to become someone else by changing their identity are actually trying to prolong their dreams. I wanted to avoid someone who would be an impostor, who would take on someone else's identity in order to get rich or take advantage of someone, but rather someone who would do it for himself. The film is about a personal quest. Sébastien Nicolas wants to become someone else, in order to become himself.

Did you have the idea of starting with the hero's suicide, right from the beginning?

Yes, the first 15 minutes were always that. We talk films through a lot with Alexandre, then we start writing when we come up with a plot. We start sketching out some monologues, describing some scenes, drawing up a story structure – only then do we actually start writing. That's when we get caught up in the in's and out's of the narration and we start wondering about things like "Does he get off on this because he fools other people or is this a private, inward pleasure?"

I was reminded of the transvestite figure, who only feels alive when he's dressed as a woman. He experiments with dressing as a woman with people who don't know him and who think he really is a woman, then he takes it to the next level, undergoing the complete transformation, as if setting sail on a final voyage. Like the transexual, he is reconciled with his inner self. He is reconciled with the mirror. He adapts his body to what he has always been. That has always been the starting point for this story.

The protagonist behaves something like a serial killer – obsessive, meticulous, precise. Yet he never kills anyone.

One of the suggestions I made to Mathieu Kassovitz for the part was to consider him a serial killer who never acts on his impulses. I wanted to use all the trappings of the serial killer, though the story is about a man who couldn't harm a fly. He's much more suited to hurting himself than someone else – and he's actually afraid to break away from his family. Very often people who suffer from depersonalization disorder have spent so much time learning what they must do that they no longer know what they want to do. They know how to make others happy – which makes them perfect social beings – but they have forgotten all about their own desires. When you think about it, that's the whole story of writers like Romain Gary and Fernando Pessoa, who were big sources of inspiration for our film. Gary, for example, created an alter-ego in order to free himself from certain constraints. He was a writer, an ambassador like his mother always dreamed – and he made up an alias in order to become himself. Pessoa created heteronyms in order to defer his feeling of inexistence and disappearance. What I like about Sébastien Nicholas is that his feeling like an impostor is, paradoxically, a kind of search for the genuine. Like Mishima, who was "on a journey inside his body." He explains he walked around pretending all day, so much so that when he dressed as a woman he truly became himself. What others saw as his insanity was precisely his normal. The hero of NOBODY FROM NOWHERE acts in self-defense. He doesn't do anything against other people and he would never have taken the place of this man if the man hadn't given him that possibility.





He's also reminiscent of some legendary figures in movie fantasies.

He is his own Dr. Frankenstein. Just like he evokes a serial killer without actually being one, he also resembles a super hero with his magic cave, or the Fantômas or Dr. Mabuse side of him. I wanted to be right on that edge between realistic and fantastic. We're in this world, but not quite entirely. In other words, characters aren't moving through a wholly naturalistic universe. We're right on the cusp of something unbelievable, but we never quite cross over. For example, we worked very hard on the set for the real estate agency. I didn't want it to look like a real agency because, without wanting to seem extravagant, I'm not interested in reality.

Could Sébastien Nicolas also be a metaphor for the writer or the filmmaker who literally feeds on other people in order to imagine a story or a destiny for his characters?

Absolutely. I've done a lot of reading about writers and their taste for alter-egos. For the protagonist there is also the metaphor of the actor who doesn't want to leave his role because he only feels alive when he's donning a character. What I find interesting about this whole usurpation theme is that it goes to the heart of what fiction is all about. And people who suffer from depersonalization disorder want their fiction – their private "novel" - to take the place of reality.

In the film, fiction actually triumphs over reality.

