

TRESOR FILMS & CHI-FOU-MI PRODUCTIONS PRESENT
MATHIEU AMALRIC GUILLAUME CANET BENOÎT POELVOORDE JEAN-HUGUES ANGLADE
VIRGINIE EFIRA LEÏLA BEKHTI MARINA FOÏS PHILIPPE KATERINE
FÉLIX MOATI ALBAN IVANOV BALASINGHAM THAMILCHELVAN



OFFICIAL SELECTION
OUT OF COMPETITION
FESTIVAL DE CANNES

FROM THE PRODUCERS OF **LITTLE WHITE LIES** A FILM BY **GILLES LELLOUCHE**

SINK OR SWIM



SCREENPLAY & ADAPTATION BY **GILLES LELLOUCHE** • **AHMED HAMIDI** • **JULIEN LAMBROSCHINI**
PRODUCED BY **ALAIN ATTAL** & **HUGO SELIGNAC** DIALOGUES BY **GILLES LELLOUCHE**

SINK OR SWIM

A FILM BY

Gilles Lellouche

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| INTERNATIONAL PRODUCTION NOTES |
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SYNOPSIS

A group of 40-something guys, all on the verge of a mid-life crisis, decide to form their local pool's first ever synchronized swimming team – for men. Braving the skepticism and ridicule of those around them and trained by a fallen champion trying to pull herself together, the group set out on an unlikely adventure, and on the way will rediscover a little self-esteem and a lot about themselves and each other.

INTERVIEW WITH GILLES LELLOUCHE

After *Narco* and *The Players*, *Sink or Swim* is the first film you've made as a solo director. Did you have difficulty launching a solo project, or was it just a question of timing?

A little of both! Most of all, I needed to find a subject that really spoke to me and would enable me to make a film even more personal than *Narco*. As for *The Players*, that was a group project. I really enjoyed making both of those films, but neither was intimately linked to who I am. All of this took some time because after *Narco*, my "actors' films" were the center of attention.

How long has it taken to bring *Sink or Swim* to life?

Five years. In fact, it was eight years ago that I began writing a script that already contained a few of the ideas in *Sink or Swim*. I wanted to examine the weariness – or perhaps the somewhat latent depression – that I sensed in people of my generation or even more generally in France. In this individualist race we find ourselves trapped in, in spite of ourselves, we forget the collective, the drive, the appreciation of effort. There was already that "sharing in a circle" feeling that had made a big impression on me when I attended Alcoholics Anonymous meetings to prepare for Jacques Maillot's *Un Singe sur le Dos*, in which I played an alcoholic. I'd been amazed by the warmth, the dialogue and the supportiveness in those circles, and the lack of judgment. We live in a society where TV shows and discussions are filled with judgment and stubborn opinions about everything, and so I loved that bubble that was reserved for sharing. I began writing with that concept as a starting point, but a poetic and cinematographic dimension was missing. Hugo Selignac recommended that I watch this documentary on ARTE about a group of Swedish men who did synchronized swimming, and I knew I'd found my subject: a group of more or less disenchanting men who were chasing after their broken dreams. Then I asked Ahmed Hamidi, whose work I was familiar with and who'd been one of the main screenwriters for *Les Guignols* in its heyday, to write the script with me and, at a later stage, Julien Lambroschini.

There are at least 10 characters in *Sink or Swim*, and unlike what we usually see with ensemble casts, they all exist!

I have read many scripts that were intended for ensemble casts, but which in most cases left some of the characters underdeveloped, or without a story arc, at the side of the road. Comedies often suffer from a sort of comic-strip mentality. And so I spent nearly a year carefully developing just the story arc and the trajectory of each of my characters. I wanted them each to have their own existence and life experiences. And then, given that this is a relatively male-dominated film due to its subject, I wanted to devote a good deal of time to the female characters as well. It is because of women, and for women, that my protagonists succeed.

Was the goal also to bring together actors from different backgrounds?

Yes, it was something I wanted but it wasn't an absolute necessity. I didn't say "Hey, I'm going to create a cast with different types of actors." For me, it was above all that these actors were perfect for my characters. Mathieu I met on the set of Rappeneau's *Families*. I'd admired his talent since the Cours Florent drama school, so the idea of working with him had been in the back of my mind for a long time. As for Philippe Katerine, if he'd said no I would've been in real trouble, since he's the only one who could play Thierry without making him into a caricature of the annoying man-child. He has a certain spacey or surreal sense of whimsy that matched the character perfectly. And Anglade lives in the same neighborhood as me – I used to bump into him at the corner store. His poetry touches me enormously. I remembered him with long hair in *La Reine Margot*, which was perfect for my jaded rocker character. Poelvoorde was already in my first film, and for me he's an absolute genius who can handle any role but is especially good playing wily types. As I got to know

Leïla in real life, I saw that she had a natural authority that'd never been tapped into in a film. She was the ideal actress to embody the rigor of athletics and Virginie, its philosophy. As for Guillaume, I was afraid the character might scare him because it's probably the least likeable, but he had the intelligence to see the character's beauty and flaws. It's often said that Guillaume and I are friends, but it's also very much a work relationship. And I didn't want to make a movie with my own group of friends. After a while that can become very inhibiting. I'm glad that I was able to take a distance from a certain group I'd been enclosed in, to enter new worlds and learn new ways of working.

Did you do any team-building activities before filming started, to help the cast get to know each other?

No. I drew inspiration from my own experience as an actor and remembered that when I began acting in films like *Little White Lies*, I didn't know François Cluzet, Pascale Arbillot or Valérie Bonneton very well. Same for Rappeneau's film. A diverse group of actors creates a certain energy and electricity that are very stimulating. So I avoided planning dinners or even holding group read-throughs. All the actors were very excited by the idea of acting with each other and I didn't want to interfere in that process by going faster than the music. During the locker-room scenes I could see they were open to each other, getting to know each other, and I didn't want to ruin that magical moment with too many rehearsals.

Especially since it's not a film where the actors are all friends.

Something that has always fascinated me are those guys who are able to travel 20 km on a Sunday night to meet up and play soccer in a city stadium when they don't even know each other. There's a dedication, a team spirit among these people who don't necessarily have anything in common but still go have a drink together afterward. They aren't friends, but they share this very specific time in their lives when something is happening that's bigger than the idea of sports, something like a team spirit and the absence of cynicism.

These actors are used to carrying an entire film by themselves, to being lone rangers of sorts. Did the bathing suits annihilate the ego wars?

Absolutely! It's like when you go to a costume party, the ice gets broken much faster! I was in fact quite apprehensive of ego conflicts, but there weren't any. They all had great respect for each other, so having ego problems would have immediately been ridiculous.

Half the time, they're in bathing suits, with swim caps and nose clips, which isn't necessarily very sexy. Did you have to deal with any bashfulness?

Not at all. I have to say, I didn't face the slightest vanity problem from the actors. They had to bare themselves from every point of view. I also wanted to make a statement about the body, the belly, physiques that are not necessarily graceful at a time dominated by ideas about the perfect appearance, which is a toned, muscular body. I wanted to show men between the ages of 40 and 50 who aren't athletes and who accept their bodies, their paunchy bellies, their body hair, scratching their knee.

Bertrand (Mathieu Amalric) is the only one who's really depressed. And at the same time, he's happy in his relationship.

Yes, I wanted to tell the story of a couple who were bonded and could weather any storm, who had their own language. I really have a soft spot for this couple. His wife (Marina Foïs) supports him and doesn't judge him. Between our youthful ideals and the realities of adult life, when we hit a few

snags we can easily fall into a depression. This has happened to some of my friends, and as the eternal optimist, it upsets me.

Laurent (Guillaume Canet) is the angry boss who has made a success of his life, but is dumped by his wife and also by his mother at some level.

Without getting into an armchair therapy session, there's a bit of myself in every character. I had a difficult grandmother who was bipolar. She could be very nice one moment and unimaginably cruel the next. With Laurent, I wanted to depict a character who isn't likeable, who's strict, demanding, somewhat violent, even an asshole when you first meet him, and who turns out to have extenuating circumstances.

Thierry (Philippe Katerine) is the shy swimming pool employee who has barely dipped his toe in the water when it comes to women.

Yes, he's a bit asexual! I've always had a lot of empathy for those guys who go to restaurants alone and laugh at the ambiance and the jokes others make. By proxy, they have a nice evening. I started with that, the idea of having a very solitary character, a man-child working for the city at the municipal swimming pool who probably has nothing else going on in his life and compensates by eating lots of chocolate bars.

Marcus (Benoît Poelvoorde) is the pool salesman in denial, whose company is going down the drain.

Marcus is an overgrown teenager who doesn't want to look reality in the eye and invents a "golden boy" persona for himself. I grew up in the 80s, a time marked by over-confident guys in ads telling you "you've gotta be a winner", which made a lot of people feel inadequate. These people are mercenaries of their own lives. They start a company, then close it, then open another one somewhere else. I experienced that at age 28. Having your bank call you every two days about your overdraft and lying to them, telling them money is due to come in soon.

Simon (Jean-Hugues Anglade) is the cafeteria worker, an acrobat who missed his hour of glory but still believes in his dream. He could come across as cheesy, but he's too touching for that.

Exactly. Some 15 years ago I saw a documentary about a rock group called Anvil that'd had its moment in the sun in the 80s and whose members became warehouse handlers. Because they'd had a glimpse of their dream, they were never able to let it go and resign themselves to doing something else, so they kept on doing shows at dingy venues, which I find to be a beautiful thing. That's how I had the idea for this character who has never given up on his dream, even though it has meant his wife leaving him, living in a trailer and facing the disdain of his teenage daughter, to whom he can no longer tell stories. Simon also provided the chance to look at the career of acting in a *mise-en-abyme* framework. An actor who doesn't work has no social standing, no existence. What do you do when you've bet everything on your dream, on red, and the ball lands on black?

There's also the unlikely duo played by Alban Ivanov and Balasingham Thamilchelvan, who has his own unique way of communicating since Avanish doesn't speak French...

