

A Sony Pictures Classics Release

MICMACS

**A film by
JEAN-PIERRE JEUNET**

Starring
DANY BOON
ANDRE DUSSOLLIER OMAR SY
DOMINIQUE PINON
JULIE FERRIER NICOLAS MARIE
MARIE-JULIE BAUP
MICHEL CREMADES YOLANDE MOREAU and JEAN-PIERRE
MARIELLE

Script
JEAN-PIERRE JEUNET – GUILLAUME LAURANT

Dialogue
GUILLAUME LAURANT

Running time: 104 min.

East Coast Publicity
IHOP
Jeff Hill
Jessica Uzzan
853 7th Avenue, Suite 1005
New York, NY 10019
212-265-4373 tel

West Coast Publicity
Block Korenbrot
Melody Korenbrot
110 S. Fairfax Ave, #310
Los Angeles, CA 90036
323-634-7001 tel
323-634-7030 fax

Distributor
Sony Pictures Classics
Carmelo Pirrone
Lindsay Macik
550 Madison Ave
New York, NY 10022
212-833-8833 tel
212-833-8844 fax

SYNOPSIS

First it was a mine that exploded in the middle of the Moroccan desert. Years later, it was a stray bullet that lodged in his brain... Basil doesn't have much luck with weapons. The first made him an orphan, the second holds him on the brink of sudden, instant death.

Released from the hospital after his accident, Basil is homeless. Luckily, our inspired and gentle-natured dreamer is quickly taken in by a motley crew of junkyard dealers living in a veritable Ali Baba's cave. The group's talents and aspirations are as surprising as they are diverse: Remington, Calculator, Buster, Slammer, Elastic Girl, Tiny Pete and Mama Chow.

Then one day, walking by two huge buildings, Basil recognizes the logos of the weapons manufacturers that caused all of his misfortune. He sets out to take revenge, with the help of his faithful gang of wacky friends. Underdogs battling heartless industrial giants, our gang relive the battle of David and Goliath, with all the imagination and fantasy of Buster Keaton...

INTERVIEW WITH JEAN-PIERRE JEUNET

So what was the initial idea for Micmacs? The hero with a bullet in his head? The junkyard dealers? The weapon sellers?

As usual, everything came pretty much at the same time. Already, there's always in the heart of me that story of Tom Thumb I mentioned earlier... As for the idea of the weapon sellers, that's been rattling around in my head for a long time now. When we were editing *The City of Lost Children* in Saint-Cloud, next to the Dassault factories, we often went to a restaurant where the Dassault engineers went to lunch, too. They were very straight-laced men, in suit and tie, with nice looking faces, but I couldn't help thinking they were creating and manufacturing incredible weapons to destroy and kill other human beings on the planet! It didn't seem to bother them very much! I was upset and shocked by that. At the same time, I didn't want to make an intellectual piece; I wanted to make a comedy. And what could be more different from arms manufacturers than junkyard dealers?

From there on, it was easy to imagine that gang of scavengers was going to join forces against those businessmen of death. David and Goliath, once again... The idea came naturally, especially since I'd wanted to face off the arms sellers with a gang of characters like the toys in *Toy Story* – I really admire the work of Pixar. People who are unique, marginal, a little naïve, but each of them, like in *Toy Story*, has a character trait, something distinctive that serves the story, that helps move the plot forward. Eccentric avengers, clumsy, sometimes poetic, always united and above all, deeply human. Our other big influence is *Mission Impossible* – I'm an unconditional fan of the series. It's obvious that in the plot construction, in its twists and turns, in the tale of manipulations – the fake trip to the desert, for example – there are moments reminiscent of the television series *Mission Impossible*...

And also, sometimes, of Sergio Leone movies (*Once Upon a Time in the West*; *The Good, The Bad, and the Ugly*)...

Yes, of course. As soon as you tell a story about vengeance, about getting even, certain Leone sequences come back to you. And I had fun paying tribute to him with little references to his work...

