

Ce qui me meut presents

Russian Dolls

(LES POUPÉES RUSSES)

ROMAIN DURIS
AUDREY TAUTOU
CÉCILE DE FRANCE
KELLY REILLY
KEVIN BISHOP
EVGUENYA OBRAZTSOVA

A FILM BY CÉDRIC KLAPISCH

WITH IRENE MONTALA LUCY GORDON GARY LOVE AÏSSA MAIGA OLIVIER SALADIN MARTINE DEMARET PIERRE CASSIGNARD
AND CRISTINA BRONDO FEDERICO D'ANNA BARNABY METSCHURAT CHRISTIAN PAGH
SCREENPLAY CEDRIC KLAPISCH PRODUCED BY BRUNO LEVY A FILM BY CEDRIC KLAPISCH

SYNOPSIS

Five years after their riotous adventures in Barcelona, *The Spanish Apartment* team re-unite for a wedding in St Petersburg in this entertaining and romantic sequel.

With their carefree student days behind them, Xavier (Romain Duris), Martine (Audrey Tatou), Wendy (Kelly Reilly) and Isabelle (Cecile de France) are close to 30 and dealing with more weighty career and relationship issues.

Xavier has followed his childhood dream and become a writer. Having completed a novel, he is yet to find a publisher and supports himself through a series of fluffy writing jobs.

He wants to find true love but, unable to make a commitment to just one woman, finds himself entangled in a series of one night stands and brief meaningless encounters.

His lesbian flatmate Isabelle, from the Barcelona days, finds him exasperating. She believes he is looking for perfection that doesn't exist.

His mother thinks he is judgmental and is nervous about introducing him to her new boyfriend.

His ex-girlfriend Martine is now a single mother looking for love. She thinks that he is squandering his writing talent and is hurt by his cavalier attitude to their friendship.

Then Xavier is given the lucrative job of writing a love story for a TV mini-series. A task that should be straightforward becomes a huge challenge as he realises true love is not a subject he knows much about.

He goes to London to write the screenplay with Wendy, another former flat mate from Barcelona. She is now a successful scriptwriter recovering from a disastrous relationship. As she and Xavier work together, an attraction starts to grow.

Then along comes Celia. She is a 24 year old supermodel whose memoirs Xavier is commissioned to ghostwrite. Celia is the perfect woman - beautiful, stylish, wealthy. Any man would be flattered by her attentions and Xavier is no exception...

Xavier divides his time between Paris and London, jobs and women but things come to a head when he visits St Petersburg with Wendy to attend her brother's wedding. When Celia calls to invite him to join her in Moscow, Xavier has to learn that mature relationships involve choices and consequences.

Shot with the same upbeat energy as *The Spanish Apartment*, *Russian Dolls* is a refreshingly unconventional take on the themes of love, relationships and growing up.

RUSSIAN DOLLS OPENS NATIONALLY ON DECEMBER 26

Country of origin:	France
Languages:	French/English/Russian
Running Time:	125 minutes

Interview with Cédric Klapisch

How was the project of Russian Dolls conceived?

After the release of *L'Auberge Espagnole*, I said that I didn't want to make a follow-up. It took some time for me to realize that it could be a good idea! I think that it first started with my feeling for the actors. I wanted to work with Romain Duris, Audrey Tautou, Cécile de France, Kelly Reilly and Kevin Bishop again! And I also wanted to re-experience the pleasure that I had had while shooting *L'Auberge Espagnole*, a pleasure that I had never known before. I was perhaps a little afraid to approach pleasure, thinking that if there was no suffering, there was no quality. With *L'Auberge Espagnole*, I really think I discovered that it's the opposite – the more the enjoyment, the better the quality. I therefore wanted to have that enjoyment again with the actors and technicians that I wanted to work with, but I also wanted to rediscover a style that allowed me a certain freedom in the way of telling a story. In other words, Xavier's rough-draft aspect, and being able to tell a story at random, with Xavier's voice off who says: "I remember that...no, it was rather like that..." And then, six months after the release of *L'Auberge Espagnole* when I decided to make a follow-up, I realized that the film wasn't all that finished. There was room to remake something. I was just afraid of making something that was not at the same level. And starting from the moment when I persuaded myself that I could deepen things and go further, I said to myself that it was worth it.

And when did you find the story's plot?

The film's idea was conceived when we were doing the promotion of *L'Auberge Espagnole* in Saint Petersburg. It was the third time that I went there and I really fell in love with the city. Bruno Levy and I said to each other that, if there were to be a follow-up, it would be good if it happened there. And meanwhile we stumbled onto an event that influenced the film a lot. We saw the back stage of a wedding in a restaurant where the groom was completely drunk in the restroom, while his wife was waiting for him in her wedding dress by the door. Bruno and I thought that it would be funny if William got married in Russia. And everything fell into place. There was simultaneously the city, this wedding, and I added in what Xavier had become at 30 – a single man who's looking for the woman of his life and who has problems with his work. But this little moment of intimacy that we experienced in Saint Petersburg was what really gave me the idea and the desire to make the film.

L'Auberge Espagnole was a film about the post-adolescence of all these young people who discovered life through the Erasmus program in Barcelona. In Russian Dolls, they become a little more responsible... What was the subject that you wanted to deal with?

These are young adults who are between 26 and 30 years old. They are also learning about life, but in the following phase, which is the relationship between making money, having a professional life and also, obviously, finding the ideal person to live with... It's above all a film about love.

You could even say about the couple...

Yes, about the couple and about the relationships of love and of the couple. It shows to what point a couple is not necessarily love, and love is not necessarily a couple. I try to show the difficulties in all that.