Yes, I found it really funny to have an exchange take place more with gestures than with words. That happens sometimes, when two people are able to understand each other when no one else can, and without words, and I find that very moving.

How did the training go?

The first session was a disaster! At the beginning, Julie Fabre, the choreographer of the women's Olympic synchronized swimming team, was skeptical. But after three weeks, she told me we were going to make it. We'll skip over the fact that Balasingham Thamilchelvan, whom I'd found during a general audition, lied to me – in reality, he couldn't swim – and that Félix couldn't stand having his head underwater although he played the base of the pillar! Whenever you see legs sticking up out of the water, those were stunt doubles, because even after seven years of training, it's quite difficult. They trained like crazy for seven months, once or twice a week, and really amazed me!

Who was the most talented?

The most athletic was Guillaume. But for dedication and thoroughness, Mathieu is the winner! As for Benoît, he's an excellent swimmer but a bit distracted.

Did you have any films in mind when creating this? It makes people think of *The Full Monty*, which also features choreographed group therapy and embraces its “feel-good movie” identity.

I've never seen it the whole way through! And then especially once people began mentioning it to me, I didn't want to watch it. When I made *Narco*, I was so influenced by cinematic references that I recreated shots from other films without meaning to. For *Sink or Swim*, I didn't watch any films because I preferred to be free from all references, even though there are necessarily lots of unconscious ones.

Technically speaking, is synchronized swimming difficult to film?

Yes, because there's nothing more fastidious than underwater scenes, but the main problem when you film in a swimming pool is the acoustics – there's a crazy echo. But I found the technical challenges more exciting than discouraging.

The film is also quite musical.

Yes, I delved extensively into 80s music because my characters are from the 80s, so that's why it features music by Tears For Fears, Phil Collins, Imagination and so on. And then my dream came true when Jon Brion, who I'm a big fan of, agreed to compose the score. His work plays a big role in expressing the characters' sadness.

INTERVIEW WITH MATHIEU AMALRIC

Why did you dive?

Because of Gilles. On the set of the Rappeneau film, a true friendship was born between us. At that time, he showed me a documentary about male synchronized swimming, telling me that he believed a film about this was possible. Two years later, he came back with a script, but I didn't need to read it, for me it was directly "yes". I only had one question "When will be the shooting?". Unfortunately, it was falling right in the middle of the shooting of my film BARBARA. The next day Gilles called me back to tell me he was waiting for me. I promised him that I would be free on February 15th, but on February 15th I had fallen behind with BARBARA, I was finally in editing. So, I found myself editing my film during the day and shooting Gilles' film during the night at the pool. I'm sure that BARBARA has taken advantage of this state, let's say, liquid... I understood from the beginning how precious it was for Gilles to tell something from our time, about what we force us to be by feeding us with dreams that may not be ours, through the metaphor of sport and the collective with humor, but not gags at any cost. I felt something not so cynical in his approach, so sincere and personal. I have a feeling that this film is a multifaceted portrait of Gilles, of his anguish, of what he might have been to a moment of his life and what he's afraid to become. Finally, I thought my character was a very beautiful idea, an unemployed man taking antidepressants supported and loved by his woman, in opposition to the cliché we might know. I also liked the fact that it allowed me to look at others, to be a "passer" for the viewer.

Your biggest challenge?

It wasn't training, but quite the opposite, it's always a pleasure to enter a role physically. It wasn't the fact of overcoming ridicule, of being in raw and naked swimsuits, because if there's not, I'm not interested in that. No, my problem was that in front of geniuses – and I mean it - like Poelvoorde, Katerine or Anglade, and with all their colorful characters, how to avoid being too boring? In front of them, I found myself extremely normal and faded, I had the feeling of being the fourth brother: Marx, the one who's boring and we forget the whole time! But fortunately, with Marina playing my wife and Gilles' writing, I was saved. And then, by being very pretentious, as I had been swimming in competition when I was younger, another challenge was not to look too good!

Your favorite scene / line?

There are tons of them, but I'd say the scene that makes me cry between Anglade and his daughter in the cafeteria, when she says to him: "But Dad, you have to stop with your dreams! ». And then the final big competition scene. What a challenge it was to get this scene where we become world champions work, when you never see the team progressing! It is through the virtuosity of the staging and lighting effects that we believe in it and confuse everyone.

Who wore the swimsuit the best?

First, everyone had their own specialty. Alban was diving like a god. Philippe, who is an extraordinary dancer, had the grace. And there were those who were in shape, like Guillaume, a hard worker who stayed three left hours longer than everyone else, the ones like Poelvoorde who didn't want to work but who, worked on the side. And then there were the laborious, the dyslexics, like Felix, to whom we would say "to the left" and he would go to the right, it was very funny. Thamil, who doesn't know how to swim. Alright, I would still say that Anglade was the one who wore the swimsuit the best. He is so beautiful! He even shaved the hair of Philippe's back, who is hairy like a bear. In fact, I think we were all impressed by each other, that was the beautiful thing.

INTERVIEW WITH GUILLAUME CANET

Why did you dive?

For the quality of the script and the desire to make a new film with Gilles after NARCO. I like what this story is about, talking about our time, these lost men that are at a turning point of their lives and discover a purpose, it's a very positive message. And then the evolution of my character is interesting, he is the most isolated from the group. The goal for me, was to redeem him, so we could understand his fracture. I also like Gilles' approach with cinematography, he has a very strong idea of what he wants to appear on screen. I think he must have had as much trouble as I had on LITTLE WHITE LIES, because an ensemble movie is hard to manage. I was also very happy to work again with Benoît, Marina and Leïla and to meet beautiful "new": Mathieu, Alban, Jean Hugues, whom I am a fan for a very long time, and Philippe, for whom I had a huge crush.

Your biggest challenge?

Swimming every day during fifteen weeks in a super pool chlorinated with sinuses and eyes that burn, and the echo that creates additional fatigue. Going back at 5am - we were shooting at night - put my wet swimsuit back on and dive into the cold water. Besides, we kept doing back and forth because with the water that gets into your body, you want to pee all the time - except one I won't tell you his name, Benoît, who didn't embarrass himself for so little and was peeing in the water. We finally made him believe that we had put a coloring product in the basin so that he would no longer relieve himself in the water, like we do for the kids!

Your favorite scene / line?

Virginia asks me "Why are you a pain in the ass? ", I answer, "I'm not.", and Benoit opens a door in the distance yelling, "Hey, Pain in the ass! Come and drink with us!". The conversation that follows at 150 meters from distance, not only is it very funny, but the idea of staging is great.

Who wore the swimsuit the best?

Maybe Mathieu and I, because we were drinking less beer! And I was the most athletic, I was the one who had to get as many numbers of swimming, flips, diving... But I was very happy to do it!

INTERVIEW WITH BENOIT POELVOORDE

Why did you dive?

For Gilles. He would ask me to do a movie in the desert, I would do it. And I liked the script. There are plenty of things in this character that makes me look like, the loser-lazy liar. Gilles made a tailor-made service in giving everyone something to eat. And, I think it was very important for him to go behind the camera again, less to prove something to others than to prove something to himself. To be honest, at first, I wasn't picturing me going back and forth Namur/Paris twice a week for training, 600km round trip to do three *galipettes* in water, suffering for three months, no thanks. And then there was the luck, the coach's sister who was coaching the team in Paris lived in Belgium and could have trained me next to home. I have a good background, I even have my lifeguard's certificate, but I'm a bit of a slacker.

Your biggest challenge?

Shoot at night. I hate that. A week before the first film shots, Gilles told me that we were going to shoot the pool scenes at night. But night is meant for sleeping or partying, not for work! And even less in the water!

Your favorite scene / line?

When Philippe yells at me: "If you don't like it, suck it up!" Whenever Philippe speaks, it's all poetry.

Who wore the swimsuit the best?

We're all equal when it comes to the dick mold. The first day we all saw ourselves in swimsuit with the swim cap on, nobody brag. We should do this before all the filming: get the actors in swimsuit to set all the egos down. Everyone has seen the size of your wiener and how stupid you look with your swimming cap, so no one's bringing her back. Then, Of course, there are those who have been blessed by nature, like Jean-Hugues or me, and others like Guillaume, who was a little embarrassed, because they are less well equipped... But we haven't changed anything of our appearance, Gilles did not request to make a special diet before shooting, instead, he asked us to let our bellies grow. Oh yes, we all had to shave because of Philippe Katerine who is hairy like a spider. The first thing he asked was, " Will we have to shave? Oh, yeah? Oh, great! Great! " As long as you didn't see the seaweed on the back of Philippe, you can't understand that.

INTERVIEW WITH JEAN-HUGUES ANGLADE

Why did you dive?

Because all the characters sink in the movie, and each one helps his friend to rise to the surface, to avoid a planned drowning, and to find meaning in his life. I think Gilles wanted Simon, my character, to be a little in the spirit of the MARMOTTES. Simon is lovable, he no longer sees himself objectively, he plays rock music in front of elderly people who play bingo and tries to find a little dignity in his daughter's eyes. I had no references in mind, except maybe myself! I love music, I play the guitar modestly, I am an unconditional fan of Prince and Hendricks, but I never found the key that opens this door for me. It's not my karma!

Your biggest challenge?

This discipline of synchronized swimming is so difficult to learn that all training sessions were a challenge.

Your favorite scene / line?

The one of the first assistant who announces at the end of the night after nine hours of swimming pool "End of the day! " We were going out freezing, exhausted but happy.

Who wore the swimsuit the best?

Undoubtedly Philippe Katerine. No matter how much he may not be carved like a Greek god, his character is so singular and touching that he has the grace.

INTERVIEW WITH LEILA BEKHTI

Why did you dive?

