

Louis BECKER presents

Daniel
AUTEUIL

Jean-Pierre
DAROUSSIN

Conversation
with MY
GARDENER
(DIALOGUE AVEC MON JARDINIER)

A new film from Jean Becker

110mins.

National release : June 6th, 2007

Photos available for download from www.studiocanal-distribution.com

Synopsis

A successful, fifty-something Parisian artist goes back to his roots and returns to provincial France and his childhood home. He has neither the energy nor the talent to keep up the sprawling land around the house, and takes out a small ad to find some local help. Completely by chance, the first applicant - who turns out to be the right one - is an old school friend whom the PAINTER hasn't seen since he was a kid. He becomes the GARDENER.

As they spend time in each other's company, the PAINTER builds up an impressionist's canvas of a man who first intrigues and then amazes him by his honest and simple view of the world. The gardener's life has been punctuated by a series of unremarkable events. He enjoys modest happiness, and there's no bitterness or jealousy for the gardener. And his heroes are always ordinary people.

His value system involves one simple criteria which - consciously or otherwise - serves as a standard by which he judges people and things: common sense. Art itself, as practiced by his friend, only becomes beautiful to his eyes after hours of discreet observation.

And so they enjoy a kind of belated brotherly adolescence, that encompasses their families, their experiences, carrots, pumpkins, life, death, air travel, currant bushes, tastes and colors. And by seeing everything through each other's eyes, they each see the world anew.

With no artifice, they invite us to enjoy their discovery of an everyday life that is for sharing - another key concept for the gardener who grows things to give to others, just as the painter paints to show others.

Henri Cueco, himself a painter and radio broadcaster with a keen eye for the simple ways, of life brings us this touching tale of friendship that is as captivating and simple as a love story.

INTERVIEW

Jean Becker

HOW DID YOU COME ACROSS HENRI CUECO'S BOOK AND WHAT WAS IT THAT MADE YOU WANT TO TURN IT INTO A FILM?

I was immediately struck by the way the gardener spoke and expressed himself, and the unique thoughts he had. And that must surely have been what struck Cueco when he met this man, and what made him want to write the book in order to preserve something of him. The gardener is a unique and pretty exceptional human being. His view of life is truly spontaneous and naïve, and yet very profound and true. He's not your normal run-of-the-mill guy. His dialogues, such as Cueco reconstructed them, are at the same time, both wonderfully strange and sensible.

WHAT DID YOU FIND HARDEST ABOUT ADAPTING IT FOR THE SCREEN?

I had to virtually construct the painter's character from scratch, because in the book, he is only there to respond to the gardener. I started writing the script on my own, but pretty soon felt I needed some help and I naturally thought of Jean Cosmos because we got on very well when we worked together on *STRANGE GARDENS*, and because his daughter is a painter and she certainly helped him in developing the character. We had to find the right balance between the two, and give enough life and consistency to the painter without detracting from the gardener's character.

KNOWING YOUR FRIENDSHIP WITH JACQUES VILLERET, ONE IMAGINES YOU MUST HAVE THOUGHT OF HIM FOR THE GARDENER WHILE YOU WERE READING THE BOOK?

Absolutely, and I began writing the script for him. I'd nearly finished the very first version when he died. I almost abandoned it but I liked the gardener too much and I began to look at who else could give off that sense of kindness and naivety that Jacques gave off. I have always thought that even with his very different physique, Jean-Pierre Darroussin had something similar about him. When I saw *FAMILY RESEMBLANCES*, I was struck by the way he observes other people with a kindly look about him. I had him read the script and was totally upfront about the fact I'd started it for Jacques, and he agreed to do it straight away. Our work was very different to what it would have been with Jacques, not least because we didn't know each other. But he brought a naturalness, a simplicity and real depth to the character.

WHAT MADE YOU CAST DANIEL AUTEUIL IN THE ROLE OF THE PAINTER?

