



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES

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PRESENTS



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COMPETITION
FESTIVAL DE CANNES

YOUNG & BEAUTIFUL

A FILM BY
FRANÇOIS OZON

MARINE VACTH
GÉRALDINE PAILHAS
FRÉDÉRIC PIERROT
CHARLOTTE RAMPLING
JOHAN LEYSEN
FANTIN RAVAT
NATHALIE RICHARD
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SYNOPSIS

The portrait of a 17-year-old girl
in 4 seasons and 4 songs.

INTERVIEW WITH FRANÇOIS OZON

What was the catalyst for *YOUNG & BEAUTIFUL*?

Directing Ernst Umhauer and Bastien Ughetto for *IN THE HOUSE* was such a pleasure I wanted to work with young actors again. My early shorts and features explored adolescence, but from *UNDER THE SAND* on, I've worked essentially with older actors. So *YOUNG & BEAUTIFUL* started with my desire to film the youth of today. And since I had just filmed boys, I wanted to film a young woman.

Isabelle is not just any young woman – she's working as a prostitute.

The film is about what it feels like to be seventeen and experiencing the transformation of one's body. Adolescence is often idealized in cinema. For me it was a painful period of complicated transition and I'm not nostalgic about it. I didn't want to depict adolescence merely as an emotional time but also and above all as a hormonal one. Our bodies go through intense physiological changes, and yet we feel kind of numb. So we assault our bodies in order to feel, we test our limits physically. The theme of prostitution provides a way to highlight this, to illustrate the questions of identity and sexuality raised by adolescence. Sexuality not yet connected to emotion.

Isabelle's family is financially comfortable, so she's not doing it for the money.

Isabelle isn't turning tricks to survive or to pay for school, she feels a visceral need to do it. She could have just as easily gotten into drugs or become anorexic, as long as it was something secret, clandestine, forbidden. Adolescence is a fertile period when anything is possible. That's what's so exhilarating about it, what comes across in Rimbaud's poem *No One's Serious At Seventeen*. You're open to the world, unconcerned with morals. Isabelle is experimenting, embarking on a journey, her foray into prostitution is not a perversion.



Isabelle is not so much exploring pleasure as she is confronting her absence of emotion, notably when she loses her virginity.

During a conversation with Marina de Van I got the idea of showing duality in the character at the critical moment of her deflowering. Boys and girls alike may experience an out-of-body sensation as they discover their sexuality. You're both there and not there, actor and observer. That scene prepares the audience for Isabelle's double life.

The film opens on Isabelle as seen through her little brother's binoculars. Right away, she is objectified by a stolen gaze that "violates" her privacy.

Absolutely. Isabelle's behavior sets off strong repercussions and provokes powerful reactions from those close to her. Each season begins with the point of view of a different character. Summer is Isabelle's brother, autumn is her client, winter is her mother and spring is her stepfather – though each time we rapidly shift back to Isabelle. I wanted to move through the film in a circular fashion around the four seasons. As in 5X2, I'm concentrating on specific moments to explore what's going on.

There is also a Françoise Hardy song for each season.

Yes. I like to set up a formal framework inside which I have total freedom. It was important to me that the story should take place over one school year. The songs come like punctuation, suspended moments. This is my third time using Françoise Hardy songs, after *Traïme* in *WATER DROPS ON BURNING ROCKS* and *Message Personnel* in *8 WOMEN*. I really like how she captures the essence of teen love: the heartbreak, the disillusion, the romance... I found it interesting to juxtapose this iconic viewpoint with a more raw portrait of Isabelle. Deep down Isabelle yearns to embrace this sentimental, idealized model of adolescence, and her parents also want that for her. But she must find herself, and confront her contradictions, before she can fall in love.

Subway escalators, hotel hallways... you play with recurring locations as Isabelle goes to meet her clients.

Like all clandestine experiences it becomes a ritual, involving a costume and recurring locations. The ritualistic aspect is what Isabelle likes: connecting on the internet, imagining who the clients will be, negotiating the price, going to meet them, etcetera. She tells the psychiatrist that she feels almost nothing during the actual act – what

excites her about prostitution is the adventure of it, the exhilaration of engaging in an illicit activity that breaks the monotony of her teenage existence. Many of the characters in my films share a desire to escape reality. At the end of the film some audience members are convinced she'll start hooking again, that she's addicted to it, like a drug.

Teenage prostitution is a big issue right now. How did you approach this story without turning it into a sociological study?

I did my research, of course, because things have changed since I was a teenager, notably the means of communication used to learn about sex: cell phones, internet... In my day, it was the Minitel! So I went looking for information. I met with police officers who work with juveniles, others who specialize in new forms of prostitution, and psychoanalyst Serge Hefez, who works with troubled teens. I needed this material to confirm my hunches and enrich the film. But then I needed to detach from it and let fiction take over.

Isabelle's father is absent but you don't use that to explain her behavior.

