

STUDIO CANAL

JACQUES
GAMBLIN

ZABOU
BREITMAN

DÉBORAH
FRANÇOIS

MARC-ANDRÉ
GRONDIN

PIO
MARMAÏ

THE FIRST DAY OF THE REST OF YOUR LIFE

A FILM BY
RÉMI BEZANÇON



MANDARIN CINÉMA PRESENTS

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114 minutes
French release: 23 JULY 2008

A full-page photograph of a family of five sitting on a wooden bench in a snowy garden. From left to right: a young man with a beard in a tan jacket and jeans; a woman with dark hair in a brown sweater and jeans, leaning her head on the man next to her; a man in a brown jacket and dark pants; a young woman with blonde hair in a brown jacket and a bright red scarf; and a young man in a green jacket, red shirt, and a white knit beanie. They are all smiling or looking towards the camera. The background is a dense green hedge covered in a light layer of snow, and the ground is also covered in snow.

SYNOPSIS

Marie-Jeanne and Robert have three children: Albert, Raphaël and Fleur. This portrait of their family is sketched out over twelve years, through five key days. Five crucial days in the life of a five-person family. Five days that are more important than any others, and after which nothing will ever be the same again.

INTERVIEW WITH RÉMI BEZANÇON



THE FIRST DAY OF THE REST OF YOUR LIFE, your second film, traces the portrait of a family. What made you want to look at this subject?

My own family is very important to me, and even if there is nothing autobiographical in this film, I wanted to pay homage to my family in my own way. I have always wondered who I'd be if I'd been raised by parents other than my own. I'd surely have been someone completely different, but who? Family life is both what shapes us and from what we struggle to free ourselves. It's a place from where everything is imparted but also a place full of impasses. But are we able to make choices about what we inherit? What role does the family play in our personal trajectory? And what part is ours to decide? These questions have already been presented in my first film, *LOVE IS IN THE AIR*, and in my shorts. And each one of my characters gives their own answer.

The life of the Duval family is told over twelve years but in just five days. Why did you choose this structure?

The idea of filming a key day in the life of each family member came about during the scriptwriting process. Even in the closest of families, every person is very different. I thought a star-shaped construction would best show this otherness. Each of the five days corresponds to one member of the family and we follow them closely from morning to night. The difficulty

was ensuring that we didn't lose the other characters as we changed point of view. Rather than an ensemble film, I wanted to make a film with five leading characters, as I was interested in seeing how each person influences the other members of his or her family. And that meant I could play around with long lapses in time. I like the idea of letting the audience imagine what has happened in the meantime.

Did this narrative construction have any impact on your directing?

Yes. We arranged it so that each day, our chief cameraman Antoine Monod would have his own cinematographic logic that would be interpreted for the character we were following. For example, the eldest child Albert's day, when he's leaving the family home, was filmed using a wide angle which serves to accentuate distances, to distance the characters from one another and thus to underline the character's move towards independence. The youngest child Fleur's day, as she rebels, is shot using a shoulder-held camera. For Raphaël, the middle child, we used a steadycam; slightly floaty, just like him. Marie-Jeanne, the mother, was wrapped in an atmosphere of intimacy, with the background blurring behind her thanks to a long lens. And for the final day, that of Robert, the father, I wanted a calm day, with a light that shows the lines, a little like in the paintings of Edward Hopper.

Despite its humor and energy, your film has a sense of nostalgia about it. Childhood seems like a paradise lost. Could one say that the passing time is like a standalone character in the film?

At the heart of a family is where you best sense the passing of time, especially when you see old Super 8 films of your childhood! Children grow up, parents grow old, and depending on where you are in that family, your perspective differs. Each person develops his or her own relationship with time. Plowing ahead without looking back in order to escape the regrets and the soul-searching, Albert lives his life on fast-forward. Raphaël lives his more in slow motion; to him, tomorrow is like eternity. Fleur is so desperate to grow up she'd move into the cellar to age quicker like a bottle of wine, whereas Marie-Jeanne wishes time would stop, or better still, would like to turn back the clock. And Robert, like any good hedonist, takes each day as it comes. I found it fun to present these different characters' different rhythms of life: the children, the parents and even the grandparents who also often think that their own children never grow up, even when they've had gray hair for years!

