

Gilles Pustelka presents

Your life is a failure, make your death a success!



OFFICIAL SELECTION
FESTIVAL DE CANNES

The Suicide Shop

OPEN
SEPT. 26 2012



A comedy by Patrice Leconte



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Gilles Podesta presents

The Suicide Shop

a comedy by Patrice Leconte

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in 2D and 3D

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Synopsis

Imagine a city where life has grown so sad that people have no taste for living, a city where the most successful shop is the one that sells poisons and ropes to help you end your life. But the owner has just had a new baby - and he's the embodiment of joie de vivre...

At the Suicide Shop, the rot has truly set in.



Tuvache Song

I can see you're down on your knees
You've lost your taste and lust for life
Let yourself go, mister, don't fight
Suicide is...
...a nice way out

Please do come in
Death is a gem
We stay open till nine pm
We're in the clear
We've nothing to hide
To help you die
is our greatest pride
Please don't be coy now, death can
be sweet
We help you stand on your own
two feet
Until the reaper, grim and swift

Pays a last visit to your suite
I can see you're down on your knees
You've lost your taste and lust for life
Let yourself go mister don't fight
Suicide is...
...a nice way out

Welcome to hell or paradise
You're the cocktail served on ice
You may hang yourself, shoot or
to slash
but death is a lady you pay for in cash
She'll come to you in different
flavours
Vanilla venom, quite a saviour
Hanging is what my daddy favours
O, what a thrill I'd add !
My mouth waters for a refill

My, what a thrill I'd add !

I can see you're down on your knees
You've lost your taste and lust for life
Let yourself go, mister, don't fight
Suicide is...
...a nice way out

We got a high quality choice
Death is our god and we're his voice
If you don't end up in the hearse..
Our rules are strict: we reimburse
If you went from riches to rags
If you were a giant, you're a bug
forget it all – your jeans have faded
Suicide's not overrated..





Interview with Patrice Leconte

Screenwriter & Director

Did you read Jean Teulé's novel when it first came out?

I read everything he writes, systematically, the way I read what Jean Echenoz, Douglas Kennedy, Patrick Modiano write... Yes, I did read "The Suicide Shop" when it was first published. I thought it was quirky and prickly. I was enchanted by its frank approach, its imaginativeness. I'd been approached at that time to adapt the novel but had turned it down, deeming it perfectly impossible to adapt. How could I recreate in a film, to live action, with real actors such a bizarre and unconventional world? It seemed unconceivable, unless your name is Tim Burton perhaps, which is not the case, alas.

But then a few years later a phone call changed everything...

My phone rang about four years ago (my phone rings once every four years). At the other end, a complete stranger, Gilles Podesta. I never turn down a free coffee with someone who has something to offer me. He told me he had an option on "The Suicide Shop", I stopped him immediately, explained that I'd already been offered the project and had turned it down. Then he said: "But you didn't let me finish, I'm suggesting an animation film." Then it all became very obvious. That's how it works sometimes; the trigger comes from the outside. Somebody takes you by the hand and gives you the very thing you were missing to go in the right direction. When Gilles Podesta

said the magic word "animation", everything lit up! With animation you're no longer in real life; you can be somewhere else, in an off-kilter world, a reconstructed world, filled with crazy, bizarre, quirky things. Animation isn't naturalistic; you're in an imaginative world. And it couldn't have happened at a better time, as I'd just found out the film I was about to shoot wasn't happening after all: I was free, practically at a loose end. So I was delighted and after 48 seconds of heart-searching, I told him: "OK, great, I'm free, I'll start this afternoon if you like..."

What about the idea of turning it into an animated musical?

I immediately thought it had to be a musical. I've wanted to do a musical for a very long time. This project lent itself very well to this because it allowed me to make a very dark yet joyful film. Everything is marvellously sinister when you have a desperate man singing a farewell song as he's about to swallow a phial of poison. The combination of music and animation gives you great freedom: incorrectness

is made more acceptable. The irritated father who suggests his seven-year-old son should take up smoking in the hope he'll develop lung cancer; this would be absolutely unbearable in a real film with real actors! But it becomes acceptable in this film, because this isn't real life, we're in another world.