No. I provide a few clues that people can latch onto, or not. The reasons for Isabelle's behavior are many. Everyone is free to interpret it in their own way. I like for the audience to have that freedom. This young woman is a mystery to me, too. I'm not ahead of her, I'm simply following her, like an entomologist gradually falling in love with the creature he's studying. She says very little. The only time she opens up is during her second visit to the shrink. The idea is to accompany her, identify with her. We identify with much of what Isabelle and her parents are going through, undoubtedly because the situations are anchored in reality and the actors are very convincing. Each character is reeling from a complex situation, trying to handle it the best they can.

How did you approach the sex scenes?

I wanted them to be fairly realistic, but not degrading or sordid. I wanted to avoid moral judgments. Obviously some of the clients are a bit deviant, but the point is to show how Isabelle adapts. Isabelle is on the receiving end of other people's desire when she has yet to discover her own. In a certain sense it suits her that others feel desire in her place. I didn't want to embellish reality, but in a sense, Isabelle may be doing that herself.

One client is different than the others: Georges.

Yes, Isabelle and Georges have a connection. She may even feel pleasure with him. He touches her, looks at her. Their encounters are tender, not at all mechanical like the others. Despite his age, Georges is very attractive, seductive, sexy. That's why I chose Johan Leysen for the role. I wanted the audience to believe he could appeal to Isabelle. Johan Leysen has a beautifully chiseled face, his voice and accent are charming. He has the physique of an American actor, like Clint Eastwood!

What led you to Marine Vacth for Isabelle?

As with the young lead for *IN THE HOUSE*, I realized it would be better to work with an actress who was slightly older than the role, someone with maturity and distance.

I'd seen Marine in *MY PIECE OF THE PIE* by Cédric Klapisch. The moment I met her, I was struck by an impression of extreme fragility and at the same time, strength. She is extremely photogenic, and not just on the surface. Filming her reminded me of filming Charlotte Rampling in *UNDER THE SAND*. Her face, the texture of her skin... there's something going on beneath the surface. Her obvious physical beauty holds a mystery, a secret. It arouses our curiosity, we want to know more.

This is her first leading role.

And it's a heavy role. We discussed it extensively beforehand, did readings and rehearsed with the other actors. I made sure she was very involved in the preparation process, let her help choose her costumes and follow the evolution of the script. I needed her to trust me, understand what we were doing, and bond with the other actors, especially Géraldine Pailhas and Fantin Ravat. The fact that she also models makes her very free with her body, which she uses like a tool. She was more comfortable than some actresses would have been.

The mother character is also very important.

Right. At one point I really wanted to shift the focus to her, to capture her reaction to her daughter's sex life (and not love life). Prostitution exacerbates the situation, of course, but all parents must face these questions: How does their child's sexuality affect them? What are their fears, anxieties? How much should they know about their child's private life? How much should they interfere?



How did you imagine the mother-daughter relationship?

I wanted them to be close in age but not to the point of being "friends". I wanted the mother to come across as a very good mother, to prevent Isabelle's foray into prostitution from being explained away as a consequence of their relationship. The mother is a very modern woman, like many mothers of my generation. I wanted her to be beautiful and sexually fulfilled, to avoid the mother-daughter rivalry so often seen in films today. That's not what their relationship is about. Even when she catches her daughter in a late-night conversation with the stepfather, she does not feel threatened. This is not a story about a daughter taking her mother's place. But Isabelle does have a diabolical side. We can see why her mother's friend doesn't want her husband to take her home.

Nathalie's fear is more about the mechanism of desire than Isabelle's behavior.

Absolutely. The idea that Isabelle could behave as a "whore" and contaminate everyone is mostly in the minds of those around her. She doesn't think about it, but they do. Her beauty and her sensuality force them to confront the hypocrisy of their own desires.

Isabelle is not angry at her mother for having a lover so much as she is angry at her for keeping it a secret, not trusting her.

Adolescence is also a difficult period because children are discovering that their parents are not the heroes they thought they were, they've kept things from them, lied to them. Teenagers need truth, sincerity. They find out the world of adults is full of hypocrisy and lies, and they grow hostile toward these parents who have fallen from their pedestals.

When the mother hits her daughter, we are more moved than shocked.

I discussed this scene at length with my female friends. I asked them how they would react if, like Isabelle's mother, they found out their daughter was working as a prostitute. Most of them said, "It'd be horrible, I'd blame myself, I'd try to understand." They tended to evoke a positive, understanding approach, but then one of the women, whose daughter had gotten into drugs, admitted to me that when she found out, she hit her. That made sense to me. Parents who are at a loss for what to do or say to their sulking, withdrawn teenagers may quite naturally be pushed to lash out physically at them. As a mother, Géraldine agreed with this reaction but felt it was important for her character to immediately recognize the impulsive nature of her act and feel the need to apologize for it.

How did you choose Géraldine Pailhas to play Isabelle's mother?

