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Presents



THE HEDGEHOG (LE HERISSON)

Directed by Mona ACHACHE

Freely Inspired by the best-selling novel
« The Elegance of the Hedgehog »
by Muriel Barbery
Editions Gallimard © 2006

Directed by Mona Achache

Starring Josiane Balasko, Togo Igawa and Garance Le Guillermic

View the trailer at: www.thehedgehogmovie.com

National Release date: 8 July 2010

Running time: 100 minutes

Rating: M

Language: French and Japanese with English subtitles

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Synopsis

Renée is the concierge of a grand Parisian apartment building, who meets with society's expectations of what a concierge should be; reliable though totally uncultured. But beneath this façade lies the real Renée: passionate about culture and the arts, and more knowledgeable in many ways than her employers, with their outwardly successful but emotionally void lives.

Meanwhile, several floors up, eleven-year-old Paloma Josse is determined to avoid the pampered and vacuous future laid out for her, and in an effort to show how absurd her life is decides to film the people around her. But unknown to them both, a sudden meeting with their elegant and enigmatic new neighbour, Mr Ozu, will change their lives forever.

The Hedgehog is a moving story about love, life and the beauty of unexpected friendships.



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INTERVIEW WITH MONA ACHACHE

How would you summarize the film?

It's the story of an unusual encounter in a posh Parisian apartment building between Renée, a cantankerous and solitary building superintendent, Paloma, an intelligent and suicidal young girl, and Kauro Ozu, a rich and enigmatic Japanese man.

When and how did you first hear about the book by Muriel Barbery?

I discovered the book when it came out. Shortly before that, I had met the producer Anne-Dominique Toussaint, and had asked her to read a screenplay of mine. She found it interesting but called it a bit of a "downer." She told me she'd love to work with me when I had a story that was a little more fun. Because I really like the concept of book adaptations, I wandered over to the bookstore and started peeking around at the book covers. I wanted to buy "The Elegance of the Hedgehog," but I decided against it because the lines were too long. That very evening, a friend of mine started telling me about this book she had just finished: "The Elegance of the Hedgehog!" She lent it to me, and I read it and called Anne-Dominique. "I found a story!" I told her. She replied: "That's unbelievable. I have it on my nightstand." So she read it, and was just as excited about the book as I was. We called Gallimard (the publisher), and despite the fact that other directors were interested in the rights, we managed to get a meeting with Muriel Barbery. It was because of this meeting that she chose me and granted us the rights.

What about this story touched you?

The absurdity of preconceptions. The magic of improbable encounters...This building reminded me of a ritzier version of the one I grew up in. As a child, I was fascinated by the superimposition, due entirely to chance, of such vastly different lives. But the starting point really was Paloma and Renée. This gruff woman that transforms entirely when she meets the child...And this little girl, so dark and filled with certitudes, who by meeting Renée and Kakuro realizes that life is far more complex and surprising than she thought. I identified completely with both the young girl and the building manager.

When Renée meets Mister Ozu, it almost seems like a modern fairy tale.

The story has all the ingredients of a fairy tale and I tried to shoot it with that in mind. Renée is Cinderella, Paloma is the little fairy, and Mister Ozu is Prince Charming. The love story between Renée and Ozu is charmingly obsolete. The gift, the invitation, the kissing of the hand, the restaurant, and the stroll through the streets...When René receives the scarf as a gift from Mister Ozu, she's as emotional as a teenager on a first date. These three characters are realistic, but at the same time are somewhat removed, timeless, and live outside the norm. I wanted to create a surrounding universe that had some of that same feeling.

For example?

I'd always imagined using an Art Nouveau building because they inspire something somewhat romantic, timeless, poetic, but unmistakably upscale and Parisian. It was my intention to make this building its very own character; coherent with the overall form I had in mind for the film. I wanted to avoid the pitfalls of a bourgeois caricature through the use of a Haussmann-style building. I didn't want this to be a glittering luxury, overflowing with gold and marble. I was going for a more enigmatic atmosphere: Something more somber, more crushing and more offbeat. The story had to remain within the confines of the building, almost like a giant fish bowl. Although I wanted the movie to exist within a realistic context, I also wanted this Hedgehog to be imbued with a touch of dream-like fantasy and poetry.



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What problems did you run into while writing the screenplay?