A world you were familiar with, since you've worked in comics...

I was a voracious comics reader in my youth. In fact, I've always loved drawing. I'm self-taught. As a teenager I made short animated films with cut-out paper. Being a provincial who dreamed about movies, I moved to Paris. Having finished film school, I worked for five years for "Pilote" magazine. I used to do drawings and stories. Today I've lost track of comics somehow, there are so many, I have a hard time keeping up.

But I love animated cinema: the "Wallace and Gromit" films are enchanting. I think that the screenplay of Pixar's "Monsters, Inc" should be taught in schools. I admire "Waltz with Bashir"

positive. I didn't want him to look like an ad for fromage frais, nor should he have been too much of a caricatural Parisian urchin, but he had to be eccentric and a rebel. His spontaneous optimism inspired his character: a great big smile on top of a slight body.

Despite their faults, it's clear you're very fond of the Tuvache family.

That's why Mishima sees a shrink; it redeems him somehow. If this couple didn't have any flaws, doubts or weaknesses, it would be horrible! He falls apart and everything starts taking its toll on her too. She's kind; she's a very efficient shopkeeper. She'd be fantastic in a funeral home. She wants to do well by her customers; she helps put an end to their troubles...

We also encounter some rats that play a very particular role...

The rats are the Greek chorus that comments on the action and comes to punctuate a tragic moment, by showing us that the life of the rats is sometimes

more enviable than that of the humans in this sinister city.

How did you go about picturing the city and the shop ?

When I met Regis and Florent, the artistic directors, for a first work meeting, they already had suggestions to put to me. They had imagined a totally futuristic city, with lots of colours, and the shop grey and alarming. I asked them to do the exact opposite. A city that wouldn't be set in any particular time, both drab and sinister, a cross between the 13th arrondissement of Paris and North Korea. In short, a rather desperate world in which the shop would be the only oasis, the only splash of colour.

In the city the facades are forbidding and high, so the sun never shines in the streets, I'll admit this is not exactly smart. I didn't want an Orwell look at all, a style that said: "This is how our world is going to be in twenty years, watch out, it's almost like this already." I insisted that the city

should be familiar so the audience could easily identify with it. The shop had to be attractive, like a novelty shop, or a haberdashery in the Bastille, multi-coloured and filled with appealing items. Outside, it's sinister but inside it feels great! As for the customers, since with animation as soon as there's a crowd, it's a real pain, the shop is never packed. But there's Mister Calmel, for example, who lives at the top of a building and looks like some left-over peelings. There is nothing wildly funny about him (a left over who wants to end it all) but it's so over the top that it ends up being funny despite everything.

The direction really hits you when you see the film. You had fun, didn't you !

It was a pleasure to make. Like for a live action film, we decide the cutting and framing of the shots, but in this case, everything is easier, we can indulge in things that have become very expensive in traditional filmmaking but cost nothing here. For example, you want a vertical viewpoint, in

the rain, of the cul-de-sac at the end of which you discover the shop with all its lights shining. In a live action film we have to shoot with a gigantic crane, you have to ask permission from the local council, produce fake rain, shoot at night... It's heavy, expensive and complicated. Whereas here, you draw and that's it, we didn't bother anyone! On the other hand you can't get carried away and overdo it. You have to stay scrupulously close to the story you want to tell and remain credible. But Regis and Florent nonetheless slipped a wealth of details into each shot. They're not easy to spot, there are so many of them, and it moves very fast. I'm still discovering them now when I stop on one particular image. The film goes quickly. It lasts less than ninety minutes. Animation films tend to be shorter. It's probably because they were originally designed for an audience of children. You make it short as to not lose their attention. I am delighted because it's the length I've always been comfortable with.

To go back to the direction, is your work practically the same in animation as in live-action film ?

Yes, practically: you write the screenplay, chose the actors, direct them, frame the shots, choose the sets, the costumes, the lights, deal with the editing, the sound, the mix... so it's exactly the same as for a 'normal' film, but for the fact that you don't shoot. This way you avoid the uncertainties of the weather, eating in the canteen, actors' whims, the nights...