As in L'Auberge Espagnole, the story is centered around the character of Xavier. He is still in the rough even if he's starting to live off his writing...

Several things had marked the people in *L'Auberge Espagnole* – there was obviously the European theme approach through Erasmus. But there was also this important moment in life at the end of your studies, when you say to yourself that it's not just because you studied something that you should then live your life in the same direction. There is a kind of saving of your life when you realize your dream. In *L'Auberge Espagnole*, I wanted to be positive about the dream. I wanted to say to people: "Don't let yourself be influenced by all the widespread and joyless talk about life – live your dreams, fulfill your desires". But then I said to myself that I had to do the opposite in *Russian Dolls*. In fact, there are two attitudes in life: to dream and to stop dreaming. Growing up is in part to stop dreaming. On the other hand, it's important not to totally abandon your dream because otherwise you become old before your time, but you also have to know how to live in a world that's possible. Xavier dreamed of writing but writing is not necessarily easy, not necessarily happy all the time. I tried to talk about that while being as sincere as possible.

Xavier is still mixed up on the emotional level. He has a hard time stabilizing himself...

Yes, but he's evolving. If the objective was to speak about love in the film, it was important to speak about it in a modern way. There is a sort of accepted lie on this subject. Few people, women or men, will admit that they went out with several people in their life. But it has become quite common to have had several love stories in life. Today we have to recognize that we are no longer in the situation of "the man or woman of my life" The idea of a unique love is not the same as at the time of romantic literature and, as a result, it's difficult to be romantic while accepting the fact that we've had different love stories in our lives. "How can one fall in love several times in life?" – this question seemed important to me. So, Xavier's mess at the beginning of the film is representative of all these people who are looking for the right person. Few of them find her or him on the first try... Finally, the Truffaut film that inspired me the most for *Russian Dolls* was *The Man Who Loved Women*. Truffaut really succeeded in showing a man who could go from one woman to the next without being either macho, or Don Juan, or at least not in the sense of a conquest. But Xavier is something else in relation to *The Man Who Loved Women*.

Is the film that we see the one that you had in your head?

No. I've understood since *When The Cat's Away* that I'm not someone like Hitchcock who has something in mind and who tries to apply it during the shooting. The shooting is a time of research for me, and I'm searching until the last instants of the film's creation. It's at the end that I discover the film that I've made.

And it's then that I actually discover the things that I had in mind; it's then that I understand the vague concepts or the imaginary objects that have become concrete. I'm a director who directs after the fact.

Most of the actors of L'Auberge Espagnole have become stars... Did you feel an evolution in their way of acting?

Neither Romain, nor Audrey, nor Cécile, nor Kelly were stars at the time of L'Auberge Espagnole. Their status as an actor has changed, but there is also the fact that they have changed as people and as actors, they have more maturity in their acting. They have all worked with other directors, made big films... They have a different aura. For example, Audrey Tautou is not the same either as a person or as an actress... At first, on L'Auberge Espagnole, Cécile had problems with the character of Isabelle, whereas now she has acquired a phenomenal mastery... I have rarely seen people act like that! When you are a director with actors like them, you feel like you have the privilege of driving a racecar – it's impressive!

You know Romain Duris well since you started him out in Good Old Daze (Le Péril Jeune) and have shot several films with him. Can he still manage to surprise you?

What is crazy is that he amazes me more and more. I think that he is much more impressive than in Good Old Daze. At the time he wasn't an actor, he was just a young man who had natural grace. I only had to film him; he was highly cinegenic. Bruno Levy and I had discovered someone that unknowingly had that something in his blood. In While The Cat's Away, I said to myself: "Hey, he's also a good actor"; in Maybe I thought: "He's really good!" In L'Auberge Espagnole, his character was very different than what he had previously played, and I said to myself that he had become a real actor with professional qualities that went beyond what I could have hoped for. In Russian Dolls, it's yet an additional level. After having worked with Jacques Audiard and played Arsène Lupin, he has acquired a monumental know-how, a real professionalism. What is great and very troubling with Romain is that this professionalism doesn't kill his spontaneity, which was his initial quality. The know-how hasn't chased away the naturalness. What is more, there is something else between the two of us – a sort of language that I don't have with anyone else. There is such complicity between us that he knows what I want before I've even finished my sentences.

The shooting took place in Paris, London and Saint Petersburg. That means multiplying the difficulties, because each time you were working with local crews that spoke their own language...

I always knew that to direct an actor well, he has to lose himself, to lose his points of reference, because the objective is to take him elsewhere off the beaten path – to make him avoid his own internal music, his acting ticks. You have to help him see for himself the shadowy zones that he doesn't know. And to do that, you thus have to lose him.

I knew that about the direction of actors, but I hadn't necessarily understood it for myself. In fact, I think that on all my films I'm trying to lose myself! I always try to surprise myself by choosing a subject for the film that is quite different than the previous one. To surprise myself in this case, there was the fact that we went far away geographically, and that because of the foreign languages I arrived at a point where I didn't know where I was anymore. I think that the world that we live in is complex and I try to be a portraitist of this world. As a result, Xavier's character is as mixed up as the world that we live in.

The three destinations (Paris, London, Saint Petersburg) were not therefore always easy to deal with, especially in Russia because we had to use interpreters. For the scene in the kitchen where there is Romain, and English and Russian actors, each one had trouble understanding the other and was obliged to use a translator. We had to have a very scripted text and I forbade everybody any attempt at improvisation, because otherwise nobody could give the next line! I really almost went crazy. Imagine Romain who asks me: "What did you say to Kelly in English when the Russian translator told you what the Russian actor wanted to do in Russian?"

