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FESTIVAL DE CANNES

AUDREY
TAUTOU

GILLES
LELLOUCHE

T H È R È S E DESQUEYROUX

A FILM BY CLAUDE MILLER

WITH ANAIS DEMOUSTIER

PRODUCED BY YVES MARMION FOR UGC. SCREENPLAY BY ADAPTION MADE BY CLAUDE MILLER AND NATALIE CARTER. BASED ON THE NOVEL BY FRANÇOIS MAURIAC « THERÈSE DESQUEYROUX » © 1927 EDITIONS GRASSET & FASQUELLE. MUSIC ARRANGED BY MATHIEU AQUARO.
STARRING CATHERINE ARBITT, ISABELLE SAUDOVAN, STANLEY WEBER, FRANCIS PERRIN. PHOTOGRAPHY GERARD DE BALTISSA A.F.C. ASSISTANT DIRECTOR HERMIE RIJLET. EDITOR LAURENCE BRENGUER. COSTUME DESIGNER VÉRONIQUE LANGE. SOUND EDITOR ERIC ROPHE. EXECUTIVE PRODUCERS GISELLE LÉBORGHIE, CHRISTINE JACQUELINE BOURCHARD. PRODUCTION MANAGERS BRUNO BERNARD, POST-PRODUCTION MANAGER ABRAHAM GOLDBLAT.
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UGC presents

THERESE DESQUEYROUX

**based on the novel by François Mauriac
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directed by CLAUDE MILLER

**with
AUDREY TAUTOU
Gilles LELLOUCHE
Anais DEMOUSTIER**

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SYNOPSIS

In the French region of Landes, near Bordeaux, marriages are arranged to merge land parcels and unite neighboring families. Thus, young Thérèse Larroque becomes Mrs. Desqueyroux. But her avant-garde ideas clash with local conventions. In order to break free from the fate imposed upon her and live a full life, she will resort to tragically extreme measures...

INTERVIEW WITH CLAUDE MILLER

How did “Thérèse Desqueyroux” come to be?

After we had each made two or three films, Yves Marmion – who had already produced “Un Secret” (A Secret) based on the book by Philippe Grimbert – wanted to adapt a work by Mauriac with me. He was thinking of “Désert de l’amour” but I wasn’t very fond of that book – I found it outdated and the premise didn’t interest me. When I was a student, however, one book really grabbed me: “Thérèse Desqueyroux.” I reread it. Everything I like in a movie was there. In “Thérèse Desqueyroux” there is an ambiguous atmosphere that requires the viewer to actively engage the film. But before thinking about adaptation, I had to come up with an actress to play Thérèse. My costume designer Jacqueline had started a style book to show me how people dressed back then, and among the documents was that extraordinary portrait of Audrey. It was exactly the idea I had in mind for Thérèse.

Women have often been the driving force in your films.

For me cinema means filming people who are sufficiently mysterious to fascinate and seduce the viewer, even if they behave badly; that’s the erotic side of it. And filming women contributes to that eroticism for me. Men interest me less, maybe because I think I know them better. I enjoy myself much more the minute a woman is on the set. That reminds me of a line by Céline in “Mort à crédit.” Ferdinand Bardamu meets an old friend he hasn’t seen in years, and says, “You seem so sad. Why?” His friend answers, “I was in the metro. I’m sad because there wasn’t a single woman in the metro. I guess that’s how I am. I’m sad when there aren’t any women in the metro.”

You really make the character of Thérèse mysterious. Despite her interior turmoil, she is almost terrifyingly “smooth.”

It was the best way to portray the tragedy that young woman lived through. That’s not how things should be, thinks Thérèse, and look what happens: she poisons her husband. The conventional thinking she was raised with pushes her to such absolute absurdity that she takes it to the point of putting herself in danger with the law. There is a Simenon-like quality about her that I love.

Having certainty as a young girl makes it all the more tragic. She really thinks she can be happy married to Bernard Desqueyroux. “I’m going to get married, it will help me get my head on straight. I’ve chosen peace,” she says to Anne, her future sister-in-law. She has crazy ideas but has decided of her own will to push them aside. She is an intellectual, raised by a radical father; she must have done a bit of reading. Even if it was rarely talked about, there was a stark division in society back then between the leftwing,

even the very rich and high society among them, like Thérèse’s family, and the right wing. Her sharp mind and free spirit are encouraged by the personality of her aunt Clara, who never married. Aunt Clara is important to Thérèse for that: it’s very likely that she refused the matrimonial conditions that were proposed to her. She preferred to continue to live at home, in the family house.