With Gilles as a lifeguard, it's impossible not to dive. He sent me the script at 4:00 PM, and at 5:00 PM, I knew I was doing it. It's very rare to see an ensemble film where each actor has something to defend. I am lucky to be friends with Gilles in real life, and I know how much this film looks like him. I often say to him: "I love this film the way I love you". Gilles is generous, curious about everything, curious about people, without any preconceptions. In some films, the staging is looking at the characters from above, "Well, I'll talk about the little people". Not Gilles, who is on the same level as his characters. And Amanda, it's a super great part that I've never been offered before. He knew I was pregnant, that I was going to eat like seven people, gain on 20 kilos, and since the shooting was spread over three months, my body would change quite a bit. But he didn't care. The recurring joke as soon as we switched sets was to tell me where the food table was because I ate all the time. Physically, we were all in the same boat, the boys with their underwear all day and me with my 70 kilos, but we were fine. I've never laughed so much on a set, and at the same time, we worked a lot. Gilles is very demanding, but very delicate and kind.

Your biggest challenge?

Make Amanda more than just a girl who yells and insults people. It was important to that she has mankind without giving her attenuating circumstances. The two first takes where I was supposed to insult the boys, I was a little shy. Gilles told me to let go, I had to go for it or it wouldn't work. I hope people will be afraid of me now! In the real world, I'm not shy, I'm sensitive, but I reassure you, I'm not spending my time telling people to go fuck themselves.

Your favorite scene / line?

There are tons of them. When Anglade told his girl: "It's when you don't care that you end up with a sponge in your hand." This line kills me. And the scene where Alban throws at the other "Stay tenants, don't become an owners" because he has spent a medical examination to obtain a credit at the bank and now he's afraid of getting sick. It's touching without falling in the pathos.

Who wore the swimsuit the best?

Benoît, it's a matter of principle. For all our jokes. And because he's my Inspector *Milano*. We used to improvise dialogues from inspector to investigator, him in swimsuits, me in a wheelchair, don't ask me why!

INTERVIEW WITH VIRGINIE EFIRA

Why did you dive?

I was already close to dive when I read the scenario because of his originality but also because of what it tells, this idea that there is not one only kind of success in life and that we can grow the world and its own existence by sharing something, by loving something or someone, by getting out a little of yourself. I also knew the casting and I loved the diversity of the actors, the fact that not all of them are from the same family, it told us something true about the story. But the real dive, I have done it when I met Gilles to talk about of the film. His incredible and communicative enthusiasm, the total trust that he had in his film, the way he was talking about his actors, all this with a form of humility and open mind that allowed for discussion. A kind of grace also, because he was ready, totally in line with his film. It was impossible not to not follow him.

Your biggest challenge?

It was not of a physical nature to me since I play a coach who spends more time smoking cigarettes on the diving board than to go in the water. I'd say I was enough impressed to find myself with so many actors I admire at the same time. I wanted to stop playing just so I could look at them. But , fortunately, I got into it when even a little bit. Another challenge: trying not to not laugh during scenes where Leila screams, hits and insults everyone.

Your favorite scene / replica?

If I had to choose one, it would be the Marina's big speech at the supermarket. Marina has a crazy power and I like what this scene tells about love, the understanding that her character has for her husband. And then this scene matches to a particular memory of the projection of the film in Cannes. The whole room started to applaud at that very moment, there was the very clear perception that the film was breaking through the room, that the audience was in unison. I have thought about Gilles, about the fact that what he wanted telling people was heard, it was very touching.

Who wore the swimsuit the best?

How to choose? Well, there are still an obvious fact. The natural elegance of Philippe Katherine is such that even a little swimsuit too tight will not be able to overcome.

INTERVIEW WITH MARINA FOIS

Why did you dive?

For Gilles Lellouche, to get married with Mathieu Amalric, for the rarity of the casting, for what the film tells us, and because it's a comedy that doesn't make fun of the people she's talking about. Because it's an anti-bling film, which shows beauty elsewhere, that of the people who still don't have from Rolex to 50 years old....

Your biggest challenge?

No challenge... Apart from starting a car, but if I tell you that it's a challenge for me, you're going to make fun of.

Your favorite scene / replica?

I love the scene where Philippe Katherine welcomes Amalric to the pool. He's got me overwhelms by saying banalities, by giving schedules... And I love Bekhti when she's rude. It's for her, she is doing so well.

Who wore the swimsuit the best?

Honestly? They all wear it wrong, but before judging, it would be necessary to check if the Arena briefs are portable by someone!

INTERVIEW WITH PHILIPPE KATERINE

Why did you dive?

It looked too good with attractive people in it.

Your biggest challenge?

Sing Julien Clerc.

Your favorite scene / replica?

Leila Bekhti: "Get your fingers out of the ass, you fat pigs! »

Who wore the swimsuit the best?

I must admit that the thin legs curves of Guillaume Canet are still in my head.

INTERVIEW WITH FELIX MOATI

Why did you dive?

Because the water was good.

Your biggest challenge?

Honor Gilles' trust.

Your favorite scene / replica?

All scenes with Leila, graceful and angry.

Who wore the swimsuit the best?

N'Golo Kanté! (Famous French footballer who won Football World Cup)

INTERVIEW WITH ALBAN IVANOV

Why did you dive?

For the pleasure of playing with a casting exceptional, and I thank Gilles Lellouche for trusting me, I learned a lot about during this shooting.

Your biggest challenge?

Synchronized swimming! The greatest challenge was to go from poor swimmer to perfectly succeed in a choreography at eight. I believe that the challenge is met.

Your favorite scene / replica?

The one from our demonstration at the world championship. I knew that we were making a movie, but I had really feel like I was there and representing France, I wanted us to win!

Who wore the swimsuit the best?

I think it's Benoît Poelvoorde. I suggested that he dress like this every day, I think it's him goes like a glove.

INTERVIEW WITH BALASINGHAM THAMILCHELVAN

Why did you dive?

Because the story touched me. We have the same problems also in our community. And because Gilles trusted me, and it wasn't won! At the beginning, I was a musician and not an actor and, an engineer in computer science. Since 2011, I have been organizing the equivalent of The Voice in France for the Sri Lankan and Indian community. One day, a friend calls me to tell me that Gilles Lellouche is seeking to do a casting during the final. The casting director came to interview the artists and made a selfie with me, that she showed to Gilles. I think he liked my face, so he offered me the chance to test on a replica and I do pool tests. I had warned them that I wasn't a good swimmer, in fact, I couldn't swim! I've been working found doing tests at INSEP in a pool that was 4 meters long depth! I could float without to move one meter from the edge, I was a little freaked out. I thought to myself that I was going to give up, but Gilles has proposed to make me take classes swimming and after 10 sessions, it was a done deal.

Your biggest challenge?

Learn to swim and responds to such actors. When I discovered the casting, I didn't know them, I mostly watch Bollywood movies! I did some research on internet, and I realized they were stars in France. I was afraid I wasn't going to be at the height. Today, I would love to persist in this way.

Your favorite scene / replica?

When Marina Foïs said to her sister: "It's my husband I accept him as he is. I find this moment very touching.

Who wore the swimsuit the best?

Certainly not me because Gilles gave me a tiny little swimsuit, the smallest of them all, I didn't want to wear it! At first, I was shy, I had a bathrobe that I took off at the last moment and then very quickly, I went there done!

BIOGRAPHY

GILLES LELLOUCHE (Director)

Graduated of the Cours Florent, Gilles Lellouche began his career by multiplying supporting roles: *LES SOEURS HAMLET* (Abdelkrim Bahloul, 1998), *WHAT I DID FOR LOVE* (Jérôme Cornuau, 1998) and *MA FEMME EST UNE ACTRICE* (Yvan Attal, 2001). Guillaume Canet directed him in *WHATEVER YOU SAY* (2002) and *TELL NO ONE* (2006). Gilles Lellouche did the same, giving him the leading role of his first feature film *NARCO* (2004).

Since 2005, the actor-filmmaker became a regular in romantic comedies, playing the loser in *MA VIE EN L'AIR* (Rémi Bezançon, 2005), a role for which he received the 2006 César of the Most Promising Actor. He also likes to play less friendly characters as in *MA PLACE AU SOLEIL* (Eric de Montalier, 2007), *LA CHAMBRE DES MORTS* (Alfred Lot, 2007) and *PARIS* (Cédric Klapisch, 2008).

In 2010, he played the lead role in the thriller *TRADER GAME* (Fabrice Genestal), portraying an unscrupulous trader alongside Michael Madsen, Charles Berling and Vahina Giocante. Gilles Lellouche became one of the most sought-after actors in French cinema. The actor passed both in front of and behind the camera alongside five other filmmakers (including Jean Dujardin and Fred Cavayé) in *THE PLAYERS*. He then embodied a double agent in the thriller *GIBRALTAR* (Julien Leclercq) and a mob boss in *LA FRENCH* (Cédric Jimenez, 2014).

More recently, he played in comedies such as *THE JEWS* (Yvan Attal, 2016), *ROCK'N ROLL* (Guillaume Canet, 2017), *SOUS LE MEME TOIT* (Dominique Farrugia, 2017) and in *LE SENS DE LA FETE* (Olivier Nakache, Eric Toledano, 2017), a role for which he received a César nomination for Best Supporting Actor in 2018. A nomination he already had for his performance in *LITTLE WHITE LIES* (Guillaume Canet, 2010). He also appeared in darker films, such as the historical thriller *THE MAN WITH THE IRON HEART* (Cédric Jimenez, 2017).

He is currently completing the filming of *IN SAFE HANDS* (Jeanne Herry), *NOUS FINIRONS ENSEMBLE* (Guillaume Canet) and *L'AMOUR EST UNE FETE* (Cédric Anger).

Director:

- 2018 **SINK OR SWIM**
- 2012 **THE PLAYERS**
- 2003 **NARCO**
- POURKOI... PASSKEU** (Short film)
- 1996 **2 MINUTES 36 DE BONHEUR** (Short film)

MATHIEU AMALRIC

In 1995, Mathieu Amalric was noticed in *DIARY OF A SEDUCER* (Danièle Dubroux). He then embodied Paul Dedalus, a clumsy and hesitant seducer in *COMMENT JE ME SUIS DISPUTE... (MA VIE SEXUELLE)* (Arnaud Desplechin), for which he won the 1997 César of the Most Promising Actor.