You can't help thinking of *Delicatessen*, either – probably the do-it-yourself style of the junkyard dealers' cave – and of *Amelie* – the naïve, innocent goodness of Bazil...

As a matter of fact, Micmacs is a little like *Delicatessen* meets *Amelie*... It's true. Not that it was deliberate, of course. A leopard can't change its spots... In any case, from the moment I had the theme, we did what Guillaume and I always do: we each fill up our own idea box with ideas of characters, scenes, bits of dialogue, memories of little things we did when we were kids, expressions, sets and locations we like, until those idea boxes overflow and all we have to do is use what's inside to invent new things, create the characters, build the story and write the script.

In what ways are you and co-writer Guillaume Laurant complementary?

It's hard to say. It's a mysterious alchemy. A true partnership, where working together is a joy, and above all, we bounce off each other so well that almost immediately, we can't tell who came up with what anymore. Between us, it's an endless game of ping-pong. It's also obvious that our worlds are in synch. I love playing with the French language – and so does he. If I've made the choice to shoot in France and in French no matter what it takes, it's to be able to play with the language. My greatest influence, of course, is the writer Jacques Prévert (*The Children of Paradise*, 1945). It all starts there. He's a constant source of nourishment for me. Guillaume and I have the same passion for Prévert, for the poetic realism dear to Prévert and director Marcel Carné (*The Children of Paradise*). I try to put that poetic perspective in all my films, and he has a natural tendency to go that way too... Matter of fact, when the dialogue gets a little too ordinary for my taste, I tell him, "We need to, 're-Prévertize' that!" It goes without saying that we had a great time with the dialogue for Omar's character!

What was the most difficult part of writing *Micmacs*?

We just had to find the right balance between the gang of junkyard dealers, who look like they just walked out of *Toy Story*, and the weapon sellers, who are more serious types. We didn't want to make the weapon sellers too serious, or to make them into caricatures, either. That was another balance we had to find. That was why, knowing so little about the weapons industry, before starting to write, I made my own little investigation. With the journalist Phil Casoar, I met and questioned a man who had retired from a job at the highest level of the weapons industry, a former secret agent and an engineer from Matra... We also visited a weapon factory in Belgium – in France, that wasn't possible. Really nice people, technicians who talk so passionately about their factory it could be a chocolate shop, only when the new caramel they've just invented hits its target, it makes a tank heat up to 4500°! Which means that on the inside, everyone burns to a crisp in a fraction of a second! Terrifying. And they talk about it as if it were just a technological innovation! All the lines in the film that refer to the weapons industry are authentic, like for example: "We don't work for the Attack Department; we work for the Defense Department." That's a pretty marvelous justification to keep your conscience clean! Except that their "products" are sold, and at the end of the chain, they cause suffering, mourning, death...

Was it relatively easy for you to find the right characters for the gang of junkyard dealers and determine how their distinctiveness would serve the story?

That's where we could have the most fun and play with fantasy. The idea was to come up with characters with a specific angle, a little like Moliere (*The Bourgeois Gentleman*, *The Miser*, *The Misanthrope*).. At first, there were a lot more than there are now. And then with each successive work session, we eliminated, distilled and kept the essential elements. And at a certain moment, I decided that it was good to have seven. First because it's a magic number and secondly, because the story is also a sort of *Snow White and the*

Seven Dwarfs! As a matter of fact, their names are descriptive, like the dwarfs' names: Mama Chow because she cooks, Slammer because he just got out of prison, Elastic Girl because she really bends and stretches like rubber, Buster because he's all bust and broken up, Remington because he types on a typewriter, Calculator because she instinctively calculates everything. Only Tiny Pete has the name of a Naïve Artist I like a lot. A sort of Postman Cheval who created a work called *The Ride* out of salvaged materials. The wild automated sculptures Tiny Pete makes in the movie are the work of a different artist I discovered at Halle Saint Pierre, near my home in Montmartre, where I go often, since I love Naïve Art and Art Brut: Gilbert Peyre. I created the character of Tiny Pete so I could use his artwork. Luckily, Gilbert Peyre likes my films and was willing to loan them to us. Once we had defined the characters, we just searched for ways their characteristics could help the story development, the logistics of revenge and the plot twists and turning points...

