

Les Productions du Trésor and Chi-Fou-Mi Productions present

ELLE L'ADORE

A FILM BY JEANNE HERRY

SANDRINE
KIBERLAIN

LAURENT
LAFITTE
FROM LA COMÉDIE FRANÇAISE

PASCAL
DEMOLON

OLIVIA
CÔTE

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SYNOPSIS

Muriel is a beautician. She loves to talk, and has a habit of making stuff up and telling tall tales. And for the past two decades, Muriel has been the number one fan of French crooner Vincent Lacroix. Most of her spare time is spent keeping up with his songs and his concerts. Then one night, she opens her door to find Vincent – her idol – standing on her doorstep. His arrival turns Muriel's life upside down as she embarks on a journey that even she couldn't have invented.

INTERVIEW WITH JEANNE HERRY

Do you remember how the idea to make this film came about?

I'd written a very intimate and personal book called "80 étés" (80 Summers), published by Gallimard, which was based on memories and feelings. I wanted to find out if I'd then be capable of writing a real story with characters and situations that didn't just involve my own personal world. I worked with a friend, Sébastien Knafo, and we started by putting down on paper all the elements we wanted to see in a story. And that's how we came up with the idea for the two central characters, the compulsive lying and how events got complicated. When I reread it all, I came up with the idea of bringing together a singer and a fan along with a body needing to be disposed of. I met up again with Sébastien and told him about my idea, but he saw it as a comedy, a kind of road movie. I didn't see it that way at all, so I continued on my own with the idea of a real thriller with a police investigation, having had a lot of experience in that genre from a young age, through books and films.

This story must be very important to you, given that you've been thinking about it for almost a decade...

Yes, especially since before I came to make the movie, I'd done a lot of other things in theater and in movies, as an actress and a director. So the story for ELLE L'ADORE must have been very close to my heart to hold my interest for so long. People always put a lot of themselves into a first film, and I really feel like this was my childhood project. Maybe it's about time I made my first film as a woman now!

The theme of the singer and one of his fans could have been something your father, the singer Julien Clerc, might have experienced when you were a little girl growing up...

Of course. I've rubbed shoulders with a fair few fans over the years, and they are often women who are very respectful of the artist they admire. They are rarely hysterical. When they go to a concert, it's something fun and they often go in a group. But I've also met fans like Muriel. They are fewer and they tend to be loners. They are like collectors, archivists almost, who fill their lives with their passion. People often say that such people live their lives vicariously, through the relationship they create for themselves with the star in question, but I don't think that's totally fair. In their own ways, their fandom means they experience something extraordinary. Like when they seek out a rare record that was only released in Japan for example. There is something fun in all that, and something unique, too. Although she's got this craziness going on, Muriel still has a real life as a mother, she has a job and she has friends. The film simply allows her to make a little space for herself and to refocus her life with herself at the center...

...Whilst constantly making up crazy stories for her friends and family!

That was another thing that interested me with this character. The fans and the singer are like characters, there are a lot of clichés surrounding them. I grew up in a unique place for observing that, and I knew early on that my story would be based on the ordinariness of well-known people and the uniqueness of ordinary people. Muriel lives in the real world. She's not mad in a clinical sense – and I wouldn't have been interested in that anyway. She's not hysterical or dangerous to Vincent. She's just got this little flaw, this fear of the unknown that I wanted to explore.

A little flaw, but one that nonetheless changes over time into something slightly more threatening...

Yes, because she keeps on doing dumb stuff. That was another thing on my original list: I wanted to have a character who seems like kind of a loser, but who actually turns out not to be one. For me, that was Muriel and I saw her like a real heroine, like someone who would save the world. And she ends up emerging into the light while Vincent Lacroix curls up into his own shadow.

It's great how, in particular with the police interview scenes, that "craziness" you mention ends up seeming more credible than the truth because Muriel is so ballsy in terms of making up stories.

I really find that fun. I have a friend who is a psychologist and I talked to him about pathological lying and the comic aspects of that condition, which is nothing like schizophrenia for example, which is a far more painful condition. I should say that in ELLE L'ADORE, we never actually say "pathological liar". Muriel isn't ill in the clinical sense. She's just living a fantasy. So I asked my friend what would happen if we were to have a pathological liar experience something unbelievable; the kind of story worthy of a pathological liar. He said to me, "The whole thing would explode!" And that's what happens in the film.

Especially if you add another ingredient: the havoc wreaked by passion. The passion of Vincent's girlfriend, Muriel's passion for Vincent and the devastating passion of the two cops, Antoine and Coline.

Absolutely, although I didn't think about it in that way initially, mainly because the idea of "passion" is fairly foreign to me. But it's true that all my characters are, at some point, victims of their inwardness, their emotions and what they find moving.

When Vincent eventually knocks on Muriel's door, she has an almost fatalistic reaction. She's surprised, but it's almost like she knew it had to happen...

She's imagined it so often, dreamed about this encounter. And that's why Vincent's plan is risky but carefully crafted – he knows that to make it harder for the cops, he has to seek help from someone outside his regular circle, and he also knows that as his number one fan, Muriel will do what he asks. It's all based on the notion of there being a link between fan and star: the idea of growing older together, of knowing one another, of helping each other to live. And from a certain perspective, they do have some things in common. Singers write songs, fans write letters, and concerts are moments of communion. And it's not just singers who trigger such moments of adulation.

Vincent Lacroix has quite a harsh approach to Muriel. He uses her, betrays her, and even says at one moment, "It doesn't matter, she's just a fan."