Some books are more literary than others. "The Elegance of the Hedgehog," is extremely so. The trick in adapting it was to make cinematic what had been literary. In the book, Paloma writes in a diary. In the movie...she films and draws. I didn't want to use a typical and overly ubiquitous voice-over. Paloma's camera was intended to support her voice. As for Renée, I favored her character's silence. I wanted to imply her delicacy rather than to make it audible. The film (much like the book) is a constant back-and-forth between Paloma and Renée's points-of-view. It was important to find the right balance and not to privilege one character over another. They had to exist independently from each other and neither of them could be the other one's foil...

In the book, Paloma's diary is written very ornately. Her style is actually very surprising for a little girl.

That's why I wanted her to film things very seriously. Nowadays, anyone can film using extremely diverse and often wacky tools. I wanted Paloma to use a vintage camera, with her eye glued to the viewfinder, racking focus and not just framing haphazardly with an outstretched video screen. She's a particularly talented girl. I wanted the audience to discover this through her filming and drawing, too. I wanted her imaginary world to be visual.

Does the calendar she's making throughout the film exist in the book?

No. The idea of the calendar - a sort of countdown to her birthday and therefore to her suicide - came rather late. Every day, Paloma draws something in a square, and in the end it forms an intricate fresco where all of her thoughts are kind of summarized. Without trying to be too morbid or explanatory, I wanted to make this desired to die credible (and visual). To me, Renée's death at the end could only be tolerated if there was an understanding that she was derailing Paloma's suicide.

When you were writing the script, were you already thinking of Josiane Balasko for the character of Renée?

Yes, all the while trying not to for fear that she would refuse. But I thought of her the first time I read the book. Because I really like her as an actress, as a woman and I like the choices she makes. The idea of working on rediscovering a lost femininity, with an actress like Josiane Balasko was something that was extremely appealing to me.

How would you define Renée's character?

She's someone who hides how sensitive and delicate she is behind the stereotypical traits one would expect of a building manager. She seeks refuge in solitude because she's afraid of other people's judging gaze. Renée is a woman who puts no effort into her appearance. By hiding and not being seen, she ends up forgetting herself. She's given up on her feminine side and has stifled any remaining maternal characteristics. As the film unfolds, she rediscovers an affinity for other people thanks to Paloma and Kakuro's interest, thereby regaining interest in herself.

How did Josiane Balasko react when she read the script?

She hadn't read the book. When she read the script, she was very direct and gave me lots of comments, not only about Renée's character. I think our first meeting convinced her. For a first film by such a young director, it made sense for us to meet before she could make her decision.

Was she able to enrich the character?

Of course! Every time I watch the film, Josiane fascinates me. She managed to make her encounter with Kakuro credible and not sappy. It was moving, but devoid of pathos. Josiane is a real gift for



directors, even more so for a first film. Not only did she enrich and nourish the character but her presence, her confidence, and her enthusiasm carried me throughout the shoot.

What does Mister Ozu find attractive about her? It's certainly not obvious. She's poorly dressed, cantankerous, badly coiffed, she never smiles...

Mister Ozu doesn't just settle on appearances. He's able to detect in her a delicate spirit that piques his curiosity. He wants to uncover this woman that has never interested anyone and with whom he shares common tastes. He finds her intriguing. It doesn't matter what she does for a living or what she looks like.

The moment Renée's character shift is when he invites her over to dinner and she asks him to use the restroom. She smiles, and the audience is charmed.

When she goes to Kakuro's place, she is so intimidated and so uneasy that her first instinct is to hide. She goes to the bathroom. There, she's brutally confronted with the Japanese world. When she sits on the bowl, music starts to play. When she pushes a button, she's hit with a stream of water. It's a situation that could easily be humiliating, but she decides to laugh about it and tells herself, "Let's do this!" She's found a way out of her shell and she begins to let herself enjoy the pleasures of conversation and the exchanging of little secrets.

Before this scene, when she accepts to go to the hairdresser for the first time in her life, we can sense that something extraordinary is happening although it's completely internalized.

Yes, because it's the first time someone takes care of her or tends to her. Suddenly her femininity - which she'd always been suffocating - reemerges. To me this scene, as anecdotal as it may seem, is very important. The hairdresser asks her, "What would you like? What would be best for you?" By replying: "Hot water," she's allowing someone to do something nice for her. She's accepting pleasure. Josiane is an extraordinary actress. At the beginning of the scene, it looks like she's off to the slaughterhouse, with that very severe look she does so well. We can sense her shyness, her uneasiness, and her resignation. Then, in one sentence, she opens herself up to sensuality.

How did you transform Josiane Balasko into Renée?