Did you have Etienne Daho's song "Le Premier Jour (du Reste de ta Vie)" [The First Day of the Rest of Your Life] in mind as you wrote the script?

The title for the film actually came from a line from Sam Mendes' masterpiece AMERICAN BEAUTY. I have to admit that I'd never heard Etienne Daho's song. My producer Isabelle Grellat played it to me once I'd finished writing the script. I thought it was wonderful and I was amazed at the extent to which the words reflected my film. From then on, I could only think of one thing: using the song to end the film with something wonderful.

Are you sure there's nothing autobiographical in the film?

Of course I'm inspired by my own experiences. I have two older brothers and a little sister of whom we were a little protective, like in the film. But their lives have nothing to do with my characters of course, even if in the first version of the film there were four Duval children like us. I cut one of the characters to refocus the action, sacrificing the one who was closest to me. So I no doubt projected myself equally into each of the other characters. I fed them with a million details picked up here and there and sometimes very far from my own family universe. You may find things there that have happened to you...



DAY AFTER DAY

The day you gain your independence,
the day you lose your innocence,
the day you fall in love,
the day you accept you're growing old,
the day you...



ALBERT

«Families are machines that crush your emotions.»



WEDNESDAY 24 AUGUST 1988

Albert is 20 years old, at an age to become independent. To his mother's great displeasure, he moves into a tiny apartment above where his grandfather lives. And just like in a game of musical chairs, the place he frees up in the house pushes the other family members to change their roles.

The empty chair

In a family, one is always modeled by how others see us. So all it takes is for one to leave to transform all the others. When Albert leaves home, the other family members each react in their own manner. His brother Raphaël thinks he'll finally be able to breathe, Fleur tries to move into his room and Robert decides to create an office. Or is it a garage? He is a taxi driver after all! Whatever the case, he keeps his record collection in it. This is a perfect occasion to show who is the head of this family. Only Marie-Jeanne experiences this event as a drama and an empty space to enshrine. "Our family is breaking up!" On this day, I wanted to capture the precise moment when each member of the family has to reconsider their place.

A man in a hurry

Albert's first words in the film are: "I'm leaving!" Yes, but where? And what is he leaving behind him? Albert is the oldest child, the one upon whom the family's ambition rests. And in fact, he seems to be succeeding at everything apart from he's screwing up on what's essential. In a rush to

escape his anger, his shame, his desire to punch the walls or his brother's face, he races head down into life. He needs some time to realize he's on the wrong path.

Not afraid of the dark

Albert is a pretty tough character. He's the one upon whom the hidden frustrations and old family conflicts weigh. So it's normal that he should have hung on to a few bitter feelings and quickly decides to go. But he also has one great strength: he's not afraid to change – his opinion, his direction or his career. Because deep down, he knows that the best things never change and that's proven by THE MAGNIFICENT SEVEN, which is still just as good as it ever was. When he watches this film in his tiny box room, the words still resound in his head as when he was a child and played them out with his brother.

Pio Marmaï

Even if you don't take any big risks, it's always very exciting to gamble on young and still unknown actors, and to discover new talents. So I set out to find that rare pearl, and when I met Pio Marmaï, I was knocked out by his charisma and the strength of his gaze. He was going to be exceptional. And he never stopped surprising me!



FLEUR

«You wouldn't understand.»

FRIDAY 3 DECEMBER 1993

Moments of intimacy

In undertaking writing this character, I wondered how to get under the skin of a 16 year-old girl. I started by diluting in her my own memories of my adolescence, my super-heightened passions, my pathetic attempts at rebellion towards my parents, my doubts and my fears. Using the prop of a personal diary helped a lot. I tried to imagine what kind of secrets she'd keep and it was like she'd entrusted me with them.

