

ALAIN SARDE PRESENTS

JULIETTE BINOCHÉ

JEAN RENO



J E T
X L A G

DIRECTED BY
DANIÈLE THOMPSON

WITH THE PARTICIPATION OF **SERGI LOPEZ**

SCREENPLAY BY **DANIÈLE THOMPSON** AND **CHRISTOPHER THOMPSON**

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Alain **SARDE**
presents

Juliette **BINOCHÉ**

Jean **RENO**

J E T
*** L A G**

A film by
Danièle **THOMPSON**

With the participation of
Sergi **LOPEZ**

Screenplay by
Danièle **THOMPSON** and Christopher **THOMPSON**

Dialogues by
Danièle **THOMPSON**

A French-English co-production
Les Films Alain Sarde - TF1 Films Production - Pathé (Jet Lag) Ltd.

With the participation of
CANAL +

Original score by
Eric **SERRA**

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SYNOPSIS

She is running away from a man she hopes she no longer loves. He's running after a woman he believes he still loves. He has a first-class ticket on a flight from New York to Munich. She has a cheap last minute ticket for Mexico City. He is on the verge of a nervous breakdown but won't admit it. She is seeing for the first time with open eyes that her life is a failure. She is chatty, extrovert, doesn't go unnoticed. He is discreet, taciturn, totally withdrawn. Félix and Rose are so unready to meet each other.

INTERVIEW WITH DANIELE THOMPSON

How did you come to make this comedy?

I wrote a script about ten years ago that was intended to be an American production. The film was set at Paris-Charles de Gaulle airport and featured an American meeting a Frenchwoman. The producers kept mentioning the project and sent me various drafts of the script for me to glance over. I saw all the little traps the writers kept falling into. They were scared to maintain a unity of place. The characters wandered all over Paris, digressing and encountering new characters. In fact, the originality -- and the difficulty -- of the project resides in the fact that the story takes place in an airport between two people. While I was shooting *La Bûche*, it occurred to me to take up the project again and direct it myself.

After all those years, wasn't that difficult?

A whole load of things had changed. Above all, I had changed! I re-read it and I asked Christopher Thompson, the film's co-writer, to do likewise. We soon put it behind us and started again from nothing. We transformed the character of Félix from an American into a Frenchman living in the States.

How would you sum up the story?

I don't want to give it away! Put simply, it's the story of a man and a woman who meet and spend a whole night together. People usually ask me what that means exactly, a whole night together. Does it imply them sleeping together? To reveal that would be like giving away the name of the killer in a thriller.

The film is so tightly written that it almost becomes a sentimental suspense story. We're constantly surprised by its twists and turns.

Meg Ryan, the star of *When Harry Met Sally* and *Sleepless In Seattle*, once said, "With romantic comedies, you always know how it ends, the important thing is the journey..." So, the important thing is that Rose and Félix each have a journey even if their planes don't take off.

A lot of films have been made with desire as their theme. Mine is about an attraction, which is almost its opposite. Desire is simple and plain. It hits you, it's brutal, it can last a night or more and it doesn't necessarily lead to love. Attraction is a labyrinth. It's nebulous. If attraction is combined with desire, it can become something major.

It's rare for attraction to occur between two people who are miles apart like Rose and Félix.

Precisely. People who are miles apart can feel desire for each other. When you desire someone, it's easy to get carried away, throw your life in the can, give it all up, for not very much when all's said and done. Attraction is more mysterious, more incomprehensible. When the other person disappears for an hour, a day or a month, you suddenly notice the void they leave behind and a craving for him or her inexplicably takes hold of you. That's the mystery of an encounter. Love is fragile. It remains so your whole life. Because the day you meet someone, something fascinating happens. You didn't know someone and suddenly all you can think of is him or her. Will he call? Will she call? Will we see each other again? All of a sudden you depend on someone you don't even know! It's amazing to explore that phenomenon. Panic kicks in because there's this total danger that you will never see each other again after that first meeting.

Your characters run that risk even more with so many flights coming and going.

Planes taking off, early morning calls, life getting back to normal, each going their own way, the chasm of routine, backing away from adventure... Everything poses a threat.

When Rose meets Félix, it's anything but love at first sight.

Totally. But there are two particular moments when each of them suddenly grasps the other's reality and something happens. For him, that moment arrives earlier than for her.

There is no erotic scene. Was that deliberate?

Recently, movies have been full of such scenes! I often get bored watching them. No, the film is a romance.

Did you write the parts for the actors?

I did think about Jean Reno. I even had lunch with him after seeing *The Crimson Rivers*. I also got the idea for his look from that film: long hair, unshaven... He reminded me of Lino Ventura, a tough guy with a soft center. As I was writing, the idea seemed to hold up. I needed someone opposite him who would be just as strong. Several actresses could have played Rose but the one nobody expected was Juliette. She hadn't played comedy for so long. She jumped at the chance. With incredible comic force, she pushed the part to its extremes. A vulnerable and indecisive young woman, hiding behind her make-up, who becomes beautiful and strong the day she lets her mask slip.

