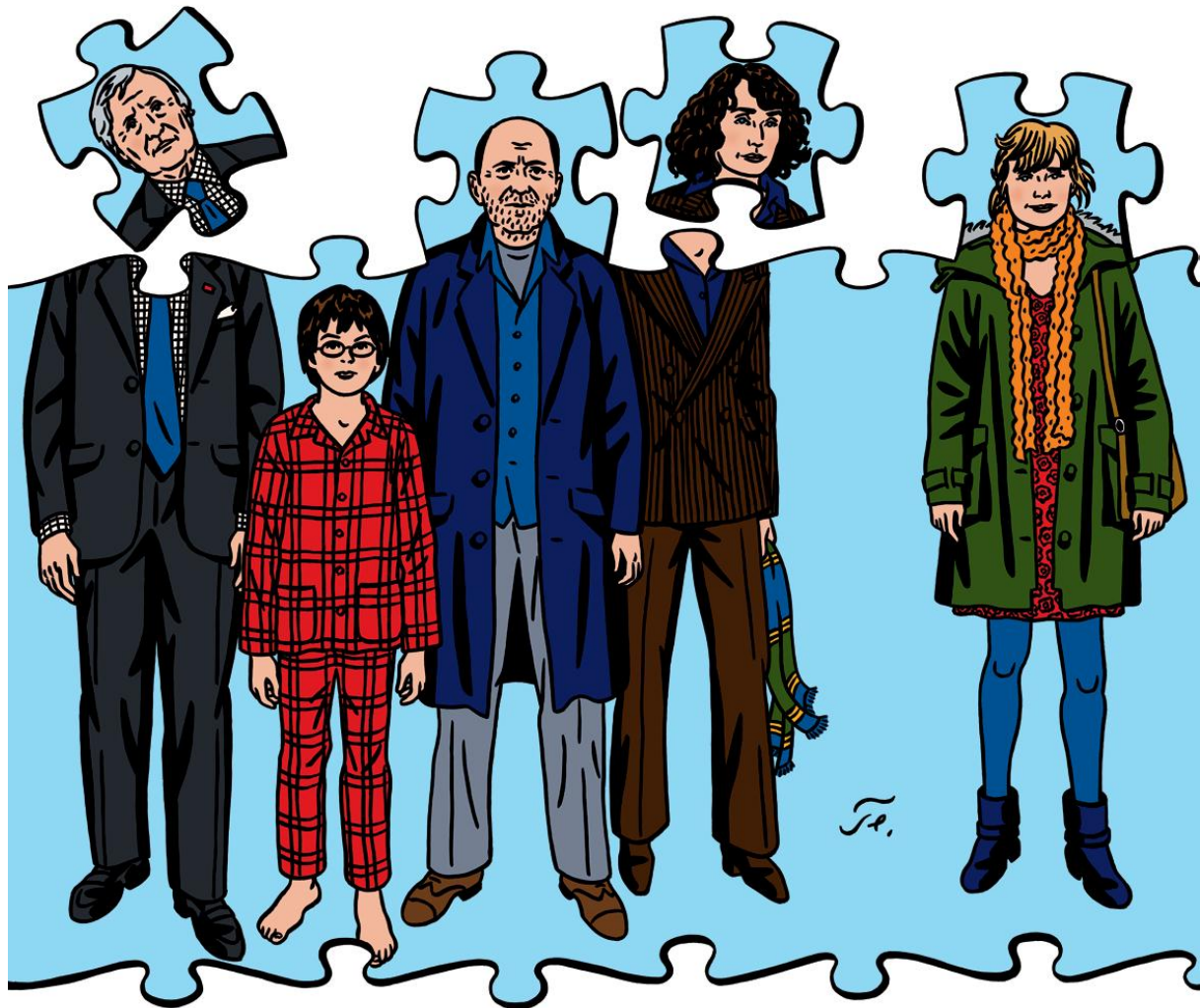


Saïd Ben Saïd
presents

Cherchez Hortense

a Pascal BONITZER film



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A **PASCAL BONITZER** film
Screenplay, adaptation and dialogues by
AGNÈS DE SACY and **PASCAL BONITZER**

with

JEAN-PIERRE BACRI **ISABELLE CARRÉ**

KRISTIN SCOTT THOMAS

with the participation of **CLAUDE RICH**

1h40 – France – 2012 – SR/SRD – SCOPE

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SYNOPSIS

Damien is a professor of Chinese civilization who lives with his wife, Iva, a theater director, and their son Noé. Their love is mired in a mountain of routine and disenchantment.

To help keep Zorica from getting deported, Iva gets Damien to promise he'll go to his father, a state department official, for help. But Damien and his father have a distant and cool relationship.

And this mission is a risky business which will send Damien spiraling downward and over the edge...