Déborah François

To play this model little girl with her rebellion in full swing, Déborah François was the perfect actress. Despite her violence, her internal turmoil and her excesses, Fleur is above all a fragile, sensitive and truly kind young girl. Déborah also has that contradiction in her: her outwardly angelic appearance hides an explosion of internal emotion that she knows how to express perfectly.

Five years have gone by and today, it's Fleur's 16th birthday. The perfect day to lose one's virginity, and to remind one's mother that she's no spring chicken anymore. The daughter-mother war has begun, and there will be blood!

Smells like teen spirit

I remember very clearly the vague and worrying impression of solitude, incomprehension and exaltation that is condensed into this period of our lives: adolescence. We felt it all, didn't we? Fleur shows her collection of no-entry signs on her bedroom door, sticks photos on the walls - preferably of her idol Kurt Cobain - and conscientiously rips her jeans in the hope of annoying her parents. The problem arises when instead of getting mad, her mom finds it more fun to imitate her daughter.

Vintage 1990s

Fleur is a teenager during the grunge years at the start of the 1990s. I wanted to put this period on the screen because it totally carries all the disenchantment I wanted to find in Fleur's eyes. The 1990s had something tragic about them - the death of the 20th century.

RAPHAËL

«*Procrastina...
what?*»



SATURDAY 22 JUNE 1996

Just as he does every Saturday, Raphaël, 25, visits his grandpa who has decided to teach him the art of wine tasting. With a glass of Bordeaux in hand, they confide in one another. Pierre talks about Claudine, his wife, who died too young, before her grandchildren could get to know her. And Raphaël remembers Moïra, his first love. It's an occasion for both of them to take a trip back in time.

Procrastination

Raphaël can't even pronounce the word "procrastination", and yet he is the very embodiment of the word. He who is always happy to postpone until tomorrow what he should have done the day before yesterday. Nothing bothers him. I love this kind of character, who's a bit of a layabout so he doesn't have any timetable and he's up for any kind of fun, even the most wild. It's a gift for a writer!

Dreams and reality

Raphaël is the one who carries the family's dreams, as opposed to Albert who is in charge of the anxieties and obligations. Therefore, instead of moving forward in life, he's spent ten years living a fantasy. And that's his great work! Madly in love for years with a girl he only met for five minutes, he's convinced he'll be able to find her telephone number in the depths of his memory if he concentrates hard enough. And when he enters guitar competitions, he doesn't play; he just pretends. Air guitar is very

simple - you just need to use your imagination. All that makes him seem pretty cool to everybody, but you still have to be realistic: you can't live on love, water and heavy metal alone. That's the whole problem with dreams: the moment you wake up.

The heir

Raphaël is the heir to other people's passions, especially those that have never been realized. His grandfather gives him his love for wine; his father, his love for rock, and Raphaël takes it all. And it's thanks to his capacity for absorption that he finally finds his voice.

Marc-André Grondin

When I watched C.R.A.Z.Y., the film by Jean-Marc Vallée, I was immediately entranced by Marc-André Grondin. His gaze that is both charming and childish perfectly fits with the character of Raphaël. He's an exceedingly talented actor, lively and particular about his work, and above all, he has one quality that I appreciate above everything - he's a "bullshit detector". That's what I call people who are capable of sensing when something sounds wrong - a dialogue, a situation or a costume. It's not my term - I heard James Cameron use it when talking about Leonardo Di Caprio when he was directing him on TITANIC and I liked the expression.



MARIE-JEANNE

FRIDAY 25 SEPTEMBER 1998

In need of a good lay. That's how Fleur describes her mother in her secret diary. Of course, Marie-Jeanne should never have read it, but how can one resist the temptation? Those six words ring out throughout this interminable day that will push Marie-Jeanne over the edge into the crisis that is being in her fifties.

