

Warner Independent Pictures

# A VERY LONG ENGAGEMENT

*Production Information*

Running Time: 2 hours 13 Minutes  
Rated: R, For Violence and sexuality  
Reels: 7  
Aspect Ratio: 2:35  
Flat or Scope: Scope  
Sound: Quad format

## **A VERY LONG ENGAGEMENT**

From the director and star of *Amélie* (Jean-Pierre Jeunet and Audrey Tautou) comes a very different love story: A VERY LONG ENGAGEMENT. Based on the acclaimed novel by Sebastien Japrisot, the adapted screenplay was written by Jeunet & Guillaume Laurant.

As World War I draws to an end, a young French woman's greatest fight is about to begin. Mathilde has received word that her fiancé Manech is one of five wounded soldiers who have been court-martialed and pushed out into the no-man's land between the French and German armies... and almost certain death.

Unwilling to accept that her beloved Manech is lost to her forever, Mathilde embarks on an extraordinary journey to discover the fate of her lover. At each turn, she receives a different heartbreaking variation on how Manech must have spent those last days, those last moments. Still, she never gets discouraged.

*If Manech were dead, Mathilde would know.*

With a steadfast faith, strengthened by hope and a stubbornly cheerful disposition, Mathilde follows her investigation to its conclusion, convincing those who might help her and ignoring those who will not. As she draws closer to the truth about the five unfortunate soldiers and their brutal punishment, she is drawn deeper into the horrors of war and the indelible marks it leaves on those whose lives it has touched.

A VERY LONG ENGAGEMENT stars Audrey Tautou, Gaspard Ulliel, Jean-Pierre Becker, Dominique Bettenfeld, Clovis Cornillac, Marion Cotillard, Jean-Pierre Darroussin, Julie Depardieu, Jean-Claude Dreyfus, André Dussollier, Ticky Holgado, Tcheky Karyo, Jérôme Kircher, Denis Lavant, Chantal Neuwirth, Dominique Pinon, Jean-Paul Rouve and Michel Vuillermoz.

Directed by Jean-Pierre Jeunet, from a screenplay adapted by Jeunet and Guillaume Laurant, with dialogue by Laurant, the film was shot by Bruno Delbonnel, A.F.C. Aline Bonetto served as set designer; Madeline Fontaine as Costume Designer. The film was edited by Herve Schneid, A.C.E. Music by Angelo Badalamenti.

Warner Independent Pictures will release the film in New York and Los Angeles on NOVEMBER 26, 2004

### ABOUT THE PRODUCTION

*Once upon a time, there were five French soldiers who had gone off to war, because that's the way of the world.*

-- Sébastien Japrisot, *A Very Long Engagement*

One of the most ambitious and unusual projects in French cinema, A VERY LONG ENGAGEMENT is the realization of a 10-year-old dream for director Jean-Pierre Jeunet. Upon reading Sébastien Japrisot's novel in 1991, Jeunet was thoroughly enthralled by the extraordinary love story – and its heroine Mathilde – and dreamt of adapting it for the screen.

“The first time I opened it, I couldn't put it down until I'd finished it,” he recounts. “First, it's a very, very lovely, strong and original story about this young woman who refuses to accept that her lover's dead, despite all the evidence. Second, I found many of my own preoccupations and interests in it, like the 1914-18 War and Paris in the 20s. A blend of innocence and fantasy impregnates the whole period despite the gravity of events.”

Jeunet found the main character's determination to be especially compelling. Says Jeunet, “It all comes down to that. The epigraph to Japrisot's book is a quote from Lewis Carroll's *Alice in Wonderland*...The ability that some have to see what others can't see or, more importantly, to not look at what all the world sees, is something that moves me deeply. Mathilde is deeply convinced she is right, despite what everyone else thinks. She finds herself alone against the world. And even if she has moments of doubt, she finds the strength to convince the others and win them over. I deeply understand this ferocious willpower and obstinacy. It's similar to someone who wants to make films but comes from a background that completely discourages it.”

At the time, Jeunet had just shot his first feature *Delicatessen*. When the relatively unknown director learned that Warner held the rights to the book, he put this particular dream on hold, continuing on his own wildly imaginative path as a filmmaker.

Ten years later, the worldwide success of *Amélie* had definitely altered his situation. Jeunet learned that Warner still held the rights and now planned to make a film of the story. His desire

to adapt Japrisot's book was rekindled and his passion for the project had, in fact, become even more pronounced since he had finally met the ideal actress for the part of Mathilde: Audrey Tautou.

“When I first read the book, I wondered who could play Mathilde but couldn't think of anyone. When I met Audrey I immediately thought, ‘Here's Mathilde, standing right in front of me.’” On the evening of the Oscars® ceremony (where *Amélie* was nominated for Best Foreign Film, Best Screenplay, Best Photography and Best Art Direction), he asked his Amélie if she would like to do another film with him. She replied: “Sure, if it's with the same crew!” This only convinced Jeunet all the more. He resolved that *A Very Long Engagement* would be shot in France, in French and with French actors and French crew. Warner accepted. Gaining 35% of its funding from Warner French and International distribution and video, the film would be produced by 2003 Productions – a French production company created by Francis Boespflug, in which Warner holds a minority capital interest. The two companies had already co-produced two films: Josiane Balasko's *L'ex-femme de ma vie* and Charles Nemes' *Le Carton*. Thus, the dream began the process of becoming reality.

While funding was being organized, the director began adapting the novel, collaborating with *Amélie* scriptwriter, Guillaume Laurant. “It's a breathless novel,” comments Laurant. “Japrisot's way of carrying us along right to the end is really captivating...[We were primarily concerned with] capturing the subtle balance between this light-filled love story and its horrific context. What's so beautiful about *A Very Long Engagement* is that the heroine's tenacity, strength of will and faith transcend the horrors of war.”

Jeunet and Laurant worked tirelessly to uncover the simple story to be found at the very core of the sweeping novel, in order to keep the ambitious project focused on the heroine's journey throughout the film. “Our first task was to take this ultra-sophisticated machine apart, like dismantling an engine into its separate components to see how it works,” Jeunet explains.

Laurant elaborates, “First we worked together to agree on what had to be kept and what discarded and decide upon a structure. Then Jean-Pierre wrote a 30-page synopsis. On the basis of that, I wrote a first version of the script. After that, it was a constant to-and-fro between myself and Jean-Pierre until we came up with a final version. I really enjoyed working with Jean-Pierre because of his constant concern for simplicity and efficiency.”

In adapting the novel, the writers also had to make some difficult decisions in creating a more cinematic version of the story. In particular, Jeunet and Laurant had to find a way to translate the epistolary parts of the book into the immediacy of film. While a classic literary device, the use of letters sent and received by Mathilde in the course of her inquiry can be particularly difficult to adapt.

“We kept some letters but poeticized them visually,” says Jeunet. “And we transformed many into actual meetings between Mathilde and the other person. In movies, you really need a little more efficiency and spectacle without going over the top. I also took the opportunity (I couldn't resist) to introduce a few of my personal ideas along the way. Let's say that Mathilde is a bit more active in the film and spends less time reading than in the book.”

The writers also made another difficult decision to alter another important aspect of the book. They decided that Mathilde would not be in a wheelchair but, as a victim of poliomyelitis, she would limp. “In the novel, the reader ends up forgetting about the wheelchair,” notes Jeunet, “however, on screen...it would end up being too heavy. It would also have been cumbersome in terms of the production, and I wanted to be as free as possible.”

Together, director and screenwriter polished the script over several months. “Our work was very different from that on *Amélie*,” says Laurant. “*Amélie* was a completely original script. Jean-Pierre and I threw our ideas onto the table and constructed the film from there. Here, we started with a defined story, with twists and turns and genuine intrigue. Our starting point was specific characters that evolve and have emotions.”

All this writing work took place with Sébastien Japrisot’s blessing. Jeunet had explained to him what he was going to do. “Unfortunately, I didn’t have time to meet him,” says Jeunet. “When we spoke, he said, ‘Now it’s your baby. Do it as you see fit. But come and see me after you’ve finished.’ Alas, he died a week before the script was finished. I was sad about that.”

Along the way, Jeunet and Laurant did an enormous amount of research, reading novels and period accounts. Jeunet’s childhood fascination with the subject provided an excellent starting point in the exhaustive quest.