**That explains the Seven Dwarfs, but Snow White in other words
Bazil, how did you imagine him?**

He drives the story. Twice a victim of weapon manufacturers – they made him an orphan and because of them, he has to live with a bullet in his brain that could kill him at any instant. Of course he wants revenge! Adopting him, the junkyard dealers, united – also adopted his revenge. The fact that he has a bullet in his head allowed us to slip into fantasy, delirium, imaginary worlds... like so many little films within the film, little parenthetical animated sequences, and all the things I love so much...

You originally wrote the character of Bazil for Jamel Debbouze (*Indigènes*), but once again, like with *Amelie* who was supposed to be played by Emily Watson instead of Audrey Tautou, nothing went as planned...

After *Amelie*, I'd promised Jamel I would write a part for him. So I did. I wrote *Micmacs*... for him, taking the risk, without telling him exactly what it was about. He was all excited. He was just as excited when he read the script, if not more. So we went into production, and a few months later, he called me to tell me he wasn't going to do *Micmacs*... for personal reasons, he didn't want to be working at the time. And actually, since then he hasn't shot a thing. Of course I respect his decision. But even so, two months away from shooting, that was... a little tough! Luckily, fate seems to smile on me, so that even if nothing happens as planned, in the end everything happens like it's supposed to happen! Right away, I thought of Dany Boon to replace him. I'd already had him somewhere in the back of my mind, as another possible choice.

What made you think of Dany Boon, who's so different from Jamel?

That's really hard to say. A sort of sixth sense, an inner conviction. As soon as I saw Audrey, I know she was Amelie, even though she couldn't be more different from Emily Watson. Here, it was the same thing. I just knew it. Even before Dany did! As soon as Jamel gave up the role, I contacted him and had the revised script sent to him – we'd erased some of what had been custom written for Jamel, more especially with regards to his handicap: at first, he was the one who jumped on the mine.... Right away, Dany's agent

called me back to say he didn't want to do the film, that it was for Jamel, not for him. The film was dead. The week after, I rewrote a version for a female lead, and even one for a child. When you fall into icy waters, if you don't fight your way out, you die! And then, finally, I got hold of Dany. I said to him, "Listen, you're right, you shouldn't do it if you don't feel like it's for you, it's really too bad though because I like what you do a lot, I have for a long time now." He said he liked my films a lot too and was sorry to turn me down. And right there, I put all my chips on the table, and said to him, "What if we got together for an hour? To do some screen tests, just for fun, now that we know you're not doing the film. Just to see if we think we could work together some other time." He said yes. It went really well. While we were doing the screen tests, I said to him, "It's really too bad, look how well we get along, look how well our worlds fit together." He had a great time, and that night he called me to say he'd do the film. And today, when you see *Micmacs*, you can't imagine anyone else playing Bazil. Exactly like Audrey with *Amelie*. A lucky twist of fate. On top of that, fate was so kind to me that the very day we wrapped the film, the day I was "free" again, and Chanel asked me to direct their new ad for Chanel N°5 with Audrey Tautou. With that, my triptych with her was complete!

After Dany Boon came on board, did you make a lot of changes to the script?

Guillaume and I continued the work we had started when we had him read the script. But it was more details than anything else. And then we did real screen tests, this time. Because compared to Jamel's shrimpy little figure, Dany was afraid he was too bulky, too muscular and that it wouldn't work. Right away we realized that his gentle, dreamy side and his obvious vulnerability made up for his size and even made an interesting contrast. Quite the contrary, we didn't need to worry about thickening him up a bit, putting a big wool sweater or bonnet on him, making him into a big clumsy teddy bear, making him exactly the opposite of what we'd originally planned...

What, in your opinion, is the best thing about him?

