



**RIALTO DISTRIBUTION PRESENTS**

# **ORCHESTRA SEATS**

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Alain Sarde presents

CÉCILE DE FRANCE | VALÉRIE LEMERCIER | ALBERT DUPONTEL  
CLAUDE BRASSEUR | DANI | CHRISTOPHER THOMPSON

# ORCHESTRA SEATS

“FAUTEUILS D’ORCHESTRE”



A film by DANIÈLE THOMPSON

Screenplay adaptation **DANIÈLE THOMPSON** **CHRISTOPHER THOMPSON**  
Produced by **CHRISTINE GOZLAN** with **LAURA MORANTE** as Valentine **SYDNEY POLLACK** and **SUZANNE FLON**  
**GUILLAUME GALLIENNE** from La Comédie Française **ANNELISE HESME** **FRANÇOIS ROLLIN**  
**MICHEL VUILLERMOZ** from La Comédie Française **FRANÇOISE LÉPINE** **DANIEL BENOIN** Music **NICOLA PIOVANI**  
a **THELMA FILMS** **STUDIOCANAL** **TF1 FILMS PRODUCTION** **RADIS FILMS PRODUCTION** co-production  
With the participation of **CANAL +** **CINÉCINÉMA** and the support of the **RÉGION ILE-DE-FRANCE**  
International sales **STUDIOCANAL**

# SYNOPSIS

Catherine's a star on TV – hugely popular and adored by everyone – but all she dreams about is serious movies and intellectual recognition. By night, she records her 100th episode and by day, rehearses a play at the Comédie des Champs-Élysées theater. She's overworked but the show opens on the 17th, and you've got to be up to playing in a Feydeau farce, even if you'd prefer to be doing Sartre. Jean-François is a gifted pianist – adored and overbooked – and on the 17th will be playing Beethoven next door, in one of the finest concert halls in the world, with the most talented musicians and the most sophisticated of audiences. But all he dreams about is solitude, freedom, and an uncultivated and naïve audience.

Jacques has spent his life seeking out and discovering artists, raiding his piggy bank to collect rare works of art. On the 17th, Jacques will sell the lot. In one single evening, his life's work will be split up and scattered around the world.

Jessica's grandmother, a former five-star hotel lavatory attendant, once told her: "I didn't have the means to live in luxury, so I decided to work in it instead". One day Jessica too tries her luck in Paris. On the 17th, the café opposite the two theaters and the saleroom needs extra help and Jessica gets the job.

This is where they all come – actress, pianist, waitress, concierge, collector, son of one, wife of another – to nurse their neuroses over a coffee or a steak tartare.

Confronted by this world she once believed was magical, Jessica loses her illusions but she does find the key to a new life – watch out for the FAUTEUILS D'ORCHESTRE – too far away and you miss half the show, too close and you see nothing at all.

# DANIÈLE THOMPSON CHRISTOPHER THOMPSON CONVERSATION

**Danièle Thompson** With a dozen characters brought together in the Avenue Montaigne, it's clear that FAUTEUILS D'ORCHESTRE is a neighborhood movie. One evening, on the sidewalk of the Avenue Montaigne, I watched this crowd spilling out of all these places at the same time: from the Comédie des Champs-Élysées theater, the concert hall, the auction house, the luxury hotels and the shops. There was this amazing traffic within this small area. I went back there several times. The people come and go, and very different worlds collide. There are artists, stagehands, art lovers and dealers – people who would never ordinarily meet. On the same sidewalk, there are deliveries of costumes, sets, musical instruments, objets d'art, and vegetables and fish for the restaurant on the roof of the theater or the Hotel Plaza Athénée next door.

**Christopher Thompson** It's a spot of Paris dedicated to showbiz, culture and luxury. To the superfluous, some might say. But it's a dream place, and if you linger there, you see that it's has a real neighborhood feel. And because it's also a place people pass through, like tourists, artists, clients etc., the novelistic possibilities are endless.

**DT** With a little hindsight, I can now see that without us realizing it, we work in a similar way at the start of a joint project – we sketch out the boundary of the terrain in terms of location, time, and characters, and then we look for the story. LA BÛCHE is a family, three days, Christmas. DÉCALAGE HORAIRE is romantic encounter, an airport, 24 hours. FAUTEUILS D'ORCHESTRE is three days leading up to a crucial evening for all the characters, and above all, a neighborhood.

**CT** With the café over the road where they all meet up.

**DT** Like the owner says, the Bar Des Théâtres is a microcosm. You're just as likely to find a street sweeper as a model, a concierge or a hotel guest. It's also like a refuge or a pocket of resistance. In its own way, this café reveals how society develops – the bistro is a survivor of the old Paris, an outpost against the luxury swamping the rest of the neighborhood.

**CT** It's almost like a challenge we set ourselves – to make a movie almost exclusively set in one place. This setting does have the advantage of several extraordinary locations, but we still wondered if it would prove a constraint. And then we decided that it wouldn't – after all, we can do what we want. For us, the bones of the screenplay are the characters and their development. We often think about Frank Capra saying that what interests people is people. And anyway, the setting has already proved its worth.

**DT** And we do leave the neighborhood once to go to a hospital.

**CT** And also at the start of the movie, with Suzanne Flon. But apart from these little escapades, we stick around the Théâtre des Champs-Élysées. The next problem is the time span. We want to discover the characters and above all, watch them evolve, even if it does take place in a short time.

**DT** That's the advantage of cinema. You can cut out all the dead time, and ignore everything that slows us down in real life. You can be truthful without being realistic. Everything is speeded up – rhythm, meetings and feelings. In a movie, people fall in love, change their minds, and change their lives in a few hours. That intensity is part of the pleasure of drama.

**CT** But to get there requires a lot of time – a kind of maturation. Initially, we had many more characters and each one had their own story that was going to tie in with the others'. You have to know how to sacrifice a scene or a character that you're fond of when it no longer has its place given the way the screenplay is evolving. "Cut your darlings". That applies right up to the delicate process of editing.

**DT** It's the blank page they talk about in the writing process. First there's a few abstract colors, a location, a few vague shapes. Of course there are certain bases. For example, I knew there would be a concierge about to retire, played by Dani. I had her in my head for a long time, and the actress character too, played by Valérie Lemercier. But afterwards, we took months of discussions for some of the characters to be born and some others to die.

**CT** It's a permanent preoccupation – did we get to the essence of a character? Are they alive, real? What draws them together? And then what emerges at the end is often a bit of a mystery. There are motivations and different aspects of the characters that you only discover once the movie is finished. They emerge through this long work, through successive layers. Sometimes even we are surprised by the result.