Yes, it's a real victory for mystification. I had actually written a off-screen narrative – which I cut in the end – where he says, "I don't counterfeit, I pro-feit." Sébastien is not someone to use someone else's identity for his own benefit – he uses the leftover portion. He takes the life of a man who doesn't want it anymore. On the one side you have this great but desperate musician who comes to face to face with himself and no longer wants any part of it. On the other side you have Sébastien Nicolas who feels like he's no one at all and who wants to take on a life. The imposture only works if it satisfies a desire – you can't take someone else's life unless his entourage wants to believe. Then events catch up to Sébastien Nicholas. Because you can't change your life without doing damage and hurting other people.

The film is also about family descendance, or a lack thereof in the case of Kassovitz' character, who is terrifyingly alone.

The father figure is looked at from several different aspects. The absent father, the religious father in whom Sébastien confides, and the father he becomes for himself, because in a way he sires himself. In doing that, he also becomes the father to a child who is in need of a parental figure. In accepting this new identity, he becomes his own father. Is it the child's love that gets him over the hump or is it immersing himself in another identity which allows him to become a father? For me, those two things are inextricably intertwined. I think he suddenly feels he can exist, and he never imagined that was possible. So he crosses the Rubicon and deals with all the consequences.

Why did you choose a violinist?

I was looking for a profession that you can't continue if you lose part of your body. Henri de Montalte is a passionate being, inhabited by his art, who lives for his music, so he loses his reason to live. The violin is so precise that if you lose two fingers, you can no longer play. It's also an instrument that is brought to life by the musician – the tiniest note on a violin is unique to its player. Only a violinist can really say he can no longer practice his art. The musician places the music between himself and the world, to protect himself. When you take away that shield, he is naked and exposed to other people's eyes. And Sébastien Nicolas, who had been naked because he has no imaginary life, takes this shield he finds along his way.

Was the choice of Mathieu Kassovitz made right from the start?

I met with several actors because this is an extremely difficult part. But after reading 40 pages of the script Mathieu called the producer to say that if the next 40 pages were of the same quality he would do the film. Now I think that the film wouldn't be what it is without him and sometimes I get dizzy spells when I realize he might not have come along! With Mathieu, things were very simple – he just immediately understood what I wanted. If an actor is going to give you his best, he has to open up and go looking for that fragile part of himself. In order to do that, there has to be a kind of trust. That's the role of the director. We got along very well, in a very professional way, with mutual respect for each other's range of

prerogatives. As soon as he got to the set and saw where the camera was, he knew exactly what to do and how to position himself. He has extraordinary imagination, sensitivity and sense of modesty.

It was a particularly painful shoot for him ...

He survived 13 weeks with four hours of make-up a day! At the beginning, I didn't realize how much of a physical challenge that would become for him. Luckily, Mathieu is in great shape and quite athletic. I think another actor would have been exhausted by the end of the shoot. But Mathieu was a rock – and that's not necessarily obvious. He gives off this very fragile quality. And in addition to that, he's inventive every time out, avoiding the easy solutions. That makes it possible for anyone to see himself in that character – he has the ability to play an everyman and at the same time he can play other people without aping them. It never feels forced or made up.

Was it always the plan to have him play both roles?

We had a lot of discussions about that and we conducted a few different tests. What was sort of complicated was that, if we didn't have control of both the original and the copy, it meant that Mathieu would be copying a fictional character, in other words, playing the role of someone who, in turn, is playing a role. That Russian doll effect would have been unnecessarily complex. In reality, the violinist is his own perfect target. After having copied other characters in a satisfactory but imperfect manner, he finds his "masterpiece" in Henri de Montalte.

There are some tiny differences between Henri de Montalte and Sébastien Nicolas' copy.

Sure. It was a titanic make-up creation. Pierre-Olivier worked for a year before we started shooting. There is, first, the real Montalte and then the one we called "Sébastien de Montalte" among ourselves, that is, the copy. And then there is Sébastien's vampire version of Montalte.

Each one of those incarnations had to have slight differences in costume, contact lenses, make-up. In fact, during test screenings audiences mostly didn't realize that Mathieu had played both roles and didn't notice that he was in make-up. I'm thrilled about that because, even though I adore make-up and appearance changes, this is always and only a means to an end for me.