It's going to sound like an awful cliché, but I can't help it. First of all, he's an incredible human being who, after the huge success in France of *Welcome to the Sticks*, is still utterly modest and simple. During our entire shoot, I never once saw him in a bad mood, or late, or on the telephone. I never saw him complain or be mean to anyone. Really. On top of that, he's funny and a delight to everyone. And above all, there are things I love about him professionally. We know how funny he can be, but he's also efficient and feels very profoundly. He's very technical, rigorous, knows his lines impeccably and at the same time is extremely inventive, coming up with new things I never would have thought of. He's very consistent, yet is constantly searching, leaving all doors open and letting himself go to inspiration. For example, in one shot he spontaneously started acting a little like the great French actor, Bourvil. I loved it. And we kept it in the edit. There's also, at a certain moment, an obvious tribute to Chaplin...Same thing there. He came up with that. It wasn't in the script at all. It was while we were shooting, at one point he got the idea of playing the scene that way. Afterwards, in the edit, I emphasized it with music... What's really surprising is how consistent he is. There's never a take that's not as good as the others, it's astounding! What surprised me the most was seeing how comfortable I felt with him

right away, which isn't always the case with actors. Is it because he's from the North and I'm from the East, that we've both been through hard times that we've both worked in animation? There's something easy and obvious between us. Like getting back together with an old friend. It's really rare... What's really disgusting is on top of all that, he writes, performs in shows and directs films! On that note, I love working with actors who are also directors, like Mathieu Kassowitz or Jodie Foster. You explain to them what you're doing – “There'll be a tracking shot there, I cut here and pick up over there” – and they understand. It simplifies things.

When Dany Boon replaced Jamel, did the casting change?

Yes and no. It wasn't so much Dany's arrival as delaying the shoot that changed things. What I wanted was to put together a cast that was unified but comprised of people who came from all walks of life: Jean-Pierre Marielle who embodies the great tradition of 1970's French cinema (having acted in movies by Blier, Tavernier, and Claude Berri), Omar Sy the television actor, Julie Ferrier who, like Dany, comes from the stage. Of course for her character Elastic Girl, we hired a real contortionist, a young lady from Russia who lives in Germany and who is simply mind blowing. Michel Cremades, a marvelous character actor of French comedies. And a few of my faithful regulars, Yolande Moreau and André Dussollier, who were the first two I thought of and wrote for, and of course Dominique Pinon and Urbain Cancelier. And a few newcomers: Nicolas Marie, who plays the other weapons seller, Dussollier's rival and Marie-Julie Baup, who plays Calculator and who'd never worked on a film before. The important thing, as always, was to find the actor with the most talent for the role. It was good to have them all and all of them together. A real joy. On the crew, there's also a newcomer in an essential role: Director of Photography... Yes, Tetsuo Nagata, who's Japanese. Bruno Delbonnel, who I did *Amelie* and *A Very Long Engagement* with, wasn't available because he accepted an offer to do *Harry Potter and the Half-Blood Prince*. He was right to do it. Matter of fact, I've just seen the movie, he did an incredible job. Because Bruno was unavailable, I thought of Tetsuo Nagata because of his excellent work on *Officer's Ward* and *La Vie en Rose*. In his work I see imagery a little like my own- warm colors, a certain aesthetic quality.... On top of that, I'd already worked with him on two or three ads, including the one for Chanel. Because he doesn't like framing – I always make the choice but never do the framing itself – we hired Belgian steady-cam operator Jan Rubens. But even if sometimes we leaned towards colors I've used less before – mauves, blues, greens– I feel like the image isn't very different from my other films. Every director of photography, no matter how different, from Darius Khondji (*The City of Lost Children*) to Bruno Delbonnel (*Amelie*) and now Tetsuo Nagata, has used his talent to serve my vision and my imagination...

On the other hand, excluding the D.P., your regular crew is all on board...

