

SAÏD BEN SAÏD

presents



JEALOUSY

(LA JALOUSIE)

a film by

PHILIPPE GARREL

starring

LOUIS GARREL and ANNA MOUGLALIS

FRANCE - 1H17 - B&W - 2.35 - 5.1

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High definition pictures and press kit
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SYNOPSIS

A 30-year-old man lives with a woman in a small, furnished rental. He has a daughter by another woman - a woman he abandoned. A theatre actor and very poor, he is madly in love with this other woman. She was once a rising star, but all offers of work have dried up. The man does everything he can to get her a role, but nothing works out. The woman cheats on him. And then she leaves him. The man tries to kill himself, but fails. His sister visits him in hospital. She's all he has left - his sister and the theatre



DIRECTOR'S INTENTION NOTE

The idea that underpins this film is that my son Louis plays his grandfather at 30 - the same age as Louis today - even though it is set in the present day. It tells of my father's love affair with a woman - and by admiring her I unwittingly made my exemplary mother jealous. And I was a child being raised by my mother (in the film, I am the little girl).

Those are the historical origins of this contemporary film - my son playing my father when he was thirty.

- *Philippe Garrel*



AN INTERVIEW WITH PHILIPPE GARREL

By Jean-Michel Frodon

Why the title, *Jealousy*?

The title was on the manuscript I kept by my bedside for the six months it took to write the screenplay. I went to sleep each night and woke up each morning with it. So I thought it was possible to keep it. I once tried to call a film *Discord*, but I quickly got rid of the word, or the word got rid of me. Jealousy is worse than discord, but it's also something everyone has felt and for which everyone has blamed himself or herself... There's a side we're trying to shed light on. Jealousy is an enigma everyone has had to deal with.

There are also the titles of the two chapters:

***"I Kept the Angels"* and *"Sparks in a Powder Keg"*.**

I often do that; it's useful for me when I shoot. Later, I wonder if I should remove them, but I always end up wanting to keep them, even if it isn't very cinematic. It's a way of keeping the moment of the birth of a film close to me.

***"I Kept the Angels"* is quite mysterious.**

It comes from a teacher at the Lycée Montaigne, who was very important to me and who is represented in the film by the older man whom Louis goes to visit at the end, the one who tells him he understands fictional characters better than those in real life. I went to see this French teacher until he was very old and I remember the last time we saw each other I asked him: "You still don't believe in God?" to which he replied "No, but I kept the angels." That stayed with me. Later he died. Of course in the film it refers more obviously to having kept the children, to the fact that the break-up between the man and the woman didn't involve a break with the young daughter.

The script was co-written by Caroline Deruas, Arlette Langmann, Marc Cholodenko and you. Four writers - isn't that a lot?

Yes, it's the first time I've managed it, and I find it interesting. Two men and two women. In fact we wrote the first draft in three months, very quickly. Then it was only a matter of adding small finishing touches.

Arlette Langmann for the screenplay, Yann Dedet as editor, even Willy Kurant... they all suggest a reference to Pialat.

Exactly. I've never had a problem with referring to masters, in the same way painters

used to study in museums. It's not a matter of imitation, but you're better-equipped if you can rest on what the great artists have discovered before you. I'm a disciple of Bresson, Godard and Truffaut. And there are also other references.

Is this abundance of inspiration reflected by the fact that there were several writers?

It is important to me that the script should be the result of very different contributions. The final screenplay is a collage of what the four participants bring. We start from a simple canvas and from that, everyone picks scenes that we write separately. Later we put them together and see what the result is, if we have enough to make the ensemble of the story comprehensible. Later the true unity in the storytelling comes from writing with the camera, during the shoot. Sometimes two people write the same scene, each on their own, and we try to decide later which version works better.

So, one writer takes charge of the scenes in the theatre, and another the scenes with the child...

No, not at all. Everyone takes scenes at all points in the story. It's really free, what we need is that at one point we have, between the four of us, covered the story as a whole. Within the narrative, the fact that we go from a scene written by a man to another written by a woman brings a diversity of feeling, of relationship to the world, which is what I'm looking for. Masculine and feminine writing are often very different.