Says Jeunet, “It’s a strange thing. Although I grew up in Lorraine, I wasn’t brought up on stories of that period. None of my family members were directly involved in the war, so they didn’t pass on their stories to me. But as an adolescent, I would voraciously read everything on the subject: *Les Croix de Bois*, *Le Feu*, *La Peur*, *Orage d’Acier*...but this war was a total abomination. When people talk of WWI and, even more atrociously, of those who were shot ‘as an example,’ you can only condemn that war – and all wars, for that matter.”

The writers researched images to help them imagine the world as Mathilde might have known it in order to recreate it in the script, relying not so much on films (“There aren’t many good ones, other than Kubrick’s *Paths of Glory* and Lewis Milestone’s *All Quiet on the Western Front*,” says Jeunet) as news reports and period documents. “For Jean-Pierre, it is extremely important to get every detail right,” says Laurant. “We needed to get a visual feeling for all the novel’s nooks and crannies and the situations that Japrisot describes. So we had to do a lot of research, to get as close as possible to reality.”

*Ever since she learned of his death, she has stubbornly held to her intuition, like to that thin wire. Each time it snaps, she ties it again. She never gets discouraged. And Mathilde has a cheerful disposition. She tells herself that if the wire won’t lead her to her lover...it’s no problem. She can always use it to hang herself.*

Upon completion of the script, the first person cast was also one of the first people to read it. Tautou says, “What touched me immediately was Mathilde’s determination. Although

everything seems to indicate that her quest is impossible, she continues to believe in it totally. Personally, I wouldn't have been able to battle on in the way she does."

On the story's broader message, Tautou comments, "It's a love story about two people who are separated by the war. The power of the film comes from the relationship between Mathilde's tenacity – she'll do anything to find her lover, who everybody thinks is dead – and the brutality of the historical context. There's nothing maudlin or gratuitous in the feelings that are portrayed. Through this love story, we can understand the horror and the infamy of this war."

Upon completion of the screenplay, Jeunet began assembling an eclectic, surprising cast for the film. He brought together a diverse group of actors with different approaches, blending experience and techniques. He also sought out distinctive faces, personalities and temperaments.

"I did what I always do," says the director. "I looked for the actors I thought would best play the characters, without trying for a glittering cast. This time was different, because my experience and success with *Amélie* meant I could have aces, even for the small roles." While Audrey Tautou is backed up by some of Jeunet's regulars, including Dominique Pinon, Ticky Holgado, Jean-Claude Dreyfus and Urbain Cancelier, there were also a lot of new faces. These include Clovis Cornillac, Marion Cotillard, Jean-Pierre Darroussin, Julie Depardieu, André Dussollier (who did the voice-over for *Amélie*), Tchéky Karyo, Jérôme Kircher, Denis Lavant and Jean-Paul Rouve.

*The fifth man was a Cornflower, nickname for the class of 1917.  
He wasn't twenty yet. Now, he was afraid of everything; cannons,  
gas, trench sweepers, executions. Before the slaughter, he was just  
the opposite, braving storms in rescue operations...*

In searching for the right actor to play the role of Manech, Jeunet auditioned numerous young French actors, but when he spotted Gaspard Ulliel in Michel Blanc's film *Summer Things*, the director knew he'd found Mathilde's lover. "There's something about Gaspard," says Jeunet. "The camera loves him. He's a wild one, but he's got a sense of timing and always hits the right note. He's absolute magic. He and Audrey make an ideal couple, both innocent and romantic – the very couple whose love story pervades the film."

While casting the film, Jeunet was also assembling his production team, enlisting the aid of frequent collaborators and longtime colleagues, most of whom have actually been with him since he started out. To shoot the film, Jeunet recruited cinematographer Bruno Delbonnel, with whom he made his short films as well as *Amélie*. He also selected set designer Aline Bonetto (who has worked with him since *Delicatessen*), costume designer Madeline Fontaine (who met him on *The City of Lost Children*), make-up artist Nathalie Tissier, editor Hervé Schneid, special-effects company Les Versaillais and visual effects company Duboi. All enjoyed both the pleasure of coming together again after the fabulous *Amélie* adventure to face the excitement of the challenge that awaited them.

*ESPERANZA:  
Shall I spare you the rest?*

*MATHILDE:  
Tell me what happened.*

In preparing for the shoot, Jeunet worked closely with set decorator Bonetto to address some practical concerns as well as aesthetic ones, regarding sets and locations for the project. The two researched together extensively. “That’s what the adventure of cinema is all about,” says Bonetto. “You get a new script, and suddenly you’re thrust into a world that you know practically nothing about, and you’ve got to deal with it. It’s incredibly exciting. You start discovering, you start looking at everything, poring through piles of images until it’s coming out of your ears. I plunged, body and soul, into the 1914-18 War – which was particularly strange, since at that time our TV screens were showing images of a real war: the war in Iraq.”

As always, Bonetto’s point of departure was archive documentation. “Aline and I have a simple way of working,” says Jeunet. “We must have gone through just about every archive and looked at every image available on the war, including photos, newspapers and documentaries. It was a real gold mine.”

“The greatest challenge was obviously the recreation of the front line and the trenches,” says Bonetto. “This was because the set was less predictable. All the other sets were either outdoor constructions (and we know how to handle those) or studio constructions (we know how to do those too), but the trenches were another story. First we had to find the ideal place to recreate them. This couldn’t be at the actual spots where the War took place – both because they’re memorial sites and the ground had been too churned up to dig a set. Neither could it be on agricultural land – this would have made the land unusable for too long.” After a lengthy scout, they chose a military terrain in the Poitiers area.

“Jean-Pierre needed a very specific set-up in the trenches,” Bonetto continues, “so I tried to imagine how soldiers would move around and how many tunnels we’d need. I made sketches and reworked them with Jean-Pierre. Then we made a 7-meter long dummy. This had to be sufficiently large to allow us to detect all the technical problems that might crop up. Filming a trench is complex. It’s narrow, deep and there are other difficulties, like water and mud. It would have to hold up for 5 weeks, in the rain. We couldn’t risk the trenches collapsing on us, so we had to construct them according to very strict standards.”

They worked for six weeks in this way, on 20 hectares (approximately 50 acres) of terrain, digging and equipping 200 meters of trenches. “Each square centimeter of these trenches was sculpted, painted, finely worked and polished. Then the no-man’s land between the French and German lines had to be re-created. We dug shell craters, pulled up greenery and uprooted trees on the horizon line. The production crew replanted everything after the shoot. It was a real construction site, in every sense. When Jean-Pierre arrived and I saw him climb down into the trenches and walk up and down, not wanting to come out, it was a moving moment.”

In a similar fashion, Jeunet worked closely with Madeline Fontaine on costumes. “Jean-Pierre’s references are always visual and concrete,” says Fontaine. “He gives a precise idea of the direction he wants to go in – then our work is to rise to his vision and do what’s necessary to develop his images, his world and his characters. The challenge this time came from the fact that

this production was much bigger (with more extras) and had to be very authentic – particularly since this was a pivotal period for fashion. *Amélie* was a more timeless, allegorical film; this film describes a specific epoch. At the same time, we had to get away from fixed and rigid historical reconstruction. It was all a matter of atmosphere and sensitivity.”

For the big extras scenes – for example in the Place de l’Opera – the costume crew had to gather together almost 400 different costumes. These consisted of originals and copies found in France, England, and Spain. For the soldiers’ uniforms, Fontaine soon realized she had to have them made. Two and half kilometers of sky-blue fabric were specially made up, to create 200 uniforms – of which each major actor had about 10. This allowed the uniforms to exhibit different stages of deterioration in the trenches.

Fontaine also took great care over the authenticity of Audrey Tautou’s costumes. “We don’t really know what social background she comes from, and we’re in a transitional epoch, especially for women, who are in the process of letting go of many restrictions,” she says. “This is obviously transforming their relationship to the body and the figure and giving them a greater sense of ease and freedom. We took all this into account, working closely with Audrey on Mathilde’s appearance and figure, during the two months of preparation. She’s a very sensitive, perceptive and intelligent person, who participates in your research and has a lot of respect for other people’s work,” she says.