Yes, Aline Bonetto for production design, Madeline Fontaine for costume design, Nathalie Tissier for makeup, Hervé Schneid for the editing (the only person I'd trust to finish a film if I was suddenly eaten by a shark!), Les Versaillais for special effects, Alain Carsoux for visual effects, the sound team, the mix team, the calibration... it's like a troupe. Between us all there is a lot of love, something very special that brings us together. I love working

with them because they're the best! And I think they like to work with me because they know I'm going to make them sweat in a positive way, push them to go farther and give them the means to do it well.

The Ali Baba's cave that the junkyard dealers live in is quite an impressive set. What kind of direction did you give to Aline Bonetto? And to Madeline Fontaine for the costumes?

Once again, Aline amazed me. I had only said: "They've sculpted a cave in a heap of scrap metal to live in, so the walls have to be metal." I saw her fall apart a little! Since in principle she never shows anything in progress, not even a drawing or model, I discovered the cave when it was finished. My jaw fell to the floor with admiration! For the costumes, it was a little different, it's not really my thing. Initially I have few ideas but I react to Madeline's proposals. When I saw that sort of surrealist pair of overalls, which had been intended for just one scene, I said, "That's it, that's Basil's outfit!" The only indication I'd given to Madeline for Basil was a photo of the main puppet from my first short film: a photo of a guy with a big sweater who already looked like Basil.

In the end, the only area you're not consistent in is the music...

Yes, because each time I try to find the music that corresponds the most with the spirit and story of the film. We had the idea of composer Carlos d'Alessio before we even shot *Delicatessen*. For *The City of Lost Children*, we immediately wanted Badalamenti because of David Lynch (*Blue Velvet*). On *Alien: Resurrection*, we had a young composer (he cost less for Fox!) who wrote in the traditional musical style of action movies. For *Amelie*, our collaboration was exceptional and entirely by accident – or by fate! – with Yann Tiersen. The osmosis between the image and music was unbelievable. For *Micmacs*, at first I wanted to do something a little more modern, a little more rap, to take old music from action pictures and sample them, but it didn't work. It just so happened that we were looking for an excerpt from an old movie for the credits – the credits within the credits was an idea I'd had for a long time.

Looking through Warner's Bogart box set, I watched *The Big Sleep* again, and found exactly what I was wanting. All of a sudden, while listening to the music of *The Big Sleep* composed by Max Steiner, I thought it would be ideal for all the action scenes. Luckily, there were beautiful recordings, since it had been re-recorded in the 1970's. But that wasn't enough. Once again, fate struck, exactly like it did for *Amelie*. One day, Dany's lighting double, who runs a restaurant, gave me a CD of one of his clients. I listened to it in the car on the way to the shoot and thought it was good. I met the composer, Raphaël Beau, a young music teacher who teaches to troubled kids in the suburbs. I told him I was interested but couldn't promise him anything just yet. He composed 25 pieces without being hired! Each time he composed for a certain sequence, it didn't work, but as soon as we put his music on a different sequence, it worked like a charm! So in the end, I told him, "You're the one who's making the film!"

You mentioned *The Big Sleep*. There's also an excerpt from a Tex Avery cartoon which couldn't be more appropriate. How'd you dig that up?

Once more, it was chance – or fate! Guillaume has a little girl who's crazy about Tex Avery, and one day when he was watching cartoons with her, he saw that sequence. It was too big of a coincidence for us not to use it. Especially since, once again, it's a Warner Film and Tex Avery is one of my idols – I even wrote a book about him a long time ago...

In *Micmacs*, we rediscover the Paris you love, the traditional Paris of always, but this time it coexists with today's Paris and its contemporary architecture. It seems like you wanted to keep us guessing by mixing up periods, and not just with architecture. For example, there's that beautiful shot with the tramway and an old salvaged industrial tricycle... And also there's that use of YouTube at the end of the film...