There is a generational as well as a gender difference, for example between Arlette Langmann and Caroline Deruas.

Yes, this also matters, even if I don't believe it's as important.

Is this collage of a screenplay very close to what we see in the film or is there room for change?

It's the story that we have written, as we have written it, but there's a great freedom on set. There are improvised parts, what we have written is not necessarily dialogued; it's often the situation *qua* situation that interests me. When the scene is written favoring situation over dialogue or the drama itself, the actors have room to improvise.

How much did Louis get involved in the script? You know from the start he's going to play the role, this is your fourth film together, he's your son... It's difficult to imagine that he didn't influence the character, who also bears his name...

He doesn't get involved directly but of course we, the screenwriters, know he will play the part. His character is written bearing in mind the personal ties he has with such and such a situation, and clearly the Louis in the film resembles him. I'm lucky to have

been able to study him as an actor over long periods of time, in the same way as I did with my father when I was younger. It's a great help to me. Moreover, Louis is very good at improvising, I know that within the frame we gave him, he will know how to invent, that he will develop well, bringing things that come from him.

This implies leaving the actors a lot of room.

Yes. When Louis says scenes shouldn't be bound, he's right. This openness allows what is written and what is improvised to achieve a certain unity, a truth. For me, making the film largely means making sure this will happen. As if I'm setting it down. When I make a film I don't want to finish a project that would have preceded it. There is no fantasy of the film followed by its making, there is only the practice. In the writing and in the filming something takes shape, something appears in the act of making. As the song at the end says: "Lay your burden down here."

When you talk about improvisation, about the film appearing in the moment it is being made, does this mean you shoot without knowing what is going to happen?

No, not at all, we work a great deal on each scene. First during rehearsals, then on set, then after having decided the camera positions, then once the lighting has been arranged, the boom, etc... At that point we still haven't shot anything. It's only once everyone has established him or herself that I say "Action!" And in principle we only do one take. Unless a serious incident necessitates a second take.

Why did you shoot in scope? Did it help you in your way of working?

It's the only luxury related to the image to which I have access. I use real anamorphic scope, 35mm. It gives beautiful results, particularly - and paradoxically - in very cramped places. This system of filming allows the camera to catch things at the extreme edges of the picture, giving a range other methods do not offer. But for this you need an exceptional cameraman, like Jean-Paul Meurisse, who is able to shoot handheld scope with perfect precision. That's how most of the shots were filmed.

There are some strong, very powerful framing choices, all the more so since they aren't demanded by the narration. In particular, close ups that often take place when what must be said has already been said, and which work in a different way.

That comes from the silent cinema. I've made silent movies, I love silent films. They've left their mark on me, even if I know that I'll never again have the possibility of making one. I'd love to, though, I am sure I'd know how to do it. For certain close ups I use special lenses, designed to shoot from very close, which allow faces an incredible expressivity.

Is working with Willy Kurant as D.P. a sort of continuity with your long collaboration with William Lubtchansky?

... and Raoul Coutard. Precisely. The three of them carry an exceptional history; they made the fastest films ever. It's from the sixties but it's not forgotten. Willy Kurant has had it ever since *Masculin Féminin* or Skolimowski's *The Departure*. These three are Nouvelle Vague creators, like the directors or the actors, autodidacts who have made their own knowledge, their own ability to respond to situations.

Did you ask for anything in particular for the image?

For my preceding film *That Summer*, which is in colour, I asked Willy Kurant for a gouache effect, rather than an oil paint effect like most colour images in cinema. And here, in black and white, I asked him for charcoal, rather than black pencil. And he did it very well. Like Coutard or Lubtchansky, he understands such demands. They work the photography, the light, the film itself, which wasn't made for this, in principle. And - and this is the most important - with Willy, as it was also with Raoul or William, as soon as they place a spot they know exactly how to position it so the actors will look beautiful. Straight away! And for all the shots, without ever repeating themselves. It's exceptional, particularly when you have to shoot very quickly, as we did.

