

CALL MY AGENT!

ARTISTIC DIRECTOR:
CÉDRIC KLAPISCH



SERIES 6x52'

MON VOISIN PRODUCTIONS AND MOTHER PRODUCTION
PRESENT

CALL MY AGENT!

CREATED BY:

FANNY HERRERO (KABOUL KITCHEN, THE LINE, DESPERATE PARENTS)

DIRECTORS:

CÉDRIC KLAPISCH (PARIS, THE RUSSIAN DOLLS, THE SPANISH APARTMENT),
LOLA DOILLON (JUST ABOUT LOVE?, IN YOUR HANDS),
ANTOINE GARCEAU

SPECIAL GUEST STARS

CÉCILE NATHALIE LAURA JULIE JOEY LINE FRANÇOISE AUDREY FRANÇOIS
DE FRANCE BAYE SMET GAYET STARR RENAUD FABIAN FLEUROT BERLÉAND

WRITERS:

NICOLAS MERCIER (ST TROPEZ, CLARA SELLER, MY WORST NIGHTMARE), QUOC DANG TRAN (KABOUL KITCHEN, DESPARATE PARENTS),
SABRINA B. KARINE (DESPERATE PARENTS) CAMILLE CHAMOIX (GAZELLES), ELIANE MONTANE (SCÈNES DE MÉNAGES),
ANAÏS CARPITA, CÉCILE DUCROCQ (PROFILING, MAISON CLOSE), BENJAMIN DUPAS (KABOUL KITCHEN, THE LINE)

PRODUCTION:

MON VOISIN PRODUCTIONS & MOTHER PRODUCTION
DOMINIQUE BESNEHARD, MICHEL FELLER, HAROLD VALENTIN, AURÉLIEN LARGER

COPRODUCTION:

CE QUI ME MEUT MOTION PICTURES, WITH THE PARTICIPATION OF FRANCE TÉLÉVISIONS
WITH THE SUPPORT OF RÉGION ILE-DE-FRANCE IN PARTNERSHIP WITH THE CNC

COMEDY

DELIVERY: SUMMER 2015

GET READY FOR GLAMOUR,
INTRIGUE AND LOTS
OF LAUGHS
WITH A UNIQUE TEAM
OF PARISIAN AGENTS...

Every day is like walking a tightrope for talent agents Mathias, Gabriel, Andrea and Arlette, striving to get contracts for prestigious clients like Cécile de France, Nathalie Baye and other top actors. With a tight-knit team like a dysfunctional family, there's just as much drama and laughter off-screen as on! When naive young Camille, actually Mathias' illegitimate daughter, shows up in Paris pushing for a job, she leads us into the life of the agency and behind the scenes of the wild world of stardom. In the wake of the agency boss' death, everyone has to pull together to stay afloat. It's one impossible situation after the next as the agents juggle their professional and personal lives on the fine line between artistic integrity and paying the bills.

THE AGENTS



CAMILLE COTTIN
(ANDRÉA)

A stunning, vivacious agent who runs a tight ship but has no scruples about mixing intimate affairs with professional duties.



THIBAUT DE MONTALEMBERT
(MATHIAS)

An uncompromising, ambitious agent who juggles his stars' neuroses and the secrets of his private life while working towards his goal to take over the agency.



GREGORY MONTEL
(GABRIEL)

A charming and resourceful agent who tends to over-think issues but is much loved for his humanity by colleagues and stars alike.



LILIANE ROVERE
(ARLETTE)

Savvy 70-something archetype of the ultra-French lady, a legend in the business never without a wise word – nor her little dog Jean Gabin.

GUEST STARS

CALL MY AGENT!



CÉCILE DE FRANCE

In **episode 1**, Cécile struggles to meet the challenges of preparing to play the lead in Quentin Tarantino's next movie, revealing the fragility beneath her public image of atypical strength and energy. Little does she know she doesn't actually have the role. Her agent Gabriel is too petrified to tell her Tarantino has changed his mind – and that it's an "age problem." But how long can he keep it a secret?

