



FESTIVAL DE CANNES

OFFICIAL SELECTION

COMPETITION

Une Vieille MAITRESSE

a film by Catherine BREILLAT



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Jean-François Lepetit présente



FESTIVAL DE CANNES
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Asia Argento

Une Vieille MAITRESSE

a film by Catherine BREILLAT

with

Fu'ad Ait Aattou
Roxane Mesquida
Claude Sarraute
Yolande Moreau
Michael Lonsdale

Screenplay: Catherine Breillat

Adapted from the eponymous novel by Jules Barbey d'Aurevilly

Produced by Jean-François Lepetit

The storyline

This future wedding is on everyone's lips. The young and dissolute Ryno de Marigny is betrothed to marry Hermangarde, an extremely virtuous gem of the French aristocracy. But some, who wish to prevent the union, despite the young couples' mutual love, whisper that the young man will never break off his passionate love affair with Vellini, which has been going on for years.

In a whirlpool of confidences, betrayals and secrets, facing conventions and destiny, feelings will prove their strength is invincible...

Interview
with Catherine Breillat Film Director



The idea

“When I first met producer Jean-François Lepetit, the idea of making a film based on UNE VIEILLE MAÎTRESSE - An old Mistress - had been on my mind for a long time. However, each time we met, I gave him scripts for other films. Until ANATOMY OF HELL, which I have always considered as the end of a necessary cycle I had to finish before moving on to new pastures. And yet, as Jean-François says himself, without that film, I would never been able to make UNE VIEILLE MAÎTRESSE. There is a certain distance between them.”

“I have always said that if I had been born in a different century, I would have been Jules Barbey d’Aurevilly, the author of the book I adapted to the screen. In his works, you have to look for the quintessence and hidden meanings which censure imposed, and forced him to tread a delicate path.”

“Anémone, a famous French actress, introduced me to the book. She would have liked to play the role of Vellini. I enjoyed the dandyism, a last shout from the aristocracy. Just like

the Marquise de Flers, I am absolutely “18th century”. The 18th century was more elegant and open-minded than the 19th, when the middle classes came into power, bringing narrow-mindedness and rigorously strict moral principles. The film contrasts these morals with the power of sentiments that transcend conventions. I also loved all these highly androgynous characters. Ryno is a terrible womaniser, a sort of Valmont (DANGEROUS LIAISONS), but he is also, like many dandies, deeply feminine. I’ve often dreamt about Michelangelo and the “Portrait of a Young Man” by Lorenzo Lotto (which is also in the film), about these men of dazzling beauty, a certain feminine beauty, yet without being effeminate.”

“The story could only take place in an aristocratic environment. When struggling to survive, feeding a family and finding a roof for shelter, there is no time for the leisure of romance. Not enough time to experience the pureness. Sentiment can only be expressed in a certain level of comfort where it is not tainted by the harsh realities of life. The way many great

authors of that era expressed strong feeling in such idealistic settings has always fascinated me. Aristocracy simply lends itself to the refinery of sentiments.”

“Ten years ago, I underlined the important parts of the novel and dictated the basis of the scenario in four days. I did not want to adapt it; I wanted to make it mine. I took incredible liberties with the storyline. The script had obviously been ripening in my mind over the years, and I modified it again.”

The general public

“This is my most accessible film for the general public, and yet I did not betray myself. On the contrary to my usual films, this one does not break any taboos. I had taken that style as far as it would stretch; it was time to come back to the essentials in life, pleasure, romance and passion. But romance is dark, which was another reason for wanting to make this film; for the romanticism, the burning passion, the terrible suffering, but without perverting the sentiments. The heart of the story portrays an ideal that

topples into disaster as soon as it is reached.”

“All my previous films were judged nefarious or scandalous, but they did not represent the real me. I think this film really corresponds to my personality. I’m free at last. It represents the me that does not rise up against the world and its taboos. When I’m at peace, I’m actually terribly romantic.”

“The Vicomte de Prony says that if ever Ryno de Marigny becomes a Minister, he would do his utmost to make himself unpopular. That’s what I’ve always done. Like all artists, I laid my foundations in opposition. And it’s a tough position, because when you realise just how much people can hate you for a film, a simple film, it’s pretty frightening. I’m not a terrorist, I don’t hurt anyone, all my actors like me and I’ve never betrayed them.”

Cinema & paintings

“Fiction is about recognising oneself behind the mask. We all live the same life, experience the same feelings. This is why

fiction is so essential to us, as it is in Art, because it serves that precise purpose. Making a film means creating prototypes for the spectators sitting in the dark who will identify completely with them. This time, I chose to make a romantic adaptation.”

“Films are not realism. The true sense comes over in a painting when the artist does not bother with reality. Reality is everywhere, on TV and in newspapers. But Art does not have to be realistic. Films bring this over differently. Neorealism is a style, but not the realism that only makes pretty little films. That’s the difference between a filmmaker and a maestro. The maestros have their own light, they do not need to know which lamp will throw light where, because their light shines from inside.”

“I think of myself as a painter. I have always invented my own colours and chosen the pigments myself. And I was not going to start using acrylics just because I’d decided to paint a fresco!”

“Paintings have often influenced the image and the tonality of my films, like ROMANCE for example. To make that film, I turned to the Italians of Florence and Bergame, just like Lorenzo Lotto. I also adore many northern painters such as Holbein and Dürer,

who also painted beautiful young, masculine men, but with lips and beautiful eyes like girls. I love this paradox.”

The characters

“What I really enjoy, is using literature as everyday language. The dialogues in this film are long and full of deep meanings, but only the emotion counts. I made complex sentences which were not meant to be recited, but expressed like unravelling thought. Actors have to be extremely concentrated to control these thoughts. They have to constantly convert the text into thought. But without us hearing the commas and full stops! This was, as in my other films, one of the aspects that required attention.”

Asia Argento

“I met Asia ten years ago in Toronto. Despite her very young age, I could already imagine her in the role of La Vellini. She’s a character all of her own. And she was magnificent. Although it

was quite a job tracking her down, once I found her again, she was as loyal as ever, even when shooting was delayed for a year because of my accident.”

Fu’ad Ait Aattou

“I was having lunch with my assistant and my production designer. At the end of the meal, Fu’ad came over to see me. I immediately knew he would be Ryno, if he could act. For the first time, I had found that dazzling beauty, feminine without being effeminate, that I’d always hoped to find. It was love at first sight; what I’d always dreamed of.”

“His first attempts were not successful. Despite his beauty, he was not putting enough into it. Beautiful people cannot be forgiven! Exceptionally, I asked him to come back to try again, and this time he was incredible. It happened to be his birthday that day, 2nd November, which was also Barbey d’Aurevilly’s birthday!”