Despite all that, Thérèse’s urges remain suppressed until she meets Jean Azevedo, played by Stanley Weber, and her discovery of the affair he is having with her sister-in-law.

He is handsome, rich, cultivated and Jewish, thus undesirable in the eyes of the bourgeoisie; he has what it takes to awaken the revolt that sleeps within her. He shows up in a sort of visual splendor – we did this intentionally, of course – the place, the boat, the red sail, the music...

There is a lot of sensuality between Thérèse and Jean.

They end up speaking on pretty much theoretical terms. The fact that Thérèse was pregnant was a problem for me and my co-writer Natalie Carter. At that time, it was unthinkable for a pregnant woman to have desire. It was kept hidden. Thérèse has even lost all her individuality being pregnant. She says, "In my husband's eyes, all that matters is the fruit of my entrails."

That quote from Mauriac is so telling, so touching. I set that scene in a location with greenery reminiscent of the couple's idealized early relationship; things have really changed for them since then.

Thérèse has no maternal instinct.

Do you love your child when you don't love the person you had the baby with? That's a really interesting subject to take on, especially for women. It's a problem for Thérèse. What bothers and hurts her is how Bernard treats her regarding the child.

In 1927, François Mauriac's novel raised a great debate. Here you have completely absolved your heroine.

Yes, she has been forgiven. As she says to her father: there was no victim, so there is no crime. There is a certain logic in that.

What is it like to direct Audrey Tautou?

I would tend to say – and I'm not just oversimplifying – that you don't direct great actors. They propose things to you, and ninety percent of the time they hit on what is needed. How do you explain that? It is the combination of a script, a subject, and a character. You never work the same way; the way you direct depends on the actor. With Audrey it was especially magical. How can I say it? Maybe she managed, even more quickly than the others, to hit a note that I liked, which was the one I had imagined.

Did you watch the 1962 adaptation by Georges Franju again before working on the script?

No. Even though Franju belongs to what I call my student favorites, I didn't want to do that – I am too easily influenced. I remembered it being a good film, very respectful to the structure of François Mauriac's book.

Whereas you have turned it completely upside down.

Mauriac's novel begins after Thérèse has been acquitted and proceeds in flashback: Thérèse relives her memories up until that night when she walks out of the courthouse. I didn't want to construct my film that way. Today flashback structure has really become a structure for Saturday night made-for-TV movies. And this story was absolutely tellable in linear form. It even made it more powerful. It allowed us to feel closer to Thérèse.

You made other changes. Bernard Desqueyroux, the husband, is infinitely more generous with Thérèse.

In the novel, he was more brutal and provincial, more rigid and attached to family values. To keep him that way would have ruined all the mystery of Thérèse; her decision to poison him would have seemed more justified. Whereas now we are forced to think, "Oh, she is going to put drops in his glass..." There is intentional suspense, noble suspense, Hitchcock-style.

You made Desqueyroux a hypochondriac. You made him fragile, and more touching that way.

He is sick, he is in bed, he is ugly, he sweats and he vomits. For me to have empathy for a man, he really has to have it bad!

Gilles Lellouche is absolutely brilliant in the role.

It's funny the way we met, he and I. I was member of the jury at the festival of Marrakech. At check in, on the way there, Gilles was in front of me. I observed him for a good half an hour, during boarding. And I found myself standing face to face with him. Instinctively, I handed him the script. In Marrakech, we hardly saw each other – there were plenty of parties but we weren't running with the same crowd. But he did call me when he got back. He wanted to do the film. Who else could play Bernard? Gilles is great at playing the rigidity of a man raised with staunch family traditions, and at the same time filters into him all the love he feels for his wife. He is a victim too. But life, for him as well as for her, isn't having it his way.

The real guilty party is the bourgeoisie.

It's the power of the family institution, that deceptive incarceration that holds everyone in prisons that they have imposed upon themselves for generations on end. It's not even a topic of discussion – you keep things to yourself.