You film Anna Mouglalis, in particular her face, as we have never seen her before.

There's no particular trick, I didn't ask her to do anything special about her appearance, this happens in more obscure ways. The relation between our life and what we film appears to us, a film always falls into your garden. That's what must have happened. Again you absolutely mustn't try to make something that was planned ahead. This is why cinema is a collective art, it can welcome what comes from those who participate, on one condition: that you allow them the possibility.

You search for the relation to life in a more precise, direct way than many filmmakers. *Jealousy* is a film about couple relations, parents-children relations, co-written with Caroline Deruas, acted by your son and your daughter...

Yes, it's almost a chemical operation, I blend elements, making it more visible and quicker but with the idea that it concerns everyone. What I make appear is like a pigment that somehow gives colour to all the lives. The title *Jealousy* refers to this phenomenon and it seems to me that everyone knows immediately what it's about, everyone has felt it in their lives, from childhood onwards, in multiple forms.

The actress Esther Garrel is also your daughter and Louis' sister. What did you look for when you chose her for the part?

It's the documentary aspect of the film. Esther is Louis' sister, she plays Louis' sister and I'm drawing my children. That's all I can say.

Did you experience any particular difficulties directing Olga Milshtein, the little girl who plays Louis' daughter Charlotte?

No. She's the daughter of someone I know, who works in film. I'd noticed that she was very funny, with a lot of presence. But I was worried; I have never really directed a child. Arlette and Caroline had written Charlotte's scenes and I did wonder how I was going to go about it. It so happened that Jacques Doillon, who is much better than me with children, had also noticed Olga, and had shot *Un enfant de toi* with her. So he taught her how to be in front of a camera and I benefited from that. I did nothing special, I had her do her scenes with the other actors, she liked it. It was pretty much the same relationship I had with the other actors, most of whom I taught at the Conservatoire - including Louis, but not Anna, who did study at the Conservatoire but not with me. Olga was a 'former student' of Jacques Doillon.

Where does the unexpected scene when Anna Mouglalis washes the feet of the old writer come from?

From the desire of an image. In the screenplay she gave him a massage. I thought it would be more beautiful. Some visual ideas - in this case clearly a reference to sacred history and art - take their place in the construction of the scene during the shooting and consequently transform it. A young woman washing the feet of an old man is a classic image that at one point finds its place. Here again this way of using a powerful visual image charged with history comes from silent cinema.

One of the major aspects of the film is fathers: Louis and Esther's absent father, who is dead, and the substitute fathers that Louis and Claudia have found - the old professor and the old writer. Did the substitute fathers appear like a pattern in a carpet?

Yes, from the women. Arlette Langmann and Caroline Deruas each wrote a scene with an old man. Since I liked both scenes I kept them. I wanted to shoot older actors, people who have acted a lot but whose faces aren't known. My father introduced me to the two actors, Robert Bazil and Jean Pommier. One was already in *Wild Innocence* and the other in *Regular Lovers*.

Why did you choose Jean-Louis Aubert for the music?

Long ago word came to me that he would like to work with me on a music clip. At the time I couldn't but the idea remained. When his latest CD "*Roc'éclair*" came out,

I heard him say in an interview that it was connected with the death of his father. Not long after, my own father died. Caroline bought me "*Roc'éclair*", and I found the way he evoked what he had felt without mentioning it very beautiful. Later, during the filming of *Jealousy* I looked for an idea for the music, something simple. And my production manager Serge Catoire suggested contacting Jean-Louis Aubert. Again, the elements found their place. I showed Aubert the film, he liked it and started writing the music immediately. The whole film was made like that: very fast but also quite simply.

Did you ask anything particular from him?

No, I only told him that I felt it should be like songs, only without lyrics. That's what he did, he understood very well.

There's a sort of continuity in the music of your films.

Yes, I favour music written by rock musicians, but ballads... as John Cale did for some of my other films, it really suits me well. There's probably a generational thing with this kind of music, from my first films, from *Les enfants désaccordés* in 1964 and *Marie pour mémoire* in 1967. But it's always down to encounters; you make films with what you find on your path.