“For his character, I wanted a clearness of the heart. I did not want anything like Merteuil (DANGEROUS LIAISONS). This story

is about love and passion where the characters are pure. Real life is like Merteuil! With Fu’ad, as with all the other actors that I have come across, I feel I’m working with what I call “new born oxygen”. They have the pureness and energy of freshly discovered crystals. They were dedicated to the film. They wear my colours.”

Roxane Mesquida

“With Roxane it was also love at first sight. Following FAT GIRL! and SEX IS COMEDY, this is the third time we have worked together. I love her and I wish her staggering beauty and acting talents were more recognised. Roxane stood up to those who tried to make her say I’d manipulated and destroyed her. Her loyalty deeply moves me. She declares she truly became an actress during the love scene in FAT GIRL!, which was a act of bravery for such a young woman, and she came out of it radiant.”

Claude Sarraute

“I first saw Claude in a French chat show. In my mind, the Marquise de Flers (Hermangarde’s mother), was like Louise de Vilmorin (French author 1902-1969) with her juvenile old lady with the twinkling eyes aspect. I gave her five pages to learn. She knew it off by heart. We are close friends today. I adore this distinguished intellectual who can, like me, say stupefying things with such freedom of thought without the slightest concern about what others might think. There is definitely something aristocratic about her.”

Yolande Moreau

“I first noticed Yolande’s exceptional intelligence during one of the Cesar ceremonies (French Academy Awards). She has class and is sincerely generous. She immediately accepted the role. She is magnificent in it and comes over so differently from the Yolande we know... in one line, she had to say “Comme la mer monte” (the sea is rising); first of all, she thought it was a veiled reference to her own film, which has the same title, but in fact,

the sentence came straight out of Barbey d’Aurevilly’s book, which I’d copied into the script!”

Michael Lonsdale

“I wanted English humour and elegance for the Vicomte de Prony’s character, which Michael Lonsdale has in a nutshell. I love the way that Michael sometimes uses words with incredible triviality with that high-pitched voice, full of irony and mischief.”

“The film gave me the chance to work once again with Anne Parillaud, Lio and Amira Casar, who were kind enough to accept. Jean-Philippe Tessé (an influential French film magazine journalist) plays the role of the Comte de Mareuil. I spotted him while he was talking to his editor in the street one day. I chose him just like that, instinctively, the way I always do with actors.”



shooting

“Although I made no compromises, I know I would have made a different film if I had not had that stroke. I direct physically and I thought that it would be impossible on this film. But I was wrong. When making a film, you go towards the impossible, and the impossible happened once again! Film making is such a different state of mind, in which everything is possible, which is why I love it so much.”

“Jean-François Lepetit did not make any compromises either. He is an extraordinary producer. No one else would have accepted to take on such a heavy film with such a handicapped director. The insurance companies refused to cover me.”

“Shooting started exactly a year, day for day, after my accident. We started with the outdoor shots at Lalatte Fort, near Fréhel’ point, and on Bréhat Island, which was the most difficult logistically.”

“The whole film took me eight months, which is pretty quick for a film of this scale. I always shoot very quickly and the quality of the actors helps me. I take long shots, which is rather risky, because if ever one of the actors loses concentration, we have to start all over again. On the other hand, when we obtain magnificent things, we already have 5 to 6 minutes in the box. I may be mad, or perhaps have a very traditional style, but I’m extremely strict in my work.”

“UNE VIEILLE MAÎTRESSE is my dearest film. After all, it has cost as much as all the other ten put together! The only site where I could find the settings I wanted without going hundreds of miles away was on Bréhat Island – my island! Shooting was complicated; horses had to be taken over on barges, and a little train was needed to transport the film crew. I found Vellini’s house on the coast there, at the end of Paon lighthouse pier. The moor is just behind the house I own on the island.”

“For the costumes, as for the rest, I do not want to be a prisoner of realism, even if it is a period film. For Asia’s character, I imagined a femme fatale from the fifties with Rita Hayworth style revealing necklines instead of those that really existed in the days of Barbey d’Aurevilly. So I followed my fantasies. In my mind, the most beautiful Spanish woman of all times was the platinum blond (and German) Marlene Dietrich in THE DEVIL IS A WOMAN. We set off in the same direction.”

“In addition to the actors’ work, all the jewellery, tiepins, costumes and lacework are authentic. They add to the films climate. In spite of my lameness, I made it to the flea market to find the accessories I needed.”

“My approach to the film set is also instinctive. For example, for the church scene, I decided to fulfil my dream and use Saint-Augustin for the door and Saint-Vincent for the great golden Christ inside. From the script, no one understood what we were shooting at Saint-Augustin and Saint-Vincent! But in the finished film, it has created a sort of ideal church in my eyes.”

“In the same way, at the National Archives, I indicated Ryno’s stairway here, the bedroom there, and Tortoni’s arcades elsewhere. I had decided to turn this magnificent site into a sort of cinema city where we could shoot everything. The old gold shades and patina on the panelling was still intact making it a wonderful site. Everything was shot here; apart from the scenes shot at Lalatte Fort and the Hôtel de Beauvais, which had a half-circle facade I thought was vital. And I was impatient to get it! For La Vellini’s apartment, I simply went to the Schlumberger family’s town house in Rue Séguier, where my son’s grandmother lives.”



La Vellini by Asia Argento

“I met Catherine Breillat in 2000 in Toronto where I was presenting my film, SCARLET DIVA. She told me about her idea then, but she made several other films before getting round to it. In my opinion, Catherine’s films are essential. I saw ROMANCE when I was writing a film that I myself thought would be impossible to make. But when I saw what she’d managed to do, I realised it was possible for a woman to approach sex freely. Catherine’s work has inspired me a lot and I will never forget the feelings I experienced thanks to her film. She gave me the courage. See FAT GIRL!, which is also one of my greatest cinema experiences, a unique film, truly exceptional, that I have seen many times.”

“I love her films and her way of thinking. I was intrigued to work with her. I had decided to be putty in her hands. Although I am a filmmaker myself, I only wanted to be an instrument for her to use. I hate people who complicate things or cannot stay in place. I put myself at her disposal for her story. When I accept to act for someone, I am like a geisha ready for anything! I let myself be totally guided. Accepting to let yourself go is a

really liberating experience.”

“I also liked her idea because the subject is universal. It refers to ideal, instinctive love, a complete fantasy. To help me get into the character, Catherine advised me to see THE DEVIL IS A WOMAN by Josef von Sternberg, featuring Marlene Dietrich. La Vellini is an eternal woman. A fire burns within her that inflames all who approach her. She is a she-wolf. The real beauty of this woman lies in her difference. She has her own style. She loves passionately; she is not interested in passing fancies. She is uncompromising, possessive and sensual. The dialogues and fluctuations of the soul give this role something that takes it much further than it would have been possible in other eras. In fact, it is a very modern idea and I love identifying my own love affairs with it. La Vellini brought memories of passionate affairs, and some painful ones, back to me.”