Once I'd chosen Marine, I sought an actress who could physically pass for her mother. I wanted a woman with a natural, maternal aura about her. I knew Géraldine, we'd already worked together, she had a small part in 5X2. We did some tests and they went very well. I could tell she was moved by the role and projecting herself into the story. She got really involved in the film. She was very protective of Marine, it was a beautiful thing to see. They truly bonded, there was no rivalry whatsoever between them.

There is no rivalry with Georges' wife either.

No, Georges' wife actually identifies with Isabelle. And as an actress, Charlotte Rampling can see herself in Marine, as can Géraldine for that matter. Both of them began their careers very young and were extremely exposed. I wanted the other actresses on the film to feel benevolent toward Marine. It was important to me that the other actresses represent a kind of transmission. Charlotte was an obvious choice, especially once I'd found Marine. She has played many transgressive, highly sexualized roles. She has often been perceived

as the embodiment of fantasy in film, making her ideal to play this woman who understands Isabelle without judging her. And when she takes Isabelle to the hotel room, Charlotte still exudes that transgressive, dangerous energy.

Is that scene real or does Isabelle imagine it?

The last shot suggests she may have imagined it, but it doesn't matter whether it was real or a dream, either way the scene is healing. There is communication, a truthful exchange that Isabelle couldn't have had with her mother. It helps her assume responsibility for what she's done.

Tell us about Serge Hefez, the psychiatrist.

I met him while I was writing the script as part of my research, then had him read the script and comment on certain key points, particularly the psychiatrist's attitude when Isabelle says she wants to pay for her sessions with the money she earned as a prostitute. I had some famous actors in mind, but Serge was so attractive and intelligent I offered him the role, and he accepted. His office inspired me for the office in the film, he even loaned us his chairs! He was very good in the screen tests, but I felt he was smiling a little too much. He told me that's what he does with his teenage patients in real life. They generally come against their will, forced by their parents. So it's important for him to connect with them right away, show them he's on their side, even if it means being in opposition to the parents. I used that in his scene with the mother and daughter, he is clearly on Isabelle's side.

Tell us about the scene where the students recite, then comment on, the Rimbaud poem.

I hoped to capture the fragility and beauty of adolescence in that scene. Other than Marine and the actors who play her friends and boyfriend, none of the teens were professionals – some of them were actual students from Henri IV. After they recited the poem, I asked them to analyze it for the teacher, express how they felt, give us their interpretation. None of that was scripted. I shot that scene like a documentary. I'd recently rediscovered *VIVRE SA VIE* (MY LIFE TO LIVE), another film about youth and prostitution, in which Godard interviewed actual prostitutes. I wanted to anchor my film in reality too, to hear the voices and viewpoints of these young people of today. Maybe to find out if they viewed the world the same way I did when I was seventeen.

FILMOGRAPHY FRANÇOIS OZON



- 2013 YOUNG & BEAUTIFUL
- 2012 IN THE HOUSE
- 2010 POTICHE
- 2010 HIDEAWAY
- 2009 RICKY
- 2007 ANGEL
- 2006 A CURTAIN RAISER (SHORT FILM)
- 2005 TIME TO LEAVE
- 2004 5X2
- 2003 SWIMMING POOL
- 2002 8 WOMEN
- 2001 UNDER THE SAND
- 2000 WATER DROPS ON BURNING ROCKS
- 1999 CRIMINAL LOVERS
- 1998 SITCOM
- 1997 SEE THE SEA (MEDIUM-LENGTH FILM)

INTERVIEW WITH MARINE VACTH

What was it like when you met with François Ozon?

Very straightforward. I did some screen tests for him, then read the script. I was moved by the story. It was clear and powerful. But I needed François to reassure me. I wanted to know how I would be filmed, what the film would look like, what its aesthetic would be. I felt comfortable with François right away. I like the mischievous glint in his eyes, and the way he works. He treats you like an equal. I never felt crushed by his authority, nor did I feel like I was being placed on a pedestal. After choosing me, François asked me to do screen tests with some other actors to help him finish casting the film. He wanted to see Géraldine and me together, to make sure the mother-daughter relationship worked physically. Same thing with Fantin, who plays my little brother. That was good, it helped me get into Isabelle's skin.

How did you approach the character of Isabelle?

I can't say I identified with her, but she touched me, I wanted to spend time with her. And naturally, as I played her, I brought part of myself to her.

Did you express an opinion about how she should look?

Not really, but François and I did discuss it a lot. Before the shoot he asked me to let my hair grow a bit longer, and he wanted me to gain a few pounds so I'd have some baby fat and look more like a teenager. Isabelle is not at all obsessed with her looks. She's not a flirt, and she's not interested in fashion. Costume supervisor Pascaline Chavanne and I tried a lot of clothes to find the right look for each season. In summer Isabelle is a blossoming young woman. She becomes more glamorous and sexy when she's working as a prostitute, then turns quite tomboyish at the end, shedding those feminine artifices. She's not particularly a young woman of today, she is simply a young woman. She has a timeless quality. François did not want the film to be some kind of sociological study on the current trend of students working as prostitutes to earn a living.