The most important stage, and also the most frustrating, is the animatic. It's a kind of moving storyboard. That's where you "see" the first draft of the film. This is the greatest difference with a live action film: during shooting, you film a shot and it's there, the way you had it in mind, so you can move on to the next one... Whereas with the animatic, you only see intentions. And you need an overactive imagination to picture what it's going to be like. You chose what you have to add or take off, you plane down, you accelerate, you define the whole thing better. At this stage there are still very

few of you. But once the animatic is approved, it goes into production in studios with large teams to go from draft to film. It's as if you had a crossed-out copy full of annotations and it was going to be turned into a clean copy. And that takes two years... I found this process very long. Normal but so long. Fortunately, in the meantime I directed a film and a play and wrote a novel...

How did you work on the songs ?

I had already written songs in the past, even a whole operetta with Etienne Perruchon, I knew he was the right man for the job. He knows how to compose timeless music scores that stick to what the film is saying. He has a sense of humour, we laugh at the same things. He's the perfect collaborator! When I wrote the screenplay, at the beginning, I just indicated where the songs would be and what they would be about. Once the screenplay was completed and validated, I got down to the lyrics, and then started to communicate with Etienne. We went back and forth until we were both satisfied.

You have chosen actors who can sing rather than the opposite...

I chose actors who were not necessarily known by the public but whom I know well and appreciate a lot, who are imaginative, vivacious and precise in the way they act, and who can also sing. I feel that famous actors disrupt the image. The ear and the eye don't go together, as a result you don't look at the picture. The actors are there to play real characters, but their voices can't be too normal. They need to use an off beat voice, similar to the drawings. The only actor I chose by ear is the one who plays Alan. I had noticed his voice when he played the young Gainsbourg in Joann Sfar's film. He is also the child in these two magnificent films by Ursula Meier ("Home" and "Sister"). His voice has a very peculiar resonance that makes it very endearing. You have to chose the voices before you do the animation because the way you play a sentence, slow or fast, sad or happy, panicked or calm, will modify the body language. Hence the voice gives rhythm, the tone. In the end you direct actors in an animated film exactly as you would for a radio play.

Was directing an animated film like making a first film for you ?

Yes, exactly! I had the same kind of enthusiasm as I had the very first time, during my discovery of the creative process of creation with which I wasn't familiar at all. There's a freshness, an insouciance, a lot of fun to be had doing things you know nothing about. It's fantastic to tackle a project saying: "I don't know how to doing it" and do it anyway. I loved the experience and hope to make another animated movie very soon.

Etienne Perruchon says your film rocks and Jean Teulé says it's a killer, what do you say ?

That's very kind of them. I think the film is incorrect and subversive, but also really hilarious. I hope I've managed not to be under Tim Burton's influence too much. I would love to show him the film one day...



Patrice Leconte

Filmography

- | | | | |
|------|---|------|---|
| 1976 | Les vécés étaient fermés de l'intérieur | 1996 | Les Grands Ducs |
| 1978 | Les Bronzés | 1998 | Une chance sur deux |
| 1979 | Les Bronzés font du ski | 1999 | The Girl on the Bridge |
| 1981 | Viens chez moi, j'habite chez une copine | 2000 | The Widow of Saint-Pierre |
| 1982 | Ma femme s'appelle reviens | 2001 | Félix and Lola |
| 1983 | Circulez ya rien à voir | 2002 | Love Street |
| 1985 | Les Spécialistes | 2002 | Man on the Train |
| 1987 | Tandem | 2004 | Intimate Strangers |
| 1989 | Monsieur Hire | 2004 | Dogora : Ouvrons les yeux (documentary) |
| 1990 | The Hairdresser's Husband | 2006 | Les Bronzés 3 : Amis pour l'avie |
| 1991 | Lest we Forget (various directors) | 2006 | My Best Friend |
| 1993 | Tango | 2008 | The War of the Misses |
| 1994 | Le Parfum d'Yvonne | 2011 | Voir la mer |
| 1995 | Lumière and Compagnie (various directors) | 2012 | The Suicide Shop |
| 1996 | Ridicule | | |



Pedestrian song

Survivor

Say... what's the purpose of fighting...
When life is gloom and grim...
With no life in perspective... ?
Please fellow rat don't you struggle...
The price is much too high
Low profile and don't haggle....

