

JPG FILMS, NO MONEY PRODUCTIONS and NEXUS FACTORY present

G rard
DEPARDIEU

Beno t
POELVOORDE

Vincent
LACOSTE

C line
SALLETTE

Saint Amour

written and directed by Beno t DEL PINE & Gustave KERVERN



Berlinale
66^e Internationale
Filmfestspiele
Berlin
Out of Competition

Le Pacte

JPG Films, No Money Productions and Nexus Factory
present



Gérard Benoît Vincent Céline
DEPARDIEU POELVOORDE LACOSTE SALLETTE

Saint Amour

written and directed by
Benoît DELÉPINE & Gustave KERVERN

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Synopsis

Every year, Bruno, a disheartened cattle breeder, attends the Paris Agricultural Show. This year, his father Jean joins him: he wants to finally win the competition with their bull Nebuchadnezzar and convince Bruno to take over the family farm.

Every year, Bruno makes a tour of all the wine stands, without setting foot outside the Show's premises and without ever finishing his wine trail. This year, his father suggests they finish it together, but a real wine trail, across the French countryside. Accompanied by Mike, a young, quirky taxi driver, they set off in the direction of France's major wine regions. Together, they are going to discover not only the wine trails, but also the road that leads back to Love.

Interview with **co-directors**

Benoît DELÉPINE & Gustave KERVERN

HOW DID SAINT AMOUR BEGIN?

BENOÎT DELÉPINE: The film had a curious genesis. About four or five years ago, we'd planned a masterstroke—a movie entirely shot in a few days at the Paris Agricultural Show, doing the wine trail without setting foot outside the Show. Even then, the story was structured around a father-son relationship. We'd contacted Jean-Roger Milo to play the father and lined Grégory Gadebois up to play the son. It was a grittier, more dramatic movie that ended with a suicide. Inexplicably, the Paris Agricultural Show turned us down (laughs). After our sixth film, NEAR DEATH EXPERIENCE, we wanted to work with Gérard Depardieu again, so we resurrected the project, reworking the whole story.

WAS THERE AN AUTOGRAPHICAL ELEMENT ORIGINALLY?

GUSTAVE KERVERN: I guess you could say we've done a few wine trails.

BENOÎT DELÉPINE: In the booze department, we know our stuff. Besides that, my parents were farmers, so the subject matter resonated for me. My father's name is Jean. He came on set to meet Gérard. There was never really any question of taking over the family farm because I was no good at it. A disaster waiting-to-happen, in fact. After I broke the family tractor, my father kept me away from any agricultural machinery. But cousins and friends of mine faced a real dilemma. That affection for the rural world and animals is already present in our earlier movies.

GUSTAVE KERVERN: I love FARMER WANTS A WIFE. It's one of my favorite TV programs. The farmers are outstanding and the problem of finding a wife is very real.

BENOÎT DELÉPINE: My father sold his small farm when he retired, but my sister held onto the farm buildings to set up a riding school. Actually, she has a walk-on part in the movie. I suppose I'm fairly aware of agricultural issues.

DOES THAT MEAN THAT YOU BRING SOME SUBJECTS TO THE TABLE, BENOÎT? AND GUSTAVE BRINGS OTHERS?

GUSTAVE KERVERN: I was born in Mauritius, but we haven't shot a movie about water-skiing yet.

BENOÎT DELÉPINE: We look for subjects that bring us together and inspire us both, and whose potential is obvious to both of us. Shooting at the Paris Agricultural Show seemed like a great idea to us.

GUSTAVE KERVERN: It was a gamble filming there with famous actors. Taking some offbeat gambles is what guides us. Such as shooting a movie in nine days with Michel Houellebecq. Or the Paris Agricultural Show...

BENOÎT DELÉPINE: It's like setting off on a pirate adventure. In the end, neither of us decides; the film makes the big calls in editing. In SAINT AMOUR, we'd shot a pretty good scene in a dancehall, a single-take scene with Céline Sallette and the three guys. In editing, the film rejected it, so we took it out.

HOW DOES IT WORK, WRITING TOGETHER?

BENOÎT DELÉPINE: We talk a lot. Even though I live in the country, I come to Paris every week for our TV show. Besides that, we're both the insomniac type, kept awake by ideas, even bad ones. Luckily, we get on well. When I have what I think is a great idea, I call Gus, like, «Maybe we could do this...» Then there's a long silence down the phone and I realize the idea totally sucked. Some people are still clinging to their «great» ideas ten years down the line. We kill ours off pretty fast.

GUSTAVE KERVERN: More and more, we write separately, which is good because we'd waste a lot of time together trying to find the right word, prowling around the table... Now, we divide up the scenes, start writing separately and piece it together until something comes out of it. A script. But the script is only the beginning of something that's alive.

BENOÎT DELÉPINE: We try to surprise each other. Generally, it works out pretty well.

WERE THE THREE LEADS OBVIOUS CHOICES?

GUSTAVE KERVERN: Actors motivate and inspire us, so we choose who we want in the film from the get-go. Similarly, locations are incredibly important.

BENOÎT DELÉPINE: Physically and mentally, Gérard Depardieu as a farmer is an obvious choice, but he hasn't often been offered those parts. We knew that Benoît Poelvoorde and Gérard really got along. It doesn't matter that there's no resemblance there. My dad's a big guy and he had a son like me, a stringbean compared to him.