**DT** After writing three movies together, we've realized that we draw from the same sources each time. We're interested in recounting moments of crisis. The common thread running through our movies is that they're all comedies about people who are suffering.

**CT** In FAUTEUILS D'ORCHESTRE, none of characters is satisfied. Even the rich, beautiful and famous ones who seem the most enviable feel something lacking. They're all searching for something else.

**DT** Their problems feed the drama. With these same problems, we could have written a tragedy or a real comedy, but I like finding a path between the two, and trying to find the balance on a tightrope between emotion and laughter. I experience that every day – a fit of crying gives way to a fit of laughter. All the same, FAUTEUILS D'ORCHESTRE is a comedy..

**CT** ...a human comedy.

**DT** That's what the title FAUTEUILS D'ORCHESTRE is about. In life, just like in the theater, you often think you'd be better off sitting somewhere else. You think you'd see better if you were closer to the stage, more to the right, or more to the left. You look around, you change seats, and you go further and further forward until you're right in the front row of the orchestra seats, and often you realize your view is worse than it was from where you started.

**CT** And it's a family expression too.

**DT** It's something my grandmother Marcelle Oury used to say. When she confided in someone in a public place, she'd suddenly mutter "orchestra seats". It meant that a stranger was listening in on the conversation. And then there's that idea that Shakespeare among many others used – that life is like a theater.

**CT** In FAUTEUILS D'ORCHESTRE, objects, people and points of view all circulate in constant movement, but with one unanswered question – and then what? And that question becomes all the more significant with Claude Brasseur's character, the art collector, because he senses his life is coming to an end. What will remain of us, what will we pass on when we're no longer around?

**DT** It's a question that runs through the movie, mainly with Suzanne Flon's character, and what she passes on to her granddaughter in terms of her joie de vivre, her hope, her daring and her sense of adventure.

**CT** For the collector and his son there is a more concrete handing down through a statue – one sells it and the other buys it. For me, it also represents a transfer of power, and a dialogue between them that is established at a key time in their lives – as one arrives at a moment of reckoning and the other reaches the age of maturity. They need each other to help them best get through these times. The handing down of a past history is guaranteed through this symbolic statue.

**DT** Their legacy is also addressed through details in their costumes. We agreed with Catherine Leterrier that the son should have a look that fits with his development through the movie. He's a brilliant intellectual but with his little bag and his old raincoat, he looks a little gray, whereas his father, who started out with nothing and became a man of the world, is very elegant with his cashmere sweaters and his classic overcoats. On the last day, it's the son wearing the chic navy coat. The handing down almost happens through imitation.

**CT** Our legacy partly comes through cinema and work.

**DT** I worked with my father for years but with you it wasn't so clear and I approached you with extreme caution.

**CT** For a long time, I was very wary of the idea of forming another writing partnership like the one you had with Gérard, but it came about naturally. In fact, I think that this joint work offers a very special setting to share ideas, to learn and to talk with one another. It's an extremely rich relationship and it's a wonderful opportunity. But of course there must be good, tangible reasons to form such a partnership.

**DT** I thought it would be interesting right from the start and I told myself that the fact Christopher is my son didn't mean it wouldn't work.

**CT** For a scriptwriting partnership to work, you have to bring out the best and the most unexpected in each other.

**DT** I think you have an essential quality – you know how to stop when things are going around in circles. Of course you contribute your imagination and creativity but you also know how to say stop when things are becoming too simplistic. It's a very important perspective to have.

**CT** You never let go. You're relentless: have we reached the end of the scene? What exactly does she mean? And that makes us constantly examine the reasons why we are making the movie and what we really want to say.

**DT** This job really requires discipline and rigor. You must never lose the thread, despite the coffee breaks when we chat about family tales.

**CT** It's great working with someone else. You start playing a game – like tennis – and your partner has to know how to return the ball. You could be two great players but not know how to rally. The most important thing is that your games work together and you come up with some great exchanges.

# CÉCILE DE FRANCE

## TALKS ABOUT JESSICA (THE WAITRESS)

Jessica interacts with almost all the characters in the movie. She's the recurrent theme thought the story and acts as a guide through this world of luxury and celebrity that she discovers along with the audience.

And she throws herself into it passionately. She tackles people in the same way that she 'came up' to Paris – like an explorer. Her strengths are the freshness and naivety of her 20 years. She doesn't have any preconceptions yet and she takes on life with a certain innocence.

When I read the script, I immediately thought she was a lovely character, very sweet and positive. I wanted people to have that same sunny feeling as they watch the movie, so I had to be careful her naivety wouldn't be mistaken for silliness, otherwise one would lose one's affection for her. There was a certain precision to find and Danièle's perspective became a determining factor in that. She gave me a great deal of freedom but her directing is very precise. She rectifies a detail and the character emerges from our joint collaboration. Jessica comes straight from Macon to Paris, to the city of light. She's wowed by everything, especially by Avenue Montaigne where she works and where she meets all these people who seem very rich and important. Her grandmother always talked to her about Paris like a dream, a golden treasure chest, and she lives these moments like an opportunity. Yet we know that her life isn't easy, even if when she has to explain herself she says it's a long story. We know that she has just been expelled from nursing school, that her boyfriend has dumped her, that her grandmother raised her and her parents are dead. When she arrives in Paris she has no job and no place to stay. But that's less important than her dream, which is coming true.

Maybe it's her grandmother's love (Suzanne Flon) that keeps Jessica from falling to pieces. Right from the beginning of the movie, you get a very strong sense of the deep bond between these two characters, from which she throws herself into life with confidence. She's an adventurer. She's a little like how I was when I first came to Paris. At 20, you have this amazing willingness, perhaps because you don't really understand danger. You're thirsty to learn. Jessica doesn't yet have that closed expression, that mask that Parisians put on to protect themselves from the stresses of their lives. Jessica is totally fresh and available, and I was like that too. I delved into my emotional memory to find that almost carefree state of confidence. In the street, homeless or crazy people used to just come and talk to me because they thought I'd listen. I believe it's the same for Jessica in the movie.

Her personality inspires confidence. Through her, everybody ends up revealing themselves, and that is what is wonderful about FAUTEUILS D'ORCHESTRE – it's a movie where one ends up understanding people who on the face of it, one might think were worlds apart from us. Real feeling emerges for all the characters. I really loved LA BÛCHE, which Danièle and Christopher wrote together. FAUTEUILS D'ORCHESTRE is in the same vein – it's a very humane movie.