“Jean-Pierre was often present while we were making the costumes, at least at the beginning,” adds Fontaine. “He would drop in at the sewing studio, as though he wanted to immerse himself in what was happening there and in the raw materials and fabrics we’d found. It also helped him formulate a visual image in his mind.”

Shooting took place between August 2003 and February 2004. Having begun with a few days involving a small crew in Corsica, it really took off in Paris and the Paris region. Later it moved to Brittany, then the Poitiers area for the trench scenes, ending in the Bry-Sur-Marne studios.

Throughout the five and a half months of shooting, Jeunet applied his usual working methods: painstaking preparation and very precise storyboards which he would even test out with a hand-held camera some days before the “real” shoot, to see if his intended frames and camera movements would actually work. “My way of preparing and anticipating everything still doesn’t stop me changing it all at the last minute. Sometimes, I’ll even provoke a surprise, to unsettle the actors. And when an actor makes a spontaneous suggestion, and we include it in the film, it makes me really happy.”

Working with Tautou again, Jeunet still marvels at her discipline and growth as an actress. Says Jeunet, “She can do it all. Including the most difficult, subtle things. You may have noticed that sometimes, when you constantly repeat a word, in a continuous loop, it ends up losing its meaning – this is difficult to convey on screen. But Audrey can do it with no problem, in the same way she’s able to express all levels of emotions. She’d already mastered technical precision and humor, and now she’s mastered emotion. She’s got it all.”

In working with Jeunet again, the actress found they were as simpatico as ever. She remarks, “We’re on the same wavelength. We can virtually read each other’s minds. The shoot took place in an atmosphere of trust and mutual commitment...One of his great qualities is his knack for choosing actors. He only really directs his actors during run-throughs. Once he’s got what he envisioned at the start, he doesn’t need to give you a pile of indications on the set. He’s someone who knows exactly where he’s going. It’s reassuring.”

*MANECH:*

*I can hear her heart beating. It’s like Morse code.  
We’re going to be married. I’m lucky we got  
sentenced, we won’t have to wait for the end of the  
war. Now I’ll go home after the execution....*

New to the experience of working with Jeunet, actor Gaspard Ulliel (Manech) quickly grew to appreciate the director’s unique style and vision. Says Ulliel, “Jean-Pierre very quickly feels how far he can push his actors. This ability allows each of us to transcend to a certain level and surprise ourselves as well. For example, he can give an actor some direction by whispering in their ear without their partner hearing. It’s often a very simple word or gesture. This little detail may seem insignificant, but paradoxically it makes all the difference.”

For example, the director offered an unusual bit of advice for the scene where Elodie and Bastoche are in a restaurant after an awkward and emotionally-laden meeting. Explains Jérôme Kircher, who plays Bastoche, “Though he is extremely precise, Jean-Pierre lets the actor make suggestions. It’s a pleasure to create together. He always finds a little way of directing that makes the difference. For [this scene] where my character, a carpenter, is with Elodie, he simply said to me, ‘Imagine she is a block of wood that you want to sculpt.’ With the help of this metaphor, I immediately understood what he was after.”

Still, the film’s scale presented many new challenges for the director. This was the first time he’d directed scenes with so many extras and so much action. “The most difficult thing was probably the combat and war scenes,” he says. “This was mostly because we had to find extras who were both good actors and good stuntmen.” It was no surprise that at the end of the day he insisted on meeting each and every one.

*And then, there was one shell too many,  
one morning on the Buscourt front....*

One of the most intense periods of the shoot was the 7 weeks spent in the trenches. Everyone involved – actors, technicians and director – speak passionately about this. Jeunet made his principal actors read *Les carnets de guerre de Louis Barthas, tonnelier*. “It’s an extremely interesting testimony because it’s not romanticized, and it recounts with great lucidity not only the front line, but also the rearguard, along with the boredom and the daily drudgery,” says the director.

Jeunet even prepared the extras for the shoot by giving them a collection of testimonies of daily life in the trenches, including letters from French soldiers and period photos. “This way,” he explains, “when they got to the trenches, they had some idea of what it was like.”

In creating the visual style of *A VERY LONG ENGAGEMENT*, Jeunet worked closely with cinematographer and friend Bruno Delbonnel, with whom he had first worked 25 years ago in an animation studio. The film’s delicate balance of the bleak life in the trenches contrasted with warmth of the images of Mathilde’s faithful quest relied heavily on their collaboration.

“We had two major references for the film,” says Delbonnel. “These were the late canvases of the Brazilian painter Juarez Machado, which Jean-Pierre adores, and Gordon Willis’s work on the visual aspect of *The Godfather*. I’m referring to the warm, rather monochrome atmosphere with exploding splashes of color. However, we wanted to treat the trench sequences differently, using a harsher, more contrasted light. Jean-Pierre wanted us to smell the muddy earth, the wet tarpaulins...to feel the heaviness of the French soldiers’ uniforms. So we worked to achieve a colder image, haunted by the sky-blue uniforms.” The director’s constant concern for fluidity and for movements conceived to look completely natural served as a unifying vision which, as Delbonnel says, “lends a very poetic note to the film.”

#### *MATHILDE*

*There’s something off-key in this...  
I’m going to Paris tomorrow!*

In addition to all the physical aspects of the shoot, design elements as well as cinematographic concerns, the director resolved to take advantage of the latest in technology to recreate Paris between 1910 and 1920 as faithfully -- with his own, distinctly imaginative flourishes, of course -- as he endeavored to recreate the trenches of the 1914-18 War. Advances in digital technology made this ambitious undertaking possible. Nonetheless, it still required very close attention to detail during shooting and very painstaking preparation. The Duboi technicians, special effects experts, were on set almost all the time. Numerous scenes were shot in front of blue or green screens and it was even necessary, at times, to have surveyors on set to simplify the addition of different shots (real or entirely digitally created) onto the same image during post-production.

For example, to create the scene involving period road traffic in the Place de l’Opéra, the filmmakers first had to shoot the Place de l’Opéra as it is today, at a moment when it was deserted. Then on a huge open-air esplanade at an automobile test center, all the period vehicles and the extras in full costume were shot, milling about in every direction. Finally, in the studio, the last camera movement was shot, which ends up in the office of the detective Germain Pire. All these elements were then brought together and corrected.

“For this scene and other highly spectacular sequences (the promenade in front the Palais du Trocadéro, the exploding hot-air balloon, the floods, Paris’ Les Halles district), we’d done everything before the shoot, in computer-generated imagery,” says Alain Carsoux, visual effects designer at Duboi. Carsoux had worked with Jean-Pierre Jeunet, on *The City of Lost Children*. This 3-D previsualization allowed the director to spot problems in advance and anticipate the constraints of his set.

Mechanical special-effects people – for pyrotechnic, climatic and mechanical effects – were on the set during preparation of shots, as well, led by the Les Versaillais crew (Yves Domenjoud, Olivier Gleyze and Jean-Baptiste Bonetto), who have been working with Jeunet since before *Delicatessen*.

“The bar was set much higher in this film than in any of his previous ones,” says Yves Domenjoud. This was especially true of the trench and combat scenes, with explosions requiring over 400 kilos of explosives and rain sequences for which they had to simultaneously pipe water to the site and drain it off so the trenches would not become waterlogged. “Coming from the world of animation, Jean-Pierre was very interested in the special effects, whether on-the-spot or digital,” he continues. “He’s well aware of everybody’s contribution and knows exactly how to combine the two techniques.”

*SYLVAIN*

*If you can't cry, you can talk...if you can't talk,  
don't say anything, but you know sometimes you  
talk and start crying...and then express more  
that way. You know what I mean? Or you can  
keep on being pig-headed!*

With the added complexities of such an epic film, the post-production phase of the project promised to be an arduous process from the start. Anticipating the exactitude that would be required of the shoot, Jeunet had the film’s editor Hervé Schneid with him on the set, setting up an editing room in a bus which traveled everywhere with the crew. Editing literally took place alongside the shooting. “When we hit a problem in a scene, we could evaluate it very quickly and adjust our sights,” says the director. “This saved precious time and was a much more efficient way of working.” Naturally, the digital special effects work would require additional time, but Jeunet and Delbonnel also devoted six weeks to calibrate the colors of the digital copy, in collaboration with colorist Yvan Lucas, which allowed them to perfect images and colors. Still, giving the film its finishing touches took over 6 months of post-production.