Apocalypse now

Marie-Jeanne refuses to let go of her youth. The problem is that the 20 year-old in the house isn't her anymore, it's her daughter. And Fleur lives like a girl of her age: without compromise. She's more and more independent, chaotic and insolent, and she's a master in the art of torturing her mother. Her mother resists as well as she can but while there are fighters, the war goes on.

***«I'd like things to be different,
I'd like things to go back
to how they were before:
when your father loved me
passionately and when I was
the only person in the world
for you three.»***

Mom forever

With this apocalyptic day, I wanted to remind people that a mom will always be at the nerve center of a family. That's an homage I couldn't resist making – even if it's also an illusion – because beyond the idea that Fleur, Raphaël and Albert have of their mother, Marie-Jeanne is above all a woman. And if as a mother, she seems immortal, as a woman she has sadly become vulnerable, and she's full of desires, too. But can one remain desirable for all one's life? That's another question that quickly starts to gnaw away at us...

Zabou Breitman

When I met Zabou, I immediately felt she'd make a wonderful Marie-Jeanne, that mother who tries to regain her youth as her children leave theirs behind. In addition to being a great director, she's a wonderful actress. She can express it all: the gentleness of a mother, the sensuality of a woman and the subtlest emotions, and all of it brought together with great acting skill. I felt like she understood Marie-Jeanne intimately.



ROBERT *«Watching the three of you grow up is the most beautiful thing I've ever seen in my life.»*

FRIDAY 26 MAY 2000

Today, Robert learns something that will change the rest of his life irreparably. For him, a man who lives each day as if it were his last, this is a new challenge.

Rock'n'Robert

Robert's character is not really one of a model father. On the contrary, there's something of the latent teenager about him. You could easily see him at 20, in tight jeans, pointed-toe shoes and a leather jacket, religiously placing the latest Stones album on his record player. Above all, Robert passes things on and as such has given Raphaël his passion for guitar heroes. He also takes the time to hand on his values, showing Albert that it is never too late to confront one's demons.

Taxi driver

Sometimes, it's a special desire to shoot a particular scene that imposes certain elements on a story. When I started the script, I soon had in mind that Robert and his eldest son would have a real communication problem that would lead them to fall out. How can two people who no longer speak get back into conversation? I'm not particularly chatty, but if there is one place I can easily open up it's in the back of a taxicab. I had my scene: Albert gets in his father's taxi by chance, and for appearance's sake, the two men finally manage to talk. I had Robert's job.

Like a rolling stone

As a taxi driver, Robert lives like a social failure. But he tries to make up for it somehow or other in his role as a father. It should be noted that things weren't so easy for him with his own father, played by the wonderful Roger Dumas. In an ideal world, Robert should have taken over the family vineyard, but the death of his mother plunged them into unspeakable pain, definitively destroying communication between the two of them.

Jacques Gamblin

When I write a script, I forbid myself from thinking about an actor in particular; I don't want my characters to be influenced by a voice, a physique or a manner. And it's disturbing, that encounter with the person who is going to take possession of a role. You think you know a character from head to toe and then suddenly, there they are in flesh and blood in front of you, and they reveal new sides to them that become obvious. Jacques likes talking about his role far upstream and it's a great pleasure for a director to feel that his character will be played with such precision. I really enjoyed directing him. His instinct and his perfectionism, his charm and his elegance form an amazing mix. He's both down to earth and has his head in the clouds at the same time. It's a very inspirational paradox.