# VALÉRIE LEMERCIER

## TALKS ABOUT CATHERINE VERSEN

(THE ACTRESS)

This is a woman caught in a whirlwind. She's constantly on the go, always found where the action is and always in a hurry, both because of time and because she strives to push herself, and not be satisfied with what she's already got. Acting is her whole life, and that sets Catherine slightly apart from the other characters in the movie who have lovers or families. Work seems to be the only thing that matters to her. This is a girl who copes and fights alone. But she gets there, and in the end, she's perhaps the one who emerges happiest.

She has a difficult relationship with success, and she's almost ashamed of being known. She is much admired, but she finds it more embarrassing than flattering and that's what's funny. Just when she's embarking upon a new career, she's reminded of what she'd most like to forget – the last episode of the series she starred in, which has just been shown on TV. When you have the lead role in a series that's shown on TV every week or once a month, you very quickly become a part of people's daily lives. That's a part of being an actor that's very different to acting in cinema where there is a greater distance as you are only seen from time to time. Danièle uses that to slip in her opinion on the subject: that being popular is not what condemns you to always repeating the same thing. Danièle herself has proved that. She keeps writing blockbusters but she doesn't have a problem working for auteurs like Chéreau. In FAUTEUILS D'ORCHESTRE, Catherine manages to play Feydeau on stage while convincing a famous director that she could play Simone de Beauvoir for the movies. It's a role full of hope with an extremely moving character who keeps tripping up but she always gets back on her feet. I love her determination – that very positive strength in Catherine that I also find in Danièle. Of course she might have had a hard time – like anyone – when writing or editing, but making a movie is a joy for her, one she shares with the whole world. You don't necessarily have to shoot a movie in a climate of suffering or anxiety.

With Danièle, it's always really upbeat. I tend to work with a closed set. I compartmentalize and put my life on one side and my work on another. But Danièle has a corridor between the two and the doors are open. Friends come by, family too. You go to her place, you eat dinner together. That's what I imagine an artist's life would be like. My parents were farmers, but she's got showbiz in her blood. She worked with her father, and now she makes movies with her son. She's very maternal on set when we're filming. When Catherine Versen performs in Feydeau's "Mais n'Te Promène Donc Pas Toute Nue", it's one of Danièle's memories of her mother, Jacqueline Roman, who actually performed it on stage. For an actress, playing an actress is already very interesting, but I also thought it was a lot of fun embodying Danièle's fantasy of her mother. There is something like that which is handed down from generation to generation, and that's an important theme for her, one which she has been exploring since LA BOUM, that continued with LA BÛCHE, and carries on with FAUTEUILS D'ORCHESTRE.

Catherine makes lots of gaffes but she's charming. She moans and she's a pain in the ass but I like that a lot. When things are going badly for me, I say nothing, I just disappear and I bite my tongue. Catherine says what she thinks and it's dealt with. Her character is so different to mine that I was really keen to play her. If I was embarrassed in front of a director like she is, I wouldn't go for dinner with him afterwards, I'd want the ground to swallow me up. Like some of the other characters in the movie, Catherine could have been a more nostalgic, subtler character, but Danièle made her truly comical and that was essential for me. That's what I like best. Through Catherine, Danièle says nothing's too serious and through her movies, she likes to make light of life. And just for that, I want to kiss her.

# ALBERT DUPONTEL

## TALKS ABOUT JEAN-FRANCOIS LEFORT

(THE PIANIST)

I was very surprised to be offered the role of a pianist and took it as a real opportunity. Danièle was convinced I could be this pianist and I sought refuge in her faith.

As with several of the characters in the movie, Lefort finds himself at a crossroads in life. His external success no longer corresponds to how he feels inside. Granted he has an admiring public, but he's deeply troubled.

He's a virtuoso who is unhappy with his lot and seen from the outside one might find his attitude a little capricious, but the movie aims to position the audience very close to him and it's from there that one begins to understand how he feels.

I feel that his rebellion is a kind of wisdom. He senses the vanity of his situation and can no longer stand the pursuit of success orchestrated by his wife. He has the feeling that he's not achieving what he wants with his music and he reacts almost in self-defense.

He's highly strung, just like François-René Duchâble, with whom I studied the piano to prepare for the role, and who coached me throughout the movie. In some way, that crisis is his life. I believe he even once threw a piano from a helicopter into the lake at Annecy to symbolize the end of his career in its traditional sense. Now he plays in jeans and a red shirt. He no longer wears a tuxedo, and he performs in prisons and hospices. Everything that happens in the script has happened to him.

Artists often feel dissatisfied and it can turn into frustration, self-destruction, or can sometimes push people to do some soul-searching. That may seem incomprehensible to the public but it's perfectly sound on both an intellectual and psychological level. Most of Jean-François' character is a guy who is suffering. And unfortunately, that's universal.

To play 14 bars on the piano – two lines – of Beethoven's concerto No. 5, I worked humbly for a month. And there are a few shots in the movie where it really is me playing, and I'm very proud of that. One of the great pleasures of this job is being able to do things you know little or nothing about. In this movie I had to learn about classical music for the first time, play in front of a real audience conducted by a real conductor and all of it in Avenue Montaigne. Danièle must have been really confident. Her strength is that she really does understand that world and conveys an emotion through her script that goes beyond that seemingly austere and cold environment.

I was delighted to discover Beethoven, particularly the Andante from the second movement of the Emperor Concerto, and Liszt's Consolation. These are lively and generous pieces of music that helped shed light on my character. I knew nothing about classical music and that made me feel apprehensive – too frequently, it's a kind of cultural bastion. My character shows how music – and art in general – is for everybody and that artists owe it to themselves to be accessible to everyone.

# CLAUDE BRASSEUR TALKS ABOUT JACQUES GRUMBERG (THE ART COLLECTOR)

The movie deals with that apparent paradox that's much more common than you might think, of finding yourself in a situation that's the envy of others, whilst feeling that the essential has passed you by.

The first time I realized this, I'd been invited with my father to dinner with an important businessman. We found ourselves sitting opposite a sinister little man, a green man (the first green man I ever saw in my life), and on the way home, we were talking about the evening. I said to my father:

"Well, he wasn't much fun," and he replied:

"That's because he's a failure."

"How's that possible? He's a big shot, a rich and powerful man..."

"Yes, but in his head, he's a failure. His dream is to be a minister or a bigwig movie producer and he's neither one nor the other. Nothing he's achieved is worth what he believes really counts."

This frustration is similar to that felt by the characters in the movie. I play Jacques Grumberg, who is in a similar state of mind. He's a big art collector. His collection is worth a fortune, but he knows he's going to die. When he says: "I started out as a taxi driver and I don't want to end up as a security guard in a museum", it's a key statement, and to me indicates the real subject of the movie, which is dealt with through the three main characters in three different ways. Valérie Lemerrier's role is comic, that of Albert Dupontel – the pianist – is romantic and idealistic and my part as the art collector is more dramatic because of the tension with his son, and death being just around the corner. It's like a concerto with three soloists. It came to me fairly quickly in reading the script – you hear a symphony and then you discern three soloists.