Sound engineer Gérard Hardy and his crew were equally passionate about perfecting the sound for the film. “My work consists of creating the film’s entire soundscape from scratch. The difference this time was that for once Jean-Pierre’s movie wasn’t a fairytale, even a dark one. It was a realistic story. Before we could do anything; here, we had to take reality into account. Creating the contrast between the natural sounds (the sea off Brittany) and the sounds of war, which required a special crew, was really thrilling. We were obviously helped in our task by the obsessive on-set work of the sound engineer Jean Umansky, whose contribution was enormous. “We devoted 5 months to sound editing before mixing, which is quite rare for a French production,” Hardy adds.

*Mathilde is now nineteen. She plays the tuba  
because it sounds like a distress signal.*

The final element for the film fell into place when Jeunet turned to acclaimed composer Angelo Badalamenti, who had written the soundtrack for *The City of Lost Children*, to provide the music

for *A VERY LONG ENGAGEMENT*. The composer recounts that one day he received a call from Jeunet, who simply said “Angelo, I’ve a movie for you. It’s set in WWI, but that’s not the subject. It’s about the emotions of a young woman and her quest to find the love of her life and all the ups and downs that adventure entails.”

Badalamenti continues, “Then he sent me a non-definitive version of the movie, which was enough for me to compose themes for the characters. In Mathilde’s case, I was touched by her suffering, her beauty, her courage and her perseverance and created a theme based on a four-note pattern, which was very simple but which would move people.” The recording sessions took place in June in Los Angeles, in the former MGM studios where *The Jazz Singer*, *The Wizard of Oz* and lots of other musicals had been shot.

“Badalamenti is a musician with style, and I love that,” says the director. “I love the music he wrote for the David Lynch films, like *Lost Highway* and *Mulholland Drive*. When we were editing the initial scenes, we’d put this music in, and it worked like a dream. His compositions, which are very lyrical and emotional -- yet simple -- just overwhelm me.”

In conclusion, Jeunet says “Everyone who worked on this film shared the same excitement, because it’s a visually ambitious film. The work was enormous, colossal and never, ever seemed to stop, for anyone. But it was a pleasure for all of us. An opportunity to work on a film like this doesn’t come along every day, in France. And we had total artistic freedom, regarding the script, the cast, the filming, post-production – everything.”

The director elaborates, “My colleagues on the film and myself are all more or less the same generation. We grew up together, started out together, worked like dogs together... Here we had the delightful feeling of being at the top of our game. If *Amélie* was an inspirational film, *A VERY LONG ENGAGEMENT* is a ripe, mature film. We’re all at the height of our powers, and we’ve got to take advantage of that quickly, before the decline that’s always lying in wait. In any case, despite the numerous difficulties, the entire adventure was a huge pleasure.”

## ABOUT THE CAST

### AUDREY TAUTOU - Mathilde (SELECTIVE FILMOGRAPHY)

- 2005 THE RUSSIAN DOLLS by Cédric Klapisch
- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet
- 2003 LOST SEAMEN by Claire Devers  
NOT ON THE LIPS by Alain Resnais  
HAPPY END by Amos Kollek
- 2002 HE LOVES ME...HE LOVES ME NOT by Laetitia Colombani  
THE SPANISH APPARTMENT by Cédric Klapisch  
DIRTY PRETTY THINGS by Stephen Frears
- 2001 AMÉLIE by Jean-Pierre Jeunet  
GOD IS GREAT AND I'M NOT by Pascale Bailly
- 2000 MARRY ME by Harriet Marin  
PRETTY DEVILS by Serge Meynard  
THE LIBERTINE by Gabriel Aghion  
HAPPENSTANCE by Laurent Firode
- 1999 VENUS BEAUTY INSTITUTE by Tony Marshall  
*(Caesar for Most Promising Actress)*  
TRISTE À MOURIR by Alexandre Billon

### GASPARD ULLIEL – Manech

- 2004 LA MAISON DE NINA by Richard Dembo  
LE DERNIER JOUR by Rodolphe Marconi  
A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
TULSE LUPER SUITCASE by Peter Greenaway  
STRAYED by André Téchiné
- 2003 SUMMER THINGS by Michel Blanc
- 2001 BROTHERHOOD OF THE WOLF by Christophe Gans  
BELPHEGOR, PHANTOM OF THE LOUVRE de Jean-Paul Salomé

### JEAN-PIERRE BECKER - Lieutenant Esperanza

- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet
- 2001 AMÉLIE by Jean-Pierre Jeunet  
MORTAL TRANSFER by Jean-Jacques Beineix
- 2000 CRIME SCENES by Frédéric Schoendoerffer
- 1999 LE VOYAGE A PARIS by Marc-Henri Dufresne
- 1996 A SATURDAY ON EARTH by Diane Bertrand
- 1994 THE FAVORITE SON by Nicole Garcia  
JOAN THE MAID 2: THE PRISONS - by Jacques Rivette  
JOAN THE MAID 1: THE BATTLES - by Jacques Rivette
- 1988 ACCORD PARFAIT by Arsène Floquet
- 1987 VENISE SAUVÉE by André Engel
- 1986 LES FUGITIFS by Francis Veber

### DOMINIQUE BETTENFELD - Ange Bassignano

- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
THE RETURN OF JAMES BATAILLE by Poiraud Brothers  
HANGING OFFENSE by Guillaume Nicloux  
BLUEBERRY by Jan Kounen
- 2002 THE RED SIREN by Olivier Megaton
- 2001 AMÉLIE by Jean-Pierre Jeunet

- 2000 THE CRIMSON RIVERS by Mathieu Kassovitz
- MARIE, NONNA, LA VIERGE ET MOI by Francis Renaud
- 1999 THE CREATOR by Albert Dupontel
- 1996 A SATURDAY ON EARTH by Diane Bertrand
- 1995 THE CITY OF LOST CHILDREN by Jean-Pierre Jeunet and Marc Caro
- 1991 DELICATESSEN by Jean-Pierre Jeunet and Marc Caro
- 1989 DANCING MACHINE by Gilles Béhat

CLOVIS CORNILLAC - Benoît Notre-Dame

- 2004 LA FEMME DE GILLES by Frédéric Fonteyne
- A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet
- MENSONGES ET TRAHISONS by Laurent Tirard
- MALABAR PRINCESSE by Gilles Legrand
- VERT PARADIS by Gilles Bourdieu
- THE VERY MERRY WIDOWS by Catherine Corsini
- 2003 NICKEL AND DIME by Sam Karmann
- APRES LA PLUIE LE BEAU TEMPS by Nathalie Schmidt
- JE T' AIME, JE T' ADORE by Bruno Bontzolakis
- MALEFIQUE by Eric Valette
- A GREAT LITTLE BUSINESS by Eric Veniard
- CARNAGE by Delphine Gleize
- A PRIVATE AFFAIR by Guillaume Nicloux
- 2001 GREGOIRE MOULIN VS. HUMANITY by Artus de Penguern
- 1999 KARNAVAL by Thomas Vincent
- 1997 OUVREZ LE CHIEN by Pierre Dugowson
- 1995 MARIE-LOUISE OU LA PERMISSION by Manuel Flèche
- 1994 LOVERS by Catherine Corsini
- 1993 PETAIN by Jean Marbeuf
- 1988 LES ANNEES SANDWICHES by Pierre Boutron
- 1987 THE UNBEARABLE LIGHTNESS OF BEING by Philip Kaufman
- 1985 OUTLAWS by Robin Davis

MARION COTILLARD - Tina Lombardi

- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet
- NARCO by Tristan and Gilles
- L'ECOLE by Lucille Hadzihalilovic
- BIG FISH by Tim Burton
- 2003 LOVE ME IF YOU DARE by Yann Samuël
- TAXI 3 by Gérard Krawczyk
- PRETTY THINGS by Gilles Paquet-Brenner
- A PRIVATE AFFAIR by Guillaume Nicloux
- 2002 TAXI 2 by Gérard Krawczyk
- LISA by Pierre Grimblat
- DU BLEU JUSQU'EN AMERIQUE by Sarah Lévy
- 2001 FURIA by Alexandre Aja
- 1999 WAR IN THE HIGHLANDS by Francis Reusser
- 1998 TAXI by Gérard Pires
- 1996 LA BELLE VERTE by Coline Serreau
- MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT by Arnaud Desplechin
- 1994 THE STORY OF THE BOY WHO WANTED TO BE KISSED by Philippe Harel