INTERVIEW OF PASCAL BONITZER

Like your other heroes (a philosophy professor, a critic, an editor), Damien is an intellectual. Why do you favor that kind of character?

I know, that is seriously frowned upon. What can I tell you? I am who I am and my movies are also just a tiny bit about myself, though they're not autobiographical. It's not that I think I'm so interesting, but it is a way of obtaining a certain sincerity or authenticity, a certain psychological truth.

Why do you make comedies?

Comedy is the tone that comes naturally to me, that's all. Some truism has it that it's more difficult to make comedies than dramas, but I don't feel like that at all. It's what comes easiest for me. That doesn't mean that making comedies is the easy way out for me, but derision and humor are what suits me, especially since dialog is an important element of fiction for me. It's a dynamic element in the plot, and I feel better when that dialog is funny. I need to have a certain lightheartedness, even when addressing very serious issues.

Your work as screenwriter doesn't even hint at that register...

I tried with Jacques Rivette. He's the one who allowed me to use the whole range of what I wanted to do in dialog, but when you're a writer you have to adapt to someone else's universe, and the directors with whom I worked – with the possible exception of Raoul Ruiz – didn't exactly make comedies.

Would “comedies of depression” be a fair description?

I don't know, it's not for me to say. What I think is that humor itself has a depressed or masochistic root. Humor is always dark, more or less. My characters go through tribulations, but those tribulations are always a little silly and they sort of know it. And it's a good thing they do, because otherwise they'd be completely ridiculous.

The musical choice is important from that point of view. Is Alexei Agui's work all about influencing the tone of the film, taking the edge off those tribulations?

That's right. Damien's whole life is coming apart, but at a certain point in the collapse he makes his mind up to regain some control, to get a grip on things. Those two moods, those two movements needed to be scored, especially the second one as he finally and a little late musters some courage. Jean-Pierre Bacri is an extraordinary actor, with a very subtle range. He can be extremely funny but there is also something dark about him, so casting him rather than someone else was a way of shoring up that darker side of the film. I wanted the music to counter-balance that, to be sort of catchy. Alexei Agui and I have worked on several films together and he is a great composer. I hardly have to talk to him, and he's hardly ever around. When he's in France he lives in the Drôme region and he spends half the year in Russia. He immediately grasps exactly what the film is all about.

Damien's wife wants him to make an appeal to authorities on behalf of a young woman who is an illegal immigrant and in danger of being deported. Yet your film is really not a political comedy...

I did want to address the issue of illegal immigration, and more broadly of national identity data bases, in my own way. In recent years, identity verification has not only been about appearances – it has sometimes been necessary to prove that one's great-grandparents were indeed born within French borders. I have cosmopolitan roots and this affects me personally. And so one's identity, the one you think you have but which can be questioned by authorities, is a matter of grave concern to me. During the last presidential term, that issue was famously used in such a way as to... well never mind. But it's an issue which has a long history in French society. We continue to deport people, and will continue to do so, to put them in detention centers. Besides, identity in the film is a multi-level question. It gets addressed sexually as well. What does it mean not only to be French rather than an alien, but also homosexual rather than heterosexual? This way of categorizing or self-categorizing is, after all, a fairly recent phenomenon. And the last thing is, the story I tell here is a true story (like they say in American movies). Agnès De Sacy, my co-writer, brought it to the table. The story of someone who loses her immigration papers after getting a divorce and for whom one phone call made by somebody to somebody else could change her life.

It might seem surprising to give the role of the foreigner to Isabelle Carré.

That is quite deliberate. She is perhaps the most French of all our actresses – you can't get more French, even her name embodies Frenchness. Well that's me saying, through her, that minorities are not always visible, to use a term which has recently been overused. There are also invisible minorities, whose great dread is becoming visible, and for that reason accused. I must say that Isabelle did an incredible job, learning Serbo-Croatian with a voice coach, and the dishes scene she was improvising, she couldn't stop. Her partner, Stanislas Stanic, is of Croatian origin and he is bilingual. He couldn't get over it. Neither could anyone else. I had to trim the scene, it was too long, but I really wanted to keep the whole thing.

Another theme of the film is commitment.

Commitment might be overstating it, but Damien has a mission, as in many films, it's a classic gear shifter in fiction. That mission, on the surface, doesn't appear to be much of a commitment at all. My "hero" is asked to show a tiny bit of courage and to ask his dad, who is a senior government official, to make a phone call to an important person. And he just can't do it. The task is confounded by this basic cowardice and made worse by the attending lies and so becomes more and more difficult. Then finally, the admission of that cowardice, backs him up against a wall. That's basically the story and the operative comic device.

And love pushes the hero to become a human being?