It's true that she takes us by surprise in this role. She's a young woman hiding her feelings behind a façade. At the beginning, we think she's a bit dopey but in fact she's very smart. She understands the barbed comments Félix makes at her expense even if she doesn't rise to the bait.

Rose is used to being the fall guy. She stayed with a man (Sergi Lopez) for twelve years because she loved him despite him being violent. That's one of the other themes of the films: what happens the day you have the nerve to break free.

And Félix ?

We thought it would be interesting to make him an expatriate. Christopher was born in the States. I lived over there for ten years. We know the type of person Félix is: out of the loop, vulnerable, in a kind of permanent exile. In every country in the world, you come across French people who reject their origins but who make their Frenchness their business or the basis for their success. They speak French mangled with English expressions. They get their words mixed up or forget them and don't know the latest expressions. Félix has made his fortune in French cooking overseas but he has lost touch with his roots. He's cut off from his family. He's dazed and confused when he meets Rose and it's not just because of the jet lag. He's at a crucial point in his life, his love life's nosedived, the future's uncertain. The same goes for her.

Are two actors easier to handle than several as in *La Bûche*?

A duo or the whole orchestra? The main thing is the score, the rhythm and getting the maximum out of everybody. That's a challenge I love, whether there are two or ten actors. On the other hand, a script with two characters is more complicated to write. "What if so-and-so turned up just then?" When there are only two of them, so-and-so is already there. My chief concern, as much as writer as director, is to maintain the rhythm. That's what haunts me -- the rhythm, for the audience never to be bored.

The story focuses on two characters but at the same time you still have a crack at the family, one of your favorite themes. There's Rose's mother, Félix's father... A lot of baggage that they're still schlepping around even at their age.

There isn't an age when it stops! You don't get off that easily! Those who are there and those

who are absent; those you should introduce and those you hide; those you've got rid of and those who come back to haunt you. We all have some of that inside us and whatever happens, they're part of your emotional make-up even if, like Félix, you left home at 17. One day, it catches up with you. Rose constantly has her mother to cope with, blackmailing her with suicide threats. Rose has never been free and is still amazed by that when she says to Félix: "This is the first time in my life that nobody knows where I am."

What's different in an encounter like this one is that both of them are convinced that they'll never see each other again, so it all comes out. They say things that people normally wouldn't because they wouldn't want to appear to be showing off or trying to hit on the other person. Their liaison starts back-to-front. They reveal weaknesses that you often conceal for months, years or forever.

Concerning your own family, you wrote many scripts with your father, Gérard Oury. Now you're writing with your son, Christopher Thompson.

It was a natural step. We enjoyed working together on *La Bûche*, so we decided to do another. But the first thing is that people must be talented. You don't cover for people in this business, even when they're family. Especially when they're family... And then, the meeting of two generations is always interesting. So, father-daughter or mother-son, what difference does it make? It maybe creates a different scale of intimacy from that which normally exists. To begin with, there's a kind of restraint that you wouldn't have with a writer who's not as close to you. But once the writing process is underway with a precise scenario that is complicated to knit together, family links don't count. You just work, that's all.

You write the dialogue?

I test it on Christopher to check out his reaction then I scrub it out or I keep it. Even if he doesn't say anything, I hear myself reading it out loud and I cross it out myself. It's the most enjoyable part of writing, polishing the lines. When it's really awful, we end up giggling like schoolkids.

You didn't change any of it on set?

We stuck very close to the script. Every word serves a purpose. For me, it's like music. An "oh" or an "ah" can sometimes screw the whole thing up. We rehearsed a lot before we started shooting. The actors wanted to get to know their characters in every detail. Chris and I knew what we wanted. I had to guide the actors without being too directorial, suggesting things kind of offhand. The result was far beyond my wildest dreams. I was entranced by the subtlety of Juliette's performance and Jean's emotional power. It was fascinating. It was all on a razor's edge.

Rose's clothes and make-up play an important role in the story.

We thought long and hard about her costume. It had to be verging on outdated, but not quite because I wanted her still to be beautiful. I had long talks with Elizabeth Tavernier, whose work on *La Bûche* was excellent: the three sisters' clothes show exactly who they are. For Rose, she would have to wear the costume throughout the film, the colors would have to match the sets and yet not look the same on her at the beginning as at the end. I hesitated over having her buy a pair of sneakers at the airport for when she arrives in Acapulco but her high heels gave her such a great, feminine figure that I gave up on the idea.

