

ALICÉLEO  
presents

JEAN-PIERRE

DARROUSSIN

CAROLE

BOUQUET

A FILM BY CÉDRIC

KAHN

BASED ON THE NOVEL BY GEORGES

SIMENON

# RED LIGHTS

OFFICIAL SELECTION BERLIN FILM FESTIVAL 2004



PATRICK GODEAU  
PRESENTS

JEAN-PIERRE  
DARROUSSIN

CAROLE  
BOUQUET

IN

# RED LIGHTS

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INTERNATIONAL PRESS

WORLD SALES

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106' - DOLBY SRD - 35MM - COLOR - 1:85



## SYNOPSIS

Summer in Paris. A holiday weekend. Antoine, an insurance clerk is looking forward to meeting his wife H      , a successful lawyer. He finishes three beers by the time she arrives. They're setting out for the South of France to pick up their children. Unfortunately, on the busiest day of the year. To calm his nerves, Antoine stops occasionally for drinks, determined to transgress the limits.

The liquor makes him drive more and more dangerously. The couple fights violently. H      , having warned him, leaves. Dashing to the next station, he tries to meet her train but he's too late. Instead, he picks up a strange hitchhiker not knowing he might have already crossed the path of his wife...



## INTERVIEW WITH CÉDRIC KAHN

### **Was adapting a Simenon novel something you had been thinking about for a long time?**

It was my agent, Dominique Besnehard, who suggested I read the book. Then, everything happened very fast. Immediately, I knew I wanted to make it. That omnipresent road, the main character's quest, the fact that we chase after a man who is heading straight for a brick wall but who, in reality, is rebuilding his life and trying to achieve some kind of reconciliation with his loved ones and with himself, all of that was enticing.

### **And everything fell into place...?**

The working conditions were relatively easy, for which, I have to thank the producer with whom I had not worked with before. Finance, schedule and cast fell into place fairly easily. Patrick Godeau was the first of us to have wanted to make *Red Lights*. He had optioned the book more than twenty years ago. It's a film in which the producer's energy and desire emerged. Which is not to say that it isn't 100% mine too. I'm proud of it and it is close to me.

### **You adapted the novel yourself. What was your approach?**

The real secret to adaptation is not to hide behind the author but to use him to go further. Novels provide a starting block and the challenge is all the more exciting if the book is a good one. I experienced that when adapting Moravia's book to make *L'Ennui*. And Simenon is another case in point.

### **The novel is set in the US. Why did you make the film in France?**

The location is a road, the country does not matter. What counted was to communicate my first impression, when I was reading the book, which was a powerful one. The love story was intense and the suspense was very well put together. Within the first few lines, we're gripped. The story is implacable, unavoidable, stronger even than the characters.

### **The film is built around a surprising couple, Jean-Pierre Darroussin and Carole Bouquet. How were they cast?**

I wanted a couple that we hadn't seen before, so as not to fall back into something clichéd. The story wouldn't work with two strong separate characters, it had to be about the dynamics of a couple. Each was sent the screenplay with a note saying that the other had been offered the other part. They both accepted within twenty-four hours. And though the match may seem unexpected, it soon became natural: that was the actors' great achievement. The other challenge for me was working with stars. I've often been told that the hardest thing in cinema is working with non-professionals. For me, the challenge was the opposite.

### **What did you learn working with two experienced actors?**

More than experience, films rely on talent and generosity. Jean-Pierre Darroussin projects an unusual degree of truth and emotion. He really is the film. He draws the spectator in. Through him, the strongest emotions are experienced: love, overexcitement, fear, guilt...

And Carole Bouquet is astonishing, in that she remains faithful to an image and yet breaks it. She is beautiful, powerful, like a woman out of a Hitchcock film, but impulsive, frail, her expression wounded. All of which is communicated in a very few scenes... She is a mysterious actress, not over exposed, like someone we have known for a long time but not very well. I found her intriguing before knowing her and I still do.

### **The dramatic glue that holds the film together is also one of its major themes: the story of a couple facing disaster, who must rebuild their lives.**

When the person you love disappears after a quarrel, something traumatic happens and in fiction, it makes you hold your breath. That suspense lies at the heart of the film.