It's when he figures out that the abstract commitment requested of him actually coincides with the very real interest he himself has in a young woman he met by accident. He realizes just how he has hurt that person and he swings into action. And that action – though it isn't wildly successful – is at once taking a step toward the young woman and overcoming oneself, a step toward one's

true self, toward the self-confidence which is the opposite of what society demands of us, which is to conform, to be conformists.

That's a theme also addressed in Raymond Queneau's novel, *Odile*...

Yes, that novel is one of the screenplay's sources. *Odile* was a formative influence for me. It's a novel with comic virtues, like all of Queneau's novels, but it's also a wonderful story of love and apprenticeship. Damien's speech toward the end of the film, when he's feverish and tells Aurore about his trip to China, is a hopefully imperceptible and very free adaptation of a passage from *Odile*.

***Odile* settles some scores regarding the author's recent surrealist past. Does the meeting of Aurore adhere to "objective chance"?**

Objective chance of the surrealists is philosophical bullshit and in his book Queneau makes fun of it mercilessly. But it's very rich poetically. Indeed, in this film as in the others I have made, coincidence and chance encounters play a pivotal role.

The threesome in Queneau, all lovers of mathematics, show up in your film as chess enthusiasts.

They play chess because life is like a chess game. Chess is a maze of plays. Jackie Berroyer's character is one part of that maze, an emotional one as it happens, the one which Damien happens to be playing.

Why is China in your movie?

And Japan. It's partly arbitrary. I wanted to bring that exotic element in, the one that colors our atmosphere – "Asia is an emerging power, rising, soon to be dominant". And thanks to Agnès, I owe her father, Alain De Sacy (whom I don't know but whom I take this opportunity to thank) the material making Damien a specialist in Asian business mentality. Especially that article he alludes to several times in the film, about the role and meaning of smiles. That article exists, it is remarkable. And we used it.

There is also mention made of a Vladimir Nabokov novel, *Pnine*...

That's the other exotic element in the movie – the Eastern European thing. Zorica is Serbian. Iva wants to adapt a short story by Chekhov for the theater. And in my mind the character of Lobatch, played by Jackie Berroyer, has something Dostoyevskian about him. Lobatch is the apocope of a Russian name, Lobachevski.

That recurrent line – "We will never get done with the Balkans," takes us back to "Nothing About Robert" ("Rien sur Robert"), where Fabrice Luchini is denounced for having written a negative review of a Serbian film he hadn't seen. Your characters are terrified of getting caught in the act, in a very private or humiliating position.

Perhaps. It's surely very personal. I'm always terrified, for example, when the editing starts and we start to put together the elements that were shot and I see them... I don't see, I feel like I'm being seen and what I feel in those moments is really horrible, really terrible.

You are interested in psychoanalysis. Can we say your film is Oedipal?

The lack of understanding between father and son, pushed to the level of resentment, is indeed one of the themes in the film. There are two father-son relationships, actually, since Damien is both son and father, son of Sébastien (Claude Rich) and father to Noé (Marin). Any story where someone has trouble confronting his father or his son might be considered Freudian. But I don't think about it in terms of psychoanalysis. I'm mainly trying to make it funny, and I hope that it is.

People eat oysters in the film, talk about escargots, and frogs' legs, boiled veal's head with sauce gribiche...

Very French dishes, right? Emblematic of French cuisine. That's one of the red herrings woven through the film, because the one who keeps talking about how much she loves those very French dishes, isn't really quite as French as you might think. And that gets back to what we were saying about Isabelle. It's not very important but there's also a sort of mystery, investigation, puzzle element going on in the background.

There is a struggle between Bacri and Berroyer over a pistol and a shot goes off. You keep it mysterious. For a moment, we wonder if one of them has been shot.

The technique is more general than that. One has to wonder as well, even if it's pretty easy to guess, what Iva is doing while this is going on. We don't know what happened to Lobatch, but we don't know where Iva is at two-thirty in the morning, either, when Damien gets home with the gun which was fired.

Why did you choose to co-write the screenplay with Agnès De Sacy?

I have one big flaw. I write scenes very quickly, but when it comes to the general story line I tend to get off on tangents, so much so that often I get completely lost. With Agnès, I found a very solid but also very profound writing partner. She never lets up when various strands in the story need development, whereas I might not be so concerned. I've known Agnès for quite a while, since she was a student at the Femis and I was in charge of the writing department there. But I really loved the work she did for filmmakers such as Roschdy Zem or Zabou Breitman. And she nearly saved me, acting as script doctor, on another script which turned out to be an inextricable knot. We really got along well on that one, and we worked pretty fast, as the film came together and was shot pretty fast – despite the refusal of most of the networks to get involved.

Oh really? But you do have a very impressive cast.