And Isabelle doesn't do it for the money.

No, Isabelle turns tricks the same way she might have tried drugs or any other extreme experience: to confront the world around her, figure out who she is. Isabelle is no dummy when it comes to herself and others – in fact she's smarter than most of the kids her age and quite a few of the adults around her. She takes responsibility for her actions. She makes no excuses.

To the point of considering it natural to use the money she earned to pay for her shrink.

That's right, she's never a hypocrite. We sense she is vulnerable but also strong, a unique young woman, a bit of a loner, not much into bonding with people or communicating. She doesn't feel like talking about her experiences with prostitution, she doesn't want to confide about it. Her silence moves me, I can relate. She keeps her distance from people. She's there, and yet she's not there.

How would you describe her relationship with Georges?

He's an important part of her year of living dangerously, a year that will transform her. For one thing, Georges is the first person she feels actually sees her. And there is a tenderness between them. With Georges, she discovers another way to be, a form of intimacy, an approach to pleasure and eroticism. She can let herself go with him. She feels protected by their age difference, and the fact that their relationship is based on a business transaction. They can never actually be together. And Georges is important in her life because he causes her a terrible shock. She will feel, because of him, a strong feeling of guilt that will put an end to her experiments with prostitution.

Perhaps if it hadn't been for him, she would have continued as a prostitute and encountered a client more violent than the others.

Right. In a certain sense, Georges is her guardian angel. But at the end of the film, Georges' wife helps Isabelle even more, by unburdening Isabelle of her guilt over Georges' death. And also her guilt at having been a prostitute – when she tells her that she, too, once fantasized about making love to men for money, but never dared try it. A bond is created between the two women, a kind of bond Isabelle has never felt with her mother. Georges' wife gives Isabelle permission to be who she truly is. She transmits that to her.



One might imagine she exists only in Isabelle's mind.

I think she really exists.

Isabelle has a hard time communicating with her mother and her biological father is absent.

That was never a problem for me. I never thought about the absent father, except when the psychiatrist brought it up! François is really good at providing psychological clues without ever reducing his characters' motivations to the level of cliché.

In the car with her mother's friend Véronique, Isabelle says, "I'm not the dangerous one." So who is?

First of all her mother, whom she suspects is having an affair with Véronique's boyfriend. But in a larger sense, the danger is the desire Isabelle arouses in others, the way her youth and beauty force everyone to confront their own desires and frustrations.

Isabelle seems very troubled by her mother's affair with Peter.

Isabelle catches her mother and Peter in a private moment at the theater, but she sees them from a distance, can she really be sure her mother is cheating? Maybe that's just what she wants to believe, what she wants to see. I'm not sure it really bothers her. When she decides to

confront her mother about it, I don't think it's because she's shocked by it, or is judging her mother. Mainly she's trying to create an exchange between them. She's trying to stay her mother's little girl.

Do you think Isabelle is serious about her romance with her classmate?

No. She's trying to be, but I don't think she's convinced. Which is not to say she's playing him for a fool. Aside from the boy she had a fling with on vacation, he's the first boy her own age she gets involved with romantically. She likes him, she cares about him, he makes her laugh. She can relax with him, breathe easy. And he reassures her parents!

What was the atmosphere like on set?

Very joyful and pleasant. I really felt like part of a team. Everyone was working together for the good of the film. François is very pragmatic, I like that. He moves from one scene to the next, totally focusing on the work, wasting no time with pointless compliments. It was an exhausting role – I was in pretty much every scene – but I felt supported, carried, protected.

How did you approach the nude scenes?

I was a bit scared at first but ultimately, I approached those scenes like all the others! I was so immersed in the shoot and my role that I ended up forgetting myself. That's a very nice feeling. Two months on a shoot... I'd never been so intensely involved in a project for such a long time. We shot almost all the scenes in chronological order. The further into it we got, the more I felt I knew Isabelle. Like an engine I warmed up, then shifted into high gear.

What was it like working with Géraldine Pailhas?

We gradually got to know each other and established a real bond. I think that bond helped create the emotion we feel between the mother and daughter in the film.

And Charlotte Rampling?

It was intimidating to find myself working with an actress I admire so much. She has such charisma, such beauty. She also really watched over me.

Do you want to continue working in film?

I got started in this business – as I did with modeling – a bit by chance. Cédric Klapisch was looking for a model for a role in MY PIECE OF THE PIE. My role in Alexandre Arcady's CE QUE LE JOUR DOIT À LA NUIT was also a bit of a fluke. I started to get the acting bug when I did THE MAN WITH THE GOLDEN BRAIN, a short film by Joan Chemla. And now, thanks to YOUNG & BEAUTIFUL, I'm really getting into it.