It is even more surprising when husband and wife unite to stand up to the law.

That is the result of the way they have been raised. Despite what she has done, and what he has lived through, they have to face it together. They were brought up that way. And despite her actions, Thérèse bows to convention.

There is that superb scene, the dream sequence where Thérèse is smoking a cigarette while a raging fire surrounds the Desqueyroux property.

I filmed that scene to be dreamlike but it could be misunderstood. I wouldn't want people to think that Thérèse started that fire. There is an ambiguity that perhaps wasn't necessary but which I like nonetheless and wouldn't take out for anything in the world. Like when she jumps out of the train when she comes back from Baden Baden. That woman is constantly in control. Her violence never comes out. Except in dreams.

The end of the film really shines.

He opens the birdcage and says to her, "You're on your own." It is a real expression of love – I think he was always in love with his wife. I like that ending – a valiant ending. I did almost the same thing in "La Petite Voleuse." She was pregnant and went out to meet her fate. This one works even better, maybe. I think the most beautiful moments in life are when you can regain your freedom while forgiving your partner. And those two have forgiven each other. This will be my first film to have a happy end.

Catherine Arditi, who plays Madame Desqueyroux the mother, and Isabelle Sadoyan, who plays Aunt Clara, are pretty exceptional in their supporting roles.

The first was a necessity from the start. The second, I spotted in a play – "Conversations avec ma mère" – directed by Didier Bezace. It was obvious Isabelle was Aunt Clara. I also really like Francis Perrin in the role of Laroque.

Tell me about Anaïs Demoustier, who does a brilliant job of playing Anne, and Stanley Weber, who plays Jean.

I'm like all directors. As soon as I see a movie and notice someone like Anaïs Demoustier, for example, I think, "Hey, she does wonderful work," and note down her name. I have two notebooks: one for actresses and one for actors. When I don't have immediate certainty, I get out my notebooks.

There is often sadness in your films, particularly in this one.

The fact that I was ill – because I was already ill then – probably creates a sense of melancholy. I wasn't all hurrahs, and that must have factored in. Not on the set, because it was a pleasant shoot with happy people. But let's just say I wasn't the happiest of the bunch. I knew I had to check into the hospital once we finished the film, and that distressed me.

Did that change the way you made the film?

It didn't change the way I work and it didn't keep me from doing it well, but it gave me a sort of freedom. I was less obsessive and anxious than usual because I had to deal with something more serious than a film. That's the truth.

You have made seventeen films, but only two are original screenplays.

Yes, because a film is three or four years of my life and I want to dedicate them to something I really feel strongly about. I am too critical of myself, of what I write; I'm always thinking, "It's crap!" If I do Mauriac, I have a minimum guarantee of quality.

That doesn't keep you from adapting your subjects freely.

I've been told that I have nerve, and it's true that from the moment I begin, I'm like a vampire; I'm a thief. I do whatever I like. Adaptation is absolutely fascinating. For better or worse, it's what I prefer. I've always made the films I wanted to make.

INTERVIEW AUDREY TAUTOU

Claude Miller says he wouldn't have developed the script for "Thérèse Desqueyroux" if you hadn't accepted the lead role.

He sent me the novel very early on and asked me if I was interested in the part. I was of course very enthusiastic. Thérèse was like a dream script; the work was very different from anything I'd ever been offered. Claude and I had already met ten years earlier for a film. He didn't cast me. We met again a bit later for another project, but that time I wasn't free. And now we have "Thérèse."

You are mysterious and tough in a way we haven't seen you before.

Thérèse is a cerebral person. She doesn't talk much. No one ever opens up in that family. Playing her, I was constantly asking myself, "What is she thinking at this exact moment?" Her interior development was just as important to me as the lines I had to deliver. During the whole shoot, I never let myself improvise a single second; I knew exactly at what point she was in her inner turmoil. Thérèse speaks two languages: first, the one you hear; second, and simultaneously, what she can't express. Being forced to keep quiet, she has a constant interior dialogue with herself.

You portray her inner turmoil to perfection.

For each scene I wrote elements of interior dialogue, parallel to the script. I imagined what feelings and frustrations she felt with Bernard and the family – the real words she would have liked to say to them.

Did you talk to Claude Miller about these "imaginary" lines?