It's crazy how that comment stands out, much more than I'd imagined when I wrote it. It sums up his whole defense to the cops. It's a way of telling them that he, the pop star, cannot have possibly put his life into the hands of someone he barely knows. However, at the start of the film, when they meet each other, there is a certain respect. Sometimes people think that singers are disdainful of their fans but I don't believe that. Some fans can be frightening but the majority presents a very positive image of themselves. Some give their idols amazing gifts that are perfectly suited to their tastes. They tell them how much a particular song reminds them of a precise time in their lives. That's important when you do such a public job, when you offer your work to so many people. I don't think that fame means you're cynical by default. When Vincent asks Muriel to do him this "favor", of course he's playing on the power he has over her, but he's not disdainful. He goes to her because he knows she can do it, that she will be prepared to do it and that she's not dangerous. The problem is that Vincent doesn't know just how lucky – and how unlucky – he is!

He wants to save his own skin, but he also wants to save the whole Vincent Lacroix empire...

Yes, he's looking to protect his entire existence. I hope it comes across in the film just how successful he is. It's really great being a successful singer, believe me. I wanted us to work very hard on the singer's career but not on his work. I didn't want to see him singing one or two songs that we'd have had to have had written and then recorded by Laurent Lafitte. I wanted to show what you don't normally see – the backstage side of things. I knew the audience would fill in the blanks by comparing Vincent's career to the real life pop stars they know, like Francis Cabrel, Alain Souchon, Patrick Bruel or even my father. But we did take a lot of care over the photos, album covers and gold albums to show that he'd been around for 20 years and was well established and recognized.

And the object that causes the accidental death of Vincent's girlfriend is a Victoire de la Musique French music industry award.

It's a fun metaphor – fame is a heavy burden! I said I think of ELLE L'ADORE as the film of my childhood and I have certain memories of that period, like the Victoire that used to sit on the piano in the living room and believe me, it was very heavy. I love to play Cluedo and I'm a big fan of Agatha Christie, so I thought it was believable having someone die by something heavy you have hanging around. And funny, too.

Let's talk about your actors, starting with Laurent Lafitte as Vincent Lacroix.

The road to find the right singer was quite a long one. In the beginning, the two main characters were older. When I decided to make them younger, Laurent emerged as the obvious choice. We didn't know one another, but I'd seen him in movies, and heard him from time to time on the radio. Like everyone, I'd seen his career blossom over a few years and seen him reveal a wide range of acting talent. When I saw BRIGHT DAYS AHEAD by Marion Vernoux, I knew it had to be him. Laurent could play that 40-year-old singer who had started young and been very popular in his youth. Laurent is believable as a musician, behind a piano with a microphone – he has sung, he's danced, he's done musicals – he's a stage man. He's a complete, all-terrain actor who is also very funny and very dramatically intense. I also wanted someone handsome because I think that dimension exists in reality – you don't put a photo of a singer on your wall if there's no idea of contemplation or desire. He was perfect in moments of doubt and worry, with his extremely expressive face and that almost-imperceptible tremor in his voice. He was the perfect incarnation of Vincent with all his torment and anxiety as he spends the whole film trying to contain his internal chaos. We had a lot of fun during the photo shoots capturing the different times in Vincent Lacroix's career. I think he liked his character and understood him without judging, which wasn't easy since he's the one who gets the blame in the story, whereas Muriel incites more sympathy.

And Muriel is played by Sandrine Kiberlain...

Once the character was made younger, I very soon thought of Sandrine for the role and I was lucky because she said yes. It was almost three years ago now and she drove the project with me in a very decisive manner. During one of our first phone calls, she said, "I'm interested in it because I've never done it before." To be honest, I think she's one of the best actresses in the world. I knew she'd be right there with me to ensure her character didn't have any of those clichés one might associate with a typical fan. It was critical that Muriel wasn't pathetic or completely nuts – this isn't MISERY, after all. I wanted her to be dignified, normal, and sophisticated, so Sandrine was perfect. She's radiant yet mysterious, and can turn it on and off very easily, without the artifice of make-up or costumes. I knew that she'd be wonderful as this woman who is both ordinary yet original, full of innocence and intelligence. Thanks to her, I was able to work on her craziness at my leisure. I should add that Sandrine loves singing, going to concerts and dancing. She was exactly the fan I was looking for – someone who wants to share a fun experience with his or her favorite artist, far from the painful hysteria one often sees. It was great fun working with her!

Tell me about the two cops played by Olivia Côte and Pascal Demolon.

The production company suggested Pascal to me. I'd seen him in RADIOSTARS, and thought that the power he gave off would work well in the partnership he has to form with Olivia. Their relationship seemed credible to me. He took his character somewhere that I hadn't imagined and I liked it. Pascal understood that Antoine was a good cop but that his investigation would be thrown off track by his suffering in love. And that's how I presented his character to him: The role

of a cop in a romantic entanglement. "Perfect!" he replied. "An unhappy man in love – even better!"

As for Olivia, I wrote the role of Coline for her. She is an actress with incredible potential. She is mainly known for comedy, thanks to her short programs called VOUS LES FEMMES, but I was greatly inspired by how she tackles more serious things and I wanted to film her in that register. Olivia was my little soldier throughout the shoot. For someone who is so extravert in life, she was very calm.

Tell me about another wonderful character in ELLE L'ADORE: Arlette, Vincent Lacroix's cleaner, played by Muriel Mayette-Holtz.

Who in fact, is the administrator of La Comédie Française. Her character turns out to be very important at the end of the story. Arlette represents the daily life of singers, the solitude of those who have crowds of people around them, serving their every need. Muriel Mayette-Holtz came to teach me when I was at the Conservatoire. I had something of an adolescent obsession with her, a fan thing going on from which I took some inspiration for the story of ELLE L'ADORE. Back then, if Muriel had asked me to drive to Marseille and back in the night to bring her a pair of socks, I'd have done it! She's a very inspiring woman, and is very intense and precise in terms of her presence, her gaze and her movements. She perfectly captured what I was looking for – the more the character of Arlette seeks to be reassuring and complicit, the more threatening she seems.