Our make-up artist was Thibault Fabre. He's under contract with Clarins but they loaned him to us like a football player. Together, we developed the successive styles of make-up she would wear and worked hard on the scene where she takes some of it off because she's finally understood who she is and that she doesn't have to overdo it in order to be beautiful. Juliette took lessons with a beautician, who showed her how to apply blusher and tap her brush like a professional.

Indeed, Rose is a former winner of the "pinceau d'or" for best beautician. She wanders around with her trophy like a kind of relic. Did you make that up?

There really was a prize for the best beautician called the "pinceau d'or" but it hasn't been awarded for a few years. Back when I was writing the original script, I talked to a girl from Guerlain who had won it. It seemed quite touching. During the shoot, a man turned up on set and thanked me, saying "I dreamed up the idea of the Pinceau d'Or". Maybe the film will encourage them to resurrect it.

Another protagonist of the film is the cell phone...

They meet because of Félix's cell phone and it's thanks to his cell phone that they wind up meeting again. The cell phone has changed the rhythm of our lives. I wanted to talk about that.

How long did the film take to shoot?

10 weeks, plus 3 days in Acapulco.

Is the airport real or a set?

It's real and it was quite an adventure to shoot at Charles de Gaulle airport. I had my heart set on using the celebrated Terminal F designed by architect Paul Andreu, which I think is magnificent. We had to get permission from everybody -- the airport authority, Air France, Customs, Police! Generally, scenes in airports are short. We needed 25 days in the terminal building! We had all the necessary authorizations and were well into pre-production when 9/11 happened. Of course, permission was withdrawn. We scoured the whole of France but the atmosphere was mournful. It was almost indecent to go knocking on doors asking for permission to shoot. Eventually, we fell back on the international airport at Lourdes but it wasn't the same thing. And then, finally, we were allowed to shoot for 5 days at Charles de Gaulle. I hurriedly shot the scene where Félix and Rose meet for the first time. We watched the dailies and it looked superb. I negotiated 5 more days! The rest was shot at Lille airport, which has a few similar sets.

The scenes with passengers milling round the airport in confusion... Did you re-enact that?

Of course. For me, those scenes are part of the story. Anybody who sees the film can relate to an experience like that. The planes are grounded, you're abandoned like a soiled dishrag without any information and maybe a sandwich if you're lucky. While you're waiting, a void opens up. You hesitate. Should I go home? But your luggage is checked-in, people are waiting for you... So many good reasons to hang on in there. It's unsettling. It's a moment of real solitude and yet you're surrounded by thousands of people. An airport is a place that has everything: chapels, restaurants, shops, hair salons, pharmacies, doctors... But it's nowhere. You're bored. You watch people. You're in limbo. It can really put you in a bad mood if you're OK, or plunge you into deep depression if you're not feeling so good already. But it can also be respite, a kind of anesthetic forcing you to stop running and take a good look at your life.

How did the editing go?

I worked with Sylvie Landra who has edited a lot of Luc Besson's movies. For the rhythm we were on the same wavelength! With Sylvie, and with all the other technicians, I got the feeling they had fallen in love with the film. I cut very little, unlike *La Bûche* for which I totally changed the order of things in editing. With *Jet Lag*, I knew I had no choice. The film takes place over 24 hours. I had to respect the chronology.

And the music?

Eric Serra read the script. We were both very nervous. What I wanted from him was nothing like anything he had done before, except that it called on the same talent. I'm delighted with the result. The music is both sensitive and dynamic. There is also "I try" by Macy Gray.

I dreamed of using that track even before we started shooting when I imagined Juliette's face in the final scene. And then, at the end, the sizzling flamenco Eric wrote... "Guess who's singing," he said when we were in his studio. I couldn't guess. It was Clémentine Celarié.

To conclude, why are there so few French romantic comedies?

It's more of an American tradition, part of American movie culture. So many names spring to mind: *It Happened One Night*, *Tracy - Hepburn*, *Pretty Woman*, *Audrey Hepburn*, *Roman Holiday*, *Sabrina*, *Cary Grant*, *Wilder*, *Capra*, *Nichols* and even *Woody Allen* with *Everyone Says I Love You*... The list is endless.

So much in romantic comedy hinges on naivety. In France, we're perhaps too restrained or too cynical. It's our "I'm not buying that" side.

And yet even the most hardbitten of us lose our wits as soon as we fall in love. So? Millions went to see *Un Homme Et Une Femme*. You see! There's a great French romantic comedy.

ABOUT THE DIRECTOR

DANIELE THOMPSON

(Director/Writer)

Film and television writer, Danièle Thompson created a sensation early in her career with the phenomenal success of the **La Grande Vadrouille** (Don't Look Now We're Being Shot At - 1966), co-scripted with one of France's most famous comedy directors, Gérard Oury, her father. This initial foray into the film world is all the more astonishing as the comedy has remained France's top grossing film for the past 30 years. It heralded Danièle Thompson as one of the country's great writers.