Which only proves that that is not the main criterion. Some people already think of actors when they write a script, not me. I didn't think of Jean-Pierre Bacri right off the bat. But he fell in love with the character and the script and he took the character over so well, with so much strength,

enthusiasm, humor and subtlety. That was some meeting, and it has been extended into friendship. But I did think of Kristin, with whom I made “Small Cuts” (“Petites Coupures”), pretty early in the game. And the same goes for Isabelle Carré, whom I liked and admired so much in so many films, notably one in which she and Jean-Pierre play a couple actually, (and in which my daughter, Agathe, plays their daughter), “Feelings” (“Les Sentiments”) directed by Noémie Lvovsky. She is not just the virtuoso actress we all know – a very rare, very precious innocence comes off of her.

What were your challenges, as a director?

I wanted it to flow. A comedy demands direction which is not ostentatious in the least. It had to be rapid fire. This was the first time that I worked with Romain Winding, whose work I have admired for quite a while, the elegance and beauty of his images. And it’s also my first time working in digital, the Alexa in this case, of which Romain is a master. I still have my doubts about digital, though I know everyone’s getting into it and that the 35 mm film will soon be a thing of the past. But it lets you work so much faster and in the end the picture is gorgeous. The leaves, at the end...

This is the second time around with producer Saïd Ben Saïd...

But it’s the first time with him out on his own. When I made the last one, Saïd was still in the UGC family. He took a lot of risks by deciding to make this film, even when we had no French network co-producing, and no Canal + for the first time. We had only Jean Labadie’s (distribution, Le Pacte) enthusiasm for the script. And Orange. We got underwriting grants from the Ile de France Region and the CNC’s advance funding only a few days before shooting began. It’s not a costly film, in spite of the cast, but Saïd truly had to have a lot of courage and tenacity. Without the Region and the CNC, the financing was more than dodgy.

DIRECTOR'S BIOGRAPHY

Pascal Bonitzer, born in Paris on February, 1st 1946 is a French screenwriter, writer and movie director. After graduating from the Philosophy department of Nanterre University, he began his career in 1969 as a film critic for the magazine *Les Cahiers du Cinéma*. On many occasions, he collaborated with Jacques Rivette, André Téchiné and Raoul Ruiz. In 1986, he became director of the screenwriting department at the French film school La Femis. In 1990, he co-wrote the screenwriting manual *Exercice du Scénario* with Jean-Claude Carrière. He made his directorial debut in 1996 with the film "More" ("Encore") for which was awarded the Jean Vigo prize.

PASCAL BONITZER
FILMOGRAPHY

Film Director

- 2008 **THE GREAT ALIBI** (original title : **Le grand alibi**)
2006 **MADE IN PARIS** (original title : **Je pense à vous**)
2003 **SMALL CUTS** (original title : **Petites coupures**)
1999 **RIEN SUR ROBERT**
1996 **ENCORE** *Jean Vigo Prize 1996*

Screenwriter

- 2008 **AROUND A SMALL MOUNTAIN** (original title : **36 vues du Pic Saint-Loup**) by Jacques RIVETTE
2008 **LES ENVOÛTÉS** by Pascal BONITZER
2004 **THE DUCHESS OF LANGEAIS** (original title : **Ne touchez pas la hache**) by Jacques RIVETTE
2004 **THE GREAT ALIBI** (original title : **Le grand alibi**) by Pascal BONITZER
2004 **CHANGING TIMES** (original title : **Les temps qui changent**) by André TÉCHINÉ
2003 **THE HIGH LIFE** (original title : **La grande vie**) by Emmanuel SALINGER
2001 **LIKE AN AIRPLANE** (original title : **Comme un avion**) by Marie-France PISIER
2000 **MAN OF THE CROWDS** (original title : **L'homme des foules**) by John LVOFF
2000 **VA SAVOIR (WHO KNOWS ?)** (original title : **Va savoir**) by Jacques RIVETTE
1997 **GÉNÉALOGIES D'UN CRIME** by Raoul RUIZ
1996 **THIEVES** (original title : **Les voleurs**) by André TÉCHINÉ
1995 **THREE LIVES AND ONLY ONE DEATH** (original title : **3 vies et une seule mort**) by Raoul RUIZ
1994 **UP, DOWN, FRAGILE** (original title : **Haut bas fragile**) by Jacques RIVETTE
1993 **LUMUMBA** by Raoul PECK
1992 **COUPLES ET AMANTS** by John LVOFF
1992 **MY FAVORITE SEASON** (original title : **Ma saison préférée**) by André TÉCHINÉ
1992/93 **JEANNE LA PUCELLE** by Jacques RIVETTE
1990 **LA BELLE NOISEUSE** by Jacques RIVETTE
1988 **THE GANG OF FOUR** (original title : **La bande des quatre**) by Jacques RIVETTE
1987 **THE INNOCENTS** (original title : **Les innocents**) by André TÉCHINÉ
1987 **LES BOIS NOIRS** by Jacques DERAY
1985 **SCENE OF THE CRIME** (original title : **Le lieu du crime**) by André TÉCHINÉ