JEAN-PIERRE DARROUSSIN - Benjamin Gordes

- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
CAUSE TOUJOURS by Jeanne Labrune  
RED LIGHTS by Cédric Kahn  
FRENCHMEN by Marc Esposito  
IF I WERE A RICH MAN by Gérard Bitton and Michel Munz  
SPECIAL DELIVERY by Jeanne Labrune
- 2002 MARIE-JO AND HER 2 LOVERS by Robert Guédiguian  
A PRIVATE AFFAIR by Guillaume Nicloux
- 2001 AUGUST 15<sup>th</sup> by Patrick Alessandrin  
L'ART DELICAT DE LA SEDUCTION by Richard Berry
- 2000 CHARGE! by Robert Guédiguian
- 1999 SEASON'S BEATINGS by Danièle Thompson
- 1998 LE POULPE by Guillaume Nicloux  
WHERE THE HEART IS by Robert Guédiguian
- 1997 SAME OLD SONG by Alain Resnais  
MARIUS AND JEANNETTE by Robert Guédiguian
- 1996 FAMILY RESEMBLANCES by Cédric Klapisch  
Best Supporting Actor  
MY MAN by Bertrand Blier
- 1995 'TIL DEATH DO US PART by Robert Guédiguian
- 1993 KITCHEN WITH APARTMENT by Philippe Muyl
- 1992 LITTLE NOTHINGS by Cédric Klapisch
- 1989 MES MEILLEURS COPAINS by Jean-Marie Poiré  
DIEU VOMIT LES TIEDES by Robert Guédiguian
- 1985 KI LO SA ? by Robert Guédiguian
- 1984 OUR STORY (AKA SEPARATE ROOMS) by Bertrand Blier
- 1981 PSY by Philippe de Broca

JULIE DEPARDIEU - Véronique Passavant

- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
EROS THERAPIE by Danièle Dubroux  
PODIUM by Yann Moix
- 2003 BED AND BREAKFAST by Claude Duty  
LITTLE LILI by Claude Miller  
César du Meilleur second rôle féminin et Meilleur espoir féminin
- 2001 VELOMA by Marie de Laubier  
BAD KARMA by Alexis Miansarow  
GOD IS GREAT, AND I'M NOT by Pascal Bailly
- 2000 LOVE ME by Laetitia Masson  
LES DESTINEES by Olivier Assayas  
30 YEARS by Laurent Perrin  
IN EXTREMIS by Etienne Faure
- 1999 MAYBE by Cédric Klapisch
- 1998 MIDNIGHT EXAM by Danièle Dubroux  
WHITE LIES by Pierre Salvadori

JEAN-CLAUDE DREYFUS - Commandant Lavrouye

- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
LE P'TIT CURIEUX by Jean Marboeuf  
TWO BROTHERS by Jean-Jacques Annaud
- 2003 RIEN, VOILA L'ORDRE by Jacques Baratier  
LOVELY RITA by Stéphane Clavier
- 2001 THE LADY AND THE DUKE by Eric Rohmer
- 1997 LIMITED EDITION by Bernard Rapp

1995 THE CITY OF LOST CHILDREN by Jean-Pierre Jeunet and Marc Caro  
 1994 BONSOIR by Jean-Pierre Mocky  
 CACHE CASH by Claude Pinoteau  
 1993 PETAIN by Jean Marboeuf  
 1992 THE GIRL IN THE AIR by Maroun Bagdadi  
 THE VOICE by Pierre Granier-Deferre  
 LOVE AFFAIRS USUALLY END BADLY by Anne Fontaine  
 1991 DELICATESSEN by Jean-Pierre Jeunet and Marc Caro  
 ALL THE MORNINGS OF THE WORLD (AKA EVERY MORNING OF THE WORLD) by Alain  
 Corneau  
 1987 TANDEM by Patrice Leconte  
 1984 OUR STORY (AKA SEPARATE ROOMS) by Bertrand Blier  
 1983 THE PRIZE OF PERIL by Yves Boisset  
 1981 ALLONS Z'ENFANTS by Yves Boisset  
 1976 SHADOW OF ANGELS by Daniel Schmid

ANDRE DUSSOLLIER - Pierre-Marie Rouvières

2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
 AGENTS SECRETS by Frédéric Schoendoerffer  
 2003 RUBY & QUENTIN by Francis Veber  
 STRANGE GARDENS by Jean Becker  
 18 ANS APRÈS by Coline Serreau  
 2001 TANGUY by Etienne Chatiliez  
 VIDOCQ by Pitof  
 A CRIME IN PARADISE by Jean Becker  
 THE OFFICER'S WARD by François Dupeyron  
 Caesar for Best Supporting Actor  
 2000 CRIME SCENES by Frédéric Schoendoerffer  
 ACTORS by Bertrand Blier  
 1999 CHILDREN OF THE MARSHLAND by Jean Becker  
 1997 THE SAME OLD SONG by Alain Resnais  
 Caesar for Best Actor  
 1994 COLONEL CHABERT by Yves Angelo  
 1993 THE GROUNDHOGS by Elie Chouraqui  
 1992 A HEART IN WINTER (AKA A HEART OF STONE) by Claude Sautet  
 Caesar for Best Supporting Actor  
 1986 MELO by Alain Resnais  
 1985 THREE MEN AND A CRADLE by Coline Serreau  
 1984 LOVE UNTO DEATH by Alain Resnais  
 1983 LIFE IS A BED OF ROSES by Alain Resnais  
 1982 WHAT MAKES DAVID RUN? by Elie Chouraqui  
 1980 EXTERIEUR NUIT by Jacques Bral  
 1979 PERCEVAL LE GALLOIS by Eric Rohmer  
 1974 AND NOW MY LOVE by Claude Lelouch  
 1972 SUCH A GORGEOUS KID LIKE ME by François Truffaut

TICKY HOLGADO - Germain Pire

2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
 LES GAOUS by Igor Sekulic  
 2003 RUBY & QUENTIN by Francis Veber  
 2002 AND NOW... LADIES AND GENTLEMEN by Claude Lelouch  
 SHOOTING STARS by Fabien Onteniente  
 MONSIEUR BATIGNOLLE by Gérard Jugnot  
 2001 AMÉLIE by Jean-Pierre Jeunet  
 2000 MOST PROMISING YOUNG ACTRESS by Gérard Jugnot  
 ACTORS by Bertrand Blier

1999 LE SCHPOUNTZ by Gérard Oury  
 1997 AMOUR ET CONFUSIONS by Patrick Braoudé  
 1996 THE BEST JOB IN THE WORLD by Gérard Lauzier  
 MEN, WOMEN, A USER'S MANUAL by Claude Lelouch  
 1995 LES MILLES by Sébastien Grall  
 THE CITY OF LOST CHILDREN by Jean-Pierre Jeunet and Marc Caro  
 LES MISERABLES by Claude Lelouch  
 FRENCH TWIST by Josiane Balasko  
 1993 LOST IN TRANSIT by Philippe Lioret  
 TANGO by Patrice Leconte  
 1991 MY LIFE IS HELL by Josiane Balasko  
 WONDERFUL TIMES by Gérard Jugnot  
 1990 URANUS by Claude Berri  
 1986 MANON OF THE SPRING by Claude Berri  
 1984 MY NEW PARTNER by Claude Zidi  
 1983 CIRCULEZ Y'A RIEN A VOIR by Patrice Leconte

TCHEKY KARYO - Captain Favouier

2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
 NE QUITTEZ PAS! by Arthur Joffé  
 TAKING LIVES by D.J Caruso  
 BLUEBERRY by Jan Kounen  
 2001 KISS OF THE DRAGON by Chris Nahon  
 2000 THE KING IS DANCING by Gérard Corbiau  
 THE PATRIOT by Roland Emmerich  
 SAVING GRACE by Nigel Cole  
 1999 THE MESSENGER: THE STORY OF JOAN OF ARC by Luc Besson  
 1998 LET THERE BE LIGHT by Arthur Joffé  
 1997 DOBERMANN by Jan Kounen  
 1995 GOLDENEYE by Martin Campbell  
 CRYING FREEMAN by Christophe Gans  
 BAD BOYS by Michael Bay  
 1994 FEAR CITY: A FAMILY-STYLE COMEDY by Alain Berberian  
 1992 1492, CONQUEST OF PARADISE by Ridley Scott  
 1990 LA FEMME NIKITA by Luc Besson  
 1986 BLEU COMME L'ENFER by Yves Boisset  
 1984 FULL MOON IN PARIS by Eric Rohmer  
 1983 THE OUTSIDER by Jacque Deray  
 1982 THE NARK by Bob Swaim  
 THE RETURN OF MARTIN GUERRE by Daniel Vigne

