

LES FILMS DU KIOSQUE and NOLITA CINEMA
PRESENT

**CATHERINE
DENEUVE**

**DIANE
KRUGER**

NEKFEU

**NICOLAS
DUVAUCHELLE**

ALL THAT DIVIDES US

A FILM BY THIERRY KLIFA

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STUDIO

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A FILM BY THIERRY KLIFA
SCREENPLAY CÉDRIC ANGER & THIERRY KLIFA

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**A family mansion in the middle of nowhere. A housing project in sète.
A mother and daughter. Two childhood friends. A missing person.
Blackmail. Two worlds colliding.**



INTERVIEW THIERRY KLIFA

Tell us how the film was born.

After HIS MOTHER'S EYES, I wanted to write for Catherine Deneuve again. It wasn't long before I got the idea of a woman who would take up arms to protect her daughter, a warrior who would defend her territory at all costs.

Did you confide in Catherine Deneuve?

Yes. But instead of telling her the story, I referred to

actresses we both love – Barbara Stanwyck, Joan Crawford, Bette Davis, Joan Bennett, Ann Sheridan... In today's world, what kind of heroines would they be? What image of woman would they project? How would they still inspire our fascination today? I started imagining her burning a car in the middle of the night, or picking up an old hunting rifle to ward off dangerous trespassers, a vision a bit like Gena Rowlands in GLORIA, by John Cassavetes - strong-willed, powerful and courageous. Yet not quite as straightforward as she seems to be.



A crime drama...

Like Catherine, I'm crazy about film noir - American crime dramas from the 1950's.

But you set it in the present day?

Today's reality, with its violence and triviality, allows me to take on the style of film noir and adapt it to our social context. I wanted to convey the world we live in today - fractured and explosive. By forcing my heroine into the criminal underworld to protect her daughter, I saw an opportunity to take two worlds close together but completely impervious and make them collide.

ALL THAT DIVIDES US is structured around that notion of confrontation: the upper middle class and kids from the projects; mother and daughter; the daughter and her lover.

It's like Russian dolls: two characters bring two other characters in, and so on... I like the fact that from the first couple, played by Diane Kruger and Nicolas Duvauchelle, another one pops into existence, involuntarily: an upper-middle class mother (Catherine Deneuve) and a petty criminal (Nekfeu), who would never have met otherwise, are brutally thrown together... and make a mysterious connection.

All those characters crossing paths seem irremediably connected to one another.

They all dream of liberty, independence and freedom. They have a disobedient side to them, which I like a lot, and they all actually become pieces of the same trap: touched by destiny or fate.

We assume that Julia, the character played by Diane Kruger, still lives With her mother at age thirty-five because her leg and back wounds have incapacitated her and made her dependent on medication and drugs. But you never explain the causes of those wounds.

The film had to happen in the present. Nothing is stronger than the events that unfold. «No psychology - above all, no psychology!» as Luis Buñuel told Catherine when she made TRISTANA. My editor Thomas Marchand and I decided to take out everything that could have been explanatory in the story, to give some of the shady areas more importance. So as not to water down the suspense.

The relationship you set up between mother and daughter is very ambiguous.

I wanted to describe the most neurotic side of the parent-child relationship: a daughter trying to destroy herself, cared for by a mother who stuffs medication in her mouth to calm

her down. That may seem as excessive as it is troubling. And yet, love cements these two women together. A kind of love that pushes them into a sort of madness. «I'm not as strong as you are», Julia tells Louise. But while the mother is trying, in a certain sense, to rewrite the story with an almost predatory instinct, as the film unfolds the daughter gradually recovers her lucidity. She has been destroying herself, but she is going to rebuild her life through the drama that hits them.

They don't talk much, but when they do, they are frank with each other. You make their intimacy very tangible.

It's a real relationship. That was one of the film's challenges: to physically and mentally represent the bonds that unite the characters.

What makes Julia so dependent on her lover Rodolphe (Nicolas Duvauchelle)?

There is something passionate and fusional between them, which happens through sex and drugs, but goes beyond that. It's a kind of animal magnetism, with certain fetishes on Rodolphe's side. He likes the scars and wounded body of that woman. He loves her completely - he would eat her up if he could. I wanted the love scenes to make us understand what unites them, physically and mentally.

Rodolphe can switch moods in a split second - want to slit his throat, yell, or be sweet as a child.

Only Nicolas Duvauchelle could make scenes like that work without resorting to hysteria or artifice. Nicolas has a unique sensitivity. I can ask him anything; he is always game. We understand each other so well we don't even need to talk. He is a very physical actor, comfortable with his body in both violent scenes and love scenes. So his body language is always right on and his intensity is never artificial - he doesn't fake it. He experiences situations fully, yet remains very attentive to his co-actors. The first few days on set, for example, he was like a big brother to

Nekfeu, helping him out a lot and giving him the benefit of his experience. Which was perfect for the brotherly relationship they had in the film.

Do you think he is a delinquent ?

He didn't choose to be one. Neither did Ben and their friends. It's a path they followed without actually making the decision. They find themselves swept up in a drama and in over their heads.

From Julia's first love scene, we can tell that her mother tolerates Rodolphe but disapproves.

And when Catherine goes to see him at the café in the projects on Ile de Thau, where he's hanging out with his gang, her brutal reaction is what will bring on all the drama to come. Her elegant appearance hides the heart of a cowboy. You don't mess with her. She is a woman of action - not a victim. She wants to control everything, even the uncontrollable. But in this case, the uncontrollable is her daughter, who she cares about more than anything.

That creates some incredible situations: for example, the scene where she devours chicken with her hands straight out of the refrigerator, after that infamous night when everything changes.

I'd like to reveal as little as possible about that if we can, to leave the viewer free to fully discover the story and be surprised... But to get back to your question, washing the car and eating chicken... The most tragic scenes create other ones, often quite funny. Catherine's down-to-earth side inspired me. Until the arrival of Ben, who saw and understood what a mess the mother and daughter were in, she had everything planned. Ben changes the configuration because at that point, she senses that her daughter is truly in danger. From that moment on, the tables are turned. Her cowboy toughness gives way to vulnerability. And fear. Never for herself, but for her daughter. And it's constant.

We can tell right away that she is interested in Ben, the kid who blackmails her.

He's from the other side of the tracks, but she's not exactly in the right place to judge him. She ends up touched by this kid who supposedly wants to harm her. In a certain way, she is protective and caring, even attracted to him. They are two people in unknown territory, who only see each other in neutral environments, no man's lands, as if to underline the ephemeral nature of each time they meet. It's not long before she and Ben feel certain affinities - they understand each other. In different circumstances, they probably would have had a longer and more profound relationship. There is a feeling of expiation at first in Louise's actions. She thinks money will erase the harm her daughter did and clear her dirty conscience.

«I'm just a creep » Ben tells her. «I'm a creep, too » Louise replies.

They are, actually, two creeps who meet each other: the upper middle class lady with her shady side and the petty delinquent with his innocence. But the warmest character of the two is not necessarily the one you think.

