

SAÏD BEN SAÏD & MICHEL MERKT PRESENT

ERIC CARAVACA  
ESTHER GARREL  
LOUISE CHEVILLOTTE

# LOVER FOR A DAY

(L'AMANT D'UN JOUR)

A FILM BY PHILIPPE GARREL

QUINZAINÉ  
DIRECTORS' FORTNIGHT  
CANNES 2017





## SYNOPSIS

This is the story of a father, his 23-year-old daughter, who goes back home one day because she has just been dumped, and his new girlfriend, who is also 23 and lives with him.

## DIRECTOR'S NOTE

When he had fallen with her, when he had dared to take her in his arms, when they had spilled onto the makeshift bed amid all those strangers and children who lived there, at the university, and who seemed oblivious to their presence, however near they were; when he had penetrated her so chastely while she smiled and snuggled closer, slowly shifting her body as her skin melded softly with his skin; then he had realized that, yes, it was to love that they had surrendered; the love that had burst into their lives was unexpected and impossible to refuse. She was twenty and well armed by youth, and he was easily fifty and did not realize that anymore. Twenty also happened to be his daughter's age. It crossed his mind as he dressed. How would his beloved daughter react? Now that he knew love again.

## INTERVIEW AVEC PHILIPPE GARREL



**AFTER JEALOUSY AND IN THE SHADOW OF WOMEN, LOVER FOR A DAY IS THE THIRD FILM IN A TRILOGY.**

Yes. I had made a triptych before, with *La Cicatrice intérieure*, *Athanor* and *Le Berceau de cristal* intended for a one-off screening lasting 2 hours 45 minutes, at Palais de Chaillot. For a retrospective, I was asked what gift they could give me, so I had asked for two free screenings—one each of *La Cicatrice intérieure* and *Marie pour mémoire*—and for a screening of those three

films together without the lights being brought up between them. Before that, *Athanor* had been attacked by a critic, who said I was banging my head against a wall, against the obvious fact that cinema was movement. *La Cicatrice* was tracking shots and music. *Athanor* was silence and still shots. Then it was back to *Le Berceau* with Ash Ra Tempel's music. So *Athanor* worked fine as an interlude between two parts of a concert. This time, it is a trilogy; the films are not made to be screened together.

**WHEN DID IT OCCUR TO YOU THAT YOUR LAST THREE FILMS FORMED A TRILOGY?**

In pre-production on the second. I'd made *Jealousy* and seen that the prototype worked. The film was 75 minutes long. 15 minutes less is 15 minutes less to produce. There are plenty of examples of short films in cinema history. Nobody remembers that *Battleship Potemkin* is 65 minutes long. So I produced three iterations of that prototype—a 75-minute movie, shot in 21 days, in CinemaScope and black & white.

**BEYOND ECONOMIC CONSIDERATIONS, WAS THE TRILOGY ROOTED IN THEMATIC MOTIFS?**

As a viewer, I like the other arts just as much as cinema. I am no more a film buff than a lover of painting. But there is one thing I have done long-term in my life, and that is to read Freud. I must have started in 1975. At the Conservatoire, for several years now, I have made students learn Dora's two dreams, or the wolf man's dream. When I make a film—and this is why I love Bergman almost as much as Godard—there is a Freudian assignment that I impose upon myself. In *Jealousy*, my subject matter was female neurosis; in *In the shadow of women*, female libido; in *Lover for a day*, the female unconscious. In *Lover for a day*, I wanted to deal with the Electra complex, the female counterpart of the Oedipus complex, although they are not perfectly symmetrical. Electra plotted the death of her mother, Clytemnestra, because she remarried. The film tells the story of a conscious friendship between a young woman and her stepmother, who is the same age as her, and how the young woman's unconscious drives her to get rid of this rival for her father's love. It's not fundamental to understand this, but that's how I constructed the film.

