

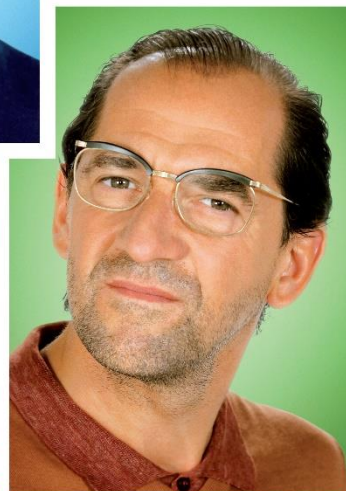
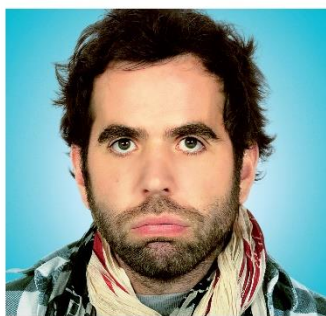
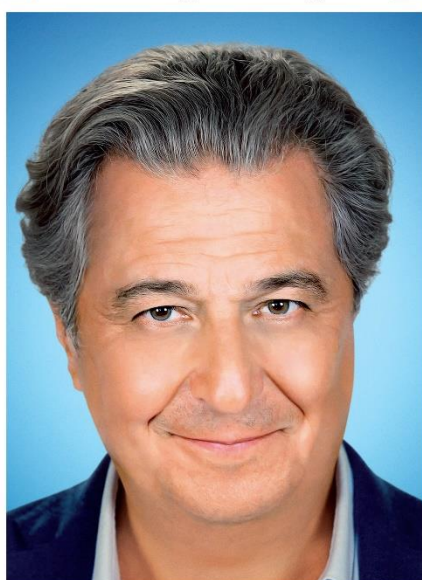
Persmap

FIDÉLITÉ PRESENTEERT

CHRISTIAN CLAVIER CAROLE BOUQUET VALÉRIE BONNETON ROSSY DE PALMA STÉPHANE DE GROODT SÉBASTIEN CASTRO

UNE HEURE DE TRANQUILLITÉ

Dat is toch niet teveel gevraagd?



een film van **PATRICE LECONTE**

SCENARIO, ADAPTATIE EN DIALOGEN VAN **FLORIAN ZELLER** NAAR ZIJN TONEELSTUK «UNE HEURE DE TRANQUILLITÉ»
MUSIEK VAN PATRICE OUBELI - AFD. VAN DE FOLIO PRODUCTIONS EN VAN ANNE PEREY-BERTHIAU MET JUELLE BAHRD EN PAUL LANGE GEGEEN DOOR PAUL VERMADEN EN CYRIL BELLE GEGEEN DOOR ERIC WEISBERG EN EBERTH WOLFFENBUTELER - AFD. VAN DE VIERE BRONNEN BARONEN EN DE OUBELI - SARAH LEHNS MET DE HILP VAN SIBIRIANA ANTWERP
DARA VINDOENRE EN DE OUBELI - SYRISTE CHANTRE MET DE HILP VAN CHRISTOPHE DE JERÉL MET DE HILP VAN OLIVIER BEUBOS EN MARIE HISSONNIER EN DE OUBELI - TFI FILMS PRODUCTION EN CE PRODUCTIONS DE SARRAZIN EN CANAL+ NOS TFI EN SARRAZIN EN PALATINE-ÉTOILE EN VANDERBRUGEN EN WILD BUNCH
FIDÉLITÉ L'ÉTOILE CANTAL+ TFI WILD BUNCH TFI FILMS PRODUCTION CE PRODUCTIONS OCS CZ SARRAZIN PALATINE-ÉTOILE WILD BUNCH
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VANAF 15 JANUARI IN DE BIOSCOOP

UNE HEURE DE TRANQUILLITÉ

Een film van Patrice Leconte

Michel, een fervente liefhebber van jazzmuziek, heeft een zeldzaam album gevonden en kan niet wachten om deze rustig te kunnen beluisteren in zijn woonkamer. Juist op het moment dat hij de plaat op wilt zetten, wil zijn vrouw een serieus gesprek, komt zijn zoon onverwachts langs, staat één van zijn vrienden voor de deur en belt zijn moeder hem voortdurend op zijn mobiele telefoon... Daarbij is het ook net vandaag 'Feestdag van de Buren'... Michel zou er alles voor over hebben om even rustig naar zijn muziek te luisteren, maar is een klein uurtje rust tegenwoordig teveel gevraagd??