Cécile de France began in theatre and soon rose to stardom in films such as Cédric Klapisch's *The Spanish Apartment*, *Russian Dolls* and *Chinese Puzzle*, Jackie Chan's *Around the World in 80 days* and Clint Eastwood's *Hereafter*.

LINE RENAUD & FRANÇOISE FABIAN

In **episode 2**, Françoise Fabian, slated to play the lead in an audacious young director's film, pulls out at the last minute. Gabriel convinces Line Renaud to replace her, sparking an old rivalry between the two stars that dates back to their school days. Françoise uses her characteristic glamour and finesse to get the role back, but Line holds on tenaciously with her irresistible frankness and warmth. It's a war that can't be won! How can the agents save the film and keep the agency's reputation from being torn to shreds by the actress left behind?

Françoise Fabian. She is a leading lady of French and international films who started out on the 50s stage at the Paris Conservatoire. She is known for Eric Rohmer's *My Night at Maud's*, Luis Bunuel's Masterpiece *Belle de jour* and Guillaume Gallienne's *Me, Myself and Mum*.

Much-loved French singer and actress **Line Renaud** toured the world and shared the stage with the likes of Yves Montand. With Dean Martin, she recorded the legendary hit "Relax-Ay-Voo". Extensive screen credits include Jean Boyer's *La Madelon*, Claude Lelouch's *Le Courage d'aimer* and Dany Boon's *Welcome to the Sticks*.



NATHALIE BAYE & LAURA SMET

In **episode 3**, Nathalie Baye and daughter Laura Smet, chosen for the leads in a Swedish drama, are excited about sharing the big screen for the first time – until they learn they'll have to spend three months shooting in close quarters on a cold, remote little Swedish island. They both want out, but neither of them has the courage to admit it to the other. Instead, each goes to great lengths to try to get herself fired. Their hilarious antics don't fool the director – but will the actresses ever stop acting and face the moment of truth?



Nathalie Baye's films include Steven Spielberg's *Catch Me If You Can* box-office hit thriller *Tell No One* and the critical success *An Affair of Love*, for which she won two Best Actress awards.

Her daughter **Laura Smet's** features include, Yves Saint Laurent, *Eager Bodies* and Claude Chabrol's *The Bridesmaid*.

AUDREY FLEUROT

In **episode 4**, Audrey Fleurot, saddled with debt and the responsibilities of raising a toddler and a newborn baby, is forced back to work when a fiscal inspector demands immediate payment of two years back taxes. Her agent Mathias gets her a role: but can she handle playing a pole dancing stripper? The juggling act between maternal love and professional obligations pushes Audrey and the whole agency to hysterical extremes.

Audrey Fleurot, known for films *The Intouchables*, *Midnight in Paris*, as well as the hit TV series *Spiral* and *The Line*.



JULIE GAYET & JOEYSTARR

In **episode 5**, Julie Gayet plays an aristocrat in a period film who has an affair with her servant, played by infamous bad boy JoeyStarr. Despite their conflicting characters and work methods, unexpected romantic sparks fly – on screen and off! But Julie’s sensitive nature can’t handle Joey Starr’s brutal ways. Can the beauty tame the beast?



Controversial French beauty Julie Gayet, whose feature roles include *Quai d’Orsay*, *My Best Friend*, *Chaos* and *Desire* and *Select Hotel*.

Notorious bad boy JoeyStarr is an award-winning rapper, composer and actor. Twice César Award nominee for Best Supporting Actor (*Poliss*, *All About Actresses*).



FRANÇOIS BERLÉAND

In **episode 6**, François’ capacity for self-derision is put to the test when he accepts the title role in a stage production of *Don Juan* portrayed like a kitsch 80’s ladies’ man. When the young hip director insists he do a ludicrous jacuzzi scene, he walks out. But actually, it’s to hide his deep dark secret: he can’t swim! His agent Andrea negotiates compromises, but things just get worse. The truth has got to come out – but how?