Excerpt from an interview in May  
in *Les Cahiers du Cinéma*

## FILMOGRAPHY PHILIPPE GARREL

- 2017** LOVER FOR A DAY
- 2014** IN THE SHADOW OF WOMEN
- 2013** JEALOUSY  
*In Competition, Venice 2013*
- 2011** THAT SUMMER  
*In Competition, Venice 2011*
- 2005** FRONTIER OF DAWN  
*Official Selection, Cannes 2008*
- 2004** REGULAR LOVERS  
*Silver Lion, Venice 2005*  
*Louis Delluc award 2005*  
*FRIPESCI Prize*  
*European Discovery, 2006*
- 2001** WILD INNOCENCE  
*International Critics' Award, Venice 2001*
- 1998** NIGHT WIND
- 1995** LE CŒUR FANTÔME
- 1993** LA NAISSANCE DE L'AMOUR
- 1990** J'ENTENDS PLUS LA GUITARE  
*Silver Lion, Venice 1991*
- 1988** LES BAISERS DE SECOURS
- 1984** ELLE A PASSÉ TANT D'HEURES SOUS LES SUNLIGHTS
- 1984** RUE FONTAINE (short)
- 1983** LIBERTÉ, LA NUIT  
*Perspective Award, Cannes 1984*
- 1979** L'ENFANT SECRET  
*Jean Vigo Award 1982*
- 1977** LE BLEU DES ORIGINES (short)
- 1976** LE VOYAGE AU PAYS DES MORTS
- 1975** LE BERCEAU DE CRISTAL
- 1975** UN ANGE PASSE
- 1974** LES HAUTES SOLITUDES
- 1972** ATHANOR (short)
- 1970** LA CICATRICE INTÉRIEURE
- 1969** LE LIT DE LA VIERGE
- 1968** LA CONCENTRATION
- 1968** LE RÉVÉLATEUR
- 1967** MARIE POUR MÉMOIRE  
*Grand Prix, Festival of Young Film Makers, Hyères 1968*
- 1965** DROIT DE VISITE (short)
- 1964** LES ENFANTS DÉSACCORDÉS (short)



# FILMOGRAPHIES

## JEAN-CLAUDE CARRIÈRE

Screenplay writer - Selective Filmography

- 2017** LOVER FOR A DAY  
Philippe Garrel
- 2014** IN THE SHADOW OF WOMEN  
Philippe Garrel
- 2013** SYNGUÉ SABOUR (THE  
PATIENCE STONE) - Atiq Rahimi
- 2011** THE ARTIST AND THE MODEL  
Fernando Trueba
- 2006** ULZHAN - Volker Schlöndorff
- 2005** GOYA'S GHOSTS - Miloš Forman
- 2003** BIRTH - Jonathan Glazer
- 2001** RIEN, VOILÀ L'ORDRE  
Jacques Baratier
- 1994** THE HORSEMAN ON THE ROOF  
Jean-Paul Rappeneau
- 1987** THE POSSESSED - Andrzej Wajda
- 1986** THE UNBEARABLE LIGHTNESS  
OF BEING - Philip Kaufman  
Best Screenplay, BAFTA 1989
- 1986** MAX, MY LOVE - Nagisa Ōshima
- 1983** SWANN IN LOVE  
Volker Schlöndorff
- 1982** LA TRAGÉDIE DE CARMEN  
Peter Brook
- 1982** DANTON - Andrzej Wajda
- 1982** ANTONIETTA - Carlos Saura
- 1982** PASSION - Jean-Luc Godard
- 1981** LE RETOUR DE MARTIN GUERRE  
Daniel Vigne  
Best Screenplay, César 1983
- 1979** EVERY MAN FOR HIMSELF  
Jean-Luc Godard
- 1978** THE TIN DRUM  
Volker Schlöndorff
- 1977** THAT OBSCURE OBJECT  
OF DESIRE - Luis Buñuel
- 1974** THE FLESH OF THE ORCHID  
Patrice Chéreau
- 1972** THE DISCREET CHARM OF  
THE BOURGEOISIE - Luis Buñuel  
Best Screenplay, BAFTA 1974
- 1970** TAKING OFF - Miloš Forman
- 1968** THE MILKY WAY - Luis Buñuel
- 1968** LE GRAND AMOUR - Pierre Étaix
- 1966** THE THIEF OF PARIS  
Louis Malle
- 1966** BELLE DE JOUR - Luis Buñuel
- 1965** TANT QU'ON A LA SANTÉ  
Pierre Étaix
- 1963** THE DIARY OF A CHAMBERMAID  
Luis Buñuel
- 1962** LE SOUPIRANT - Pierre Étaix