RÉMI BEZANÇON

DIRECTOR-SCRIPTWRITER

In development: A HAPPY EVENT

Based on the novel by Elieette Abecassis

Co-scriptwriter: Vanessa Portal

2007 THE FIRST DAY OF THE REST OF YOUR LIFE
With Jacques Gamblin, Zabou Breitman, Deborah François, Marc-André Grondin and Pio Marmai

2004 LOVE IS IN THE AIR
With Vincent Elbaz, Marion Cotillard and Gilles Lellouche

SCRIPTWRITER

UN GRAND VERRE D'EAU SUR LE VOLCAN

Based on the novel by Cécile Krug "Demain Matin si Tout va Bien"

Co-scriptwriter: Vanessa Portal

MALICORNE

A film by Jérôme Le Gris

Co-scriptwriters: Jérôme Le Gris and Xavier Dorison

WOMEN FOR SALE

A film by Jean-Claude Jean

Co-scriptwriter: Jean-Claude Jean



JACQUES GAMBLIN

Robert

2008	BELLAMY by Claude Chabrol	2000	CHILDREN OF THE MARSHLANDS by Jean Becker
2007	THE FIRST DAY OF THE REST OF YOUR LIFE by Rémi Bezançon		<i>Best Actor Award, Cabourg Romantic Film Festival 1999</i>
	A WIDOW AT LAST by Isabelle Mergault		AT THE HEART OF THE LIE by Claude Chabrol
2006	THE TIGER BRIGADES by Jérôme Cornuau	1998	DR. AKAGI by Shohei Imamura
	LES IRRÉDUCTIBLES by Renaud Bertrand	1997	MAUVAIS GENRE by Laurent Benegui
	SERKO by Joël Farges		TENUE CORRECTE EXIGÉE by Philippe Lioret
	IN YOUR WAKE by David Oelhoffen	1996	PÉDALE DOUCE by Gabriel Aghion
	FRAGILE(S) by Martin Valente		<i>César nomination for Best Supporting Actor</i>
2005	HELL by Danis Tanovic		UNE HISTOIRE D'AMOUR À LA CON by Henri-Paul Korchia
2004	HOLY LOLA by Bertrand Tavernier	1995	'TIL DEATH DO US PART by Robert Guediguian
	25 DEGREES IN WINTER by Stéphane Vuillet		AU PETIT MARGUERY by Laurent Benegui
2003	NICKEL AND DIME by Sam Karmann		LES MISÉRABLES by Claude Lelouch
2002	CARNAGES by Delphine Gleize	1994	GIRLS WITH GUNS by Jean-Paul Salomé
	SAFE CONDUCT by Bertrand Tavernier		GOODBYE PRINCESS by Jorge-Paixao da Costa
	<i>Silver Bear 2002 for Best Actor, Berlin International Film Festival</i>	1993	ALL THAT... FOR THIS?! by Claude Lelouch
2001	BELLA CIAO by Stéphane Giusti	1992	THE BEAUTIFUL STORY by Claude Lelouch
	MADEMOISELLE by Philippe Lioret	1990	THERE WERE DAYS... AND MOONS by Claude Lelouch



ZABOU BREITMAN

Marie-Jeanne

2007 THE FIRST DAY OF THE REST OF YOUR LIFE by Rémi Bezançon
 BANCs PUBLICS by Bruno Podalydès
 CROSSFIRE by Claude Michel Rome

2004 THE PERFUME OF THE LADY IN BLACK by Bruno Podalydès

2003 NARCO by Tristan Aurouet & Gilles Lellouche

2002 ALMOST PEACEFUL by Michel Deville

2001 BEAUTIFUL MEMORIES by Zabou Breitman

1999 MY LITTLE BUSINESS by Pierre Jolivet

1998 BLUE AWAY TO AMERICA by Sarah Levy
 LE DOUBLE DE MA MOITIÉ by Yves Amoureux

1997 ÇA RESTE ENTRE NOUS by Martin Lamotte
 THE IDEAL MAN by Xavier Gélin

1996 TENUE CORRECTE EXIGÉE by Philippe Lioret

1992 KITCHEN WITH APARTMENT by Philippe Muryl
 THE CRISIS by Coline Serreau
César nomination for Best Supporting Actress

1991 JUST BEFORE THE STORM by Bruno Herbulot
 MOTHER by Henri Verneuil

1990 CAMPING SAUVAGE by Gérard Jugnot
 THE PROFESSIONAL SECRETS OF DR. APFELGLUCK by Mathias Ledoux
 BLANVAL by Michel Mees
 PAS DE SAMEDI SANS SOLEIL by Gérard Mordillat