“One of Catherine’s strengths is giving herself no limits. In costume films, I hate the way inspiration comes from still paintings, where there is no movement and everything is

constricted. Catherine managed to add life and passion to these sets and codes. Catherine had written and explained the character very well. She gives very precise indications about what she wants. I think that's great. I would really like to conform to her point of view, her aesthetic sense and her personal vision of love.”

“During the film, the language barrier was an obstacle. Catherine has quite a structured way of thinking and sometimes I was worried about not understanding her. It was stressful. I have never worked so hard on my French! Usually, I don't even look at my script until a couple of days before shooting, but this time I had five pages to read per day! I studied my lines. Sometimes I thought I'd understood her intentions, but realised I was wrong when it came to shooting and I had to change my approach. It was not easy. Catherine tends to film long sequence shots, which require remaining concentrated whilst the camera is all over the place!”

“I was slightly anxious about the love scenes, but in fact, they were the easiest. I felt so free. The filming was full of rich experiences. There were numerous violent emotions. I had to ride a horse, and I was afraid because my grandfather died from a horse-riding fall. On the set, there were moments when I felt something really special, unique, and I did things I had never done before, and expressed myself like never before.”

“Peritonitis nearly killed me during shooting. We had to stop for two weeks. Everyone expected Catherine would be a problem after her stroke, but in fact it was me! I cannot explain what happened. I am never ill. There was something magic about it though. Everything I had kept inside during shooting, things I did not want to say, broke loose in my stomach. The experience changed my life. From this film I will treasure meeting Catherine, and a host of sentiments as contrasted and as passionate as those in the story. I'm really proud of this film.”





Ryno de Marigny by Fu'ad Aït Aattou

“When I first met Catherine Breillat, I had only ever seen one of her films, ROMANCE. Whether you like her films or not, you cannot deny they are all full of genuine sincerity. That affects me and gives me the impression of understanding her world a little and makes me feel that there is a place for me there.”

“Having the leading role in a big production film is pretty exciting. I do not think I will have the opportunity to play such high level and intense characters very often. Wherever my career takes me in the future, at least I have that experience. Ryno de Marigny is a wonderful role that made me feel I was telling my own story through my character. The plot brought back the memory of an important love story that took place a while ago that I had never told anyone about. The film gave me the opportunity to use and express the related emotions that were bottled up inside me.”

“The further the costumes, hair styles and make-up are from the real me, the easier can I throw myself into the character. My personal aim is to feel at ease with myself in the role. And

the less the role resembles me, the more can I throw myself into it. Although I cannot really explain why, I feel very close to Ryno. He can only really be himself and throw off the ropes of his society when he is with his old lover who has already freed herself from that. These rare moments of truth explain the strength of their relationship.”

“Four months before shooting, I started rehearsing my lines. Mastering the language from another era was one of the difficulties of the film. At the time I lived in Lille (northern France) and I used to go out every evening and shout my lines on motorway parking areas to get familiar with each and every detail. I wanted to sound natural.”

“I’ll never forget the first day on the set. We were in Brittany, in the courtyard at Lalatte Fort. There was an extraordinary atmosphere and the smell of wet soil. We wound up with the scene where Roxane arrives on horseback, crying, and I take her in my arms. Although my first lines were quite simple,

I was blocked. I just couldn't get the words out in front of the camera. Luckily things got better after that."

"I put a lot of my true self into the character and then I let Catherine be my guide. Sometimes, I had prepared the scenes from a certain angle and she saw them from a completely different one. And each time, I noticed she was right. I trusted her entirely. I like the high standards she sets herself. I have always felt we had things to exchange. We are both convinced about what we have to do."

"In this film, I act with women practically all the time; Claude Sarraute, the Marquise, and Roxane, who plays my wife, were excellent partners, but most of my scenes were with Asia Argento. We got along fine; she really helped me a lot and always knew how to make me feel confident."





Hermangarde by Roxane Mesquida

“Catherine gave me the script without mentioning the role. Anyway, I love working with her so much that I would have accepted blindfolded. Plus the fact I really wanted to be in a costumes film; a childhood dream. I think that love stories were much better told in period films than they are today. Our society, even if it pretends to be freer, does not deal with things quite so frankly as before. Although they had a more structured conduct and manners code than today’s, they were far blunter and to the point. Feelings were more genuine, more wholehearted. For actors, it is an opportunity to go further and take emotions to their limits.”

“I was moved by my character Hermangarde, who is the sole victim. Her love for Ryno is pure. But her social status prevents her from expressing it, as if she were in shackles, and she remains cold and never sheds a tear in front of him. I could not break away from my character and I really felt her most vulnerable moments were when she was alone and could at long last cry. They were two very different states, one more

formal and the other more instinctive. The contrast between the parts where Hermangarde maintains her rank and those where she subsides into pure emotion was impressive.”

“On the first day, Catherine made us run around wearing our costumes so we could forget them and get used to them. My first scene was in the horse-drawn carriage, when I say goodbye to my grandmother. All of a sudden, I really felt the difficulty of using period language naturally. I was so stressed out that I stuttered over each syllable. A right catastrophe! Catherine managed to get me over it by joking about it.”

“This was my third film with her and I’m more than satisfied. She enjoys saying it’s the third time I’ve lost my virginity in her films! I can see she is evolving. Even if her accident has modified her way of functioning, she still does not miss a detail. Paradoxically, her accident has changed her, she is more peaceful. I owe her everything. Thanks to her, I now know why I love this job. At the age of thirteen, I was in a film without understanding what was going on.”

“But I felt so wonderful that I really wanted to carry on. I love acting. When I met her, she showed me how far emotions could be taken. And that has become my own aim now. The tougher it is, the further it goes, the more I want to act it. Catherine knows the exact level of my potential, she knows precisely what she can get out of me and each time I feel like I’m exploring new things.”

“With Catherine, I don’t need to think, I let myself go completely and it is only when talking about the film later that I take stock of everything I’ve done and felt.”

“Whether alone in a scene or with another actor, I always lean on Catherine. She knows how to get us into the right frame of mind, although I do not quite understand how! For example, for the lighthouse scene when I’m on the verge of fainting, she made me go up and down the stairs several times until I really felt I was about to faint! I think she is the only director who works like that. That helps me to discover my own emotions,

at the risk of being overwhelmed. But it feels so good! I trust her so much that I simply follow her instructions, because I know she won’t let me down. I am putty in her hands; she can do whatever she likes with me.”