We see many recurring themes from your last three films: family ties, heritage, an apparent lack of communication between people who end up having more to share than we think, and appearance.

Those themes color my films, but this time, I followed other dreams. I've been wanting to do a genre film for a long time, make a crime drama with a disappearance, thugs and blackmail, guns, fights and suspense.

And guilt.

And guilt: it haunts all of the characters and moves between them, constantly.

This is the first time you have co-written a screenplay with Cédric Anger.

I loved IN THE NAME OF MY DAUGHTER, the script he co-wrote with André Téchiné, and NEXT TIME I'LL AIM FOR THE HEART, which he directed. I knew intuitively that he could lead me into the darker and more bitter territory I wanted to explore, places to which I didn't necessarily have the key, and a certain form of violence as well, which has always fascinated me. Though we don't make the same films, he and I share the same cinematic vision. Our ideal DVD library isn't all that different. We are both prone to anxiety, but not in the same way. He is reassuring. There is never a script problem with him. He is always sure he will find a solution. Cédric's relationship to writing is a bit brutal: almost trivial, very pragmatic. He was a real partner throughout the whole project. Especially in the edit, where his precision and honesty were mindblowing.



You mentioned films from the 1950's. Did you have any particular movies in mind when you were writing?

We watched a lot of Fritz Lang and Hitchcock films again, as well as a lot of Claude Chabrol films from the late 1960's and 1970's – WEDDING IN BLOOD, LE BOUCHER, JUST BEFORE NIGHTFALL. Films where the tension mounts without the need to create any special mood. For Louise's character, I thought a lot about Lily, the character Catherine Deneuve plays in SCENE OF THE CRIME by André Téchiné. I love how that character goes all out and gets lost. I think a lot about André Téchiné when I'm writing or shooting, because of the sense of urgency his films have.

Tell us about Diane Kruger...

I have wanted to work with Diane for years, probably since her first film, WHATEVER YOU SAY, which she was remarkable in. I felt like there was a kind of resemblance between her and Catherine – that Hitchcock blondness, the apparent distance they both seem to keep with emotion. Audiences don't know Diane very well, and have an image of her as being a bit cold, almost iconic, undoubtedly because of INGLOURIOUS BASTERDS and FAREWELL, MY QUEEN. She is much more fragile and sensitive than that. I love her curiosity, independence, modesty, craftiness and absolute commitment. In a lot of ways, she reminds me of Romy Schneider, who would have been a dream to see on screen with Catherine Deneuve. It was an incredible pleasure to film Diane; something really happened between her and Catherine. As Catherine said, they were mother and daughter right away, though they'd never met. I know Diane and I will work together again.

Nekfeu made his debut in this film.

I like to mix experienced actors with those who have none. It makes things fresh and unpredictable. It's stimulating for everybody. The pros have to react differently.

What led you to him?

A cover story of Les Inrockuptibles magazine had a double interview with him and Virginie Despentes. I had heard his music, but didn't know what he looked like. I thought his face was interesting, and what he had to say, too. We had coffee together. He'd got a lot of offers, but doing movies wasn't really his priority. He agreed to read through my project anyway. Three days later, he sent me a long text message. He absolutely wanted to be Ben.

Did you do screen tests before making the final decision?

That was a condition we agreed upon. He wanted to make sure he wouldn't seem ridiculous. I didn't want that either - for him or my film. I saw right away how photogenic he was, and the potential he had. From one take to the next, I could see how quickly he got better. It wasn't perfect, but I saw what we could do together. He's a good listener, which is essential.

How did you work with him?

I need to really know the actors I collaborate with, build connections with them. So we saw each other a lot. Not necessarily to talk about the film all the time, but to test our sensitivities. Talk about life. And above all, I went to see him in concert. Until then I had felt like I was dealing with someone who was very reserved, almost introverted, but I discovered a different person. It was him, but it was also someone else. On stage, Ken occupies the space with a lot of self-assurance, a certain arrogance, almost. I was blown away. That was exactly the duality that I was looking for in his character. Ben is unobtrusive at first, overshadowed by his best friend Rodolphe, and then suddenly, he takes over. I told him, «I want you to dig into that «morgue» you use on stage and bring that to your character.» He got the message.

Did you have him do any special preparation?

He worked with Nathalie Donini, a trainer who taught him the basics of film acting, like breathing techniques and



rules on set, and helped him study his character. I also asked him to lose weight – I wanted him sharp as a knife. After that, we had read-throughs with the other actors. The first day of production, when we were shooting the scene where he bursts into Catherine’s office, she immediately said to me, «It’s going to be really good.» Nekfeu is a surprising, instinctive person. The more we got into the film, the more he opened up. Every day, I saw him adding color, subtlety and emotion.

Did you talk about any film references with him?

I talked to him about River Phoenix in *RUNNING ON EMPTY*, by Sidney Lumet. But that is a reference that automatically comes to me when I work with a young actor.

ALL THAT DIVIDES US takes place in Sète and Perpignan. What made you choose that region?

Nature plays a crucial role in this story. I knew there would be swampland and a house way out in the country. While writing it, I thought a lot about movies that take place in the Louisiana Bayou, where the landscapes are gorgeous but hostile. I wanted to film in the summer, to give the story a kind of humid atmosphere. I was lucky to be able to shoot on Ile de Thau, a very cinegenic place, with its docks and swampland surrounded by water, and get behind the exterior calm of the projects, into its violent underground parking lots and attics that open onto rooftops, where the only horizons are water and sky.

In this film, the house is almost a character in itself.

When Cédric and I were writing, that was the house we dreamt of, though we weren’t sure we would find it. It’s an incredible house, completely different from the ones you typically find in the region, built by a Danish architect in the 19th century. In his book «Le Tramway,» Claude Simon said he used to go there to play tennis.

The violence is tangible early on in the film. Right at the beginning, we witness a dog fight.

You can't portray violence in 2017 like they used to in the 1950's. It was important to set that up in the very first shots, and enter the world of that gang. They don't just resort to violence anymore; for them, it's a form of self-expression. Showing that right up front allowed us to give a feeling of the danger that reigns throughout the second part, without having to constantly refer to it. It also helps us to better gauge the nature of the relationships between the characters, especially between Catherine Deneuve and Nekfeu.

Why a dog fight?

It's illegal in France. They do it at secret meetings in abandoned hangars, and that clandestine side of it intrigued me. I was fascinated by the fact that, behind their smooth appearance, these kids play with brutality and death as if it was no big deal. The contrast is even more stark with the swimming scene that follows, as if they had suddenly found their innocence again, their childlike side, just by taking a dip in the water. Their humanity and sensitivity is there, intact.

You had never shot that kind of scene before.

They weren't just added in. Quite the opposite. They had an essential function in the story, but I was wary of them. I worked them out far ahead of time; I watched videos of fights to figure out how far to go, and tried out a lot of things. What do you show? What don't you show? I decided to use a lot of off-screen action and sound to create tension.

This was your second time working with cinematographer Julien Hirsch...