My father used to say there's no great actor without a great role. The role of Jacques Grumberg is so well written that it offers all sorts of possibilities to an actor. I don't believe much in actors' instinct. It accounts for perhaps 10% of the performance. I think its limited relevance only comes through when you've got a really solid base that stems from long reflection. Once I agree to do a role, I think a great deal. I look for the clues in a script that might tell me or hint at what the character might have done in the past and what makes him act in a certain way.

I'm not afraid to say that acting is a tough job. I work and I give myself a hard time, but paradoxically, I'd say that I have fun. I like giving serious attention to things but without taking them seriously – something that must bring me closer to Danièle.

One of her chief qualities is that she takes on subjects she knows very well. LA BOUM was about a situation she experienced with her daughter, who started going out at night and falling in love with boys. And Danièle Thompson the woman's problem became Danièle Thompson the scriptwriter's subject. FAUTEUILS D'ORCHESTRE is about a world that is familiar to her. She knows actresses. Her parents were both actors. The pianist is François-René Duchâble who was the coach on the movie, and what you see is his true story. And Danièle loves paintings. There's a truth in the stories she tells which brings strength to her work.

# DANI

## TALKS ABOUT CLAUDIE (THE CONCIERGE)

I have a lot of admiration for people who have a movie in their heads and who work away to make it come to life. If I can contribute to that then I don't hesitate.

I've only ever done movies as a 'guest'. I'm only ever just passing through, but every time, it's because it's me they want. I need to feel that – I need love and trust because what I enjoy in moviemaking is totally abandoning myself to someone else's imagination. That's what happened with Danièle – I saw in her face that I could go for it with complete confidence. She knew exactly what she wanted. Absolutely everything in Claudie's character comes from her, and she absolutely wanted it to be me. So all we had to do was just get on with it. No problem if she wanted me to be a curly-haired redhead. I dyed my hair for the first time in my life for her, and I found it hard to go home with myself looking like that every evening. But the payback is the pleasure of corresponding to what Danièle wants, and seeing the satisfaction in her face. When I'm filming, I never think about the end result and I don't see the camera. All I see is Danièle's expression and I don't give a damn about the rest. If she's happy with the take, I'm happy too. I'm there for her and if she wants to give me a role, I see it as a gift from the Gods.

Claudie sits in the concierge's office, a very strategic place, where she receives the mail, the flowers, and the confidences of the people passing by. She's entrusted with little secrets just like she is with the keys to the theater. She's a generous woman, happy to listen, and she lives in the shadow of show business. She worked for a long time at the Olympia and now she seeks refuge in her past. We understand that she was crazy about Bruno Coquatrix, and that she had affairs with certain singers. We see how she's decorated her room with posters from back then and she never takes off her Walkman. There's one moment in the movie when she's listening to Bécaud through her headphones and she goes over by the boxes in the concert hall. She takes off the headphones and suddenly hears the pianist playing classical music and perhaps for the first time she really discovers a different world of music and it overwhelms her. It's a very powerful moment that I experienced with the same intensity as Claudie – it knocked me out.

Claudie is preparing to leave the world of show business, a world that has been her whole life, and she's about to retire.

She's 60 years old, like me, and it's not a problem. She's a lovely character – a good person who helps out the people around her. Her concierge's office is open to everyone and it becomes a safe haven. Jessica (Cécile de France) sleeps there, the actress (Valérie Lemerrier) seeks refuge there and goes there to rest, knowing nobody can find her. Stars seek out little places like that to recharge their batteries and to escape the pressure around them. I like the fact you can always count on Claudie. She doesn't judge the stars; she's subjugated by what they do. She's grateful for the dreams they provide and even just seeing them could be enough for her. I think that's true too. This is a movie about the people you meet in your life. That's what it's like in that world. You walk past someone ten times and then one day, you don't know why but it happens – something sparks.

The actress meets the American director, the art collector is reunited with his son, the pianist finds a new public, Jessica (Cécile de France) is on the threshold of adulthood. For me, that's what FAUTEUILS D'ORCHESTRE is about – it's a comedy about men and women and the people they meet.

# CHRISTOPHER THOMPSON

## TALKS ABOUT FRÉDÉRIC GRUMBERG

(THE SON OF THE ART COLLECTOR)

Frédéric is at a turning point in his life, a particularly sensitive time when he realizes what he's missing just as he's reaching a certain maturity. This is a son in a blind rage against his father. Clearly, there has never been any dialogue between them, and this is perhaps exaggerated by the fact that the mother is no longer there to provide the link. For the few days the movie lasts, we realize that even if the way they are brought back together is clumsy or brutal, the crisis they experience results in a kind of peace. This is a father-son relationship between two adults with all its harshness and rivalry. As Jessica (Cécile de France) says in the movie, there is something of a cockfight between them, mainly concerning the women they have in common. Obviously there was the mother who remains very present, but we also discover they've shared the same mistress. Like many people, despite his qualities and skills, Frédéric is not himself when he confronts his father. It's as if his true value is short-circuited. The thing that moves me about his character is that at the moment when he takes his stance, Frédéric is facing a father who despite still being imposing and impressive now finds himself at the end of a cycle. His problem is knowing how to assert himself without destroying his father. And at the same time, he meets a young woman whom he certainly wouldn't have known how to appreciate in different circumstances. It's only when he finally establishes a dialogue with his father that he is ready to have a love affair with Jessica.

I believe that a character comes to life through successive layers during the writing process, and becomes a person during the shoot when the actor meets the will of the writer.

I was surprised that as soon as I changed from writer to actor, as soon as we started costume fittings, I suddenly had new ideas about the character, ideas different to those I had as a writer. I was worried I'd gone over absolutely everything but as soon as you physically take on a character, you discover other feelings. That's why I think actors have a very interesting take on scripts. They feel them. Danièle and I know each other like a mother and son, and also like two scriptwriters, but shooting takes us somewhere else again. I let myself be led, like the other actors. I trust the keenness of her vision.

# LAURA MORANTE

## IN THE ROLE OF VALENTINE LEFORT

(WIFE OF THE PIANIST)

Danièle Thompson:

“Valentine is a character with two faces. She’s a loving wife who sincerely admires her husband. But on the pretext of protecting him, she organizes his life down to the smallest detail, to the point of suffocation. She handles his diary, programs interviews and schedules concert dates over the coming years. Like many artists’ wives, she says it’s to protect him but I believe that she’s mainly protecting herself and is living vicariously in her husband’s shadow. Perhaps she doesn’t even realize that she treats him like a child.