RATS

Misfortune, rabies and black cats
Shall come to humans, slim or fat..
You're better off as a sewer rat....

Survivor

Why should I count all the stairs?
To my miserable lair
To survive is not living...
When you can cut your own throat

Like that Shakespearian bloke
With a bare Danish bodkin...

RATS

Misfortune, black plague and wombats
Will come to humans, slim or fat
Join in... the sewer is a place for rats ...

Survivor

Who wants to live the way I live, life is not worth
Trouble's my middle name
Got it on the day of my birth
And no-one is to blame....

RATS

That human is right all the same.
He should go out, look for the rain...
And then put a bullet in his brain....

Interview with Jean Teulé

Author

How did you come up with the idea of this shop ?

I was writing "Oh Verlaine!" which is about the last autumn of the poet's life, when he was looked after by the students of the Latin quarter of that time. During my research I kept coming across references about a group of schoolboys who had written a collection of poems called "The Suicide Shop". Each time I stumbled upon it I thought: "What a great fucking title!" These schoolboys were the Goths of their time and their writings, which remain undiscovered, were probably variations on the "Yeah, life is shit..." theme. My son was twelve at the time and very difficult. He only saw the dark side of things, so I thought: "I'll keep the title and reverse everything. I'll create a sinister world and a sinister family and throw a happy kid into it."

A pause in between two historical novels ?

Exactly! My historical novels require time and research. There, in between "Je, François Villon" and "Monsieur Montespan", I needed a breather. So I decided to write a funny little book. It was a digression. And it's my most successful book worldwide; it just goes to show there is no justice! (To date, the book has been published in twenty countries). My publisher told me: "It's not a good idea to write a novel with the word "suicide" in the title. It's repulsive. People aren't going to follow you on this one but if that's what you want, do it." He was the first to admit his mistake... In fact, suicide is a universal topic. It just needed to be off-kilter. Hence the slogan on the shopping bag that you see on the cover of the book: "Screwed up your life?"

Allow us to help make a success of your death! Tuvache, Suicide Specialists for ten generations.” That sets the tone... “Dead or your money back!” is their motto. This book was conceived with so much joy. I laughed to myself the whole time I was writing it.

How were these characters born and how did you choose their names ?

Tuvache is a marvellous real name I'd already used in “Darling”. The shop, located on Boulevard Bérégovoy, is owned by a gloomy family, naturally for this type of establishment. So I looked for names that had a connection with suicide. Mishima for the father and Lucrecia, like Borgia, for the mother, who prepares poisons in her scullery. They name their children after famous suicides: Marilyn, after Marilyn Monroe, Vincent as in Van Gogh and finally Alan, like Alan Turing, the inventor of the computer who killed himself eating an apple he had previously dipped in cyanide... Then I had fun with the customers. There are those who are

too poor to afford anything at all, to whom the Tuvache family generously gives a shopping bag bearing the shop logo and a piece of sticky tape so they can suffocate themselves. Children go to the shop to buy empty bubble gum packets... You can buy ropes to hang yourself with, poisons with crazy names. I even imagined that one day the Tuvaches, who of course can't try their products or else they'd die, still want to test a porous condom for those who choose to die through sexual contamination. The condom indeed is porous because a third child is born. That's when disaster strikes, Alan is joie de vivre personified. He sees life through rose-coloured glasses, laughs constantly, consoles the customers, and thus is the despair of his family: the worm is in the apple.

Unlike Patrice Leconte's film, your novel doesn't end well...