As the film's release date approaches, do you think it is a faithful representation of the idea you had 10 years ago?

Yes, it really is. But it was also down to luck – I had three producers, a cast and a crew of absolute treasures, who all wanted to make the same film I did. And there were other things that emerged that I hadn't even thought of, like how Laurent looks so much like my father. There must have been something subconscious at work there. And the film stands up to the trickiest and most important challenges – the credibility of the actors, their lives, the cop lovers and their thwarted investigation – and I'm very relieved and happy about that. Now that I've made it, I feel that I've found my calling, the place where I can put my skills into practice. Having worked as an actress myself, and especially having studied performance for seven years means that now, I can work with actors in a precise, fluid and relaxed way. I feel good behind the camera.

INTERVIEW WITH SANDRINE KIBERLAIN

What was your reaction when you read the script and were introduced to Muriel's character?

I thought the character was remarkably well written. You have this mother who is somewhat deprived by having only part-time custody of her children. She works and in a way, she fills the gaps in her existence with her admiration for a pop star. But up to now, any movies dealing with this kind of situation have taken a rather hysterical approach. Muriel is a simple woman with a modest life, who is just trying to make things better through her admiration for this singer. I've met women like her, who have jobs, husbands and children, but also a room in their house that is entirely dedicated to the artist they love. I immediately liked the way Jeanne tackled the subject. She obviously understands this world and what it can trigger amongst fans. I also loved Muriel's humor – her pathological lying makes her a very funny person despite herself.

Have you as an actress experienced any adulation from fans or even been an adoring fan yourself?

It happens more with singers than with actors. That said, if I ever had any such thoughts, it always involved actors. I was lucky in that I was taken to the movies a lot as a child. My sister had a photo of James Dean on her wall, and I had actors from Hitchcock films and Fred Astaire.

So you can understand that public fascination with stars?

When I sign autographs, I always wonder what people do with them. What's the use? What void is it filling? So yes, I understand that kind of identification. We do a dream job, where everything is larger than life, right up to the movie screen. It's understandable that some people go a long way to get close to their idols, even seeking to look like them physically. I remember when I was working with Johnny Hallyday on LOVE ME by Laetitia Masson, there were whole busses of "fake" Johnnys who followed us to Étretat.

In ELLE L'ADORE, one night, Vincent Lacroix's life takes a dramatic turn and he looks to Muriel as the only person who can help him. When he knocks on her door, we see she is naturally surprised, but also reassured – the moment she dreamed of is finally happening...

Exactly. That's because Muriel has managed over time to forge some kind of a connection with Vincent Lacroix. It's a distant relationship, but he knows her and recognizes her among so many others. She writes to him. Muriel has never crossed the line, even if she has hung around outside his place sometimes. So she has imagined him knocking on her door thousands of times, and realizes that she was right to believe in her dream. There's a kind of crazy logic in that.

Why does she agree to help Vincent without knowing what he's really after?

Because this is the adventure of a lifetime, and she says as much: "I felt like I was heading off to join the Resistance!" And in doing so, she becomes the heroine for the man she admires so much. So without knowing a thing, she gives him the help he needs. Moreover, Vincent knows who he's dealing with. He thinks she'll agree because of her unconditional love for him. Personally, I think that only a mother would do that for her child. Hiding a body is a very big ask. I'd do it for my daughter and nobody else.

Except that things go wrong and Muriel goes from being the savior to the threat, taking control of their shared fate...

Their roles become totally reversed and he even tries to blame her when things start to get out of control. In the beginning, Muriel agrees to do what Vincent wants, but the end result is very different. And that's when you see how Jeanne's story is so brilliantly constructed: Muriel does what she does with no intent to hurt him because all she wants to do is save him. Trickery isn't her thing. On the contrary, she's very straight so she has no idea that her actions might really drop him in it.

She even continues to support him when he betrays her to the police and tries to blame her directly for his girlfriend's murder...

At one point in the film, Muriel strays so far from Vincent's original plan to get rid of the body that he becomes the main suspect. In a moment of fear or cowardliness, he makes sure the finger is pointing at her. But even when she realizes this, she still tries to exculpate him in a moment of incredible nerve in front of the cops. She was great fun, but also a complicated character – one must never feel that Muriel is lying but rather that her own perception of reality is shifting as she makes stuff up. The cops are dumbfounded by her naivety and spontaneity, and the audience gets a lot of fun out of these scenes because there is no way of pinning her down during those moments.

Especially since the lies she comes up with always seem more believable than the truth that the singer is a killer!

Exactly. She has a gift of making everything she invents seem more obvious and simpler than real life. Right from the start of the film, we see that Muriel has a very overactive imagination. She invents things for her children and for her friends when she tells them all the different ways she gives her customers a wax or recounts who came into the salon on a particular day. It is without doubt a way of combatting boredom and bringing a bit of fun into the daily grind.

Another character trait that one picks up on in the film is the physical strength of this young woman when she has to dispose of Vincent's dead girlfriend.

I believe that in very challenging moments, people are capable of incredible strength. I've seen that in real life and it was something I thought about with this film. We are capable of making a huge drama out of something so insignificant as a TV remote that won't work, and then, when faced with a life or death situation, we are able to draw upon incredible physical resources that we had no idea were there. Muriel finds herself in over her head, and she is surprised to find she is very strong and capable. And she goes on to become a completely transformed and liberated person by the end of the film.