Danièle Thompson continued to work with Gérard Oury, accumulating immense commercial successes with films such as **Le Cerveau** (The Brain - 1968), **La Folie des Grandeurs** (1970), **Les Aventures de Rabbi Jacob** (1974), **L'as des as** (1982) and **Levy et Goliath** (1986). She then lent her talents to other fruitful collaborations, writing for prestigious "auteurs" such as Claude Pinoteau for **La Boum** (The Party - 1980) and **L'étudiante** (The Student - 1988), Patrice Chéreau for **La Reine Margot** (Queen Margot - 1993) and **Ceux qui m'aiment prendront le train** (Those Who Love Me Can Take The Train -1996), as well as Alain Berberian for **Paparazzi** (1997) and Gabriel Aghion for **Belle Maman** (1997).

Her talent for comedies along with her gift for dramatic dialogues has earned her an Oscar nomination for **Cousin Cousine** (1975) and several nominations for the Cesar for best screenplay: **La Reine Margot** (1995), **Ceux qui m'aiment prendront le train** (1999) .

More recently Thompson co-wrote **La Bûche** (1999) with her son Christopher Thompson and, for the first time, handled the action from the director's chair. The film was a hit at the box office and received wide acclaim as well. Danièle Thompson shared a Cesar nomination with her son for Best Screenplay, was nominated for the Cesar for Best New Director of a Feature Film and Charlotte Gainsbourg won the Cesar for Best Supporting Actress. Danièle Thompson and Christopher Thompson won Best Screenplay for **Les Lumières de Paris** (French equivalent of the Golden Globe).

Jet Lag will be Danièle Thompson's second feature as both a writer and a director.

Selective Filmography

As a Writer

- 1999 ***Beautiful Mother***, Gabriel Aghion
1998 ***Paparazzi***, Alain Berberian
Those Who Love Me Can Take the Train, Patrice Chéreau
1993 ***Queen Margot***, Patrice Chéreau
1992 ***Les marmottes***, Elie Chouraqui
1989 ***La neige et le feu***, Claude Pinoteau
1988 ***Vanille fraise***, Gérard Oury
The Student, Claude Pinoteau
1986 ***Levy et Goliath***, Gérard Oury
1985 ***Maladie d'amour***, Jacques Deray
1984 ***La vengeance du serpent à plumes***, Gérard Oury
1982 ***L'as des as***, Gérard Oury
La boum 2, Claude Pinoteau
1980 ***La boum***, Claude Pinoteau
1979 ***Le coup du parapluie***, Gérard Oury
1978 ***La carapate***, Gérard Oury
1977 ***Va voir maman, papa travaille***, François Leterrier
1975 ***Cousin, cousine***, Jean-Charles Tachella
1974 ***Les aventures de Rabbi Jacob***, Gérard Oury
1970 ***La folie des grandeurs***, Gérard Oury
1968 ***The Brain***, Gérard Oury
1966 ***Don't Look Now We're Being Shot at***, Gérard Oury

As director

- 2002 ***Jet Lag*** (written and directed)
1999 ***La bûche*** (written and directed)

ABOUT THE ACTORS

JULIETTE BINOCHE

(Rose)

Juliette Binoche, daughter of an actress and a sculptor, trained as an actress from an early age. Her first starring role was in Jean-Luc Godard's **Je vous salue Marie** in 1985 followed by André Téchiné's **Rendez-Vous** (1985).

There followed two films with Leos Carax : **Mauvais Sang** (Bad Blood -1986) and **Les Amants du Pont Neuf** (1991), in which Binoche played a one-eyed painter living in the gutter and for which, coincidentally, she designed the poster artwork.

Under the direction of Andrei Konchalovsky, she returned to the stage in Tchekov's "La Mouette" (1988).

She was only 22 when she first attracted the attention of international film critics with her breaking role in **The Unbearable Lightness of Being** (1988), starring alongside Daniel Day Lewis. It was a memorable English-language debut as a sexually free-spirited woman which opened the doors to a very successful international career.

In 1991 she portrayed Cathy in **Wuthering Heights** with Ralph Fiennes as her Heathcliff. She gave a darkly ambiguous performance in Louis Malle's **Damage** (1992) involved in a passionate affair with her father-in-law played by Jeremy Irons.

A year later Krzysztof Kieslowski's **Three Colors: Blue** (1993) was added to her film credits and earned her both the Venice Film Festival Best Actress Award and the César for Best Actress.

After a sabbatical from film-making to become a mother in 1994, Binoche was selected as the heroine of France's most expensive (\$35 million) movie ever: **Le Hussard sur le toit** (1995). Her captivating performance as Pauline brought her once again critical acclaim.

Then followed a leading role in the romantic comedy **A Couch in New York** (1995) with William Hurt.