Laura Morante embodies this loving yet destructive character with exceptional delicacy. On the face of it, she’s not a particularly appealing character but I think that thanks to Laura, we feel a certain tenderness towards this woman. Through the character, Laura conveys a sense that love and the fear of losing everything are blurring together. Her firmness and hardness immediately give way to disarray that is understandable when her husband delivers his blows to her carefully constructed facade.

When I was writing the script, I was imagining an Italian woman who looks like Laura Morante, who has that immediate, undisputed beauty, with that feverish quality that makes her such a knockout, and which struck me so when I saw her in Nanni Moretti’s *LA STANZA DEL FIGLIO*. I was lucky – I’d imagined an actress like Laura Morante and on the set we got Laura Morante herself.

# SYDNEY POLLACK

## IN THE ROLE OF SOBINSKI

(THE AMERICAN DIRECTOR)

Danièle Thompson:

In FAUTEUILS D'ORCHESTRE, all the action happens in Avenue Montaigne, but who would be staying there in a luxury Paris hotel to cast his next movie? A foreign director of course.

We started out with the idea that he would be a famous Spanish director and we offered the role to José Garcia, who in the end wasn't available. I was trying to come up with another idea when I found myself talking on the phone to Sydney Pollack. In 1986, I was on the jury of the Festival de Cannes and Sydney Pollack was president. We remained friends and I suddenly realized that Sydney would be great.

I found him irresistible as an actor in his own movie, TOOTSIE. Previously, he'd given acting lessons but had never taken on a part. Dustin Hoffman managed to convince him to play his agent. I remember his expressions in the movie. They were irresistible. When he discovers that Michael, his client, and Tootsie are one and the same, he looks totally staggered and it was very funny. Incidentally, I think he wears the same expression in the 'seduction' scene opposite Valérie Lemercier. Since then, he's appeared in other movies made by his friends, more serious ones like Woody Allen's HUSBANDS AND WIVES, and Kubrick's EYES WIDE SHUT. I found his ease in front of the camera a godsend. Sydney Pollack playing Sydney Pollack. And what's more, as a director he's worked with some of the biggest stars like Al Pacino, several times with Robert Redford, Tom Cruise, Burt Lancaster, Barbra Streisand, Faye Dunaway and Meryl Streep. Of course, the French actress in FAUTEUILS D'ORCHESTRE wouldn't be anything but desperate to work with such a reputed director. The only little problem was that Sydney immediately said to me that playing Sydney Pollack didn't interest him and that if he was going to be an actor it would be for the pleasure of being someone else. So Sydney Pollack agreed to be Sobinski, a famous Hollywood director with a Polish name. A name that pays homage to one of my favorite movies, TO BE OR NOT TO BE by Ernst Lubitsch, in which Robert Stack plays an aviator of that name. Valérie Lemercier, who was cast for a supporting role in SABRINA, a movie that Sydney shot partially in Paris with Harrison Ford, finds herself playing opposite him as the actresses looking for a part.

Like me, she was charmed by Sydney's kindness and availability. He was attentive and unbelievably disciplined, so much so that I never felt intimidated directing such a director. And when I saw my actors all together, I realized that there were no fewer than four directors: Valérie, Sydney, Albert Dupontel and Daniel Benoin. They all succeeded in making me forget that fact.

# SUZANNE FLON

## IN THE ROLE OF JESSICA'S GRANDMOTHER

FAUTEUILS D'ORCHESTRE is dedicated to her.

Shortly after filming was completed, Suzanne Flon passed away, on June 15, 2005. She was 87.

### **Valérie Lemercier:**

When I was performing at the Théâtre de Paris, she was appearing on the other stage in a Loleh Bellon piece and I often watched her acting. She also came to see me, and one day she told me a story that I love. She was romantically involved with John Huston and one day, Marilyn spotted a coral necklace she was wearing and admired it. Suzanne immediately gave it to her. The following day, Marilyn sent her a cascade of diamonds. I think those gestures between people are wonderful. She may well have been Marilyn, but she admired Suzanne Flon. You always hear about competition between actresses but there's also admiration. When you think about Suzanne, you often think about a private woman. But she didn't hold back. On stage, she could be huge: she loved effects and she was a wonderful performer. She filled theaters simply with her presence. The theater was her life and being an actor is one of those rare jobs where you can keep going right to the end. It moved me to see that despite her being very sick, when the cameras were rolling, she'd blossom again.

### **Claude Brasseur:**

As a very small child, I used to go backstage and watch my father perform in the theater. Like all actors of his generation, he thought cinema was a bit of fun, and he was a little cavalier about it, but he took theater very seriously. The theater was Suzanne Flon's reason to live too. So I met her both in the wings and on the stage too when she played opposite my father in "La Mégère Apprivoisée" in 1957. She was such a kind person, very physically affectionate, and bestowed much of the affection and admiration she had for my father on to me, as if I was family. One evening, after the performance, we went to a restaurant. Back then, she was dating John Huston, and suddenly we saw this cowboy enter the restaurant. He was tall, slim, wearing a Stetson and built like Gary Cooper. She was tiny next to him. He started to drink his bottle of whisky and next to him, my father started to drink his bottle of Beaujolais. I was enthralled to see those two drinking together, the same way. And Suzanne said nothing. She had one of the finest qualities a person can have – indulgence. While they were drinking, if someone objected, she'd retort: "So what? You'd be better off drinking as much as them if it gave you a bit of talent." She was a good woman. In FAUTEUILS D'ORCHESTRE, you don't see her much but I think she's extremely important. She sets the movie going, puts it on track, and on the best one at that. In the first five or six minutes she sets the bar very high, and thanks to her, you're immediately drawn in. It happened like that when Danièle brought everyone in for a full read-through before the shoot. Suzanne started reading the first lines of the movie. And it was right first time. Perfect. Afterwards, when it was our turn to read our parts, we had no choice. She'd set the tone, and we had to be as good as her.

### **Danièle Thompson:**

"This character is my exact opposite – I'll do it!" That's what she said to me two hours after receiving the script, and having read it straight away. Her character opens the movie by describing the world of Avenue Montaigne, a place that creates so many dreams. She tells her granddaughter: "I didn't have the means to live in luxury, so I decided to work in it instead..." I've often wondered about the comparisons for people who work all day in the height of luxury and then return to a very modest home at the end of the day. They go back and forth between extremes in a day.