My publisher hated the end (I wonder if I should get another publisher...) Miou-Miou, my partner, was outraged and many people wrote me insulting letters: “You had no right to kill Alan!”, as if he

was a real person... In fact, the debate is about the last sentence of the book where I write, talking about Alan suspended in mid-air: “He opens his hand.” You can interpret this as a sign of hope: he opens his hand so his family can save him, or on the contrary: Alan was an angel who had come to earth to accomplish his task then goes back. I wanted this sentence to be ambiguous. I insisted that it should end this way because, in my novel, you can read everything about suicide except the effect it has when people find out. Because when someone commits suicide (I've known a few) in most cases you can't see it coming. You say to yourself: “Damn, I had lunch with him last week and I didn't see it coming.” I wanted, after that last sentence of my book, the reader to turn to the next page expecting to read some explanation but find nothing, not a word! Only the deafening silence, and you're on your own with this now. Now, for each adaptation, whether a film like Patrice Leconte's, a comic book, musicals or plays throughout the world, I'll only ask one question: “Did you keep the ending?” They all reply: “No”. But I don't mind. The way I look at it is: “You've bought the rights

for this novel so they're yours. Do what you want! It won't affect my novel in any way, so...” To date there are eight theatrical adaptations worldwide. It is being performed in Seoul since May, and it's going to tour China for five years. The play is set in the shop, I guess. I don't know. I don't read the adaptations and I don't bug the people who write them. As a result everyone thinks I'm a nice guy...

What did you think of the film ?

First of all I love Patrice Leconte. We've met before and I always send him my novels. I like his films. I'm very proud he chose to adapt my book for the cinema, and for as an animated film on top! When I went to see the film, my intention was not to judge an adaptation. I know my novel; I've got it at home. I went to see the latest Patrice Leconte film and it blew my mind. I came out saying: “Here is a film I've not seen before!”. He had some pretty gutsy ideas that weren't in the book: the father who obliges his son to smoke, the kids watching Marilyn doing a striptease, the Rorschach

tests at the shrink's... and the songs are brilliant! The film knocked me out. It's a director's film, rich and lively, each image sparkles, the camera is everywhere, probably because you have so much more freedom with animation than with live action.

Do the characters look like the ones you had imagined?

No. In my mind, Lucrecia looked like Miou-Miou and I imagined Mishima looking like Jean-Pierre Bacri. But the city is very similar to what I had in mind. The sets are out of this world, with people falling off buildings like rain... Leconte has put some Charles Trenet in his film ("Y'ade la joie"), I'd picked another song but Trenet is even better. The quirkiness and the humour are crystal clear right from the start. Honestly, this movie's a killer... which is just as well, considering its title.



Jean Teulé Biography

Already widely known for his work in television, as an author of comic books and as a screenwriter, Jean Teulé now exclusively dedicates his time to writing novels. He has written twelve to date, all published by Editions Julliard.

His novel "Darling" was adapted for film in 2007 by Christine Carrière, starring Marina Foïs and Guillaume Canet. "Mister Montespán" sold 220,000 copies, and won the Prix Maison de la Presse and the First Palatine Prize for a historic novel. Olivier Marchal will adapt it for the big screen.

Published in 2007, "The Suicide Shop" has been translated into some fifteen languages. Since, Jean Teulé has written "I'd Like to Kill Myself But I Don't Have the Time", a comic book illustrated by Florence Cestac and published by Dargaud.



Customers' song

Lady N° 1

Seems I've burnt my midnight oil
I've been alive too long...

Lady N°2

I'm sure they know the way
Out of this mortal coil

Couple

How should we say goodbye, how?
The brochure is so tempting...

Wife

What about sweet strangulation?

Husband

Or a lethal injection now?

Lady N°1

I fancied cutting my wrists
Quite a nice way to die...

Lady N°2

Give lady death a wet kiss...
That's how you go in style

The Customer (wearing glasses)

You need and they provide
A gun, a knife, a pill...
Some sparkling cyanide

This is death, not a drill...

Lady N°2

A shotgun...honestly...
Think of a better way, Sir
Watch your coat...smeared with
blood
And stains of sleazy powder....



Interview with Etienne Perruchon

Composer

You compose music for Patrice Leconte on a regular basis. How do you work together ?