The fifth time, actually, because he also did the lighting for three plays of mine. I like his lighting, his constantly moving shots, his inventiveness and subtlety. I trust him infinitely. We know each other well now. He and I can disagree sometimes, but I know our discussions always move the film forward. My relationship with Julien is similar to the one I have developed with Cédric Anger: in a certain sense, he

pushes me to go beyond my limits. We explore together and watch a lot of movies. We watched many of James Gray's films, for example, looking at color and atmosphere.

Tell me about the lighting. You could almost say that ALL THAT DIVIDES US is a sunny film noir.

For the day scenes, I wanted the lighting to be almost white, blinding, to contrast with the hot, sensual darkness of night. Those contrasts were an obsession with Julien. I have a hard time talking about filmmaking in theoretical terms. I feel like I am trying to get into the situations as much as possible. Even if we map out the edit in advance, I need to see how the actors relate to the set and listen to their instincts, in order to know exactly where to place the camera. In this film, we needed to constantly feel the tension. The danger had to be there at all times. We needed to be afraid, even in the most sentimental scenes - especially in those scenes.

ALL THAT DIVIDES US feels circular, as if people and objects were inextricably entwined.

That was one of the big challenges on this film: tying together the main characters with the threads of money and violence that weave between them, confronting them with chaos and bringing them together to face it.

This is also the second time you brought on board Iñárritu's favorite composer, Gustavo Santaolalla, who has earned two Oscars (Babel and Brokeback Mountain).

Though he lives in Los Angeles, Gustavo is from Argentina. He brings in a different kind of sound. He composes very little for film and that is what makes his music so precious. He only works on projects he really cares about. And given his absolute and uncompromising commitment, I can understand why. When he wrote the music for HIS MOTHER'S EYES, it was the first time he worked in Europe. « I never thought I would have the privilege one day of writing music for a film with Catherine Deneuve », he told

me. Lucky for me, he completely identifies with my world: he likes characters who have to make their way through troubled waters, and when nothing is absolutely black or absolutely white.

This is the third film you've made with Catherine Deneuve.

She is a constant source of inspiration to me. We have been working together for ten years, and our collaboration is not just limited to the feature films we have made together. We watch a lot of movies together. We share discoveries of many series and books. We talk all the time. I trust her judgement implicitly. And her understanding. And her kindness, which is never burdened with flattery. I can really understand why André Téchiné has been working with her regularly for thirty years.

Did she contribute to the screenplay?

Catherine has a very sharp understanding of screenplays – she is truly interested in the whole story, not just her character. After a few drafts, Cédric and I felt we needed to show her our work. We wanted her feedback. We got together a few times - Cédric, Catherine and I - then went back to writing. Catherine got very involved in my last two films. She stepped in even earlier on this one. She really wanted it to be great. She could co-sign ALL THAT DIVIDES US with us! (laughs).

Over the last few years, you have successfully put on three plays: «The year of magical thinking» by Joan Didion, « Whole days in the trees » by Marguerite Duras and « Croque-Monsieur » by Marcel Mithois. What have you learned from theater as opposed to film?

Those three plays are first and foremost linked to my crucial meeting with Fanny Ardant. Apart from that, I loved being able to start all over again every day – because I watch almost every show – to add nuances, refine the staging and learn. I learned a lot, especially about directing

actors. And as it was in the case of «Croque-Monsieur,» hearing a theater full of people burst into laughter was a real pleasure. An ephemeral pleasure, maybe, but powerful and intense.

How do you see ALL THAT DIVIDES US compared to your other films?

I feel like there is a kind of continuity, and at the same time, a renewal. We learn so much from what we do. It's like love: each new relationship flows out of the last one.



INTERVIEW CATHERINE DENEUVE

Did you know that Thierry Klifa was writing for you?

He told me he was, so I followed the screenwriting process, more or less. I was curious to read it. The final script is what I'm always interested in.

What won you over, once you had it in hand?

Its darkness, so close to the 1950's crime dramas Thierry and I both love. I knew Thierry wanted to head in that direction, but having Cédric Anger on board screenwriting

obviously contributed to making the story even darker. And there was my character, of course: a strong and protective woman, suddenly trapped in an unexpected situation, who fuses a bond with her daughter out of something beyond her control. I have always been interested by mother-daughter relationships. The one that binds my character to Diane Kruger's is very different from what you expect from women their age. Their relationship can hardly be called conventional!

How do you explain them?

At Julia's age, they should no longer be living together, but Julia is fragile and Louise knows she can't leave her on her own. The relationship is loving, but full of conflict.

Since they live together, your character Louise is indirectly confronted with people from Julia's world: her lover Rodolphe, and that man (Virgile Bramly) she picks up in a bar.

Julia needs thugs and drug users to supply her with medication. Louise knows her daughter sometimes brings them home with her; that doesn't shock her. When she picks up that guy at the bar, we can tell it's not the first time something like that has happened.

Up until that moment when everything is turned upside down, it is extraordinary how well she keeps her cool: cleaning, washing, throwing out suspicious objects.

She is like one of those women suddenly confronted with a dramatic situation, who find themselves doing things they never thought they would be capable of doing. She has no choice. The situation she faces is serious - even extreme! All those actions she takes with her characteristic appearance of calm are driven by instinct. She doesn't do them for pleasure! She has to save her daughter.

Even so, we can tell she's in good shape. She serves herself a whiskey, devours a chicken.

It has nothing to do with being in shape. When you've faced a hurricane like that, you don't have to just sit on your couch in defeat, thinking about what just happened. Louise has an energetic, primal reaction. Something in her takes charge, even if she knows that nothing will ever be the same again. There is a lot of violence in her reflex of opening the refrigerator, grabbing that piece of chicken and eating it with her hands.

Once the first tragic accident is over, her second reaction is not to give in to the guy who blackmails her, who has



figured out what the mother and daughter have done.

Louise has had a turbulent life - several lives, actually. She thought she was going to enter a more peaceful phase of existence. All of a sudden, the situation requires her to take up the reins again. She faces it. That's her character. She has a very clear vision of how events could evolve if she gave in, and she has no desire to lose her financial security at her age.

From beginning to end, she takes a stand.

She is surrounded by immature people: her daughter and the guys she accidentally meets through her daughter. None of them are really stable. She, on the other hand, represents authority, maturity and experience. She isn't as straight-laced as we might imagine her to be. Having to deal with these

issues gets her back in touch with reflexes and behavior that probably correspond to her deeper nature.

You've never worked with Diane Kruger before.

It was a wonderful way to start. She was my daughter right away. I love how she seems a bit romantic but exudes power. I have a lot of admiration for actors who play in a language that isn't their own. I find that almost impossible.

Tell us about Nekfeu, who plays the part of the blackmailer.

I didn't know him by name, but I saw the screen tests Thierry Klifa had done with him and I knew he would be good. From the first scene we shot together, a very difficult scene where he comes to my office to threaten me, I thought he was fantastic. He had a lot of guts. I was impressed by his suavity. His suavity and presence.

A sort of immediate intimacy develops between those two characters, almost like they recognize each other.