Strangely enough, no. But when I had doubts about where Thérèse stood, I talked to him about it. For example, when she comes back to see Bernard, just before the trial, and he asks her if she has prepared her defense and she says no, I wondered what her feelings were. Did she feel guilt? Claude just said to me, "She is arrogant." I can still see his note on the script, "No pity for idiots!"

That's a very beautiful scene.

Yes. For the first time, we're not talking about superficial things. We're not talking about property or food or the weather. There is finally a connection between them, a truth and intimacy in their relationship, when you would have imagined exactly the opposite. That's Claude Miller's work for you: he gives you life in all its complexity and always escapes clichés. No one is entirely dumb or simple or good or bad. He makes the viewer think and trusts his intelligence.

What was Claude Miller like as a director?

He had an incredibly sharp eye. He was right onto absolutely everything that I could propose to him. It felt like there were two of us in my head! Nothing escaped him. I went to see him to ask if he wanted me to emphasize a feeling a little bit here or there, to make it more explicit, and it was never necessary. Everything had already seemed perfectly clear to him. He had the same vision as I had about Thérèse but it took me a few days to understand that. I had honestly had a completely different idea about how he directed actors. There was something very mysterious about it.

Claude Miller says he doesn't give directions to great actors.

It's true that he didn't give very many, which by the way destabilized me a little at the beginning of the shoot. He joked about it: "Maybe I'm not demanding enough." He is a unique man and a unique director. He has such acuity and sensitivity that when you

meet him, you get the feeling that after five minutes of conversation he knows more about you than you know about yourself in thirty-five years of life. I felt the same way with Stephen Frears, when I did “Dirty Pretty Things.” They both are people who are interested in others, who love and respect them. Claude really gave us a life lesson on the shoot of “Thérèse.” His kind of patience and kindness is rare. When you see the film he made – brilliant and unrelenting – you think how crazy it is that a film like that could be made with such simplicity.

Let’s get back to the character of Thérèse.

She is a cultivated woman who is well-read, and reading has opened new windows onto the world for her. She has a great desire to be free, but she bends under the weight of convention. She is full of contradiction; her thoughts are constantly swinging. In choosing to marry, Thérèse sincerely hopes to find salvation and attenuate the weight that burdens her. But marriage changes nothing – quite the opposite. When she realizes that her sister-in-law was able to leave everything behind for Jean Azevedo, and escape the family confines, Bernard becomes the incarnation of her unhappiness. She ends up poisoning him. I like that she never considers herself a victim. Even when she is locked up and goes from being behind the bars of family obligations to a real jail, she never pities herself. At that moment, she just becomes indifferent to life.

She is a rebel.

Yes and no, actually! But she has the seeds of provocation within her. The scene where the family forces her to come down from her room and out of isolation to greet Anne and her fiancé is a very good example of that. She comes out knowing that the show she will put on is merely a reflection of their monstrosity, and thinks, “You want me to play the game? Okay, I’ll play it – but if you only knew how much I despise you.”

You manage to make her turmoil seem almost organic.

I tried to give her a rhythm of her own, different from the others. She is the only one who has to live with managing a mind in perpetual turbulence. And the more time passes, the more she becomes a spectator and distances herself. That is why I imagined there was something slower about her, as if she had to constantly make an effort to keep herself from exploding.

Gilles Lellouche says you worked a lot together on the film.

We were perfectly aware of the gift that Claude was offering us and we were totally terrified. Gilles and I took on this film with a level of dedication, commitment and will that we had never known before. Not because Claude was sick – that absolutely never figured into what we did. Every night, we talked a lot about our characters, their development and those moments when their relationship imperceptibly shifted.

With this role, we get the feeling that you are turning a new page in your career.

I’m not the same woman I was when I was twenty-two years old; I don’t feel genuine in young ingénue parts any more. In Anne Fontaine’s “Coco Avant Chanel” (Coco before Chanel) I had already taken on a different kind of character, but “Thérèse Desqueyroux” led me into entirely new terrain that I loved exploring. It was more violent, more complex and more outlandish, too. Claude was master of that. This role came at a moment in my life when I must have had an unconscious need for change.

INTERVIEW WITH GILLES LELLOUCHE

This is your first dramatic role in a thirteen-year career.