1984 **WUTHERING HEIGHTS (original title : Hurlevent)** by Jacques RIVETTE
1983 **LOVE ON THE GROUND (L'amour par terre)** by Jacques RIVETTE
1982 **TRICHEURS** by Barbet SCHROEDER
1980 **LIBERTY BELLE** by Pascal KANÉ
1977 **THE BRONTE SISTERS (original title : Les sœurs Brontë)** by André TÉCHINÉ
1976 **I, PIERRE RIVIÈRE... (original title : Moi, Pierre Rivière...)** by René ALLIO

Television Writer

2004 **L'AFFAIRE VILLEMIN** France 3 Series
2002 **LES PARENTS TERRIBLES** by Josée DAYAN
1992 **EMMA ZUNZ** by Benoît JACQUOT

Film Actor

2007 **THE KEY (original title : La clef)** by Guillaume NICLOUX
2001 **BETTY FISCHER AND OTHER STORIES (original title : Betty Fischer et autres histoires)** by Claude MILLER
1995 **THE SON OF GASCOGNE (original title : Le fils de Gascogne)** by Pascal AUBIER
1992 **CHASING BUTTERFLIES (original title : La chasse aux papillons)** by Otar IOSSELIANI
1978 **THE SUSPENDED VOCATION (original title : La vocation suspendue)** by Raoul RUIZ

Television Actor

2011 **LA REINE DES CONNES** by Guillaume NICLOUX
2010 **THE GORDJI AFFAIR (original title : L'affaire Gordji)** by Guillaume NICLOUX

AGNÈS DE SACY, SCREENWRITER
NON-EXHAUSTIVE FILMOGRAPHY

- 2013 **UN CHÂTEAU EN ITALIE** by Valeria BRUNI TEDESCHI
- 2012 **11,6** by Philippe GODEAU
- 2012 **UNE POSSESSION** by Michel SPINOSA
- 2012 **CHERCHEZ HORTENSE** by Pascal BONITZER
- 2010 **NO AND I (original title : No et moi)** by Zabou BREITMAN
adapted from Delphine DE VIGAN's novel
- 2009 **SOMEONE I LOVED (original title : Je l'aimais)** by Zabou
BREITMAN
adapted from Anna GAVALDA's novel
- 2009 **LES NUITS DE SISTER WELSH** by Jean-Claude JANER
- 2008 **ONE FOR THE ROAD (original title : Le dernier pour la route)**
by Philippe GODEAU
adapted from Hervé CHABALIER's novel
Nominated for the Césars 2009
- 2007 **THE FEELINGS FACTORY (original title : La fabrique des
sentiments)** by Jean-Marc MOUTOUT
- 2007 **NOS FAMILLES** by Siegrid ALNOY (ARTE television film)
- 2006 **BAD FAITH (original title : Mauvaise foi)** by Roschdy ZEM
- 2006 **ACTRESSES (original title : Actrices)** by Valeria BRUNI
TEDESCHI
Jury Special Prize, Un certain Regard, Cannes 2007
- 2005 **THE MAN OF MY LIFE (original title : L'homme de sa vie)** by
Zabou BREITMAN
- 2004 **RULES OF SILENCE (original title : Le silence)** by Orso MIRET
- 2002 **THE RED KNIGHT (original title : Rencontre avec le dragon)** by
Hélène ANGEL
- 2002 **IT'S EASIER FOR A CAMEL (original title : Il est plus facile
pour un chameau...)** by Valeria BRUNI TEDESCHI
Louis Delluc First Film Prize 2003
Tribeca Film Festival 2003, Best First Film, Best Actress 2003
- 2000 **DE L'HISTOIRE ANCIENNE** by Orso MIRET
Jean Vigo Prize, 2000
Gérard Frot-Coutaz Prize, Belfort 2000
Semaine de la Critique, Cannes 2000
- 2000 **BORDERS (original title : Frontières)** by Mostéfa DJADJAM
Audience Prize, screenplay reading, Angers First Shots
Gan Foundation Prize
- 1999 **SKIN OF MAN, HEART OF BEAST (original title : Peau
d'homme, coeur de bête)** by Hélène ANGEL
Golden Leopard, Locarno Festival 1999