A kind of intuition. I liked the idea of seeing him in a very simple story and I knew that in the role of the foil, he would bring all the necessary depth to the painter's character. One of Daniel's great qualities is that he understands situations perfectly. He understands immediately. A wink, a look, and he's got it. He's a remarkably restrained actor who always finds the right tone.

HOW DO THEY COMPLEMENT EACH OTHER?

They have a lot of similarities as well as being quite different, but it's true that they do complement each other very well. They both know how to show emotion in their own way, and they both have the same subtlety, the same simplicity and the same openness. Moreover, I think Jean-Pierre and Daniel were really happy to work together for the first time. They immediately established a real complicity that fed into the relationship between their characters. You can see it in the way they look at each other and the way they listen to each other. I honestly couldn't have dreamed of a better partnership. They went way beyond what I was hoping for.

HOW WOULD YOU DEFINE YOUR APPROACH IN DIRECTING CONVERSATION WITH MY GARDENER?

It's simple. I shot with two cameras and with several different shots: close ups, mid-shots and wide shots. Both to have as many options as possible during the editing process and because in a film like this, in my opinion, the directing must not be noticeable. You should just watch the characters, and be with them, close to them.

ONE DEADLY SUMMER, THE CHILDREN OF THE MARSHLAND, STRANGE GARDENS AND CONVERSATION WITH MY GARDENER - YOUR FILMS ALL HAVE A KIND OF NOSTALGIA FOR COUNTRY LIVING, YET YOU DON'T COME FROM THE COUNTRYSIDE...

Well I do, a little, and that's coming out now. In fact, when the war began and my father was taken prisoner, we went to live in the countryside. I was seven years old and went to a farm where I was taken in like the son of our host family. Then my father came back from being a prisoner and he shot *IT HAPPENED AT THE INN*, a story set in the countryside with country folk. Then we went to live in Saint Léonard des Bois, again in the countryside. And during the first part of my career, I blocked out those memories of the provinces. I think that it was working on *ONE DEADLY SUMMER* with Sébastien Japrisot that gave me back a taste for it. I remembered that I'd felt good back then, telling stories with simple and honest people. And now, it's become important to me to take up again with my childhood memories.

Jean Becker

MOVIE DIRECTOR

- 2007 **DEUX JOURS À TUER** (shooting)
Based on the eponymous novel by François D'Epenoux
- CONVERSATION WITH MY GARDENER**
Based on the eponymous novel by Henri Cueco
- 2002 **STRANGE GARDENS**
Based on the eponymous novel by Michel Quint
- 2000 **A CRIME IN PARADISE**
Based on an original script by Sacha Guitry
- 1998 **CHILDREN OF THE MARSHLAND**
Based on the novel by Georges Montforez
- 1995 **ELISA**
César 1996 for Best Music
- 1983 **ONE DEADLY SUMMER**
Césars 1984 for Best Actress for Isabelle ADJANI, for Best Supporting Actress for Suzanne FLON and Best Editing.
- 1967 **TENDER SCOUNDREL**
- 1965 **PAS DE CAVIAR POUR TANTE OLGA**
- 1964 **BACKFIRE**
- 1961 **A MAN NAMED ROCCA**

INTERVIEW

Daniel Auteuil

DID YOU KNOW JEAN BECKER BEFORE CONVERSATION WITH MY GARDENER?

No. I was particularly fond of his first films with Belmondo like *A MAN NAMED ROCCA*, *BACKFIRE* and *TENDER SCOUNDREL* but we'd never met, so I was surprised to receive the script for *CONVERSATION WITH MY GARDENER*. When I read it, I was immediately struck by the gardener's character. And the thing that swung it for me was that I wanted to be that gardener's friend. I thought the story was simple, moving and totally out of step with the times, in terms of what you can do in movies. It was an atypical project and an ambitious script that took some nerve. In a way, in addition to the importance of the natural world in the story, there was something harmonious, something soothing, like the story of a reconciliation that made me think about the Larrieu brothers' film, *PEINDRE OU FAIRE L'AMOUR*.