“As far as I’m concerned, it was sheer pleasure all the time, every second of it. I counted the days because I did not want it to come to an end. I loved filming the scene where, in tears, I gallop up riding side saddle and beg Ryno not to abandon me, stopping just in front of the camera. It was quite hard because I’d never ridden before. I had to come to a stop in tears and control the horse at the same time, and keep the intense emotion flowing. The more things appear difficult and hopeless, the more I enjoy doing them. In the morning, I love telling myself that I’m never going to make it.”



La marquise de Flers by Claude Sarraute

“When I heard that Catherine Breillat wanted me in her latest film, I simply didn’t believe it. My only acting experiences dated back to my youth, and even then, I had an odd way of acting, which in fact earned me a few performances, because being out of step was fashionable at the time! Then I became a critic for Le Monde for the next forty years and never set foot backstage or on a set because I wanted to keep my spectator’s seat in order to remain neutral.”

“In my mother’s ultra snob circle of friends, Catherine Breillat has always been recognised as a filmmaker of the utmost interest. Though my tastes are more popular and unprejudiced, they did not prevent me from admiring her work, which is always audacious and full of raw emotion. Her films are worth far much more than the simplistic clichés that those, who more than often haven’t even seen the films, like to stick on them!”

“When I met her, I was attracted to her intelligence and her subtlety, but above all, I was moved by her sensitivity and her fragility. It is fascinating to see how much this woman links

so much energy to the little bird fallen out of the nest attitude. I asked to be tested and she gave me a long scene to learn, which I acted out at her house. I was very pleased with the experience and sincerely thought nothing else would come of it! But a few days later, I got a call confirming my role as the Marquise de Flers! I was more than enthusiastic! I was a debutant actress at the age of nearly 80!”

“The Marquise is a complex character. She is rich, powerful, which was quite rare for a woman of her time, but it is her experience that characterises her best: she has already lived; she knows what life is all about. When her beautiful granddaughter, the gem of her line, falls in love with the dissolute Ryno, she is distrustful, but she lets the young man charm her. Beyond conventions and the right-thinking cold-sidedness, the Marquise remembers her own passions and loves that may have caused her pain, but which she could do nothing about. That’s something which moves me.”

“I will remember the shooting period for a long time. It was a difficult moment in my personal life, because my husband, Jean-François Revel, was dying. Between visits to the hospital, I concentrated on what Catherine wanted me to do. The introduction to the film industry delighted me and helped me. I went through all that with a mixture of intense emotions, and I’ll never forget Catherine’s exceptional energy and her remarkable sensitivity.”



Asia Argento La Vellini

Filmography actress

2007	GO GO TALES by Abel Ferrara
	DISENGAGEMENT (DÉSENGAGEMENT) by Amos Gitai
2006	UNE VIEILLE MAÎTRESSE by Catherine Breillat
	THE THIRD MOTHER (LA TERZA MADRE) by Dario Argento
	BOARDING GATE by Olivier Assayas
2005	TRANSYLVANIA by Tony Gatlif
2002	XXX by Rob Cohen
	B. MONKEY by Michael Radford
	RED SIREN (LA SIRÈNE ROUGE) by Olivier Megaton
2001	LES MORSURES DE L'AUBE by Antoine De Caunes
1999	NEW ROSE HOTEL by Abel Ferrara
	THE PHANTOM OF THE OPERA by Dario Argento
1996	THE STENDHAL SYNDROME (LE SYNDROME DE STENDHAL) by Dario Argento
1994	QUEEN MARGOT (LA REINE MARGOT) by Patrice Chéreau
1993	TRAUMA by Dario Argento
1989	RED WOOD PIGEON (PALOMBELLA ROSSA) by Nanni Moretti
	SANCTUAIRE by Michele Soavi

Actress - Director

2004	THE HEART IS DECEITFUL ABOVE ALL THINGS (LE LIVRE DE JÉRÉMIE)
2000	SCARLET DIVA



Fu'ad Aït Aattou
Ryno de Marigny

Filmography actor

2006 UNE VIEILLE MAÎTRESSE by Catherine Breillat



Roxane Mesquida Hermangarde

Filmography actress

2006	UNE VIEILLE MAÎTRESSE by Catherine Breillat SHEITAN by Kim Chapiron
2005	LE GRAND VOYAGE by Ismaël Ferroukhi
2002	SEX IS COMEDY by Catherine Breillat SEXES TRES OPPOSÉS by Éric Assous
2001	FAT GIRL! (À MA SOEUR!) by Catherine Breillat
2000	GAIA by Olivier de Plas (medium-length film)
1998	THE SCHOOL OF FLESH (L'ÉCOLE DE LA CHAIR) by Benoît Jacquot
1997	MARIE BAIE DES ANGES by Manuel Pradal

Television

2006	MENTIR UN PEU by Agnès Obadia
2005	LES VAGUES by Frederic Charpentier
2003	LES PARADIS DE LAURA by Olivier Panchot



Claude Sarraute La marquise de Flers

Filmography

2006 UNE VIEILLE MAÎTRESSE by Catherine Breillat

Theatre

2002 LA PRESSE EST UNANIME

Actress (1949-1952) Journalist, columnist and contributor

“On va s’gêner” radio show on Europe 1 since 1999 - Columnist
 “On a tout essayé” TV show on France 2 since 2000 - Columnist
 Columnist at France Inter (1995-1999)
 Journalist for Le Monde (1953-1996)
 Journalist for the Sunday Express Parisian office (1954)

Author

2005 Belle, belle, belle
 2003 Dis voir, Maminette
 2000 Dis, est-ce que tu m’aimes ?
 1998 C’est pas bientôt fini !
 1996 Des hommes en général
 et des femmes en particulier
 1995 Papa qui ?
 1993 Ah ! L’amour, toujours l’amour
 1991 Mademoiselle, s’il vous plaît !
 1989 Maman coq
 1987 Allô ! Lolotte, c’est Coco
 1985 Dites donc