UNE HEURE DE TRANQUILLITÉ met in de hoofdrol Christian Clavier (bekend van o.a. BON DIEU!) is een Franse komedie van Patrice Leconte, geschreven door Florian Zeller, naar zijn gelijknamige toneelstuk.



Speelduur: 80. - Land: Frankrijk - Jaar: 2014 - Genre: Comedy
Release datum bioscoop: 15 januari 2015
Distributie: Cinéart

Meer informatie over de film:

Cinéart Nederland - Janneke De Jong & Noor Pelsler
Herengracht 328 III / 1016 CE Amsterdam
Tel: +31 (0)20 5308844
Email: janneke@cinéart.nl & noor@cinéart.nl
www.cinéart.nl

*Persmap en foto's staan op: www.cinéart.nl
Persrubriek - inlog: [cinéart](http://cinéart.nl) / wachtwoord: film*

Cast & Crew

Cast

Michel Leproux	CHRISTIAN CLAVIER
Nathalie Leproux	CAROLE BOUQUET
Elsa	VALÉRIE BONNETON
Maria	ROSSY DE PALMA
Pavel	STÉPHANE DE GROODT
Sébastien Leproux	SÉBASTIEN CASTRO
Léo	ARNAUD HENRIET
Pierre	CHRISTIAN CHARMETANT

Crew

Director	PATRICE LECONTE
Screenplay	FLORIAN ZELLER
Director of Photography	JEAN-MARIE DREUJOU
Editor	JOËLLE HACHE
Sound	PAUL LAINÉ
Sound editor	PAUL HEYMANS
Sound mixing	CYRIL HOLTZ
Production designer	IVAN MAUSSION
Costume designer	ANNIE PERIER BERTAUX
Original music	ERIC NEVEUX
1 ST Assistant director	GRÉGOIRE BARACHIN
Continuity	MARGOT SEBAN
Casting	GÉRARD MOULEVRIER
Location Manager	SARAH LERES
Postproduction managers	SUSANA ANTUNES, CLARA VINCIENTE
Production manager	SYLVESTRE GUARINO
Line producer	CHRISTINE DE JEKEL
Producers	OLIVIER DELBOSC, MARC MISSONIER
Coproducers	WILD BUNCH, TF1 FILM PRODUCTIONS, CZ PRODUCTIONS
With the participation of	CANAL AND OCS – TF1
In association with	PALATINE ÉTOILE 12
International sales	WILD BUNCH



Interview with Patrice Leconte

Can you tell us how the project originated?

Marc Missonnier and Olivier Delbosc, who produced my last film *A Promise*, were convinced that Florian Zeller's play was great film material. Once I saw it at the theatre, although I realized it needed a lot of adaptation, I agreed with them immediately.

What did you like about the project?

It struck a chord with me. I saw myself in it. Having been hyperactive for years, always making sure that each day is a whirl of activity, I do long to take a break, like the main character (Christian Clavier), if only for one hour... to take the time to daydream, smoke a cigarette and watch the clouds passing by... We lead such frantic lives, particularly in cities.

Do Not Disturb portrays an extraordinarily selfish man... He doesn't care about his wife's revelations, his mistress' worries, his neighbour's feelings. He has only one thing in mind: listening to this jazz record, Me, Myself and I – great title by the way – by one Neil Youart, a record he has spent years looking for...

He reminds me of a character (brilliantly played by Paul Meurisse) in a play by Françoise Dorin, much in the Molière tradition. In revisiting this theme and without plagiarizing anything, Florian Zeller portrays another egoist - ideal, cheerful and marvellous. We could all use him as a lightning rod: this guy crystallises all our flaws. We can mock him but we'll still feel the finger pointed at us in secret and can take delight in his troubles, as he's not nice. It wouldn't be funny if he was a pleasant man.

With her great dark eyes, the young Filipino girl who observes him throughout the film is a bit like our conscience...

She's a very important character: the only one to hold a mirror up to him so he can really see himself. It's thanks to her and her view of things that he finally decides to listen to the record with his father, who introduced him to jazz when he was a child. This sentimental step redeems him from all the appalling things he has expressed until then.