**Yet, you don't show marital bliss nor any kind of pretence of marital bliss: you show the broken relationship stuck back together with a bit of lying and a lot of truth-telling.**

I fall between two camps. I can't help feeling, in some slightly twisted way, that happiness is a performance... There is a final reconciliation, the idea that everything will go on as if nothing had ever happened, but that's only a game. On the question of lies, the film does not provide any answers: we never know if the couple reconcile again over something unsaid. I didn't want the end to come across as ironic or cynical, I wanted to maintain my own sincerity in the way I showed the characters, a gentle touch after a plunge into a traumatic universe. The couple comes back together on the basis that family and the children require them to do so.

**Another striking aspect of the film is the atmosphere which is like a thriller, some kind of fantasy...**

From the very first shot, we are with a man who is afraid of everything, including himself. He cannot live his own life. That day, he starts drinking and everything starts to go wrong. The film became a thriller quite naturally. I threw myself into the story, into the fiction, whole-heartedly and this gave me, as a director, a great deal of freedom. For the beginning of the film, I spent hours shooting slow pans over the business district at La Defense outside Paris. I shot a few details of the concourse there which were what I used! I wanted a sense of unreality to run through the film: the night car sequences were shot in studio. Sometimes, the crew thought I was joking when I said, "I want the road to look red" but I wasn't at all! I gave myself a free reign, I wanted to go further than I had gone before. In the end, it was a pleasure.

**Is that because making a genre movie somehow liberated your eye?**

I realized that genre wasn't a constraint, far from it. The film is very close to its characters. I couldn't film unless I knew what the characters were feeling and could express that very simply. Jean-Pierre Darroussin's character experiences strong emotions and I must film those emotions. In the end, the actor absorbs the story. The director only follows the actor.

**The mystery of *Red Lights* relates to the story: sometimes one feels this strange night ride is made up of the protagonists' imaginary visions under the effect of alcohol...**

That's the main alteration. In the book, you know the story has actually happened. Not so in the film. One can go for the idea that it's all a dream, that the real story is off-camera, Carole Bouquet's story... The interpretation is not definite and the film is all the better for maintaining that ambiguity.



CÉDRIC KAHN

FILMOGRAPHY

1992 RAILWAY BAR (**BAR DES RAILS**)

1994 TOO MUCH HAPPINESS (**TROP DE BONHEUR**)

1997 ZERO GUILT (**CULPABILITÉ ZÉRO**) (TV film)

1998 **L'ENNUI**

2001 **ROBERTO SUCCO**

2003 **RED LIGHTS (FEUX ROUGES)**



## INTERVIEW WITH CAROLE BOUQUET

### **Why did you say yes to *Red Lights*?**

I said yes to the project and yes to Cedric Kahn, whose work I admired and I'm pleased that I did, because I like the film enormously. Even during the shoot, I sensed we were heading in the right direction, in relation to our original intentions. What can I say? Cedric is a talented filmmaker. There's a space in his brain for cinema and it's been there a very long time. A director faces a thousand problems and Cedric reacts very swiftly, he doesn't dither... Everything comes freely and spontaneously, and when it does, it's right. The funny thing is that in life he's a shy, reserved young man.

### **Intuitive but sure: is that your own approach to filmmaking?**

Recently, during a screening of Bunuel's films for History of Art students, Jean-Claude Carrière spoke about the Surrealists' collective approach to art. They had what they called a "right of veto", a three-second window in which to say yes or no on a project. No more. I don't mean that this should be a universal rule but it certainly

works on a shoot because everything is possible (everything and its opposite), it's essential that someone should be there to decide, to say they want something specific. That's Cedric's great talent. His nervousness does not show. What does show is an immediate, clear aptitude for taking decisions that stand up. He has vision.

### **How did you adapt your technique to this way of working?**

I'm not methodical. I like to work fast, it's essential. It feels close to a way of working that seems most natural and I had no problem with that on this set!

### **Your part in *Red Lights* is almost a metaphor for an actress' part: you aren't on screen for long, but still remain very much a presence off camera, in the imagination of the characters and also in the audience's.**

What appealed to me most was the straightforward and realistic quality of the screenplay. I found it a plausible account of the spiral into which a man or a woman can fall. In this instance a man who starts drinking and the consequences of falling into such a spiral both for the person involved and those around him. The screenplay provides a fine way to show this process, harsh, yet appeased by a generous ending which is very much Cedric's own choice. He does not labour the guilt and allows a lightness to flow back. I might have been tempted to emphasize the pain, but Cedric's approach is probably the right one. He keeps the door open, an idea that redemption is possible.