Why the title Russian Dolls?

It was the perfect title! I wanted there to be a relationship with L'Auberge Espagnole, and it is also an expression that has a country in it. At first, Xavier says: "Writing is arranging life's stuff." When you write stories, you need boxes to arrange your ideas. I've always thought that a script was finding the right box to arrange the right desires or the right ideas in. As a writer, Xavier is looking for boxes and, at the same time, is looking for the woman of his life. We put boxes inside other boxes to try to arrange complex feelings. And as he says at the end of the film, the women that he meets are like Russian dolls. There must be one little doll hidden in all these boxes, and that's the one that we're looking for.

All the actors are unanimously in agreement for a third episode...

That's good to know in advance!

And you?

I agree for the same reasons – L'Auberge Espagnole has a beginning and an end, and I wasn't sure about going beyond that end. Now I've outgrown that syndrome and, in five or ten years, why not do a follow-up that uses completely the pleasure of seeing the passage of time. So, I'll wait for time to pass to reconsider this question!



Interview with **Romain Duris**

How did L'Auberge Espagnole change the course of your career?

I have the impression that you need to have a popular success for things to really change... I receive a lot more propositions and a new term is now applied to me: "bankable"! It's great, but it's not my way of functioning.

When you were shooting the film, did you expect such a reception?

I had complete confidence in Cédric, and I said to myself that he would create something good at the editing stage. I didn't expect the movie to make three million admissions, but I knew that there would be an appetite for this story.

When did Cédric talk to you about Russian Dolls?

About a year before the shooting. Cédric wanted us to watch Truffaut's films together, because people were telling him that our relationship resembled the one between Truffaut and Jean-Pierre Léaud. We talked a lot about the characters of Doinel and Xavier, and about the evolution of a film character.

Were you ready to revive the character?

Yes, but to be honest, I was more interested in working with Cédric again than in reviving the role! Maybe I was afraid that this character, in maturing, would become more "normal" (for me, Xavier is offbeat in his way of being, his attitudes, his clumsiness. .) I didn't know how to make him evolve. But of course the idea of a follow-up excited me...

What was your frame of mind when you were reading the script of Russian Dolls?

I wanted to have the pleasure again that I had had on the set of L'Auberge Espagnole – the pleasure of interpreting a different kind of role. If I was apprehensive, it was only in relationship to Xavier. I wondered how Cédric was going to manage to follow this character's path, which he had succeeded in doing in L'Auberge: how to stay close to him while making him live through a thousand stories.

And when you had finished the script?

I adored it! I called Cédric immediately – it was incredible, I found the story crazy, I felt a great freedom, a great freshness! I think that the film is universal in Xavier's internal questioning about love, women, work, his grandfather, his parents. . The film goes farther than L'Auberge Espagnole.

What was it like to meet up with Xavier again?

It was good, magical. From the first day, the sauce came together; the character was there. It's as if L'Auberge Espagnole had been a big preparation.

At the end of L'Auberge Espagnole, we wondered if Xavier was going to be fulfilled by living by his pen... What happens to him in Russian Dolls?

He has temporarily put aside this desire to write a book because he has to earn a living. He is going to be 30 and he's doing odd jobs for TV or for different magazines... he takes these jobs with some distance because he knows very well that that isn't what he wants to do with his life. He puts his dreams on hold. He has a touching way of approaching the subject. I don't want to think that he's disillusioned. He has talent, but it's not time yet for him to feel like a great, talented writer...

In his private life, everything is still a jumble. That's actually the main theme of the movie...

It's true, Xavier is not a hero. He's touching when he gets slapped, when someone tells him his faults, when he gets shaken up... What I like in him is that he has an appetite for things. He has disappointments with the girls, but it's wild how alive he is! I like how Martine, his ex, Isabelle, his best friend, and his conquests all send him packing... and he moves on! He's not someone who has stubborn ideas or principles; he's constantly evolving. He believes each time, that's what is beautiful. Even if he's wrong, it's important that he believed.

In the film, he goes to see Martine, his ex, and has a love affair with a girl that he met in the previous story...

Martine is his conscience. There are people with whom we've had an intimate relationship and with whom we will never be able to cheat. They're sometimes very irritating! And Wendy, who was a very good friend because she resembled Xavier a lot – he's going to fall in love with her. The relationship is strong because there is already mutual respect.

Do you think that Xavier is very representative of young 30-year-olds?

I think that he is quite representative with respect to his questionings about love, work and what he wants to do with his life. Then there's the way in which he approaches things. Personally, he makes me laugh. What gave me the most pleasure was when the sound engineer (the great Cyril Moisson) told me that Xavier made him think of Monsieur Hulot. He has an offbeat side that I like.

How did the gang's reunion in Saint Petersburg go?

It was a little strange. When the group was reunited, it went off in all directions, but in the good sense of the term. We got together in a bar... It was somewhat the same ambiance as in Barcelona. Time had passed, our paths were different, we had changed... but there was a real pleasure in seeing each other again.

Had you kept in touch with some of them?

Yes, with the English people and with Cécile de France.

Does Cédric still manage to surprise you?

He fascinates me when he manages to express in images the craziest feelings and thoughts that a being can have. Our complicity is stronger and stronger. The understanding that we have of each other is amazing. . Sometimes he doesn't have the time to finish his sentence and I understand what he wants to say. I find him more precise, he takes more time to do things, goes more quickly to the essential... He still knows how to make the freshness and the magic resurface in a scene. And then each idea flirts between laughter and emotion, that's rare...