You've often said you don't try to portray the times we live in. But beyond comedy, Do Not Disturb reflects contemporary concerns: Neighbours' Day, the Portuguese worker posing as a Pole...

It's true, I'm often trying to escape from the reality of our times. But sometimes it catches up with me: beneath the comedy, *Viens chez moi, j'habite chez une copine* and later, *Une époque formidable* by Gérard Jugnot were comic accounts of our times. As, in its way, is *Do Not Disturb*. And I quite like that.

Fabrice Luchini was a roaring success as Michel on stage. We could have expected him to take the role in the film...

When Florian Zeller was adapting his play, he was convinced Fabrice would love

the project and I was delighted at the thought of working with him again. We worked together on *Intimate Strangers* - with Sandrine Bonnaire - and got along famously. But Fabrice decided against it in the end - he felt he'd already spent too much time with this character. When he pulled out we immediately thought of Christian Clavier whom I've dreamed of working again with ever since *Les Bronzés 3*. Christian loved Florian's writing and immediately agreed, on one condition: he didn't want the film to be "The Clavier Show" and insisted on the idea of an ensemble. I liked that: there's a real sparkle to his character and while he remains the lead, the others around him - Carole Bouquet, Valérie Bonneton, Rossy de Palma, Stéphane de Groodt - are far more than mere foils.

The film diverges quite radically from the play...

The framework is the same of course but what was only hinted at in the play has been considerably developed. Certain characters and events have changed radically - the son (Sébastien Castro), the Filipino family, the Portuguese worker, the cleaning lady, Neighbours' Day... And instead of being confined to the sitting room, the film takes place in an apartment, with bedrooms, corridors, stairwells, landings, an elevator... a great playground for a director! We are not at all in the theatre anymore.

Do Not Disturb revisits the spirit of Molière's The Bore and Feydeau's comedies. But the film has a British feel too...

I take that as a great compliment! Without denying the tradition of the Comédie Française, artistically and sentimentally speaking, I'm more akin to Anglo-Saxon humour.

Let's go back to the "bores" of the film, all "hideous", all treacherous but in the end all very endearing.

They are all slightly off-the-wall but I can't see which of them you could hate. I've always been incapable of directing characters I don't like. Nathalie (Carole Bouquet) moves me; I find Elsa (Valérie Bonneton) endearing, totally lost after years of loving a man who doesn't give a damn about her. I'd do anything for Pierre (Christian Charmerant) - a loser for sure but a loveable one. Even Pavel (Stéphane De Groodt) who is organizing Neighbours' Day - he's a total bore, but one I find touching. He is Jollyon Wagg from *Tintin*; a first class pain in the ass, but what conviction, what enthusiasm!

He's almost unrecognisable.

I thought we had seen so much of him lately; I wanted him to have a new face. It's not much: the cheapest pair of old specs we could find, which give him a strange look, a dab of hair gel... it's marvellous when actors are willing to play the game.

Christian Clavier, Carole Bouquet, Valérie Bonneton, Rossy de Palma...

Your fondness for popular actors is again quite clear.

I love actors! And it's such a comfort to work with actors who are well known, they gain you so much time with the screenplay. When a door opens and you see Carole Bouquet coming in, there's no need to talk about who she is or where she comes from: she is the character. You can move faster. It's a lot harder with an unknown

actor.

Talking of speed, the film moves along at an incredible pace...

I frame the shots myself in all my films. Even though I'm hardly 25 anymore, I decided to shoot this one entirely hand held. I wanted the camera to be one of the characters, I didn't want to be on a comfortable bourgeois shoot - even though we were filming bourgeois characters - I wanted everything to move at full speed, almost giving a feeling of a live documentary. To avoid hours of setting up for each shot, my D.P. Jean-Marie Dreujou and I equipped the whole apartment (built in a studio) beforehand. When we were shooting in the bathroom we'd press a button and, according to the axis, we'd switch such or such a light. Same thing when we were shooting in another room. I insisted on the actors knowing their lines perfectly. We did 52 shots in one single day once: three takes, one more and on to the next one! We shot the film in five weeks; I loved this amazing energy, even if, by the end, I was shattered.