Recognized in the world of auteur cinema, he worked with André Téchiné in *ALICE AND MARTIN* (1998), with Olivier Assayas in *LATE AUGUST, EARLY SEPTEMBER* (1998) and with Arnaud and Jean-Marie Larrieu, in *A MAN, A REAL ONE* (2003).

Parallel to his acting activities, Mathieu Amalric distinguished himself as a director with his first feature film in 1997, *MANGE TA SOUPE*, that earned him Godard's praise. Followed by *LE STADE DE WIMBLEDON* and *PUBLIC AFFAIR*, presented at the Directors' Fortnight in 2003. In 2010, he won the Best Director prize at Cannes for his film *ON TOUR*.

In 2004, he played in *KINGS & QUEEN* (Arnaud Desplechin), in which he personifies Ismaël, a boy mistakenly interned in a psychiatric hospital. His performance is rewarded by a César of Best Actor. In 2007, he was omnipresent in Cannes with three films: *THE DIVING BELL AND THE BUTTERFLY* (Julian Schnabel), *ACTRICES* (Valeria Bruni Tedeschi) and *HEARTBEAT DETECTOR* (Nicolas Klotz). Even though he often works for Arnaud Desplechin or Arnaud and Jean-Marie Larrieu, Mathieu Amalric remains a very eclectic actor. He participated in more fanciful projects, such as when he is the voice of the Rabbi's cat in the eponymous animated film (Joann Sfar, Antoine Delesvaux) before embodying a suicidal violinist in *CHICKEN WITH PLUMS* (Vincent Paronnaud, Marjane Satrapi). He became an internationally renowned actor working with directors such as Steven Spielberg (*MUNICH*, 2005) and David Cronenberg (*COSMOPOLIS*, 2012).

In 2017, he played the main character in the drama *ISMAEL'S GHOSTS* (Arnaud Desplechin) alongside Marion Cotillard and Charlotte Gainsbourg. The film was presented in opening, out of competition, at the 2017 Cannes Film Festival. He also played in *TOMORROW AND THEREAFTER* (Noémie Lvovsky) and *BARBARA* (which he also directed). One year later, Mathieu Amalric starred in *SINK OR SWIM* (Gilles Lellouche), which was presented at the Cannes Film Festival, out of competition.

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| 2018 | SINK OR SWIM | Gilles Lellouche |
| 2017 | BARBARA TOMORROW AND THEREAFTER ISMAEL'S GHOSTS SLEEPING BEAUTY CHOUQUETTE DAGUERROTYPE L'EXILE | Mathieu Amalric Noémie Lvovsky Arnaud Desplechin Adolfo Arrietta Patrick Godeau Kiyoshi Kurosawa Marcelo Novais Teles |
| 2016 | THE SON OF JOSEPH NEVER EVER STRUGGLE FOR LIFE LE CANCRE | Eugène Green Benoît Jacquot Antoine Peretjatko Paul Vecchiali |
| 2015 | FAMILIES THE FORBIDDEN ROOM THE VERY PRIVATE LIFE OF MISTER SIM THE WINTER SONG EDGAR MORIN, CHRONIQUE D'UN REGARD MY GOLDEN DAYS | Jean-Paul Rappeneau Guy Maddin, Evan Johnson Michel Leclerc Otar Losseliani Céline Gailleurd, Oliver Bohler |
| 2014 | IF YOU DON'T, I WILL BIRD PEOPLE THE BLUE ROOM THE DUNE | Arnaud Desplechin Sophie Fillières Pascale Ferran Mathieu Amalric Yossi Aviram Jean-Marie Larrieu, Arnaud Larrieu |

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| | LOVE IS THE PERFECT CRIME | Antoine Barraud |
| | THE SINKHOLES | |
| 2013 | ABISMO (Short film) JIMMY P. VENUS IN FUR THE GRAND BUDAPEST HOTEL LES ANONYMES (TV film) BIETTE | Antoine Barraud Arnaud Desplechin Roman Polanski Wes Anderson Pierre Schoeller Pierre Léon |
| 2012 | COSMOPOLIS LINES OF WELLINGTON CAMILLE REWINDS YOU AIN'T SEEN NOTHIN' YET | David Cronenberg Valeria Sarmiento Noémie Lvovsky Alain Resnais |
| 2011 | A FILM BY THOMAS DE BRABANTER (Short film) THE SILENCE OF JOAN THE RABBI'S CAT CHICKEN WITH PLUMS | Thomas De Brabanter Philippe Ramos Joan Sfar, Antoine Delesvaux Marjane Satrapi, Vincent Paronnaud |
| 2010 | THE EXTRAORDINARY ADVENTURES OF ADELE BLANC-SEC THE REST OF THE WORLD ON TOUR FANTASTIC MR. FOX | Luc Besson Damien Odoul Mathieu Amalric Wes Anderson |
| 2009 | PARK BENCHES FACE HAPPY END | Bruno Podalydès Tsai Ming-liang Jean-Marie Larrieu, Arnaud Larrieu Alain Resnais |
| | WILD GRASS | |
| 2008 | 57, 000 KILOMETERS BETWEEN US MESRINE PART 2: PUBLIC ENEMY #1 MESRINE PART 1: KILLER INSTINCT QUANTUM OF SOLACE A CHRISTMAS TALE ON WAR | Delphine Kreuter Jean-François Richet Jean-François Richet Marc Forster Arnaud Desplechin Bertrand Bonello |
| 2007 | THE STORY OF RICHARD O HEARTBEAT DETECTOR THE DIVING BELL AND THE BUTTERFLY A SECRET ACTRICES MICHOU D'AUBER | Damien Odoul Nicolas Klotz Julian Schnabel Claude Miller Valeria Bruni Tedeschi Thomas Gilou |
| 2006 | FRAGMENTS SUR LA GRÂCE LE GRAND APPARTEMENT LES SIGNES MARIE ANTOINETTE QUAND J'ETAIS CHANTEUR SALUT VLADIMIR (Short film) | Vincent Dieutre Pascal Thomas Eugène Green Sofia Coppola Xavier Giannoli Anne Benhaïem |

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| | A CURTAIN RAISER (Short film) AVALER DES COULEUVRES (Short film) MUNICH | François Ozon Dominique Perrier Steven Spielberg |
| 2005 | I SAW BEN BARKA GET KILLED LA MOUSTACHE COMME JAMES DEAN (Short film) LES MÂTINES (Short film) | Serge Le Péron Emmanuel Carrère Jonathan Zaccã Annick Raoul |
| 2004 | AU LARGE DE BAD RAGAZ A SIGHT FOR FORE EYES THE BRIDGE OF ARTS LES PARALLELES KINGS & QUEEN | François-Christophe Marzal Gilles Bourdos Eugène Green Nicolas Saada Arnaud Desplechin |
| 2003 | MY CHILDREN ARE DIFFERENT A MAN, A REAL ONE | Denis Dercourt Jean-Marie Larrieu, Arnaud Larrieu |
| 2002 | LULU SPECIAL DELIVERY SHIPWRECKED ON ROUTE D17 MONDAY MORNING | Jean-Henri Roger Jeanne Labrune Luc Moullet Otar Iosseliani |
| 2001 | BOYHOOD LOVES LEAUD L'UNIQUE ZAÏDE, UN PETIT AIR DE VENGEANCE (TV film) | Yves Caumon Serge Le Péron Josée Dayan |
| 2000 | L'AFFAIRE MARCORELLE ROLAND'S PASS | Serge Le Péron Jean-Marie Larrieu, Arnaud Larrieu Benoît Jacquot |
| 1999 | THE FALSE SERVANT FAREWELL, HOME SWEET HOME LATE AUGUST, EARLY SEPTEMBER TROIS PONTS SUR LA RIVIERE | Otar Iosseliani Olivier Assayas Jean-Claude Biette |
| 1998 | ALICE AND MARTIN L'INTERVIEW (Short film) ONLY GOD SEES ME ON A TRES PEU D'AMIS | André Téchiné Xavier Giannoli Bruno Podalydès Sylvain Monod |
| 1997 | GENEALOGIES D'UN CRIME | Raoul Ruiz |
| 1996 | COMMENT JE ME SUIS DISPUTE... (MA VIE SEXUELLE) | Arnaud Desplechin |
| 1995 | DIARY OF A SEDUCER TOM EST TOUT SEUL LES YEUX AU PLAFOND (Short film) | Danièle Dubroux Fabien Onteniente Mathieu Amalric |
| 1994 | LETTER FOR L... | Romain Goupil |
| 1992 | LA CHASSE AUX PAPILLONS LA SENTINELLE | Otar Iosseliani Arnaud Desplechin |
| 1991 | VERT QUOI VERS OÙ? (Short film) | Gerard Cherqui |
| 1984 | LES FAVORIS DE LA LUNE | Otar Iosseliani |

GUILLAUME CANET

After attending the Cours Florent, he got noticed at the theatre in the play *La Ville dont le Prince est un enfant* (by Henry de Montherlant). His performances in *IN ALL INNOCENCE* (Pierre Jolivet, 1998) and *I FOLLOW IN MY FATHER'S FOOTSTEPS* (Rémy Waterhouse, 1999) launched his carrier.

In 2000, he became a leading actor, playing alongside Leonardo DiCaprio in *THE BEACH* (Danny Boyle), and Sophie Marceau in *FIDELITY* (Andrzej Zulawski) before working on *LOVE BITES* (Antoine de Caunes). In 2002, he directed his first feature film, entitled *WHATEVER YOU SAY*, which received two César nominations for Best First Work of Fiction and for Best Actor.

He then approached different genres: he flirts with Marion Cotillard in *LOVE ME IF YOU DARE* (Yann Samuël), dreams of adventure in *NARCO* (Gilles Lellouche, Tristan Aurouet) and is a soldier in *HAPPY CHRISTMAS* (Christian Carion).

In 2006, he passed behind the camera, directing *TELL NO ONE* (adapted from Harlan Coben's book), bringing together François Cluzet, Kristin Scott Thomas and Jean Rochefort. The film won four César and made Guillaume the youngest filmmaker in the César history to be awarded in the category "Best Director".