How did you come up with the idea of Marie-Josée Croze?

I was very keen to have her take on this role because I think she has a great mix of strength, humanity and fragility and when you see her you project a lot of things on to her. Just like Mathieu, she's a real Stradivarius. What I love about her acting is that we don't know what she's thinking. Sometimes I think she knows she's talking to an impostor but, at the same time, because she shared her life with this "living god" whom she idolized, it's intellectually impossible for her to imagine such a wild trick. In addition, since Montalte had an accident and was badly burned, she might very well accept certain imperfections in his appearance.

About the sets, you used an ultra-functional Sébastien Nicolas home to contrast with this "chamber of secrets" bourgeois, luxurious and slightly decadent apartment for Henri de Montalte.

For me, one's home represents one's inner life. Going into someone's house is reading their personal history. Henri de Montalte is absolutely buried in his past. There are boxes he hasn't even bothered to open, paintings all over the place, statues and various objects. He is laden by his own story. Everything in his home tells of a man who has amassed countless objects and who is turned toward his past. Sébastien Nicolas' house, on the other hand, is only functional. It's almost like a model apartment, almost as if he liked the place because of the basement and he just kept the furniture that was left there by the former tenants. So [head set designer] Marie Cheminal and I decided to strip it as much as we could. His real home – his fantasmagorical universe – is the basement. Down there, you have hairpieces, clothing, hundreds of ties, disguises and cell phones, like a fetishistic collector of costumes. Of course, Sébastien Nicolas' home is in very stark contrast to Henri de Montalte. Costume designer Anne Schotte and I also worked on contrasting profiles, colors and material to differentiate the two characters.





What can you tell us about your directorial technique?

Everything is seen through the eyes of Sébastien Nicolas. Aside from the pre-title sequence, we watch him as he himself watches others. The audience has this clinical vision of the character and, little by little, comes around to his point of view, sharing his emotions, experiencing empathy for him. As far as the filming is concerned, at the start of the film everything is in studied shots and Sébastien is always standing around the edges of the frame, as if he himself were socially conventional. Everything about him is impeccable – almost too much so – and that is reflected in a rather cold, controlled and geometric frame. Then later, when Sébastien begins to move and feel, the camera starts to move, there are blurs, as if the direction suddenly has become more organic. Our head camera operator David Ungaro and I tried a bunch of cameras before we found the one we thought was best for the idea we had of the film. In the end, we went with the Arri Alexa, with an anamorphic lens in cinemascope.

Which of your collaborators worked with you on the color choices?

Alexandre and I talked it over a lot and I decided to use the same crew we had on *WHAT'S IN A NAME*. The same set designer, the same director of photography, same camera operator, the same costume designer, the same editor, the same first A.D., the same composer for the score. I thought it would be good for me to move ahead with people who already know how I work. With the DP, the set designer and the costume designer, we focused on two main aspects: the colors (reds, greens and blues), and the framing. With Sébastien everything is monochrome because we're dealing with a man who is all gray. De Montalte's apartment, on the other hand, is all greens and reds, culture and passion. And at the same time David Ungaro worked on lighting those colors differently according to what was happening in the story.

What kind of music did you want for the film?

Our composer Jérôme Rebotier and I wanted the orchestral music and the opera to be reserved for de Montalte. With Sébastien Nicolas I started out with the idea of electronic music, with lots of synth sounds. Then little by little, Jérôme came up with a melodic theme that went along with Sébastien and expressed his moods. Because he's a man of few words and submerged emotions, the music does a lot to express his inner life. But we had to make sure that his themes couldn't be mistaken for symphonic music. So we worked a lot on mixing genres – between electronic music, sound sampling, and melodic music composed in a more traditional manner. In the end, we came up with a fairly organic score that blends well with Sébastien Nicolas' point of view, never drawing attention to itself.