For me, Suzanne Flon was an embodiment of all women. She didn't need to be glamorous – it went deeper than that – she was a real person. You could sense it in her voice – it was lively, mischievous and enthusiastic, and reminded me of all of her magnificent performances on stage, notably in plays by Loleh Bellon. I'm delighted we get to see her beautiful eyes and smile one last time in FAUTEUILS D'ORCHESTRE.

# DANIÈLE THOMPSON - FILMOGRAPHY

## DIRECTOR – CINEMA

- 2005 **FAUTEUILS D'ORCHESTRE**  
Screenplay written with Christopher Thompson
- 2002 **DÉCALAGE HORAIRE**  
Screenplay written with Christopher Thompson
- 1999 **LA BÛCHE**  
Screenplay written with Christopher Thompson  
César (2000) for Best Supporting Actress for Charlotte Gainsbourg  
César nomination Best First Work and Best Screenplay  
Prize for Best Screenplay at the Paris Lumières

## WRITER – CINEMA

- 2004 **LE COU DE LA GIRAFE** by Safy Nebbou  
Screenplay written with Safy Nebbou and Agnès Yobrégat
- 1998 **BELLE-MAMAN** by Gabriel Aghion  
Screenplay and dialogues written with Gabriel Aghion from an idea by Jean-Marie Duprez
- 1997 **PAPARAZZI** by Alain Berberian  
Screenplay written with Alain Berberian,  
Adaptation and dialogues written with Jean-François Halin, Vincent Lindon, Patrick Timsit
- 1996 **CEUX QUI M'AIMENT PRENDRONT LE TRAIN** by Patrice Chéreau  
Written with Patrice Chéreau  
César nomination for Best Screenplay
- 1993 **LA REINE MARGOT** by Patrice Chéreau  
Screenplay, adaptation and dialogues written with Patrice Chéreau
- 1992 **LES MARMOTTES** by Elie Chouraqui  
Screenplay, adaptation and dialogues written with Elie Chouraqui
- 1991 **LA NEIGE ET LE FEU** by Claude Pinoteau  
Screenplay and dialogues written with Claude Pinoteau
- 1988 **VANILLE FRAISE** by Gérard Oury  
Screenplay and dialogues written with Gérard Oury
- L'ÉTUDIANTE** by Claude Pinoteau  
Screenplay and dialogues written with Claude Pinoteau
- 1986 **LÉVY ET GOLIATH** by Gérard Oury  
Screenplay and dialogues written with Gérard Oury
- 1985 **MALADIE D'AMOUR** by Jacques Deray  
Screenplay and dialogues written with Andrzej Zulawski
- 1984 **LA VENGEANCE DU SERPENT À PLUMES** by Gérard Oury  
Screenplay and dialogues written with Gérard Oury
- 1982 **LA BOUM 2** by Claude Pinoteau  
Screenplay and dialogues written with Claude Pinoteau
- L'AS DES AS** by Gérard Oury  
Screenplay written with Gérard Oury
- 1980 **LA BOUM** by Claude Pinoteau  
Screenplay and dialogues written with Claude Pinoteau
- 1979 **LE COUP DU PARAPLUIE** by Gérard Oury  
Screenplay and dialogues written with Gérard Oury

- 1978 **LA CARAPATE** by Gérard Oury  
Screenplay written with Gérard Oury
- 1977 **VA VOIR MAMAN, PAPA TRAVAILLE** by François Leterrier  
Adaptation and dialogues, from the novel by Françoise Dorin
- 1975 **COUSIN, COUSINE** by Jean-Charles Tachella  
Co-adaptation with Jean-Charles Tachella  
Oscar nomination for Best Screenplay
- 1974 **LES AVENTURES DE RABBI JACOB** by Gérard Oury  
Written with Gérard Oury
- 1970 **LA FOLIE DES GRANDEURS** by Gérard Oury  
Written with Gérard Oury
- 1968 **LE CERVEAU** by Gérard Oury  
Written with Gérard Oury
- 1966 **LA GRANDE VADROUILLE** by Gérard Oury  
Written with Gérard Oury

## CÉCILE DE FRANCE - FILMOGRAPHY

- 2005 **FAUTEUILS D'ORCHESTRE** by Danièle Thompson  
**QUAND J'ÉTAIS CHANTEUR** by Xavier Gianoli
- 2004 **LES POUPÉES RUSSES** by Cédric Klapisch
- 2003 **LE TOUR DU MONDE EN 80 JOURS** by Frank Coraci  
**LA CONFIANCE RÈGNE** by Etienne Chatiliez  
**HIGH TENSION** by Alexandre Aja  
**MOI CÉSAR 10 ANS 1/2, 1M39** by Richard Berry
- 2002 **L'AUBERGE ESPAGNOLE** by Cédric Klapisch  
César (2003) for Best Female Newcomer  
**A + POLLUX** by Luc Pages
- 2001 **IRÈNE** by Ivan Calberac
- 2000 **PETITES JOIES LOINTAINES** by Marco Nicoletti  
**L'ART (DÉLICAT) DE LA SÉDUCTION** by Richard Berry
- 1999 **TOUTES LES NUITS** by Eugène Green

## VALÉRIE LEMERCIER - FILMOGRAPHY

### ACTRESS - CINEMA

- 2005 **FAUTEUILS D'ORCHESTRE** by Danièle Thompson  
**PALAIS ROYAL !** by Valérie Lemerrier
- 2001 **VENDREDI SOIR** by Claire Denis
- 1998 **LE DERRIÈRE** by Valérie Lemerrier
- 1996 **QUADRILLE** by Valérie Lemerrier
- 1995 **SABRINA** by Sydney Pollack
- 1993 **LA CITÉ DE LA PEUR** by Alain Berbérian  
**CASQUE BLEU** by Gérard Jugnot

- 1992 **SEXES FAIBLES !** by Serge Meynard  
**LES VISITEURS** by Jean-Marie Poiré  
César (1991) for Best Supporting Actress  
**LE BAL DES CASSE-PIEDS** by Yves Robert  
1990 **L'OPÉRATION CORNED BEEF** by Jean-Marie Poiré  
1989 **APRÈS APRÈS-DEMAIN** by Gérard Frot-Coutaz  
**MILOU EN MAI** by Louis Malle