Tell us about meeting Laurent Lafitte, with whom you don't have much screen time in the finished film.

It was only on seeing the film that I really saw his acting for the first time. I wanted to see him as a singer, and I wanted to see the accident that is the starting point for the film because those scenes are essential to the narrative and I have to say that I was knocked out by his performance. We were frustrated on the shoot to not have more scenes together, but we used that feeling to construct everything our characters do in each other's absence. For Muriel, her encounters with Vincent are rare instances that are very important to her. She becomes a heroine for him and the scarcity of our encounters on set gave meaning to that. But in the end, one has the impression that Muriel and Vincent spend more time together than they really do because the audience puts them together through their shared aim to get through this crisis. I didn't know Laurent very well, despite having loved the comedy in his performance at the Molières and on stage in "Le Système Ribadier". But it wasn't until I saw Marion Vernoux's BRIGHT DAYS AHEAD that I discovered a more sensitive, more dramatic side. It's a register in which he is very believable.

ELLE L'ADORE is Jeanne Herry's first film. What was it like to work with her?

I was struck by her writing. She has a very personal style in terms of the construction and the rhythm of the narrative, as well as in the dialog. Right from the start I felt I could trust her because I could sense her determination. I find it reassuring when a director knows where he or she wants to go. We could suggest things but Jeanne was always the boss on set and helped us avoid certain pitfalls. It wasn't about authority, more about precision. For someone who was shooting a first film, I found her very mature. Her career as an actress has no doubt helped her understand the needs of her actors and how to guide and encourage them. ELLE L'ADORE was a long time in preparation, so by the time we filmed it, I felt like I'd known her for a long time, and all that upstream work and all our discussions really helped.

You have played many characters like Muriel, an ordinary woman to whom some extraordinary things happen...

It helps me that these characters are ordinary because that's what makes them human and enables us to relate to them because in the end, we are all capable of extraordinary things. To me, Muriel exists and in a way, I'm her spokesperson. I defend her despite her blunders. And it's true that I often get asked to play characters like her, like MADEMOISELLE CHAMBON for example. She's a woman who doesn't make much noise, who is just looking for beauty and emotional reciprocity. I find it rewarding to play such roles because I know these women, I've seen them and I understand them. My work is about observing bodies, voices and attitudes. It's lovely to be able to turn someone who is meant to be nothing special into a heroine.

INTERVIEW WITH LAURENT LAFITTE

Who is Vincent Lacroix to you? Did you base him on any singer in particular?

I didn't think about one singer in particular to construct the character. Instead, I thought more about a type of singer; a successful mainstream crooner. Vincent Lacroix is a star who was successful at a young age, and who has had a 20-year career with a solid repertoire. If you wanted to compare him to someone, you might consider Julien Clerc or Patrick Bruel.

What made you agree to take the role?

In short, the story. I was keen to know what was going to happen on the next page. I imagined myself in the audience and I wanted to know the end. Then there was my character – I liked the idea that he would be a singer but that we'd never see him sing. The singing is almost incidental. The important thing is his successful career and what that represents.

You trained as a singer and dancer and you've performed in musicals. Is the universe explored in ELLE L'ADORE – that of the singer and the close relationship with his audience – something that interests you?

That relationship is very different than what one has working in theater. The audience for a singer comes specifically to see him or her perform, and is very attached to his or her personality. The fan is part of the singer's daily life and his or her environment. But when you go to the theater, it's more about going to see a whole project. Of course there are actors but there is also the play and the work of the director.

Acting in movies, in theater and in one-man shows, have you ever encountered any fans as dedicated as Muriel is in the film?

Not quite as extreme as she is, no, but there are a few people who regularly write to me. As a teenager, I admired certain performers, but never to the point of becoming what one might call a fan, in the fanatical sense of the word. I never collected photos or memorabilia for example. The moment that passion becomes compulsive is a sign that you're slipping into something quite different.

Vincent Lacroix's life slips into something different the moment the drama occurs at the start of the film. He very quickly comes up with the solution and acts like the perfect murderer!

He makes a decision. Faced with an accident or an event like that, we would probably make a different choice than he does, but Vincent has too much at stake. He wants to preserve everything he's created since the start of his career, whatever the cost, and that's when the fact he's a well-known singer is no longer incidental. From that point on, his ego takes over, as does the Lacroix "business" and everything it represents.

He gets a lifeline in the shape of his number one fan, Muriel...

I really like the scene where he goes and knocks on her door in the middle of the night. You feel that Muriel is trying to stay calm, but inside, she's totally overwhelmed to see her idol standing on her doorstep. That's when their relationship is flipped: from then on, he needs her and the more the film moves on, the more Muriel represents a threat for Vincent because she knows too much. I also think the film is extremely well written because you have a very clear impression of the noose tightening around his neck, eventually making his situation intolerable.

So much so that when the police start to suspect him, he says of Muriel, "She's just a fan..."

He swears that as far as he's concerned, she's not a friend, just an admirer. It's very strange between them. It's as if there is just some vague connection, rather than them having any kind of relationship.

Did you need to understand and like the character in order to play him?

I always try to feel a minimum of sympathy for my characters, even if they are the worst kind of bastard. Of course I have my own personal opinion about him, but that's not so interesting. I had to portray him, not what I thought of him. But I don't think I'd have done what he did if I were in his shoes.

We realize what powerful auras stars like him have, for example with his housekeeper who is ready to lie to protect him.

By wanting to do too much, she ends up representing a different kind of threat in addition to Muriel. Vincent finds himself caught between the devil and the deep blue sea, trying to manage and control everything the way he knows how in terms of his career and his image, and to distill that all into something he can feed to the police that might help his case.