After playing with Marion Cotillard in *THE LAST FLIGHT* (Karim Dridi, 2009), he directed her on his third feature film, *LITTLE WHITE LIES*, a very personal film for which he worked with, among others, François Cluzet and Gilles Lellouche. Ten years after *THE BEACH*, Guillaume played alongside an international casting (Keira Knightley, Eva Mendes and Sam Worthington) in *LAST NIGHT* (Massy Tadjedin).

He then travelled to the USA to produce and direct his first American film - *BLOOD TIES* - a remake of *RIVALS* (Jacques Maillot). The international experience continued with *THE PROGRAM* (Stephen Frears) alongside Ben Foster et Chris O'Dowd and *THE SIEGE OF JADOTVILLE* (Richie Smyth) with Jamie Dornan and Mark Strong. In 2016, he directed *ROCK'N'ROLL*, in which he staged himself with Marion Cotillard in an unexpected and full of self-derision version of their couple. This film won him a César nomination for Best Actor in 2017.

In 2018, Guillaume Canet played in *SINK OR SWIM* (Gilles Lellouche), which was presented out of competition at the Cannes Film Festival. He is currently completing the filming of *L'AMOUR EST UNE FETE* (Cédric Anger), *E-BOOK* (Olivier Assayas) and of his next feature film *NOUS FINIRONS ENSEMBLE*.

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| 2018 | SINK OR SWIM | Gilles Lellouche |
| | E-BOOK | Olivier Assayas |
| | L'AMOUR EST UNE FETE | Cédric Anger |
| 2017 | MY SON | Christian Carion |
| | ROCK'N ROLL | Guillaume Canet |
| 2016 | CEZANNE ET MOI | Danièle Thompson |
| | THE SIEGE OF JADOTVILLE | Richie Smyth |
| | ARCTIC HEART | Marie Madinier |
| 2015 | THE PROGRAM | Stephen Frears |
| 2014 | IN THE NAME OF MY DAUGHTER | André Téchiné |
| | NEXT TIME I'LL AIM FOR THE HEART | Cédric Anger |
| 2013 | TURNING TIDE | Christophe Offenstein |
| | JAPPELOUP | Christian Duguay |
| 2012 | A BETTER LIFE | Cédric Kahn |
| | VOISIN VOISIN (Short film) | Geoffroy Degouy, Timothée Augendre |
| | THE PLAYERS | Jean Dujardin, Gilles Lellouche, Emmanuelle Bercot, Fred Cavayé, Michel Hazanavicius, Eric Lartigau, Alexandre Courtès, Jan Kounen |
| 2011 | WAR OF THE BUTTONS | Christophe Barratier |
| | LAST NIGHT | Massy Tadjedin |
| 2009 | SPY(IES) | Nicolas Saada |
| | FAREWELL | Christian Carion |
| | THE LAST FLIGHT | Karim Dridi |
| 2008 | LA CLEF DU PROBLEME (short film) | Guillaume Cotillard |
| | MEERKATS: THE MOVIE | James Honeyborne |
| | RIVALRS | Jacques Maillot |
| | THE BUSINESS TRIP (short film) | Sean Ellis |
| 2007 | DARLING | Christine Carrière |
| | HUNTING AND GATHERING | Claude Berri |
| | THE KEY | Guillaume Nicloux |
| 2006 | TELL NO ONE | Guillaume Canet |
| | A TICKET TO SPACE | Eric Lartigau |
| 2005 | JOYEUX NOEL | Christian Carion |
| | HELL | Danis Tanovic |
| 2004 | ELECTROCHOC | Gerard Marx |
| | THE SECRET ADVENTURES OF GUSTAVE KLOPP | Gilles Lellouche, Tristan Aurouet |
| 2003 | LOVE ME IF YOU DARE | Yann Samuël |
| | THE CAR KEYS | Laurent Baffie |
| 2002 | THE WARRIOR'S BROTHER | Pierre Jolivet |
| | THE LANDLORDS | Remy Waterhouse |
| | WHATEVER YOU SAY | Guillaume Canet |
| 2001 | LOVE BITES | Antoine de Caunes |
| | THE DAY THE PONIES COME BACK | Jerry Schatzberg |
| | VIDOCQ | Pitof |
| 2000 | J'PEUX PAS DORMIR... (Short film) | Guillaume Canet |
| | FIDELITY | Andrezj Zulawski |
| | THE BEACH | Danny Boyle |
| 1999 | LE PORTEUR DE DESTINS | Denis Mallevial |
| | TRAIT D'UNION (Short film) | Bruno Garcia |
| | I FOLLOW IN MY FATHER'S FOOTSTEPS | Rémy Waterhouse |
| 1998 | CEUX QUI M'AIMENT PRENDRONT LE TRAIN | Patrice Chéreau |
| | SENTIMENTAL EDUCATION | |
| | EN PLEIN COEUR | C. S. Leigh |
| | | Pierre Jolivet |

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| 1997 | BARRACUDA | Philippe Haïm |
| | PARDAILLAN (TV film) | Edouard Niermans |
| 1996 | 17 ANS ET DES POUSSIERES | Joël Santoni |
| | JE M'APPELLE REGINE | Pierre Aknine |
| | LE CHEVAL DE COEUR | Charlotte Brandström |
| 1995 | ILS N'ONT PAS 20 ANS | Charlotte Brandström |
| | LE FILS UNIQUE (Short film) | Philippe Landoulsi |
| | THE VOYAGE OF PENELOPE | Patrick Volson |
| 1994 | JEANNE (TV film) | Robert Mazoyer |
| | LA COLLINE AUX MILLE ENFANTS | Jean-Louis Lorenzi |

BENOÎT POELVOORDE

Benoît Poelvoorde began his career in cinema as a director, with two friends – Rémy Belvaux and André Bonzel – with whom he realized NO C4 FOR DANIEL-DANIEL and MAN BITES DOG.

The actor is predisposed for roles of cynic and stupid villains in comedies, such as in LES CONVOYEURS ATTENDENT (Benoît Mariage, 1999) and DOORS OF GLORY (Christian Merret-Palmair, 2001). In 2001, he is directed by Philippe Harel in GHISLAIN LAMBERT'S BICYCLE and played with Gérard Lanvin in DEAD WEIGHT (Alain Berbérien, Frédéric Forestier).

As he became very popular, Benoît Poelvoorde received the Jean Gabin Prize in 2002, awarded each year to a French cinema promising actor. In 2007, he joined the Jury of the 57th Cannes Film Festival chaired by Quentin Tarantino. In parallel, Benoît Poelvoorde tried a more dramatic genre, with the thriller ENTRE SES MAINS (Anne Fontaine, 2005) or even the drama CHARLIE SAYS (Nicole Garcia, 2006). Back to black comedy, he illustrated himself in the role of a suicidal and disillusioned writer in KILL ME PLEASE (Olias Barco, 2010). He then interpreted Jean-René, a very emotional chocolate maker in ROMANTICS ANONYMOUS (Jean-Pierre Améris, 2010). In 2011, he wore the uniform of a gruff and francophobic Belgian customs officer in NOTHING TO DECLARE (Dany Boon). He then worked again with Anne Fontaine in MY WORST NIGHTMARE (2011) which is completely different from their previous collaboration, COCO BEFORE CHANEL (2009). He also played in LE GRAND SOIR in which he embodies Not, a Punk-à-chien and the big brother of Albert Dupontel's character who is (at the beginning) more in line with society. In 2015, he is directed by Jean-Pierre Améris in FAMILY FOR RENT and by Jaco Van Dormael in THE BRAND NEW TESTAMENT, in which he personified God.

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| 2018 | SINK OR SWIM ADORATION AU POSTE ! DEUX FILS RAOUL TABURIN | Gilles Lellouche Fabrice du Welz Quentin Dupieux Félix Moati Pierre Godeau |
| 2017 | 7 JOURS PAS PLUS | Héctor Cabello Reyes |
| 2016 | THE JEWS SAINT AMOUR | Yvan Attal Benoit Delépine, Gustave Kervern |
| 2015 | FAMILY FOR RENT THE BRAND NEW TESTAMENT THE PRICE OF FAME | Jean-Pierre Améris Jaco Van Dormael Xavier Beauvois |
| 2014 | 3 HEARTS LES RAYURES DU ZEBRE | Benoît Jacquot Benoît Mariage |
| 2013 | A CHRISTMAS PANIC! (Short film) LE GRAND MECHANT LOUP TIED A PLACE ON EARTH | Vincent Patar, Stéphane Aubier Nicolas Charlet, Bruno Lavaine Hélène Fillières Fabienne Godet |
| 2012 | QUAND JE SERAI PETIT LE GRAND SOIR | Jean-Paul Rouve Benoît Delépine, Gustave Kervern |
| 2011 | MY WORST NIGHTMARE NOTHING TO DECLARE | Anne Fontaine Dany Boon |
| 2010 | KILL ME PLEASE ROMANTICS ANONYMOUS MAMMUTH | Olias Barco Jean-Pierre Améris Gustave Kervern, Benoît Delépine Safy Nebbou |
| 2009 | DUMAS PARK BENCHES EN CHANTIER, MONSIEUR TANNER ! COCO BEFORE CHANEL THE WAR OF THE MISSES A TOWN CALLED PANIC | Bruno Podalydès Stefan Liberski Anne Fontaine Patrice Leconte Vincent Patar, Stéphane Aubier |