ENTRETIEN AVEC MATHIEU KASSOVITZ



What got you interested in this project?

The script was very well-written and it had a really clear message. What needed to be fleshed out was to what degree which character was going to be credible. Then we had to decide at what point we wanted to fool the audience – because there's the "real" Montalte and then someone else who imitates him, etc. The other thing that struck a chord for me were those universal questions it brings up – What is our place in society? Would we like to live someone else's life? It's a fairly tight script and it doesn't stray into every area of questioning, like for example the details of the hero's personal problems are never minutely described.

The film's theme recalls A SELF MADE HERO, where you played a character who adopts someone else's personality.

Yes, that's very probably one of the reasons they thought of me. But in terms of my preparation, how I approached the character and how I acted on the set, there is no comparison. This was a very different experience. In any case, we didn't get caught up in the character's psychology to while we were shooting it it was hard to make that connection.

NOBODY FROM NOWHERE fits into no category. Is that part of what got you liked about it?

Absolutely. From my point of view, it's one of those pariah movies, which bring up issues like, How do you fit in? What is society's reaction when faced with something unexpected? But I think this film's essence is its profoundly singular quality

and that the filmmakers sought to present one object without necessarily referring to any other. We weren't coming at it with an intellectual or cultural take on the subject – we just wanted to concentrate on the film itself. But for me, the film echos Kafka.

How do you see the character?

He's not a bad person, just completely lost and a bit of a coward. But throughout his journey he keeps learning to take responsibility, especially through Montalte. That's when he really becomes a strong person who takes responsibility for his choices.

It feels like his garage is his concentrated private life.

When you're lost, you find refuge in the private. We all have our secret garden, things we hide from other people, experiences we want to have all alone. We all have a little private space, a moment which is all our own. Everything hidden exists, and it's part of society's malfunction. There are lots and lots of people who appear normal, very well adjusted and who, when night comes, have experiences that are completely different from the very smooth image they project during the day. What you give off through your hairstyle or your suit is only one facet of your personality.

How do you explain your character's behavior?

I think it's connected to his relationship with his father, who was never around and probably violent. So Sébastien looked to change his life, to change who he was. But it's sort of hard to

answer because Mathieu Delaporte and I never tried to justify or explain his behavior by examining the character's psychology. The main thing was to give him flesh and blood. So we tried to work as if we were doing a thriller – giving the audience a puzzle to work out.

You had to endure long hours in make-up in order to change your appearance.

I don't like heavy make-up at all! I don't need make-up to slip into a character's skin. I believe that an actor's expressions and intentions make an audience forget an his face. When I was offered the part I thought to myself, this is four hours of make-up and one hour for make-up removal every day! But the cinematic approach was so interesting that I really wanted to invest in this project, despite the constraints. The hardest part about it was making sure I didn't perspire, or being very careful when I ate or drank. I'm not a "method" actor. I play a scene by producing expressions, which is a rather technical matter, and the director can then say whether or not the camera is picking it up. With make-up, you can lose your way and you sometimes have to lean a little harder or play a scene a little differently. Sometimes you feel like it's off, but the director is the one with the objective eye, who can judge whether or not it rings true.

How was it to work with Marie-Josée Croze on this shoot?

We got along very well – we practically only saw each other "in character" so she saw me hidden behind my make-up. That obviously had an impact on how we saw one another. When, on rare occasions, she would see me as I really am, it was kind of surprising. She probably developed more of a relationship with my character!

How do you see her character's position?

She's a woman who was very close to a violinist and who thinks she has found him once again, years later. She really believes it! But she has actually been totally fooled. To her, Montalte is a living god and the father of her son. So she can never question what's going on at all – she has left herself completely vulnerable. Her only wish is to re-establish a link between the father and her son. But I think we don't have to wonder whether she has caught

on to the subterfuge. There is some poetic license to the story – confirming its singularity – and you have to just accept that. Otherwise you never really get into the film.