GUSTAVE KERVERN: When we started writing, the cabbie was going to be Michel Houellebecq, who'd agreed to the idea. But after the Charlie killings and then his book, it became complicated. Shooting at the Paris Agricultural Show was hellish enough, so

imagine two really famous people there without security. Folks were always taking vids and photos in flash mode. It was insane. If we'd had Michel on top of all that... Vincent Lacoste, whom we'd had our eye on for some time, accepted and that was special to us because that made three distinct generations that allowed us to go full circle through male-female relationships at three stages of life.

SAINT AMOUR SHOWS ITS EMOTIONS MORE OBVIOUSLY THAN YOUR EARLIER FILMS. WAS THE FATHER-SON RECONCILIATION YOUR IDEA FROM THE START?

BENOÎT DELÉPINE: Yes. It's the story of a loving father who tries to get his son more or less back on track. He sees that his son is unhappy and has issues with booze and women --

GUSTAVE KERVERN: The father wasn't so loving in the script. Gérard made him what he is. That's his special genius. Movies often evolve on set. We always plan to make pure comedies only to notice later that emotion has crept up on them.

BENOÎT DELÉPINE: Watching the dailies, we knew that this was our most affectionate film yet. There's nothing normal about the characters, but there's this huge affection. Sébastien Tellier's music contributes to that also. To begin with, we wanted his music to be a counterpoint, to stop the film veering into sentimentality. He came up with the complete opposite—an astonishing film score that reinforces the emotion of the story. He caught us totally off guard with his inspiration. Almost as soon as he'd finished reading the script, he had five pieces down. Fascinating.

GUSTAVE KERVERN: Nonetheless, there's often a little twist to a scene that stops us before we get too emotional, like when Gustave and Benoît are talking in the restrooms about calling their wife and mother, and a girl yells «You're in the ladies»!

SO IT WAS DURING THE SHOOT THAT EMOTION TOOK OVER?

BENOÎT DELÉPINE: And we changed a lot in the editing suite. The scene with Chiara Mastroianni, when the father and son are drinking, and Gérard gives a little lecture—«we can have a quiet drink»—we shot a version where he ends up getting drunk and almost insanely violent. You immediately saw why he stopped drinking back in the day, but in the end, we cut it out. It kind of took us into trash comedy territory. It's a shame because Chiara was wonderful, but we'll meet again on another movie.

GUSTAVE KERVERN: As soon as it gets a little too much, we know we have to step in and tweak it back in the right direction. The psychological fluidity of a film is difficult to predict and it's not something that hugely preoccupies us when we're writing. It all comes together in editing. We didn't want to make a boozers' movie. The women fuel the story more than the wine.

BEYOND THE REFERENCE TO THE WINE OF THE SAME NAME, THE TITLE NEEDS TO BE TAKEN LITERALLY THEN?

BENOÎT DELÉPINE: It has a double meaning, yes. People say, «Your movie isn't as way out as the others were.» At the same time, we're not here to churn out the same stuff over and over. We were gripped by a subject we'd never dealt with before—love. Romantic love or father-son love.

GUSTAVE KERVERN: We keep the trashy stuff for our TV show. Our films are guided by emotions that are, in fact, a truer reflection of ourselves.

YOU SAY LOCATIONS INSPIRE YOU. DID LOCATION-SCOUTING CHANGE THE MOVIE?

BENOÎT DELÉPINE: We went on a trip to wineries and that didn't really change the script. I'd already spotted quite a few locations while I was out cycling around Angoulême, near where I live.

GUSTAVE KERVERN: It made us laugh to picture a wine trail that didn't take in all the great wines and châteaux.

BENOÎT DELÉPINE: It's not a movie for the tourist office, a kind of FRENCH SIDEWAYS.

GUSTAVE KERVERN: We kept our nose to the blacktop. Smarter folks would've shown beautiful French landscapes, like on the Tour de France, and had drones flying over the countryside. We didn't!

BENOÎT DELÉPINE: I'd even come up with a very conceptual thing, verging on contemporary art, where we didn't see any countryside, just highway signs pointing you to Drôme Wineries and so on. We didn't go that far, especially as it's so easy to miss one on the highway and it's dozens of kilometers to the next one.

GUSTAVE KERVERN: We kept a shot of an RV parked in front of a sign. Totally lame.

WHEN YOU MAKE A ROAD MOVIE, DOES THE SHOOT NEED TO BE AN ADVENTURE IN ITS OWN RIGHT?

BENOÎT DELÉPINE: Actually, the Agricultural Show shoot was so «out there» that, when we sat down to watch the roughcut, we said, «If it sucks, we'll call off the rest of it.» But the actors are so amazing that, of course, it was huge. So, yup, we marched on for another six weeks of adventures.

GUSTAVE KERVERN: We're not modern-day Werner Herzogs, even if there were some pretty Herzoggy moments. They don't enhance the film, they just enhance your fatigue levels. We could have shot practically the whole movie in one place, but we like being on the move and we wanted to do some of an actual wine trail. A shoot has to be alive. For everybody's sake, crew as much as cast.

IS THERE A LOT OF IMPROVISATION OR IS THE DIALOGUE AS WRITTEN?

GUSTAVE KERVERN: Overall, the dialogue's there. But we were on the alert, day after day, open to the unexpected.