#### **DIRECTOR - CINEMA**

- 2005 **PALAIS ROYAL !**  
1998 **LE DERRIÈRE**  
1996 **QUADRILLE**

## **ALBERT DUPONTEL** - FILMOGRAPHY

#### **CINEMA - ACTOR**

- 2005 **PRÉSIDENT** by Lionel Delplanque  
**FAUTEUILS D'ORCHESTRE** by Danièle Thompson  
**JACQUOU LE CROQUANT** by Laurent Boutonnat  
2004 **ENFERMÉS DEHORS** by Albert Dupontel  
2003 **UN LONG DIMANCHE DE FIANÇAILLES** by Jean-Pierre Jeunet  
**LE CONVOYEUR** by Nicolas Boukhrief  
2002 **MONIQUE** by Valérie Guignabodet  
**IRREVERSIBLE** by Gaspard Noé  
**PETITES MISÈRES** by Philippe Boon and Laurent Brandenbourger  
2001 **L'ORIGINE DU MONDE** by Jérôme Enrico  
2000 **LES ACTEURS** by Bertrand Blier  
1999 **DU BLEU JUSQU'EN AMÉRIQUE** by Sarah Lévy  
**LA MALADIE DE SACHS** by Michel Deville  
**LE CRÉATEUR** by Albert Dupontel  
1998 **SERIAL LOVER** by James Huth  
1996 **BERNIE** by Albert Dupontel  
**UN HÉROS TRÈS DISCRET** by Jacques Audiard  
1994 **GIORGINO** by Laurent Boutonnat  
**CHACUN POUR TOI** by Jean-Michel Ribes  
1988 **LA BANDE DES QUATRE** by Jacques Rivette  
**ENCORE** by Paul Vecchiali

#### **CINEMA - DIRECTOR**

- 2004 **ENFERMÉS DEHORS**  
1999 **LE CRÉATEUR**  
1996 **BERNIE**  
1992 **DÉSIRÉ** (short)

# CLAUDE BRASSEUR - FILMOGRAPHY

- 2005 **FAUTEUILS D'ORCHESTRE** by Danièle Thompson  
**LES PETITES VACANCES** by Olivier Peyon  
**J'INVENTE RIEN** by Michel Leclerc
- 2004 **L'AMOUR AUX TROUSSES** by Philippe de Chauveron  
**CAMPING** by Fabien Onteniente
- 2003 **MALABAR PRINCESS** by Gilles Legrand
- 2002 **CHOUCHOU** by Merzak Allouache
- 2001 **LE LAIT DE LA TENDRESSE HUMAINE** by Dominique Cabrera
- 1999 **LES ACTEURS** by Bertrand Blier  
**LA DÉBANDADE** by Claude Berri
- 1998 **LA TAULE** by Alain Robak  
**LE PLUS BEAU PAYS DU MONDE** by Marcel Bluwal  
**MARIAGES** by Cristina Comencini
- 1996 **L'AUTRE CÔTÉ DE LA MER** by Dominique Cabrera
- 1993 **UN DEUX TROIS : SOLEIL** by Bertrand Blier  
Unicef and European Cinema and Television Academy prizes at the Venice Film Festival (1993)
- 1992 **LE FIL DE L'HORIZON** by Fernando Lopez  
Prize for Best Actor at the Amiens International Film Festival (1993)  
**LE SOUPER** by Edouard Molinaro
- 1991 **LE BAL DES CASSE-PIEDS** by Yves Robert
- 1990 **SALE COMME UN ANGE** by Catherine Breillat  
**DANCING MACHINE** by Gilles Behat
- 1988 **L'UNION SACRÉE** by Alexandre Arcady  
**L'ORCHESTRE ROUGE** by Jacques Rouffio  
**RADIO CORBEAU** by Yves Boisset
- 1987 **GEORGE DANDIN** by Roger Planchon
- 1986 **DESCENTE AUX ENFERS** by Francis Girod
- 1985 **TAXI BOY** by Alain Page  
**LA GITANE** by Philippe de Broca  
**LES LOUPS ENTRE EUX** by José Giovanni
- 1984 **SOUVENIRS SOUVENIRS** by Ariel Zeitoun
- 1983 **DÉTECTIVE** by Jean-Luc Godard  
**PALACE** by Alain Godard  
**LE LÉOPARD** by Jean-Claude Sussfeld  
**SIGNE EXTÉRIEUR DE RICHESSE** by Jacques Monnet  
**LA CRIME** by Philippe Labro
- 1982 **LA BOUM II** by Claude Pinoteau  
**LÉGITIME VIOLENCE** by Francis Leroy
- 1981 **MAUPASSANT** by Michel Drach  
**L'OMBRE ROUGE** by Jean-Louis Comoli  
**JOSEPHA** by Christopher Frank  
**UNE AFFAIRE D'HOMMES** by Nicolas Ribowsky
- 1980 **LA BOUM** by Claude Pinoteau  
**UNE ROBE NOIRE POUR UN TUEUR** by José Giovanni

## **DANI** - FILMOGRAPHY

- 2005 **FAUTEUILS D'ORCHESTRE** by Danièle Thompson
- 2003 **LES CLEFS DE LA BAGNOLE** by Laurent Baffie
- VIOLENCE DES ÉCHANGES EN MILIEU TEMPÉRÉ** by Jean-Marc Moutout
- LES LIONCEAUX** by Claire Doyon
- 1999 **PRINCESSES** by Sylvie Verheyde
- 1998 **À MORT LA MORT** by Romain Goupil
- 1989 **LA CROISADE DES ENFANTS** by Serge Moati
- 1987 **HISTOIRE DE FEMMES** by Claude Chabrol
- 1984 **LES SIRÈNES DE MINUIT** by Philippe Lefevre
- 1983 **LA ROBE À CERCEAU** by Claire Denis
- 1981 **MONSIEUR ADEL** by Jacques Doillon
- 1976 **L'AMOUR EN FUITE** by François Truffaut
- 1975 **LES CLAUDINES** by Edouard Monilaro
- 1972 **LA NUIT AMÉRICAINE** by François Truffaut
- QUELQUES MESSIEURS TROP TRANQUILLES** by Georges Lautner
- 1971 **UN OFFICIER DE POLICE SANS IMPORTANCE** by Jean Larriaga
- 1970 **TUMUC HUMAC** by Jean-Marie Perrier
- 1966 **LES ENFANTS DU PALAIS** by Jean-Marie Perrier

## **CHRISTOPHER THOMPSON** - FILMOGRAPHY

### **ACTOR - CINEMA**

- 2005 **FAUTEUILS D'ORCHESTRE** by Danièle Thompson
- 2000 **LA DÉFENSE LOUJINE** by Marleen Gorisse
- SAN BERNARDO** by Juan Potau
- 1999 **LA BÛCHE** by Danièle Thompson
- 1997 **A LOS QUE AMAN** by Isabel Coixet
- 1995 **TOTAL ECLIPSE** by Agnieszka Holland
- 1994 **JEFFERSON À PARIS** by James Ivory
- 1993 **LES MARMOTTES** by Elie Chouraqui
- 1993 **DÉLIT MINEUR** by Francis Girod
- 1991 **L'ATLANTIDE** by Bob Swaim
- 1990 **ILS VONT TOUS BIEN** by Giuseppe Tornatore
- 1989 **LA RÉVOLUTION FRANÇAISE** by Robert Enrico by Richard T. Heffron