In 1997, Binoche was at the top of her career and the box office with her role as a nurse in Anthony Minghella's **The English Patient**. She received the National Board of Review Award for Best Supporting Actress with her costar Kristin Scott Thomas, the Berlin Film Festival Silver Bear Award for Best Actress and the Oscar for the Best Supporting Actress, all for her performance in this film.

In 1998 she played in London at the Almeida in "Naked" for three months.

More recently Juliette Binoche has appeared in several French films such as **Alice et Martin** (1998), **Les Enfants du Siècle** (1999), **La Veuve de Saint Pierre** (2000) and in Lasse Hallström's **Chocolat** (2001) for which she received the People's Choice Award for Best Actress from the European Film Academy, and was nominated for Best Actress at the Oscars.

In 2001 she played in New York on Broadway in "Betrayal" for the Roundabout Theatre.

Selective Filmography

- 2002 ***Jet Lag***, Danièle Thompson
- 2000 ***Chocolat***, Lasse Hallström
- 1999 ***Code Inconnu***, Michael Haneke
La Veuve de Saint-Pierre, Patrice Leconte
- 1998 ***Les Enfants du siècle***, Diane Kurys
- 1997 ***Alice et Martin***, André Téchiné
- 1995 ***The English Patient***, Anthony Minghella
A Couch in New York, Chantal Akerman
- 1994 ***Le Hussard sur le toit***, Jean-Paul Rappeneau
- 1993 ***Three Colors: Blue***, Krzysztof Kieslowski
- 1992 ***Damage***, Louis Malle
Wuthering Heights, Peter Kosminsky
- 1991 ***Les Amants du Pont-Neuf***, Leos Carax
- 1988 ***The Unbearable Lightness of Being***, Philip Kaufman
- 1986 ***Mauvais sang***, Leos Carax
- 1985 ***Rendez-vous***, André Téchiné
La Vie de famille, Jacques Doillon
Je vous salue Marie, Jean-Luc Godard

JEAN RENO

(Félix)

Jean Reno was born Juan Moreno on July 30th, 1948, in Casablanca, Morocco, to Spanish parents. He settled in France at the age of 17 and began studying drama. During the 70's he survived on theatre and some T.V.. He toured Europe with Didier Flamand's theatre company and in 1979 got a part in Costa Gavras's **Clair de Femme**.

During the shooting of **Les Bidasses aux Grandes Manoeuvres** (1981) by Raphaël Delpard, Reno met Luc Besson, then Assisting Director. This encounter changed his life and when they decided to team up together, Reno's career began to head in the direction of stardom. First came **L'Avant Dernier** in 1981. Reno continued to collaborate with the director and starred as an apocalyptic warrior in **Le Dernier Combat** (The Last Battle -1983), for which he received his first critical acclaim, as a dumb drummer in **Subway** (1985) and as a highly skilled macho diver in **The Big Blue** (1987). This was Reno's big break, his first leading role playing alongside Jean-Marc Barr and Roseanna Arquette. The movie won international acclaim and was a huge commercial success as well. Two years later, Reno teamed up again with Besson as a hit man in **Nikita**. In 1994 he starred in Besson's cult hit **Léon** (The Professional). This film, shot in the US, opened the doors to Hollywood for him.

However, Jean Reno did not neglect his career in France and worked with other prestigious directors such as Bertrand Blier for **Notre Histoire** (1984). His biggest success in France came with the comedy **Les Visiteurs** (1993), directed by Jean-Marie Poiré. The film was the most successful box office hit in French history. Reno later played in the sequel to this film, **Les Visiteurs Acte 2 – Les Couloirs du Temps** (1997) and in the American remake, **Just Visiting**, released in 2001.

At the same time Reno pursued his international career with a small role in Lawrence Kasdan's **French Kiss** (1995), then as a secret agent alongside Tom Cruise in Brian De Palma's **Mission : Impossible** (1996). After two more French films : **Le Jaguar** (1996) and **Un Amour de Sorcière** (Witch Way Love - 1997), he came back to the US in 1997 to be part of the romantic comedy **Roseanna's Grave**. Two roles in major American productions then followed : **Godzilla** (1998) by Roland Emmerich and **Ronin** (1998) in which Reno starred alongside Robert DeNiro.

Reno has said that he would like to do one film in France for every Hollywood movie he makes. It is no surprise then that he returned to France in 2000 to appear in Mathieu Kassovitz's **Les Rivières Pourpres** (The Crimson Rivers).

Recently Reno has starred in John McTiernan's remake of the 1975 film **Rollerball** (2000) and in Gérard Krawczyk's comedy **Wasabi** (2001).