## ARLETTE LANGMANN

- 2017** LOVER FOR A DAY  
Philippe Garrel - Screenplay writer
- 2014** IN THE SHADOW OF WOMEN  
Philippe Garrel - Screenplay writer
- 2013** JEALOUSY - Philippe Garrel  
Scriptwriter
- 2008** FRONTIER OF DAWN  
Philippe Garrel - Scriptwriter
- 2005** REGULAR LOVERS - Philippe Garrel  
Scriptwriter, Dialogue writer
- 2001** WILD INNOCENCE - Philippe Garrel  
Scriptwriter
- 1999** NIGHT WIND - Philippe Garrel  
Scriptwriter
- 1996** LES VICTIMES  
Patrick Grandperret - Scriptwriter
- 1995** CIRCUIT CAROLE  
Emmanuelle Cuau - Co-writer
- 1993** GERMINAL - Claude Berri -  
Scriptwriter
- 1992** NOUS DEUX - Henri Graziani  
Scriptwriter
- 1992** NORD - Xavier Beauvois - Co-writer
- 1990** URANUS - Claude Berri -  
Scriptwriter
- 1989** LA FILLE DE QUINZE ANS -  
Jacques Doillon - Co-writer
- 1989** CHIMÈRE - Claire Devers -  
Scriptwriter
- 1986** JEAN DE FLORETTE  
Claude Berri - Editor
- 1983** A NOS AMOURS - Maurice Pialat  
Scriptwriter, Production Designer
- 1981** LE MAÎTRE D'ÉCOLE - Claude Berri  
Editor
- 1980** JE VOUS AIME - Claude Berri  
Editor
- 1980** LOULOU - Maurice Pialat -  
Scriptwriter
- 1979** LA FABRIQUE (TV) - Pascal Thomas  
Editor
- 1979** UN COUP DE RASOIR (TV)  
Pascal Thomas - Editor
- 1978** PASSE TON BAC D'ABORD  
Maurice Pialat - Editor
- 1974** LA GUEULE OUVERTE  
Maurice Pialat - Editor
- 1971** LA MAISON DES BOIS  
Maurice Pialat - Editor
- 1971** LE POÈME DE L'ÉLÈVE MIKOVSKY  
Pascal Thomas - Editor
- 1969** L'ENFANCE NUE - Maurice Pialat  
Co-writer, Editor

## CAROLINE DERUAS

- 2017** LOVER FOR A DAY  
Philippe Garrel - Co-writer
- 2017** DAYDREAMS  
Director - Co-writer
- 2014** IN THE SHADOW OF WOMEN  
Philippe Garrel - Scriptwriter
- 2013** JEALOUSY - Philippe Garrel  
Scriptwriter
- 2013** LES RENCONTRES  
D'APRÈS-MINUIT - Yann Gonzalez  
Continuity supervisor
- 2012** LA MAL AIMÉE (short)  
Director
- 2011** LES COQUILLETES  
Sophie Letourneur - Actress
- 2010** ENFANTS DE LA NUIT  
(short) - Director
- 2010** COLOSCOPIA - Benoît Forgeard -  
Actress
- 2010** DON'T TOUCH ME PLEASE  
Shanti Masud - Actress
- 2009** L'ÉPÉE ET LA ROSE - Joao Nicolau  
Actress
- 2009** LES MAINS EN L'AIR  
Romain Goupil  
Continuity supervisor
- 2009** A BURNING HOT SUMMER  
Philippe Garrel - Script writer
- 2009** LES ASTRES NOIRS  
(short) - Yann Gonzalez  
Continuity supervisor
- 2008** JE VOUS HAIS PETITES FILLES  
(short) - Yann Gonzalez  
Continuity supervisor
- 2007** LE FEU, LE SANG, LES ÉTOILES  
(short) - Director
- 2006** ACTRESSES -  
Valeria Bruni-Tedesch  
2nd assistant director
- 2005** L'ÉTOILE DE MER (short)  
Director
- 2005** LE RÊVE D'ÉLI (short)  
Joao Nicolau - Actress
- 2004** REGULAR LOVERS - Philippe Garrel  
Actress
- 2001** SAUVAGE INNOCENCE  
Philippe Garrel  
2nd assistant director
- 2000** LES INDOLENTS (short)  
Director
- 1998** LE VENT DE LA NUIT  
Philippe Garrel  
2nd assistant director



## ESTHER GARREL

- 2017** CALL ME BY YOUR NAME  
by Luca Guadagnino
- 2017** FIRST STREET  
by Nathan Silver
- 2017** LOVER FOR A DAY  
by Philippe Garrel
- 2015** MARGUERITE AND JULIEN  
by Valérie Donzelli
- 2015** L'ASTRAGALE  
by Brigitte Sy
- 2014** ENNUI ENNUI  
by Gabriel Abrantes (*short*)
- 2013** JEALOUSY  
by Philippe Garrel
- 2013** JEUNESSE  
by Justine Malle
- 2012** CAMILLE REWINDS  
by Noémie Lvovsky
- 2011** HOUSE OF TOLERANCE  
by Bertrand Bonello
- 2011** 17 FILLES  
by Delphine and Muriel Coulin
- 2010** ARMANDINO E IL MADRE  
by Valeria Golino (*short*)
- 2009** UN CHAT UN CHAT  
by Sophie Fillières
- 2008** THE BEAUTIFUL PEOPLE  
by Christophe Honoré