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| 2008 | LOUISE-MICHEL | Gustave Kervern, Benoît Delépine Thomas Langmann, Frédéric Forestier |
| | ASTERIX AT THE OLYMPIC GAMES | |
| | LES RANDONNEURS A SAINT-TROPEZ | Philippe Harel |
| 2007 | LES DEUX MONDES | Daniel Cohen |
| | COWBOY | Benoît Mariage |
| 2006 | DU JOUR AU LENDEMAIN | Philippe Le Guay |
| | JEAN-PHILIPPE | Laurent Tuel |
| | CHARLIE SAYS | Nicole Garcia |
| 2005 | AKOIBON | Edouard Baer |
| | ENTRE SES MAINS | Anne Fontaine |
| | BORN TO FILM | Frédéric Sojcher |
| | TU VAS RIRE, MAIS JE TE QUITTE | Philippe Harel |
| 2004 | AALTRA | Benoît Delépine, Gustave Kervern Gilles Lellouche, Tristan Aurouet |
| | THE SECRET ADVENTURES OF GUSTAVE KLOPP | Yann Moix |
| | PODIUM | Didier Poiraud, Thierry Poiraud |
| | ATOMIK CIRCUS- LE RETOUR DE JAMES BATAILLE | |
| 2003 | LAUGHTER AND PUNISHMENT | Isabelle Doval |
| 2002 | DEAD WEIGHT | Alain Berbérian, Frédéric Forestier |
| 2001 | DOORS OF GLORY | Christian Merret-Palmair |
| | GHISLAIN LAMBERT'S BICYCLE | Philippe Harel |
| | LES BALTUS AU CIRQUE (Short film) | Stéphane Aubier |
| 1999 | LES CONVOYEURS ATTENDENT | Benoît Mariage |
| 1997 | THE SIGNALMAN (Short film) | Benoît Mariage |
| | HIKERS | Philippe Harel |
| | POUR RIRE! | Lucas Belvaux |
| 1992 | MAN BITES DOG | Remy Belvaux, André Bonzel, |
| | | Benoît Poelvoorde |
| 1988 | NO C4 FOR DANIEL-DANIEL (Short film) | Remy Belvaux, André Bonzel, Benoît Poelvoorde |

JEAN-HUGUES ANGLADE

Jean-Hugues Anglade studied at the National Conservatory of Drama of Paris and has been shooting for cinema and television since the early 1980s.

He has worked with some of the greatest French directors such as Claude Sautet, Alain Corneau, Luc Besson, Jean-Jacques Beineix, Patrice Chéreau, among others. He also played alongside stars as talented as Angelina Jolie, Connie Nielsen, Mia Kirshner, Nastassja Kinski, Isabelle Adjani and Béatrice Dalle.

Nominated seven times at the César, he received an award for his performance of King Charles the 9th in QUEEN MARGOT by Patrice Chéreau.

Jean-Hugues Anglade also enjoyed success on television thanks to the worldwide repercussion of series such as THE SOPRANOS (David Chase) and more recently BRAQUO (Olivier Marchal), broadcast on Canal + and winner of the prestigious International Emmy Awards.

In 2018 he plays in Gilles Lellouche's next film, SINK OR SWIM, and will play again the police chief Adamsberg created by Fred Vargas, in a TV show directed by Josée Dayan.

Selective Filmography:

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| 2018 | SINK OR SWIM | Gilles Lellouche |
| 2015 | I AM A SOLDIER | Laurent Larivière |
| 2013 | AMITIES SINCERES | Stephan Archinard, François Prévôt-Leygonie |
| | BACK IN CRIME | |
| | | Germinal Alvarez |
| 2011 | A BAD ENCOUNTER (TV film) | Josée Dayan |
| | LE MARQUIS | Dominique Farrugia |
| | BLIND VALLEY | Tristan Aurouet |
| 2010 | UN LIEU INCERTAIN (TV film) | Josée Dayan |
| 2009 | THE CHALK CIRCLE MAN (TV film) | Josée Dayan |
| | L'HOMME A L'ENVERS (TV film) | Josée Dayan |
| | PERSECUTION | Patrice Chéreau |
| | VILLA AMALIA | Benoît Jacquot |
| 2008 | BORDERLINE | Lyne Charlebois |
| | THY NEIGHBOR | Anne Riitta Ciccone |
| | SHANGHAI 1976 | Xueyang Hu |
| 2007 | SHAKE HANDS WITH THE DEVIL | Roger Spottiswoode |
| | LA FACE CACHEE | Bernard Campan |
| | KEIN HIMMEL UBER AFRIKA (TV film) | Roland Suso Richter |
| 2006 | GASPARD LE BANDIT (TV film) | Benoît Jacquot |
| 2005 | L'ANNIVERSAIRE | Diane Kurys |
| 2004 | TAKING LIVES | D. J. Caruso |
| 2003 | IT'S EASIER FOR A CAMEL... | Valeria Bruni Tedeschi |
| | LEAVE YOUR HANDS ON MY HIPS | Chantal Lauby |
| 2002 | DARK SUMMER | Gregory Marquette |
| 2001 | MORTAL TRANSFERT | Jean-Jacques Beineix |
| 2000 | PRINCESSES | Sylvie Verheyde |
| | EN FACE | Mathias Ledoux |
| 1999 | LE PROF | Alexandre Jardin |
| 1997 | TONKA | Jean-Hugues Anglade |
| | LES AFFINITES ELECTIVES | Paolo Taviani, Vittorio Taviani |
| | MAXIMUM RISK | Ringo Lam |
| 1996 | LES MENTEURS | Elie Chouraqui |
| | LEON : THE PROFESSIONAL | Luc Besson |
| 1995 | DIS-MOI OUI... | Alexandre Arcady |
| | LES CENT ET UNE NUITS DE SIMON CINEMA | Agnès Varda |
| | NELLY & MONSIEUR ARNAUD | |

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| 1994 | JONAH WHO LIVED IN THE WHALE | Roberto Faenza |
| | KILLING ZOE | Roger Avary |
| | QUEEN MARGOT | Patrice Chéreau |
| 1993 | THE GROUNDHOGS | Elie Chouraqui |
| 1991 | GAWIN | Arnaud Ségnac |
| 1990 | NIKITA | Luc Besson |
| | SUMMER NIGHT IN TOWN | Michel Deville |
| 1989 | NOCTURNE INDIEN | Alain Corneau |
| 1987 | MALADY OF LOVE | Jacques Deray |
| 1986 | BETTY BLUE | Jean-Jacques Beineix |
| 1985 | SUBWAY | Luc Besson |
| 1984 | LA DIAGONALE DU FOU | Richard Dembo |
| 1983 | THE WOUNDED MAN | Patrice Chéreau |

LEILA BEKHTI

After studying drama in high school, Leila Bekhti obtained the role of Jasmine in SHEITAN (Kim Chapiron) alongside Vincent Cassel. Noticed for her performance, she then played in PARIS, I LOVE YOU (Olivier Assayas, Frédéric Auburtin, Sylvain Chomet, Ethan et Joel Coen, Wes Craven, Alfonso Cuaron, Gérard Depardieu) and in Roschdy Zem's first feature film BAD FAITH.

In 2008, the young woman distinguished herself in the two great French thrillers, MESRINE PART 1: KILLER INSTINCT (Jean-François Richet) and A PROPHET (Jacques Audiard), which won the Grand Prix of the Cannes Film Festival. In 2010, she won the Most Promising Actress prize at Cannes for ALL THAT GLITTERS (Géraldine Nakache, Hervé Mimran) and the Golden Swann of female revelation at the Cabourg Film Festival.

The actress also frequented more intimate stages, such as those of Radu Mihaileanu for THE SOURCE (2011), a film set in her native Maghreb. The following year, she was in A BETTER LIFE (Cédric Kahn), in which she played the companion of Guillaume Canet who is in debt up to his neck. The same year, she embodied Roschdy Zem's police daughter in ARMED HANDS (Pierre Jolivet). She then appeared in Kheiron's first feature film ALL THREE OF US, which tells the true story of his parents and their exile from Iran.

In 2018, Leila Bekhti played in SINK OR SWIM (Gilles Lellouche), which was presented, out of competition, at the Cannes Film Festival. She is currently completing the filming of LA LUTTE DES CLASSES (Michel Leclerc) and UN HOMME PRESSE (Hervé Mimran).

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| 2018 | SINK OR SWIM LA LUTTE DES CLASSES TERMINAL SUD UN HOMME PRESSE BEIRUT CARNIVORES | Gilles Lellouche Michel Leclerc Rabah Ameer-Zaïmeche Hervé Mimran Brad Anderson Jérémy Renier, Yannick Renier |
| 2017 | THE VIEW FROM UP HERE | Marco Calvani |
| 2015 | L'ASTRAGALE ALL THREE OF US | Brigitte Sy kheiron |
| 2014 | NOW OR NEVER | Serge Frydman |
| 2013 | BEFORE THE WINTER CHILL | Philippe Claudel |
| 2012 | ARMED HANDS A BETTER LIFE NOUS YORK | Pierre Jolivet Cédric Kahn Géraldine Nakache, Hervé Mimran |
| 2011 | THE SOURCE ITINERAIRE BIS TOI, MOI, LES AUTRES | Radu Mihaileanu Jean-Luc Perreard Audrey Estrougo |
| 2010 | CONTE DE LA FRUSTRATION FRACTURE (TV film) BACON ON THE SIDE ALL THAT GLITTERS | Didier Darwin, Akhenaton Alain Tasma Anne Depetrini Géraldine Nakache, Hervé Mimran |
| | A PROPHET | Jacques Audiard |
| 2009 | HARKIS (TV film) | Alain Tasma |
| 2008 | MESRINE PART 1: KILLER INSTINCT DOLLS AND ANGELS | Jean-François Richet Nora Hamdi |
| 2007 | ALI BABA ET LES 40 VOLEURS (Short film) CHOISIR D'AIMER | Pierre Aknine Rachid Hami |
| 2006 | BAD FAITH SHEITAN POUR L'AMOUR DE DIEU (TV film) PARIS, I LOVE YOU | Roschdy Zem Kim Chapiron Ahmed Bouchaala, Zakia Tahri Olivier Assayas, Frédéric Auburtin, Sylvain Chomet, Ethan et Joel Coen, Wes Craven, Alfonso Cuaron, Gérard Depardieu |

VIRGINIE EFIRA

Virginie Efira began as a theatre actress before becoming a television host in Belgium and later in France. She left television in 2008 to devote herself to acting, which she approached through dubbing for the animated films **ROBOTS** (Chris Wedge, Carlos Saldanha), **GARFIELD** (Peter Hewitt) and **GARFIELD 2** (Tim Hill).