FILMOGRAPHY MARINE VACTH

- 2013 YOUNG & BEAUTIFUL BY FRANÇOIS OZON
- 2012 THE MAN WITH THE GOLDEN BRAIN
(SHORT FILM) BY JOAN CHEMLA
CE QUE LE JOUR DOIT À LA NUIT
BY ALEXANDRE ARCADY
- 2010 MY PIECE OF THE PIE BY CÉDRIC KLAPISCH

INTERVIEW WITH GÉRALDINE PAILHAS



After 5X2, what was it like working with François Ozon again?

Before offering me the role, François wanted to make sure Marine Vacth and I seemed like we could be family, but he still sent me the script right away. He's very respectful. Nine years after 5X2, I was so happy he thought of me! Working together again felt very natural. We're in tune with each other's thoughts, words and actions. It was simple, easy.

How did you feel when you read the script?

François had given me the title and the basic storyline. As I read the script, I thoroughly enjoyed discovering his take on such a sensitive subject. I didn't expect to be so shaken up. I loved diving into the vertiginous private world of this young woman. I understood her mother's pain. I could hear François' voice in his 17-year-old protagonist. It was beautiful. All that remained was to meet Marine and find out if we would make a convincing mother and daughter. I fervently hoped so.

Did he take inspiration from your experience as a mother to flesh out your character?

No, the script I read was pretty much the way we shot it. But François is attentive to remarks, compliments or criticisms, and regularly asks our opinion. It's very nice. In the end he's the one who decides, but he maintains an open atmosphere. I like how he seems so relaxed about his project. He's totally committed, but chooses to keep things light and lively. That's no doubt why he's able to work so quickly and so often. He possesses that rare quality of making you believe everything is easy for him. Yet throughout the shoot he was constantly paring things down, eliminating details to get to the essence. He approaches his subject openly and without malice, making his love for his characters all the more palpable.

Tell us about meeting Marine Vacth.

The instant I walked into François' office and saw Marine I was moved by this quiet young woman wearing no make-up, her hair tied back in a hasty bun, her teenage figure poured into tight jeans and a black turtleneck. She seemed reserved, even shy. But amazingly graceful. No visible signs of vanity. I was flattered that François saw a resemblance between us. He filmed our two faces next to each other. I sensed that we would have no trouble getting close.

The resemblance between you two strengthens the mother-daughter relationship in the film.

We're witnessing this young woman's sexual awakening. How does her mother fit in to her new life as a woman? More importantly, how does her mother not fit in? Isabelle needs a role model, but she also needs to detach from her role model. It's fascinating how the physical resemblance between Marine and me can help explore these questions. To accentuate it, François had me lighten my hair.

Tell us about working with Marine Vacth.

From the very first take we were playing off each other, we were in sync, almost like two dancers. I think she could tell right away I liked her. And she liked me too. I'm not into rivalry between women and neither is she. We quickly overcame the obstacles inherent in relationships between actors, or between an older woman and a younger one, and were able to start bonding. I loved holding her face in my hands – that pouting mouth, still so childlike; those big green eyes, brimming with tears. Despite her shyness she let me in, and I was surprised at how strong my feelings for her were. She really moved me. Obviously the film's subject matter and the roles we were playing facilitated that. It's not easy for a young actress to play such a role. You really have to let yourself go, have complete trust. I don't think Marine ever so much as batted an eyelid. She never expressed the slightest reservation or fear. I never heard her say, "I'm scared". She blew me away. She's got so much fight in her, and so much discipline.

And you worked with Frédéric Pierrot again.

I think it's the fifth time we've worked together. He was in my first TV movie, seventeen years ago. He was also in *LA NEIGE ET LE FEU* by Claude Pinoteau. I love him, he's a wonderful actor. Frédéric, Nathalie Richard... François put together a highly likeable group of actors, all particularly adept at disappearing into their characters, no big egos.



Tell us about the shoot.

François spends his time cheerfully solving problems. I love his spark, his impatience, the way it gets the cast and crew hopping. I love to watch him getting results from the anxiety he arouses in us! He's having fun and at the same time galvanizing us, he utterly respects the delicate nature of certain situations. On set, he knows how to strike just the right balance between complicity and distance. I also love how involved he gets with the clothes and hairstyles. He loves to play dolls with his actresses – dressing them up, doing their hair – and he's not about to deprive himself of that pleasure!

The scene where the mother hits her daughter is both brutal and emotional. The mother quickly asks her daughter for forgiveness.

In the script that scene ended with the mother's anger, but when we shot it, François let the camera run and I did indeed come back and implore Marine. François asked her to sit up and continue the scene. As the film progressed, François let things happen naturally and allowed us to take possession of our characters. He was nourished by our embodiment of them, and his vision nourished us, we felt valued.

The mother you play is shaken up but not threatened by her daughter, though there are uncomfortable moments, notably when Isabelle comes home late from babysitting and has an ambiguous conversation with her stepfather.

