

Sharmill Films presents
from Directors Fortnight, Cannes 2006

Changement d'Adresse

(Change of Address)

A film by Emmanuel Mouret

Production Notes

Featuring

Fanny Valette
Frederique Bel
Dany Brillant
Emmanuel Mouret
Ariane Ascaride

Running Time: 1 h 25m

Rating:PG

France 2006.

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Synopsis

David, (Emmanuel Mouret) is a shy, awkward musician who has just moved to Paris. He falls madly in love with his young student, Julia (Fanny Valette) and tries everything to win her heart.

His room-mate Anne (Frederique Bel) provides encouragement, advice and consolation...passionately!

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Cast List

| | |
|-----------------|----------------|
| Frederique Bel | Anne |
| Fanny Valette | Julia |
| Dany Brillant | Julien |
| Emmanuel Mouret | David |
| Ariane Ascaride | Julia's Mother |

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Production and Crew

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|------------------------------|---|
| Writer/Director | Emmanuel Mouret |
| Director of Photography | Laurent Desmet |
| Sound Mixer | Maxime Gavaudan |
| Assistant Director | Pierrick Vautier |
| Music Composer | Franck Sforza |
| Production Designer | David Faivre |
| Film Editor | Martial Salomon |
| Sound Editor | Ludovic Escalier |
| Associate Production Company | Moby Dick Films |
| Associate Producer | Frederic Niedermayer |
| Co-Production | Films Pelleas, Films Velvet, Shellac |
| Co-Producers | Philippe Martin, David Thion, Thomas Ordonneau |

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Filmography of Emmanuel Mouret

Feature Films

| | |
|------|----------------------|
| 2001 | Laissons Lucie Faire |
| 2004 | Venus Et Fleur |
| 2005 | Changement d'Adresse |

Short Films

| | |
|-----------|---------------------|
| 1994-1998 | Caresse |
| | Il n'y a Pas du Mal |
| | Montre-Moi |

Interview with Emmanuel Mouret

A young man and young women living together and getting along marvellously well are both obstinately seeking love before finding it. How did the desire for such a situation come about?

Two things in particular I like about love stories: the obstinacy with love and the malleability of the heart. The heart is an organ that renders us impetuous but vulnerable also, harsh as well as delicate, definite and changing! Without forgetting that it is an organ that is as much real as it is imaginary... It was therefore an ideal situation to put into a sentimental story - everything that makes me happy. Characters overflowing with desire, love at first sight, seduction strategies, changing of feelings, set backs, injustices, misunderstandings, sudden developments and evidently, kissing.

We again find a tone in your movies that is very simple yet astonishing.

In movies as in painting or whatever, I like to be spellbound by the charm and strangeness of the simple things. I seek what seems to me to be singular, funny or astonishing in the most common of situations and our everyday attitudes. To achieve this, you need a certain distance. But by the same occasion, I like that we connect with the character. Therefore I constantly move in and away from the action of the characters. Ultimately, it's this back

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and forth movement between attachment and retreat that expresses best my relationship with the world.

If, the aspect of the movie seems so simple it's because I'm also very careful that the complexity and the laborious aspects don't appear on the screen. I like that the movie emanates ease even at the risk of misunderstanding and criticism from those that don't see the signs of labour.

Or maybe yet still, the simple and astonishing aspect of the movie is due to my very simple rule; only film what I like and find fascinating and put all else out of scope.

For you, your inventiveness passes notably with a mix in different registers; the laugh, emotions, a more cruel tone.

I like music to be lively or more sedate and then suddenly become sombre and melancholic then lively again. That's my personal taste! For me, movies and music are, above all, about variations and contrast. Gentleness, greatly enhances emotions. And vice-versa; depth, greatly enhances gentleness.

You also claim a predilection for the burlesque.

As a child, my love for the movies started with the burlesque and it has never left me. I find clumsiness extremely beautiful, touching and cinematographically lovely to watch. For me it is also man's most profound of expressions; a human being in a world that is strange to him and in which he tries to adapt.

In burlesque, the characters stumble and fall but always get back up as if nothing to it. In this, Anne and David, are characters descendants from the burlesque. Even in moments of huge despair they still maintain great hope and never blame life or someone else; there lies the great elegance in the characters of burlesque, they don't hold grudges. They should be worn out considering the amount of energy they spend but they just get up again as best they can. I believe that in my movies I try to rediscover some aspects of the struggle against the wear and tear and bitterness. Maybe that's what gives them that timeless aspect.

Clumsiness can be an indication that we don't know what to do but time leads to new things happening... In that sense it's related to eroticism. Notably in the first scenes between David and Julia, she introduces tension, doesn't make believe that desire can be harmless, easy...

Exactly, I believe that desire which, transports us towards something is constantly in a tug of war motion, of exchange. And all exchanges, if they do have their miraculous sense of poise, are first made up of clumsiness. The

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clumsy trial and error in the lovers encounter, the touching of the bodies, is for me most erotic.

In your movie, words are a sensual vehicle...Notably in the beginning, with the misunderstanding of body/horn (corps/core in French) in the exchange between Anne and David...

In a lovers encounter, most often it's the spoken word that feels and caresses the object of desire before the hands do. Except for Anne and David where it is the hands that first discover what words don't say. It's for that reason that when we had to find what instrument David played, the idea of a horn gladly came along. I immediately, decided on a delicious play of words I could include in the dialogue.

You play with the characters' desire as well as that of the spectators.