JEROME KIRCHER - Bastoche

2002 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
 1991 SHIPWRECKED CHILDREN by Jérôme Foulon  
 1988 PAPA EST PARTI, MAMAN AUSSI de Christine Lipinska

DENIS LAVANT - Six sous

2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
 2000 THE SQUALE by Fabrice Genestal  
 DEEP IN THE WOODS by Lionel Delplanque  
 1999 GOOD WORK by Claire Denis  
 1998 MELODY FOR A HUSTLER by Vincent Ravalec  
 DON JUAN by Jacques Weber  
 1991 THE LOVERS ON THE BRIDGE by Leos Carax  
 1989 MONA AND I by Patrick Grandperret

- 1986 BAD BLOOD by Leos Carax
- 1984 BOYS MEETS GIRL by Leos Carax
- LONG LIVE LIFE by Claude Lelouch
- 1983 THE WOUNDED MAN by Patrice Chéreau
- AT FIRST SIGHT (AKA BETWEEN US) by Diane Kurys
- 1982 LES MISERABLES by Claude Lelouch

FRANCOIS LEVANTAL - Thouvenel

- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet
- NOS AMIS LES FLICS by Bob Swaim
- 2003 MICHEL VAILLANT by Louis-Pascal Couvelaire
- MEAN SPIRIT by Patrick Alessandrin
- 2002 THE RED SIREN by Olivier Mégaton
- THE NEW JEAN-CLAUDE by Didier Tronchet
- GANGSTERS by Olivier Marchal
- BEAUTIFUL MEMORIES by Zabou Breitman
- 2001 LOVE VERTIGO by Laurent Chouchan
- GREGOIRE MOULIN VS. HUMANITY by Artus de Penguern
- BELPHEGOR, PHANTOM OF THE LOUVRE by Jean-Paul Salomé
- 2000 MURDEROUS MAIDS by Jean-Pierre Denis
- THE CRIMSON RIVERS by Mathieu Kassovitz
- SADE by Benoît Jacquot
- 1999 QUASIMODO D'EL PARIS by Patrick Timsit
- 1998 LE POULPE by Guillaume Nicloux
- ZONZON by Laurent Bouhnik
- 1997 ON GUARD by Philippe de Broca
- DOBERMANN by Jan Kounen
- ASSASSIN(S) by Mathieu Kassovitz
- 1996 CAPTAIN CONAN by Bertrand Tavernier
- A SELF-MADE HERO by Jacques Audiard
- 1995 HATE by Mathieu Kassovitz
- THE BAIT (AKA FRESH BAIT) by Bertrand Tavernier
- 1994 D'ARTAGNAN'S DAUGHTER (AKA REVENGE OF THE MUSKETEERS) by Bertrand Tavernier
- 1992 L.627 de Bertrand Tavernier
- 1989 THE FRENCH REVOLUTION by Robert Enrico
- 1986 FAMILY BUSINESS by Costa-Gavras

CHANTAL NEUWIRTH - Benedicte

- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet
- NE QUITTEZ PAS! d'Arthur Joffé
- 2003 THE COST OF LIVING by Philippe le Guay
- 2000 ANDRE THE MAGNIFICENT by Thibaut Staib and Emmanuel Silvestre
- 1998 MADELINE by Daisy Mayer
- THOSE WHO LOVE ME CAN TAKE THE TRAIN by Patrice Chéreau
- 1997 VIOLETTA, THE MOTORCYCLE QUEEN by Guy Jacques
- 1995 UNE TROP BRUYANTE SOLITUDE by Véra Caiš
- 1991 THE DOUBLE LIFE OF VERONIQUE by Krzysztof Kieslowski
- 1988 THE LITTLE THIEF by Claude Miller
- 1987 LES OREILLES ENTRE LES DENTS de Patrick Schulmann
- 1986 RUE DU DEPART de Tony Gatlif
- 1985 P.R.O.F.S by Patrick Schulmann
- VOYAGE TO PAIMPOL by John Berry
- LE PACTOLE by Jean-Pierre Mocky
- 1984 ALDO ET JUNIOR by Patrick Schulmann
- 1981 MEN PREFER FAT GIRLS by Jean-Marie Poiré

1980 GIVE ME BACK MY SKIN by Patrick Schulmann

DOMINIQUE PINON - Sylvain

2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
NE QUITTEZ PAS! by Arthur Joffé  
2003 WELCOME TO THE ROSES by Francis Palluau  
2002 BEAUTIFUL MEMORIES by Zabou Breitman  
2001 AMÉLIE by Jean-Pierre Jeunet  
2000 SABOTAGE ! de José Miguel et Esteban Ibarretxe  
HIGHWAY MELODY by Thierry Boscheron  
1999 QUASIMODO D'EL PARIS by Patrick Timsit  
LIKE A FISH OUT OF WATER by Hervé Hadmar  
1997 ALIEN: RESURRECTION (AKA ALIEN 4) by Jean-Pierre Jeunet  
1996 A SATURDAY ON EARTH by Diane Bertrand  
1995 THE CITY OF LOST CHILDREN by Jean-Pierre Jeunet et Marc Caro  
1993 LOONIES AT LARGE by Marco Pico  
MY NAME IS VICTOR by Guy Jacques  
1991 LES ARCANDIERS by Manuel Sanchez  
DELICATESSEN by Jean-Pierre Jeunet et Marc Caro  
1989 THE FRENCH REVOLUTION by Robert Enrico  
1988 FRANTIC by Roman Polanski  
1983 THE MOON IN THE GUTTER by Jean-Jacques Beineix  
1982 THE RETURN OF MARTIN GUERRE by Daniel Vigne  
1981 DIVA by Jean-Jacques Beineix

JEAN-PAUL ROUVE - The Postman

2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
PODIUM by Yann Moix  
RRRRRRR! by Alain Chabat  
2003 I, CESAR by Richard Berry  
MAIS QUI A TUE PAMELA ROSE? by Eric Lartigau  
2002 WHATEVER YOU SAY (AKA MY IDOL) by Guillaume Canet  
2003 MONSIEUR BATIGNOLLE de Gérard Jugnot  
Caesar for Most Promising Actor  
2001 TANGUY by Etienne Chatiliez  
2000 ACCIDENTAL SAINT by Nicolas Cuche  
TOM THUMB by Olivier Dahan  
ASTERIX AND OBELIX MEET CLEOPATRA (AKA ASTERIX & OBELIX: MISSION CLEOPATRA)  
by Alain Chabat  
1999 KARNAVAL de Thomas Vincent  
INFLUENCE PEDDLING by Dominique Farrugia  
1998 SERIAL LOVER by James Huth

MICHEL VUILLERMOZ - L'il Louis

2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
2003 THE COST OF LIVING by Philippe le Guay  
BON VOYAGE by Jean-Paul Rappeneau  
2002 ONCE UPON AN ANGEL by Vincent Perez  
2001 ABSOLUTELY FABULOUS by Gabriel Aghion  
2000 ANDRE THE MAGNIFICENT by Emmanuel Silvestre et Thibault Staib  
ACTORS by Bertrand Blier  
1999 THE CREATOR by Albert Dupontel  
1998 ONLY GOD SEES ME by Bruno Podalydès  
SERIAL LOVER by James Huth

1996 BERNIE by Albert Dupontel  
NEWS FROM THE GOOD LORD by Didier le Pêcheur  
MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT by Arnaud Desplechin  
1990 FORGERY AND USE OF FORGERIES by Laurent Heynemann  
CYRANO DE BERGERAC by Jean-Paul Rappeneau  
1988 GANG OF FOUR by Jacques Rivette