Did you feel a certain pressure on this film?

No. The only pressure I felt was wondering whether I was going to find the same enjoyment, the identification with Xavier. And from the first day, everything just took off. I had the impression that I was keeping my energy for good things, and not getting into the doubts that worry me after a day of shooting. By doing three films in a row and by being on the set every day, I didn't want to leave any room for that.

If Cédric calls you to propose a third adventure?

I'm in.

Interview with Audrey Tautou

Were you up for a new adventure?

Of course! When Cédric asked me if I wanted to be part of the project, I didn't hesitate a second! I had adored the experience of *L'Auberge Espagnole* even if my role was very small.

What did you like in the screenplay of *Russian Dolls*?

It's as if the story had matured at the same time as the characters, it has something more intimate. I think that the characters have gained in depth. The script threw me somewhat off balance because it's really very accurate. It's just like Cédric to capture all the fine points of human beings, their psychology, their youth, their doubts, their complications... There is something so real and concrete that it disturbed me a little!

What has Martine become since *L'Auberge Espagnole*?

She has had a child with a papa who is no longer there. She is trying to untangle the problems in her life. She hasn't lost her bad character or her big mouth, but she is more of a woman, more mature, and has more responsibility as a single mother. Her problems are less naively sentimental than before.

Martine and Xavier seem to play at "I love you, me neither"...

I don't know, but I would have liked it if they had loved each other again! It's a little like that with ex's. Sometimes there's complicity with one that can't exist with another. Martine is someone who always tells the truth to Xavier. She is always honest with him. Even if she's tiresome and says things that aren't very easy to hear, I don't think that that stops Xavier from loving her. But their love has evolved.

It's the first time that you play the role of a mother...

I was delighted to play at being a mama! Amin, the little boy, was really marvelous. I adored our relationship during the shooting and off the set. And also, I'm glad that my roles are getting older along with me.

Was it difficult to work with a child?

What is difficult with a child is to know how to be ready at the right moment. That therefore creates a certain pressure... But little Amin had a destabilizing naturalness.

You are working with Romain Duris again. What kind of actor is he?

He has a real actor's temperament, much intelligence and sensitivity in relation to acting. It's a pleasure to work with him because you are really in the scene. There is no selfishness, no egocentricity. He enjoys doing what he does very much, and you therefore get enjoyment out of working with him.

And what makes it enjoyable to work with Cédric Klapisch?

He is so attentive, sensitive and intelligent, he loves actors enormously. It's a real delight to work with someone who is completely there for you, to take the time to search, to invent, to make mistakes. It's the pleasure of acting, of its subtleties... I feel like Cédric helps me to be livelier, more liberated.

Do you recognize yourself in the love stories of this thirty-year-old generation?

Completely! I won't say that I recognize myself in Martine, who isn't necessarily what I want for myself, but I really think that the doubts that 30-year-olds have are the same as in the movie. We all ask ourselves the same questions concerning the couple, love, meeting people and the difficulties of building something in life. I recognize myself in that. In the film, Isabelle makes a speech to Xavier telling him to stop asking questions. That speech really affected me! I identified a lot with Xavier at that moment.

With your status as an international star, wasn't it a little awkward to accept a supporting role?

Not in a Cédric Klapisch film in any case, that's for sure! No, I like having main roles because you can explore them further, and you spend more time with the director. But I also like participating in an adventure that interests me, even if the role is smaller. Actually, it's not something that I think about, since I see the creation of a film above all as teamwork.

If Cédric asks you to do a third follow-up to the story...

I hope that he'll call me! What I'd like is for Martine to fall in love with Xavier again. I've already spoken to Cédric about it!

Interview with Cécile De France

When did you first hear about Russian Dolls?

At the end of L'Auberge Espagnole, there was no question of a follow-up. When I met Cédric a few months before the shooting, he asked me if I would agree to revive the character of Isabelle. He wanted me to tell him frankly if it interested me. It was cute because he really wondered if I was going to accept. . For me, it was obvious! First of all, I wanted very much to work with Cédric again because it's a sheer joy and because he directs actors magnificently. I also wanted to find Romain, the team, the ambiance of the set again. And I was glad to revive my character and make her evolve. So I said yes without hesitating!

It's Isabelle's character that made you known to the public...

Absolutely! It was with L'Auberge Espagnole that people started to recognize me in the street. Everybody always talked to me about the film. . It's true that the impact was quite enormous in my career, even if professionals are more interested in the variety of roles that I've interpreted than with the film's success or the César that I received.

What is it like to rediscover a character that you have already interpreted?

It's at the same time great and a little stressful... The role of Isabelle is truly a composition. Cédric and I created it together, whether it be the voice, the body or the attitudes... It wasn't easy to find the character again overnight. I had to screen L'Auberge Espagnole again to re-immense myself. But Isabelle has changed a lot, more than Xavier.

And what has she become?

She is working in the stock exchange world, has quite a bit of money and is still slightly ahead of Xavier. That's why she gives him a lot of advice. They are still friends and have real discussions. Since she is his confidant, they can talk about things without it being a problem. Sometimes she puts him in his place by telling him that life isn't a fairy tale, that he should stop fantasizing about a princess and mature a little. And then, they still have a common interest – girls! It's great to resume this relationship with Romain. While reading the script, I was afraid of losing this complicity and worried that Cédric hadn't deepened it. Luckily, he really made it evolve... I am always afraid of falling into caricature with Isabelle, but I know that Cédric is there to refocus me.

What did you think of the script?