Jacques Maillot cast me in a dramatic role in a film for Arte called “Un singe sur le dos”. Claude gave me a second opportunity, and quite a big one considering that characters as complex and beautiful as Bernard are few and far between.

How do you explain the fact that you weren’t considered for serious roles earlier on?

I don’t explain it. Even if I’ve had a lot of freedom in my career and I’d love to blow apart preconceived notions about my work, I can’t go against how people perceive me. Claude Miller had the audacity to do that. I know that initially, his choice wasn’t a given for everyone.

When he talks about how you met at the Marrakech International Film Festival, he says he felt intimidated by the idea of giving you the script.

How backwards is that? That’s how modest Claude is. He’s a cinema giant; the whole world dreams of being approached by him, but there he is apologizing for doing it. I remember that first contact very well – very simple, very warm. I was crazy about the idea of being able to work with a director like him.

Were you familiar with the book by François Mauriac ?

I had read it in high school. I reread and rediscovered it. Claude explained how the structure was different from the one he and his co-writer Natalie Carter adopted for the screenplay, and why they chose to treat the story in linear continuity instead of flashback. He insisted a lot on the fact that they had remained very faithful to the spirit of the novel, especially the dialogue, and he wanted me to immerse myself in that. I got a lot out of reading “Thérèse Desqueyroux.” Mauriac describes his characters with almost surgical precision.

In the film, Bernard Desqueyroux is much more human than in the book.

And it was precisely because Claude wanted to humanize him that he chose me. He said it was obvious to him.

How did you build your character?

Claude and I had the same vision of Bernard, the same questions. We didn’t want to make him a total jerk, nor did we want to reduce his character to a bourgeois suffocating in convention. We didn’t want to turn him into a boy incapable of breaking away from his mother, either. Bernard is above all a man in love. That’s what we saw, reading between the lines.

A man in love who never really comes out and says so.

He is incapable of opening up to other people. The last scene, when he takes Thérèse to Paris, is particularly touching to me. He asks her questions; he’d like to understand what makes her tick and finally have a talk with her. He is head over heels in love with her; he always has been, but no – he settles on saying he paid the bill. That scene brings tears to my eyes; it was a great help in building the character. Bernard’s entire psychology is right there.

You do an impressive job of portraying his inability to break free from family entrapments.

He is the kind of guy who is never on top, who is incomplete and perfectly aware of his limitations. He gives himself false airs of being a patriarch, like when he goes to get his sister Anne after she has run away and he pulls her by the hair. But Bernard doesn’t

scare anyone. It is only when he sees how thin Thérèse has become after being locked up that he finally understands the horror of the situation they are all in and becomes an adult. When we were shooting, Claude and I were very careful about knowing which Bernard we were talking about: the big oaf whose only desire is to go out hunting with his dogs? The bourgeois? The man in love? Little brushstrokes at every turn. Bernard can really be something! When Thérèse observes him during the procession, you can't help identifying with the coldness she feels for her husband. That ambiguity in each of the protagonists is what gives Claude's directing style all its subversiveness and power.

The film as well as the book says a lot about the bourgeoisie of that era.

That horrible provincial life! Claude went at it with a machine gun and it's really delightful.

You had never worked with Audrey Tautou before.

We immediately realized that we had set out on a rare adventure together. We were really excited and wanted to be up to the challenge. We saw each other every night of the shoot, had dinner and talked. I think Audrey is sensational in the role of Thérèse; she has a toughness, a darkness and depth that hadn't been seen in her before.

It was the first time you did a period film.

And it was a great feeling. I rediscovered the pleasure I've had and still have as a viewer of being in the middle of all those old cars, those costumes and hats, a sort of childlike pleasure which added another dimension to my work.

Tell me more about the shoot.

The atmosphere was both studious and very relaxed. We were very close to Claude; we knew he was sick and could tell how much the film was doing him good. "Thérèse Desqueyroux" was shot fifty miles from Bordeaux and he went there every morning on his way to the set for radiotherapy, which didn't keep him from sending us sweet little text messages. There was a triumphant force of humanity on that shoot.

What was Claude Miller like as a director?

Like all great directors, Claude doesn't make you do anything, yet in reality he is making you do absolutely everything. Claude has a boundless love for actors. He comes to see you and whispers in your ear – he never speaks out loud in front of the others. He said things to me, very simple things, which will stay with me all my life.