BENOÎT DELÉPINE: When I watch the movie, the moment that has me laughing my ass off is when you're drinking with Benoît Poelvoorde at the Agricultural Show. You need to know that Benoît took an Actor's Studio approach to this scene, and also for «the ten stages of drunkenness» scene. Basically, he wasn't on cranberry juice. And you're there mouthing the lines because you're so frightened he'll forget them.

GUSTAVE KERVERN: Like the parents on one of those kiddies' TV talent shows! You sense huge freedom in Benoît's performance. It's not unknown, in his career, for dialogue to cramp his style. In SAINT AMOUR, there's absolutely nothing cramping his style.

BENOÎT DELÉPINE: He took a pretty free approach to his lines. Other directors may have cracked, but we've known each other so long, and he's an extraordinary actor. Nobody could have done what he did.

GUSTAVE KERVERN: Depardieu can be hard to maneuver sometimes, but we knew that when we started. And it's his way of working—never taking the easy way out, staying unpredictable... With him on set, there's no chance of going slow but steady.

BENOÎT DELÉPINE: It's the first time we shot a whole movie using two cameras. Firstly, it was vital to give ourselves options at the Agricultural Show, where loads of people were snapping selfies. And secondly, we wanted to get better shots of the faces of our actors and characters. Looking back over our films, it occurred to us we didn't show enough face. It's a radical change. In AALTRA, we never showed Poelvoorde's face, only his butt! The idea in this film was to highlight the emotion through their faces.

WHICH OF YOU TWO IS THE «DIRECTOR OF ACTORS»?

GUSTAVE KERVERN: I think «tamer» would be more appropriate. There were a lot of shots in vehicles, which are annoying for everyone.

BENOÎT DELÉPINE: We're in a car behind, finding it hard to follow and basically using the sound to decide if we had what we needed.

GUSTAVE KERVERN: And these actors had no trouble giving us what we needed. The hardest part was getting them to stop horsing around. Vincent Lacoste was able to keep calm, which was quite a feat in that madhouse. One anecdote sums it all up, when we shot the scene with Michel Houellebecq as a B&B owner. It was in the house of one of Benoît's neighbors, near Angoulême. We hadn't touched the space—when it's fine the way it is, we change nothing. Poelvoorde rocks up and heads over to a sort of dresser, spots a kind of miniature Calvados bottle propped on two wheels like a cannon and chugs it. The owner notices and absolutely flips his lid. It was a wedding present that had been sitting there untouched for ten years. He wanted to kick us out. Benoît apologized like crazy and promised to replace the bottle. It went on forever! It was always like that. Basically, Vincent was the most mature person on set.

DO YOU REHEARSE WITH THE ACTORS?

GUSTAVE KERVERN: Never. No rehearsals, no table-reads, no screen tests.

BENOÎT DELÉPINE: It's kind of outsider art. We met with Poelvoorde before LE GRAND SOIR and he said, «I've talked it over with my wife and we have to change our way of working. We have to do at least one read-through.» Okay, fine. So we meet up in a restaurant in Montparnasse. He maybe tries on a costume and we're all set for an afternoon's work as soon as we're done with lunch. And it all goes to hell in a handcart! Next day, we couldn't remember a thing. He says, «Did you guys spike the wine? I had a meeting with another director afterwards. I really wanted to do his picture, but I just blew him off.»

WHAT ABOUT ALL THESE ACTRESSES WHO PLAY SUPPORTING ROLES IN SAINT AMOUR?

BENOÎT DELÉPINE: We were really lucky they all accepted. Nobody was more surprised than us. All except Tilda Swinton, with whom we'd been in contact to play Venus. But

if Venus had to be French, she had to be Céline Sallette, who was outstanding in MON ÂME PAR TOI GUÉRIE. For us, she learned to handle a horse for the first time—and Depardieu at the same time! And it was a real thrill working with Solène Rigot. She was astonishing in TONNERRE.

GUSTAVE KERVERN: Izïa Higelin—we love everything about her. Ana Girardot—she was great in LES REVENANTS.

BENOÎT DELÉPINE: Chiara Mastroianni just took our breath away. We're not socialites. The only way we get to meet new people is by making movies. No, that's wrong, sorry. We met Ovidie at the film festival spinoff from our TV show two years ago.

GUSTAVE KERVERN: You could say we give parts to people who surprise us. Like Jean-Louis, the prophet from Montmartre that we met in a bar one night!

BENOÎT DELÉPINE: Besides Yolande Moreau, Miss Ming and Isabelle Adjani, I guess we haven't worked with many actresses. On SAINT AMOUR, all those different girls really lit up the shoot. And the movie, I hope.

ANDRÉA FERREOL WAS A TIP OF THE HAT TO LA GRANDE BOUFFE?

GUSTAVE KERVERN: Yes, Ferreri was something else. Bold, daring cinema. Without getting teary-eyed about «the good old days,» you gotta admit, films back then had more ambition!

Benoît Delépine

Writer and director. Creator and author of the satirical TV shows *Les Guignols de l'info* and *Groland* for Canal Plus. Writer of graphic novels such as *L'Imposteur*, *La bombe* and *God Killer*.

& Gustave Kervern

Actor and director, he has also written a number of books including *50 propositions pour sauver votre pouvoir d'achat*, *Petits moments d'ivresse*, *Impertinents*.