1989 PROMOTION CANAPÉ by Didier Kaminka

1988 C'EST LA VIE by Diane Kurys

1987 MOITIÉ MOITIÉ by Paul Boujenah
 LA TRAVESTIE by Yves Boisset
 DANDIN by Roger Planchon

1986 LE BEAUF by Yves Amoureux
 MAKE IT MINE by Pierre Jolivet

1985 ÉTATS D'ÂME by Jacques Fansten
 FOLLOW MY GAZE by Jean Curtelin
 BILLY ZE KICK by Gérard Mordillat
César nomination for Best Female Newcomer

1984 A WOMAN OR TWO by Daniel Vigne

1983 GWENDOLINE by Just Jaeckin

1982 BANZAÏ by Claude Zidi

1981 ELLE VOIT DES NAINS PARTOUT by Jean-Claude Sussfeld

DIRECTION

2008 JE L'AIMAIS

2005 THE MAN OF MY LIFE

2001 BEAUTIFUL MEMORIES
César Award for Best First Film





PIO MARMAÏ

Albert

2007

THE FIRST DAY OF THE REST OF YOUR LIFE by Rémi Bezançon

DÉBORAH FRANÇOIS

Fleur

2007

THE FIRST DAY OF THE REST OF YOUR LIFE by Rémi Bezançon

2006

FEMALE AGENTS by Jean-Paul Salomé

L'ÉTÉ INDIEN by Alain Raoust

RED ANTS by Stephan Carpioux

2005

THE PAGE TURNER by Denis Dercourt

César nomination for Best Female Newcomer

2004

THE CHILD by Luc and Jean-Pierre Dardenne

César nomination for Best Female Newcomer

MARC-ANDRÉ GRONDIN

Raphaël

2007

THE FIRST DAY OF THE REST OF YOUR LIFE by Rémi Bezançon

BOUQUET FINAL (DES FLEURS POUR TOUT LE MONDE) by Michel Delgado

2006

THE BEAUTIFUL BEAST by Karim Hussain

2004

C.R.A.Z.Y. by Jean-Marc Vallée

Best Actor, Jutra Awards

Best Actor, Vancouver Film Critics Circle

1994

LES FLEURS MAGIQUES by Jean-Marc Vallée

1993

LA FÊTE DES ROIS by Marquise Lepage

1991

DE L'AUTRE CÔTÉ DU CŒUR by Suzy Cohen

LA FENÊTRE by Monique Champagne

CAST

Robert	Jacques Gamblin
Marie-Jeanne	Zabou Breitman
Fleur	Déborah François
Raphaël	Marc-André Grondin
Albert	Pio Marmai
Pierre	Roger Dumas
Prune	Cécile Cassel
Eric	Stanley Weber
Clara	Sarah Cohen-Hadria
Moïra	Camille de Pazzis
Sacha	Aymeric Cormerais
Mathias Moreau	Jean-Jacques Vanier
Philippe	Philippe Lefebvre
Dr. Marcaurel	François-Xavier Demaison
White Rasta	Gilles Lellouche
Dog owner	Françoise Brion

CREW

Director and scriptwriter
Producers

Director of photography
Editor
Sound

Music
Set design
Costumes
Production manager
Post-production manager
First assistant director
Casting
Artistic collaboration

Rémi Bezançon
Isabelle Grellat
Eric Altmayer
Nicolas Altmayer
Antoine Monod
Sophie Reine
Eddy Laurent
Olivier Walczak
Anne Gibourg
Emmanuel Croset
Sinclair
Maamar Ech-Cheikh
Marie-Laure Lasson
Thierry Muscat
Patricia Colombat
Jean-Louis Frémont
Maya Serrulla
Vanessa Portal