DIDN'T YOU WANT TO PLAY THE GARDENER?

When I read it, I thought it was a great role, but I knew that Jean-Pierre was going to be in it, and I thought it was a great idea. And playing a character who is a foil is very interesting too, because it's not easy. It came easier to me to project myself into the role of the painter than it would have with the gardener. His life, his questions, his love affairs and his clumsiness with his daughter are all things to which I can relate, including that fantasy of going to live in the countryside or by the sea that I'd love to do. But my job - unlike the painter's - means I have to stay permanently in contact with other people.

HOW DO YOU THINK YOU AND JEAN-PIERRE DARROUSSIN COMPLEMENT ONE ANOTHER?

I don't know if we complement each other, because I think we are pretty similar. We are both calm and fairly reserved, we know where our place is and what we have to do to tell a good story about these two characters. If we complement each other, it's because we are both in the composition and we know how to establish a working relationship and an understanding that means my acting responds to his and vice versa, and that things fit together naturally.

WHAT DID YOU FIND MOST DIFFICULT ABOUT THIS FILM? LEARNING THE LINES? FINDING THE RIGHT TONE?

Both. And above all, breathing life into the narrative that flows between us. There is something very simple and very fluid about this film - which also stems from the environment, from the natural setting and from the light - and at the same time, there's a real intellectual construction that comes entirely from the conversation as the title indicates. And it's not necessarily that obvious to do. We shot for six weeks in virtually the same sets and the difficult thing was trying to recharge and reinvent ourselves every day. Fortunately, there are some amazing scenes.

WHICH ONES?

The emotional scenes. His way of dealing with his illness, and my character's own problems. The scenes when I start to become more generous and more adult. The scenes in the garden when he is ill. The fishing scene - that was miraculous. We got to the lake at 7am, we sat on that boat until 8pm, without getting off, even to take a leak! We were totally wrapped up in it. It was a really special moment for us and for our relationship. Very early on in the shoot, I felt Jean-Pierre fully take on his character. He's like a diesel engine - he needs to warm up a bit at first, but once he's up to speed, he's incredible. It wasn't easy because he needed to be both a regular guy who's a little simple, but at the same time, this gardener is a philosopher. It's a big role.

Your role is also demanding, because you need to be more in the background, listening, and at the same time, giving flesh and blood to this painter to make him exist opposite the gardener and give strength and life to their exchanges...

To be a good listener, you just have to understand the mysterious, secret aspect to the situation. As soon as you truly understand one scene, then the looks, the gestures and attitudes come almost without thinking. And it's also about the partnership. That's where we complement each other, as we were saying earlier. We were truly together in this. We supported each other, rehearsed together and acted together. To be a good listener was all the more easy because - and I can't say this any other way - I trusted that actor. I wanted to be surprised and he didn't disappoint me. Jean-Pierre produced such a sensitive and subtle character.

DID YOU LEARN TO PAINT, TO HELP YOU GET INTO THE CHARACTER OF THE PAINTER?

There was a little pressure on me but I showed off a little. I said: "I prepared Van Gogh with Pialat for ten months so I can play a painter right now." And what's more, the painter whose work we used was there on set, but it isn't always easy to paint and talk at the same time.

WHAT STRUCK YOU MOST ABOUT THE PAINTER?

What struck me the most - and at the time, my father was still alive - was that this man, who returns to the house he grew up in, is not that different to the boy he once was. Like a grown-up child. I like the idea that he discovers his parents' secrets, and realizes that his father also had a talent for painting but he didn't follow his dream and instead went into his parents' pharmacy business. It's very moving to think about how we live out our parents' lost dreams, and how childhood always catches up with you. The relationship with childhood is something that has always struck an emotional chord with me, almost more than what people actually do with their lives.