In 2010, she got her first role in a feature film, **THE BARONS** (Nabil Ben Yadir) and appeared alongside François Berléand and Thierry Lhermitte in **THE WHISTLER** (Philippe Lefebvre). She then had the leading role in two sentimental comedies: **L'AMOUR C'EST MIEUX A DEUX** (Dominique Farrugia, Arnaud Lemort) and **SECOND CHANCE** (Nicolas Cuche). The following year, she played alongside Benoît Poelvoorde and Isabelle Huppert in **MY WORST NIGHTMARE** (Anne Fontaine).

In 2013, the actress is very present on the screens. She embodied a cougar who seduced Pierre Niney in **IT BOY** (David Moreau); appeared alongside François Berléand in **DEAD MAN TALKING** (Patrick Ridremont), Gérard Depardieu in **LES INVINCIBLES** (Frédéric Berthe) and François Cluzet in **TURNING TIDE** (Christophe Offenstein). More recently, she played in **UP FOR LOVE** (Laurent Tirard, 2016), **HALF SISTER, FULL LOVE** (Marion Vernoux, 2016) and **PRIS DE COURT** (Emmanuelle Mouret).

In 2018, Virginie Efira played in **SINK OR SWIM** (Gilles Lellouche), which was presented, out of competition, at the Cannes Film Festival. She also played in **UN AMOUR IMPOSSIBLE** (Catherine Corsini). She is currently completing the filming of **CONTINUER** (Joachim Lafosse) and of **BLESSED VIRGIN** (Paul Verhoeven).

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| 2018 | SINK OR SWIM CONTINUER WHITE FANG BLESSED VIRGIN UN AMOUR IMPOSSIBLE | Gilles Lelouche Joachim Lafosse Alexandre Espigares Paul Verhoeven Catherine Corsini |
| 2017 | DRÔLE DE PETITES BÊTES PRIS DE COURT | Arnaud Bouron, Antoon Krings Emmanuelle Cuau |
| 2016 | UP FOR LOVE IN BED WITH VICTORIA ELLE HALF SISTER, FULL LOVE | Laurent Tirard Justine Triet Paul Verhoeven Marion Vernoux |
| 2015 | THE SENSE OF WONDER FAMILY FOR RENT CAPRICE | Eric Besnard Jean-Pierre Améris Emmanuelle Mouret |
| 2013 | IT BOY TURNING TIDE LES INVINCIBLES DEAD MAN TALKING COOKIE | David Moreau Christophe Offenstein Frédéric Berthe Patrick Ridremont Léa Fazer |
| 2012 | HENAUT PRESIDENT | Michel Muller |
| 2011 | A LA MAISON POUR NOEL SECOND CHANCE MY WORST NIGHTMARE | Christian Merret-Palmair Nicolas Cuche Anne Fontaine |
| 2010 | KILL ME PLEASE EN CHANTIER, MONSIEUR TANNER ! L'AMOUR C'EST MIEUX A DEUX THE BARONS THE WHISTLER | Olias Barco Stefan Liberski Dominique Farrugia, Arnaud Lemort Nabil Ben Yadir Philippe Lefebvre |
| 2008 | MAX & CO | Samuel Guillaume, Frederic Guillaume |
| 2007 | UN AMOUR DE FANTÔME | Arnaud Ségnac |
| 2006 | GARFIELD 2 | Tim Hill |
| 2005 | AFRICAINS POIDS-MOYEN (Short film) ROBOTS | Daniel Cattier Chris Wedge, Carlos Saldanha |
| 2004 | GARFIELD | Peter Hewitt |

MARINA FOÏS

Marina Foïs was introduced to the audience in the late 90s as a member of the Robins des Bois theatre company. She then starred in several successful comedies such as *DON'T DIE TOO HARD!* (Charles Némès, 2001), *TELL ME I'M PRETTY* (Bernard Jeanjean, 2004), before getting back together with the Robin des Bois group in *RRRRRRR !!!* (Alain Chabat, 2004).

Her performance in the drama film *DARLING* directed by Christine Carrière earned her a César Award nomination for Best Actress in 2008. She then worked with directors such as Ilan Duran Cohen in *THE JOY OF SINGING*, Christophe Honoré in *MAKING PLANS FOR LENA* (2009), Maïwenn in *ALL ABOUT ACTRESSES* (2009) and *POLISSE* (2011), and with Antony Cordier in *HAPPY FEW* (2010). Most recently, she worked alongside Sébastien Marnier in *IRREPROCHABLE* (2016) and Laurent Cantet in *THE WORKSHOP* (2017), a role for which she received another César nomination for Best Actress in 2018.

She is currently completing the filming of Sophie Letourneur's new production *ENORME*.

Simultaneously, she pursues her career as a stage actress, with theater directors such as Marcial Di Fonzo Bo, Luc Bondy or Jean-Louis Martinelli.

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| 2018 | SINK OR SWIM ENORME GASPARD AT THE WEDDING INTIME CONVICTION | Gilles Lellouche Sophie Letourneur Antony Cordier Antoine Raimbault |
| 2017 | THE WORKSHOP | Laurent Cantet |
| 2016 | DIVORCE FRENCH STYLE PERICLE IRREPROCHABLE LA TOUR 2 CONTROLE INFERNALE | Martin Bourboulon Stefano Mordini Sébastien Marnier Eric Judor |
| 2015 | A STORMY SUMMER NIGHT DADDY OR MOMMY | Fabrice Camoin Martin Bourboulon |
| 2014 | DEMONS (TV film) PARIS FOLLIES BODYBUILDER FRENCH DOLLS | Marcial Di Fonzo Bo Marc Fitoussi Roschdy Zern Katia Lewkowicz |
| 2013 | THE ULTIMATE ACCESSORY TOUT EST PERMIS VANDAL BOULE & BILL | Valérie Lemercier Emilie Deleuze Héliel Cisterne Alexandre Charlot, Franck Magnier |
| 2012 | FRANCK-ETIENNE VERS LA BÉATITUDE (Short film) MAMAN | Constance Meyer |
| 2011 | POLISSE HIS MOTHER'S EYES | Alexandra Leclère Maïwenn Thierry Klifa |
| 2010 | HAPPY FEW L'HOMME QUI VOULAIT VIVRE SA VIE 22 BULLETS | Antony Cordier Eric Lartigau Richard Berry |
| 2009 | LE CINÉMA FRANÇAIS EST EN VOYAGE D'AFFAIRES CHANGE OF PLANS MAKING PLANS FOR LENA | Olivier Boucreux Danièle Thompson Christophe Honoré |
| 2008 | A SIMPLE HEART ME TWO THE JOY OF SINGING | Marion Laine Nicolas Charlet, Bruno Lavaine Ilan Duran Cohen |
| 2007 | DARLING ALL ABOUT ACTRESSES | Christine Carrière Maïwenn |
| 2006 | LES HOMMES S'EN SOUVIENDRONT (Short film) FORGIVE ME UN VRAI CONTE DE FEE | Valérie Müller |

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| | TRY ME | Maïwenn |
| | A TICKET TO SPACE | Sandrine Ray |
| | | Pierre-François Martin-Laval |
| 2004 | AN INNOCENT LITTLE GAME | Eric Lartigau |
| | A BOIRE | Bernard Rapp |
| | CASABLANCA DRIVER | Marion Vernoux |
| | TELL ME I'M PRETTY | Maurice Barthélémy |
| | RRRRRRR !!! | Bernard Jeanjean |
| 2003 | THE CAR KEYS | Alain Chabat |
| | BED AND BREAKFAST | Laurent Baffie |
| | BULLIT & RIPER | Claude Duty |
| | HYPNOTIZED AND HYSTERICAL (HAIRSTYLIST WANTED) | Eric Lartigau |
| | | Claude Duty |
| 2002 | ASTERIX & OBELIX MEET CLEOPATRA | Alain Chabat |
| | ACCIDENTAL SAINT | Nicolas Cuche |
| | THE RACE | Djamel Bensalah |
| 2001 | DON'T DIE TOO HARD! | Charles Nemes |
| 2000 | TRISTE A MOURIR (Short film) | Alexandre Billon |
| | UPPERCUT (Short film) | Sören Prévost |
| 1999 | L'AMOUR DECHIRE (Short film) | Yann Piquer |
| | INFLUENCE PEDDLING | Dominique Farrugia |
| 1998 | SERIAL LOVER | James Huth |
| 1997 | ET SI ON FAISAIT UN BÉBÉ ? | Christiane Spiero |
| 1994 | BLUE HELMET | Gérard Jugnot |

PHILIPPE KATERINE

At the beginning of his career, he became interested in the arts and more particularly in music. His style was sometimes assimilated to the easy-listening movement: a music with the accents of bossa nova accompanied by lyrics often morbid or anxious and tinged with humor, the whole sometimes interspersed with audio collages.

He released his first album in November 1991, entitled *Les Mariages Chinois*, and a second one called *L'Education anglaise* in 1994. He composed *Une histoire d'amour* for Anna Karina in 1999 and went on tour with the actress to whom he paid tribute. The two artists then delivered a mini-concert before watching the films *PIERROT LE FOU* (by Jean-Luc Godard) and *VIVRE ENSEMBLE* (by Anna Karina). Passionate about cinema, he started his career in 2001 by playing in the short film *NOM DE CODE: SACHA* (by Thierry Jousse) while continuing music. In 2002, he appeared in *THE TRUTH ABOUT CHARLIE* (by Jonathan Demme). The following year, he realized his first films, entitled *UN KILOMETRE A PIED* (short film) and *PEAU DE COCHON* in 2005. The same year, he played supporting roles in *TO PAINT OR MAKE LOVE* (by Jean-Marie Larrieu, Arnaud Larrieu), a film for which he also made the soundtrack and *LES INVISIBLES* (by Thierry Jousse).

In 2005, he released his album *Robots after all* (which refers to Daft Punk's *Human after all*), which allowed him to broaden his audience beyond the circle of his regulars and to be nominated for the "Victoires de la musique" award (in the album of the year category) in 2006 and to win a gold disk for this album.