Yes, it was interesting to show a little glint of rivalry, one of those fleeting emotions inherent in all mother-daughter relationships, especially when the age difference is minimal. But I never wanted to stray too far from the reassuring quality a mother should have toward her daughter, with all the clumsiness and intrusiveness it implies. We know we shouldn't say it, we're aware of that, but it's too late now, we've said it! I liked the irony of this crisis arising in a financially comfortable, educated family, where communication is favored and access to psychiatry is normal, common, even systematic.

And they appear to be a happy family.

Yes. Though there was a divorce, and undoubtedly the father behaved somewhat badly in the past, it would appear that nothing can break up this well-born little unit. The mother feels omnipotent, entitled to happiness, with her "little boy" and her "little girl". Isabelle's transgression is like a tsunami crashing down on the family. A violent wake-up call.

The scene with the psychiatrist is quite funny.

François wanted me to play the indignant mother to the point of ridiculousness. This is her chance to finally blame the father, unload what she's been keeping bottled up inside. He told me, "This session is yours!" She kind of forgets for a while that the session is really about her daughter. We laughed a lot when we shot that scene. I think it was the only time François had cause to complain about Marine and me!

Your character is constantly asking herself what made her daughter do this. Do you have an answer to that question?

No, and I did my best not to seek one, not to ask the psychiatrist. It was better for my role. Anyway, can there really be one pat answer? Isabelle's parents have divorced and her mother has no qualms about disavowing her father, that's not great. But is it enough to push Isabelle to embrace prostitution as a form of sexual initiation? One possible reason for Isabelle's behavior is the fact that her mother is not ready to let her daughter go. Isabelle can't cut the umbilical cord, she has to rip it out by becoming a creature of her own making, excluding her mother, making her not "responsible". That's what Isabelle is really doing – creating a new identity for herself, and taking her grandmother's name while she's at it! She's shaking up the family roles.

Maybe prostitution is also an extreme act designed to overcome her inability to feel things, as evidenced when she makes love for the first time?

So much damage has been done by sanctifying virginity. And now it's almost the opposite, teenage girls are anxious to rid themselves of it. You've got to get it out of the way, check it off the list. Even though it can shape your future sexuality. Something about the way she behaves that night leads Isabelle to believe she is master of her acts, her feelings, her emotions, her body. That feeling of control is something she will try to find again in the act of prostitution, in organizing her sexuality this way.

But then she meets Georges.

Yes, meeting Georges really shakes her up. And not just because he dies. She really feels something with him, and François films it beautifully, with great sensitivity. We are in her body with her, it's amazing how much we feel. We're so happy that she's finally gained access to pleasure, both physical and intellectual.

How did you feel when you saw the film?

I was blown away by how the cleverness and tightness of the script disappears behind the powerful, gut-wrenching humanization of the characters. François filmed his characters, especially this young woman experiencing her sexual awakening, with so much love, so intimately, so honestly.

FILMOGRAPHY

GÉRALDINE PAILHAS



- 2013 SMS BY GABRIEL JULIEN-LAFERRIÈRE
DIVIN ENFANT BY OLIVIER DORAN
- 2012 YOUNG & BEAUTIFUL BY FRANÇOIS OZON
- 2011 PAULINE DÉTECTIVE BY MARC FITOUSSI
LE PARADIS DES BÊTES BY ESTELLE LARRIVAZ
- 2010 HIS MOTHER'S EYES BY THIERRY KLIFA
- 2009 REBECCA H. BY LODGE KERRIGAN
BUS PALLADIUM BY CHRISTOPHER THOMPSON
- 2008 SPY(IES) BY NICOLAS SAADA
DIDINE BY VINCENT DIETSCHY
- 2007 LES RANDONNEURS À SAINT-TROPEZ
BY PHILIPPE HAREL
- 2006 THE PRICE TO PAY BY ALEXANDRA LECLÈRE
MADE IN PARIS BY PASCAL BONITZER
FAMILY HERO BY THIERRY KLIFA
- 2005 SKY FIGHTERS BY GÉRARD PIRÈS
- 2004 THEY CAME BACK BY ROBIN CAMPILLO
5X2 BY FRANÇOIS OZON
I'VE BEEN WAITING SO LONG
BY THIERRY KLIFA
- 2003 THE COST OF LIVING BY PHILIPPE LE GUAY
- 2002 THE ADVERSARY BY NICOLE GARCIA
- 2000 ENCHANTED INTERLUDE BY MICHEL SPINOSA
- 1999 MAYBE BY CÉDRIC KLAPISCH
- 1996 HIKERS BY PHILIPPE HAREL
- 1995 DON JUAN DEMARCO BY JEREMY LEVEN
LE GARÇU BY MAURICE PIALAT
- 1994 LA FOLIE DOUCE BY FRÉDÉRIC JARDIN
- 1992 IP5 BY JEAN-JACQUES BEINEIX
- 1991 SNOW AND FIRE BY CLAUDE PINOTEAU