The other thing that struck me about the painter - and I can afford to talk freely about this because I'm not a creator and it's a subject that I've always been drawn to - is his examination of the difference between genius and talent. The painter has talent but he's not a genius. And he knows it. And when you're a creator - which he is - you need a lot of humility to admit that. And there's also that relationship with the garden, which is another thing I love. And particularly because gardens for me have always held the ghost of Ugolin [from JEAN DE LA FLORETTE] and his floating carnations. I can't look after a garden but I think it's a very important job. I have a very beautiful garden at my house in Corsica, and my mother left her mark there by planting lots of things that are growing now, when she is no longer with us. And like the character in the film, I have lots of fine conversation with my nurseryman!

DO YOU AGREE WITH THE PAINTER WHEN HE SAYS THAT FACED WITH A PAINTING - THAT THERE IS NOTHING TO EXPLAIN, YOU JUST HAVE TO FEEL?

Yes and no. I remember when I was 17 or 18-years-old, at the Théâtre du Chêne Noir in Avignon, there was a painter doing the sets and we were talking about contemporary art. I had that attitude of someone uncultured and I told him I didn't understand it. And he told me that there is nothing to understand, and you just have to feel. And that's true, but at the same time, I was lucky enough to tour the Uffizi gallery in Florence with the curator, who explained many things to me. And I could see the difference. I think it's even better to have the knowledge because when you have the keys, the emotion is even stronger.

HOW DO YOU EXPLAIN THE EXTENT TO WHICH THE PAINTER IS TOUCHED BY THE GARDENER?

He is touched by that intelligence he has about life, by that kind of natural philosophy and by the simplicity of his life and by his purity. That guy's life is almost a work of art - a former railway worker with his dreams of the garden, and the love and respect he has for his wife. The painter probably wouldn't have wanted to live that life himself, but he can't help finding it exemplary in its ordinariness. There is a strength and an authenticity in that rigor, in that dead-straight pathway through life.

WHAT WAS IT LIKE WORKING WITH JEAN BECKER?

Contrary to appearances, he's not an easy guy. Deep down, beneath his fresh-faced country look, he has a driving anxiety that he's quite good at spreading all around him. He's somebody who knows exactly what he wants and he wants it quickly. He's both abrupt, impatient and kind. His way of working is less about words than it is about directing, about setting the scene and about a tension that he creates that makes you get right to the very heart of a scene and give it your all. Filming with two cameras increases the tension and requires total concentration, but at the same time, it reinforces your relationship with your partner: you're like two trapeze artists doing a number and dependent on each other. But Jean amazed me because he got us to do exactly what he wanted. He's got a very strong viewpoint. He's a real auteur. And he's so at home in that world despite being a true city-dweller. He's got a peasant inside him trying to get out. It was a little tough in the beginning and he didn't hold back from knocking us off balance, but it brought me and Jean-Pierre together even more. And I think that was also because he wasn't feeling comfortable, working with two actors who didn't know each other and with whom he was working for the first time. Although this might be a peaceful film, it certainly wasn't a vacation making it. I'm always struck - and here, more than usual - by that contradiction between the calmness of the environment and the story, and the tension of the actors that you just don't see; by that opposition between what we feel and what we make other people feel and by the pressure we are under and the harmony, elegance and emotion that exists on the screen.