What was it like working with Jeanne Herry on her first feature?

Right from our first meeting, I could feel that things were going to go well. Firstly, she's an actress. Jeanne went to the Conservatoire National like I did. We even graduated in the same year but we hung out with different people, so we share a similar approach to acting and we have similar tastes. Moreover, I love being directed by actors. They are usually better at talking to their actors than simple directors are. Jeanne amazed me by how she was totally in control of the set and by how relaxed she was. She has a real intelligence in terms of human relationships. It's been a long time since I made a film with such a good atmosphere coupled with a very serious approach. And you can feel that through what you see on screen. Jeanne is a real filmmaker. She was born to make movies.

And what about working with Sandrine Kiberlain ?

It was somewhat frustrating because we had so few scenes together, even though the story gives you the impression that the opposite is true. She is exceptional in ELLE L'ADORE. She has this talent like other actresses such as Karin Viard and Zabou Breitman where they know how to compose a character while being beautiful, funny or moving. It's very rare to have such range. Sandrine's Muriel is uptight yet appealing, even when she's telling lies. The audience is on her side, even when she makes mistake after mistake. You root for her in the film.

After films like BRIGHT DAYS AHEAD, the role of Vincent Lacroix stands out among a gallery of comedy characters you have portrayed. Is it your aim to go on changing register?

It's mostly down to the offers I receive and what people imagine for me. When I'm offered a role, I first consider whether I connect with it, without necessarily thinking, "This script is funny but no, I've just done a comedy." But it's true that I am being offered more and more varied roles, from auteur cinema to more mainstream projects. I'm very lucky.

With you, Pierre Niney, Guillaume Gallienne and Loïc Corbery, there is now a "Comédie Française Generation" in French cinema...

The troupe from La Comédie Française has evolved over time, but the way theater actors view cinema and how filmmakers view theater actors have changed. These two worlds are coming together much more easily now. We are no longer part of the defiance that might have existed during the New Wave. The versatility of theater actors is being rediscovered – we are a generation that has grown up with movies and that now knows how to handle the different performance codes in these two disciplines.

INTERVIEW WITH PASCAL DEMOLON AND OLIVIA CÔTE

How would you each describe the other's character?

Olivia: Antoine is deeply in love with Coline. He wears his heart on his sleeve and is highly sensitive to everything she says and does. He's also extremely professional and very efficient as a policeman. He's perspicacious, skilled and reactive. The irony of the character, which you spot from the start, is that he can see every detail of a case, but he can't – or maybe doesn't want to – see the betrayal of the woman he loves. It would kill him if he did. So he's both lucid and blind.

Pascal: Coline flits from one man to the next. Her weakness is that she thinks several men can love her at the same time. But she also wants Antoine to believe that she loves him more than anything. Maybe she even believes it herself. I was almost embarrassed sometimes while we were shooting by Coline's constant need to chase after other men. It's crazy how this film led to feelings of closeness that surged up from our characters into our personalities!

The interesting thing about how Jeanne Herry writes is that Coline and Antoine aren't just minor characters. The violence of their passion has consequences for the resolution of the entire plot.

Olivia: It was obvious right from the start of the screenplay. Jeanne and I are good friends and I have followed this project for almost nine years and I know she wrote the role for me. I very quickly understood that the film was almost a four-hander, even if Sandrine and Laurent's characters drive things.

Pascal: The interactivity, the dependence almost, between these four characters was clearly there in the script and it was confirmed as we made the film. Everyone needs the others at some point and they are all driven by fear. It's what turns the story around.

And passion, in all its extremes, is at the heart of ELLE L'ADORE: that of Vincent for his girlfriend, that of Muriel for Vincent, and that which breathes life into or destroys your relationship...

Pascal: Absolutely, and I think it's fascinating to show the consequences that has for the investigation, and to also show some of the backstory of the characters. There's how the situation looks from the outside, and then the more personal perspectives of Coline, Antoine, Muriel and Vincent.

And during this investigation, when Antoine starts to suspect Vincent Lacroix, the fact that Coline isn't oblivious to the singer's charms amplifies your doubts...

Pascal: Of course! I know her so well! It's a bit like the relationship one has with an addict. If they haven't made up their mind to stop and to envisage the consequences of stopping, it can be really bad. So of course Antoine is weakened by Coline's behavior, which he knows so well. And at the same time, he has to stay focused and keep working as best he can with her, something he requested to no longer have to do in order to free himself up and gain some perspective on his private life. Of course, Antoine realizes that Coline is enjoying being around this well-known singer – it's as if Johnny Hallyday filed a police report.

Olivia: I think Coline is interested in any man who is around, famous or not. She has this kind of masculine approach to sexual conquests, but it manifests itself calmly, with no hysteria. A little like Valmont in *DANGEROUS LIAISONS*, who explains that it's just his nature, not his fault...

There are some moments when you're questioning people in the film, and these moments are both funny and chilling because Muriel, played by Sandrine Kiberlain, has this ability to come up with huge lies, and gives the impression she really believes them...

Pascal: I was actually a little disconcerted sometimes. The stories Muriel comes out with are so amazing that I felt like I was in the audience watching Sandrine. These two cops have the feeling they are being beaten every time by their suspect's ability to bounce back.

Olivia: Yes – her tendency to lie becomes an asset. Because she's not satisfied with her life, she creates an imaginary world for herself, with parallel stories, and that helps a lot.

Pascal: In discussing it, I realized that these four characters have actually got quite a few neuroses between them.

You seem very harmonious and complementary on screen. Did you know each other prior to this film?

