

IT TAKES ALL KINDS
LE GOUT DES AUTRES

AN **AGNÈS JAOUÏ** FILM

SCREENPLAY

AGNES JAOUÏ & JEAN-PIERRE BACRI

STARRING

ANNE ALVARO

JEAN-PIERRE BACRI

BRIGITTE CATILLON

ALAIN CHABAT

RAPHAËL DEFOUR

XAVIER DE GUILLEBON

AGNES JAOUÏ

GERARD LANVIN

ANNE LE NY

CHRISTIANE MILLET

WLADIMIR YORDANOFF

A **TELEMA / LES FILMS A4 AND FRANCE 2 CINEMA** COPRODUCTION

WITH THE PARTICIPATION OF **CANAL +**

FRENCH RELEASE: MARCH 1, 2000

RUNNING TIME: 1:52

SYNOPSIS:

The story of a factory owner who meets an actress who is a friend of a waitress who meets a bodyguard who works with a chauffeur who drives for an interior decorator who is the wife of the factory owner who would like to befriend with some artists who ...

INTERVIEW WITH AGNES JAOUI:

For how long have you wanted to direct a film?

AGNES JAOUI – Since “*Kitchen with Apartment*”, I think. But I didn’t feel ready. I still don’t, actually, but I figured it was time to take the plunge. I really wanted to find out if the images I always have in my head would work or not. And I wanted to be in charge of the whole project, from the writing through the production.

Were there aspects of directing that you didn’t expect?

AGNES JAOUI – Yes. For example, I knew you had to make a certain number of choices, but I had no idea how many! Also, in spite of the fact that Jean-Pierre was very present and supportive, I have never felt so alone in my life. That’s it. It went much deeper than I thought – the incredible number of choices I had to make and the loneliness of making those choices.

Do you make choices easily in life?

AGNES JAOUI – No.

Then it must have been an incredible ordeal!

AGNES JAOUI – Yes! It was anguish and doubt, but there were moments I really loved. Still, when I looked around at the actors who were “only” actors, I envied them!

What stage of direction did you like most?

AGNES JAOUI – The beginning of the shoot, I think. I started feeling a bit more confident about what I had shot and, at the same time, I could rebuild, like in the writing, based on material that already existed. Toward the end of editing I started getting panicky again because things were becoming permanent. In my life, I don’t like choices and I don’t like permanent decisions!

Do you regret taking on such an ordeal?

AGNES JAOUI - Absolutely not. I like the difficulty. And the idea of risk, of a new adventure. Otherwise, I’d have chosen another career.

What are your influences in film?

AGNES JAOUI - When I started working on the shot list, I began seeing films differently – in fact I saw everything differently – and I screened all the Woody Allen movies I’d already seen. I learned a lot from that. I knew that I had no technical know-how, or very little, so I wanted to keep it as simple as possible. I wanted to do my best for the script and for the actors who I trusted. That’s why there are a lot of one-shot sequences. I felt that’s what would best serve the actors and the film.

This is the first time you’ve directed actors. Do you have any particular method?

AGNES JAOUI – My method was to do what I appreciate when I act. Reassurance and confidence. I also rehearsed for over a month, with each of the actors, first one-on-one, then many of the scenes together. That was a really crucial part of the preparation for me. We taped the rehearsals, with the director of photography (Laurent Dailland) and even the sound engineer (Jean-Pierre Duret).

Where does your collaboration with Jean-Pierre Bacri end? It must have been hard for him to give up his power of decision after co-writing the script with you.

AGNES JAOUI – I kept consulting him all the way through. He was the first person I asked for advice and opinions... He directed me in my scenes and told me what he thought of the scenes with other actors. I needed him there.

And was it difficult for you to direct Jean-Pierre?

AGNES JAQUI – No, because we're used to playing the stuff we write together. We start talking about it while we're still writing. But I had to make sure I wasn't too familiar with him, not to take him for granted or try to take shortcuts on the assumption that he would know what I was talking about in any case.

How did you choose the music?

AGNES JAQUI – I had some of it in my head when I was writing the script. Others occurred to me while we were shooting. As soon as we started editing, I laid them in, just to see. For both me and Hervé De Luze (Editor), there was no question about it. The music is very eclectic, very much in keeping with the main theme of the film.

Did you have any hesitation about acting in your directing début?