Theatre star **François Berléand** known for roles in award-winning films such as thrillers like *Tell No One*, Christophe Barratier’s *The Chorus* and Louis Malle’s *Au Revoir Les Enfants* and blockbuster hit films *The Transporter I, II* and *III*.

DIRECTOR'S NOTE

CÉDRIC KLAPISCH



I have known Dominique Besnehard for a long time, throughout his many professional incarnations: actor, casting director, talent agent, and now producer.

It was while we were promoting my last film, in which Dominique plays the role of a publisher, that he asked me if I would be interested in directing a series – “his” series – about a talent agency. Knowing his sensitivity and sense of humor, I was curious and asked to see the scripts.

I was immediately taken in by the first episode, by the tone and rhythm of the writing, and by

the subtle intertwining of personal and professional issues so typical in the world of film and television that I have been gravitating in and around for the last few decades. As soon as I read the second episode, I knew I wanted to direct the series.

Even though I feel like I really recognize the film industry in these scripts, I also know how important it is to reach out to a wider audience. The worst thing we could do is to make this series all about private jokes. I fully realize that we need to get audiences involved in our characters’ personal problems in order to make their professional conflicts interesting to more than just the “happy few.” For me, talking about actors through agents is more than just a way to exploit the “behind the scenes” aspect. What struck me when I read the scripts was how clearly the actors’ issues were above all human issues. An actor is humanity in its essence.

Jealousy, competition, narcissism, dissimulation, pride – all those feelings and issues so intensely fueled by the challenge of being an actor speak first and foremost to all of us, and that is what interests me here.

From this perspective, the story lines for our guest stars need special attention in the writing stage. The catalyst is usually a professional problem, but the characters’ fragile points need to be revealed through the story with humor. The Americans and the English, who enjoy making fun of themselves, are generally quite gifted at this.

I think the team of screenwriters did a good job of delving deep into each character to give life to this talent agency: a dynamic little company called “ASK.” I especially like the “upstairs-downstairs” feeling between the agents and their assistants, a device so successfully used in the series “The West Wing.”

Because of the stars’ VIP status, issues of hierarchy, which exist in every company, take on larger-than-life proportions. As in all my films, I like to create unique secondary characters in addition to the leads, and the series format gives me more time to develop those characters.

I began my career with *Le Pêril Jeune*, a low-budget film for Arte, so I am familiar with the limitations television imposes. But I also know how those limits can generate creative energy, even if no two channels are alike. English, American and Scandinavian television programs – and more recently, French programs as well – have demonstrated that the most ambitious series can garner a very wide audience, and I want to contribute to this huge, fascinating work in progress.

This series is about a talent agency, but also about the microcosm a company is. It is about the way we relate to fiction and our dreams, as well as the difficulty of making the bridge to reality – as is so often the case in the world of filmmaking, in particular. This generates some funny situations, but also a lot of pain. That whole rich spectrum of emotions is what I want to see shine through this series.

Today more than ever, we need to make French series that can stand up to what the English and Americans are producing. I see this comedy series as an opportunity to meet that challenge.

Cédric Klapisch

AUTHOR'S NOTES

This series came into being because Dominique Besnehard had something to say about a business he knows all too well, having been for many years one of the industry's most famous talent agents. His unique experience and perspective has nourished our screenwriting process, giving the series the realism needed to better portray its utter madness. With producer Harold Valentin and the support of a team of writers, we made a bet that we had in hand fabulous material for an original, modern, popular and high-quality series.