Olivia: I have a unique relationship with Pascal, whom I met two years ago at the Alpe d'Huez Festival of Comedy Films, when he came to present *RADIOSTARS*. Pascal is a lot like my father in his mannerisms and his charm. He then told me he did ballet and my dad was a ballet dancer – crazy, right? Time went by and when Jeanne told me I'd be acting opposite Pascal, I was delighted.

Pascal: We saw each other since Alpe d'Huez, and I remember how much we laughed. Then I went to see Olivia on stage in "Les Bulles" and it really made me want to work with her, to get to know her better. It was the same with Sandrine and Laurent. I was a bit of a fan of theirs at the start of the shoot and that unsettled me a little. I realized there would be some banter, some exchanges, and I'd need to try to copy them to try and measure up.

Olivia: Although I haven't made many films, this was my third collaboration with Laurent Lafitte, which made it feel even more like I was working with family, when you think that Jeanne is my best friend, and Pascal Demolon is like my dad. As for Sandrine, she's a very efficient actress, and is also adorable, lovely to be around, and is constantly cracking jokes.

ELLE L'ADORE is Jeanne Herry's first film. What kind of a director is she?

Pascal: You can sense this incredible precision in her work. She's very patient, and she really listens to her actors. Jeanne has authority but she's never bossy. But her approach makes you feel constantly in tune with the music in her head – probably because she's an actress as well.

Olivia: Jeanne was really kind, almost loving towards those she was working with, but she's also completely in control of the set. I was impressed. She's very passionate and sincere, and when I watched the finished film, it was exactly what I had imagined a few years ago.

FILMOGRAPHY

SANDRINE KIBERLAIN

- 2014 ELLE L'ADORE by Jeanne Herry
- 2013 LIFE OF RILEY by Alain Resnais
9-MONTH STRETCH by Albert Dupontel
César 2014 for Best Actress
VIOLETTE by Martin Provost
TIP TOP by Serge Bozon
THE BRATS by Anthony Marciano
RUE MANDAR by Idit Cebula
- 2011 PAULINE DÉTECTIVE by Marc Fitoussi
THE PLAYERS - LES INFIDÈLES ANONYMES by Alexandre Courtès
THE WOMEN ON THE 6TH FLOOR by Philippe Le Guay
- 2010 BEUR SUR LA VILLE by Djamel Bensalah
L'OISEAU by Yves Caumon
POLISSE by Maiwenn
- 2009 A VIEW OF LOVE by Nicole Garcia
MADEMOISELLE CHAMBON by Stéphane Brizé
LITTLE NICHOLAS by Laurent Tirard
ROMAINE 30° BELOW by Agnès Obadia
- 2007 LA VIE D'ARTISTE by Marc Fitoussi
VERY WELL, THANK YOU by Emmanuelle Cuau
- 2003 AFTER YOU by Pierre Salvadori
- 2001 ALIAS BETTY by Claude Miller
- 2000 LOVE ME by Laetitia Masson
THE FALSE SERVANT by Benoît Jacquot
- 1999 NOTHING ABOUT ROBERT by Pascal Bonitzer
- 1998 FOR SALE by Laetitia Masson
- 1997 QUADRILLE by Valérie Lemerrier
SEVENTH HEAVEN by Benoît Jacquot
- 1996 A SELF-MADE HERO by Jacques Audiard
BEAUMARCHAIS THE SCOUNDREL by Edouard Molinaro
- 1995 EN AVOIR OU PAS by Laetitia Masson
César 1996 for Best Female Newcomer
- 1994 LES PATRIOTES by Eric Rochant
Prix Romy Schneider
- 1993 NORMAL PEOPLE ARE NOTHING EXCEPTIONAL
by Laurence Ferreira-Barbosa

SHORTS

- 1993 COMMENT FONT LES GENS ? by Pascale Bailly

FILMOGRAPHY

LAURENT LAFITTE

- 2014 BOOMERANG by François Favrat
2013 ELLE L'ADORE by Jeanne Herry
TRISTESSE CLUB by Vincent Mariette
2012 16 ANS OU PRESQUE by Tristan Séguéla
BRIGHT DAYS AHEAD by Marion Vernoux
LOVE PUNCH by Joel Hopkins
MOOD INDIGO by Michel Gondry
2011 ON THE OTHER SIDE OF THE TRACKS by David Charhon
F.B.I. FROG BUTTHEAD INVESTIGATORS by Kad and Olivier
L'ART DE LA FUGUE by Brice Cauvin
2010 MOI, MICHEL G, MILLARDAIRE, MAÎTRE DU MONDE by Stéphane Kazandjian
BORDERLINE by Alexandre Coffre
2009 LITTLE WHITE LIES by Guillaume Canet
L'AMOUR C'EST MIEUX À DEUX by Dominique Farrugia and Arnaud Lemort
TOGETHER IS TOO MUCH by Léa Fazer
2007 SUNNY SPELLS by Diastème
2006 MY PLACE IN THE SUN by Eric de Montalier
A SECRET by Claude Miller
2005 TELL NO ONE by Guillaume Canet
PRÉSIDENT by Lionel Delplanque
2003 THE ROLE OF HER LIFE by François Favrat
THE SECRET ADVENTURES OF GUVSTAVE KLOPP
by Tristan Arouet and Gilles Lellouche
2002 WHATEVER YOU SAY by Guillaume Canet
MAIS QUI A TUÉ PAMELA ROSE ? by Eric Lartigau
2000 THE CRIMSON RIVERS by Mathieu Kassovitz
1998 BEAUTIFUL MOTHER by Gabriel Aghion
1997 PLEASURE (AND ITS LITTLE INCONVENIENCES) by Nicolas Boukhrief
1996 MADAME VERDOUX by Jean-Luc Raynaud