AGNES JAQUI – I like to act. I can't pass up a chance. I knew it would surely be a lot of work, but I just couldn't say no. We arranged the schedule so I wouldn't have to act during the first two weeks. And the fact is, when I did start, it was about time. I was really starting to miss it.

INTERVIEW WITH JEAN-PIERRE BACRI AND AGNES JAOUÏ

How would you define what the film is about?

AGNES JAOUÏ – Our starting point was the fact that all around us, our friends, our husbands were ninety-nine and nine tenths percent from the same social circles as we are – in spite of how open-minded we'd like to think we are or we'd like to be. In the film, there are different milieus which exist in parallel, but can't intermingle. You can try to cross the border from one to the other, but it gets complicated and difficult.

JEAN-PIERRE BACRI – It's pretty natural to stay within one's social peers. But we really wanted to talk about sectarianism and parochialism. As well as about the dictatorship of tastes. Just because you hang around with a certain kind of person, doesn't mean you should be closed off from the world and never fairly and openly consider what others' tastes might be, how it is to participate in those tastes, to listen to another music.

AGNES JAOUÏ – While I was preparing the film, I came across a piece written by Philippe Berthier as preface to Balzac's "*Lost Illusions*", and which applies perfectly to our theme. All you have to do is substitute the name of Castella for that of Lucien de Rubempré and here's how it sounds: "Between the different worlds of the world there is no fluidity, no interpenetration, only the outwardly tranquil but dully hostile juxtaposition of incompatible blocs. Moving from one milieu to another means crossing through invisible abyss which some immemorial law seems to hold agape – to each his little box. Heaven help the 'pariahs' – those who, finding themselves in a subservient position, aspire to be welcomed into the supreme sphere. This desire for elevation, which is also a desire for mixing, is opposed to nature and the "social organ" will soon teach them as much by casting them out as if by instinct for self-defence, eliminating foreign bodies and shoring up the immune system of a group whose identity is being threatened. Such is [Castella] who introduces an element of instability and disorganization, which is to say of life, risk and surprise."

You've already addressed prejudice in your previous writing, but not as the central theme.

JEAN-PIERRE BACRI – We probably got closest to that theme in "Family Resemblances".

AGNES JAOUÏ – It's a theme that's always got us going. In this film and the others.

The tone of this film seems graver than the others.

BOTH: Hmmmmmmmmmmmmmmmmmmmmm....

JEAN-PIERRE BACRI – It's perhaps slightly more moving than the previous ones. But I always feel our stuff is very grave. There's humor in it because we just can't help ourselves, but the root of it is always deadly serious.

AGNES JAOUÏ – Especially this theme of exclusion... We all know about it, starting as kids in grade school when you're dying to be accepted by one clique or another and you don't even know why and you don't know why you're rejected. And this keeps up through high school and into adult life even when, as an adult, you manage to relativize a little. For me, it's something that makes me cry.

Which of the characters speaks for the authors?

BOTH – Manie and Deschamps.

Do you feel like your way of working has changed?

AGNES JAOUÏ – I don't think so, except for the fact that we've been working together more and more.

You mean like splitting up the work like you have until now, for example – and this is oversimplifying – Agnès works more on the plot structure and Jean-Pierre the dialogue?

AGNES JAQUI – Yes, but it was already less like that on “*Family Resemblances*” and much less on “*Same Old Song*” ...

JEAN-PIERRE BACRI

Yeah, that’s what’s really changed. All that has melted away.

Did you make the casting decisions together?

AGNES JAQUI – Yes. While we were still writing. We wrote for Alain Chabat, Gérard Lanvin, Anne Alvaro, Christiane Millet, Wladimir Yordanoff, Anne Le Ny...

Why did you cast yourselves in the roles of Castella and Manie?

AGNES JAQUI – For a long time, I wanted to play the role of Clara (Anne Alvaro), but for one thing it was a bigger part and, since I was directing the film, it wasn’t a good idea and, for another thing, I think it was important that she be older than I am. Anyway, Jean-Pierre and I have been avoiding writing ourselves a love story for a long time now. And I, personally, knew that Jean-Pierre would be fabulous in the role of Castella.

Anne Alvaro and Christiane Millet are newcomers in your firmament.