Such as...?

I can be extremely thorough and ask to redo a shot thirty or forty times! He allowed me to refine my acting while letting me do as I liked, even when he knew he already had what he needed long before! He has an extremely sharp eye. It was unbelievable to witness how clearly he had broken down the film in his head; it was a real lesson in filmmaking.

What was the most challenging scene for you?

The one where Bernard is in his room, bedridden and nearly dying. Everyone is around him, observing him. I wanted his suffering to be felt oozing out of everything. I whined and mumbled; it had to be tiring for the viewer because that tiring feeling also contributes to Thérèse's weariness.

Claude Miller said he shot “Thérèse Desqueyroux” with a lighter touch than his other films.

He admitted that he was doing less takes on this one; on the other films, he had wanted to do them over and over again. Maybe that was due to the fact that the subject combined several themes he had already delved into. Claude never saw this film as being his last. “Thérèse Desqueyroux” was in no way a last testament for him.

CLAUDE MILLER - BIOGRAPHY

Claude Miller was born February 20, 1942 in Paris and grew up in a secular Jewish family in the Parisian suburb of Montreuil. At age 20, he began attending the IDHEC film school (FEMIS); for his senior internship, he worked on Marcel Carné's *Trois chambres à Manhattan*. After obligatory military service, Miller was assistant to Robert Bresson on *Au hasard Balthazar* (*Balthazar*), Jacques Demy on *Les demoiselles de Rochefort* and Jean-Luc Godard on *Week-end*. From 1968 to 1975, he was production manager on all of François Truffaut's films excepting *La nuit américaine* (*Day for Night*).

In 1976 Miller made his first feature, *La Meilleure façon de marcher* (*The Best Way to Walk*) with Patrick Dewaere. Public success was soon to follow with *Garde à vue* (*The Inquisitor*), in which he directed Lino Ventura and Michel Serrault. Though he has been nominated 16 times, this is the only film for which Miller won a César Award.

From 1985 to 1993, Miller created a teenage trilogy: *L'Effrontée* (*Cheeky Child*) and *La Petite voleuse* (*The Little Thief*) starring Charlotte Gainsbourg, and *L'Accompagnatrice* (*The Accompanist*) starring Romane Bohringer.

In 1998, Miller presented *La Classe de neige* (*Class Trip*) at the Cannes Film Festival and won the Jury Prize. He returned to Cannes in 2001 as a member of the jury and again in 2003 for his film *La Petite Lili* (*Little Lili*), in competition. In 2007, he adapted Philippe Grimbert's *Un Secret* (*A Secret*) for the big screen, seeing it as an opportunity to take on a subject "that had never been presented before." In 2009, he co-directed *Je suis heureux que ma mère soit vivante* (*I'm Glad that My Mother is Alive*) with his son Nathan. In 2011, he directed *Thérèse Desqueyroux*, starring Audrey Tautou and Gilles Lellouche, closing film for the Cannes Film Festival 2012.

Throughout his career, Miller has actively participated in the debate on cinema in France. Head of the ARP for many years, he co-founded "Rencontres Cinématographiques de Beaune" and at the initiative of Pascale Ferran, was part of the "Club des 13" in 2008.