The pair have worked together for the past twenty years, initially in TV but, since their debut *AALTRA* in 2004, also as directors of feature films. Together they have co-directed seven movies often labeled offbeat, when they are in fact simply almost unbearably real.

Filmography Benoît Delépine

- 2016** **SAINT AMOUR** co-directed with Gustave KERVERN
- 2014** **NEAR DEATH EXPERIENCE** co-directed with Gustave KERVERN
- 2012** **ENFIN LA FIN** (*short*)
LE GRAND SOIR co-directed with Gustave KERVERN
- 2011** **COMME UN CHIEN** (*short*)
- 2010** **MAMMUTH** co-directed with Gustave KERVERN
- 2008** **LOUISE-MICHEL** co-directed with Gustave KERVERN
- 2006** **AVIDA** co-directed with Gustave KERVERN
- 2004** **AALTRA** co-directed with Gustave KERVERN
- 1998** **MICHAEL KAEL CONTRE LA WORLD NEWS COMPANY** (*actor*)
- 1996** **À L'ARRACHÉ** (*short*) de Christophe SMITH (*actor*)
- 1992 - 2010** **GROLAND** satirical TV show (*writer, actor*)
- 1990 - 1996** **LES GUIGNOLS DE L'INFO** - satirical TV show (*writer, actor*)

Filmography Gustave Kervern

- 2016** **SAINT AMOUR** co-directed with Benoît DELÉPINE
- 2015** **ASPHALTE** by Samuel BENCHETRIT (*actor*)
- 2014** **DANS LA COUR** by Pierre SALVADORI (*actor*)
NEAR DEATH EXPERIENCE co-directed with Benoît DELÉPINE
- 2012** **LE GRAND SOIR** co-directed with Benoît DELÉPINE
- 2010** **MAMMUTH** co-directed with Benoît DELÉPINE
YA BASTA ! co-directed with Sébastien ROST (*short*)
- 2008** **LOUISE-MICHEL** co-directed with Benoît DELÉPINE
- 2006** **AVIDA** co-directed with Benoît DELÉPINE
ENFERMÉS DEHORS by Albert DUPONTEL (*actor*)
- 2004** **AALTRA** co-directed with Benoît DELÉPINE
- 2000 - 2010** **GROLAND** - satirical TV show (*writer, actor*)
- 1996** **DELPHINE 1 - YVAN 0** by Dominique FARRUGIA (*actor*)
- 1994 - 1995** **LE PLEIN DE SUPER** - TV show (*writer, actor*)

Awards and Nominations

- 2014** **For NEAR DEATH EXPERIENCE**
Selected at the Venice Mostra (out-of-competition)
- 2012** **For LE GRAND SOIR**
Special Jury Prize in « Un Certain Regard » at the Cannes Film Festival.
Best Director Award at the Odessa Festival
- 2010** **For MAMMUTH**
Cesar nominations for Best Film, Best Actor and Best Screenplay
Selected at the Berlin Festival (official competition)
Henri-Jeanson Prize of the SACD
- 2008** **For LOUISE-MICHEL**
Best Screenplay Award at the San Sebastián Festival
World Cinema Special Jury Prize for Originality at the Sundance Festival
Audience Award at the Amiens Festival
Jacques Prévert Award for Best Screenplay
- 2006** **For AVIDA**
Official selection at the Cannes Film Festival (out-of-competition)
Special Jury Prize at the Mexico Festival
- 2004** **For AALTRA**
FIPRESCI International Critics Award in London
Audience Award at the Transilvania Film Festival (Romania)
Best Actor Award at the Pucheon Film Festival (South Korea)
Selected at Rotterdam, Telluride and Tribeca Film Festivals

Interview with the producer

Jean-Pierre GUÉRIN

Being a producer is a wonderful job, especially when you work with Benoît Delépine and Gustave Kervern.

Imagine that one day, Benoît and Gustave came to talk to you about their next film. We're in the world of agriculture, the movie will begin inside the Paris Agricultural Show, we'll take the wine trail, and Depardieu and Poelvoorde will play the two leading roles – the farmer and his son. The movie will be called SAINT AMOUR. What an exciting project! We imagine what the script would be like, what the actors are going to do, and we're already having fun. But in the meantime, you can't stop thinking that this joyful wine-lover squad is going to make the shooting difficult, or worse, intoxicated.

Actually, not at all! The shooting will turn out just fine, like the two previous ones I made with them.

I met Benoît and Gustave in Depardieu's restaurant, in Paris, Place Gaillon. He had organized the meeting. They presented the project to me, the movie was called MAMMUTH and it became the success we all know.

Meeting the actors and the directors is probably what I like most about my job! You listen to them, you like the project, you get involved from the very first stages until the day it meets the audience.

There was a show a few years ago called Filmmakers of Today. It no longer exists, otherwise I would have advised them to devote one episode to our two directors. They are deeply and naturally men of their time, with lucidity and modernity. In SAINT AMOUR and its farming universe, we meet quite a few people who touch us through their authenticity. Along the wine trail, we see some of the French people of today. There is humour in every line, the dialogues are stupendous. Their cinema is free, funny and innovative.

As a producer, I have a special privilege which is also a great gift: I'm the first spectator of the film, and with Benoît and Gustave, I'm never disappointed. For me, SAINT AMOUR is their best movie, until the next one.