At first, probably to overcome her anger, Louise tries to understand what motivates this kid from the projects: why is Ben blackmailing her? How? She soon realizes that he is caught in his own trap. She can feel how the two of them, however far apart they are socially, have things in common. They are both capable of unbelievable extremes.

When they meet for the first time, under a bridge, we can tell early on that they have a kind of attraction for each other.

That ambiguity has a lot to do with the situation they are going through. Neither of them actually expected the person they find themselves face to face with; both are so different from the image they had in mind. Also, Ben is a young man, endearing; and she is pretty unconventional herself. There is a connection there, which on Louise's side is tinged with a slightly maternal instinct.

In ALL THAT DIVIDES US, you shared the set with Nicolas Duvauchelle again, who you worked with on his mother's eyes.

It was a great pleasure for me to work with him again, though unfortunately we had very few scenes together. I love the charm he exudes, his blunt, raw side and that kind of almost animal power in the way he carries himself with restraint. He can inspire fear and he can be very sweet; you can tell that at any given moment, he could lose control.

How did you build your character?

First, during the readings. After that, a lot of things take form during the fittings.

Louise seems like a conventional upper middle class woman.

Which she isn't at all. She doesn't even come from that background. She gives that impression in her professional life.

We see that contrast in the way you play her. You often add a humorous touch, a sort of distance, even in the most dramatic scenes.

Could be. That's part of my nature; I always want to make things less obvious. I don't like staying in a straight line.

Were you apprehensive about any of the film's scenes?

Only one. The one where Louise has to face the gang that Ben owes money to, with a rifle outside the house. I knew it was important to Thierry – he talked to me about it very early on. I was afraid she wouldn't seem believable in a film that isn't even a gangster film.

What was uncomfortable about it for you? Was it holding the rifle?

It wasn't that. I've already held them before, but it seemed to me like the film was taking a very unexpected turn, almost unreal. How would the scene be filmed? How would it work?

I was relying heavily on Julien Hirsch's cinematography to make the scene powerful and frightening.

You have worked on a lot of films with that cinematographer.

Yes. Many films by André Téchiné, as well as Thierry's last film, HIS MOTHER'S EYES. I really love working with him. Julien has great sensitivity, a combination of strength and kindness that makes him a reassuring presence on set: you're never afraid to go for it, even in difficult scenes. With him, you are never without a safety net.

What do you think he contributes to Thierry Klifa's films?

A certain confidence, vitality and freedom. He and Thierry know each other well now. They both have a passion for filmmaking and they work a lot on breaking down the film in

advance for the edit. Julien and Thierry talk a lot, before and during production. They are very close. That is reassuring to a director.

What is it like to work with Thierry Klifa from a practical standpoint?

We talk a lot about the script at first. Once you are on the set, he is a very pleasant person for actors – very friendly, very sweet, very available and very focused at the same time. He knows what he wants. He will wait until he gets it. He is completely determined about wanting to get what he imagined from his actors and the scene.

Do you rehearse a lot?

Yes. But now that film is digital, there is always a moment when we say, let's film the last rehearsal. Sometimes it's the best take.

This is your third time working together.

Even if the script remains, and will always be, the essential thing for me, it's good to work with people you know and who know you. You understand each other quicker.

You have seen his films evolve.

And progress. Thierry has a lot more freedom now.

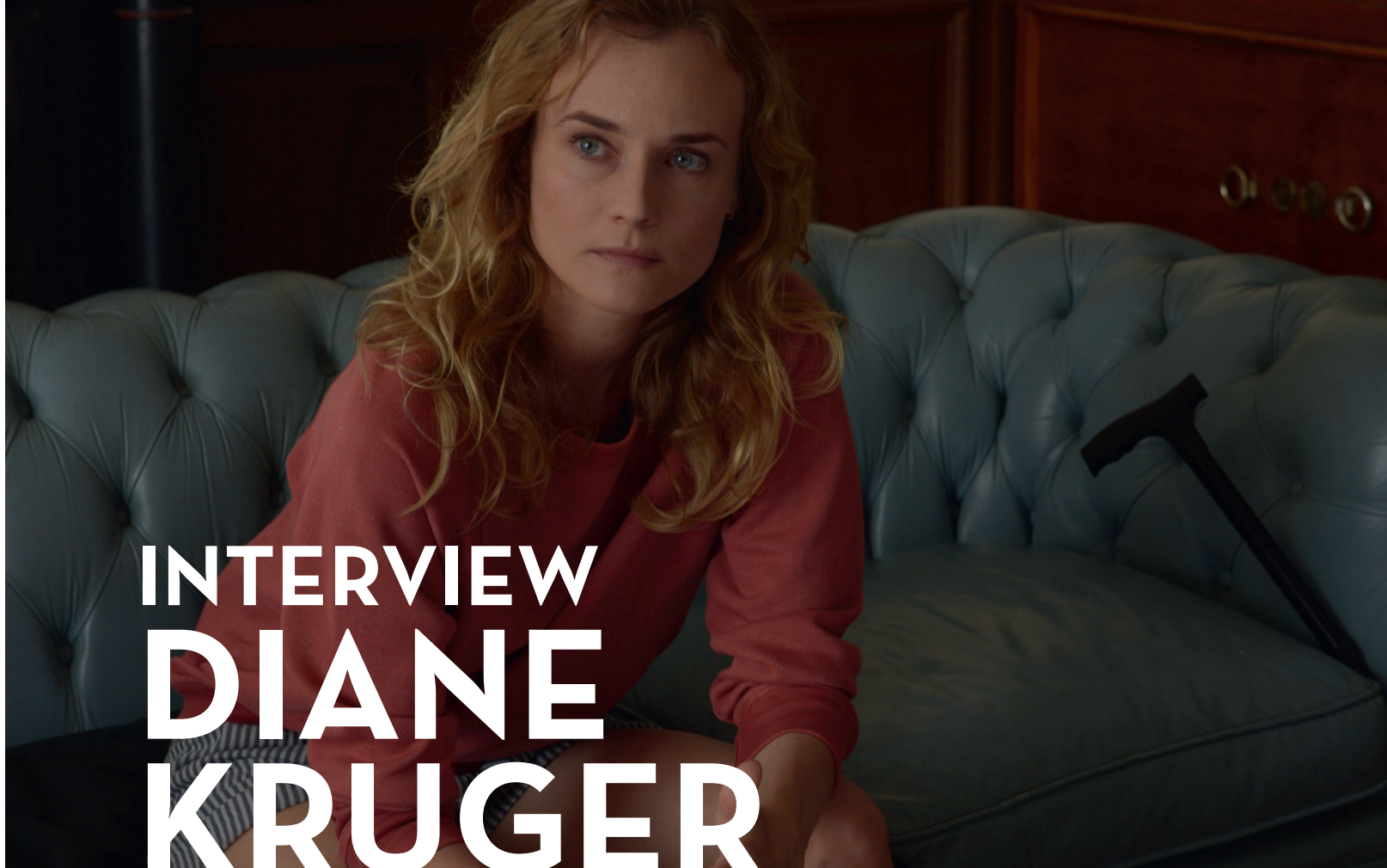
Diane Kruger said you were often on set, even when you weren't shooting a scene.