Yolande Moreau

The comtesse d'Artelles

Filmography actress

2006	UNE VIEILLE MAÎTRESSE by Catherine Breillat	1997	LET THERE BE LIGHT (QUE LA LUMIÈRE SOIT!) by Arthur Joffé
	LES SAPINS BLEUS by Romuald Beugnon		VOLLMOND by Fredi M. Murer
2005	LOCKED OUT (ENFERMÉS DEHORS) by Albert Dupontel		MERCI MON CHIEN by Philippe Galland
	KING-KONG PARADISE by Stefan Liberski	1996	TOUT DOIT DISPARAÎTRE by Philippe Muyl
	AU CRÉPUSCULE DES TEMPS by Sarah Lévy		AN AIR SO PURE (UN AIR SI PUR) by Yves Angelo
	PARIS, I LOVE YOU (PARIS, JE T'AIME) by Sylvain Chomet	1995	THE THREE BROTHERS (LES TROIS FRÈRES) by Didier Bourdon & Bernard Campan
	CALL ME ELISABETH (JE M'APPELLE ELIZABETH) by Jean-Pierre Améris		HAPPINESS IS IN THE FIELD (LE BONHEUR EST DANS LE PRÉ) by Étienne Chatiliez
2004	ZE FILM by Guy Jacques		LA BELLE VERTE by Coline Serreau
	THE AX (LE COUPERET) by Costa-Gavras	1994	THE HORSEMAN ON THE ROOF (LE HUSSARD SUR LE TOIT) by Jean-Paul Rappeneau
2003	WHEN THE SEA RISES (QUAND LA MER MONTE) by Yolande Moreau, Gilles Porte	1992	GERMINAL by Claude Berri
	French Academy Awards 2005, Best Actress (César)		MY WIFE'S GIRLFRIENDS (LES AMIES DE MA FEMME) by Didier Van Cauwelaert
2002	BODY TO BODY (CORPS À CORPS) by François Hanss		LOONIES AT LARGE (LA CAVALE DES FOUS) by Marco Pico
	WELCOME TO THE ROSES (BIENVENUE CHEZ LES ROZES) by Francis Palluau		THE SON OF THE SHARK (LE FILS DU REQUIN) by Agnès Merlet
2001	A PIECE OF SKY (UNE PART DU CIEL) by Bénédicte Liénard	1988	LE JOUR DE CONGÉ by Carole Laganiere
	STEP BY STEP (UN HONNÊTE COMMERÇANT) by Philippe Blasband	1985	VAGABOND (SANS TOIT NI LOI) by Agnès Varda
2000	AMELIE FROM MONTMARTRE	1984	VIVEMENT CE SOIR by Patrick Van Antwerpen
	(LE FABULEUX DESTIN D'AMÉLIE POULAIN) by Jean-Pierre Jeunet		
	THE MILK OF HUMAN KINDNESS		
	(LE LAIT DE LA TENDRESSE HUMAINE) by Dominique Cabrera		
1998	LE VOYAGE À PARIS by Marc-Henri Dufresne		
	L'AMI DU JARDIN by Jean-Louis Bouchaud		

Writer-director

2001 WHEN THE SEA RISES (QUAND LA MER MONTE) Cowritten with Gilles Porte
The Louis Delluc first work prize 2004
French Academy Awards 2005, Best First Feature Film (César)

Theatre

1999-2000 LES PENSIONNAIRES by Jérôme Deschamps & Macha Makeieff
LES PRÉCIEUSES RIDICULES by Jérôme Deschamps & Macha Makeieff
1996 LE DÉFILÉ by Jérôme Deschamps & Macha Makeieff
C'EST MAGNIFIQUE by Jérôme Deschamps & Macha Makeieff
LES BRIGANDS by Jérôme Deschamps & Macha Makeieff
1990-93 LES PIEDS DANS L'EAU by Jérôme Deschamps & Macha Makeieff
1989-93 LAPIN CHASSEUR by Jérôme Deschamps & Macha Makeieff
1988 BRITANNICUS by H.Rolland
1986 SOUS-SOL by A. Boiseau
1985-86 SALE AFFAIRE, DU SEXE ET DU CRIME by Yolande Moreau

Television

2005 LE CRI by Hervé Baslé
2003 LA VIE EST SI COURTE by Hervé Baslé
2001 LE CHAMP DOLENT by Hervé Baslé
2000 SA MÈRE LA PUTE by Brigitte Roüan
1998 LE CHOIX D'UNE MÈRE by Jacques Malaterre
1995 BALOCHE by Dominique Baron
LE CHEVAL VOLÉ by Charlotte Brandstrom
1994 LES DESCHIENS (Nulle Part Ailleurs) CANAL +
ARTHUR RIMBAUD by Marc Rivière
L'AVOCATE by Michel Wyn & Philippe Lefebvre
LES VACANCES DE MAIGRET by Pierre Joassin
1993 LA LETTRE INACHEVÉE by Chantal Picault
1992 LES COMPAGNONS DE L'AVENTURE by Jean-Claude Arié
1991 NAVARRO by Gérard Marx

Michael Lonsdale

The Vicomte de Prony

Filmography actor

2006	UNE VIEILLE MAÎTRESSE by Catherine Breillat LA QUESTION HUMAINE by Nicolas Klotz GOYA'S GHOSTS (LES FANTÔMES DE GOYA) by Milos Forman
2005	MUNICH by Steven Spielberg ONCE UPON A TOMORROW (IL SERA UNE FOIS) by Sandrine Veysset
2004	GOOD GIRL (GENTILLE) by Sophie Fillières JEANNE À PETITS PAS by Nagar Djavadi LES INVISIBLES by Thierry Jousse LE PARFUM DE LA DAME EN NOIR by Bruno Podalydès
2003	BYE BYE BLACKBIRD by Robinson Savary STRANGE CRIME (LE PRIX DU DÉsir) by Roberto Andò 5X2 by François Ozon LE FURET by Jean-Pierre Mocky
2002	THE MYSTERY OF THE YELLOW ROOM (LE MYSTÈRE DE LA CHAMBRE JAUNE) by Bruno Podalydès
1999	THOSE FACING US (CEUX D'EN FACE) by Jean-Daniel Pollet ACTORS (LES ACTEURS) by Bertrand Blier
1998	RONIN by John Frankenheimer DON JUAN by Jacques Weber
1997	LET THERE BE LIGHT (QUE LA LUMIÈRE SOIT!) by Arthur Joffé