We've become accomplices over the years and Patrice knows and trusts me. Which is to say that to work for Patrice means great freedom. For example, he never places temporary music on his films to show me what he would like. Thankfully he doesn't because when it does, the director ends up having real difficulty changing it and the composer risks being forced to reproduce the temporary music. On the contrary, Patrice tells me: "Give me some Perruchon!" and when he hears something he likes, he takes it and doesn't ask me to compose three other versions to be able to have a choice. He knows what fits his expectation. It's rare. Patrice loves music and knows how to communicate with

the composer. He finds the right words and knows how to motivate you. He also knows how to say what he wants. He'll often describe the music in his screenplay. In "The Suicide Shop", for example, he wrote at one point: "And the music, which was thundering, goes out on tiptoes." Typical Leconte!

"The Suicide Shop" is a musical film, with a number of songs, so your role is essential. How did you approach it ?

I had to start by what would serve the images, that is to say the songs, so very early on, before the animation. Then I worked on the score, once the animation had been done. It was necessary that score and songs should be connected, that the two together would represent a single world: the world

of the film. The tone had to be found. Here we have a dark yet light humour, an off-kilter tragedy, like all the best comedies. Reading it I thought Leconte had at last let the humanist in him talk.

How would you define the role of music in film ?

I feel that the music's emotional role is to help complete something in each member of the audience. It's not about filling out the image but creating a feeling that takes you by the hand. I try to place myself between the theatre and the screen, between the story the film is telling and the feeling the audience gets from it. I work on the feeling the audience will get from the music. It's a little bit like opera: what the orchestra plays says something other than what is happening on stage. I composed nine songs for this film, nine themes that served as "sauce base" from which to concoct the score. There are one or two moments with anecdotal music that serves to illustrate some particular scenes. In all, almost one hour and ten minutes of music for a film lasting one hour and twenty minutes...

This was the first time you've worked on an animated film. How is it different from live action ?

Nothing is real in animation, except the actors' voices. So you have to use real instruments to give some feeling of reality to an animated film. You have to introduce flesh in the sound. All synthesizers must be banished. The first song, when we discover the shop, is the Tuvache Family song. The Tuvache song is, as in an opera, the overture. It's here to say: "This will be our world, both dark and funny." The feeling of twisted humour comes from the combination of image and music. But the music itself is first degree. The characters believe what they are 100%.

How did you work, in practical terms ?

Since I live in Annecy and Patrice in Paris, I would say that in practical terms we worked... over the phone. Patrice, being sure of what he wants, can listen to the demos over the phone and tell me right away if I'm going in the right direction

or straying. He is not obtuse, he keeps an open mind. He waits for me to suggest things, and gets going from there. For example, in this film, I had decided to opt for an orchestra without a piano. The symphonic orchestra allows you to go from the intimate to the hugely expansive in a second, whereas piano softens and tends to over-romanticize everything. And piano is difficult to mix when there is a lot of dialogue. And Patrice agreed, except for the scene where Alan is on top of the Vox. He wanted piano there and he was right. Alan is alone, face to face with his destiny; the piano solo makes it all crystal clear. But Patrice never excludes anything as a matter of course. For example, for Mr Tuvache I used organ and harpsichord. Patrice is not the kind of person to say: "Oh no, no harpsichord!" He listens first. And he did like this baroque style, off-the-wall and sombre, which sums up Tuvache pretty well: classy horror...

So first there were the songs...

We started with the screenplay, to see exactly where the songs would go. Then I composed with the lyrics as a base. There were duos, trios, etc... We started with a first version on the piano with me singing. Then we recorded the songs. We chose actors who could sing and not the opposite. The actor's performance nuances his/her voice. An actor has the intelligence of his character; he can establish an intention that he'll keep, whatever moment is sung. Then we worked with the animatic, and that was like any other film. You look and decide where to put music, and why. After this step, I wonder: "Which orchestra, how many musicians?". For this film, I imagined a big orchestra, eighty musicians, with tripled wind instruments, lots of percussion, etc... Again, Patrice has complete trust in me, and he rarely comes to attend recordings. He knows I've been writing for orchestras for forty years. Patrice loves to discover the music when it's all completed. He doesn't come and listen so he can validate, he comes to discover the final product. I think he thought it was beautiful...