FILMOGRAPHY

FRÉDÉRIC PIERROT



- 2013 YOUNG & BEAUTIFUL BY FRANÇOIS OZON
- 2012 L'INNOCENT BY PIERRE BOUTRON
POPULAIRE BY RÉGIS ROINSARD
- 2011 AU CAS OÙ JE N'AURAIS PAS LA PALME D'OR
BY RENAUD COHEN
IRIS IN BLOOM
BY VALÉRIE MRÉJEN ET BERTRAND SCHEFER
CHERRY ON THE CAKE BY LAURA MORANTE
POLISS BY MAÏWENN
- 2010 SARAH'S KEY BY GILLES PAQUET-BRENNER
SPECIAL TREATMENT BY JEANNE LABRUNE
- 2009 LES FRILEUX BY JACQUES FANSTEN
- 2008 LET IT RAIN BY AGNÈS JAOUÏ
I'VE LOVED YOU SO LONG BY PHILIPPE CLAUDEL

- 2007 RED ANTS BY STEPHAN CARPIAUX
VERY WELL, THANK YOU BY EMMANUELLE CUAU
- 2005 HOLY LOLA BY BERTRAND TAVERNIER
AVANT L'OUBLI BY AUGUSTIN BURGER
- 2004 CLARA ET MOI BY ARNAUD VIARD
A SIGHT FOR SORE EYES BY GILLES BOURDOS
- 2003 THAT WOMAN BY GUILLAUME NICLOUX
MONSIEUR N. BY ANTOINE DE CAUNES
IMMORTAL (AD VITAM) BY ENKI BILAL
- 2002 VA PETITE BY ALAIN GUESNIER
THE DEVILS BY CHRISTOPHE RUGGIA
- 2001 THE GIRL FROM PARIS BY CHRISTIAN CARION
IMAGO BY MARIE VERMILLARD
LA FILLE DE SON PÈRE BY JACQUES DESCHAMPS
APRIL CAPTAINS BY MARIA DE MEIDEROS
- 2000 MODERN LIFE BY LAURENCE FERREIRA BARBOSA
- 1999 DISPARUS BY GILLES BOURDOS
- 1998 DIS-MOI QUE JE RÊVE BY CLAUDE MOURIERAS
FOR SALE BY LAETITIA MASSON
ÇA NE SE REFUSE PAS BY ERIC WORETH
- 1997 INSIDE OUT BY ROB TREGENZA
ARTEMISIA BY AGNÈS MERLET
PORT DJEMA BY ERIC HEUMANN
- 1996 FOR EVER MOZART BY JEAN-LUC GODARD
CAPTAIN CONAN BY BERTRAND TAVERNIER
LES AVEUX DE L'INNOCENT BY JEAN-PIERRE AMÉRIS
- 1995 MY MAN BY BERTRAND BLIER
LAND AND FREEDOM BY KEN LOACH
CIRCUIT CAROLE BY EMMANUELLE CUAU
- 1993 THE SURVEYORS OF MONTMARTRE
BY BORIS EUSTACHE
- 1992 L. 627 BY BERTRAND TAVERNIER
- 1991 LA NEIGE ET LE FEU BY CLAUDE PINOTEAU
- 1988 LIFE AND NOTHING BUT BY BERTRAND TAVERNIER

SELECTED FILMOGRAPHY CHARLOTTE RAMPLING



- 2013 YOUNG & BEAUTIFUL BY FRANÇOIS OZON
- 2011 CLEANSKIN BY HADI HAJAIG
NEVER LET ME GO BY MARK ROMANEK
THE DUCHESS BY SAUL DIBB
- 2010 MELANCHOLIA BY LARS VON TRIER
LIFE DURING WARTIME BY TODD SOLONDZ
- 2009 BLAME IT ON MUM BY CÉCILE TELERMAN
RIO SEX COMEDY BY JONATHAN NOSSITER
- 2008 THE MILL AND THE CROSS BY LECH MAJEWSKI
- 2007 ALL ABOUT ACTRESSES BY MAÏWENN
- 2006 ANGEL BY FRANÇOIS OZON
- 2005 HEADING SOUTH BY LAURENT CANTET
TWICE UPON A TIME BY ANTOINE DE CAUNES
BASIC INSTINCT 2 BY MICHAËL CATON-JONES