How did you prepare for the role?

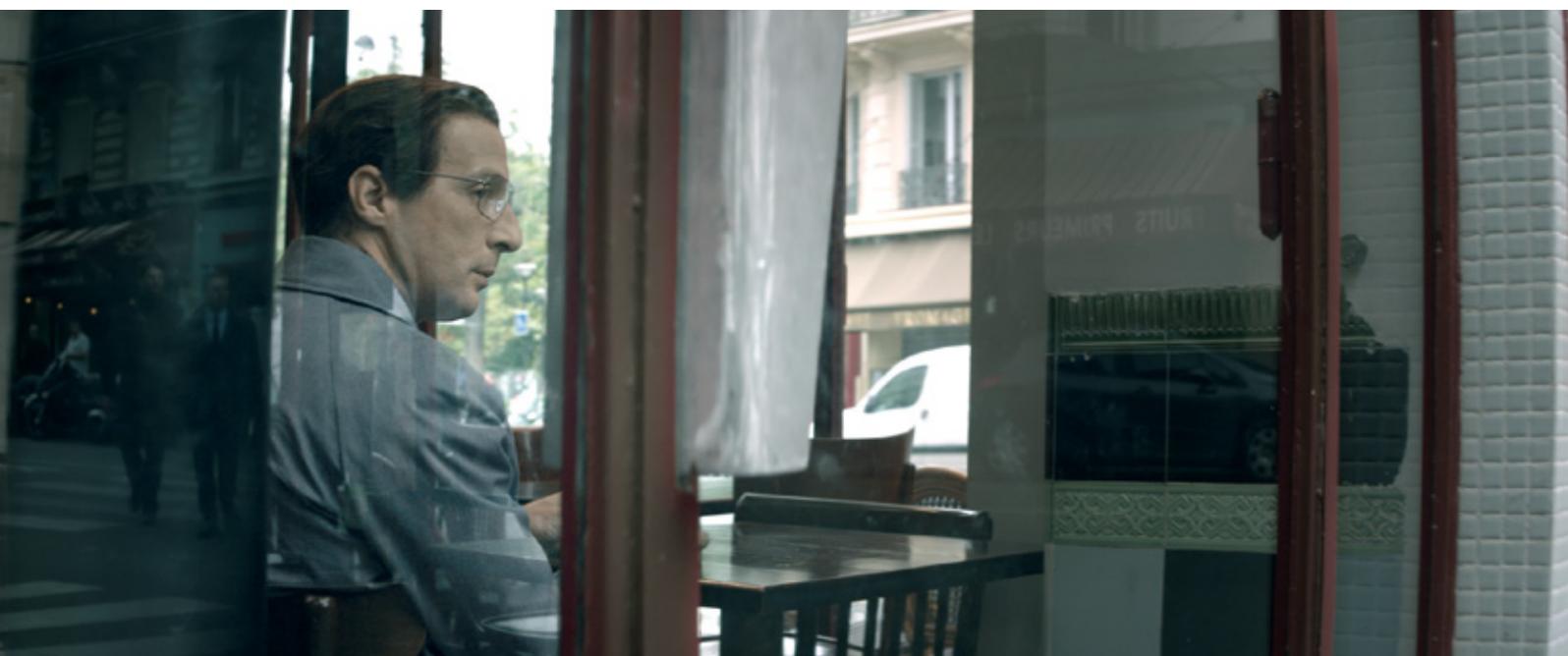
We did a lot of work before shooting began. It was an extremely technical phase of the process, during which we established the general ambiance and the tone of the film. We wanted to make sure that each scene was clear and that the narrative would be smooth and easily understood by the audience. Mathieu Delaporte also wanted to use this prep phase to determine exactly how he was going to shoot. I had seen *WHAT'S IN A NAME* – and really liked it and thought it was really funny – but I didn't see it as a purely cinematic work. For me, *NOBODY FROM NOWHERE* is Matthieu Delaporte's first truly personal film, specifically written for film. He is actually a lot like his main character – I don't know how close this film cuts for him personally but he was very clear and precise about what he expected.