### **How did you keep up the intensity of emotion in your acting with such little time in front of the camera?**

I didn't want to make the most of every frame I appeared in, thinking "I'm out of shot for half the film so I have to make up for it". That would have been a mistake. The mysteriousness of my character, the impact she has in the screenplay and in the way it is shot.

On the other hand, I did bear in mind that there is a burden of sadness in the character from the start. She is going through hell. The story would not be credible otherwise: a couple does not reach such a state of crisis unless there is some history. Their nocturnal separation is not just a fit of madness; it is the fruit of the past, of several years' living together, of things left unsaid.

### **And so, *Red Lights* is a tale about the truth of being a couple?**

Absolutely. It is an issue which I find more and more interesting in films, almost the only interesting issue. The things that life as a couple are about: love, compassion, tenderness, forgiveness. *Red Lights* is a film which brings back something I remember from the movies as a child, the feeling that you are peering at other people's lives through a keyhole.

### What was it like working with Jean-Pierre Darroussin?

You would think that we made a surprising couple but on screen I think it obviously works. This is clearly because of the strength of the screenplay and the way Cedric uses his camera, but it's also down to Jean-Pierre. Working with him was a pleasure, a source of joy and discovery. The poor man was alone most of the time, with this brutal, awkward character to play... When I returned to the set after being away from some time, I felt sorry for him. I played *Phedre* on stage in 2002, and even though I am not a method actor in any way, I know that words and atmosphere engrave something on your soul, they stick to you, there are no two ways about it. Souls suddenly darken.



## CAROLE BOUQUET

### FILMOGRAPHY

- 1977 THAT OBSCURE OBJECT OF DESIRE (**CET OBSCUR OBJET DU DÉSIR**) by Luis Bunuel  
1979 THE PERSIAN LAMB COAT (**LE MANTEAU D'ASTRAKAN**) by Marco Vicario  
COLD CUTS (**BUFFET FROID**) by Bertrand Blier  
1980 DAY OF THE IDIOTS (**LE JOUR DES IDIOTS**) by Werner Schroeter  
1981 FOR YOUR EYES ONLY (**RIEN QUE POUR VOS YEUX**) by John Glen  
1982 **BINGO, BANGO** by Pascale Festa Campanile  
1983 MURDER NEAR PERFECT (**MYSTÈRE**) by Carlo Vanzina  
**NÉMO** by Arnaud Sélignac  
1984 RIGHT BANK, LEFT BANK (**RIVE DROITE RIVE GAUCHE**) by Philippe Labro  
1985 GOOD KING DAGOBERT (**LE BON ROI DAGOBERT**) by Dino Risi and Ugo Tognazzi  
1986 **SPÉCIAL POLICE** by Michel Vianey  
DOUBLE GENTLEMEN (**DOUBLE MESSIEURS**) by Jean-François Stévenin  
**JENATSCH** by Daniel Schmid  
1987 THE MALADY OF LOVE (**LE MAL D'AIMER**) by Gorgio Trevers  
**ON SE DÉPÊCHE D'EN RIRE** by Paule Muret  
1989 **BUNKER PALACE HOTEL** by Enki Bilal  
TOO BEAUTIFUL FOR YOU (**TROP BELLE POUR TOI**) by Bertrand Blier  
**NEW YORK STORIES** by Francis Ford Coppola  
1990 WOMEN IN SKIRTS (**DONNE CON LE GONNE**) by Gianfranco Piciolli  
1992 **TANGO** by Patrice Leconte  
1993 **D'UNE FEMME À L'AUTRE** by Charlotte Brandstöm  
1994 DEAD TIRED (**GROSSE FATIGUE**) by Michel Blanc  
1996 **LUCIE AUBRAC** by Claude Berri  
1997 IN ALL INNOCENCE (**EN PLEIN CŒUR**) by Pierre Jolivet  
1998 LULU KREUTZ'S PICNIC (**LE PIQUE-NIQUE DE LULU KREUZ**) by Didier Martiny  
1999 THE BRIDGE (**UN PONT ENTRE DEUX RIVES**) by Gérard Depardieu  
2001 **BLANCHE** by Bernie Bonvoisin  
SUMMER THINGS (**EMBRASSEZ QUI VOUS VOUDREZ**) by Michel Blanc  
2002 WELCOME TO THE ROSES (**BIENVENUE CHEZ LES ROZES**) by Francis Palluau  
2003 RED LIGHTS (**FEUX ROUGES**) by Cédric Kahn  
**LES FAUTES D'ORTHOGRAPHE** by Jean-Jacques Zilbermann