AGNES JAQUI – They are both extraordinary stage actresses who are absurdly unknown, and that, in fact, sort of hits on the theme of the film. Anne Alvaro has been playing the greatest roles in subsidized theater since the age of seventeen, and many people have never heard of her. Even people who go to the theater a lot but go to see private productions rather than subsidized, just as many people only go to subsidized theater and never to private. It’s really crazy. There are superb productions in both, so why this compartmentalization? For me, Anne Alvaro’s situation is analogous to music-lovers who never heard of Callas. They’re both actresses who can make any script intelligent. As it happens, we go (horror of horrors!) to both subsidized and private theater. So we knew both of them and we’ve been wanting to work with them for a long time.

All of the characters in the film are fairly lonely. Do you think we are all alone in the world?

AGNES JAQUI – Of course we’re all alone in the world. And that’s why it’s very tempting to try, as Clara and Antoine (Wladimir Yordanoff) try in the film, to form a group, a parish, with very precise rules and codes... It’s very reassuring. But the line between a crowd and being sectarian is very thin.

JEAN-PIERRE BACRI – Each of us is different, with different sensations, impressions, complexes, desires overt and repressed, frustrations, each his own personal existential anguish. But from another point of view, living with other people is a chance to escape all that. Society – which is not really a choice, but obligatory – even a small society, even a group of friends represents warmth and, at best, affinities, complicity.

Jean-Pierre BACRI (Jean-Jacques CASTELLA)

- 1999 KENNEDY ET MOI
Sam Karman
- 1997 PLACE VENDOME
Nicole Garcia
SAME OLD SONG
(ON CONNAIT LA CHANSON)
Alain Resnais
- 1996 DIDIER
Alain Chabat
- 1995 FAMILY RESEMBLANCES
(UN AIR DE FAMILLE)
Cedric Klapisch
- 1993 FEAR CITY
(LA CITE DE LA PEUR)
Alain Berberian
- 1992 KITCHEN WITH APARTMENT
(CUISINE ET DEPENDANCES)
Philippe. Muyle
- 1991 LE BAL DES CASSE-PIEDS
Yves Robert
THE MAN OF MY LIFE
(L'HOMME DE MA VIE)
Jean Charles Tachella
- 1990 LA TRIBU
Yves Boisset
- 1985 SUBWAY
Luc Besson

Alain CHABAT (Bruno DESCHAMPS)

- 1999 LA DÉBANDADE
Claude Berri
- 1997 LE COUSIN
Alain Corneau
- 1996 DIDIER
Alain Chabat
- 1995 BEAUMARCHAIS
Edouard Molinaro
- 1994 FRENCH TWIST
(GAZON MAUDIT)
Josiane Balasko
- 1994 SIX DAYS, SIX NIGHTS
(A LA FOLIE)
Diane Kurys
- 1993 FEAR CITY
(LA CITE DE LA PEUR)
Alain Berberian
- 1991 LES SECRETS PROFESSIONNELS DU PROFESSEUR APFELGLUCK
Hervé Palud
- 1989 BABY BLOOD
Alain Robak

Agnès JAOUÏ (Manie)

Directing début for the SCREENWRITER of
Alain Resnais' ON CONNAÎT LA CHANSON (1998 César for Best Screenplay),
Philippe Muyl's CUISINE ET DÉPENDANCES (Molière 1993),
Alain Resnais' SMOKING NO SMOKING (César 1994) and
Cédric Klapisch's UN AIR DE FAMILLE (1996 César for Best Screenplay).

- 1999 UNE FEMME D'EXTERIEUR
Christophe Blanc
- 1998 EM FUGA
(ON THE RUN)
Bruno de Almeida
- 1997 LE COUSIN
Alain Corneau
SAME OLD SONG
(ON CONNAIT LA CHANSON)
Alain Resnais
- 1996 LE DEMENAGEMENT
Olivier Doran
- 1995 FAMILY RESEMBLANCES
(UN AIR DE FAMILLE)
Cedric Klapisch
- 1992 KITCHEN WITH APARTMENT
(CUISINE ET DEPENDANCES)
Philippe Muyle
- 1987 HOTEL DE FRANCE
Patrice Chéreau
- 1983 LE FAUCON
Paul Boujenah

Gérard LANVIN (Frank MORENO)