I did show up sometimes, it's true. I'm friends with a lot of people on the crew. When you shoot on location, as we did in this case, the production always takes over.

You know Thierry Klifa well. Did you see him do the edit?

Of course not! I only saw the film when Thierry wanted me to. Since we are actually quite close, he showed it to me before it was completely finished, at a stage when some changes were still possible. I had no comments.





INTERVIEW DIANE KRUGER

How did you react when you first read the script?

The tone was very different from Thierry Klifa's other films. I liked the violence it expressed, though I also recognized a world familiar to him. The chemistry was incredibly strong.

I was thrilled by the broken side of my character Julia, which was so different from the roles I'm usually asked to do.

This was the first time you worked with Catherine Deneuve.

And that was yet another reason to commit to this project.

I have dreamed of working with this amazing actress for a long time. Plus, I played her daughter! I adored delving into that love, always a bit strange, that unites a mother and daughter.

Julia lives with her mother and is very dependent on her.

She reminds me a little of Christina Crawford in Frank Perry's *MOMMIE DEAREST*. She was the victim of an accident that left her with serious injuries; she can't lead her life like she used to, and finds herself forced to live with her mother,

without really knowing what she's going to do with herself. I really liked that proximity between the two women, a bit forced and troubling, almost perverse.

We know almost nothing about what happened to Julia...

We get the idea that her mother Louise probably had some kind of responsibility, which further complicates their relationship. That's enough.

The mother takes action, whereas Julia is more on the receiving end.

I had no problem identifying with her. I know those moments after a traumatic event, when you almost feel like you are gliding. You feel lost, with nothing to hold on to, and it was interesting that Julia gets involved in a relationship with her lover Rodolphe at exactly that moment. The two of them don't seem to have anything in common. But she needs to experience that passion in order to start over on a new path. At the moment the film begins, he is what she needs.

She is addicted to the drugs he sells her, he is addicted to her money, and they are both sexually addicted to each other.

I had never worked with Nicolas Duvauchelle before, and I was apprehensive about certain scenes with him, especially the bedroom scenes. I was impressed by the nuances he gave Rodolphe's character - how subtle and powerful his acting was. I was afraid we would slip into clichés. Quite the opposite. He made what happened between us intensely human, and that makes his character even more complex. There's love between him and Julia.

The mother doesn't approve of Rodolphe's presence, but tolerates it. She doesn't make a fuss over her daughter's nocturnal escapades.

And you could almost believe they're friends, but they're not. Louise sometimes treats Julia like she's sixteen. She can be really tough on her. It's terrifying to see her force her daughter



to take medications when she knows that she should stop taking them. There is as much perversity as there is love in that woman! By taking my character's life into her own hands, she makes her even more dependent. At the age of thirty-five, Julia can't do anything without her. The way they relate is all messed up. I can't imagine my own mother going to see my boyfriend to tell him to leave me alone.

Her character is so powerful she could almost manage to convince her daughter that nothing has happened.

Louise has probably acted like that in the past. She mixes up the signals for other people, as well as for herself, and creates her own truth. She works with what life gives her - probably a way of making up for the things she's done.

Julia is a drug addict. How did you build your character?

Julia has to live in constant pain from her injury. I needed to measure the intensity of that and know what kind of relief she gets from her pain medications. How long do they reduce the pain? Why do you get addicted to them? What are the withdrawal symptoms? I met a lot of doctors, including one who works in a rehab. Addiction is a sensitive subject for me. My father is an alcoholic. I know it's something you can't control - almost a disease.

Did any films help you on your quest?

Mostly series that Thierry recommended to me, including «Nurse Jacky,» the story of a nurse who is very active in life and totally addicted to Vicodin.



At the age of sixteen, you suffered a knee injury that put an end to your studies at the royal ballet school in London. Did you use that memory?

Without being incapacitated like Julia is, I experienced the frustration that kind of accident can trigger. It's like falling into a black hole that you think you can never get out of. As it often happens, the horrible event that happens in the film is what ends up leading Julia to get back in touch with reality. Up until then, she doesn't choose anything, she just reacts.

Was the character's limp a challenge for you?

I had to practice to get it right - find the right amount of stiffness, without overdoing it. Discovering those nuances helped me a lot. That disability is almost half the character; it influences everything I do – the way I climb the stairs or undress... Because of that limitation, certain scenes worked almost naturally.

Tell us how it was working with Thierry Klifa.

We did a lot of read-throughs initially, with Cédric Anger, Thierry and Catherine. At first, I felt my character was a little too infantile in her behavior, and Cédric and Thierry adapted it a bit. After that, Catherine, Thierry and I worked together, just the three of us. Thierry is a very attentive listener; with him, things are constantly evolving, even while we are filming. But that was only possible because of the incredible pre-production work he did with his cinematographer, Julien Hirsch.

What kind of director is he?

He is a real filmmaker, extraordinarily precise as well as open-minded. He has enormous respect for actors, and above all, is truly passionate about his actresses. He is also a real film encyclopedia. He's seen everything, and I love that. It's fantastic to work with a director who has so many references to guide you. It's a huge plus.

What does it feel like to find yourself on a set facing Catherine Deneuve ?

Before ALL THAT DIVIDES US, we came very close to working together on several occasions, but none of those projects made it. So I was that much more impatient to find out what she's like as a woman and as an acting partner. First, as a woman, she is warm and accessible, quite the opposite of the sophisticated, icy image we seem to know. Next, as a partner, she is focused, demanding and very accessible. I immediately felt safe with her.

What does that mean?

On a set, Catherine imposes a kind of rigor. She has a lot of intuition when a scene isn't working. In that case, the quasi-fusional relationship she has with Thierry really works for the film. She is on the set almost every day. She watches the rushes, even the ones she is not in. It's surprising to show such curiosity and commitment when you've already made so many films. One day, I was shooting the bar scene where I'm getting drunk with a stranger. I can still hear the compliment she gave me: «I saw you in the scene, I thought you were very good.» I was very touched by her kindness. I really enjoyed working with her. Catherine is a person who isn't afraid of anything. All she has to do is walk into a room for you to know that Ms. Deneuve is there. She has a very powerful presence.

Did you know Nekfeu?

Neither his music, nor his face. I only knew he was a rapper. I have very few scenes with him, but he blew me away. He knows exactly where he is going. He is a pretty surprising person, very humble, almost introverted. One night, during production, I went to see him in concert in the area and I couldn't believe my eyes. I had absolutely no idea that he could fill up entire stadiums, that he was an idol for so many young people! On stage, he is almost like an American performer!

You and he were the only ones who hadn't worked on any of Thierry Klifa's earlier films. Was that a challenge?

On the contrary! I immediately felt the very powerful trust Catherine and Nicolas had in Thierry. I thought, «If they keep working and being friends with him, you have nothing to fear, you can trust him too.» ALL THEAT DIVIDES US is a very dark film, but our experience of it wasn't like that: we were like a family on set, happy, with a lot of parties and dinners together.