INTERVIEW WITH

## JEAN-PIERRE DARROUSSIN

### **How did you react when you were sent the screenplay for *Red Lights*?**

Just after reading the script, I was sitting in my car, thinking about the part, with its vertiginous quality and I was listening to the radio: there was a program about soldiers in the First World War as it was Armistice Day. It occurred to me that this character, with nowhere to go and the great big fear in him that he can only overcome by drinking was like a soldier in the trenches, he would need to become someone else for a while, outdo himself. I felt it was an epic parallel between the character and someone at the bottom of a hole in wartime. Except that in *Red Lights*, he's dug his own hole.

### **How could a family man like that get himself into such a state?**

By being so decent. By trying to fit in with what society expects and that has made him paranoid. I liked him immediately; he's a tragic hero as far as I am concerned. He develops this crazed passion for self-sacrifice, for pain and fear... He emerges drained and distraught, he is returned to his wife and we find out that she has been through something much worse. He is not given the time to become a true hero. He doesn't even win in the suffering stakes. That is the cruelty of Simenon's

world; he ridicules his characters by showing that their heroics are derisory. Derisory in comparison with other people's suffering, suffering that one is not aware of which turns out to be even more important than our own. Symbolically speaking, it's exemplary. The man has a moment's selfishness and it floors him.

### **But the ending of *Red Lights* is a reconciliation.**

One might say that the ending is a happy one for both the man and the woman, who had forgotten who they were and recover some kind of humanity. In the way they touch, in their eyes, there is greater depth than the fifteen years together has given them. In the space of a few hours, they have become real to each other.

### **Your character is in a state of perpetual panic, ever in action.**

He is physically destroying himself. The strange thing is that destroying oneself over a long shoot requires a minimum amount of fitness. That was my challenge (laughs). I like the idea that one's entire being is required to play a character that is at his wits' end. That was the physical quality of the film and it was a challenge. One has to lay oneself bare. That was my agreement with Cedric Kahn, that I would be defenceless, open, vulnerable.

### **You carry the film, you are almost never out of shot.**

My character is load bearing. Even on set, I was there nearly every day, talking to the crew. It is part of one's job as an actor, something one seeks out in fact.

### **Cedric Kahn gave you an opportunity.**

Cedric and I trusted each other from the start. Because Carole and I are both experienced actors, I think he was afraid that he would find himself having to deal with a block of fixed notions as to what his film should be. I could see he was surprised everything went so well. But I have nothing to defend with regards my own personality, I have enough trouble finding the characters'. In this, Cedric and I were of the same view. We had the same open approach, a slight intuitive way of making a film. And that kind of mutual trust is rare.

### **With Carole Bouquet, the challenge was to make the life of a couple, a love affair, seem believable in very little time.**

Carole and I knew each other slightly at the Paris Conservatoire, but I was the only one who remembered that... (laughs) We work together as a couple because Carole is a very generous actress, very playful, who enjoys her partner. There was room for pleasure and game-playing between us, we really looked into each other, which is why the relationship works on screen and it's not so surprising that I should end up with Carole Bouquet. OK, she is one of the most beautiful women in the world and I look somewhat... neutral. (laughs) But why not? That gave us an identity too.



### What will you remember about shooting *Red Lights*?

I could tell you the story of the shoot from the first day to the last. It's all in my head. To play that character, at the time, was my main goal. However hard it may have been. You can experience that range of emotion over a two-month period without feeling slightly shaky and worn at the end. We shot a great deal at night. We were tired. But in the end, I think it was worth it.