### **WRITER - CINEMA**

- 2005 **LE HÉROS DE LA FAMILLE** by Thierry Klifa
- FAUTEUILS D'ORCHESTRE** by Danièle Thompson
- 2003 **UNE VIE À T'ATTENDRE** by Thierry Klifa
- 2002 **DÉCALAGE HORAIRE** by Danièle Thompson
- 1999 **LA BÛCHE** by Danièle Thompson

## **LAURA MORANTE** - FILMOGRAPHY

- 2005 **FAUTEUILS D'ORCHESTRE** by Danièle Thompson  
**PETITES PEURS PARTAGÉES** by Alain Resnais  
**ADELMO TOMA DA ME** by Carlo Virzì
- 2004 **LISCIO** by Claudio Antonioni  
**NON AVER PAURA** by Angelo Longoni
- 2003 **NOTTE SENZA FINE** by Elisabetta Sgarbi  
**L'AMORE È ETERNO FINCHÈ DURA** by Carlo Verdone
- 2002 **RICORDATI DI ME** by Gabriele Muccino  
**UN VIAGGIO CHIAMATO AMORE** by Michele Placido
- 2001 **HOTEL** by Mike Figgis
- 2000 **THE DANCER UPSTAIRS** by John Malkovich  
**VAJONT – LA DIGA DEL DISONORE** by Renzo Martinelli
- 1999 **LA STANZA DEL FIGLIO** by Nanni Moretti  
**LIBERATE I PESCI** by Cristina Comencini
- 1998 **L'ANNIVERSARIO** by Mario Orfini  
**FILM** by Laura Belli
- 1997 **LO SGUARDO DELL' ALTRO** by Vincente Aranda
- 1996 **MARIANNA UCRIA** by Roberto Faenza
- 1995 **FERIE D'AGOSTO** by Paolo Virzì  
**IO E IL RE** by Lucio Gaudino
- 1993 **FAUT PAS RIRE DU BONHEUR** by Guillaume Nicloux
- 1992 **JUSTE AVANT L'ORAGE** by Bruno Herbilot  
**LA VOIX** by Pierre Granier-Deferre
- 1990 **AO FIM DA NOITE** by Joaquim Leitao  
**TRACCE DI VITA AMOROSA** by Peter Del Monte
- 1989 **TURNÈ** by Gabriele Salvatores  
**LA FEMME FARDÉE** by Josè Pinheiro

## **NICOLA PIOVANI** (COMPOSER) - FILMOGRAPHY

- 2005 **FAUTEUILS D'ORCHESTRE** by Danièle Thompson  
**LE TIGRE ET LA NEIGE** by Roberto Benigni
- 2004 **L'ÉQUIPIER** by Philippe Lioret
- 2003 **LUISA SAN FELICE** by Paolo and Vittorio Taviani
- 2002 **PINOCCHIO** by Roberto Benigni
- 2001 **LA STANZA DEL FIGLIO** by Nanni Moretti  
**RESURREZIONE** by Paolo and Vittorio Taviani
- 1998 **TU RIDI** by Paolo and Vittorio Taviani
- 1997 **LA VITA È BELLA** by Roberto Benigni  
Oscar for Best Music
- 1993 **FIORILE** by Paolo and Vittorio Taviani
- 1990 **IL SOLE ANCHE DI NOTTE** by Paolo and Vittorio Taviani
- 1989 **LA VOCE DELLA LUNA** by Federico Fellini
- 1987 **INTERVISTA** by Federico Fellini  
**GOOD MORNING BABYLONE** by Paolo and Vittorio Taviani
- 1986 **GINGER AND FRED** by Federico Fellini
- 1984 **KAOS** by Paolo and Vittorio Taviani
- 1982 **LA NOTTE DI SAN LORENZO** by Paolo and Vittorio Taviani

# CAST

Jessica	Cécile de France
Catherine Versen	Valérie Lemerrier
Jean-François Lefort	Albert Dupontel
Valentine	Laura Morante
Jacques Grumberg	Claude Brasseur
Frédéric Grumberg	Christopher Thompson
Claudie	Dani
Valérie	Annelise Hesme
Marcel	François Rollin
Daniel Bercoff	Daniel Benoin
Magali Garrel	Françoise Lépine
Pascal	Guillaume Gallienne
Grégoire	Christian Hecq
Margot	Julia Molkhou
Madame Roux	Suzanne Flon
Félix	Michel Vuillermoz
Serge	Laurent Mouton
Werner	Werner
Claude Mercier	Marc Roufiol
Simon de Pury	Simon de Pury
Lavatory attendant	Michèle Brousse
Herself	Eve Ruggieri
Make-up artist	Susana Poveda
Journalist	Kaori Tsuji
Interpreter	Franck Amiack
Taxi driver 1	Ahcene Nini
Dresser	Caroline Morin
Conductor	Laurent Petitgirard
Stage Manager	Thierry Metaireau
Rachida	Sabrina Ouazani
Receptionist	Frantz Morel A L'Huissier
Ungaro sales assistant	Sigolène Vinson
Catherine's mother	Martine Erhel
Sound engineer	Ludovic Meacci
Bar Piazza waiter	Antoine Nembrini

# CREW

Associate producer	<b>Christine Gozlan (Thelma Films)</b>
Director	<b>Danièle Thompson</b>
Screenplay	<b>Danièle Thompson &amp; Christopher Thompson</b>
Cinematographer	<b>Jean-Marc Fabre</b>
1st assistant	<b>Denis Bergonhe</b>
Sound	<b>Michel Kharat</b>
Mixer	<b>Vincent Arnardi</b>
Music	<b>Nicola Piovani</b>
Classical music advisor	<b>François-René Duchâble</b>
Musical coordination	<b>Valérie Lindon (RéFlexe Music)</b>
Chief set designer	<b>Michèle Abbe</b>
Costumes	<b>Catherine Leterrier</b>
Editor	<b>Sylvie Landra</b>
Continuity	<b>Carole Fevre</b>
Production manager	<b>Olivier Helie</b>
Casting director	<b>Stéphane Foenkinos</b>
Production coordinator	<b>François Menny</b>

The song from the movie credits, "Je reviens te chercher" performed by CALI  
Original Motion Picture Soundtrack available from Virgin Music

Photos Emilie de la Hossieraye P/o Thelma Films  
Jeannick Gravelines P/o H&K (Monique Kouznetzoff)

Co-produced by StudioCanal - TF1 Films Production - Radis Films Production

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