- 1998 LA FEMME DU COSMONAUTE
Jacques Monnet
IN ALL INNOCENCE
(EN PLEIN CŒUR)
Pierre Jolivet
PASSIONNEMENT
Bruno Nuytten
- 1995 MY MAN
(MON HOMME)
Bertrand Blier
ANNA OZ
Eric Rochant
- 1994 THE FAVORITE SON
(LE FILS PREFERE)
Nicole Garcia
- 1993 THE GROUNDHOGS
(LES MARMOTTES)
Elie Chouraqui

- 1991 THE BEAUTIFUL STORY
(LA BELLE HISTOIRE)
Claude Lelouch
- 1989 IL Y A DES JOURS ET DES LUNES
Claude Lelouch
- 1988 MES MEILLEURS COPAINS
Jean Marie Poiré
- 1987 SAXO
Ariel Zeitoun
- 1986 LES FRERES PETARD
Hervé Palud
- 1985 MOI VOULOIR TOI
Patrick Dewolf
- 1984 LES SPECIALISTES
Patrice Leconte
- MARCHE A L'OMBRE
Michel Blanc
- 1983 RONDE DE NUIT
Jean-Claude MISSIAEN

CAST

<i>ANNE ALVARO</i>	<i>CLARA</i>
<i>JEAN-PIERRE BACRI</i>	<i>CASTELLA</i>
<i>BRIGITTE CATILLON</i>	<i>BEATRICE</i>
<i>ALAIN CHABAT</i>	<i>DESCHAMPS</i>
<i>AGNES JAOUI</i>	<i>MANIE</i>
<i>GERARD LANVIN</i>	<i>MORENO</i>
<i>ANNE LE NY</i>	<i>VALERIE</i>
<i>CHRISTIANE MILLET</i>	<i>ANGELIQUE</i>
<i>WLADIMIR YORDANOFF</i>	<i>ANTOINE</i>
<i>XAVIER DE GUILLEBON</i>	<i>WEBER</i>
<i>RAPHAEL DEFOUR</i>	<i>BENOÎT</i>
<i>BOB ZAREMBA</i>	<i>FRED</i>
<i>SAM KARMANN</i>	<i>THE DIRECTOR</i>
<i>MARIE-AGNES BRIGOT</i>	<i>THE SECRETARY</i>
<i>ROBERT BACRI</i>	<i>CASTELLA'S FATHER</i>
<i>DESIR CARRE</i>	<i>PASSER-BY</i>
<i>CELINE ARNAUD</i>	<i>VIRGINIE</i>
<i>REGINALD HUGUENIN</i>	<i>TITUS</i>
<i>JEAN-MARC TALBOT</i>	<i>ANTIOCHUS</i>
<i>JEAN-FRANÇOIS LEVISTRE</i>	<i>ARSACE</i>
<i>DIDIER MAHIEU</i>	<i>HEDDA'S HUSBAND</i>
<i>STANISLAS DE LA TOUSCHE</i>	<i>THE JUDGE</i>

CREW

DIRECTOR	AGNES JAOUÏ
SCREENPLAY	AGNES JAOUÏ – JEAN PIERRE BACRI
PRODUCERS	CHRISTIAN BERARD – CHARLES GASSOT
EXECUTIVE PRODUCER	JACQUES HINSTIN
LINE PRODUCER	DANIEL CHEVALIER
DIRECTOR OF PHOTOGRAPHY	LAURENT DAILLAND
CASTING	BRIGITTE MOIDON
PRODUCTION DESIGNER	FRANÇOIS EMMANUELLI
EDITOR	HERVÉ DE LUZE
MUSICAL CONSULTANT & ARRANGEMENTS	JEAN-CHARLES JARRELL
COSTUME DESIGN	JACKIE STEPHENS-BUDIN
MAKE-UP ARTIST	JACKIE REYNAL
HAIRDRESSER	SARAH GUETTA
ASSISTANT DIRECTOR	ANTOINE GARCEAU
LOCATION MANAGER	BRUNO VATIN
CONTINUITY SUPERVISOR	BRIGITTE HEDOU-PRAT
SOUND	JEAN-PIERRE DURET
RE-RECORDING MIXER	DOMINIQUE GABORIAU
STILLS PHOTOGRAPHER	JEAN-PAUL DUMAS GRILLET

Scope – Dolby SR-SRD – Digital DTS