1994	NELLY AND MR ARNAUD (NELLY ET MONSIEUR ARNAUD) by Claude Sautet JEFFERSON IN PARIS by James Ivory	1975	THE PINK TELEPHONE (LE TÉLÉPHONE ROSE) by Édouard Molinaro GALILEO by Joseph Losey INDIA SONG by Marguerite Duras
1992	THE REMAINS OF THE DAY by James Ivory ORDER OF THE DAY by Michel Khleifi	1974	THE SPECTER OF FREEDOM (LE FANTÔME DE LA LIBERTÉ) by Luis Buñuel
1991	MY LIFE IS HELL (MA VIE EST UN ENFER) by Josiane Balasko WOYZECK by Guy Marignane	1971	THE OLD MAID (LA VIEILLE FILLE) by Jean-Pierre Blanc
1988	THE TRIBULATIONS OF BALTHAZAR KOBER by Wojciech Has	1970	DEAREST LOVE (LE SOUFFLE AU CŒUR) by Louis Malle
1986	THE NAME OF THE ROSE by Jean-Jacques Annaud	1969	L'ÉTALON by Jean-Pierre Mocky DESTROY, SHE SAID (DÉTRUITE, DIT-ELLE) by Marguerite Duras
1985	BILLY ZE KICK by Gérard Mordillat L'ÉVEILLÉ DU PONT DE L'ALMA by Raoul Ruiz	1968	LA GRANDE LESSIVE by Jean-Pierre Mocky STOLEN KISSES (BAISERS VOLÉS) by François Truffaut
1984	GOOD KING DAGOBERT (LE BON ROI DAGOBERT) by Dino Risi	1967	THE BRIDE WORE BLACK (LA MARIÉE ÉTAIT EN NOIR) by François Truffaut
1983	ERÉNDIRA by Ruy Guerra	1965	LA BOURSE ET LA VIE by Jean-Pierre Mocky
1982	THE GAMES OF COUNTESS DOLINGEN (LES JEUX DE LA COMTESSE D'OLINGEN DE GRATZ) by Catherine Binet SWEET INQUEST ON VIOLENCE (DOUCE ENQUÊTE SUR LA VIOLENCE) by Gérard Guerin	1964	LES COPAINS by Yves Robert
1979	MOONRAKER by Lewis Gilbert	1962	THE TRAIL (LE PROCÈS) by Orson Welles
1978	BARTLEBY by Maurice Ronet	1961	ADORABLE LIAR (ADORABLE MENTEUSE) by Michel Deville
1977	THE ACCUSER (L'IMPRÉCATEUR) by Jean-Louis Bertucelli THE DEVIL IN THE BOX (LE DIABLE DANS LA BOÎTE) by Pierre Lary L'ADIEU NU by Jean-Henri Meunier	1960	THE ITCHY PALM (LA MAIN CHAUDE) by Gérard Oury
1976	MR KLEIN (MONSIEUR KLEIN) by Joseph Losey	1958	A BULLET IN THE GUN BARREL (UNE BALLE DANS LE CANON) by Michel Deville

Theatre

2003	COMEDIES / CATASTROPHE / PAS by Michael Lonsdale
	SERMON SUR LA PASSION DU CHRIST by Jordi Savall
2002-2003	LE MÉTIER DE VIVRE by Jean Bart
2001-2002	LETTRES À UNE MUSICIENNE by Rainer Maria Rilke
1996	BEETHOVEN by Jonathan Fox
	LE BAL DES EXCLUS by Daniel Facérias
1994	ENTRÉE DE SECOURS by Michel Fagadau
1993	LA MOUETTE (The Seagull) by Michel Fagadau
1992	H by Georges Aperghis
1990	LE CERCEAU by Victor Slavkine
1988	TROIS VOYAGEURS REGARDENT UN LEVER DE SOLEIL by Wallace Stevens
1986	LA TOUR DE BABEL by Georges Aperghis
1985	CONVERSATION by Georges Aperghis
1980	ANTIGONE TOUJOURS by Jean-Louis Barrault
1979	NAVIRE NIGHT by Claude Regy
1978	LE NOM D'OEDIPE by Claude Regy
1977	L'EDEN CINÉMA by Claude Regy
1976	CHERS ZOISEAUX by Jean Anouilh
1974	LA CHEVAUCHÉE SUR LE LAC DE CONSTANCE by Claude Regy
1973	HOME by Claude Regy
	ISMA by Claude Regy

1970	L'EXCEPTION À LA RÈGLE by Jean-Marie Serreau
	LA MÈRE by Claude Regy
1969	UNE TEMPÊTE by Aimée Césaire
1968	SE TROUVER by Claude Regy
	L'AMANTE ANGLAISE by Claude Regy
1967	ROSENCRANTZ ET GUILDENSTERN SONT MORTS (Rosencrantz and Guildenstern Are Dead) by Claude Regy
	LA TRAGÉDIE DU ROI CHRISTOPHE by Jean-Marie Serreau
1965	ZOO STORY by Daniel Emilfork
	LE MAL DE TESTE by Pierre Dux
1964	COMÉDIE by Jean-Marie Serreau
1963	DES CLOWNS PAR MILLIERS by Raymond Rouleau
	L'AVENIR EST DANS LES OEUFs by Jean-Marie Serreau
	LE TABLEAU by Jean-Marie Serreau
1962	FRANCK V by André Barsacq
1961	LES NOURRICES by Romain Weingarten
	LA PENSÉE by Laurent Terzieff
1960	LE COMPORTEMENT DES ÉPOUX BREDBURRY by François Billeldoux

Television

2005	LA SÉPARATION by François Hanss
2002	ADIEU by Arnaud des Pallières
	LA PLACE DE L’AUTRE by Roberto Garzelli
2000	LA CROQUEUSE DE DIAMANTS by André Chandelle (TV Series)
1996	FRATELLO MIO by Giorgio Capitani
1991	MAIGRET ET LA GRANDE PERCHE by Claude Goretta
	L’AFFAIRE RODANI by Giorgio Capitani, (TV Series)
	L’AFFAIRE RAMPOLDI by Giorgio Capitani, (TV Series)
	L’AFFAIRE DE LA PLAGE by Giorgio Capitani, (TV Series)
1985	L’ENFANT ET LE PRÉSIDENT
1984	LE GÉNIE DU FAUX
	LE LOUFIAT
	LE TIROIR SECRET
1982	L’ARMOIRE
	LA JEUNE FILLE EN VERT
1981	L’AGENT SECRET
	WEEK-ENDS
	SMILEY’S PEOPLE
	LIBERTÉ, LIBERTÉ
1980	THE BUNKER
	PERSONNE NE M’AIME

1971	JEAN SANS TERRE
1970	ROMULUS LE GRAND
1968	APPELEZ-MOI ROSE
	LES FRÈRES KARAMAZOV
1967	ZOO STORY
1966	L’ARAIGNÉE
1965	LA CONVERSATION

Catherine Breillat

Director, writer

Filmography

2006	UNE VIEILLE MAÎTRESSE
2003	ANATOMY OF HELL (ANATOMIE DE L'ENFER)
2002	SEX IS COMEDY Directors' Fortnight opening, Cannes International Film Festival 2002
2001	BRIEF CROSSING (BRÈVE TRAVERSÉE) Grand Prize, Festival de Luchon 2002 Best Actress Award, Geneva
2000	FAT GIRL! (À MA SOEUR!) Berlin International Film Festival, Official Selection Best Young Actress Award, Rotterdam Film Festival Grand prize and double prize for Best Actress, Chicago
1999	ROMANCE
1996	PERFECT LOVE (PARFAIT AMOUR!)
1995	À PROPOS DE NICE, LA SUITE «Aux Niçois qui mal y pensent»
1991	DIRTY LIKE AN ANGEL (SALE COMME UN ANGE)
1987	VIRGIN (36 FILLETTE)
1979	NOCTURNAL UPROAR (TAPAGE NOCTURNE)
1975	A REAL YOUNG LADY (UNE VRAIE JEUNE FILLE)