INTERVIEW NEKFEU

You've been offered film projects but you have always refused them. Why did you accept the offer for Thierry Klifa's film?

I work a lot by feeling. I liked Thierry Klifa's personality – his passionate side, his ability to listen. I thought it had a great story and an incredible cast. I felt like it could be a good experience. But I still asked him to do screen tests.

Were you tempted by the prospect of becoming an actor?

Not at all. Besides my work as a rapper, I'm interested in

directing. I've made my own music videos with my crew, but I know I still need many more years of experience before I can make the leap.

Do you like films?

I love films and generally speaking, all the arts. It's a moving experience for me. That's why the fairly light comedies I've been offered up until now, with me playing the part of a rapper, didn't interest me at all.

What attracted you to the role of Ben?

He hides behind his tough guy exterior, but in reality, he is a sensitive person. He has absolutely no control over the blackmail affair he got into; he finds himself mixed up in it under the influence of his buddy Rodolphe (Nicolas Duvauchelle), who he has always treated like a big brother. Besides that, I love the relationship that develops between him and Catherine Deneuve's character: an affectionate relationship, almost maternal.

What do you remember about the screen tests you did?

I went in thinking, «They've got the wrong person. They're gonna realize that I'm not right for this.» Once I was there, I felt helpless – being filmed feels pretty immodest. I felt like I was ridiculous. Thierry was smiling and lighthearted about it. «It's very good » he said. «It's gonna work. I have no doubt about it.»

How about you - did you have doubts?

I insisted on having a coach (Nathalie Donini --Ed.), who helped me prepare. The acting and blocking wasn't a problem. I'm used to that. It was the idea of incarnating someone and being up to par with the other actors that worried me.

What was it like working with her?

We mostly did exercises related to theater, a lot of work on breathing and a lot of improvisation. Thierry had given us the order not to work on the film. On the other hand, he and I talked a lot about the role. He really wanted me to make it my own, and feel free to imagine the character as I liked; so long as you could feel the character's fragility.

Did you feel close to Ben?

We have things in common. Ben is a lot like the tortured adolescent I was ten years ago: sensitive, introverted, and above all, so close to his buddies that he'll follow them



blindly. That got me into a lot of trouble, though I've never been in a situation as rough as the one Ben finds himself in. While we were shooting, I often thought of the tough times I had myself as a teenager.

Did Thierry Klifa ask you to see any films to prepare for your role?

A whole list of films, which often had nothing to do with the story we were working on, but portrayed atmosphere or a setting... For example, I really enjoyed AMORES PERROS by Alejandro Gonzales Iñárritu, and MUD by Jeff Nichols.



What kind of mood were you in on the first day of the shoot?

I literally felt like I was being blasted right into it. That's what Thierry wanted: he wanted me to be in the moment. That didn't bother me. I kind of like the pressure of working at the last minute.

Do you remember the first scene you did ?

I had to walk into the office of Catherine Deneuve, who I hardly knew. I'd had dinner with her a few times. My admiration for her is immeasurable. I had to threaten her and almost insult her. I'd spent half of the day before that just pacing in a circle, talking to myself. I was trying to get motivated. Though I have no problem at all intimidating

someone my own age, threatening a woman, who happens to be Catherine Deneuve, no less, paralyzed me. I had to force myself to do it.

How did it feel to make your film debut with Catherine Deneuve?

Curiously enough, Catherine immediately made me feel comfortable. She is very funny, which I really liked, though it surprised me, too. She was very attentive and generous with me. She gave me advice.

What kind of advice?

It was mostly encouragement. Sometimes she came over discreetly to tell me to fix my hair. That was funny. All the actors on the film were generous with me, and extremely kind. From beginning to end, I had the feeling of being surrounded by huge actors who knew exactly what they were doing, yet took the time to be really nice to me. What a great lesson.

How do you explain the relationship between your character, who comes from the projects, with this upper middle class lady?

Louise is much more courageous than Ben, but they are similar. They have a lot in common, which fits my vision of the world 200%. I'm convinced that most of the problems that exist on our planet are communication issues: people are mistaken about other people because they don't know them. I've noticed in my own artistic collective, which includes more than thirty people from diverse backgrounds and communities (L'Entourage / 5 Majeur --Ed.), that none of us have the same past or the same experience, and yet we share the same values.

Were there certain scenes that frightened you more than others?

I was petrified about the kiss scene with Diane Kruger. I had forgotten which day it was scheduled; when they

told me we were going to shoot it, I panicked. The fight scenes, which were really violent, were also hard. For me to feel connected to reality and have the deepest possible experience of bearing those blows, I had asked the other actors to beat me up for real. I got so many bruises you couldn't count them. At the end of the day, I was feeling really low.

Did you feel like your acting evolved over the course of making the film?

I shouldn't say it, but yes. In the middle of the film, I felt myself let go. Suddenly, I was the character; I wasn't intellectualizing his emotions anymore. I was just using who I was. That was an incredible moment: I felt like I was beginning to know what I was doing. Before that, I was talking to myself all the time, obsessed by the idea of doing too much or too little.

You often went off location to do concerts at night. Was it hard to leave the character of Ben behind?

No. Though I realized that a day of shooting leaves its mark on you. Some days, I really felt beat. Paradoxically, the acting had a very positive impact on my concerts: I felt freer and wanted to try new things. It was a great period.

Were those concerts an additional limitation?

No. Physically, I'm used to traveling and sleeping in a car. It was the film crew that had a tough time dealing with my scheduling issues. The only thing I was afraid of was not being 100% in the film. So I tried twice as hard. I think I managed to stay professional: keep a good rhythm, work out, stay in shape, be strong.

How did Thierry Klifa direct you?

Very gently. He'd ask me to do several versions of the same scene, but he never ordered me around. We talked between takes about what he wanted, and when I felt I

could do better, I asked him if we could start over. I felt I could trust him right away.

Did you ever propose things to him?

Sometimes I asked if I could change the way a line was phrased. And I adapted certain slang words, when he let me, to make it correspond more to my generation. The changes were really minimal.

Can you see yourself leading a double career of rapper and actor?

I don't have that pretention. I'm really taking it as it goes. I don't feel legitimate as an actor yet, but up until now I've never managed to turn down a thrilling adventure. If a new project captures my interest, why not?

Why did you use your real name, Ken Samaras, in the credits?

For my family back in Greece, who are going to say, «Shit, there's our grandson with Catherine Deneuve and the name Samaras is on the screen.»



INTERVIEW NICOLAS DUVAUCHELLE

After his mother's eyes and the stage play whole days in the trees, this is your third time working with Thierry Klifa. You've become inseparable.

I may not always be in all of his films and all of his plays, but he knows that if he asks me to, I'll always say yes. I love his films, his theater adaptations and who he is as a human being. I would never have been able to get a role like Mathieu Rousset, that writer investigating the life of Catherine Deneuve in HIS MOTHER'S EYES, if Thierry hadn't insisted on casting

me. No one wanted me. They couldn't imagine me as that type of character. But he did. The theater reinforced the bond between us even more.