FILMOGRAPHIES

AUDREY TAUTOU

- 2011 **THÉRÈSE DESQUEYROUX** - Director: Claude MILLER
LA DÉLICATESSE (Delicacy) - Director: David FOENKINOS, Stéphane FOENKINOS
DES VENTS CONTRAIRES (Headwinds) - Director: Jalil LESPERS
- 2009 **DE VRAIS MENSONGES** (Beautiful Lies) - Director: Pierre SALVADORI
- 2008 **COCO AVANT CHANEL** (Coco before Chanel) - Director: Anne FONTAINE
Best Actress Nomination, César Awards 2010
- 2006 **ENSEMBLE, C'EST TOUT** - Director: Claude BERRI
- 2005 **HORS DE PRIX** (Priceless) - Director: Pierre SALVADORI
THE DA VINCI CODE - Director: Ron HOWARD
Official Selection Out of Competition, Cannes Film Festival 2006
- 2004 **LES POUPEES RUSSES** (Russian Dolls) - Director: Cédric KLAPISCH
UN LONG DIMANCHE DE FIANÇAILLES (A Very Long Engagement) -
Director: Jean-Pierre JEUNET
Best Actress Nomination, César Awards 2005, European Film Awards 2005
- 2003 **PAS SUR LA BOUCHE** (Not on the Lips) - Director: Alain RESNAIS
HAPPY END - Director: Amos KOLLEK
- 2002 **L'AUBERGE ESPAGNOLE** (The Spanish Apartment) - Director: Cedric KLAPISCH
A LA FOLIE...PAS DU TOUT (He Loves Me... He Loves Me Not) - Director: Laetitia COLOMBANI
LES MARINS PERDUS (The Lost Sailors) - Director: Claire DEVERS
DIRTY PRETTY THINGS - Director: Stephen FREARS
Best Actress Nomination, European Film Awards 2003
- 2001 **DIEU EST GRAND, JE SUIS TOUTE PETITE** (God is Great, I'm Not) -
Director: Pascale BAILLY
LE BATTEMENT D'AILES DU PAPILLON (The Beating of the Butterfly's Wings) – Director: Laurent FIRODE
LE FABULEUX DESTIN D'AMÉLIE POULAIN (Amelie from Montmartre) -
Director: Jean-Pierre JEUNET
Best Actress, Lumière de Paris Award 2002
Best Actress Nomination, César Awards 2002
- 2000 **LE LIBERTIN** (The Libertine) - Director: Gabriel AGHION
EPOUSE-MOI! (Marry Me) - Director: Harriet MARIN
- 1999 **VOYOUS, VOYELLES** - Director: Serge MEYNARD
VÉNUS BEAUTÉ (Venus Beauty Institute) - Director: Tonie MARSHALL
Most Promising Actress, César Awards 2000

GILLES LELLOUCHE

- 2012 **L'AVISEUR** (Gibraltar) - Director: Julien Leclerq
- 2011 **J-C COMME JESUS-CHRIST** - Director: Jonathan Zaccai
QUAND JE SERAI PETIT - Director: Jean-Paul Rouve
LES INFIDELES, Collective film of sketches - Directors: E. Bercot, F. Cavayé, A. Courtès, J. Dujardin M. Hazanavicius J. Kounen, E. Lartigau & G. Lellouche
THERESE DESQUEYROUX - Director: Claude Miller
CARS 2 (voice) - Directors: John LASSETER, Brad LEWIS
- 2010 **A BOUT PORTANT** (Point Blank) - Director: Fred Cavayé
MA PART DU GATEAU - Director: Cédric Klapisch
MINEURS 27 - Director: Tristan Aurouet
- 2009 **KRACH** (Trader Games) - Director: Fabrice Genestal
UNE PETITE ZONE DE TURBULENCES (A Spot of Bother) -Director: Alfred Lot
LES PETITS MOUCHOIRS (Little White Lies) - Director: Guillaume Canet
LES AVENTURES EXTRAORDINAIRES D'ADELE BLANC-SEC (The Extraordinary Adventures of Adèle Blanc-Sec) - Director: Luc Besson
- 2008 **L'INSTINCT DE MORT** (Public Enemy) - Director: Jean-François Richet
BOLT (voice)- Directors: Chris Williams, Byron Howard
- 2007 **LA CHAMBRE DES MORTS** (Melody's Smile) - Director: Alfred Lot
LE PREMIER JOUR DU RESTE DE TA VIE (The First Day of the Rest of Your Life) -Director: Rémi Bezançon
SANS ARME, NI HAINE, NI VIOLENCE - Director: Jean-Paul Rouve
LASCARS (voice) - Director: Albert PEREIRA LAZARO
Cannes 2009 – Critics' Week (special screening)
- 2006 **LE HEROS DE LA FAMILLE** (The Family Hero) - Director: Thierry Klifa
MA PLACE AU SOLEIL - Director: Eric de Montalier
MA VIE N'EST PAS UNE COMEDIE ROMANTIQUE - Director: Marc Gibaja
LE DERNIER GANG - Director: Ariel Zeitoun
PARIS - Director: Cédric Klapisch
J'AI PLEIN DE PROJETS - Director: Karim Adda
- 2005 **NE LE DIS A PERSONNE** (Tell No One) - Director: Guillaume Canet
ON VA S'AIMER (Cheating Love) - Director: Ivan Calbérac
- 2004 **ANTHONY ZIMMER** - Director: Jérôme Salle
MA VIE EN L'AIR (Love Is in the Air) - Director: Rémi Bezançon
- 2003 **NARCO** (The Secret Adventures of Gustave Klopp) - Director: Tristan Aurouet & Gilles Lellouche
- 2002 **MON IDOLE** (Anything You Say) - Director: Guillaume Canet
MIEUX QUE LA VIE - Director: Yann Samuell
- 2001 **MA FEMME EST UNE ACTRICE** (My Wife is an Actress) - Director: Yvan Attal
- 1998 **MES AMIS** (Sitcom, A Movie) - Director: Michel Hazanavicius
- 1997 **FOLLE D'ELLE** (What I Did for Love) - Director: Jérôme Cornuau