"Ouvre ton Coeur" (Open Your Heart), the song over the end credits, wasn't composed for the film.

No, Jean-Louis Aubert had just written it when we met. As a result he told me: I'm working on this, and he sang it to me after I showed him the film. He and I agreed that it would fit very well.

PHILIPPE GARREL

Philippe Garrel was born April 6, 1948 and made numerous short films during his youth, including *UNE PLUME POUR CAROLE*, *LES ENFANTS DES ACCORDES* and *DROIT DE VISITE*. His feature debut, *MARIE POUR MÉMOIRE*, won the Grand Prix at the Festival du Jeune Cinéma de Hyères. In 1969 he met rock icon Nico, with whom he would collaborate on *LA CICATRICE INTERIEURE* (1970). In 1982 Garrel was awarded the Jean Vigo Prize for *L'ENFANT SECRET*. A child of the Nouvelle Vague, he continued his path with *LES BAISERS DE SECOURS* (1988) which marked his first collaboration with novelist Marc Cholodenko. In 1992, his *J'ENTENDS PLUS LA GUITARE* won the Silver Lion in Venice, an Award he received a second time for *REGULAR LOVERS* (2005) a sensitive evocation of May 68 starring his son, Louis. In 2008, Garrel directed *LA FRONTIERE DE L'AUBE*, starring Louis Garrel and Laura Smet; in 2011, his film *THAT SUMMER*, starring Monica Bellucci, was selected for the Official Competition at the International Venice Film Festival.

FILMOGRAPHY

- 2013 **JEALOUSY**
- 2011 **THAT SUMMER**
In Competition, Venice 2011
- 2005 **LA FRONTIERE DE L'AUBE**
Official Selection, Cannes 2008
- 2004 **REGULAR LOVERS**
Silver Lion, Venice 2005
Louis Delluc Award 2005
European Film Academy Critics' Award 2006
- 2001 **WILD INNOCENCE**
International Critics' Award, Venice 2001
- 1998 **NIGHT WIND**
- 1995 **LE COEUR FANTOME**
- 1993 **LA NAISSANCE DE L'AMOUR**
- 1990 **J'ENTENDS PLUS LA GUITARE**
Silver Lion, Venice 1991
- 1988 **LES BAISERS DE SECOURS**
- 1984 **ELLE A PASSE TANT D'HEURES SOUS LES SUNLIGHTS**
RUE FONTAINE (short)
- 1983 **LIBERTE, LA NUIT**
Perspective Award, Cannes 1984

- 1979 **L'ENFANT SECRET**
Jean Vigo Award 1982
- 1977 **LE BLEU DES ORIGINES (short)**
- 1976 **LE VOYAGE AU PAYS DES MORTS**
- 1975 **LE BERCEAU DE CRISTAL**
UN ANGE PASSE
- 1974 **LES HAUTES SOLITUDES**
- 1972 **ATHANOR (short)**
- 1970 **LA CICATRICE INTERIEURE**
- 1969 **LE LIT DE LA VIERGE**
- 1968 **LA CONCENTRATION**
LE REVELATEUR
- 1967 **MARIE POUR MEMOIRE**
Grand Prix, Festival du Jeune Cinéma, Hyères 1968
- 1965 **DROIT DE VISITE (short)**
- 1964 **LES ENFANTS DESACCORDES (short)**



LOUIS GARREL - Louis

FILMOGRAPHY

- 2013 **JEALOUSY** by Philippe Garrel
- 2012 **A CASTLE IN ITALY** by Valeria Bruni Tedeschi
- 2010 **THAT SUMMER** by Philippe Garrel
BELOVED by Christophe Honoré
- 2009 **THE THREE-WAY WEDDING** by Jacques Doillon
- 2007 **LA FRONTIERE DE L'AUBE** by Philippe Garrel
LOVE SONGS by Christophe Honoré
ACTRICES by Valeria Bruni Tedeschi
DANS PARIS by Christophe Honoré
- 2005 **A CURTAIN RAISER (short)** by François Ozon
REGULAR LOVERS by Philippe Garrel
Silver Lion, Venice 2005
César for Most Promising Young Actor, 2006
- 2003 **MA MERE** by Christophe Honoré
- 2002 **THE DREAMERS** by Bernardo Bertolucci
- 2000 **CECI EST MON CORPS** by Rodolphe Marcon