Jean-Pierre Guérin

JPG Films

JPG Films is a new cinema production outfit founded by Jean-Pierre Guérin at the end of 2012, after leaving the presidency of GMT Productions, which he had established in 1987.

With GMT Productions, Jean-Pierre Guérin has produced some of the most successful French TV series of all times (Julie Lescaut, Monte Cristo, Napoléon, Boulevard du Palais, Flics...) but also feature films which were met with enthusiasm by cinema-goers (MAMMUTH, LES ADIEUX A LA REINE, LE GRAND SOIR).

JPG Films is a young independent production company who aspires to produce unique, ambitious and inspiring films, for theatrical release as well as for television.

Filmography :

- 2016 SAINT AMOUR** by Benoît DELÉPINE and Gustave KERVERN
Official selection at the Berlin Film Festival 2016 (Out of competition)
- 2015 LA PEUR** by Damien ODOUL
Jean Vigo Award 2015
- JOURNAL D'UNE FEMME DE CHAMBRE** by Benoît JACQUOT
Official selection at the Berlin Film Festival 2015
- 2014 ABLATIONS** by Arnold DE PARSCAU
Official selection at the Gérardmer Fantastic Film Festival 2014
- 2012 LE GRAND SOIR** by Benoît DELÉPINE and Gustave KERVERN
Special Jury Prize at the Cannes Film Festival 2012 (Un Certain Regard)
- LES ADIEUX À LA REINE** by Benoît JACQUOT
Opening film at the Berlin Film Festival 2012
Delluc Award for Best French Film in 2012
- 2010 MAMMUTH** by Benoît DELÉPINE and Gustave KERVERN
Official selection at the Berlin Film Festival 2010

The soundtrack

Sébastien TELLIER

I've met the directors at the terrace of a café, we had some beers, we joked around and little by little we started to speak about the film...They explained that it was first and foremost a film about love: the love between a father and his son, the love between men and women ; and love is one of my favorite subjects. All this brought to mind a very sentimental, touching music – and I got excited about the project right away. They asked me to underline the feelings and emotions of the characters.

I worked while looking at the images: I felt very inspired because I was faced with Gérard Depardieu all day long. And Depardieu, he's my hero, I would love to be "the Depardieu of the music world". I have always thought that the films of Benoît and Gustave are very original, that they have something quite unique. They create characters that we could see in a supermarket and at the same time they give them a poetic dimension. It's a way of constructing a character that I like very much, it's like starting off with a small tune to create a great song. The same type of creative process is at work, so I could identify with it.

Sébastien Tellier

Discography

- 2014** *L'Aventura*
- 2013** *Confection* (original soundtrack for the Chanel Spring-Summer Fashion Show 2014)
- 2012** *My God Is Blue*
- 2008** *Sexuality* (represented France at the Eurovision with the track *Divine*)
- 2007** *Steak* (original soundtrack for the movie by Quentin DUPIEUX)
Narco (original soundtrack for the movie by Tristan AROUET and Gilles LELLOUCHE)
- 2006** *Sessions* (unplugged album)
- 2004** *Politics*
- 2001** *L'incroyable vérité*

Film Music by Sébastien Tellier

- 2015** NOS FUTURS by Rémi BEZANÇON
- 2014** LA CRÈME DE LA CRÈME by Kim CHAPIRON
PARTISAN by Ariel KLEIMAN
- 2011** OSLO, 31 AOÛT by Joachim TRIER
LA GUERRE EST DÉCLARÉE by Valérie DONZELLI
- 2010** NOTRE JOUR VIENDRA by Romain GAVRAS
SOMEWHERE by Sofia COPPOLA
- 2009** LE BAL DES ACTRICES by MAÏWENN
- 2007** TOUT EST PARDONNÉ by Mia HANSEN-LØVE
- 2006** ELECTROMA by DAFT PUNK
- 2003** LOST IN TRANSLATION by Sofia COPPOLA