Selective Filmography

- 2002 *Jet Lag*, Danièle Thompson
Rollerball, John McTiernan
- 2001 *Wasabi*, Gérard Krawczyk
Just Visiting, Jean-Marie Poiré
- 2000 *The Crimson Rivers*, Mathieu Kassovitz
- 1997 *Ronin*, John Frankenheimer
Godzilla, Roland Emmerich
- 1996 *Les Couloirs du temps: Les visiteurs 2*, Jean-Marie Poiré
Witch Way Love, René Manzor
Roseanna's Grave, Paul Weiland
- 1995 *Le Jaguar*, Francis Veber
Mission: Impossible, Brian De Palma
- 1994 *Beyond the Clouds*, Michelangelo Antonioni
French Kiss, Lawrence Kasdan
Les Truffes, Bernard Nauer
The Professional, Luc Besson
- 1992 *Les Visiteurs*, Jean-Marie Poiré
- 1991 *Loulou Graffiti*, Christian Lejalé
- 1990 *Opération Corned-Beef*, Jean-Marie Poiré
L'Homme au masque d'or, Eric Duret
- 1989 *Nikita*, Luc Besson
- 1987 *The Big Blue*, Luc Besson
- 1986 *I Love You*, Marco Ferreri
- 1985 *Subway*, Luc Besson
- 1984 *Notre histoire*, Bertrand Blier
- 1982 *The Last Battle*, Luc Besson
Signes extérieurs de richesse, Jacques Monet
Les Bidasses aux grandes manoeuvres, Raphaël Delpard
La Passante du Sans-Souci, Jacques Kirsner
- 1981 *L'Avant dernier*, Luc Besson
- 1980 *On n'est pas des anges... elles non plus*, Michel Lang
Voulez-vous un bébé Nobel, Robert Pouret
- 1979 *Clair de femme*, Costa Gravas
- 1978 *L'Hypothèse du tableau volé*, Raoul Ruiz

SERGI LOPEZ

(Sergio)

Selective Filmography

- 2002 ***Dragon rouge***, Hélène Angel
 Dirty Pretty Things, Stephen Frears
 Jet Lag, Danièle Thompson
 Filles perdues, cheveux gras, Claude Duty
- 2001 ***Te quiero***, Manuel Poirier
 Reines d'un jour, Marion Vernoux
 The Milk of Human Kindness, Dominique Cabrera
- 2000 ***Harry is Here to Help***, Dominik Moll
- 1999 ***An Affair of Love***, Frédéric Fonteyne
 Empty Days, Marion Vernoux
- 1998 ***The New Eve***, Catherine Corsini
- 1997 ***Marion***, Manuel Poirier
 Western, Manuel Poirier
- 1994 ***...A la campagne***, Manuel Poirier
- 1992 ***Antonio's Girlfriend***, Manuel Poirier
- 1988 ***Empresonades***, P. Puig
- 1983 ***Clonica***, A. Sole

ABOUT THE PRODUCER

ALAIN SARDE

(Producer)

Alain Sarde began his cinematic career in 1977 as co-producer of André Téchiné's *Barocco*. Since then, he has established himself as one of France's leading producers, alternating between commercial films and more specialized "films d'auteurs." Through close collaboration with directors such as Pierre Granier-Deferre, Jean-Luc Godard, Bertrand Blier, Bertrand Tavernier, Alain Corneau, Coline Serreau, David Lynch, Claude Sautet and Jacques Doillon, Alain Sarde has already produced over 140 films.

Selective Filmography

18 YEARS LATER, Coline Serreau
C'EST LE BOUQUET !, Jeanne Labrune
ALL OR NOTHING, Mike Leigh
JET LAG, Danièle Thompson
SLICE OF LIFE, Patrick Timsit
THE PIANIST, Roman Polanski
THE ADVERSARY, Nicole Garcia
THE BROTHER'S RETURN, Pierre Jolivet
LAISSEZ PASSER, Bertrand Tavernier
MULHOLAND DRIVE, David Lynch
THE PIANO TEACHER, Michael Haneke
CHAOS, Coline Serreau
CET AMOUR-LA, Josée Dayan
BELPHEGOR, Jean-Paul Salomé
TOMORROW'S ANOTHER DAY, Jeanne Labrune
THE STRAIGHT STORY, David Lynch
LA BUCHE, Danièle Thompson
LE DINER, Ettore Scola
MY LITTLE BUSINESS, Pierre Jolivet
PLACE VENDOME, Nicole Garcia
CAPTAIN CONAN, Bertrand Tavernier
PONETTE, Jacques Doillon
LES VOLEURS, André Téchiné
NELLY AND MR. ARNAUD, Claude Sautet
THE WILD REEDS, André Téchiné
ROSINE, Christine Carrière
THE FAVORITE SON, Nicole Garcia
MA SAISON PREFEREE, André Téchiné