How is he at directing an actor?

On the set, he's a director who remains calm and collected and still expresses his direction and goals very clearly. The complexity of his subject might have led another director into some muddled ground and he could have lost his footing, but Matthieu knew exactly where he wanted to go. The best thing about working with him is that he remains open to actors' suggestions. He knows how to direct an actor and let him breathe at the same time.

As a director yourself, were you tempted to weigh in about the direction?

As we prepared, Matthieu Delaporte never addressed me as a director – and that was great because I didn't want him to and I felt his direction was very logical and elegant. I very quickly felt that, from a technical point of view, this film would come off without a hitch. And he knew his subject backwards and forwards, so we all really trusted him. I think it's important for a director to see his vision all the way through to the end and to give precise instructions to the actors, expressing what he expects of them.



ENTRETIEN AVEC MARIE-JOSÉE CROZE



What did you like about this script?

I thought it was very original – although very difficult to read and understand. And at first I thought it was astounding that Mathieu Kassovitz was going to play both roles. That's a difficult challenge and that got my curiosity up. But I didn't ask Matthieu Delaporte any technical questions. I thought it was better to just go with the project. What I liked about the screenplay was this theme of identity, someone who doesn't like himself and prefers other people. I think that's a pretty strong idea.

How would you describe your character?

I would say she's the only character with whom Sébastien Nicolas really has an encounter because she's the only who can jeopardize his adventure. Sébastien Nicolas systematically manages to falsify his identity and is never unmasked. But this time it's different. My character makes him more vulnerable, because this woman knew him very well a few years back and they had a child together. It was a youthful love affair between two musicians. The father never wanted to recognize the child and she has some scores to settle with him when they meet later. I like to imagine that my character got on with her life, without hearing from the great violinist for years and that she's probably broken in some way. I think she was never really very solid, because she never made a life for herself. She just went on, a little on the fringes, like a lot of artists do. She's not really anchored in reality. She's easily fooled because she's "elsewhere," in her music, in her memories. The material side of things doesn't really interest her much – which is apparent through her sort of messy apartment and her less than impeccable appearance. Those are

elements I latched on to, in order to play the role.

When she meets Sébastien Nicolas, is she certain she is seeing her former teacher?

Yes, the more so because they haven't been together for a number of years. She has no reason to have any doubts at all. Their relationship was sort of a teacher-pupil one anyway – she was a sort of groupie with this guy, who had all this power over her. Plus, Sébastien is very good at what he does, constructs his characters with great attention to detail. I also think that when you want to believe something, you are always going to believe it. It's credible also because classical musicians are not necessarily mediatic figures – there aren't a lot of pictures around so we are all watching them get older, all the time.

Are you close to this character in a way?

I sometimes have trouble communicating. I rely on my instinct, my feelings, and on the relationships that I've created. I would love to have a more logical mind! I understand my character's artistic spirit, I'm very receptive to classical music and I'm familiar with how musicians live. But I also think that when you're going to play a role there should be some excitement about it. It's important to me that my character's activities interest me, so I can dive into her professional universe.

If her journey isn't stimulating it depresses me. So if I either don't approve of my character from a moral standpoint or I don't like her job at all, that could be a reason to back out. But when Matthieu Delaporte offered me this role, it was the opposite – her universe was one I already knew and loved.

How do you see the role Mathieu Kassovitz played?

Sébastien Nicolas suffers from a very debilitating disorder. I'm generally always drawn to stories about falsification and I'm pretty fascinated by people who take on a new identity – even though I don't know anyone personally who has actually done this! Sébastien Nicolas sees himself as an insignificant person and that's why he's interested in other people's lives.

What kind of actor is Mathieu Kassovitz?