I like stories that deal with spectators' expectations. As in "When Harry Met Sally" the movie plays on the fact that the spectator presumes and wants Anne and David get together. The spectator should have expectations, otherwise it's impossible to surprise.

Anne is a very voluble person, whereas we have to wait a while to hear the sound of Julia's voice.

I like movies that have plenty of dialogue, even in excess, as in Guitry and Woody Allen. I find that the spoken word in movies brings out enormous life and pleasure. You only have to watch Italian comedy or an American classic. Therefore I wanted a voluble character (I love that word), who could only share her love story in words. I tried to write the script and casting like a quartet, where each instrument, merrily contrasts with the other. I wanted the melody line of each of the characters to change between the beginning and the end the end of the movie. My choice is guided by plays of accords, oppositions, resonance and sound. Therefore, to contrast with Anne, I wanted Julia to have something more sibylline, enigmatic, something to absorb David's desire without sending anything back, something that he's troubled and obsessed with.

She who was the most mysterious in the beginning is also the one that gets back into line.

Yes, there is a reversal. Everything's ambivalent. But this reversal is not so much the desire to assert a notion of psychological order as it is to assert the permanent mutation of things, as in changing ones' mind, feelings and address.

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Did you want to play the part of David from the outset?

I acted in a few of my short films and in my first long feature movie, I feel as though that gives the movie a more particular identity when the director plays in it, he delivers a greater part of his intimacy. Truffaut would say that when he acted in one of his movies, he had the impression that the movie was hand written and not on a machine.

While we're on Truffaut, your movie greatly reminds of his Doinel period, notably "Baiser Voles" ..

Other spectators have made the same remarks. I don't know how to respond to that, only to say that I'm deeply touched and flattered by the comparison to someone I admire. Maybe it derives from the lighthearted method in tackling deep emotions.

How was the rest of the casting made up?

The casting is often the first colour of the movie. It's a fundamental element of my pleasure in movies. I wanted a cast that could promise a spectacle a little unusual, which would intrigue with actors from different worlds. And I'm very pleased for the public to discover Frederique Bel, known for his eccentricity in "La Minute Blonde", Danny Brillant in a stunning role full of sincere emotions and a gentle fantasy. I'm very happy to present Fanny Valette, in a comedy and Ariane Ascaride in a Parisian "bourgeois" role.

How did you get the idea to ask for Frederique Bel?

I didn't know Frederique Bel. I had seen her in "La Minute Blonde" on Canal Plus because I was asked to have a look at her, but I really didn't see her playing the role as Anne! Then somebody showed me a screen test that she'd made for a movie. And there I really saw someone else, someone who, whilst having plenty of fantasy had a sense of deep and profound sincerity. From there I gave her a screen test and at once there was something rare and fantastic in her. She acts a certain naivety with intelligence. She isn't afraid of feelings of ridicule. That's why she becomes very profound.

And Danny Brillant?

I found his "Dean Martin" side stuck well with the character, which is at the same time a seducer and a lover, sympathetic on one hand and trouble on the other. We fear him yet find him funny at the same time. I've never seen actors work as hard as he and Frederique Bel. They came on the set with humility and generosity that was very invigorating for the whole team.

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Fanny Valette?

It was a lucky encounter even before seeing her in “La Petite Jerusalem”. I wanted to play with different physical aspects and age differences. A secret person was needed and I was seduced by her strangeness, in appearance fragile and gloomy, yet not really.

The participation of Ariane Ascaride?

I wanted someone very lively, a mother the antithesis of her daughter, who is nearly encouraged to teach her a thing or two. Furthermore, I'm from Marseille, the southern suburbs of Marseille. It amused me to call upon the driving force of cinema from the northern suburbs! She has a very enthusiastic energy.

Change of Address is your third long feature movie. I have the impression that your passage from “Venus et Fleur” has brought you flexibility and freedom maybe lacking in “Laissons Lucie Faire”...

In “Laissons Faire Lucie” the burlesque aspect was more important than the sentimental.

What “Venus et Fleur” taught me was to take feeling seriously, whilst at the same time keeping a lighter and comical tone. For a long time I was afraid of being ridiculed for being too serious. Not anymore, when we love we are serious, when children play they're very serious as well. To face this fear of being ridiculed is for me the most stimulating aspect of being in the movies. Where there is fear of ridicule there is always the threat of self-censorship and that is most dangerous for an artist because that distances him from his intimate feelings.

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Filmographies

Frederique Bel

| | | |
|------|---------------------------------------|-----------------------|
| 2000 | Deuxieme Vie | Patrick Braoude |
| 2002 | Laisse Tes Mains sur Mes Hanches | Chantal Lauby |
| 2002 | Il Etait Une Fois Jean-Sebastien Bach | Jean-Louis Guillermoz |
| 2004 | Tu Vas Rire Mais Je Te Quitte | Philippe Harel |
| 2004 | Les Poupees Russes | Cedric Klapish |
| 2004 | A Very Long Engagement | Jean-Pierre Jeunet |
| 2005 | Un Ticket Pour l'Espace | Kad & Olivier |
| 2005 | Camping | Fabien Onteniente |

Fanny Valette

Her debut role in cinema was in the 1999 film, *Le Fils du Francais* , directed by Gerard Luzier.

In 2004, Karin Albou offered her the lead role in *La Petite Jerusalem*, for which she received much acclaim and several awards including a Cesar nomination for Best New Female Actress.

2006 *Moliere Ou Le Comedien Malgre Lui* directed by Laurent Tirard.