ANNA MOUGLALIS - Claudia

FILMOGRAPHY

- 2013 **JEALOUSY** by Philippe Garrel
VANITES by Samuel Benchetrit
FOTO by Carlos Saboga
- 2012 **KISS OF THE DAMNED** by Xan Cassavetes
- 2011 **CHEZ GINO** by Samuel Benchetrit
- 2010 **MAMMUTH** by Benoît Delépine and Gustave de Kervern
GAINSBOURG: A HEROIC LIFE by Joann Sfar
- 2009 **COCO CHANEL & IGOR STRAVINSKI** by Jan Kounen
- 2007 **I ALWAYS WANTED TO BE A GANGSTER** by Samuel Benchetrit
- 2005 **THE DARK SEA (MARE NERO)** by Roberta Torre
- 2004 **ROMANZO CRIMINALE** by Michele Placido
REAL LIFE by Panos Koutras
ICAROS' DREAM by Costas Natsis
- 2003 **LE PRIX DU DESIR** by Roberto Ando
AFTER WE'VE GONE by Damien Odoul
- 2002 **A NEW LIFE** by Philippe Grandrieux
PLAYING "IN THE COMPANY OF MEN" by Arnaud Desplechin
- 2001 **THE WOLF OF THE WEST COAST** by Hugo Santiago
NOVO by Jean-Pierre Limosin
- 2000 **THE CAPTIVE** by Chantal Akerman
MERCI POUR LE CHOCOLAT by Claude Chabrol
- 1997 **TERMINALE** by Francis Girod

SAÏD BEN SAÏD (Producer)

FILMOGRAPHY

- 2014 **BLACKBIRD** by David Mamet (in preparation)
- 2013 **MAPS TO THE STARS** by David Cronenberg (post-production)
JEALOUSY by Philippe Garrel
A CASTLE IN ITALY by Valeria Bruni Tedeschi
PASSION by Brian De Palma
- 2012 **LOOKING FOR HORTENSE** by Pascal Bonitzer
- 2011 **CARNAGE** by Roman Polanski
UNFORGIVABLE by André Téchiné
- 2010 **LOVE CRIME** by Alain Corneau
- 2009 **LUCKY LUKE** by James Huth
CHICAS by Yasmina Reza
THE GIRL ON THE TRAIN by André Téchiné
- 2008 **THE GREAT ALIBI** by Pascal Bonitzer
- 2007 **THE KILLER** by Cédric Anger
INJU by Barbet Schroeder
- 2006 **FAMILY HERO** by Thierry Klifa
THE WITNESSES by André Téchiné
- 2002 **RUBY AND QUENTIN** by Francis Veber
- 2000 **FAR** by André Téchiné
- 1999 **TOTAL WESTERN** by Eric Rochant

CAST

Louis

LOUIS GARREL

Claudia

ANNA MOUGLALIS

Clothilde

REBECCA CONVENANT

Charlotte

OLGA MILSHEIN

Esther

ESTHER GARREL

CREW

Produced by

SAÏD BEN SAÏD – SBS PRODUCTIONS

Directed by

PHILIPPE GARREL

Screenplay

PHILIPPE GARREL

CAROLINE DERUAS

ARLETTE LANGMANN

MARC CHOLODENKO

DP

WILLY KURANT

Editor

YANN DEDET

Original Music

JEAN-LOUIS AUBERT

Sound

GUILLAUME SCIAMA

Costume Designer

JUSTINE PEARCE

Production Designer

MANU DE CHAUVIGNY

Production & Post-Production Manager

SERGE CATOIRE

1st Assistant Director

PAOLO TROTTA



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