In rehearsals, we worked a lot on appearances, which became a roundabout way of talking about Renée's psychology. It was by working on her physical appearance with Didier Lavergne and Cédric Chami (the makeup artist and the hair stylist) that we began to construct her character. No makeup; just a pair of heavy lashes and an unflattering wig. More than anything, I wanted for this transformation to be believable. Meaning I didn't want her to leave the hair salon with any more makeup than when she went in. I wanted her to stay the same, but for her transformation to come from within; from her expression, from the way she relaxes and lets things go. The metamorphosis essentially follows Josiane's acting.

As for Paloma, what did you have in mind when you were searching for a little girl?

A child that wasn't particularly pretty but that had lots of charm. A confident and determined little girl. Not vulnerable. And I don't know why I imaged her as a blond. When I was writing the film, I had just seen "Little Miss Sunshine." The little girl had such a singular outlook - slightly serious and lucid - on the adult world, which is what I was looking for. But physically the character was still very abstract. The casting director showed me footage of over 200 girls. When I saw Garance, I instinctively knew I wanted her and didn't bother to meet any other actors. I asked that they cut her hair, curl it, and give her glasses. And now I realize...Granace/Paloma looks like me! On top of it she has one of my daughters' names! In retrospect, I realize just how much I identified with this little girl. I borrowed heavily from my childhood when I wrote Paloma's character.



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Was it difficult to direct an 11 year-old actor?

No, because I used kids in both of my short films. But mostly because Garance is very talented, particularly at ease, focused, diligent and mature. We had, throughout the shoot, a very tender and complicit rapport. We had fun searching for the character together: her little tics, the way she pushes her glasses up on the tip of her nose, or gets them stuck in her hair, or lowers her chin and looks up. Jean-Pierre Duret (the sound engineer) and I worked a lot on "Paloma's voice," making it deeper and more composed than her own. Before each scene, she would play around, trying to find that voice. She would often ask very appropriate questions about the character. When she was supposed to cry, we would have sobbing contests. I wanted acting to be fun for her, a game, even when she was supposed to say or do things that were rather dark.

Was it hard to find the actor who plays Mister Ozu?

We were looking for someone between 60 and 70 years of age, extremely elegant, and with piercing eyes. Michael Laguens, the casting director, organized three different searches: In France, in Japan, and in England. After my initial meeting with Togo Igawa, I still went to Japan to meet five other actors, but I felt for him the same thing I felt when I met Garance. He looked so much like the Kakuro I had imagined while writing! The fact that he spoke English allowed us to communicate without an interpreter, but he had to learn all of his lines phonetically, which was a massive undertaking for him. I knew we'd be able to rework things in post-production. But for that to work, we had to make sure that his speech wasn't too slow and that his efforts to articulate were not visible as we shot. On top of it all, his Franco-Japanese coach, Sakura Furukata, had to make sure he didn't speak French with an English accent!

How would you define his character?

He's an intellectual but I really tried to keep him and his job as enigmatic as possible. We know that he has a passion for France since he moved to Paris in his thirties. He's curious, respectful, and a good listener. He seeks out Paloma and Renée with a certain determination, which in others might come off as intrusive. But not with him because he does so with such elegance and respect.

Before we talk about supporting roles, let's first talk about...the goldfish. It didn't play such a big part in the book, did it?

It wasn't in it at all! There was only one sentence uttered by Paloma describing how the world reminded her of a fish bowl where adults spent their time bumping into each other like flies on the same window pane. I liked that image a lot and wanted to explore the metaphor. I put the gold fish in the kitchen at first, but little by little, it became a character in its own right. Then I thought that based on her suicidal ideas and her theories about the bowl, that the little girl should do something with this gold fish. In a way, it was her call to action! She thinks she killed it with a pill, and goes to flush it down the toilet. Eventually, it reappears at Renée's place. Just like in the story of the film, it's one person's death that will give the other the will to live. I liked the idea of a little gold fish that dies in one place, and is reborn in another.

Anne Brochet plays Paloma's mother. Wladimir Yordanoff plays her dad. Ariane Ascaride plays Manuela, Renée's friend who loves to bake. What made you think of these particular actors?

As far as Manuela is concerned, I was looking for someone that would form an original pair with Josiane. Ariane quickly became the obvious choice. I liked the idea of bringing those two actors together. I had dreams of Anne Brochet in the role of the mother: Bourgeois, neurotic, and slightly whimsical. I've always been fascinated by this actress. When I was younger, I used to make believe I was the Roxane she played in Cyrano! Wladimir has the elegance and the charisma I wanted in Paul. It's hard for me to recall the precise thought process that brought me to these actors, but I know that all three of them quickly became the obvious choice to me.