ANAIS DEMOUSTIER

- 2012 **BIRD PEOPLE** - Director: Pascale FERRAN
THERESE DESQUEYROUX - Director: Claude MILLER
L'HIVER DERNIER (The Last Winter) - Director: John SHANK
ELLES - Director: Malgorzata SZUMOWSKA
- 2011 **LES NEIGES DU KILIMANDJARO** (Snows of Kilimandjaro) - Director:
Robert GUEDIGUIAN
- 2010 **BELLE ÉPINE** (Dear Prudence) - Director: Rebecca ZLOTOWSKI
D'AMOUR ET D'EAU FRAÎCHE (Living on Love Alone) - Director: Isabelle
CZAJKA
Most Promising Actress Nomination, César Awards
- L'ENFANCE DU MAL** (Sweet Evil) - Director: Olivier COUSSEMACQ
- 2009 **PARTIR** (Leaving) - Director: Frédéric PELLE
LES GRANDES PERSONNES (Grown Ups) - Director: Anna NOVION
Most Promising Actress Nomination, César Awards
- SOIS SAGE** - Director: Juliette GARCIAS
- 2008 **LA BELLE PERSONNE** (The Beautiful Person) - Director: Christophe
HONORE
LE PRIX À PAYER - Director: Alexandre LECLERE
DONNE-MOI LA MAIN (Give Me Your Hand) - Director: Pascal-Alex VINCENT
HELLPHONE - Director: James HUTH
L'ANNÉE SUIVANTE - Director: Isabelle CZAJKA
- 2007 **LA VIE D'ARTISTE** - Director: Marc FITOUSSI
LES MURS PORTEURS (Cycles) - Director: Cyril GELBLAT
- 2005 **BARRAGE** - Director: Raphaël JACOULOT
- 2004 **LE TEMPS DU LOUP** (Time of the Wolf) - Director: Michael HANEKE

CAST

Thérèse Audrey TAUTOU
Bernard Gilles LELLOUCHE
Anne Anaïs DEMOUSTIER
Madame de la Trave Catherine ARDITI
Aunt Clara Isabelle SADOYAN
Mr. Larroque Francis PERRIN
Mr. de la Trave Jean-Claude CALON
Balion Max MOREL
Balionte Françoise GOUBERT
Jean Azevedo Stanley WEBER
Thérèse (15 years-old) Alba Gaïa BELLUGI
Anne (15 years-old) Matilda MARTY-GIRAUT
Pedemay Gérard BAYLE
Maître Duros Yves JACQUES
Bordeaux Bigwig Doctor LEBEAU
The Judge Frédéric KNEIP
Darquey Jack DELBALAT
Deguilhem Jérôme THIBAULT

CREW

Director Claude MILLER

Screenplay & Adaptation Claude MILLER and Natalie CARTER

Based on the novel by François Mauriac "Thérèse

Desqueyroux" - Editions Grasset & Fasquelle

Producer Yves MARMION

Music Orchestrator Mathieu ALVADO

Director of Photography Gérard DE BATTISTA (A.F.C)

Assistant Director Hervé RUET

Production Designer Laurence BRENGUIER

Editor Véronique LANGE

Sound Eric ROPHE

Gwenole LEBORGNE

Costumes Jaqueline BOUCHARD

Production Manager Bruno BERNARD

Post-Production Manager Abraham GOLDBLAT

Production UGC

Coproduction UGC IMAGES

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