SHORTS

- 2001 BOOMER by Karim Adda
1992 SUR LE FIL DE LA LAME by Bertrand Weissberger

FILMOGRAPHY

PASCAL DEMOLON

- 2014 DISCOUNT by Louis-Julien Petit
2013 L'EX DE MA VIE by Dorothee Sebbagh
ELLE L'ADORE by Jeanne Herry
THE MISSIONARIES by Tonie Marshall
DIVIN ENFANT by Olivier Doran
NEVER ON THE FIRST NIGHT by Mélissa Drigeard
2012 OUR HEROES DIED TONIGHT by David Perrault
PARIS OR PERISH by Reem Kherici
LULU IN THE NUDE by Solveig Anspach
HENRI by Yolande Moreau
2011 RADIOSTARS by Romain Levy
BLIND MAN by Xavier Palud
2010 DUMAS by Safy Nebbou
TOUT CE QUI BRILLE by Géraldine Nakache and Hervé Mimran
2006 FRAGMENTS OF ANTONIN by Gabriel Le Bomin
2004 RENEGADE by Jan Kounen
2003 HANGING OFFENSE by Guillaume Nicloux
THE PHARMACIST by Jean Veber
2001 UN ANGE by Miguel Courtois
1997 DOBERMANN by Jan Kounen
ADIOS ! by Nicolas Joffrin
1995 LAND AND FREEDOM by Ken Loach
1993 COUP DE JEUNE by Xavier Gelin
1990 DÉLITS D'AMOUR by Valérie Franco

SHORTS

- 2012 LES CHIENS VERTS by Colas and Mathias Rifkiss
Prize for Best Actor at the 23rd Meudon Short Comedy Film Festival
Prize for Best Actor and the Grand Prix at the Fenêtre sur Court Festival 2013
2011 VOISIN VOISIN by Timothée Augendre and Geoffroy Degouy
LA 3eme VOIE by Jean-Michel Tari
Prize for Best Male Actor at the London City Film Festival 2012

FILMOGRAPHY

OLIVIA CÔTE

- 2014 NEVER ON THE FIRST NIGHT by Mélissa Drigeard
- 2013 BRIGHT DAYS AHEAD by Marion Vernoux
- QUANTUM LOVE by Lisa Azuelos
- LES GAZELLES by Mona Achache
- ELLE L'ADORE by Jeanne Herry
- 2011 HÉNAUT PRÉSIDENT by Michel Müller
- 2009 TOGETHER IS TOO MUCH by Léa Fazer

SHORTS

- 2005 INFRAROUGE by Lionel Mougín
- CORPS ÉTRANGERS by Eric Valette
- 1999 RENCONTRE D'UN AUTRE TYPE by Ariane Lacan
- 1998 MOUNIR ET ANITA by Mabrouk El Mechri

ALAIN ATTAL

Alain Attal has produced many short films and as such, has built up a talented pool of young directors, actors and writers that he has naturally gone on to work with on their first features. These include Gilles Lellouche, Tristan Aurouet, Guillaume Canet and Philippe Lefevbre.

Learning his trade through short films and first features has allowed Attal to hone his skills and to establish relationships with experienced directors. In 2005, he produced CHARLIE SAYS by Nicole Garcia, which was in the Official Selection of the Festival de Cannes. They continued their collaboration with A VIEW OF LOVE in 2010, which drew over a million admissions. In 2009, he began working with Radu Mihaileanu, for whom he produced THE CONCERT, which was nominated for a Golden Globe for Best Foreign Movie and scooped two César awards. The film had 1.9 million admissions and was one of Attal's biggest international successes grossing over \$40 million at the box office.

Attal produced the 2011 movie POLISSE by Maïwenn, which won the Jury Prize at the Festival de Cannes and was nominated for 13 César awards. This hard-hitting film enjoyed critical acclaim and drew over 2.4 million admissions. It led to Attal winning the Toscan du Plantier Prize for Producer of the Year. He has continued to work with Maïwenn and is currently producing her latest project, RIEN NE SERT DE COURIR.

In 2011, Attal produced BLOOD TIES, shot in English in New York with an international cast. This was the latest in a lengthy collaboration with Guillaume Canet which began with Attal producing his first shorts: JE TAIM in 1998 and J'PEUX PAS DORMIR in 2000. The pair went on to collaborate in 2002 on Canet's first feature, WHATEVER YOU SAY, which was nominated for the César for Best First Film. They worked together again in 2006 on TELL NO ONE which picked up nine César nominations and won five awards including Best Director. This critically acclaimed movie was also a popular success with over three million admissions in France and a strong career in the US. In 2010, the duo went on to make LITTLE WHITE LIES, which confirmed Canet's reputation as a filmmaker and topped 5.5 million admissions in France.

In 2012, Attal produced two bold first films that were well received: *RADIOSTARS* by Romain Lévy, which won the Jury Grand Prix at the Alpe d'Huez Festival of Comedy Films, and *POPULAIRE* by Régis Roinsard, which garnered five César nominations and sold around the world. Open to all genres, he continued his quest for new writing styles in 2013 with action comedy *SMS* by Gabriel Julien-Laferrère, and is developing upcoming features from Guillaume Canet, Radu Mihaileanu, Gilles Lellouche and Nicole Garcia. Attal's determination to discover new talents and to encourage the production of first films sees him currently working with three newcomers: Stéphanie Di Giusto, Thomas Bidegain and Robin Sykes, whose first films he will be producing in 2014 and 2015.