Other than the Art-Nouveau architecture of the building, did you have very specific ideas in terms of the set design?

The production designer, Yves Brover, understood that I didn't really want to set the story in a specific place in time. It's 2009, but there are no cell phones, no computers, and no technological ties from the building to the outside world. It's a bubble lost in time. There are no posters in Paloma's room. No brands, and no references to our era. Only drawings and objects. At the same time I didn't want a world that was too stagey or too deliberately aesthetic. I wanted to remain realistic, but with a hint of whimsy. I had an image from "Mary Poppins," in mind. It's the one with the two children who, when they enter their father's enormous bank, seem crushed by the bourgeois conservatism. As abstract as it may be, the memory of this bank was a starting point for the atmosphere I wanted to assign to this building: a realism that was a little unstable, or offbeat.

Is that why you wanted to shoot on a stage?

The building I dreamed of doesn't exist. Anne-Dominique Toussaint understood that it wasn't frivolous, but that it would serve the story. This allowed me to write the script while configuring the layout of the apartments in a very deliberate way. It was very important to me that Ozu's apartment be cast from the same "mold" as Paloma's family's and that they only be distinguishable by the way they were furnished. For the Joss family, I imagined the apartment of a left-wing family that was welcoming, friendly, warm, and with parents that were unapologetically neurotic but not immediately unbearable. I wanted to avoid falling into the cliché of the mean old bourgeoisie, and I didn't want an icy décor.

What about Renée's small building-manager's apartment?

It looks just like her: the main room and its kitchen are like a perfectly impersonal "storefront window" onto the life of a stereotypical Parisian building manager. Not too much, but not too little. And hidden in the back of her office is her library: A room full of warmth, and overflowing with books and trinkets that mean the world to her.

Were your ideas about wardrobe as specific as they were about set design?

Yes. My discussions with Catherine Bouchard about costumes really supplemented my ideas about each of the characters. Just like my discussion with Yves regarding the sets, I often found these exchanges as enlightening as those I had with the actors. For example, we put a lot of work into Renée's outfits. When Kakuro invites her to dinner for the first time, her friend Manuela loans her an haute couture dress. When Renée returns to Kakuro's for the second time, I wanted her to be dressed normally and for him to be wearing a "samué," which is a kind of kimono: They already have some form of intimacy. When Kakuro buys her clothes for their third date, I had first imagined it would be a dress. Catherine convinced me (and she was a thousand percent right!) that Kakuro should give her a pantsuit. The dress felt like a disguise to Renée, and Kakuro sensed that. He wanted to highlight her positives, but not disguise her.

The suit Catherine designed is spot on: It's elegant and feminine, without contradicting the character. And as I had done for the sets and the lighting, I harassed Catherine about colors and costumes: Some grey, some taupe, some brown!

Speaking of which, how much work went into the lighting?

Working with our DP Patirck Blossier was a little particular since we live together. So it's a unique collaboration that's built itself over years, and in the case of The Hedgehog, as early as the scriptwriting stage. I wanted each set to have a different mood, but for them to all fit in a homogenous fashion: For light to enter as if in a cave in Renée's apartment, something a little brighter for the Joss Family, and something soothing and intimate in Kakuro's apartment. Patrick Blossier, Yves Brover and I also worked very hard to make sure there was harmony in the colors; a global tint that existed throughout. I wanted the image to be dense, elegant but not aestheticizing.



It's a simple story so I wanted the overall form to be somewhat sober.

Given what you just said about the sets, the costumes, and the lighting, it seems evident that you had something very specific in mind for the music, too.

Yes. And I also knew what I didn't want! In keeping with the idea of timelessness, I decided not to use any additional music, and only compositions. I feel as though - and especially so after shooting The Hedgehog - for music to be successful, it has to be in tune with the entire film. That really hinges on the good chemistry between the composer and the director. It all happened when I met Gabriel Yared. One is never as theoretical as when they talk about music, but he was able to understand what I wanted. He also took me to places I was a little afraid of going to, and that's great.

What is your favorite memory?