How can you go at such speed and yet not lose grip on the emotions, which are palpable in each scene and in each character?

That is precisely what's interesting: go too quickly, the characters become puppets and I would get no pleasure at all in pulling their strings. What I love, despite the constraints of pace and genre - in this case, comedy - is to continue to film people - fictional characters, for sure, but in whom you can recognise yourself - endowed with true humanity. If they bustle around in front of you in vain, without the audience being able to identify with them, you have failed. Rossy de palma, who plays the cleaning lady, is eccentric, wild and surreal; you imagine her straight out of an Almodòvar film but despite that, she is real. I couldn't direct a film that was disconnected from real life.

Let's talk about the breakneck pace. The characters are so wrapped up in events that they have no time to feel sorry for themselves... and even less for others.

Yes, thanks to which emotion is always slightly to the side. Without comparing myself to them, which would be insanely pretentious, Cukor and Capra were masters at this. Capra used to time his takes. If they lasted fifteen seconds he would ask his actors to try to act them in twelve. They would do that while remaining in the emotion of the scene, and it gave his films tremendous heightened rhythm. The characters' emotions and their economy act as a counterpoint to moments of pure comedy, giving a real depth and substance to the content.

Eric Neveux's score plays an important role.

It wasn't easy to imagine the music for this film, and by the way, everyone was convinced there would be very little of it. Eric - with whom I had never worked before - and I were convinced that, on the contrary, it could reinforce the story's already 'musical' pace. I can't imagine making films without music and this is one more proof.

Patrice Leconte Filmography

2014 – UNE HEURE DE TRANQUILLITÉ
2013 – A PROMISE
2012 – THE SUICIDE SHOP
2011 – VOIR LA MER
2008 – LA GUERRE DE MISS
2007 – DIX FILMS POUR EN PARLER
2007 – TRAC
2006 – MON MEILLEUR AMI
2006 – LES BRONZÉS 3: AMIS POUR LA VIE
2004 – DOGORA: OUVRONS LES YEUX
2004 – CONFIDENCES TROP INTIMES
2002 – L’HOMME DU TRAIN
2001 – FÉLIX ET LOLA
2000 – LA VEUVE DE SAINT-PIERRE
1999 – LA FILLE SUR LE PONT
1998 – UNE CHANCE SUR DEUX
1996 – RIDICULE
1996 – LES GRAND DUCS
1995 – LE BATTEUR DU BOLÉRO
1994 – LE PARFUM D’YVONNE
1993 – TANGO
1990 – LE MARI DE LA COIFFEUSE
1989 – MONSIEUR HIRE
1987 – TANDEM
1985 – LES SPÉCIALISTES
1983 – CIRCULEZ Y’A RIEN À VOIR
1982 – MA FEMME S’APPELLE REVIENS
1981 – VIENS CHEZ MOI, J’HABITE CHEZ UNE COPINE
1979 – LEZ BRONZÉS FONT DU SKI
1978 – LEZ BRONZÉS
1976 – LES VÉCÉS ÉTAIENT FERMÉS DE L’INTERIEUR
1973 – L’AN 01
1973 – LA FAMILLE HEUREUSE
1971 – LE LABORATOIRE DE L’ANGOISSE
1969 – L’ESPACE VITAL



Interview with Florian Zeller

Why did you adapt your stage play yourself?

From the start, Patrice Leconte, the producers and I felt that the film should stay as close to the play and its narrative structure as possible, and chose to keep its framework. We started working together. After a few sessions and quite a few discussions I finally took on the responsibility of the screenplay: the writing was so close to the play it was pretty much a logical extension.

What difficulties did you encounter during this first film experience?

It was crucial to remove everything that was purely theatrical and that wouldn't have produced anything of cinematic interest. The stage play made use of all the codes of light comedy but in a tongue-in-cheek way. It was a sort of exercise of style that distanced itself from the genre. But this couldn't quite be transcribed in cinematic language. A more realistic, less ironic dimension was needed. The strokes had to be simplified and lightened.

You've really expanded the supporting characters.

In the play, the challenge was to tell a story from barely anything: a desire thwarted by a series of events. The events became more and more improbable so that the whole thing took an almost surrealistic turn. We couldn't make do with such a basis for a film... the contract of plausibility you have with the audience is different, so we had to take another path. That's how the character of Sebastien - who was a caricature of the son no one would want, a musician who ate rats during his concerts - became a somewhat lost, extreme militant leftist... The part was also written with Fabrice Luchini - who played the lead on stage - in mind, for the pleasure of watching him go crazy when faced with his son...