JEAN-PIERRE BACRI
NON-EXHAUSTIVE FILMOGRAPHY

- 2012 **CHERCHEZ HORTENSE** by Pascal BONITZER : *Damien*
- 2010 **THE NIGHT CLERK (original title : Avant l'aube)** by Raphaël
JACOULOT : *Jacques Couvreur*
- 2006 **LET IT RAIN (original title : Parlez-moi de la pluie)** by Agnès
JAOUI : *Michel Ronsard*
- 2005 **CHARLIE SAYS (original title : Selon Charlie)** by Nicole
GARCIA : *Jean-Louis Bertagnat*
- 2003 **LOOK AT ME (original title : Comme une image)** by Agnès
JAOUI : *Étienne Cassard*
- 2003 **FEELINGS (original title : Les sentiments)** by Noémie
LVOVSKY : *Jacques Roux*
- 2002 **A HOUSEKEEPER (original title : Une femme de ménage)** by
Claude BERRI : *Jacques Gauthier*
- 1999 **THE TASTE OF OTHERS (original title : Le goût des autres)** by
Agnès JAOUI : *Jean-Jacques Castella*
- 1999 **KENNEDY AND I (original title : Kennedy et moi)** by Sam
KARMANN : *Simon Polaris*
- 1997 **PLACE VENDÔME** by Nicole GARCIA : *Jean-Pierre*
- 1997 **SAME OLD SONG (original title : On connaît la chanson)** by
Alain RESNAIS : *Nicolas*
- 1997 **DIDIER** by Alain CHABAT : *Jean-Pierre Costa*
- 1996 **FAMILY RESEMBLANCES (original title : Un air de famille)** by
Cédric KLAPISCH : *Henri*
- 1992 **CUISINE ET DÉPENDANCES** by Philippe MUYL : *Georges*
- 1991 **L'HOMME DE MA VIE** by Jean Charles TACHELLA : *Malcolm*
- 1991 **LA TRIBU** by Yves BOISSET : *Roussel*
- 1989 **C'EST LA VIE (original title : La Baule-Les-Pins)** by Diane
KURYS : *Léon*
- 1988 **MY BEST PALS (original title : Mes meilleurs copains)** by Jean-
Marie POIRÉ : *Éric Guidolini (Guido)*
- 1987 **LES SAISONS DU PLAISIR** by Jean-Pierre MOCKY : *Jacques*
- 1987 **BONJOUR L'ANGOISSE** by Pierre TCHERNIA : *Desfontaines*
- 1986 **L'ÉTÉ EN PENTE DOUCE** by Gérard KRAWCZYK : *Stéphane*
Leheurt (Fane)
- 1986 **MORT UN DIMANCHE DE PLUIE** by Joël SANTONI : *David*
Briand
- 1986 **ÉTATS D'ÂME** by Jacques FANSTEN : *Romain*
- 1985 **THE KING'S CAKE (original title : La galette du roi)** by Jean-
Michel RIBES : *The elegant*
- 1985 **ON NE MEURT QUE DEUX FOIS** by Jacques DERAY : *Barman*
- 1984 **ESCALIER C** by Jean Charles TACHELLA : *Bruno*

1984 **SUBWAY** by Luc BESSON : *Detective Batman*
1984 **LA SEPTIÈME CIBLE** by Claude PINOTEAU : *Detective Daniel*
Esperanza
1983 **TANGO** by Stéphane KURC
1983 **THE BIG CARNIVAL (original title : Le grand carnaval)** by
Alexandre ARCADY : *Norbert Castelli*
1982 **ENTRE NOUS (original title : Coup de foudre)** by Diane KURYS :
Costa
1981 **LE GRAND PARDON** by Alexandre ARCADY : *Jacky Azoulay*
1979 **LA FEMME INTEGRALE** by Claudine GUILLEMIN : *Leonardo*