Books

L'homme facile, edited by Christian Bourgois & 10/18 (re-edited by J'ai lu in 2001)
Le silence, après..., edited by François Wimille
Les vêtements de mer (play), edited by François Wimille
Le Soupirail, edited by Guy Authier
Tapage Nocturne, edited by Mercure de France
Police, edited by Albin Michel & Le Livre de Poche
36 Fillette, edited by Carrère
Une vraie jeune fille, edited by Editions Denoël
Pornocratie, edited by Editions Denoël
Le livre du plaisir (anthology), edited by Éditions Numéro 1
Romance (script), edited by Les Cahiers du Cinéma
À ma sœur! (script), edited by Les Cahiers du Cinéma
Corps amoureux, entretiens avec Claire Vassé, edited by Éditions Denoël

Jean-François Lepetit

Jean-François Lepetit has founded Flach Film in 1983. He produces and co-produces numerous feature films, TV film and documentaries. Since ROMANCE in 1997, he has produced Catherine Breillat's last 5 films and is currently working on Nora Hamdi's first film, DES POUPÉES ET DES ANGES as well as Catherine Breillat's next film BAD LOVE (temporary title) which will be filmed in English in Toronto and Paris this coming autumn, starring Naomi Campbell in the leading role.

Feature films:

FAMILY LIFE (LA VIE DE FAMILLE) by Jacques Doillon, DUST by Marion Hänsel, 3 MEN AND A CRADLE (TROIS HOMMES ET UN COUFFIN) by Coline Serreau, JOUR ET NUIT by Jean-Bernard Menoud, THE SECRET WOMAN (LA FEMME SECRÈTE) by Sébastien Grall, DIRTY DESTINY (SALE DESTIN) by Sylvain Madigan, DOWNHILL SUMMER (L'ETE EN PENTE DOUCE) by Gérard Krawczyk, THE CRUEL EMBRACE (LES NOCES BARBARES) by Marion Hänsel, UNDER SATAN'S SUN (SOUS LE SOLEIL DE SATAN) by Maurice Pialat, THE GRAND HIGHWAY (LE GRAND CHEMIN) by Jean-Loup Hubert, CHINA, MY SORROW (CHINE MA DOULEUR) by Dai Sijie, SEPARATE BEDROOMS (CHAMBRE À PART) by Jacky Cukier, THE MAESTRO (IL MAESTRO) by Marion Hänsel, BLACK RIVER (RIO NEGRO) by Atahualpa Lichy, LE BRASIER by Eric Barbier, ISABELLE EBERHARDT by Ian Pringle, DIÊN BIÊN PHU by Pierre Schoendoerffer, BUSINESS (BEZNESS) by Nouri Bouzid, LEOLO by Jean-Claude Lauzon, FAR FROM BRAZIL (LOIN DU BRÉSIL) by Tilly, BONSOIR by Jean-Pierre Mocky, HOLY NIGHT (LA NUIT SACRÉE) by Nicolas Klotz, LA CHAMBRE 108 by Daniel Moosmann, THAT'S ALL THEY EVER THINK ABOUT (ELLES NE PENSENT QU'À ÇA...) by Charlotte Dubreuil, PUSHING THE LIMITS by Thierry Donard, THE CASE (L'AFFAIRE) by

Sergio Gobbi, KILLER KID by Gilles de Maistre, BARNABO OF THE MOUNTAINS (BARNABO DELLE MONTAGNE) by Mario Brenta, FATHER AND SON (PADRE E FIGLIO) by Pasquale Pozzessere, POLIZIOTTI by Giulio Base, WHO KILLED PASOLINI (PASOLINI MORT D'UN POÈTE) by Marco Tullio Giordana, MARIO AND THE MAGICIAN (MARIO ET LE MAGICIEN) by Klaus Maria Brandauer, DEATH AND THE MAIDEN (LA JEUNE FILLE ET LA MORT) by Roman Polanski, SECRETS SHARED WITH A STRANGER (CONFIDENCES À UN INCONNU) by Georges Bardawil, JANE EYRE by Franco Zeffirelli, THE WHIMS OF THE RIVER" (LES CAPRICES D'UN FLEUVE) by Bernard Giraudeau, TONKA by Jean-Hugues Anglade, HOSTILE WATERS (PÉRIL EN MER) by David Drury, BANDITS by Katja von Garnier, MARTHA (MARTHE) by Jean-Loup Hubert, FOOLISH HEART (COEUR ALLUMÉ) by Hector Babenco, FIRE RIDER (HÖLDERLIN LE CAVALIER DE FEU) by Nina Grosse, TGV by Moussa Touré, ROMANCE by Catherine Breillat, POETICAL REFUGEE (LA FAUTE À VOLTAIRE) by Abdel Kechiche, FAT GIRL! (À MA SOEUR!) by Catherine Breillat, CONFESSION D'UN DRAGEUR by Alain Soral, SEX IS COMEDY by Catherine Breillat, ANATOMY OF HELL (ANATOMIE DE L'ENFER) by Catherine Breillat, IT'S OUR LIFE! (LA VIE EST À NOUS!) by Gérard Krawczyk, THE LARK FARM (LE MAS DES ALOUETTES) by Paolo & Vittorio Taviani, LA CAPTURE by Carole Laure, UNE VIEILLE MAÎTRESSE by Catherine Breillat.

Jean-François Lepetit has been executive producer in the United States for Walt Disney on the following films: 3 MEN AND A CRADLE (remake of TROIS HOMMES ET UN COUFFIN) by Leonard Nimoy 3 MEN AND A LITTLE LADY (remake suite) by Emile Ardolino, PARADISE (remake of THE GRAND HIGHWAY) by Mary Agnes Donoghue, and a first fiction film, I WRITE IN SPACE (J'ÉCRIS DANS L'ESPACE) by Pierre Etaix using IMAX-OMNIMAX.