I adored it! I read it twice and cried each time. It's really very moving. As always with Cédric, it's about the small things of life. He is a great observer and I think that everyone will recognize themselves in one of the situations. He has his own particular way of treating reality by putting in poetry and fantasy. There is accuracy in the emotion, truth in the human feelings. The film deals with thirty-year-olds who are looking for love and with the place that they occupy in society. L'Auberge Espagnole was about post-adoles-

cence; here it is a matter of young adults confronted with real responsibilities in life. There are all the problems that you get hit with and that you have come to terms with. But it's never moralizing. It's just sincere...

Did you feel a change, an evolution in Cédric's directing?

No, he still directs actors just as well. We rehearse a lot with him. As with L'Auberge Espagnole, Romain and I often exchanged our roles during rehearsals. On the set of L'Auberge for example, for the scene where Isabelle teaches Xavier how he should act with a girl, Cédric asked Romain to show me what he would do. On Russian Dolls, for the scene at the grandfather's, Cédric asked Romain to put on my dress. He said to me: "Watch him imitate a girl", since Isabelle is very masculine and must act like a girl. I got a lot of inspiration from his masculinity. With Cédric, there is real work in finding a character's accuracy, especially with the body. That interests me a lot because I work on a role physically first. The psychology comes naturally afterwards.

How did the reunion go with the other members of the team in Saint Petersburg?

It was great! There was such a group spirit on L'Auberge. . It was very moving to see them again. We all went out a lot together... Everyone agreed to come back, even those who had less important roles. They were there with the same enthusiasm and the same energy, just for the pleasure of being together and because we all love Cédric!

Tell us about your complicity with Romain Duris...

I admire Romain for his acting capabilities. He is really a very good actor. It's especially apparent during rehearsals, at the time when we're searching for things. And we also have just as great a complicity in life as in the film. We're pals and that's useful to us in our scenes. I hope that it will be felt on screen.

What impression did the film leave you with?

I was very moved. The film is more beautiful than the script. It's true that a script from Cédric is never really complete, because he writes or rewrites a lot of scenes during the shooting. For example, for the scene where I explain to the grandfather what I do for a living, I met a woman who works on the stock exchange. I asked her to describe her work and I told everything to Cédric. He was inspired for my text. I also loved the music, the poetry, the editing... I think that there is the same atmosphere as in L'Auberge Espagnole.

Are you ready for a third adventure?

I look forward to it! It means a lot to me. There is a real unanimous desire on the part of everyone...

Interview with **Kelly Reilly**

What did you get out of L'Auberge Espagnole?

Plenty of new people in my life... the beginning of a huge adventure... Our characters were dropped in the middle of Barcelona with all the situations that that could bring. And we found ourselves in the same situation as them, without really knowing each other. We all came from different countries and we had to get to know each other, to adapt to a foreign city and to communicate and get beyond the language handicap, just like the characters that we embodied – which is actually one of the main themes of the film. The experience was incredibly enriching for me, and I adored immersing myself in this new culture. It was fun, and I personally matured during this film.

What did the film do for your career?

I was very busy afterwards! I worked a lot at home in London. I acted in a play with Matthew Perry and shot a film with Johnny Depp. I can't complain! I'm in a period of my life where I'm overflowing with projects.

What was your reaction when Cédric Klapisch proposed making this sequel?

I said yes without any hesitation! I wanted to know what happened to Wendy, my character, and since I felt responsible for her, I wanted to play her again and to help her evolve. And when Cédric called to tell me the story, I said to him: "When do we start? Where? You name the day!" Cédric is an incredible director. He improved my acting skills. Each new scene with him is a challenge and a surprise. It's never what you expect to happen that happens, but five other things!

What did you think of the script?

I adore this script. And I only read a translation, which was a little frustrating because I didn't have Cédric's exact words. Then when we were shooting, I clearly saw the difference between the translation and Cédric's ideas. I could feel all the subtlety and the underlying ideas much more, plus the humor, the lightness and the notion that Cédric has of ideal love, how the hero is looking for this love. He is never sentimental; he always wants to be realistic with his characters and hits just where it hurts. In short, I'm a fan!

What happens to Wendy in the film?

We meet up with Wendy three years later. After Barcelona, she returned to London where she became a writer. She's an independent young woman, stronger than before. She's more relaxed than she was in L'Auberge Espagnole. I think that she has really become an adult. She isn't apprehensive about traveling in the world anymore. On the other hand, she's living alone and her love life is a little chaotic, because she always chooses men who aren't right for her. Then Xavier resurfaces, and since they're friends, she doesn't see that they could perhaps form a couple. She always thought that he wasn't really interested

in her. In L'Auberge Espagnole, they developed some strong feelings for each other but she thought that she wasn't his type. Here they fall in love and struggle, well mainly he struggles, to make the fantasy of this love become concrete. In a way, she is giving him a lesson in love.

What was the biggest pleasure you had in playing Wendy again?

It was an enormous pleasure, truly enormous. I know all the characters and I was more ready than I've ever been, since I was completely prepared to replay this role. It was like finding myself in kindergarten where everything is possible! I had so many ideas about how to play my character, how to do this or that scene. I also really wanted to see Romain again. He's a brilliant actor; he has such an intelligent vision of the film, of cinema and of his work as an actor. It was great to act with him again.

You know that Romain is a star in France...

That's what he tells me! That's he's a star worldwide!!! He may be a star, but for me he's my Romain! It was wonderful to see him again. But I was very happy to see all the other actors and all the film's crew. On the set, everybody was on an equal footing.

How did the reunion take place in concrete terms?