Did he tell you about the character of Rodolphe while he was writing ALL THAT DIVIDES US?

All Thierry told me was, «There will be a part for you.» We see each other often, but when he writes, I leave him alone. I don't try to find out.



Your character plays a key role in the story.

It's a really great role and a very beautiful film - Thierry's most beautiful film, I think. He digs into his usual themes – family ties, heritage, different social classes overlapping – but gives them a new dimension, more violent and physical, and more tender as well.

What did you think when you first read the role of Rodolphe?

The guy's on the road to damnation; he's violent and always on edge, borderline schizophrenic. His relationship with Julia (Diane Kruger) is complex – he kind of takes advantage of her but he also kind of loves her. I didn't want to just make him a bastard.

Did you talk about that with Thierry Klifa ?

I wanted us to feel that Rodolphe was in love, passionately even. Why would a woman like Julia stay with a guy like him if he was just taking her money? Thierry agreed to change

certain scenes. Rodolphe became more subtle and complex. Endearing.

In what way was he endearing to you?

When he was younger he probably got into big trouble, but he's settled down. He still messes around with his friends Ben and Karim; he's sort of a big brother to them. He likes to impress them, but at the same time, he doesn't want to see them end up acting like idiots. But then they screw up... and he's in it with them.

They try to make a new start by participating in a dog fight. Tell us about that scene.

The day we shot that, we were in a hangar with a hundred people, all Romani - gypsies with incredible faces and tattoos! The atmosphere was electric. Thierry and Julien Hirsch, the cinematographer, first filmed the faces, without the animals in the middle. Then they filmed the dogs. The blood was fake but it was still pretty astounding. The dogs were really fighting. Personally, I preferred the following scene where Ben, Karim and I are at the beach. They are up to their necks in trouble, but for a moment they are like kids again, without a care in the world.

In that scene we get a better sense of the complexity of Rodolphe's character. How do you go from the innocence of that swimming scene to the sequence in Julia's bedroom, where in just seconds you switch between passion, tenderness, violence and calm?

It's tough. You have to constantly be swinging between emotions. You talk about it, of course, prepare for it and try to break it down into beats. Once you're doing the scene, you have to pay attention to everything – your lines, your body language. I'm emotionally volatile; it's easy for me to explode. I let myself go. I had to be careful not to hurt Diane... I never watch the playback, but after a couple of takes I had to go look, because in the middle of all that violence, that tornado of emotion, I couldn't remember what I'd done

anymore. For example, I had to pick up a piece of glass and make the movement of cutting my throat. There were a lot of technical limitations in that scene. But once you get started, you really get into it. At that point, you're not acting anymore. With Diane, that's so easy: she's right there, she responds right away. I thought she would be cerebral. On the contrary, she is very instinctive and that feels really great. I liked her as an actress, without knowing what she was like. Now I've found out.

What impressed you most about her?

she manages to bring something different to each take, though she stays in the same intention. She can improvise. At the end of that infamous scene, we hadn't planned for her to take me in her arms. She tells me, «No, it's okay, it's okay.» That wasn't planned either. She completely lets go. You can tell when someone isn't present in a scene, and that can drive me crazy.

The scene in the film when you meet Catherine Deneuve is pretty epic.

When we shot the first take, I was a bit rough turning Catherine around to face me. «Don't let her go, don't let her go!» Thierry said. She hit me back with violence. Catherine doesn't let herself get intimidated - not when she is acting, nor at any other time. I can still see her, peacefully smoking a cigarette in the middle of those guys from the projects. She's comfortable wherever she goes.

How do you work on a character like Rodolphe ?

He just hangs out; he has no profession... With him, it was more like a mood I had to find, a way of being. I just cooked up my little stew, imagining how he is, and as the days go by, I got into his loop. Early on, Thierry, Catherine, Nekfeu, Diane and I did a lot of readings.

This is Nekfeu's first film. Did you know him already?

A little. We have a mutual friend - his booking agent.

What do you think it adds to mix together experienced and unexperienced actors?

Freshness. Their acting isn't academic. They have no tics. They are more instinctive. Maybe they're also less self-conscious? I never took acting classes, and that's what I've always done. I imagine they do the same. I really enjoyed working with Nekfeu and Sébastien Houbani, who plays his buddy Karim.

Does the professional affinity you have with Thierry Klifa make a difference when you are shooting?

He and I don't even need to talk anymore. I can see when he is happy or not and I know what he is expecting. We are on the same wavelength. I feel more trusting than I am on other shoots and at the same time, my self-expectations are a lot higher. I put an enormous amount of pressure on myself.

What do you appreciate most about him?

His listening, his love for the actors and his unwillingness to compromise. He wants to get the best from us and won't give up until he gets it. Once he has it, he shines with a humanity you rarely encounter in the film industry.

Is it true that you get stage fright?

always on the first day of the shoot. After that, it depends on the scenes. I can sometimes make a big deal out of a scene that seems difficult to me. That's a good thing! It means I'm not sure of myself. Every film makes you question yourself again, a little like a boxer who risks losing his title: do you still have what it takes?

How do you control that fear?

Can you ever control it? I talk very little and stay focused, in my own world.



INTERVIEW CÉDRIC ANGER

This was the first time you and Thierry Klifa wrote together.

Thierry had a crime drama project with an attractive concept: taking the character types and dynamics of 1950's classic film for a new ride around the block - a mother and daughter in a house, neurosis, murder, blackmail and two opposite worlds colliding. How can you make all that work today, in a contemporary film? I thought that was exciting, and that maybe I could bring a sort of toughness and darkness to his subject, a toughness he doesn't necessarily have. He and I

make very different films. Thierry isn't afraid of sentimentality, and that's a kind of courage in the prevailing cynicism; I have to admit that I believe more in sensations than feelings. Getting the writing started already meant making two different worlds collide. He told me about his story and we started to develop and embellish it.

How did you proceed?

Just like André Téchiné, who I co-wrote IN THE NAME OF MY

DAUGHTER and GOLDEN YEARS with, Thierry is first and foremost attached to the characters – he likes to sketch them out – and like Téchiné, he is interested in their psychology. They are what we delved into first: a mother a bit offkilter who wants to protect her daughter from the «deadly act» she committed, and people from various backgrounds who gravitate towards them – a lover and a blackmailer. They form a kind of family of in-laws brought together by the drama. Little by little, the idea dawned of mixing the worlds of the upper middle class and the projects, with a plot a bit like Simenon’s stories, describing the madness of everyday or the everyday of a kind of madness, putting people on the brink of losing everything, of their undoing, and pushing back that undoing no matter what the cost. Chabrol’s films from the the 1960’s also inspired us a lot: the way his characters had to live with a crime, the brainwashing to forget it...

With the scenes in the projects, we immediately enter a violent world that is closer to the world of your films.