FILMOGRAPHIE

Daniel Auteuil

Actor - Cinema

- 2007 RMR 73 by Olivier Marchal
LE DEUXIÈME SOUFFLE by Alain Corneau
- 2006 CONVERSATION WITH MY GARDENER by Jean Becker
L'INVITÉ by Laurent Bouhnik
MY BEST FRIEND by Patrice Leconte
- 2005 N.: NAPOLEON by Paolo Virzi
THE VALET by Francis Veber
L'ENTENTE CORDIALE by Vincent de Brus
- 2004 PEINDRE OU FAIRE L'AMOUR by Arnaud and Jean-Marie Larrieu
ONE STAYS, THE OTHER LEAVES by Claude Berri
- 2004 HIDDEN by Michaël Haneke
36, QUAI DES ORFÈVRES by Olivier Marchal
- 2003 NOS AMIS LES FLICS by Bob Swaim
STRANGE CRIME by Roberto Ando
- 2002 THE RED KNIGHT by Hélène Angel
AFTER YOU by Pierre Salvadori
- 2001 SMALL CUTS by Pascal Bonitzer
THE ADVERSARY by Nicole Garcia
- 2000 VAJOINT - LA DIGA DEL DISONORE by Renzo Martinelli
THE CLOSET by Francis Veber
- 1999 THE WIDOW OF SAINT-PIERRE by Patrice Leconte
SADE by Benoît Jacquot
- 1998 THE GIRL ON THE BRIDGE by Patrice Leconte
César 2000 for Best Actor
THE ESCORT by Michel Blanc
- 1997 THE LOST SON by Chris Menges
ON GUARD by Philippe by Broca
- 1996 LUCIE AUBRAC by Claude Berri
- 1995 PEREIRA by Roberto Faenza
DEATH IN THERAPY by Francis Girod
THIEVES by André Téchiné
THE EIGHTH DAY by Jaco Van Dormael
Prize for Best Actor at the Festival de Cannes 1996

- 1994 THE SEPERATION by Christian Vincent
A FRENCH WOMAN by Régis Wargnier
- 1993 QUEEN MARGOT by Patrice Chéreau
- 1992 MY FAVORITE SEASON by André Téchiné
A HEART IN WINTER by Claude Sautet
- 1991 MY LIFE IS HELL by Josiane Balasko
- 1989 THE ELEGANT CRIMINAL by Francis Girod
- 1988 MAMA, THERE'S A MAN IN YOUR BED by Coline Serreau
- 1987 A FEW DAYS WITH ME by Claude Sautet
- 1986 PALTOQUET by Michel Deville
- 1985 LOVE ON THE QUIET by Edouard Molinaro
MANON OF THE SPRING by Claude Berri
JEAN DE FLORETTE by Claude Berri
César 1986 for Best Actor
- 1984 THE ASPHALT WARRIORS by Sergio Gobbi
- 1983 PETIT CON by Gérard Lauzier
LES FAUVES by Jean-Louis Daniel
PALACE by Edouard Molinaro
- 1982 QUE LES GROS SALAIRES LEVENT LE DOIGT
by Denys Granier-Deferre
L'INDIC by Serge Leroy
- 1981 MEN PREFER FAT GIRLS by Jean-Marie Poiré
LES SOUS-DOUÉS EN VACANCES by Claude Zidi
T'EMPÊCHES TOUT LE MONDE DE DORMIR by Gérard Lauzier
POUR CENT BRIQUES T'AS PLUS RIEN by Edouard Molinaro
- 1980 LES SOUS-DOUÉS by Claude Zidi
THE WOMAN BANKER by Francis Girod
CLARA ET LES CHICS TYPES by Jacques Monnet
- 1979 US TWO by Claude Lelouch
DUMB BUT DISCIPLINED by Claude Zidi
- 1978 HEROES ARE NOT WET BEHIND THE EARS by Charles Nemes
- 1977 MONSIEUR PAPA by Philippe Monnier
- 1976 THE NIGHT OF SAINT-GERMAIN DES PRÉS by Bob Swaim
RAPE OF LOVE by Yannick Bellon
- 1975 LET'S MAKE A DIRTY MOVIE by Gérard Pirès
- 1974 ACT OF AGRESSION by Gérard Pirès

INTERVIEW

Jean-Pierre Darroussin

DO YOU REMEMBER THE FIRST TIME YOU MET DANIEL AUTEUIL?

In fact, it was for CONVERSATION WITH MY GARDENER, and Jean Becker invited us both to dinner. Prior to that, we'd bumped into one another once at Fouquet's restaurant and we politely said hello. So basically, we didn't know each other at all. And working with him, particularly on this story that focuses on two characters, was what drew me to the project. But there was more to it than that. I thought it was pretty daring to make such a minimalist film that just centers on the meeting of two people and the exchanges between them. Moreover, I was drawn to the gardener's character. He reminded me of my dad.