While Attal has been building up his production company, Les Productions du Trésor, and nurturing new industry talent, he has also been very active within the industry, defending independent production and encouraging the development of a French movie industry that is both rich and rigorous. Since 2007, he has been vice-president of the Association des Producteurs de Cinéma (APC), a union whose aim is to actively engage in the debates, negotiations and issues that are affecting the profession. More recently, in 2013, he became vice-president of the Second Committee for the Avance sur Recettes (ASR) subsidy fund of the CNC, whose financial support protects and promotes the diversity of French cinema. He accepted this time-consuming mission in the public interest with passion, especially as the ASR is one of the key support tools for independent French cinema of which he is an ardent defender.

Whether it is in terms of developing Les Productions du Trésor, or more generally working for the good of the profession, Alain Attal's mission is to defend a certain vision of the movie industry and to bring together artistic rigor with an understanding of audience tastes. In particular, he is determined to remain close to the directors with whom he works, and to create the most fruitful director-producer partnership in terms of the artistic future of the film.

FILMOGRAPHY

HUGO SELIGNAC

PRODUCER

ELLE L'ADORE by Jeanne Herry

Feature – French release 24 September 2014

With Sandrine Kiberlain, Laurent Lafitte, Pascal Demolon, Olivia Côte and Benjamin Lavernhe

THE MARCHERS by Nabil Ben Yadir

Feature – French release 27 November 2013

With Olivier Gourmet, Tewfik Jallab, Vincent Rottiers, M'Barek Belkhouk, Nader Boussandel, Lubna Azabal, Hafsia Herzi, Charlotte Le Bon, Philippe Nahon and Jamel Debbouze

BLOOD TIES by Guillaume Canet

Feature – French release 30 October 2013

With Clive Owen, Billy Crudup, Marion Cotillard, Zoé Saldana and Matthias Schoenaerts

NEIGHBOR NEIGHBOR by Timothée Augendre and Geoffroy Degouy

Short, 18 minutes

Pre-purchased by Canal Plus / broadcast by the channel in December 2011

With Fred Testot, Pascal Demolon and Guillaume Canet

AMSSETOU

Clip by Mathieu Chedid

Directed by Guillaume Canet

Commissioned by Barclays/Universal

EXECUTIVE PRODUCER

LITTLE WHITE LIES by Guillaume Canet

Feature – French release 20 October 2010

THE WHISTLER by Philippe Lefebvre

Feature – French release 6 January 2010

SEULS TWO by Eric and Ramzy

Feature – French release 28 June 2008

FILMOGRAPHY

LES PRODUCTIONS DU TRÉSOR

- 2013 LA PROCHAINE FOIS, JE VISERAI LE COEUR by Cédric Anger
Coproducted with Sunrise Films
ELLE L'ADORE by Jeanne Herry
Coproducted with Chi-Fou-Mi Productions
SMS by Gabriel Julien Laferrière
JE TE SURVIVRAI by Sylvestre Sbille
Coproducted with Panache Productions
BLOOD TIES by Guillaume Canet
MÖBIUS by Eric Rochant
Coproducted with Récifilms and Axel Films
LA FLEUR DE L'ÂGE by Nick Quinn
Coproducted with Gloria Films
- 2012 POPULAIRE by Régis Roinsard
RADIOSTARS by Romain Levy
- 2011 POLISSE by Maïwenn
- 2010 A VIEW OF LOVE by Nicole Garcia
LITTLE WHITE LIES by Guillaume Canet
THE WHISTLER by Philippe Lefebvre
- 2009 THE CONCERT by Radu Mihaileanu
- 2008 SEULS TWO by Eric and Ramzy
- 2007 PUR WEEK-END by Olivier Doran
- 2006 TELL NO ONE by Guillaume Canet
CHARLIE SAYS by Nicole Garcia
- 2004 NARCO by Tristan Arouet and Gilles Lellouche
- 2002 WHATEVER YOU SAY by Guillaume Canet

CAST

Muriel	Sandrine Kiberlain
Vincent	Laurent Lafitte
Antoine	Pascal Demolon
Coline	Olivia Côte
Nicolas	Nicolas Bridet
Sébastien	Sébastien Knafo
Arlette	Muriel Mayette-Holtz
Guillaume	Benjamin Lavernhe
Dabert	Hélène Alexandris
Nicole	Michèle Moretti
Marie	Sarah Megan Allouch
Thomas	Jolan Maffi
Coworker	Aude Leger
Julie	Lou Lesage
Etienne	Sharif Andoura
Suzanne	Blanche Duhem
Isabelle	Sophie Gourdin
Owner of the Cyrano	Jacques Verzier
Louise	Florence Viala
Male player 2	François Comar
Presenter	Michel Drucker
Cécile	Sophie Rodrigues
Denise	Jacqueline Danno
Leila	Delphine Leonard
Fan at Le Zénith	Audrey Langle
Female player 1	Emilie Gavois-Kahn
Male player 1	Nicolas Berger Vachon
Female player 2	Eléonore Bernheim
Passer-by	Judith Siboni

CREW

Director	Jeanne Herry
Screenplay, adaptation and dialog with the collaboration of	Jeanne Herry Gaëlle Macé
Produced by	Alain Attal and Hugo Ségnac
Associate producer	Sophie Tepper
Director of photography	Axel Cosnefroy
Editing	Francis Vesin
Set design	Johann George
Costumes	Emmanuelle Youchnovski
Original music	Pascal Sangla
Sound	Antoine Deflandre, Eric Lesachet, Vincent Mauduit, Olivier Ranquet, Steven Ghouti
Line producer	Xavier Amblard
Director of production	Sophie Quiedeville
Head of post-production	Nicolas Mouchet
First assistant director	Sébastien Matuchet
Location manager	Nathalie Dagès
Casting	Laurent Couraud
Make-up	Stéphanie Selva
Hair	Frédérique Arguello