TV Fictions

Séries jeunesse SECONDE B, C'EST COOL broadcasted on France 2, LA MADONE ET LE DRAGON by Samuel Fuller, LES MOUETTES by Jean Chapot, UN BALLON DANS LA TÊTE by Michaëla Watteaux, URGENCE D'AIMER by Phillipe Le Guay, ARMEN ET BULLIK by Alan Cooke, UN OTAGE DE TROP by Philippe Galland, LA RÈGLE DE L'HOMME by Jean-Daniel Verhaeghe, LE VENT DE L'OUBLI by Chantal Picault, LES MOTS QUI DÉCHIRENT by Marco Pauly, PARENTS À MI-TEMPS by Alain Tasma, UN GARÇON SUR LA COLLINE by Dominique Baron, JE M'APPELLE RÉGINE by Pierre Aknine, TOUS LES HOMMES SONT MENTEURS by Alain Wermus, L'AMOUR À L'OMBRE by Philippe Venault, L'HUILE SUR LE FEU by Jean-Daniel Verhaeghe, LA DISGRÂCE by Dominique Baron, TOUT CE QUI BRILLE by Lou Jeunet, LA BASTIDE BLANCHE by Miguel Courtois, LA COURSE DE L'ESCARGOT by Jérôme Boivin, BOB LE MAGNIFIQUE by Marc Angelo, UNE FEMME À LA DÉRIVE by Jérôme Enrico, LA TRESSE D'AMINATA by Dominique Baron, À BICYCLETTE by Merzak Allouache, PARENTS À MI-TEMPS II by Caroline Huppert, L'INCONNUE DU VAL PERDU by Serge Meynard, DE TOUTE URGENCE by Philippe Triboit, L'AUBE INSOLITE by Claude Grinberg, HÔPITAL SOUTERRAIN by Serge Meynard, LE HASARD FAIT BIEN LES CHOSES by Lorenzo Gabriele, LES FEMMES ONT TOUJOURS RAISON by Elisabeth Rappeneau, VOUS ÊTES DE LA RÉGION? by Lionel Epp, DEMAIN NOUS APPARTIENT by Patrick Poubel, LE PAYS DES ENFANTS PERDUS by Francis Girod, MON FILS D'AILLEURS by Williams Crépin, LE CRIME DES RENARDS by Serge Meynard, L'ONCLE DE RUSSIE by Francis Girod, ENFIN SEUL(S) by Bruno Herbulot, NOTABLE DONC COUPABLE by Francis Girod & Dominique Baron.

Documentaries

L'AMOUR EN FRANCE by Daniel Karlin, UNE FEMME CONTRE LA MAFIA by Irène Richard, BENAZIR BHUTTO by Omar Amiralai, RÉMINISCENCE or LA SECTION ANDERSON 20 ANS APRÈS by Pierre Schoendoerffer, LE SOULÈVEMENT DU GHETTO DE VARSOVIE by Willy Lindwer, PIN UP by Jérôme Camuzat, PHOOLAN DEVI by Irène Richard, COLLECTION LES ÉCRIVAINS DU XXÈME SIÈCLE, LES ANNÉES ARRUZA by Emilio Maillé, UN 8 JUILLET À SÉVILLE by Emilio Maillé, UN PARCOURS ALGÉRIEN documentary by Hervé Bourges & Alain Ferrari, LE MONDE SELON BUSH by William Karel in collaboration with Eric Laurent, GARDE À VUE by Emmanuel Hamon, EN QUÊTE D'HÉRITIERS by François Caillat, L'HOMME AU NOM GUILLOTINE by Stéphane Bégoïn, DE GAULLE INTIME by René-Jean Bouyer, VIOLENCES CONJUGALES EN GUISE D'AMOUR by François Chilowicz, LA FRANÇAISE DOIT VOTER! by Fabrice Cazeneuve, OUTREAU AUTOPSIE D'UN DÉSASTRE by Jacques Renard, THE WORLD ACORDING TO BUSH (LE MONDE SELON BUSH) de William Karel.

FLACH FILM

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Credits

Asia ARGENTO as Vellini
Fu'ad AÏT AATOU as Ryno de Marigny
Roxane MESQUIDA as Hermangarde
Claude SARRAUTE as The Marquise de Flers
Yolande MOREAU as The Comtesse d'Artelles
Michael LONSDALE as The Vicomte de Prony

With the participation of

Anne PARILLAUD
as Madame de Solcy

Amira CASAR
as Mademoiselle Marie-Cornélie Falcon

LIO
The singer

Caroline DUCEY
as the Queen of Diamonds

Isabelle RENAULD
as the Arrogant one

Jean-Philippe TESSÉ as the Comte de Mareuil
Nicholas HAWTREY as Sir Reginald
Léa SEYDOUX as Oliva
Frédéric BOTTON as the Cardinal de Flers
Aurélien FOUBERT as the best man
Jean-Claude BINOCHÉ as the Comte de Cerisy
Jean-Gabriel MITTERRAND as Ryno's Valet
Marie-Victoire DEBRÉ as the Courtesan
Camille SCHNEBELEN as the abandoned woman
Ashley WANNINGER as Vellini's suitor
Jean-François LEPETIT as the court jester
Thomas HARDY as Vellini's suitor
Ezéquier SPUCCHES as the pianist
Éric BOUHIER as the surgeon
Patrick ROIG as the castle doctor
Patrick TETU as father griffon
Suzanne MARTY as the chambermaid
Stéphane HAUSAUER as the castle valet
Daniel LEMOINE as the butler
Éric TURANZAS as diner waiter
Josiane TALEUX as the kitchen maid
Alain CONNAN as the Vicar
Frédéric LAFORÊT as the English witness
Malika KADRI as the old Berber woman
Azza et Meïssa SOUIF as Vellini young girl

Director of photography	Yorgos Arvanitis
Editor	Pascale Chavance
1st assistant director	Michaël Weill
Sound	Yves Osmu
	Yves Levéque
	Sylvain Lasseur
	Roland Duboué
	Emmanuel Croset
Production designer	François-Renaud Labarthe
Costumer	Anaïs Romand
Production Manager	Eddy Jabes

MUSIC

Yes Sir
Ralph Benatzky
© Ufaton Musikverlag c/o BMG Music Publishing France
Courtesy of BMG Music Vision
Version for piano Ezequiel Spucches
“Yes Sir” sung by Lio

Guillaume Tell: overture
(Orchestra) (1995 Digital Remaster)
© 1973 EMI Records Ltd. Digital
Remastering © 1995 by EMI Records Ltd

Guillaume Tell: On entend des montagnes
(1995 Digital Remaster)
© 1973 EMI Records Ltd. Digital
Remastering © 1995 by EMI Records Ltd

John Playford
Faronell’s Division
Extract from La Follia (Alia Vox)
Hesperio XXI
Direction Jordi Savall

Sanctus sanctus, 4 sanctus
Dona Nobis Pacem, 5 Agnus Dei
Extracts from MISSA SOLEMNIS, ré M, op 123 (Beethoven)
By Julia Varady, Vinson Cole, Iris Vermillion, Rene Pape, Kolja Blacher, the Berlin Philharmonic Orchestra, and Radio Berlin Choir
Conducted by Georg Solti (Orchestra) and Robin Gritton (Choir)
© 1995 DECCA RECORDS COMPANY Ltd
Courtesy of Universal Music Special Projects

Henry Purcell, The plaint
Alfred Deller, counter tenor, Wieland Kuijken, bass viol
William Christie, harpsichord
Roderick Skeaping, baroque violon
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UNE VIEILLE MAÎTRESSE
A film by Catherine Breillat
Produced by Jean-François Lepetit

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Texts and interviews: Pascale & Gilles Legardinier

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