ISABELLE CARRÉ
NON-EXHAUSTIVE FILMOGRAPHY

- 2012 **CHERCHEZ HORTENSE** by Pascal BONITZER : *Aurore*
- 2011 **DES VENTS CONTRAIRES** by Jalil LESPERT : *Josée Combe*
- 2010 **ROMANTIC ANONYMOUS (original title : Les émotifs anonymes)** by Jean-Pierre AMÉRIS : *Angélique*
- 2009 **MEETING WITH AN ANGEL (original title : Rendez-vous avec un ange)** by Yves THOMAS & Sophie DE DARUVAR : *Judith*
- 2009 **THE REFUGE (original title : Le refuge)** by François OZON : *Mousse*
- 2008 **TELLEMENT PROCHES** by Éric TOLEDANO & Olivier NAKACHE : *Nathalie*
- 2007 **A DAY AT THE MUSEUM (original title : Musée haut, musée bas)** by Jean-Michel RIBES : *Carole Province*
- 2007 **GOD'S OFFICES (original title : Les bureaux de Dieu)** by Claire SIMON : *Marta*
- 2007 **A FRENCH GIGOLO (original title : Cliente)** by Josiane BALASKO : *Fanny*
- 2006 **ANNA M.** by Michel SPINOSA : *Anna M.*
- 2006 **PRIVATE FEARS IN PUBLIC PLACES (original title : Coeurs)** by Alain RESNAIS : *Gaëlle*
- 2006 **QUATRE ÉTOILES** by Christian VINCENT : *Franssou*
- 2005 **ENTRE SES MAINS** by Anne FONTAINE : *Claire Gauthier*
- 2004 **L'AVION** by Cédric KAHN : *Catherine*
- 2003 **HOLY LOLA** by Bertrand TAVERNIER : *Géraldine*
- 2002 **EROS THERAPY (original title : Éros thérapie)** by Danièle DUBROUX : *Catherine Hoffmann*
- 2002 **FEELINGS (original title : Les sentiments)** by Noémie LVOVSKY : *Edith*
- 2001 **HE LOVES ME... HE LOVES ME NOT (original title : À la folie... Pas du tout)** by Laetitia COLOMBANI : *Rachel*
- 2000 **BEAUTIFUL MEMORIES (original title : Se souvenir des belles choses)** by Zabou BREITMAN : *Claire Poussin*
- 2000 **BELLA CIAO** by Stéphane GIUSTI : *Statue of Liberty, Marie*
- 1999 **TOMORROW'S ANOTHER DAY (original title : Ça ira mieux demain)** by Jeanne LABRUNE : *Marie*
- 1999 **TAKING WING (original title : L'envol)** by Steve SUISSA : *Julie*
- 1999 **SEASON'S BEATINGS (original title : La bûche)** by Danièle THOMPSON : *Annabelle*
- 1998 **THE CHILDREN OF THE MARSHLAND (original title : Les enfants du marais)** by Jean BECKER : *Marie*
- 1998 **CHILDREN OF THE CENTURY (original title : Les enfants du siècle)** by Diane KURYS : *Aimée d'Alton*

1998 **SUPERLOVE** by Jean-Claude JANER : *Marie-Hélène*
1997 **LA MORT DU CHINOIS** by Jean-Louis BENOÎT : *Lise*
1996 **LA FEMME DÉFENDUE** by Philippe HAREL : *Muriel*
1996 **LES SŒURS SOLEIL** by Jeannot SZWARC : *Murielle*
1995 **BEAUMARCHAIS THE SCOUNDREL (original title :
Beaumarchais l'insolent)** by Edouard MOLINARO : *Rosine*
1994 **THE HORSEMAN ON THE ROOF (original title : Le hussard
sur le toit)** by Jean-Paul RAPPENEAU : *The tutor*
1992 **BEAU FIXE** by Christian VINCENT : *Valérie*
1990 **LA REINE BLANCHE** by Jean-Loup HUBERT : *Annie*
1988 **MAMA, THERE'S A MAN IN YOUR BED (original title :
Romuald et Juliette)** by Coline SERREAU : *Valérie*

KRISTIN SCOTT THOMAS
NON-EXHAUSTIVE FILMOGRAPHY

- 2012 **CHERCHEZ HORTENSE** by PASCAL BONITZER : *Iva*
- 2012 **IN THE HOUSE (original title : Dans la maison)** by François
OZON
- 2010 **SALMON FISHING IN THE YEMEN** by Lasse HALLSTRÖM :
Patricia Maxwell
- 2010 **BEL AMI** by Declan DONNELLAN & Nick ORMEROD : *Virginie*
Rousset
- 2010 **THE WOMAN IN THE FIFTH (original title : La femme du**
Vème) by Pawel PAWLIKOWSKI : *Margit*
- 2009 **SARAH'S KEY (original title : Elle s'appelait Sarah)** by Gilles
PAQUET-BRENNER : *Julia Jarmond*
- 2009 **LOVE CRIME (original title : Crime d'amour)** by Alain
CORNEAU : *Christine*
- 2009 **NOWHERE BOY** by Sam TAYLOR-WOOD : *Mimi*
- 2009 **IN YOUR HANDS (original title : Contre toi)** by Lola DOILLON :
Anna Cooper
- 2008 **LEAVING (original title : Partir)** by Catherine CORSINI : *Suzanne*
- 2008 **I'VE LOVED YOU SO LONG (original title : Il y a longtemps**
que je t'aime) by Philippe CLAUDEL : *Juliette Fontaine*
- 2007 **LARGO WINCH** by Jérôme SALLE : *Ann Ferguson*
- 2007 **SEULS TWO** by Ramzy BEDIA & Eric JUDOR : *The antiquarian*
- 2005 **TELL NO ONE (original title : Ne le dis à personne)** by Guillaume
CANET : *Hélène Perkins*
- 2005 **THE VALET (original title : La doublure)** by Francis VEBER :
Christine
- 2004 **MAN TO MAN** by Régis WARGNIER : *Elena Van Den Ende*
- 2003 **ADVENTURES OF ARSÈNE LUPIN (original title : Arsène**
Lupin) by Jean-PAUL SALOMÉ : *Joséphine, comtesse de Cagliostro*
- 2002 **SMALL CUTS (original title : Petites coupures)** by Pascal
BONITZER : *Béatrice*
- 1999 **RANDOM HEARTS** by Sydney POLLACK : *Kay Chandler*
- 1998 **UP AT THE VILLA** by Philip HAAS : *Mary Panton*
- 1997 **THE HORSE WHISPERER** by Robert REDFORD : *Annie*
MacLean
- 1996 **THE REVENGERS' COMEDIES** by Malcolm MOWBRAY :
Imogen Staxton-Billing
- 1996 **AMOUR & CONFUSIONS** by Patrick BRAOUDÉ : *Sarah*
- 1995 **THE ENGLISH PATIENT** by Anthony MINGHELLA : *Katharine*
Clifton
- 1995 **MISSION: IMPOSSIBLE** by Brian DE PALMA : *Sarah Davies*
- 1995 **RICHARD III** by Richard LONCRAINE : *Lady Ane*