It was crazy! First I met with Cédric, Romain and Bruno Levy in London. It was like we had seen each other yesterday. I saw all the others in Saint Petersburg. Once we were reunited, we all went out to dinner together, and it was tough to ask each other: "So, what have you been doing for the last three years?" In fact, we're just the same, only three years older. It's not easy to sum up three years of one's life!

Why didn't you stay in contact with them during these three years?

I was very busy, but this time I've decided to make a little effort!

Do you think that Cédric has changed?

I think that he has more confidence in himself as a director. Or maybe it's me who has more confidence in myself as an actress! In any case, our relationship has matured. We had gone beyond the phase of discovering the other. I had absolute trust in him this time, whereas during L'Auberge Espagnole, to be honest, I had no idea what I was doing! I wasn't at all sure of what I could express and I just hoped that the right things would come out of me. On Russian Dolls, I have the impression that I was listening to his direction more and I tried to do the best that I could.

What do you expect from this film?

I hope that it will do as well as the first! And in England too, where the first film's release was too cautious, though it had worked enormously well across the rest of Europe.

Would you be up for a third adventure?

Completely! Without hesitation! I feel very lucky to have met Cédric and to have made two movies with him. And I would be even luckier to make a third one!

Interview with Kevin Bishop

What did L'Auberge Espagnole bring you?

It was my first real cinema experience in Europe. I had the opportunity to speak several languages in the film, to work with a European cast in a relaxed atmosphere. It was an incredible experience!

And what have you done since?

I've made a few movies, including one in Barcelona with Ventura Pons that's called Food of Love.

What was your reaction when Cédric Klapisch asked you to make the follow-up to L'Auberge Espagnole?

I was very surprised because I was in the United States at the time. I said to myself: "Cédric wants to work with you a second time. ." What a relief! It was really great – he didn't detest me! At the beginning, I thought that he was calling me for a completely different film. When I understood that it was the follow-up to L'Auberge Espagnole, I was very happy. And what pleased me was that the character was different this time. William had evolved – it was interesting.

What was your reaction on reading the script?

It was brilliant! I prefer this story to the first. This one seems much more romantic to me. I like it very much... I should add that the first time I saw L'Auberge Espagnole, it was in French and I don't speak a word of French!

It's thanks to you that the whole gang is reunited in Saint Petersburg...

Yes, I know. William's life has changed a lot since Barcelona. He is completely the opposite! At the time, he was young, he didn't know what he wanted to do... He was totally disorganized and lived from day to day. The audience of L'Auberge Espagnole, above all the fans, may perhaps be surprised to see a more mature William, with responsibilities! But it will be a pleasant surprise. He is really very different.

What happens to him in this story?

He's going to marry a young Russian girl and learn a new language. And not an easy one since he's learning Russian! For someone like him, it's a revolution. It's incredible the things that you can do for love... William is very much in love with this girl – it's a good reason to learn another language!

Has he stayed friends with Xavier?

Yes, he runs into him by chance in Paris and tells him his life story. They are still friends.

How did the shooting go?

In Barcelona, there was an energy that emanated from the place. It was becoming super trendy to live

there. When I finished shooting, all my friends talked about it and wanted to go there! In Saint Petersburg, it was the same thing. That city is going to take off! The mood was warm, the people were happy to be there, to make the movie, to do plenty of things, to go to the clubs and the bars... There was a very nice atmosphere. It was really exciting!

How did the reunion with the team go?

It was great! But I hadn't really lost touch with them. We saw each other occasionally. I saw Christina in Barcelona, Kelly in London, Romain and Cécile in Paris... I stayed in contact with Cédric too; we see each other once in a while in London. . . Actually, it wasn't as if we hadn't seen each other at all in three years. When we all got together in Saint Petersburg, I said: "Let's go have a drink in this bar I know! " We went out near the hotel. Since we were in Russia, it had to be vodka and... we drank quite a bit! Afterwards, we all ended up in my room... That's how we celebrated our reunion!

What do you expect of this follow-up?

I never know what to expect in the end... I think that Cédric knows exactly what he wants and I hope that the film will work. I was so pleased with the first one... I have complete confidence in Cédric!

Do you think that Cédric has changed?

In three years, we've all changed a lot, starting with me, but him. Yes, maybe a little since the last time! I hadn't actually thought about it but now that I do, he's changed quite a bit... The last time it was "we'll see what we get" Now he knows us well and knows the characters by heart, he's much more precise as a result. He knows exactly what he expects from us.

What can you say about Romain?

I don't want to talk about him! He's brilliant! It's really nice to work with him again. We had so much fun on the set of L'Auberge that we wondered what we could do to work more often together... It's bizarre because he's French and I'm English, and yet we have a very similar sense of humor! I go to see his films and I like him very much as an actor, and this time I find him even better than the last time. But it's also a pleasure to be with Cécile, Kelly and all the others again.

If Cédric asks you to make a third adventure?

Let's say that if the price is right, maybe we could discuss it. Of course I would say yes! When I heard about this second part, I was so happy... I didn't have any hesitation. I really like this atmosphere. It's unique. Working with this team is one of my best memories in life, so I would love it if there were a follow-up!