IN WHAT WAY?

He speaks just like my dad did. All those popular expressions that are both a little dated and very picturesque, and the language he uses that is particular to people who are very strongly rooted in the countryside, educated there and who have that authenticity touched a chord in me. My father was a tinsmith but he came from a family of country folk. And just like the gardener in the film, he could turn his hand to anything.

DID THE FACT THAT JEAN BECKER ORIGINALLY THOUGHT OF JACQUES VILLERET FOR THE GARDENER MAKE YOU HESITATE BEFORE TAKING THE ROLE?

No, because I had a good grasp of the character and I could really see how I could play him. He offered me the role of the gardener and not of Jacques Villeret. But having said that, it took Jean a whole week to realize that he

wasn't working with Villeret but with me. That first week was pretty difficult for everybody. I think Jean was pretty stressed and he probably wondered what this film was going to be like, with everything based on the conversation between two characters. He was abrupt and a little quick-tempered. And that upset me and Daniel a little. But because we got on very well right from the start, we stuck together and worked together on the script - there were a lot of lines to learn and to crank out.

WAS IT THE SCRIPT THAT YOU WERE MOST APPREHENSIVE ABOUT?

Yes, and my memory. It was almost a theater script. The dialogue is very literary with a very precise vocabulary and there was no question that we might change even a comma, even if I did sometimes enjoy adding a few images or expressions of my own invention. In the theater, when you perform a piece, you've already rehearsed it a hundred times. You've had time to savor the nuances and explore the twists and turns. With the film, we'd couldn't go beyond the very first rehearsals you'd have in the theatre, so we had to deal with both learning the lines and exploring the situations. We had to assimilate the text so that it would be simply spoken and definitely not performed.

DID YOU EVER FEEL YOU HAD TO GO BACK TO CUECO'S BOOK?

No. I hate doing that. It is the script that is being performed, not the book. A book is a different vision and sometimes another point of view. In the press dossier for my film *PREMONITION*, I used something Jacques Becker said when he was talking about adapting a novel for the screen - he said that through liking it and re-working it, you end up forgetting someone else actually wrote it. You appropriate it to such an extent that it ends up being a different work. Only the person doing the adaptation can still know where it came from, but when you are an actor, you don't need to know that. I have read books that films were based on a long time after making them, but by that time, it doesn't have a bearing anymore.

WHAT STRUCK YOU MOST ABOUT THE GARDENER?

He is a man who doesn't cheat, who has a firm grip on reality and who has made sense of his life - something that the painter is indeed looking for from his standpoint in an emotional desert. The gardener knows the furrow he has plowed is straight. He can look at himself in the mirror. He has always been honest and loyal and has never harmed another man. He is a deeply moral being and has used his life well, and in doing that, his life has been worth something. And that is touching in human terms, as well as being deeply commendable. In the end, this story is about the death of a good man. And that's why you're totally shaken up at the end of the film, because there aren't many people like that in the world. I like the character, the way he looks, his shoes, his pants, his moped. I really enjoyed dressing up as him.

HOW DO YOU THINK YOU AND DANIEL AUTEUIL COMPLEMENT ONE ANOTHER?

I think we have a similar approach to the job and that we come from a similar family of actors. We are both pretty shy and reserved and are both respectful of our work and the character we are bringing to life. Primarily, we are chameleons, sponges for the different archetypes of humanity one might meet in life. Moreover, there is a kind of fragility and a vulnerability that we share, a certain experimental aspect that means we're exploring and moving forward without necessarily learning by heart. I can identify with him when I watch him work.

AND AS A PARTNER, WHAT IS HIS MAIN TALENT?