- 2004 LEMMING BY DOMINIK MOLL
- 2003 SWIMMING POOL BY FRANÇOIS OZON
- 2002 SUMMER THINGS BY MICHEL BLANC
IMMORTAL (AD VITAM) BY ENKI BILAL
I'LL SLEEP WHEN I'M DEAD BY MIKE HODGES
- 2001 UNDER THE SAND BY FRANÇOIS OZON
- 2000 SIGNS & WONDERS BY JONATHAN NOSSITER
- 1998 THE CHERRY ORCHARD BY MICHAËL CACOYANNIS
- 1997 THE WINGS OF THE DOVE BY IAIN SOFTLEY
- 1992 HAMMERS OVER THE ANVIL BY ANN TURNER
- 1988 D.O.A. BY ROCKY MORTON AND ANNABEL JANKEL
- 1987 ANGEL HEART BY ALAN PARKER
- 1986 MAX MY LOVE BY NAGISA OSHIMA
- 1985 HE DIED WITH HIS EYES OPEN BY JACQUES DERAY
- 1984 LONG LIVE LIFE BY CLAUDE LELOUCH
- 1982 THE VERDICT BY SYDNEY LUMET
- 1980 STARDUST MEMORIES BY WOODY ALLEN
- 1977 THE PURPLE TAXI BY YVES BOISSET
- 1976 THE OTHER SIDE OF PARADISE BY ARTURO RIPSTEIN
- 1975 FAREWELL, MY LOVELY BY DICK RICHARDS
FLESH OF THE ORCHID BY PATRICE CHÉREAU
- 1973 ZARDOZ BY JOHN BOORMAN
THE NIGHT PORTER BY LILIANA CAVANI
- 1969 THE DAMNED BY LUCHINO VISCONTI
- 1966 GEORGY GIRL BY SILVIO NARIZZANO
- 1964 THE KNACK... AND HOW TO GET IT
BY RICHARD LESTER



CAST

ISABELLE	MARINE VACTH
SYLVIE	GÉRALDINE PAILHAS
PATRICK	FRÉDÉRIC PIERROT
VICTOR	FANTIN RAVAT
GEORGES	JOHAN LEYSEN
ALICE	CHARLOTTE RAMPLING
VÉRONIQUE	NATHALIE RICHARD
PETER	DJEDJE APALI
FÉLIX	LUCAS PRISOR
ALEX	LAURENT DELBECQUE
CLAIRE	JEANNE RUFF
PSYCHIATRIST	SERGE HEFEZ
POLICEWOMAN	CAROLE FRANCK
POLICEMAN	OLIVIER DESAUTEL
MOUNA	AKELA SARI
MAN AT HOTEL	STEFANO CASSETTI
MAN IN MERCEDES	PATRICK BONNEL
LAB ASSISTANT	RACHEL KHAN
HOTEL EMPLOYEE	GURVAN CLOATRE
ILIANA	ILIANA ZABETH
CHARLOTTE	CHARLOTTE-VICTOIRE LEGRAIN



CREW

WRITTEN AND DIRECTED BY	FRANÇOIS OZON
PRODUCED BY	ERIC & NICOLAS ALTMAYER
DIRECTOR OF PHOTOGRAPHY	PASCAL MARTI
SOUND	BRIGITTE TAILLANDIER
LINE PRODUCER	SYLVAIN MONOD
1ST ASSISTANT DIRECTOR	JÉRÔME BRIÈRE
CASTING DIRECTORS	SARAH TEPER LEÏLA FOURNIER
PRODUCTION DESIGNER	KATIA WYSZKOP
COSTUMES	PASCALINE CHAVANNE
MAKE-UP	GILL ROBILLARD
HAIR	FRANCK-PASCAL ALQUINET
EDITING	LAURE GARDETTE
SOUND EDITING	BENOÎT GARGONNE
SOUND MIXING	JEAN-PAUL HURIER
STILLS PHOTOGRAPHER	JEAN-CLAUDE MOIREAU
COPRODUCTION	MANDARIN CINÉMA MARS FILMS FRANCE 2 CINÉMA FOZ
ORIGINAL SCORE BY	PHILIPPE ROMBI

THE SONGS BY FRANÇOISE HARDY

“L'AMOUR D'UN GARÇON”

(THE LOVE OF A BOY)

PERFORMED BY FRANÇOISE HARDY

(B. BACHARACH - H. DAVID - F. HARDY)

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Ⓗ 1963 DISQUES VOGUE

WITH PERMISSION FROM UNIVERSAL MUSIC VISION
AND SONY MUSIC ENTERTAINMENT FRANCE

“À QUOI ÇA SERT”

(WHY EVEN TRY?)

PERFORMED BY FRANÇOISE HARDY

(F. HARDY)

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Ⓗ 1968 KUNDALINI

WITH PERMISSION FROM EMI MUSIC FRANCE AND
WARNER CHAPPELL MUSIC FRANCE

“PREMIÈRE RENCONTRE”

(FIRST ENCOUNTER)

PERFORMED BY FRANÇOISE HARDY

(MICHEL BERGER)

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Ⓗ 1973 WEA MUSIC

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WARNER MUSIC FRANCE, A WARNER MUSIC GROUP COMPANY

“JE SUIS MOI”

(I AM ME)

PERFORMED BY FRANÇOISE HARDY

(MICHEL BERGER)

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