Filmography Cédric Klapisch

- 2004 **RUSSIAN DOLLS** (LES POUPÉES RUSSES)
Production: CE QUI ME MEUT
with Romain DURIS, Audrey TAUTOU, Cécile DE FRANCE
- 2001 **NOT FOR OR AGAINST** (NI POUR, NI CONTRE, BIEN AU CONTRAIRE)
Production: VERTIGO PRODUCTION with Marie GILLAIN, Vincent ELBAZ.
- 2001 **L'AUBERGE ESPAGNOLE**
Production: CE QUI ME MEUT
with Romain DURIS, Judith GODRECHE, Cécile DE FRANCE
- 1999 **MAYBE** (PEUT-ÊTRE)
Production: VERTIGO
with Jean-Paul BELMONDO, Romain DURIS and Géraldine PAILHAS
- 1998 Operation "Campaign against SIDA" (Ministry of Health)
LE RAMONEUR DES LILAS – Short film – Production: CE QUI ME MEUT
- 1996 **FAMILY RESEMBLANCES** (UN AIR DE FAMILLE)
Production: TELEMA
with Jean-Pierre BACRI, Jean-Pierre DAROUSSIN and Agnès JAOUI
- 1995 **WHEN THE CAT'S AWAY** (CHACUN CHERCHE SON CHAT)
Production: VERTIGO with Garance CLAVEL, Zinedine SOUALEM and Olivier PY
- 1994 Operation "3,000 Scenarios to Combat a Virus" (Campaign against SIDA)
Direction of short films LE POISSON ROUGE and LA CHAMBRE
- 1993 **GOOD OLD DAZE** (LE PÉRIL JEUNE)
Production: VERTIGO with Vincent ELBAZ, Romain DURIS
Grand Prize at the Chamrousse Festival, FIPA d'Or in 1993
- 1991 **LITTLE NOTHING** (RIENS DU TOUT)
Production: LAZENNEC with Fabrice LUCCHINI
César nomination in 1992
- 1990 **MAASSAITIS** – Documentary
Broadcast on Canal +
- 1989 **CE QUI ME MEUT** – Short film (shot on 35 mm)
Awards at Cannes (Perspectives), Clermont-Ferrand (Special Jury Award), Berlin (Humor Award),
Chamrousse (Grand Prize), César Nomination in 1990
Broadcast on Canal +, la Sept and FR3
- 1986 **IN TRANSIT** – Short film
Given awards at the festivals in Lille, Grenoble and Clermont-Ferrand
- 1983 - 1985: New York.
12 short films as Director of Photography
Director of:
GLAMOUR TOUJOURS (5 min.)
UN, DEUX, TROIS, MAMBO (4 min.)
JACK LE VOYEUR (10 min.)

Filmography **R**omain Duris

CINEMA

- 2004 **RUSSIAN DOLLS** (LES POUPÉES RUSSES) by Cédric KLAPISCH
 2004 **DE BATTRE MON COEUR S'EST ARRÊTÉ** by Jacques AUDIARD
 2003 **ARSÈNE LUPIN** by Jean-Paul SALOMÉ
 2003 **EXILES** (EXILS) by Tony GATLIF
 2003 **OSMOSIS** (OSMOSE) by Raphaël FEJTO
 2002 **NO BIG DEAL** (PAS SI GRAVE) by Bernard RAPP
 2002 **LE DIVORCE** by James IVORY
 2002 **ADOLPHE** by Benoit JACQUOT
 2001 **SEVENTEEN TIMES CECILE CASSARD** (17 FOIS CÉCILE CASSARD) by Christophe HONORÉ
 2001 **L'AUBERGE ESPAGNOLE** by Cédric KLAPISCH
 2000 **C.Q.** by Roman COPPOLA
 2000 **SCHIMKENT HOTEL** by Charles de MEAUX
 2000 **BEING LIGHT** by Jean-Marc BARR/Pascal ARNOLD
 2000 **TOM THUMB** (LE PETIT POUCKET) by Olivier DAHAN
 1999 **MAYBE** (PEUT-ÊTRE) by Cédric KLAPISCH
 1998 **LES KIDNAPPEURS** by Graham GUIT
 1998 **LA CIGOGNE** by Tony GATLIF
 1997 **ALREADY DEAD** (DÉJÀ MORT) by Olivier DAHAN
 1997 **THE CRAZY STRANGER** (GADJO DILO) by Tony GATLIF
 1997 **DOBERMANN** by Jan KOUNEN
 1996 **WHEN THE CAT'S AWAY** (CHACUN CHERCHE SON CHAT) by Cédric KLAPISCH
 1996 **MÉMOIRE D'UN JEUNE CON** by Patrick AURIGNAC
 1994 **GOOD OLD DAZE** (LE PÉRIL JEUNE) by Cédric KLAPISCH
 FIPA d'Or Grand Prize at Chamrousse 1994
 Coup de Cœur Award at Festival Paris 1994
MADemoiselle PERSONNE by Pascale BAILLY

Filmography **A**udrey Tautou

CINEMA

- 2004 **RUSSIAN DOLLS** (LES POUPÉES RUSSES) by Cédric KLAPISCH
 2004 **A VERY LONG ENGAGEMENT** (UN LONG DIMANCHE DE FIANÇAILLES) by Jean-Pierre JEUNET
 12 César Nominations in 2005, including Best Actress
 2003 **NOT ON THE LIPS** (PAS SUR LA BOUCHE) by Alain RESNAIS
 2003 **HAPPY END** (NOWHERE TO GO BUT UP) by Amos KOLLEK
 2002 **DIRTY PRETTY THINGS** by Stephen FREARS
 2002 **L'AUBERGE ESPAGNOLE** by Cédric KLAPISCH
 2002 **HE LOVES ME... HE LOVES ME NOT** (À LA FOLIE...PAS DU TOUT) by Laetitia COLOMBANI
 2002 **LOST SEAMEN** (LES MARINS PERDUS) by Claire DEVERS
 2001 **GOD IS GREAT, I'M NOT** (DIEU EST GRAND, JE SUIS TOUTE PETITE) by Pascale BAILLY
 2001 **AMÉLIE** (LE FABULEUX DESTIN D'AMÉLIE POULAIN) by Jean-Pierre JEUNET
 Best Actress Nomination at the British Awards 2001
 César Nomination for Best Actress 2002
 Lumière de Paris Award for Best Actress 2002
 Béliet d'Or (National Critics and Press Award of Moscow) 2002 for Best Actress in a Foreign Film
 2001 **HAPPENSTANCE** (LE BATTEMENT D'AILES DU PAPILLON) by Laurent FIRODE
 2000 **THE LIBERTINE** (LE LIBERTIN) by Gabriel AGHION
 2000 **MARRY ME** (ÉPOUSE-MOI) by Harriet MARIN
 1999 **VENUS BEAUTY INSTITUTE** (VÉNUS BEAUTÉ) by Tonie MARSHALL
 César Award 2000 for Best Female Newcomer
 Lumière de Paris Award 2000 for Best Female Newcomer
 1999 **PRETTY DEVILS** (VOYOUS, VOYELLES) by Serge MEYNARD