THE CRISIS, Coline Serreau
MAX AND JEREMY, Claire Devers
L 627, Bertrand Tavernier
BITTER MOON, Roman Polanski
THE LITTLE GANGSTER, Jacques Doillon
DOCTEUR PETIOT, Christian de Chalonge
NEW WAVE, Jean-Luc Godard
EVERY OTHER WEEKEND, Nicole Garcia
NOCTURNE INDIEN, Alain Corneau
MES NUITS SONT PLUS BELLES QUE VOS JOURS, Andrzej Zulawski
QUELQUES JOURS AVEC MOI, Claude Sautet
DE GUERRE LASSE, Robert Enrico
COMEDY !, Jacques Doillon
LES MOIS D'AVRIL SONT MEURTRIERS, Laurent Heynemann
COURS PRIVE, Pierre Granier-Deferre
HAREM, Arthur Joffe
DETECTIVE, Jean-Luc Godard
HAPPY EASTER, Georges Lautner
OUR STORY, Bertrand Blier
UN DIMANCHE A LA CAMPAGNE, Bertrand Tavernier
WAITER, Claude Sautet
L'AMI DE VINCENT, Pierre Granier-Deferre
FIRST NAME: CARMEN, Jean-Luc Godard
MY BEST FRIEND'S GIRL, Bertrand Blier
I MARRIED A SHADOW, Robin Davis
TIR GROUPE, Jean-Claude Mliissiaen
HISTOIRE DE PIERA, Marco Ferreri
PASSION, Jean-Luc Godard
SHOCK, Robin Davis
THE NORTH STAR, Pierre Granier-Deferre
STRANGE AFFAIR, Pierre Granier-Deferre
HOTEL DES AMERIQUES, André Téchiné
CHOICE OF ARMS, Alain Corneau
STEPFATHER, Bertrand Blier
ALLONS Z'ENFANTS, Yves Boisset
A BAD SON, Claude Sautet
A WEEK'S VACATION, Bertrand Tavernier
SAUVE QUI PEUT LA VIE, Jean-Luc Godard
THE WOMAN COP, Yves Boisset
COLD CUTS, Bertrand Blier
A SIMPLE STORY, Claude Sautet
SPOILED CHILDRENS, Bertrand Tavernier
BAROCCO, André Téchiné

ABOUT THE FILMMAKERS

An actor for many years, **CHRISTOPHER THOMPSON** (Writer) recently began a career as a writer, collaborating with his mother Danièle Thompson. In addition to co-writing *Jet Lag*, Christopher and his mother wrote *La Bûche*, earning César nominations and Lumière Awards for Best Screenplay.

Thompson's acting credits include: *San Bernardo*, *The Luzhin Defence*, *Waiting*, *La Bûche*, *A los que aman*, *Le Comte de Monte Cristo*, *Les Liens du cœur*, *Caged Hearts* and *Total Eclipse*. He also appeared in *Jefferson in Paris*, *Giorgino*, *L'Atlantide*, *Stanno tutti bene*, *Délit mineur*, *The French Revolution* and *Les Marmottes*, for which he earned a César nomination for Most Promising Actor in 1994.

PATRICK BLOSSIER (Director of photography) served as cinematographer on numerous films, such as *Amen*, *Le Prince du Pacifique*, *Fidelity*, *Hors jeu*, *The Chambermaid on the Titanic*, which earned him a Goya Award nomination, *Mad City* and *Fred*. He also filmed *1914 the Glorious Summer*, *Innocent Lies*, *La fille de d'Artagnan*, *Loin des barbares*, *Libera me*, *La petite apocalypse* and *Nous deux*. In 1988, *Miss Mona* earned him a César nomination for Best Cinematography. Blossier's other films include: *My Father the Hero*, *Jacquot*, *Hors la vie*, *A Woman's Revenge*, *Music Box*, *Betrayed*, *Camomille*, *Sale destin* and *Le fabuleux destin de Madame Petlet*, which he also produced.

Four-time César winner **PIERRE GAMET** (Sound) has also received nine César nominations for Best Sound. He has provided sound for over 100 films, working with legendary directors such as Fernando Trueba on *Calle 54*, *Two Much*, *Sal gorda* and *Opera prima*, Costa-Gavras on *Music Box*, *Betrayed* and *Hanna K.*, Alain Tanner on *The Middle of the World*, *Jonah who will be 25 in the Year 2000* and *Messidor* and Jacques Rivette on *Merry-Go-Round*, *Love on the Ground* and *Duelle*.

Gamet worked with his close friend, the award-winning actor, producer and director Gérard Depardieu on numerous films, including: Ridley Scott's *1942: Conquest of Paradise*, *Le Colonel Chabert*, *Cyrano de Bergerac*, Peter Weir's *Green Card*, *Tous les matins du monde*, *Merci la vie*, *Germinal*, *Fort Saganne*, *Jean de Florette*, *Le hussard sur le toit* and *Un pont entre deux rives*.