## LOUISE CHEVILLOTE

- 2017** LOVER FOR A DAY  
by Philippe Garrel

### THÉÂTRE

- 2016** MORSURE  
by Manon Chircen
- 2016** DE NOS AMOURS  
by Mathieu Mottet
- 2015** LE CRAQUEMENT DES  
JOINTURES DU MONDE
- 2014** LES TROIS SCEURS  
by Jeanne Desoubaux
- 2014** CYCLE By LECTURES SUR DURAS  
Centre Georges Pompidou
- 2013** BRECHE by Jean Hostache

### DISTRIBUTION

SBS DISTRIBUTION

29, rue Danielle Casanova - 75001 Paris  
01 45 63 66 60  
k.chneiweiss@sbs-productions.com

## ERIC CARAVACA

### ACTOR – SELECTIVE FILMOGRAPHY

- 2017** LOVER FOR A DAY  
by Philippe Garrel
- 2015** L'ANNONCE by Julie Lopes-Curval
- 2015** PRÉJUDICE by Antoine Cuypers
- 2015** LES BRIGANDS  
by Pol Cruchten & Frank Hoffmann
- 2014** UN ILLUSTRE INCONNU  
by Mathieu Delaporte
- 2013** LA MAISON By LA RADIO  
by Nicolas Philibert
- 2012** ICI-BAS by Jean-Pierre Denis
- 2011** POULET AUX PRUNES  
by Marjane Satrapi  
et Vincent Paronnaud
- 2011** L'AVOCAT by Cédric Anger
- 2010** COMME LES CINQ DOIGTS  
DE LA MAIN by Alexandre Arcady
- 2009** EDEN À L'OUEST by Costa-Gavras
- 2008** CLIENTE by Josiane Balasko
- 2008** AFFAIRE By FAMILLE  
by Claus Drexel
- 2008** THIS NIGHT  
by Werner Schroeter
- 2007** J'ATTENDS QUELQU'UN  
by Jérôme Bonnell
- 2007** LES AMBITIEUX  
by Catherine Corsini
- 2006** THE RIGHT OF THE WEAKEST  
by Lucas Belvaux
- 2006** LE PASSAGER by Eric Caravaca
- 2004** INGUILEZI by François Dupeyron
- 2003** HIS BROTHER by Patrice Chéreau
- 2003** THAT WOMAN  
by Guillaume Nicloux
- 2001** THE OFFICERS' WARD  
by François Dupeyron
- 1999** C'EST QUOI LA VIE ?  
by François Dupeyron  
(*Best emerging actor, César 2000*)
- 1999** LIFE DOESN'T SCARE ME  
by Noémie Lvovsky
- 1999** EMPTY DAYS by Marion Vernoux

### DIRECTOR

- 2017** CARRÉ 35
- 2005** LE PASSAGER

### INTERNATIONAL SALES

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## TECHNICAL SPECS AND CAST

<b>TITLE</b>	LOVER FOR A DAY
<b>LANGUAGE</b>	French
<b>RUNTIME</b>	76 mn
<b>ASPECT RATIO</b>	Scope 2.39 - N&B
<b>COLOR</b>	
<b>DIRECTOR</b>	Philippe GARREL
<b>SCREENPLAY</b>	Arlette LANGMANN Jean-Claude CARRIERE Caroline DERUAS Philippe GARREL

**MUSIC BY** Jean-Louis AUBERT

**PRODUCED BY** Said BEN SAÏD  
Michel MERKT  
SBS Films

**CO-PRODUCED BY**  
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### CAST

Eric CARAVACA (Gilles)  
Esther GARREL (Jeanne)  
Louise CHEVILLOTE (Ariane)  
Laëtitia SPIGARELLI (Narratrice)

### TECHNICAL CREW

Cinematographer Renato Berta

Editor François Gedigier

Sound François Musy  
Guillaume Sciamma  
Gabriel Hafner

Production Designer Manu De Chauvigny

Costume Designer Justine Pearce

Production Manager Didier Abot

First Director Assistant Paolo Trotta

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