The day Anne-Dominique called me to say, "Merry Christmas! We have the rights to the Hedgehog!" And a year later, when she called me to say, "Merry Christmas! Josiane Balasko read the scripts and wants to meet you!" But I have many other memories...The little morning ritual: Taking my girls to school, riding in the car towards Epinay with Patrick and the directing intern and listening to cheesy music! Arriving at the studio, coffee, croissants, then the quick hour of work that Patrick, the script supervisor, the A.D., and I would get to prepare the day's work before the rest of the crew and the actors arrived. I relished each of these privileged moments. We all lived cut off from the rest of the world in this studio in Epinay for many months. Even our editor, Julia Grégory, set up shop in one of the offices of the studio during the shoot. This created a very intimate atmosphere for the crew that, in my opinion, enriched the film.

In the end, who is the Hedgehog?

I think we're all a little bit of the Hedgehog in life...With more or less elegance!



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INTERVIEW WITH JOSIANE BALASKO

How did you slip into Renée's skin; that peculiar building manager?

Mona and I spent a lot of time working on the makeup, the look, and the rhythm. In the book, Renée is described as "disheveled." She has very thick hair that she barely brushes. I, however, don't have that kind of hair and if you dishevel it, I end up looking a little hip. Which is not at all Renée's type! So I picked out a graying wig and fake eyebrows to tone down my face and give me a stricter look.

But how did you in particular, work with the character?

By instinct. I didn't need to visit a building manager's apartment to act the part. I have to say I've met a few Renée's in real life! I always knew when I wasn't being her. "Watch out," I'd say, "Renée wouldn't speak or act like that!" Her gait was inspired by my mother's, who always walked rather quickly.

What drove you to accept the role?

I hadn't read the book. I only knew that it had been a hit. After having read an early draft of the script, I discussed certain points with Mona over the phone. She said, "OK, I'll do some rewrites." Then after reading the second draft, I was sure I wanted to play Renée and I met with Mona.

How did your first meeting go?

She came to my house and I felt like it was my daughter sitting there in my living room! I think she was a little intimidated. She discussed the characters in a very intelligent way. She's a truly bright young woman, who on top of it has real power of persuasion! I was seduced, and from that point on, the fact that it was her first feature mattered very little.

You are one of the rare actresses in French cinema that allows herself to be transformed, worse yet, to make herself uglier. Do you get a kick out of that?

First of all, it's my job. We all started out like that back at the Splendid Theater; we loved putting on costumes and playing the elderly, or rednecks, or rich snobs, or old shrews...It's not something I find difficult. Quite the opposite. To tell you the truth, I even find it somewhat easier and less stressful than to force myself to fake sexiness or beauty. Often times, people in the street tell me, "Oh, you're so much better looking than on screen." And that's a true compliment because in the end, these movies are only a small part of my life. I've still got the other bigger part: my private life.

How did the shoot go?

Very harmoniously because Mona is very gentle, yet very firm. She knows exactly what she wants and she always asks for it in a way that's courteous and full of good humor. She knows how to listen, and those who listen are the most self-assured. It was a fun shoot, very young and with lots of girls!

What was it like to play opposite a character, Mister Ozu, who has learned his lines phonetically?

Togo Igawa is a very good actor and he was very aware of what the lines really meant. On top of it, he's a very courteous and charming man, just like his character. It was such a pleasure to have him as a partner.

Had you already acted with children?

Rarely. Since I have very few scenes with Paloma, I discovered her when I saw the film. That little girl is wonderful, luminous and has such a strong inner voice.

How did you get along with the other actors?

You know, the director always dictates the mood on a set. If he's tense, anxious, or stressed, we all



become the same way. But Mona wasn't like that at all. Everyone always got along very easily and harmoniously. Especially with Renée's cat. What a wonderful partner! It was a character of its own because I shot a lot with it. The trainer found it at a flea market. Unflappable it was, and unflappable it remained!

If it's not an animal, what is a Hedgehog to you?

Someone who, to protect themselves, rolls up into a ball and shuts everyone out. But it's also someone that, like the animal, is useful. I found the character interesting because in some ways I'm a little like Renée. People don't know who I am because I prefer to hide behind this image of a funny girl.

What were your thoughts after seeing the film for the first time?

First of all, since the film opens with the little girl and I had never seen any of these scenes, I was immediately pulled into the story. Then, when Renée appears, I simply thought: "That's me." Little by little, I managed to distance myself from the character and I just became an audience member. So much so, surprisingly, that at times I felt like I was going to cry. Namely when Renée hugs the little girl. These characters are so human and so rich, just like the book that inspired them, and just like Mona.



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INTERVIEW WITH TOGO IGAWA

How would you describe Kakuro?