## JEAN-PIERRE DARROUSSIN

### FILMOGRAPHY

- 1980 **PSY** by Philippe de Broca  
**CELLES QU'ON N'A PAS EUES** by Pascal Thomas
- 1981 **EST-CE BIEN RAISONNABLE ?** by Georges Lautner
- 1983 **OUR STORY (NOTRE HISTOIRE)** by Bertrand Blier
- 1984 **SLICES OF LIFE (TRANCHES DE VIES)** by François Leterrier
- 1985 **ELSA ELSA** by Didier Haudepin  
**HE DIED WITH HIS EYES OPEN (ON NE MEURT QUE DEUX FOIS)** by Jacques Deray  
**KI LO SA ?** by Robert Guédiguian
- 1989 **MES MEILLEURS COPAINS** by Jean-Marie Poiré  
**DIEU VOMIT LES TIÈDES** by Robert Guédiguian
- 1990 **MADO, POSTE RESTANTE** by Alexandre Adabachian
- 1991 **L'AMOUR EN DEUX** by Jean-Claude Gallotta
- 1992 **LITTLE NOTHINGS (RIEN DU TOUT)** by Cédric Klapish  
**KITCHEN WITH APARTMENT (CUISINE ET DÉPENDANCES)** by Philippe Muij
- 1993 **CACHE CASH** by Claude Pinoteau
- 1994 **MADAME PETLET'S TRUE STORY**  
**(LE FABULEUX DESTIN DE MME PETLET)** by Camille de Casabianca
- 1995 **TIL DEATH DO US PART (A LA VIE À LA MORT !)** by Robert Guédiguian  
**MY MAN (MON HOMME)** by Bertrand Blier
- 1996 **FAMILY RESEMBLANCES (UN AIR DE FAMILLE)** by Cédric Klapish  
**MARIUS AND JEANNETTE (MARIUS ET JEANNETTE)** by Robert Guédiguian
- 1997 **SAME OLD SONG (ON CONNAÎT LA CHANSON)** by Alain Resnais  
**WHERE THE HEART IS (A LA PLACE DU CŒUR)** by Robert Guédiguian  
**BEWARE OF MY LOVE (SI JE T'AIME, PRENDS GARDE À TOI)** by Jeanne Labrune  
**LE POULPE** de Guillaume Nicloux



- 1998 **WHO PLUCKED THE FEATHERS OFF THE MOON?**  
**(QUI PLUME LA LUNE ?)** by Christine Carrière  
**WHAT'S LIFE? (C'EST QUOI LA VIE ?)** by François Dupeyron  
**SEASON'S BEATINGS (LA BÛCHE)** by Danièle Thompson  
**INSÉPARABLES** by Michel Couvelard  
**CHARGE! (A L'ATTAQUE)** by Robert Guédiguian  
**THE TOWN IS QUIET (LA VILLE EST TRANQUILLE)** by Robert Guédiguian  
**ÇA IRA MIEUX DEMAIN** by Jeanne Labrune
- 2000 **L'ART DÉLICAT DE LA SÉDUCTION** by Richard Berry  
**AUGUST 15TH (15 AOÛT)** by Patrick Alessandrin
- 2001 **A PRIVATE AFFAIR (UNE AFFAIRE PRIVÉE)** by Guillaume Nicloux  
**MARIE-JO AND HER 2 LOVERS**  
**(MARIE-JO ET SES DEUX AMOURS)** by Robert Guédiguian  
**THE LANDLORDS (MILLE MILLIÈMES)** by Rémi Waterhouse
- 2002 **LE RETOUR DU PRINTEMPS** by Carlos Pardo  
**C'EST LE BOUQUET** by Jeanne Labrune  
**IF I WERE A RICH MAN (AH ! SI J'ÉTAIS RICHE)** by Gérard Bitton et Michel Munz  
**FRENCHMEN (LE CŒUR DES HOMMES)** by Marc Esposito
- 2003 **RED LIGHTS (FEUX ROUGES)** by Cédric Kahn  
**MON PÈRE EST INGÉNIEUR** by Robert Guédiguian  
**UN LONG DIMANCHE DE FIANÇAILLES** by Jean-Pierre Jeunet  
**CAUSE TOUJOURS** by Jeanne Labrune



## CAST

Antoine	<b>Jean-Pierre DARROUSSIN</b>
Hélène	<b>Carole BOUQUET</b>
Man on the Run	<b>Vincent DENIARD</b>
Waitress	<b>Charline PAUL</b>
Inspector	<b>Jean-Pierre GOS</b>