## ABOUT THE FILMMAKERS

### JEAN-PIERRE JEUNET: DIRECTOR

#### Feature Films

- 2001 AMÉLIE  
(2002 Cesar Awards for Best Film, Best Director, Best Production Design, and Best Music Written for a Film; Oscar® nominations for Best Art Direction, Best Cinematography, Best Foreign Language Film, Best Sound, Best Screenplay)
- 1997 ALIEN: RESURRECTION
- 1995 THE CITY OF LOST CHILDREN (co-directed with Marc Caro)  
(Cesar Award for Best Production Design)
- 1992 DELICATESSEN (co-directed with Marc Caro)  
(1992 Cesar Awards for Best First Work, Best Writing - Original, Best Editing, and Best Production Design)

#### Short Films

- 1990 THINGS I LIKE, THINGS I DON'T LIKE  
(1991 Cesar Award)
- 1984 PAS DE REPOS POUR BILLY BRAKKO  
(1985 Cesar Award)
- 1980 BUNKER OF THE LAST GUNSHOTS
- 1979 THE MERRY-GO-ROUND (animation)  
(1981 Cesar Award)
- 1978 THE ESCAPE (animation)

### SEBASTIEN JAPRISOT: AUTHOR

Novels adapted for cinema

- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
(Remake of the Denoël Editions novel – September 2004)
- 1988 ONE DEADLY SUMMER by Jean Becker  
(Cesar Award for Best Adaptation and Dialogue)
- 1970 THE LADY IN THE CAR WITH GLASSES AND A GUN by Anatole Litvak
- 1965 THE SLEEPING CAR MURDER by Costa-Gavras

### GUILLAUME LAURANT: SCREENWRITER

- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
IN YOUR IMAGE by Aruna Villiers
- 2003 STRANGE GARDENS by Jean Becker
- 2001 AMÉLIE by Jean-Pierre Jeunet
- 1996 A SATURDAY ON EARTH by Diane Bertrand
- 1995 THE CITY OF LOST CHILDREN by Jean-Pierre Jeunet and Marc Caro

### ANGELO BADALAMENTI: MUSIC

- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
CABIN FEVER by Eli Roth
- 2003 THE ADVERSARY by Nicole Garcia  
THE SECRETARY by Steven Shainberg
- 2001 CET AMOUR-LA by Josee Dayan  
MULHOLLAND DRIVE by David Lynch
- 2000 THE BEACH by Danny Boyle
- 1999 HOLLY SMOKE by Jane Campion  
THE STRAIGHT STORY by David Lynch  
THE GIRL ON THE BRIDGE by Patrice Leconte

ARLINGTON ROAD by Mark Pellington  
1997 LOST HIGHWAY by David Lynch  
1995 THE CITY OF LOST CHILDREN by Jean-Pierre Jeunet and Marc Caro  
1992 TWIN PEAKS: FIRE WALK WITH ME by David Lynch  
1989 COUSINS by Joel Schumacher  
1987 NIGHTMARE ON ELM STREET 3: A DREAM WARRIORS by Chuck Russell  
1986 BLUE VELVET by David Lynch

PIERRE JACQUES BENICHO: CASTING DIRECTOR

2005 IZNOGOUD by Patrick Braoude  
L'ENFER by Danis Tanovic  
2004 PODIUM by Yann Moix  
A VERY LONG ENGAGEMENT by Jean Pierre Jeunet  
L'AMERICAIN by Patrick Timsit  
2003 IF I WERE A RICH MAN by Michel Munz and Gerard Bitton  
LEAVE YOUR HANDS ON MY HIPS by Chantal Lauby  
2002 HE LOVES ME... HE LOVES ME NOT by Laetitia Colombani  
2001 AMÉLIE by Jean Pierre Jeunet  
AUGUST 15TH by Patrick Alessandrin  
TANGUY by Etienne Chatiliez  
2000 THE CRIMSON RIVERS by Mathieu Kassovitz  
1998 WHAT I DID FOR LOVE by Jerome Cornuau  
TRAIN OF LIFE by Radu Mihaileanu  
1997 DOBERMAN by Jan Kounen  
BOUGE! by Jerome Cornuau  
1995 THE CITY OF LOST CHILDREN by Jean-Pierre Jeunet and Marc Caro  
AINSI SOIENT-T-ELLES by Patrick and Liza Alessandrin  
1991 DELICATESSEN by Jean-Pierre Jeunet and Marc Caro

BRUNO DELBONNEL: DIRECTOR OF PHOTOGRAPHY

2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
2002 NOT FOR OR AGAINST by Cedric Klapisch  
THE CAT'S MEOW by Peter Bogdanovitch  
2001 AMELIE by Jean-Pierre Jeunet  
1998 MARIE, MONA, LA VIERGE ET MOI by Francis Renaud  
1995 C'EST JAMAIS LOIN by Alain Centonze  
1993 NOT EVERYBODY'S LUCKY ENOUGH TO HAVE COMMUNIST PARENTS by  
Jean-Jacques Zilbermann

ALINE BONETTO: PRODUCTION DESIGNER

2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
2003 LEAVE YOUR HANDS ON MY HIPS by Chantal Lauby  
2002 THE NEW JEAN-CLAUDE by Didier Tronchet  
2001 LOVE VERTIGO by Laurent Chouchan  
AMÉLIE by Jean-Pierre Jeunet  
Cesar Award for Best Production Design  
1999 KENNEDY AND I by Sam Karmann  
WALKING IN MY FATHER'S FOOTSTEPS by Remi Waterhouse  
1993 LOST IN TRANSIT by Philippe Lioret

#### MADELINE FONTAINE: COSTUME DESIGNER

- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet
- 2003 LEAVE YOUR HANDS ON MY HIPS by Chantal Lauby
- LE VENTRE DE JULIETTE by Martin Provost
- 2002 20, AVENUE PARMENTIER by Christophe Jeauffroy
- ALMOST PEACEFUL by Michel Deville
- 2001 AMÉLIE by Jean-Pierre Jeunet
- 1999 KENNEDY AND I by Sam Karmann
- 1998 LET THERE BE LIGHT by Arthur Joffe
- 1997 LA CIBLE by Pierre Courrage
- 1996 A SATURDAY ON EARTH by Diane Bertrand
- 1991 LA NEIGE ET LE FEU by Claude Pinoteau

#### LES VERSAILLAIS: MECHANICAL SPECIAL EFFECTS

- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet
- ATOMIK CIRCUS by the Poiraud brothers
- THE EX-WIFE OF MY LIFE by Josiane Balasko
- L'AMERICAIN by Patrick Timsit
- 2003 RRRrrrrr... by Alain Chabat
- BON VOYAGE by Jean-Paul Rappeneau
- BROCELIANDE by Doug Headline
- DEAD WEIGHT by Alain Berberian and Frederic Forestier
- 2002 THE THREE KINGS by Didier Bourdon and Bernard Campan
- LOVE VERTIGO by Laurent Chouchan
- ASTERIX AND OBELIX: MISSION KLEOPATRA by Alain Chabat
- 2001 AMÉLIE by Jean-Pierre Jeunet
- TROUBLE EVERY DAY by Claire Denis
- 2000 VIDOCQ by Pitof
- VATEL by Roland Joffe
- 1999 ASTERIX AND OBELIX TAKE ON CESAR by Claude Zidi
- LOVE TANGLES by Olivier Peray
- 1997 BAD BOY (Mauvais genre) by Laurent Benegui
- ASSASSIN by Mathieu Kassovitz
- TENUE CORRECTE EXIGEE by Philippe Lioret
- 1996 RIDICULE by Patrice Leconte
- THE APARTMENT by Gilles Minouni
- 1995 THE CITY OF LOST CHILDREN by Jean-Pierre Jeunet and Marc Caro
- 1993 KIKA by PedroAlmodovar
- MUTANT ACTION by Alex de la Iglesia  
(Goya Award for Special Effects 1993)
- 1991 DELICATESSEN by Jean-Pierre Jeunet and Marc Caro