I was very impressed by him! Everything seemed so easy and natural for him, even though I knew he did a lot of prep work. He's not about being impressive either, you never get the feeling that he's "acting," and yet he can slip into just about any role. He stays relaxed despite the difficulty – the incredible challenge that he has taken up. He did an incredible job. On screen, you can see he constructed a really coherent reality for his character that holds true throughout his journey. That wasn't an easy thing to do. He had the script to rely on but he had to go even beyond that.

I think there's a fairly prominent childlike part of him. It's like he's honest but he never tries to project a certain image of himself. He's not seeking other people's approval. I find him touching and true, in all his films. I have a lot of respect and admiration for him.

How did Matthieu Delaporte direct his cast?

I loved working with this director because he's both very precise and organized. He knows exactly what he wants and, as an actress, I felt supported, respected and in a trusting environment. He was constantly understanding and available. You can tell him about any worry or fear and, even if it comes out all wrong he never takes it badly. He reacts with incredible maturity when he works with actors. And that's fantastic for an actor because you can sort of let yourself go, you're dealing with an adult. He'll pick you up if you're about to fall. At the same time, Matthieu Delaporte knows how to keep his distance and give us free reign when we're sure of ourselves and we don't need support. He knows how to find that balance between always being present and never getting in the way. He takes us as we are, unconditionally, while staying focused on the film and the character. Our interactions were always on an equal footing and full of humor. He's a low-maintenance person, always easy-going, who knows how to earn his crew's respect.



CAST



MATHIEU KASSOVITZ

MARIE JOSÉE CROZE

DIEGO LE MARTRET

ERIC CARAVACA

SIOBANH FINNERAN

also starring

PHILIPPE DUCLOS

OLIVIER RABOURDIN

GENEVIÈVE MNICH

Featuring

BERNARD MURAT

DIMITRI STORAGE

SOPHIE CATTANI

MOUNIA RAOUI

MATTHIEU ROZÉ

HICHEM YACOUBI

MARTIN PAUTARD

LUDOVIC BERTHILLOT

ANTOINE OPPENHEIM

CREW



DIRECTED BY
WRITTEN BY

PRODUCED BY

CO-PRODUCERS

ASSOCIATE PRODUCER

ORIGINAL SCORE
DIRECTOR OF PHOTOGRAPHY
CAMERA OPERATOR
EDITOR
SOUND ENGINEERS

SET DESIGN
COSTUME DESIGN
F/X MAKE-UP
MAKE-UP
HAIR STYLIST
CONTINUITY SUPERVISOR
FIRST ASSISTANT DIRECTOR
LINE PRODUCER

CO-PRODUCTION

CO-PRODUCED BY
IN ASSOCIATION WITH
WITH THE PARTICIPATION OF
IN ASSOCIATION WITH

MEDIA

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MATTHIEU DELAPORTE
MATTHIEU DELAPORTE
ALEXANDRE DE LA PATELLIÈRE
DIMITRI RASSAM
ALEXANDRE DE LA PATELLIÈRE
ROMAIN LE GRAND
FRÉDÉRIQUE DUMAS
MATTHIEU DELAPORTE
SERGE DE POUQUES, SYLVAIN GOLDBERG,
ADRIAN POLITOWSKI, GILLES WATERKEYN
FLORIAN GENETET -MOREL

JÉRÔME REBOTIER
DAVID UNGARO, AFC
ERIC BIALAS, AFCF
CÉLIA LAFITEDUPONT
MIGUEL REJAS, JULIE BRENTA,
RYM DEBBARH-MOUNIR, MARC DOISNE
MARIE CHEMINAL
ANNE SCHOTTE
PIERRE-OLIVIER PERSIN
JEAN-CHRISTOPHE ROGER
JOSÉ LUIS CASAS
CHANTAL PERNECKER
JOSEPH RAPP
PATRICE ARRAT

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FARGO FILMS, GALFIN PRODUCTION 1/2, NEXUS FACTORY

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