And in the end it was Christian Clavier who took over his role.

Patrice mentioned him and we all thought it was a marvellous idea: we were convinced he would succeed in doing something very strong. Christian has an extraordinary comic talent. He always gets right inside situations, and he has singular charm: he doesn't try to be the good guy. On the contrary, he likes to play unlikeable characters, in an appealing way... Let's say he is radiantly unlikeable. He contributed a lot to the development of the supporting characters: he didn't want to be in every shot and really wanted to create something funny but as part of an ensemble.

Can you talk a little about your collaboration?

What surprised me first and foremost was his professionalism; he worked on the screenplay for weeks before the shoot, exactly as if had been a theatre play. It's always a mistake to think that great actors rely only on their talent: hard work comes first. Clavier is always searching, and never content to stop at what he knows of himself. He seizes projects with ambition but doesn't hold back when it comes to having fun with them.

His character Michel has only one thing in mind: listening in peace to an improbable record he found in a flea market, *Me, Myself and I* by one Neil Youart...

The title and the musician are of course fictional. What amused me was the fact that it means so much to him but that doesn't interest anyone else at all. Neil Youart? I really liked

the thought of this guy being in total admiration of someone with such an improbable, uncool sounding...

Where did the idea of portraying such an egoist come from?

Quite simply from wanting to make people laugh. I often write dark plays and I felt like finding again the almost childlike joy I experienced two years prior with *La vérité*: it was my first comedy, performed by Pierre Arditi. I was on holiday with friends, I wrote during the day and in the evening I read them what I had written - but only to make them laugh. Once it was finished, the play didn't resemble anything I'd done before and I put it aside. Only a year later did I give it to Fabrice Luchini to read... Convinced, like me, that any great actor is first of all a good comedian, he wanted to play the part and gave himself this 'diversion'...

***Do Not Disturb* was staged in 2013 at the Théâtre Antoine, and there was talk about a film adaptation almost immediately...**

Olivier Dubosc, from Fidélité Films, was convinced that a movie was hiding behind the play. Patrice Leconte got excited about it too, then Christian Clavier agreed enthusiastically only a few days after receiving the screenplay! Everything happened with such a gratifying momentum, we all went so fast!

Behind the comedy of the subject, there is also something darker. Michel, is a monster of selfishness, and the people around him are no saints either...

If he was surrounded by fabulous, lovely people, he wouldn't be redeemable. From the first version of the screenplay we strived to save him slightly - one of the changes from the play, by the way. How can you redeem such a monstrously selfish character? This was one of the considerations that gave Patrice, Olivier and me a lot to think about. It's from here the final scene with the father originated. For over an hour, the character has only one thought in mind: to satisfy his egocentric desire. He is obstinate in wanting to listen to his record, to the point of infantilism. Suddenly we realise that it is in fact an encounter with his own childhood that he is arranging, without knowing it. He discovers that he can share the pleasure of listening to his record with someone else.

The film also paints an incredible portrait of our times.

We wanted to reproduce the atmosphere of the times we live in, without making a big deal about it, without *thinking* the world. The idea was to have fun, to laugh together and make others laugh. And that's no simple task; it's a big ask.

The critics situated your play at the point where George Feydeau and Jean Poiret meet, writing that you managed to reconcile classical and Boulevard theatre...

The relation with Feydeau refers to the pace and situation comedy. This kind of comedy works by a process of accumulation, on which Feydeau's theatre is based. Michel's nightmare in *Do Not Disturb* seems never-ending: the events preventing him from fulfilling his desire just keep on piling up – what's funny is their accumulation. You find the same process in Molière's *The Bores*, a very simple play about the nightmare of being constantly hounded by others...

Literature, theatre, opera, even song-writing and now film, how do you explain such versatility?

There are so many links between them that I experience each as an extension of the others. This film is my first real foray into cinema, but I haven't forgotten that theatre brought me

here. I loved this experience, Patrice Leconte's kindness, and the pleasure he takes in getting things done. I also very much appreciated the support of the producers at Fidélité - they are excellent midwives!