Gamet also served as sound engineer on François Ozon's *8 Women*, *Bunker Palace Hôtel*, *Chronicle of a Death Foretold*, Claude Berri's *Manon of the Spring*, *Confidentially Yours*, *The Moon in the Gutter*, *Harem*, *L'amour à mort*, *Malevil*, *Les quarantièmes rugissants*, *Clair de femme* and *The Lacemaker*.

ELISABETH TAVERNIER (Costume Designer) has designed costumes for many films, such as *Les Voleurs*, *La Machine*, *Les Roseaux sauvages*, *Grosse fatigue*, *Les Mamies*, *S'en fout la mort*, *Tatie Danielle* and *Bras de fer*, for which she earned her first César nomination for Best Costume Design. Tavernier's other credits as costume designer include: *Monsieur Hire*, *Jaune revolver*, *Waiting for the Moon*, *L'Addition* and *Scarlet Fever*, *La Vie est un long fleuve tranquille*, in which she also acted, and *Place Vendôme* earned Tavernier two more César nominations for Costume Design. More recently, she worked on *Tanguy*, *Merci pour le chocolat*, *Woman on Top*, *Alice et Martin* and Danièle Thompson's *La Bûche*.

MICHELE ABBE (Production Designer) served as production designer for such films as *Chaos*, *Belphegor*, *Phantom of the Louvre*, *Les Acteurs*, *La Bûche*, *Un pont entre deux rives* and *Madame Butterfly*, earning a César nomination for Best Production Design. Abbe also worked on *Loin du Brésil*, *La Putain du roi*, *Tom et Lola*, *La Maison de jade*, *Agent Trouble* and *Bunker Palace Hôtel*, earning another César nomination.

SYLVIE LANDRA (Editor) has edited several films including *The Professional*, *The Fifth Element* and *The Messenger: The Story of Joan of Arc*, all three of which earned her César nominations. Landra's other film editing credits include *J'aimerais pas crever un Dimanche*, *The Dancer*, *Taking Sides* and *Sueurs*.

ERIC SERRA (Composer) has been nominated for five César Awards for his original film scores and won a César for his work on *The Big Blue*. Serra wrote the music for such films as *Rollerball*, *The Messenger: The Story of Joan of Arc*, *The Fifth Element*, *GoldenEye*, *The Professional*, *Atlantis*, *La Femme Nikita*, *Subway* and *Le dernier combat*.

CAST

ROSE	JULIETTE BINOCHÉ
FELIX	JEAN RENO
SERGIO	SERGI LOPEZ
THE DOCTOR	SCALI DELPEYRAT
AIR FRANCE FLIGHT ATTENDANT	KARINE BELLÉ
FELIX'S FATHER	RAOUL BILLÉREY
A ROISSY PASSENGER	NADEGE BEAUSSON-DIAGNE
GROUND HOSTESS	ALICE TAGLIONI
THE CONCIERGE	JEROME KEEN
THE BARMAN	SEBASTIEN LALANNE
THE WAITER	MICHEL LÉPRIOL
POST OFFICE EMPLOYEE	MBEMBO
HOSTESSES	LAURENCE COLUSSI
	LUCY HARRISON
	REBECCA STEELE
	THIAM

CREW

PRODUCER	ALAIN SARDE
LINE PRODUCER	CHRISTINE GOZLAN
DIRECTOR - SCREENPLAY	DANIELE THOMPSON
SCREENPLAY	CHRISTOPHER THOMPSON
1ST ASSISTANT DIRECTOR	DENIS BERGONHE
CASTING	GERARD MOULEVRIER
CONTINUITY	CAROLE FEVRE
PRODUCTION MANAGER	JEAN-JACQUES ALBERT
LOCATION MANAGER	FRANCOIS MENNY
DIRECTOR OF PHOTOGRAPHY	PATRICK BLOSSIER
CAMERA OPERATOR	JEROME ALMERAS
1ST ASSISTANT CAMERA	AMANDINE LACAPE
STEADICAM OPERATOR	ADAM ROZANSKI
SET PHOTOGRAPHERS	AGENCE H&K / EMILIE DE LA HOSSERAYE & MARION STALENS
SOUND ENGINEER	PIERRE GAMET
COSTUME DESIGNER	ELISABETH TAVERNIER
COSTUME DIRECTOR	THIERRY DELETTRE
MAKE-UP ARTIST FOR JULIETTE BINOCHÉ	THIBAUT VABRE
MAKE-UP ARTIST FOR JEAN RENO	KARINA GRUAIS
HAIR STYLIST FOR JULIETTE BINOCHÉ	AGATHE MORO
HAIR STYLIST FOR JEAN RENO	PATRICE IVA
PRODUCTION DESIGNER	MICHELE ABBE
DIRECTOR OF SPECIAL EFFECTS	ALAIN CARSOUX
FILM EDITOR	SYLVIE LANDRA
MUSIC COMPOSED AND DIRECTED BY	ERIC SERRA