I am in no way a specialist on violence, and even less on the projects. I meet people and accumulate information. We know the brutality that can occur there just as well as other ways of living. There are quite a few dog fights, and even some incredible contests; guys go all the way to Belgium for big contests, with audiences and everything, despite the clandestine nature of these kind of games. It’s a way to make money and it was interesting to portray it that way. Of course in those moments we are far from Thierry’s previous films, but the very fact that it interested him and that he insisted on including it in the film, even when we were told it was too brutal, tells how much he wanted to make a film different from his previous ones.

You knew the actors you were writing for, right from the start. Was that an advantage?

That’s characteristic of Thierry, in any case. He starts by wanting certain actors – Catherine, Diane, Nicolas... André Téchiné does that too. It helps but it also imposes some

limitations. Diane, for example, speaks French very well, but with an accent that can’t be ignored. We had to imagine that Catherine’s character had followed her husband to Germany, and her daughter grew up there. The only unknown was the character of Ben, who was a bit like a character out of a Nicholas Ray film, with mixed complexes of superiority and inferiority: we had to find a rare pearl.

How did you react when thierry klifa told you about nekfeu?

Thierry always has unexpected ideas when it comes to casting. That was a good one. The new face of a well-known artist but beginning actor, a kind of freshness, and above all, a person from a very different world. Choosing Nekfeu also ties in to the film’s subject and concept of bringing together people from very different backgrounds.



Do you write differently when you imagine dialogue for Catherine Deneuve ?

Yes, because you can already hear her saying it. Catherine always keeps one foot a bit out the door of the scene she is in, as if she wasn't 400% in it, and that little bit of foot allows her to comment in a way that often has nothing at all to do with the situation. So you obviously make use of that, and have a great time putting lots of little feet in her lines. Her malice is inspiring.

Her character brings a lot of humor to the film.

Despite the circumstances, we wanted a slightly ironic, bemused vision of the world at all times. She is in the eye of the storm but has that bit of her foot outside it.

The house is almost a character in its own right.

It definitely is. It says a lot of things about the past of the two heroines, and influences their characters and the situations; it's not only the past, but the present as well. And the future? Could be - that is one of the secret things at stake at the end of the film: will those two crazy women continue to live in that place or not?

For a screenwriter, it's also a pragmatic consideration.

ALL THAT DIVIDES US is a dark film, a film noir, and despite the great cast, we knew it wouldn't be easy to get it produced. It was important to think of the film's economic aspects and immediately focus the action around the house and the projects, and then the swamps and the sea transportation company.

How did you actually divide up the work?

We saw each other every day until we built the story. After that, we each wrote the scenes on our own, then joined and revised them together – what he liked, what he didn't like, what I liked, what I didn't like. A regular game of ping-pong. Very healthy because we trusted each other. I sometimes

made fun of him: «It's so sentimental!» He made fun of me too, because I'm not at all. There wasn't any vanity in our work, no egos getting in the way if we cut a line or deleted a scene. It's his film and he is the boss.

Did he show any reticence about certain violent sequences?

Quite the opposite. He was even the first one to push in that direction, and it's fine - the film isn't really all that violent. Let's not exaggerate that. Thierry wanted to express and film things he had never expressed and filmed before, and had a very precise instinct about how far he wanted to push down that path. He was the one who thought up that scene where Diane and Catherine drive home from the swamps, as well as having Catherine eat so frantically, right after it; that was a perfect way of visualizing the tension and imbalance that seize you in those moments.

ALL THAT DIVIDES US is a very personal crime drama, almost a story of family neurosis.

The film tells the story of a mother's love for her daughter being put to the test. A sick and extreme test, but that's all it is. Even so, Catherine's character leads her daughter in a direction that's totally crazy! She reminds me of François Périer in Claude Chabrol's JUST BEFORE NIGHTFALL. He understands that Michel Bouquet has killed his wife, but he doesn't signify it. He isn't shocked. The murder is accepted. There is a side to it like, «in any case, what's done is done!» So why fight it? After that, can you live with it? Does it come back to you or not?

Will she make it through? Will they make it through?

We've seen love in action. The daughter, who never felt any regard or love from the woman who brought her into the world, understands that her mother has done something for her. The mother, who felt guilt about not taking care of her enough, responds in those extraordinary circumstances by proving how much she loves her. Making it through is something else - that's almost another film. Here what



matters is, «I am going to take responsibility for your unacceptable act.»

The whole story is built upon oppositions: places, people, where they come from...

That's Thierry's filmmaking. He's the one, incidentally, who came up with the film's title. What divides? What binds? Can what binds also divide? Thierry works a little like Sautet: he likes to paint social portraits, describe the bonds that develop between people, even in, and especially in circumstances that seem to be engineered to pull them apart. That may be the «virtue» of crime in this story.

Did thierry klifa talk to you while they were shooting the film?

He called me occasionally. «We shot it like that. Do you think it'll work?» Sometimes he had to rewrite a scene at the last

minute. At the time, I was writing my film (L'AMOUR EST UNE FÊTE --Ed.), and I'd stop for a day; I'd make the necessary changes and send them back to him. A script is really a living organism; it changes. It was the same thing when we did readings with the actors beforehand. We included their suggestions. The actor is always right - that's the principle. So if he doesn't feel a scene or a line, it's because it doesn't work for that character.

Did you participate in the edit?

Participate, no. But I went to screenings and noted down my impressions, trying to be precise. That's easier to do when you didn't make the film. You have distance. You're not attached to the things you've filmed. And what is healthy about Thierry is that you can really say what you think; he takes away from it what interests him. He has only one thing in sight: if it's for the good of the film, it's good for him. My comments were essentially made with the intention of keeping the film in the present, cutting what connected the characters too much to the past or commented upon the action, which slowed the story down, and keeping only behavior, behavior, and nothing but behavior! It had to move quick and be live. What's going to happen an hour later? The next day? What's she going to say?



CAST

CATHERINE DENEUVE	Louise
DIANE KRUGER	Julia
NEKFEU	Ben
NICOLAS DUVAUCHELLE	Rodolphe
SÉBASTIEN HOUBANI	Karim
MICHAËL COHEN	Olivier
OLIVIER LOUSTAU	Daniel
BRIGITTE SY	Ben's Mother
JULIA FAURE	Patricia
ELIZABETH MAZEV	Régine
VIRGILE BRAMLY	Stéphane

CREW



DIRECTOR Thierry Klifa
SCREENPLAY Cédric Anger and Thierry Klifa
ORIGINAL MUSIC SCORE Gustavo Santaolalla
CINEMATOGRAPHER Julien Hirsch Afc
EDITOR Thomas Marchand
SOUND VINCENT Goujon
SOUND EDIT Stéphane Rabeau
MIX Thomas Gauder
PRODUCTION DESIGNER Mathieu Menut
COSTUME DESIGN Jürgen Doering

CASTING

FIRST ASSISTANT DIRECTOR Bastien Blum
PRODUCTION MANAGER Sylvain Monod
LOCATION MANAGER Fabrice Bousba
SCRIPT SUPERVISOR Charles Sire

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Maxime Delauney And Romain Rousseau

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