He's a man of wit, honest and open. When I got the part, my wife said he reminded her of me! But I don't have his intelligence. That's what allowed me to play him. If he had been too close to me, I wouldn't have been able to.

Is he profoundly Japanese?

One can't ignore his origins and culture, but his empathy and his fundamental honesty make him first and foremost a human being.

How do you explain that he's only truly himself when he's around Paloma or the building manager?

All three of these characters are marginal people of great sensitivity. What unites them is that neither of them conforms to the image society has of them.

During the shoot, did you bring in certain elements to decorate Mister Ozu's apartment, or for the dinner he prepares for Renée?

For the meal, yes. When Mona Achache went to Japan, she was told that Kakuro Ozu would probably make tempura rather than ramen or gyôzas; dishes that are far too ordinary for this character. I was resolutely opposed to this idea. When you've lived abroad for years you often feel like making a very simple meal, because you can't always find all the ingredients you need. In the second draft of the script, tempura was replaced with ramen and gyôza. I was thrilled that Mona shared my point of view!

In the film, Kakuro is always dressed very elegantly. Did you pick out his clothes?

If he looks that way, it's thanks to Catherine Bouchard, the costume designer. The only piece I suggested was the Japanese monk's Samue, which is a kind of short kimono with pants. Kakuro wears it when he watches the Ozu film with Renée.

Your filmography is quite impressive. Had you ever worked with such a young director?

I think that parents always learn from their children! Mona could be my daughter and she's also a very talented director. I was so lucky to be chosen to take part in this film.

How did you meet?

Michel Laguens, the casting director, first met with me alone. I really appreciated how attentive he was to my concerns, especially since I was so nervous at the idea of playing in French, a language that I have no mastery of. He kindly suggested I redo the scene in Japanese. Then Mona arrived and sat in front of me and the official audition began. As soon as I saw her, I was captivated by her beautiful eyes. I forgot my fear and I just acted for them. It was an extraordinary experience.

You speak almost no French, yet they did not dub your voice in the film. How were you able to overcome this difficulty?

Thanks to my intractable coach, Asako Furukata! Without her, I never could have done it.

Did you know who Josiane Balasko was before the shoot?

I knew her name, but I hadn't seen any of her films. When I got the role of Kakuro, I bought several of her DVDs. I was at once terrified by her strong personality and couldn't wait to work with her. I was not disappointed.

Was it easy to work with the young Garance?

On the first day she tried, without much success, to help me with my French lines. I wanted to do the



same for her with her Japanese lines but she wouldn't listen. I lost sleep over it! The next day, her accent was impeccable and she complimented me - in English! - on mine.

What is your favorite memory from the shoot?

Garance's smile.

And the worst?

Eating cold ramen a hundred times in a row.

What marked you the most about the French way of working?

The fact that we could enjoy a full meal every day with good wine and that it was served on a pretty table- cloth, and without having to wait in line! On English sets, they always serve chili con carne or spaghetti that are well beyond al dente, accompanied by overcooked vegetables. As soon as the cook has filled your plate, he barks: "Next!" If we had meals like yours in Great Britain, we wouldn't call it a mess hall...The five-day week was also a non-negligible factor for an old man like me!



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CAST:

Renée Michel	Josiane Balasko
Paloma Josse	Garance Le Guillermic
Kakuro Ozu	Togo Igawa
Solange Josse	Anne Brochet
Manuela Lopez	Ariane Ascaride
Paul Josse	Wladimir Yordanoff
Colombe Josse	Sarah Le Picard
Jean-Pierre	Jean-Luc Porraz
Madame de Broglie	Gisèle Casadesus
Madame Meurisse	Mona Heftré
Tibère	Samuel Achache
La Mère de Tibère	Valérie Karsenti
Le Père de Tibère	Stéphan Wojtowicz

CREW:

Director	Mona Achache
Producer	Anne-Dominique Toussaint
Director of Photography	Patrick Blossier
Composer	Gabriel Tard
Production Designer	Yves Brover
Production Manager	Pascal Ralite
Sound	Jean-Pierre Duret Arnaud Rolland Nicolas Naegelen
Editor	Julia Grégory
Costume Designer	Catherine Bouchard



Makeup	Didier Lavergne
Hair	Cédric Chami
Director of Animated Sequences	Cécile Rousset
1st Assistant Director	Fabrice Camoin
Casting	Michael Laguens
Script Supervisor	Rachel Corlet
Post Production Supervisor	Matthieu Bled
Production Coordinator	Gaël Deledicq
Associate Producers	Romain Le Grand Tarak Ben Ammar

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