Etienne Perruchon

Biography

Born in 1958, Etienne Perruchon has composed many different works in many different genres, from symphonic music to music for theatre and film.

He created the music for Corneille's "The Liar" at the Comédie Française, for Charlie Brozzoni's shows ("La Grande Parade au cabaret de l'ange bleu", "Le Géant de Kaillass", "La Tempête"), for Gil Galliot ("L'histoire merveilleuse de Marco Polo", "Le Roi Singe" and the musical "The Wizard of Oz") as well as "Léonce et Léa" and "Woyzeck" by Georg Büchner, produced by André Engel at the Odeon Theatre in 2001 and 2003.

Among his symphonic compositions, "Un grand bouquet blanc" was played at the foot of the Eiffel Tower by the Orchestra of the Laureates of the Paris Conservatoire and heard by more than 700,000 spectators.

Etienne Perruchon and Leconte met for "DOGORA", released in 2004. Since then they have worked closely on many projects, including "GROSSES CHALEURS", Laurent Ruquier's play directed by Patrice Leconte, and the scores for Leconte's last three films, "LES BRONZÉS 3 : AMIS POUR LA VIE", "THE WAR OF THE MISSES" and "VOIR LA MER".



Alan's song

Is it a new trend.. ?
Or just a new rave...
All these nice people who pick the short way to the grave
what a rave....

I won't go for it...
...I can't accept it...
What's the use of being on earth,
if there's no life after your birth?
...and what's worse....

We don't even know
What will come next:
Will we be angels...?
Shall we be hexed...?
Do our souls linger or rest?

Death to lady death
She is no fun...

Let's not save her breath
If we still want to have some folks left
in the end..
There's nothing we can do..
We're just kids with no goals

There's something you can do
If life can top it all...

We're just kids on the loose
Who wants to chase a goose?

True, we're just but a few
But we can pull it through...
Now let me find a way
I think i got it now..

Now let it him find a way
He thinks he's got it now...

Cast

the voices of

The Tuvache Family

Mishima	Bernard Alane
Lucrecia	Isabelle Spade
Alan	Kacey Mottet Klein
Marilyn	Isabelle Giami
Vincent	Laurent Gendron
Good-looking Guy	Pierre-François Martin-Laval
Shrink	Eric Métayer
Monsieur Calmel	Jacques Mathou
Gynaecologist	Urbain Cancelier
Uncle Dom	Pascal Parmentier

The Customers

Desperate Man	Edouard Pretet
The Rescuer	Jean-Paul Comart
Little Old Lady	Annick Alane
Mr. Dead for Two	Jacques Mathou
Mrs Dead for Two	Juliette Poissonnier
Feverish Man	Philippe DuJanerand
Depressed Man	Urbain Cancelier
P.E Teacher	Pascal Parmentier
Bourgeoise Lady	Isabelle Petit Jacques
The Wife	Juliette Poissonnier
The Husband	Philippe Du Janerand
Little Lady 1	Nathalie Perrot
Little Lady 2	Annick Alane
Homeless Man	Eric Métayer
Suicidal Man on the Bridge	Jean-Paul Comart

Crew

Written and Directed by
Adapted from the novel by
Published by

Art Directors and Graphic Designers

Original Music
Editor
Mix

Associate Producers

Producers

Patrice Leconte
Jean Teulé
Éditions Julliard
Régis Vidal
Florian Thouret
Etienne Perruchon
Rodolphe Ploquin
Thomas Gauder
Emmanuel Montamat
Eric Mistler
Diana Elbaum
Arlette Zylberberg
Ilona Marouani
Gilles Podesta
Thomas Langmann
Michèle and Laurent Pétin
André Rouleau
Sébastien Delloye

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Canada	France 3 Cinéma Caramel Films
Belgium	Entre Chien et Loup RTBF
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With the support of	The Wallonia Region Casa Kafka Pictures-Dexia Pôle Image de Liège Dreamtouch Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie-Bruxelles
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In the framework of	Pôle Image Magéllis
With the support of	Charente Département La Région Poitou-Charente
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With the participation of	Fonds d'Action Sacem
Sound	SRD
Format	1.85



wild bunch