The business of being a talent agent is not well known to the general public. This fact didn't scare us; it excited us. Dominique had a thousand stories to tell, and I loved finding links between them, ways to help them take form and give them meaning, all from a comic perspective. It is very stimulating for a writer to sneak behind the scenes of a profession that is so overexposed on its surface by the media, but whose inner workings are grossly misunderstood. It requires one to be precise, clear and open-minded, to avoid all damaging egocentric temptations.

And then we said to ourselves, there must be room for some new television heroes today other than cops, lawyers, doctors, housewives and prostitutes... though an argument could reasonably be made that our talent agents are a little bit all those things!

In the beginning, I didn't know much about the film industry, nor the talent business; in Dominique's stories, I was above all touched by the immense fragility of the actors, who require everyone who revolves about them to remain absolutely solid. In particular, their agents, who act not only as a barrier between stars and their public, but also as a crutch for their neuroses. Because they are constantly scrutinized, judged as much as they are idolized, and work in a cruel and ruthless business, stars have a special and often crazy way of experiencing problems. We all know passionate love and peer rivalry, the fear of growing old and the fear of failure, but stars tend to experience these things more intensely, which generates surprise, drama and comedy. As their professional advisers as well as being front-row hecklers of their personal lives, a talent agent stands at the precise crossroads where the star meets the human being. In the agent's office, the personal problems of actors become professional ones, and vice-versa. In the agent's office, a star is just a human being.

In *CALL MY AGENT*, the agents act like tightrope walkers. While saddled with the problems and madness of their talent, they still have to juggle their own emotional, professional and personal issues. This collision between the "larger than life" existence of stars and the ordinary lives of agents is at the heart of the series.

Over the six episodes, we identify with the agents as they repeatedly get caught up in impossible situations that question their professional legitimacy to the point of existential crisis: if you don't resolve the problem, you're useless. Useless to the star, useless to the system. And you lose your commission.

That commission, that little number with so much symbolic value, expresses the interdependence between star and agent, light and shadow, fiction and reality.

Fanny Herrero



PRODUCERS' NOTES



This series was inspired by Dominique Besnehard and Michel Feller's former professional activities. Before becoming producers, they were artistic agents at a large company in Paris: Feller for six years, Besnehard for over twenty.

Beyond the glitter and glamorous appearance of the profession, the real subject of the series is the life of a company, with its conflicts and rivalries – but also its authentic relationships. This is certainly not your ordinary company. We want to talk about the agents, assistants, accountants, lawyers and receptionists – all those people who work together managing schedules, contracts and business strategies, as well as the moods and egos of the artists they represent. They get some good energy from their clients, but they also get the lion's share of their personal and professional anguish. So their personal life is often swallowed up in the passion of their commitment.

The various activities of an artistic agency have the specific advantage of bringing together, both in and outside of the office, very different worlds, social classes and characters that might never otherwise cross paths – people who, despite their differences, are all driven by the same passion for fiction.

Our aim is to see the comedy in this world of ours, which beyond the film industry itself, is filled with more and more people who dream of being "star for a day," quite likely as a refuge or escape into fiction to avoid confronting the harshness of reality.

From the project's beginnings, the natural setting has always been Paris, with its little side streets that run off grand avenues, its architecture, palaces and theaters, its restaurants and sidewalk cafés... all locations that serve as settings for our story.

Paris, the city of light, the city of a thousand faces: modern and eclectic, sometimes monumental and sometimes like a village, a city of history and culture. A city that perpetually surprises, that never stops renewing itself. A fascinating and endlessly cinematic city. Even though it is one of the most filmed cities in the world, Paris has never lost its charm!

We will discover some of Paris' most grandiose locations as well as some more intimate and surprising places. Cédric Klapisch knew what he was doing when he chose Paris as the principal location for three of the films he has made.

The city of light shines with art and culture like no other city in the world. It is also the world capital of fashion and luxury. Paris plays a lead role in our series and we hope that will be a convincing argument to sell the series to audiences around the world.

Dominique Besnehard, Michel Feller
Harold Valentin, Aurélien Larger