His simplicity and his honesty. His awareness of what's really at stake in any encounter. His capacity to know how to conjure up that indefinable, palpable, mysterious and intimate thing that ties these two characters together. His aptitude for immediately understanding the aim of a scene without getting hung up on how to achieve it. And that he knows that simply by speaking the lines and listening to one's partner, something begins to happen - and that's what I mean by simplicity and honesty. And also the fact that he doesn't let his vulnerability weigh on other people, and the fact that he doesn't use up other people's energy through his own anxieties is highly appreciated and pretty rare.

WHAT WAS IT LIKE WORKING WITH JEAN BECKER?

He is a force of nature and all the energy on the set comes from him. His bursts of enthusiasm, his doubts and anxieties, his demands and his will - all of that is laid bare. He's almost childlike as an audience - you instantly feel his delight or disappointment. He doesn't attempt to dress up what he's thinking and he doesn't hide behind any pretence. He's straight up. And it's not surprising that he used to box - he takes two punches and he sends them straight back. It's a real exchange. In fact, the shoot was a bit like a tennis match, with Daniel and I in a team against him, with good shots and bad ones. It was a very enjoyable game to play, with something childlike about the energy. It was as if we just abandoned ourselves to the game, pretending to be cowboys and Indians and just going for it. But where Jean's real success lies - and that's something I love in films - is that he was able to capture that space that exists between the two characters, the vibe that there is between the painter and the gardener. It's not about each actor's individual performance, but about what there is between the two of them.

WHAT DO YOU THINK TOUCHED JEAN BECKER MOST IN THIS MEETING BETWEEN PAINTER AND GARDENER?

He has met many people and he's a very 'porous', sensitive person who is always very alert. He's looking to understand why these two guys suddenly discover this collusion. Why does an intellectual, Parisian artist suddenly become so moved by this simple man? It's because he strikes a chord within him. Jean is very nostalgic and very influenced by his father's films, and by the people whom he met back then, and looking to explore the true

qualities of that society, one which wasn't based on consumerism. He's looking at why people were more interested in working than in money, and why they were more concerned with using their lives for some ends rather than expecting that their life should serve them. Jean is right at the crossroads of those generations. He lives with a real awareness of everything that we've lost because of imperatives about performance, representation and recognition. Where old meets new is a universal theme. There's even a touch of Chekhov in that examination of how the old world died.

WITH HINDSIGHT, WHAT ARE YOUR FAVORITE SCENES?

The scene where the painter smokes a joint while the gardener watches him; the scene when I eat a herring in the garden; the scenes in the Louvre and those in the hospital. And during that scene in the French beans with Mozart playing, I experienced a real peak in my performance. The fishing scene was also really great fun to shoot. Jean wanted to have the full range of natural light so we spent 12 hours on the boat, from dawn 'till dusk. We didn't move, not even to take a leak. We said nothing and asked for nothing, and they threw us sandwiches. It was just us two, Daniel and me. Between takes, we just chatted. It was a real fishermen's moment. And that moment really sealed a bond between us too.

FILMOGRAPHIE

Jean-Pierre Darroussin

Actor - Cinema

- 2007 LADY JANE by Robert Guédiguian
- 2006 LE CŒUR DES HOMMES 2 by Marc Esposito
FRAGILE(S) by Martin Valente
CONVERSATION WITH MY GARDENER by Jean Becker
WAITING FOR SOMEONE by Jérôme Bonnell
- 2005 PREMONITION by Jean-Pierre Darroussin
LE CACTUS by Gérard Bitton and Michel Munz
HOW MUCH DO YOU LOVE ME? by Bertrand Blier
- 2004 TOUTE LA BEAUTÉ DU MONDE by Marc Esposito
SAINT-JACQUES... LA MECQUE by Coline Serreau
- 2003 CAUSE TOUJOURS by Jeanne Labrune
A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet
MY FATHER IS AN ENGINEER by Robert Guédiguian
RED LIGHTS by Cédric Kahn
- 2002 FRENCHMEN by Marc Esposito
IF I WERE A RICH MAN by Gérard Bitton and Michel Munz
SPECIAL DELIVERY by Jeanne Labrune
LE RETOUR DU PRINTEMPS by Carlos Pardo
- 2001 THE LANDLORDS by Rémi Waterhouse
MARIE-JO AND HER 2 LOVERS by Robert Guédiguian
A PRIVATE AFFAIR by Guillaume Nicloux
- 2000 AUGUST 15TH by Patrick Alessandrin
L'ART (DÉLICAT) DE LA SÉDUCTION by Richard Berry
- 1999 TOMORROW'S ANOTHER DAY by Jeanne Labrune
THE TOWN IS QUIET by Robert Guédiguian
CHARGE! by Robert Guédiguian
INSÉPARABLES by Michel Couvelard
SEASON'S BEATINGS by Danièle Thompson