1993 **AN UNFORGETTABLE SUMMER** (**original title : Un été inoubliable**) by Lucian PINTILIE : *Marie-Thérèse Von Debretsy*

1993 **FOUR WEDDINGS AND A FUNERAL** by Mike NEWELL : *Fiona – Wedding One*

1991 **BITTER MOON** by Roman POLANSKI : *Fiona*

**SAÏD BEN SAÏD, PRODUCER
FILMOGRAPHY**

- 2013 **THE KEEP** by Peter WEIR
- 2013 **LA JALOUSIE** by Philippe GARREL
- 2013 **UN CHÂTEAU EN ITALIE** by Valeria BRUNI TEDESCHI
- 2013 **PASSION** by Brian DE PALMA
- 2012 **CHERCHEZ HORTENSE** by Pascal BONITZER
- 2011 **CARNAGE** by Roman POLANSKI
- 2011 **UNFORGIVABLE (original title : Impardonnables)** by André TÉCHINÉ
- 2010 **LOVE CRIME (original title : Crime d'amour)** by Alain CORNEAU
- 2009 **LUCKY LUKE** by James HUTH
- 2009 **CHICAS** by Yasmina REZA
- 2009 **THE GIRL ON THE TRAIN (original title : La fille du RER)** by André TÉCHINÉ
- 2008 **THE GREAT ALIBI (original title : Le grand alibi)** by Pascal BONITZER
- 2007 **THE KILLER (original title : Le tueur)** by Cédric ANGER
- 2007 **INJU (original title : Inju, la bête dans l'ombre)** by Barbet SCHROEDER
- 2006 **FAMILY HERO (original title : Le héros de la famille)** by Thierry KLIFA
- 2006 **THE WITNESSES (original title : Les témoins)** by André TÉCHINÉ
- 2002 **RUBY & QUENTIN (original title : Tais-toi !)** by Francis VEBER
- 2000 **FAR (original title : Loin)** by André TÉCHINÉ
- 1999 **TOTAL WESTERN** by Eric ROCHANT

ARTISTIC LIST

DAMIEN	Jean-Pierre BACRI
IVA	Kristin SCOTT THOMAS
AUORE	Isabelle CARRÉ
NOE	Marin ORCAND TOURRES
SEBASTIEN HAUER	Claude RICH
ANTOINE	Arthur IGUAL
LOBATCH	Jackie BERROYER
SATOSHI	Masahiro KASHIWAGI
CAMPUCHE	Jérôme BEAUJOUR
KEVADIAN	Benoît JACQUOT
VERA	Iliana LOLIC
MARCOY	Francis LEPLAY
HENRI H	Philippe DUCLOS
BLANDINE HAUER	Joséphine DERENNE
LAETITA	Agathe BONITZER

CREW LIST

Producer	Saïd BEN SAÏD
Director	Pascal BONITZER
Screenplay, Adaptation & Dialogues	Agnès DE SACY Pascal BONITZER
Cinematographer	Romain WINDING
Chief Editor	Élise FIEVET
Music	Alexei AIGUI
Chief Costume Designer	Marielle ROBAUT
Sound Engineer	Philippe RICHARD
Script Supervisor	Clémentine SCHAEFFER-BECKER
Production Designer	Manu DE CHAUVIGNY
Casting	Antoinette BOULAT Bernard SAVIN PASCAUD
Unit Production Manager	Olivier HÉLIE
1st Assistant Director	Juliette MAILLARD
Post-production Supervisor	Abraham GOLDBART
Make-up Artist	Judith GAYO
Hairdresser	Virginie DURANTEAU

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