Philippe Katerine took part in *JE SUIS UN NO MAN'S LAND* (by Thierry Jousse), of which he signed three songs. He also played in *CAPITAINE ACHAB* (by Philippe Ramos). In 2010, he embodied Boris Vian in Joann's Sfar *GAINSBORG: A HEROIC LIFE*. He then starred in several comedies such as *GAZ DE FRANCE* (Benoît Forgeard), *LITTLE SPIROU* (Nicolas Bary), *LA TOUR 2 CONTROLE INFERNALE* (Eric Judor) and *WE ARE FAMILY* (Gabriel Julien-Laferrière). In November 2017, he was invited by Jimmy Fallon to participate in his [Tonight show](#).

He just finished the shooting of *YVES* (Benoît Forgeard) and *LE POULAIN* (Mathieu Sapin) and will play in the next film of Jeanne Balibar.

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| 2018 | SINK OR SWIM LE POULAIN | Gilles Lellouche Mathieu Sapin |
| 2017 | LET THE SUNSHINE IN | Claire Denis |
| 2016 | WE ARE FAMILY LITTLE SPIROU GAZ DE FRANCE LA TOUR 2 CONTROLE INFERNALE | Gabriel Julien-Laferrière Nicolas Bary Benoît Forgeard Eric Judor |
| 2015 | APRIL AND THE EXTRAORDINARY WORLD HIBOU | Franck Ekinci, Christian Desmares |
| 2013 | BRIGITTE FONTAINE REFLETS ET CRUDITE OPIUM | Ramzy Bedia Benoît Mouchart, Thomas Bartel |
| 2011 | CRAZY HORSE | Arielle Dombasle Frederick Wiseman |
| 2010 | GAINSBORG: A HEROIC LIFE JE SUIS UN NO MAN'S LAND | Joann Sfar Thierry Jousse |
| 2009 | BULLES DE VIAN (TV film) REGRETS | Marc Hollogne Cédric Kahn |
| 2008 | LOUISE-MICHEL CAPITAINE ACHAB LE VOYAGE AUX PYRENEES | Gustave Kervern, Benoît Delépine Philippe Ramos Jean-Marie Larrieu, Arnaud Larrieu |
| 2005 | LES INVISIBLES TO PAINT OR MAKE LOVE PEAU DE COCHON | Thierry Jousse Jean-Marie Larrieu, Arnaud Larrieu Philippe Katerine |
| 2002 | JULIA ET LES HOMMES THE TRUTH ABOUT CHARLIE | Thierry Jousse Jonathan Demme |
| 2001 | NOM DE CODE : SACHA | Thierry Jousse |

FELIX MOATI

Félix Moati played in his father's TV film TENDRE PIEGE at the age of seven. He then appeared in very different registers, from the teen comedy LOL (LAUGHING OUT LOUD) ® (Lisa Azuelos) to the horror film LIVID (Julien Maury, Alexandre Bustillo). But it was his role in the political comedy PIRATE TV (Michel Leclerc) - in which he played Victor, a cinema enthusiast who became involved in an associative television channel - that revealed him to a wider audience. This performance earned him a nomination for the César of the Most Promising Actor in 2013.

The following year, he was in the poetic comedy LIBRE ET ASSOUPÉ, Benjamin Guedj's first feature film. For the occasion, the young man won the Coup de cœur of the jury at the Alpe d'Huez Comedy Film Festival. After playing three supporting roles in HIPPOCRATE (Thomas Lilti), GABY BABY DOLL (Sophie Letourneur) and VALENTIN VALENTIN (Pascal Thomas), Félix Moati received a second nomination for the César of the Most Promising Actor for ALL ABOUT THEM (Jérôme Bonnell), a comedy about bisexuality. In 2017, he was the main character of the comedy SOME LIKE IT VEILED (Sou Abadi) and played in Mikael Buch's first feature film SIMON & THEODORE.

In 2018, Félix Moati played in SINK OR SWIM (Gilles Lellouche), which was presented, out of competition, at the Cannes Film Festival. He is currently completing the filming of DEUX FILS, his first feature film as a director.

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| 2018 | SINK OR SWIM GASPARD AT THE WEDDING | Gilles Lellouche |
| 2017 | SOME LIKE IT VEILED SIMON & THEODORE | Antony Cordier Sou Abadi Mikael Buch |
| 2016 | IRREPLACEABLE | Thomas Lilti |
| 2015 | BIRTH OF A LEADER (Short film) THE VERY PRIVATE LIFE OF MISTER SIM ALL ABOUT THEM VALENTIN VALENTIN | Antoine de Bary Michel Leclerc Jérôme Bonnell Pascal Thomas |
| 2014 | GABY BABY DOLL HIPPOCRATE LIBRE ET ASSOUPÉ | Sophie Letourneur Thomas Lilti Benjamin Guedj |
| 2012 | PIRATE TV | Michel Leclerc |
| 2011 | LIVID | Julien Maury, Alexandre Bustillo |
| 2010 | SHABBAT, DIEU MERCI ! (Short film) | Jean-Guillaume Sonnier |
| 2009 | LOL (LAUGHING OUT LOUD) ® 5 FILMS CONTRE L'HOMOPHOBIE | Lisa Azuelos Rodolphe Marconi, Sébastien Gabriel, Pascal-Alex Vincent, Xavier Gens, Céline Sciamma, Marius Vale |
| 1996 | TENDRE PIEGE | Serge Moati |

MELANIE DOUTEY

Mélanie Doutey attended the Cours Périmony and studied at the National Conservatory of Drama of Paris. In 2000, she played in PEOPLE WHO LOVE EACH OTHER (Jean-Charles Tacchella). Claude Chabrol entrusted her with the role of the ingenue Michèle in the highly acclaimed THE FLOWER OF EVIL (2003). She played with Gilles Lellouche, his partner at the time, in NARCO (Gilles Lellouche, Tristan Aurouet, 2004), ON VA S'AIMER (Ivan Calbérac, 2006), MA PLACE AU SOLEIL (Eric de Montalier, 2007) and A SPOT OF BOTHER (Alfred Lot, 2010).

She made herself truly popular by playing Clara Sheller on television, a thirty-year-old in search of the ideal man. In 2005, she embodied Cécile in the costume film IL NE FAUT JURER...DE RIEN! (Eric Civanyan), for which she was nominated at the 2006 César for Most Promising Actress (her second nomination in this category after the one for THE WARRIOR'S BROTHER). In 2009, she appeared in the prestigious casting of ALL ABOUT ACTRESSES (Maiwenn) and played in Mathias Gokalp's first feature film RIEN DE PERSONNEL.

More recently, she was in ENTRE AMIS (Olivier Baroux), NEVER ON THE FIRST NIGHT (Melissa Drigeard) and THE CONNECTION (Cédric Jimenez), alongside Jean Dujardin and Gilles Lellouche.

In 2018, Mélanie Doutey played in SINK OR SWIM (Gilles Lellouche), which was presented out of competition at the Cannes Film Festival. She is currently completing the filming of PARADISE BEACH (Xavier Durringer).

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| 2018 | SINK OR SWIM | Gilles Lellouche |
| | PARADISE BEACH | Xavier Durringer |
| 2016 | ON L'APPELAIT RUBY (TV film) | Laurent Tuel |
| 2015 | ENTRE AMIS | Olivier Baroux |
| 2014 | THE CONNECTION | Cédric Jimenez |
| | NEVER ON THE FIRST NIGHT | Melissa Drigeard |
| 2013 | POST PARTUM | Delphine Noels |
| 2012 | PARIS UNDER WATCH | Cédric Jimenez |
| 2010 | A SPOT OF BOTHER | Alfred Lot |
| 2009 | RTT | Frédéric Berthe |
| | RIEN DE PERSONNEL | Mathias Gokalp |
| | ALL ABOUT ACTRESSES | Maïwenn |
| 2008 | DE MOINS EN MOINS (Short film) | Mélanie Laurent |
| | UNE FEMME A ABATTRE (TV film) | Olivier Langlois |
| | THE HUNT FOR TROY (TV film) | Dror Zahavi |
| 2007 | CE SOIR, JE DORS CHEZ TOI | Olivier Baroux |
| | MA PLACE AU SOLEIL | Eric de Montalier |
| 2006 | FAIR PLAY | Lionel Bailliu |
| | SANTA CLOSED (Short film) | Douglas Attal |
| | ON VA S'AIMER | Ivan Calbérac |
| | PRESIDENT | Lionel Delplanque |
| 2005 | IL NE FAUT JURER... DE RIEN ! | Eric Civanyan |
| 2004 | NARCO | Gilles Lellouche, Tristan Aurouet |
| | WOLF | Miguel Courtois |
| | L'ADIEU (TV film) | François Luciani |
| 2003 | THE FLOWER OF EVIL | Claude Chabrol |
| | LEILA | Gabriel Axel |
| 2002 | THE WARRIOR'S BROTHER | Pierre Jolivet |
| 2001 | J'ME SOUVIENS PLUS (Short film) | Alain Doutey |
| 2000 | PEOPLE WHO LOVE EACH OTHER | Jean-Charles Tacchella |
| | LE MYSTERE PARASURAM (TV film) | Michel Sibra |

CAST

**Bertrand
Laurent
Marcus
Simon
Delphine
Amanda
Claire
Thierry
John
Basile
Avanish
Thibault
Clem
Lola
Laurent's mother**

Mathieu Amalric
Guillaume Canet
Benoît Poelvoorde
Jean-Hugues Anglade
Virginie Efira
Leïla Bekhti
Marina Foïs
Philippe Katerine
Félix Moati
Alban Ivanov
Balasingham Thamilchelvan
Jonathan Zaccai
Mélanie Doutey
Noée Abita
Claire Nadeau

CREW

**Director
Producers

Associate Producer
Productions

Written by

Cinematographer
Editing
Music by
Sound

Production design**

Gilles Lellouche
Alain Attal
Hugo SÉlignac
VINCENT MAZEL
Trésor Films
Chi-fou-mi Productions
Gilles Lellouche
Ahmed Hamidi
Julien Lambroschini
Laurent Tangy
Simon Jacquet
Jon Brion
Cédric Deloche
Gwennolé Le Borgne
Marc Doisne
Florian Sanson