Gérard Depardieu

SAINT AMOUR by Benoît DELEPINE, Gustave KERVERN / **THE VALLEY OF LOVE** by Guillaume NICLOUX / **UNITED PASSIONS** by Frédéric AUBURTIN / **WELCOME TO NEW YORK** by Abel FERRARA / **LA VOIX DES STEPPES** by Yermek SHINARBAYEV / **CADANCES OBSTINÉES** by Fanny ARDANT / **TURF** by Fabien ONTENIENTE / **LA MARQUE DES ANGES : MISERERE** by Sylvain WHITE / **LES INVINCIBLES** by Frédéric BERTHE / **L'HOMME QUI RIT** by Jean-Pierre AMERIS / **IPU : CONVICTED TO LIVE** by Bogdan DREYER / **ASTÉRIX ET OBÉLIX AU SERVICE DE SA MAJESTÉ** by Laurent TIRARD / **UN BAISER PAPILLON** by Karine SILLA / **JE N'AI RIEN OUBLIÉ** by Bruno CHICHE / **POTICHE** by François OZON / **LA TÊTE EN FRICHE** by Jean BECKER / **L'AUTRE DUMAS** by Safy NEBBOU / **MAMMUTH** by Benoît DELEPINE, Gustave KERVERN / **A L'ORIGINE** by Xavier GIANNOLI / **BELLAMY** by Claude CHABROL / **DIAMANT 13** by Gilles BEHAT / **COCO** by Gad ELMALEH / **DISCO** by Fabien ONTENIENTE / **MESRINE : L'INSTINCT DE MORT** by Jean-François RICHEL / **SANS ARME, NI HAINE, NI VIOLENCE** by Jean-Paul ROUVE / **HELLO GOODBYE** by Graham GUIT / **BOUQUET FINAL** by Michel DELGADO / **BABYLON A.D.** by Mathieu KASSOVITZ / **ASTÉRIX AUX JEUX OLYMPIQUES** by Frédéric FORRESTIER, Thomas LANGMANN / **LA MÔME** by Olivier DAHAN / **L'ODYSSÉE DE PI** by Ang LEE / **MICHOU D'AUBER** by Thomas GILOU / **OLÉ !** by Florence QUENTIN / **LAST HOLIDAY** by Wayne WANG / **COMBIEN TU M'AIMES ?** by Bertrand BLIER / **QUAND J'ÉTAIS CHANTEUR** by Xavier GIANNOLI / **JE PRÉFÈRE QU'ON RESTE AMIS...** by Olivier NAKACHE, Éric TOLEDANO / **BOUDU** by Gérard JUGNOT / **LES TEMPS QUI CHANGENT** by André TECHINE / **36 QUAI DES ORFÈVRES** by Olivier MARCHAL / **SAN ANTONIO** by Frédéric AUBURTIN / **NATHALIE...** by Anne FONTAINE / **TAIS-TOI !** by Francis VEBER / **WANTED** by Brad MIRMAN / **NOUVELLE FRANCE** by Jean BAUDIN / **RRRR!!** by Alain CHABAT and LES ROBINS DES BOIS / **BON VOYAGE** by Jean-Paul RAPPENEAU / **LE PACTE DU SILENCE** by Graham GUIT / **BLANCHE** by Bernie BONVOISIN / **AIME TON PÈRE** by Jacob BERGER / **BETWEEN STRANGERS** by Edoardo PONTI / **DINA** by Ole BORNDALE / **CITY OF GHOSTS** by Matt DILLON / **STREGHE VERSO NORD** by Giovanni VERONESI / **ZAVIST BOGOV** by Vladimir MENSHOV / **C Q** by Roman COPPOLA / **ASTÉRIX ET OBÉLIX: MISSION CLÉOPÂTRE** by Alain CHABAT / **LE PLACARD** by Francis VEBER / **VIDOCQ** by PITOF / **CONCURRENCE DÉLOYALE** by Ettore SCOLA / **LES 102 DALMATIENS** by Kévin LIMA / **LES ACTEURS** by Bertrand BLIER / **VATEL OU LE VERTIGE** by Roland JOFFE / **MIRKA** by Rachid BENHADJ / **ASTÉRIX ET OBÉLIX CONTRE CÉSAR** by Claude ZIDI / **UN PONT ENTRE DEUX RIVES** by Gérard DEPARDIEU and Frédéric AUBURTIN / **LA PAROLA AMORE ESISTE** by Mimmo CALOPRESTI / **BIMBOLAND** by Ariel ZEITOUN / **L'HOMME AU MASQUE DE FER** by Randall WALLACE / **X X L** by Ariel ZEITOUN / **LE PLUS BEAU MÉTIER DU MONDE** by Gérard LAUZIER / **HAMLET** by Kenneth BRANNAGH / **LE GARÇU** by Maurice