## CREW

<b>A film by</b>	Cédric KAHN
<b>Screenplay</b>	Cédric KAHN Laurence FERREIRA-BARBOSA Gilles MARCHAND
<b>With</b>	Georges SIMENON
<b>Based on the novel by</b>	
<b>Cinematography</b>	Patrick BLOSSIER
<b>Sound</b>	Jean-Pierre DURET
<b>Production Design</b>	François ABELANET
<b>Costumes</b>	Elisabeth TAVERNIER Edwige MOREL D'ARLEUX Valérie MEGARD
<b>1st AD</b>	Elodie Van BEUREN
<b>Continuity</b>	Yann DEDET
<b>Editing</b>	Olivier GOINARD
<b>Sound Editing</b>	Jean-Pierre LAFORCE
<b>Sound Mix</b>	Philippe SAAL
<b>Production Management</b>	Françoise GALFRÉ
<b>Line Production</b>	Patrick GODEAU
<b>Producer</b>	
<b>A co-production by</b>	Alicéole, France 3 Cinéma, Gimages Films
<b>With</b>	French National Film Center
<b>In association with</b>	Gimages 6, Cofimage 15, Banque Populaire Images 4
<b>With the participation of</b>	Canal +, Cinécinéma
<b>World Sales</b>	Celluloid Dreams
<b>Music</b>	Claude DEBUSSY
<b>Principal Theme</b>	"Nuages" from Nocturnes conducted by Manuel ROSENTHAL with the kind permission of UNIVERSAL MUSIC PROJETS SPECIAUX Original soundtrack released by ACCORD: 2CD 465 483-2

- 1988 **BAXTER** by Jérôme BOIVIN  
Screenplay by Jacques AUDIARD  
Special Jury Mention Avoriaz Festival
- 1991 **EUROPA** by Lars VON TRIER  
With: Jean-Marc BARR, Barbara SUKOWA  
Jury Prize Cannes 1991  
Technical Prize Cannes 1991
- AN INDEPENDENT LIFE  
(**UNE VIE INDÉPENDANTE**) by Vitali KANEVSKI  
Jury Prize Cannes 1992
- 1992 CONFESSIONS OF A CRAP ARTIST  
(**CONFESSIONS D'UN BARJO**) by Jérôme BOIVIN  
Based on the novel by Philip K. DICK  
Screenplay by Jacques AUDIARD  
With: Anne BROCHET, Richard BOHRINGER, Hippolyte GIRARDOT
- 1993 WHEN I WAS FIVE I KILLED MYSELF  
(**QUAND J'AVAIS CINQ ANS JE M'AI TUÉ**) by Jean-Claude SUSSFELD  
Based on the novel by Howard BUTEN  
With: Hippolyte GIRARDOT
- 1995 A SELF MADE HERO  
(**UN HÉROS TRÈS DISCRET**) by Jacques AUDIARD  
Based on the novel by Jean-François DENIAU  
With: Mathieu KASSOVITZ, Anouk GRINBERG  
Best Screenplay Cannes 1996
- 1996 **LOVE ETC.** by Marion VERNOUX  
Based on the novel by Julian BARNES  
With: Charlotte GAINSBURG, Charles BERLING, Yvan ATTAL
- 1996 ON GUARD  
(**LE BOSSU**) by Philippe de BROCA  
With: Daniel AUTEUIL, Fabrice LUCHINI,  
Vincent PÉREZ, Marie GILLAIN, Philippe NOIRET  
9 nominations César Awards 1998  
Nominated for a British Academy Award  
(Best film not in English Language)
- 1999 **SADE** by Benoît JACQUOT  
Screenplay: Jacques FIESCHI  
With: Daniel AUTEUIL, Marianne DENICOURT, Grégoire COLIN,  
Jean-Pierre CASSEL, Jeanne BALIBAR
- 2000 LOVE BITES  
(**LES MORSURES DE L'AUBE**) by Antoine de CAUNES  
Based on the novel by Tonino BENACQUISTA  
Screenplay: Laurent CHALUMEAU  
With: Gérard LANVIN, Guillaume CANET, Asia ARGENTO
- MADemoiselle** by Philippe LIORET  
Screenplay: Philippe LIORET and Christian SINIGER  
With: Sandrine BONNAIRE, Jacques GAMBLIN
- 2002 THE BUTTERFLY  
(**LE PAPILLON**)  
Written and Directed by: Philippe MUYL  
With: Michel SERRAULT, Claire BOAUANICH
- 2003 RED LIGHTS  
(**FEUX ROUGES**) by Cédric KAHN  
Based on the novel by Georges SIMENON  
With: Carole BOUQUET, Jean-Pierre DARROUSSIN
- 2004 MAID OF HONOUR  
(**LA DEMOISELLE D'HONNEUR**) by Claude CHABROL  
Based on a novel by Ruth RENDELL  
With: Benoît MAGIMEL, Laura SMET