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
catched 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**

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<thead>
<tr>
<th>Year</th>
<th>Film Title (original title)</th>
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<tbody>
<tr>
<td>2008</td>
<td>THE GREAT ALIBI (Le grand alibi)</td>
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<td>2006</td>
<td>MADE IN PARIS (Je pense à vous)</td>
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<tr>
<td>2003</td>
<td>SMALL CUTS (Petites coupures)</td>
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<tr>
<td>1999</td>
<td>RIEN SUR ROBERT</td>
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<td>1996</td>
<td>ENCORE Jean Vigo Prize 1996</td>
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**Screenwriter**

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

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
Tribeeca 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
      JAOU : 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
      JAOU : 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 JAOU : 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
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<tr>
<th>Year</th>
<th>Title</th>
<th>Author</th>
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<tr>
<td>1984</td>
<td><strong>SUBWAY</strong> by Luc BESSON : <em>Detective Batman</em></td>
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<td>1984</td>
<td><strong>LA SEPTIÈME CIBLE</strong> by Claude PINOTEAU : <em>Detective Daniel Esperanza</em></td>
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<td>1983</td>
<td><strong>TANGO</strong> by Stéphane KURC</td>
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<td>1983</td>
<td><strong>THE BIG CARNIVAL</strong> <em>(original title : Le grand carnaval)</em> by Alexandre ARCADY : <em>Norbert Castelli</em></td>
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<td>1982</td>
<td><strong>ENTRE NOUS</strong> <em>(original title : Coup de foudre)</em> by Diane KURYS : <em>Costa</em></td>
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<td>1981</td>
<td><strong>LE GRAND PARDON</strong> by Alexandre ARCADY : <em>Jacky Azoulay</em></td>
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<td>1979</td>
<td><strong>LA FEMME INTEGRALE</strong> by Claudine GUILLEMIN : <em>Leonardo</em></td>
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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
anutymes) 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 LVOSKY
 : 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
chooses) 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 HALLSTRÔM : 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 Stanton-Billing

1996 
AMOUR & CONFUSIONS by Patrick BRAOUĐÉ : 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 UFORGETTABLE SUMMER (original title: Un été inoubliable) by Lucian PINTILIÉ: 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

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<th>DAMIEN</th>
<th>Jean-Pierre BACRI</th>
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<td>LAETITA</td>
<td>Agathe BONITZER</td>
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CREW LIST

Producer
Saïd BEN SAÏD

Director
Pascal BONITZER

Screenplay, Adaptation & Dialogues
Agnès DE SACY

Cinematographer
Pascal BONITZER

Chief Editor
Romain WINDING

Music
Élise FIEVET

Chief Costume Designer
Alexei AIGUI

Sound Engineer
Marielle ROBAUT

Script Supervisor
Philippe RICHARD

Production Designer
Clémentine SCHAEFFER-BECKER

Casting
Manu DE CHAUVIGNY

Unit Production Manager
Antoinette BOULAT

1st Assistant Director
Bernard SAVIN PASCAUD

Post-production Supervisor
Olivier HÉLIE

Make-up Artist
Juliette MAILLARD

Hairdresser
Abraham GOLDBART

Virginie DURANTEAU