PIALAT / **SECRET AGENT** by Christopher HAMPTON / **DÉCROCHE LES ÉTOILES (UNHOOK THE STARS)** by Nick CASSAVETES / **BOGUS** by Norman JEWISON / **LES ANGES GARDIENS** by Jean-Marie POIRE / **LES CENT ET UNE NUITS** by Agnès VARDA / **ELISA** by Jean BECKER / **LA MACHINE** by François DUPEYRON / **MY FATHER, THE HERO** by Steve MINER / **UNE PURE FORMALITÉ** by Giuseppe TORNATORE / **LE COLONEL CHABERT** by Yves ANGELO / **GERMINAL** by Claude BERRI / **HÉLAS POUR MOI** by Jean-Luc GODARD / **CHISTOPHE COLOMB** by Ridley SCOTT / **MON PÈRE CE HÉROS** by Gérard LAUZIER / **TOUS LES MATINS DU MONDE** by Alain CORNEAU / **MERCI LA VIE** by Bertrand BLIER / **URANUS** by Claude BERRI / **GREEN CARD** by Peter WEIR / **CYRANO DE BERGERAC** by Jean-Paul RAPPENEAU / **I WANT TO GO HOME** by Alain RESNAIS / **DEUX** by Claude ZIDI / **DRÔLE D'ENDROIT POUR UNE RENCONTRE** by François DUPEYRON / **TROP BELLE POUR TOI** by Bertrand BLIER / **CAMILLE CLAUDEL** by Bruno NUYTEN / **LES FUGITIFS** by Francis VEBER / **SOUS LE SOLEIL DE SATAN** by Maurice PIALAT / **TENUE DE SOIRÉE** by Bertrand BLIER / **UNE FEMME OU DEUX** by Daniel VIGNE / **JEAN DE FLORETTE** by Claude BERRI / **RIVE DROITE, RIVE GAUCHE** by Philippe LABRO / **TARTUFFE** by Gérard DEPARDIEU / **POLICE** by Maurice PIALAT / **FORT SAGANNE** by Alain CORNEAU / **LES COMPÈRES** by Francis VEBER / **LA LUNE DANS LE CANIVEAU** by Jean-Jacques BEINEX / **LE GRAND FRÈRE** by Francis GIROD / **LE RETOUR DE MARTIN GUERRE** by Daniel VIGNE / **LA CHÈVRE** by Francis VEBER / **LA FEMME D'À COTÉ** by François TRUFFAUT / **LE CHOIX DES ARMES** by Alain CORNEAU / **DANTON** by Andrzej WAJDA / **INSPECTEUR LA BAVURE** by Claude ZIDI / **JE VOUS AIME** by Claude BERRI / **LE DERNIER MÉTRO** by François TRUFFAUT / **MON ONCLE D'AMÉRIQUE** by Alain RESNAIS / **ROSY LA BOURRASQUE** by Mario MONICELLI / **LOULOU** by Maurice PIALAT / **BUFFET FROID** by Bertrand BLIER / **LE GRAND EMBOUTEILLAGE** by Luigi COMENCINI / **LES CHIENS** by Alain JESSUA / **LE SUCRE** by Jacques ROUFFIO / **RÊVE DE SINGE** by Marco FERRERI / **PRÉPAREZ VOS MOUCHOIRS** by Bertrand BLIER / **LA NUIT TOUS LES CHATS SONT GRIS** by Gérard ZINGG / **LE CAMION** by Marguerite DURAS / **DITES-LUI QUE JE L'AIME** by Claude MILLER / **BAXTER, VERA BAXTER** by Marguerite DURAS / **RENÉ LA CANNE** by Francis GIROD / **BAROCCO** by André TECHINE / **1900** by Bernardo BERTOLUCCI / **LA DERNIÈRE FEMME** by Marco FERRERI / **SEPT MORTS SUR ORDONNANCE** by Jacques ROUFFIO / **MAITRESSE** by Barbet SCHROEDER / **PAS SI MÉCHANT QUE ÇA** by Claude GORETTA / **VINCENT, FRANÇOIS, PAUL ET LES AUTRES** by Claude SAUTET / **STAVISKY** by Alain RESNAIS / **LES VALSEUSES** by Bertrand BLIER / **LES GASPARDS** by Pierre TCHERNIA / **RUDE JOURNÉE POUR LA REINE** by René ALLIO / **LE VIAGER** by Pierre TCHERNIA / **DEUX HOMMES DANS LA VILLE** by José GIOVANNI / **LA SCOUMOUNE** by José GIOVANNI / **AU RENDEZ-VOUS DE LA MORT JOYEUSE** by Juan BUNUEL / **UN PEU DE SOLEIL DANS L'EAU FROIDE** by Jacques DERAY / **L'AFFAIRE DOMINICI** by Claude-Bernard AUBERT / **LE TUEUR** by Denys de la PATELLIERE / **LE CRI DU CORMORAN LE SOIR AU-DESSUS DES JONQUES** by Michel AUDIARD / **NATHALIE GRANGER** by Marguerite DURAS

Benoît Poelvoorde

SAINT-AMOUR by Benoît DELEPINE and Gustave KERVERN / **LE TOUT NOUVEAU TESTAMENT** by Jaco VAN DORMAEL / **UNE FAMILLE À LOUER** by Jean-Pierre AMERIS / **3 COEURS** by Benoît JACQUOT / **LES RAYURES DU ZÈBRE** by Benoît MARIAGE / **LA RANÇON DE LA GLOIRE** by Xavier BEAUVOIS / **UNE PLACE SUR LA TERRE** by Fabienne GODET / **LE GRAND MÉCHANT LOUP** by Nicolas CHARLET, Bruno LAVAINÉ / **UNE HISTOIRE D'AMOUR** by Hélène FILLIERES / **LE GRAND SOIR** by Benoît DELEPINE and Gustave KERVERN / **QUAND JE SERAI PETIT** by Jean-Paul ROUVE / **MON PIRE CAUCHEMAR** by Anne FONTAINE / **RIEN À DÉCLARER** by Dany BOON / **LES ÉMOTIFS ANONYMES** by Jean-Pierre AMERIS / **KILL ME PLEASE** by Olias BARCO / **MAMMUTH** by Benoît DELEPINE and Gustave KERVERN / **L'AUTRE DUMAS** by Safy NEBBOU / **COCO AVANT CHANEL** by Anne FONTAINE / **BANCS PUBLICS** by Bruno PODALYDES / **LA GUERRE DES MISS** by Patrice LECONTE / **LOUISE-MICHEL** by Benoît DELEPINE and Gustave KERVERN / **LES RANDONNEURS À SAINT-TROPEZ** by Philippe HAREL / **ASTÉRIX AUX JEUX OLYMPIQUES** by Frédéric FORRESTIER, Thomas LANGMANN / **COW-BOY** by Benoît MARIAGE / **LES DEUX MONDES** by Daniel COHEN / **SELON CHARLIE...** by Nicole GARCIA / **JEAN-PHILIPPE** by Laurent TUEL / **DU JOUR AU LENDEMAIN** by Philippe LE GUAY / **ENTRE SES MAINS** by Anne FONTAINE / **PODIUM** by Yann MOIX / **AKOIBON** by Edouard BAER / **TU VAS RIRE MAIS JE TE QUITTE** by Philippe HAREL / **NARCO** by Gilles LELLOUCHE, Tristan AUROUET / **ATOMIK CIRCUS** by Didier et Thierry POIRAUD / **RIRE ET CHATIMENT** by Isabelle DOVAL / **LE BOULET** by Alain BERBERIAN / **LE VÉLO DE GHISLAIN LAMBERT** by Philippe HAREL / **LES PORTES DE LA GLOIRE** by Christian MERRET PALMAIR / **LES CONVOYEURS ATTENDENT** by Benoît MARIAGE / **LES RANDONNEURS** by Philippe HAREL / **C'EST ARRIVÉ PRÈS DE CHEZ VOUS** by Rémy BELVAUX, André BONZEL and Benoit POELVORDE