Filmography Cécile De France

CINEMA

- 2005 **FAUTEUILS D'ORCHESTRE** by Danièle THOMPSON
- 2004 **RUSSIAN DOLLS** (LES POUPÉES RUSSES) by Cédric KLAPISCH
- 2003 **AROUND THE WORLD IN 80 DAYS** by Frank CORACI
- 2003 **SWITCHBLADE ROMANCE** (HAUTE TENSION) by Alexandre AJA
- 2003 **I, CESAR** (MOI CÉSAR 10 ANS 1/2, 1M39) by Richard BERRY
- 2003 **LA CONFIANCE RÈGNE** by Étienne CHATILIEZ
- 2002 **L'AUBERGE ESPAGNOLE** by Cédric KLAPISCH
César Award for Best Female Newcomer 2003
- 2002 **A + POLLUX** by Luc PAGES
- 2002 **KAENA: THE PROPHECY** (KAENA, LA PROPHÉTIE) – Animated feature
- 2001 **IRÈNE** by Ivan CALBERAC
- 2000 **PETITES JOIES LOINTAINES** by Marco NICOLETTI
- 2000 **L'ART (DÉLICAT) DE LA SÉDUCTION** by Richard BERRY
- 1999 **TOUTES LES NUITS** by Eugène GREEN

Filmography Kelly Reilly

CINEMA

- 2005 **MY BOY** by Robert QUINN
- 2005 **MRS. HENDERSON PRESENTS** by Stephen FREARS
- 2005 **PRIDE AND PREJUDICE** by Joe WRIGHT
- 2004 **RUSSIAN DOLLS** (LES POUPÉES RUSSES) by Cédric KLAPISCH
- 2003 **DEAD BODIES** by Robert QUINN
- 2002 **L'AUBERGE ESPAGNOLE** by Cédric KLAPISCH
- 2001 **LAST ORDERS** by Fred SCHEPISI
- 2001 **STARCHED** by Cath LE COUTEUR
- 2000 **PEACHES** by Nick GROSSO
- 2000 **MAYBE BABY** by Ben ELTON

Short Cast List

ROLE	ACTOR
Xavier	Romain DURIS
Martine	Audrey TAUTOU
Isabelle	Cécile DE FRANCE
Wendy	Kelly REILLY
William	Kevin BISHOP
Natacha	Evgenia OBRAZTSOVA
Célia Shelton	Lucy GORDON
Neus	Irène MONTALA
Kassia	Aïssa MAIGA
Soledad	Cristina BRONDO
Alessandro	Fédérico D'ANNA
Tobias	Barnaby METSCHURAT
Lars	Christian PAGH
Caroline	Sophie BARBE
Juliette	Julie DURAND
Platane	Pierre CASSIGNARD
Xavier's mother	Martine DEMARET
Gérard	Olivier SALADIN
Xavier's grandfather	Pierre COHEN VICTOR
Mr. Boubaker	Zinedine SOUALEM

Short Crew List

DIRECTION

Director	Cédric KLAPISCH
1st assistant director	Eric PUJOL
Casting / extras casting	Jeanne MILLET
Extras casting	Christophe ISTIER
Continuity	Barbara CONSTANTINE
Making of	Lola DOILLON
Original music	Loïc DURY / Laurent LEVESQUE
Special effects	Sébastien CAUDRON

PRODUCTION

Production manager	Jacques ROYER
Accountant	Géraldine TOITOT
Production secretary	Séverine GUIGNARD

Ce qui me meut motion picture

Producer	Bruno LEVY
Production coordinator	Saga BLANCHARD
Production assistant	Judith LIONNET

COORDINATION

General studio manager	Antoine THERON
Assistant studio manager	Anne FERIGNAC

IMAGE

Director of photography	Dominique COLIN
1st assistant director of photography	Galatée POLITIS
Set photographer	Jérôme PLON

LIGHTING / GRIPS

Chief electrician	Olivier BERQUET
Head grip	Michel DECHAUD

SOUND

Sound engineer	Cyril MOISSON
Chief sound editor	Stéphane BRUNCLAIR
Sound mixer	Dominique DALMASSO

SETS

Production designer	Marie CHEMINAL
1st assistant production designer	Florian SANSON
Set dresser	Stéphanie GUITARD
Props	Christophe PERRUCHI

HAIR / MAKEUP / COSTUMES

Chief costume designer	Anne SCHOTTE
Chief makeup artist	Judith GAYO
Chief hairdresser	Jane MILON

IMAGE EDITING

Chief editor	Francine SANDBERG
--------------	-------------------