#### JEAN UMANSKY: CHIEF SOUND ENGINEER

- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet
- 2003 THE BISON by Isabelle Nanty
- 2001 TANGUY by Etienne Chatiliez
- AMÉLIE by Jean-Pierre Jeunet
- 2000 THANKS FOR THE GESTURE by Claude Faraldo
- 1998 THE BARBER OF SIBERIA by Nikita Mikhalkov
- 1995 HAPPINESS IS IN THE FIELD by Etienne Chatiliez
- DON'T FORGET YOU'RE GOING TO DIE by Xavier Beauvois
- 1994 BURNT BY THE SUN by Nikita Mikhalkov
- 1991 ARTHUR RIMBAUD, A BIOGRAPHY
- CLOSE TO EDEN by Nikita Mikhalkov
- 1986 A CERTAIN DESIRE [AKA FLAGRANT DESIRE, AKA TRADE SECRETS] by Claude Faraldo

- 1985 POLICE by Maurice Pialat
- 1983 TO OUR LOVES by Maurice Pialat

NATHALIE TISSIER: KEY MAKEUP ARTIST

- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet
- 2003 FILLES UNIQUES by Marc Jolivet
- 2001 AMELIE by Jean-Pierre Jeunet
- 2000 THE CRIMSON RIVERS by Mathieu Kassovitz
- THE MAN WHO CRIED by Sally Potter
- LOVE ME by Laetitia Masson
- 1999 KEEP IT QUIET by Benoît Jacquot
- MY LITTLE BUSINESS by Marc Jolivet
- QUASIMODO d'EL PARIS by Patrick Timsit
- 1998 THE SCHOOL OF FLESH by Benoît Jacquot
- FOR SALE by Laetitia Masson
- 1997 SEVENTH HEAVEN by Benoît Jacquot
- 1996 LOVE ETC. by Marion Vernoux
- LA BELLE VERTE by Coline Serreau
- 1995 THE CITY OF LOST CHILDREN by Marc Caro and Jean-Pierre Jeunet
- 1994 THE PATRIOTS by Eric Rochant
- 1991 COLD MOON by Patrick Bouchitey
- 1989 DREAMERS by Uri Barbash

JEAN-CHARLES BACHELIER: KEY HAIR STYLIST

- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet
- 2002 8 WOMEN by François Ozon
- 2001 LOVE VERTIGO by Laurent Chouchan
- OFFICERS' WARD by François Dupeyron
- 1998 RONIN by John Frankenheimer

HERVE SCHNEID: FILM EDITOR

- 2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet
- MICHEL VAILLANT by Louis Pascal Couvelaire
- SANSA by Siegfried
- 2001 AMÉLIE by Jean-Pierre Jeunet
- 2000 THE MAN WHO CRIED by Sally Potter
- 1999 EAST-WEST by Régis Wargnier
- 1998 LOUISE (TAKE 2) by Siegfried
- 1997 ALIEN IV: RESSURECTION by Jean-Pierre Jeunet
- THE TANGO LESSON by Sally Potter
- THE BRAVE by Johnny Deep
- 1995 THE CITY OF LOST CHILDREN by Jean-Pierre Jeunet and Marc Caro
- ... A LA CAMPAGNE by Manuel Poirier
- 1994 THE BROWNING VERSION by Mike Figgis
- 1993 SHADOW OF A DOUBT by Aline Issermann
- 1992 ANTONIO'S GIRLFRIEND by Manuel Poirier
- ORLANDO by Sally Potter
- LOVE AFTER LOVE by Diane Kurys
- 1991 EUROPA by Lars von Trier
- DELICATESSEN by Jean-Pierre Jeunet and Marc Caro
- Cesar Award for Best Editing
- 1990 RENDEZ-VOUS AU TAS DE SABLE by Didier Grousset

GERARD HARDY: SUPERVISING SOUND EDITOR

2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
 NOT ON THE LIPS by Alain RESNAIS  
 2002 THE PIANIST by Roman POLANSKI  
 2001 AMÉLIE by Jean-Pierre Jeunet  
 HARRY IS HERE TO HELP by Dominik Moll  
 1999 VERTICAL RAY OF THE SUN [AKA AT THE HEIGHT OF SUMMER] by Tran Anh Hung  
 1999 EAST-WEST by Regis Wargnier  
 1997 ASSASSINS by Mathieu Kassowitz  
 1996 THE TANGO LESSON by Sally Potter  
 1995 BEYOND THE CLOUDS by Michelangelo Antonioniet and Wim Wenders  
 THE CITY OF LOST CHILDREN by Jean-Pierre Jeunet and Marc Caro  
 1994 QUEEN MARGOT by Patrice Chereau  
 1992 ARIZONA DREAM by Emir Kusturica  
 1991 DELICATESSEN by Jean-Pierre Jeunet and Marc Caro  
 1990 ALBERTO EXPRESS by Arthur Joffe  
 1988 TO KILL A PRIEST by Agnieszka Holland  
 1985 SUBWAY by Luc Besson

VINCENT ARNARDI: SOUND RE-RECORDING MIXER

2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
 IN YOUR IMAGE by Aruna Villiers  
 DOUBLE ZERO by Gerard Pires  
 2003 MICHEL VAILLANT by Louis Pascal Couvelaire  
 2002 DEAD WEIGHT by Alain Berberian  
 JET LAG by Daniele Thompson  
 2001 VIDOCQ by Pitof  
 AMÉLIE by Jean-Pierre Jeunet  
 2000 HARRISON'S FLOWERS by Elie Chouraqui  
 THE LIBERTINE by Gabriel Aghion  
 1999 ASTERIX AND OBELIX TAKE ON CESAR by Claude Zidi  
 1998 THE BARBER OF SIBERIA by Nikita Mikhalkof  
 TAXI by Gerard Pires  
 1997 DIDIER by Alain Chabat  
 1996 THE APARTMENT by Gilles Minouni  
 1995 THE CITY OF LOST CHILDREN by Jean-Pierre Jeunet and Marc Caro  
 1994 THREE COLORS: RED by Krzysztof Kieslowski  
 1993 THREE COLORS: BLUE by Krzysztof Kieslowski  
 ARIZONA DREAM by Emir Kusturica  
 1991 CLOSE TO EDEN by Nikita Mikhalkov  
 DELICATESSEN by Jean-Pierre Jeunet and Marc Caro  
 1989 THE 15 YEAR OLD GIRL by Jacques Doillon

LAURENT KOSSAYAN: SOUND DESIGNER

2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
 DOUBLE ZERO by Gerard Pires  
 2003 MEAN SPIRIT by Patrick Alessandrin  
 LEAVE YOUR HANDS ON MY HIPS by Chantal Lauby  
 2002 SAMURAI by Giordano Gederlini  
 DEAD WEIGHT by Alain Berberian and Frederic Forestier  
 2001 VIDOCQ by Pitof  
 AMÉLIE by Jean-Pierre Jeunet  
 ADIEU BABYLON by Raphael Frydman  
 2000 THE KING'S DAUGHTERS by Patricia Mazuy  
 1999 THE CHILDREN OF THE CENTURY by Diane Kurys  
 1998 THE BARBER OF SIBERIA by Nikita Mikhalkov  
 TOULOUSE-LAUTREC by Roger Planchon

1997 DIDIER by Alain Chabat  
1996 SHAMAN by Bartabas  
1995 THE CITY OF LOST CHILDREN by Jean-Pierre Jeunet and Marc Caro

ALAIN CARSOUX-DUBOI: DIGITAL VISUAL EFFECTS

2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
2003 BON VOYAGE by Jean-Paul Rappeneau  
2002 JET LAG by Daniele Thompson  
2001 AMÉLIE by Jean-Pierre Jeunet  
BELPHEGOR – PHANTOM OF THE LOUVRE by Jean-Paul Salome  
2000 THE WIDOW OF SAINT-PIERRE by Patrice Leconte  
1999 MESSENGER: THE STORY OF JOAN OF ARC by Luc Besson

JEAN-LOU MONTHIEUX: LINE PRODUCER

2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
2002 DEAD WEIGHT by Alain Berberian and Frederic Forestier

JEAN-MARC DESCHAMPS: PRODUCTION MANAGER

2004 A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet  
2003 LEAVE YOUR HANDS ON MY HIPS by Chantal Lauby  
DEAD WEIGHT by Alain Berberian et Frederic Forestier  
2001 AMÉLIE by Jean-Pierre Jeunet  
1999 A BRIDGE BETWEEN TWO SHORES by Frederic Auburtin and Gerard Depardieu  
1994 BLUE HELMET by Gerard Jugnot