Vincent Lacoste

SAINT AMOUR by Benoît DELÉPINE and Gustave KERVERN / **LA VIE TRÈS PRIVÉE DE MONSIEUR SIM** by Michel LECLERC / **LOLO** by Julie DELPY / **PEUR DE RIEN** by Daniel ARBID / **JOURNAL D'UNE FEMME DE CHAMBRE** by Benoît JACQUOT / **EDEN** by Mia HANSEN-LØVE / **HIPPOCRATE** by Thomas LILTI / **JACKY AU ROYAUME DES FILLES** by Riad SATTOUF / **CAMILLE REDOUBLE** by Noémie LVOVSKY / **ASTERIX ET OBELIX – AU SERVICE DE SA MEJESTE** by Laurent TIRARD / **JC COMME JESUS CHRIST** by Jonathan ZACCAI / **LE SKYLAB** by Julie DELPY / **LOW COST** by Maurice BARTHÉLÉMY / **AU BISTROT DU COIN** by Charles NÉMÈS / **DE L'HUILE SUR LE FEU** by Nicolas BENAMOU / **LES BEAUX GOSSES** by Riad SATTOUF

Céline Sallette

SAINT AMOUR by Benoît DELÉPINE and Gustave KERVERN / **JE VOUS SOUHAITE D'ÊTRE FOLLEMENT AIMÉE** by Ounie LECOMTE / **LES ROIS DU MONDE** by Laurent LAFFARGUE / **TSUNAMI** by Jacques DESCHAMPS / **GERONIMO** by Tony GATLIF / **LA FRENCH** by Cédric JIMENEZ / **VIE SAUVAGE** by Cédric KAHN / **MON ÂME PAR TOI GUERIE** by François DUPEYRON / **UN CHÂTEAU EN ITALIE** by Valéria BRUNI-TEDESCHI / **LE CAPITAL** by Costa GAVRAS / **DE ROUILLE ET D'OS** by Jacques AUDIARD / **L'APOLLONIDE (SOUVENIRS DE LA MAISON CLOSE)** by Bertrand BONELLO / **AVANT L'AUBE** by Raphaël JACOULOT / **UNE ÈTE BRULANT** by Philippe GARREL / **ICI-BAS** by Jean-Pierre DENIS / **HERE AFTER** by Clint EASTWOOD / **LA GRANDE VIE** by Pascal BONITZER / **LA CHAMBRE DES MORTS** by Alfred LOT / **MEURTRIÈRES** by Patrick GRANDPERRET

Cast

Jean **Gérard Depardieu**
Bruno **Benoît Poelvoorde**
Mike **Vincent Lacoste**
Vénus **Céline Sallette**
Thierry **Gustave Kervern**

Also starring **Solène Rigot**
Michel Houellebecq
Izïa Higelin
Ovidie
Andréa Ferréol
Chiara Mastroianni
Ana Girardot
Mahault Mollaret

Crew

Directed by **Benoît Delépine & Gustave Kervern**
Screenplay **Benoît Delépine & Gustave Kervern**
Music **Sébastien Tellier**
Director of photography **Hugues Poulain**
Editing **Stéphane Elmadjian**
Sound **Guillaume Le Braz, Matthieu Michaux**
and **Fabien Devillers - PISTE ROUGE**
Film set **MADPHIL**
Costumes **Florence Laforge**
1st Assistant Director **Gérard Bonnet**
Production manager **Philippe Godefroy**
Direction de Post-Production **Patrice Monier**
Location manager **Jean-Baptiste Fauchard**
Executive production **JPG Films**
Produced by **Jean-Pierre Guérin,**
Benoît Delépine et Gustave Kervern
Coproduced by **Sylvain Goldberg et Serge De Poucques**
Coproducers **Nadia Khamlichi et Gilles Waterkeyn**
A French-Belgian coproduction **JPG FILMS**
NO MONEY PRODUCTIONS
and **NEXUS FACTORY**
In coproduction with **France 2 Cinéma**
DD Productions
and **Umedia**
With the participation of **France Télévisions, Canal + et Ciné +**
French Distribution and international sales **LE PACTE**

With the participation of **Centre National du Cinéma et de l'image animée**, with the support of **Région Poitou-Charentes**, as part of the **Pôle Image Magelis** with the support of **Département de la Charente**, with the support of **Département de la Vienne** and in partnership with the **CNC** – In association with **Cinéventure, La Banque Postale Image 9, Manon 6** – In association with **uFund**, with the support of **Tax Shelter of the Belgian Federal Government and of the Tax Shelter investors**.

Le Pacte