- 1998 **WHAT'S LIFE?** by François Dupeyron
WHO PLUCKED THE FEATHERS OFF THE MOON?
 by Christine Carrière
- 1997 **LE POULPE** by Guillaume Nicloux
BEWARE OF MY LOVE by Jeanne Labrune
WHERE THE HEART IS by Robert Guédiguian
SAME OLD SONG by Alain Resnais
- 1996 **MARIUS AND JEANNETTE** by Robert Guédiguian
FAMILY RESEMBLANCES by Cédric Klapisch
 César for Best Supporting Actor
- 1995 **MY MAN** by Bertrand Blier
'TIL DEATH DO US PART by Robert Guédiguian
- 1994 **MADAME PETLET'S TRUE STORY** by Camille de Casabianca
- 1993 **CACHE CASH** by Claude Pinoteau
- 1992 **CUISINE ET DÉPENDANCES** by Philippe Muyl
LITTLE NOTHINGS by Cédric Klapisch
- 1991 **L'AMOUR EN DEUX** by Jean-Claude Gallotta
- 1990 **MADO, POSTE RESTANTE** by Alexandre Adabachian
- 1989 **DIEU VOMIT LES TIÈDES** by Robert Guédiguian
MES MEILLEURS COPAINS by Jean-Marie Poiré
- 1985 **KI LO SA ?** by Robert Guédiguian
HE DIED WITH HIS EYES OPEN by Jacques Deray
ELSA ELSA by Didier Haudepin
- 1984 **TRANCHES DE VIES** by François Leterrier
- 1983 **OUR STORY** by Bertrand Blier
- 1981 **EST-CE BIEN RAISONNABLE ?** by Georges Lautner
- 1980 **CELLES QU'ON N'A PAS EUES** by Pascal Thomas
PSY by Philippe de Broca

Director - Cinema

- 2006 **PREMONITION**
 Writer and Director
 Louis Delluc Prize for Best First Film 2006
 Prize for Best First Film 2006 from the Union of French Cinema Critics
- 1993 **C'EST TROP CON (short)**
 European Jury Prize Festival d'Angers 1993

Cast

Daniel Auteuil
Jean-Pierre Darroussin
Fanny Cottençon
Alexia Barlier
Hiam Abbass
Élodie Navarre

The painter
The gardener
Hélène
Magda
The wife
Carole

Crew

Director
Based on the novel by

Adaptation

Dialogues
Photography

Sound

Editing
Set design
Paintings
Costumes
Casting
Assistant director
Unit production manager
Production manager
Producer

Jean Becker
Henri Cueco
published by Les Éditions du Seuil
Jean Cosmos
Jacques Monnet
Jean Becker
Jean Cosmos
Jean-Marie
Dreujou, A.F.C.
Jacques Pibarot
Vincent Montrobert
François Groult
Jacques Witt
Thérèse Ripaud
Olivier Suire Verley
Annie Perier Bertaux
Sylvia Allegre Maguy Aime
Denis Imbert, A.F.A.R.
Claire Langmann
Bernard Bolzinger
Louis Becker