I had fun with YouTube, with using something that's so popular right now, even though I'm often criticized for being too retro. And I had to hurry up to do it before other people got the idea. As for Paris, I tried to change a little, since by now I've more than made the rounds of the traditional Paris I love – the bridge pillars, the metro, the train stations... I liked the idea of mixing in certain elements of today's Paris that I love too, and anyway, I can only film what I love. So a magnificent building from the 30's meets up with the new Line T3 tramway, the open-air metro with a modern post office surmounted by a neon light, the skylight at Galeries Lafayette with a department of lycra sports clothes, the Musée d'Orsay with a contemporary coffee shop... The challenge was to glorify the same city, but a little differently, and this time to include the suburbs. But it's still a Paris, if not idealized, that's at least seen through my imagination, through my filter... I can't resist emptying the streets a little, cleaning up the sky, playing with the colors. But of course I really enjoyed shooting on the Canal de l'Ourcq at the Crimée bridge, which I love. Prévert was photographed there by the great Robert Doisneau, there's the Marcel Carné school nearby and you can see the Arletty boat pass by on the Seine... It's where the classic film *Gates of the Night* (1946) was shot, a film by Marcel Carné with Jean Vilar playing Fate. And as chance would have it, we shot the home office of one of the weapons companies at the Jean Vilar Theatre in Suresnes. I love those lucky signs! I totally maintain and defend the heritage of Carné-Prévert.

You say you can't help emptying the streets, cleaning up the sky. Were there a lot of visual effects?

There must be about 350 shots with effects, but they're fairly simple things. There weren't any big scenes like in *A Very Long Engagement*, such as the blimp explosion. But there's always something to erase, to change.

You seem to have – and you can even see it in the film, in the junkyard dealers' cave for example – a real love for craftsmanship, in the noblest sense of the word.

I love it. I love the actual making of the film and I need to be there at every stage, every second. It begins with the choice of paper for the storyboard, all the way to the mix and calibration. Many directors get bored with those stages of filmmaking. I love filmmaking every single moment. Crafting is the ultimate pleasure for me. I always feel like a kid opening up his Meccano box and playing with each piece. And no way can I leave an unused bolt at the bottom of the box! At the same time, I also feel like a chef in his kitchen. When he makes a dish, he chooses the ingredients, he invents, he simmers, and he takes risks. Of course he has to like the dish, but the only thing he wants is to share it with others. It's the same for me. The pleasure is only worth something if I can share it with the audience. In the end, in the spirit of *Micmacs*, we could sum it up by saying that cinema is tweaking and cooking!

INTERVIEW WITH DANY BOON (BAZIL)

When Jean-Pierre Jeunet had you read the script, at first you said that you didn't want to do the film...

Yes, we all know well, and even more so when you're a director, how difficult it is to cast roles, choose actors, put together a film – before Kad Merad did *Welcome to the*, there were four or five actors who either weren't available or turned us down. When I first read the script, I couldn't manage to get out of my head that the film was written for Jamel and it couldn't be for me. In the descriptions and in the script's stage directions, I saw Jamel, not me. I had a hard time imagining myself in the role of Bazil. And yet I was delighted that Jean-Pierre called me; that he thought of me. I've always loved his films, and I know he likes me too because he's been coming to my shows for the last fifteen years. And so, then – I wonder the idea came from his agent, Bertrand de Labbey – he proposed doing some screen tests, right then and there, for nothing in particular, just to see. We got together in a studio with a little video camera, I did some screen tests with him and it went incredibly well. Right away, I loved the way he dressed me with whatever he could find, the way he directed me, the pleasure I got from saying his lines and letting myself be guided by him. The bond between us was immediate. He did a rough edit on his computer of what we'd shot, he showed it to me and I saw it was there. Even though we'd done it with nothing, with just a little camera and a white background, it was already a Jeunet film and the character of Bazil was there. So I said yes. Also, Jean-Pierre told me he was going to revise the script so that the character would fit me better. So there you are.

Prior to working with him, what was it about Jeunet's films that touched you?

His inventiveness, his creativity, his eye, his rigor. He has a very personal touch and a very original world, like few others have, in their own way, people like Terry Gilliam (*Monty Python and the Holy Grail*), Tim Burton (*Edward Scissorhands*), and Jacques Tati (*Play Time*). He's a filmmaker of genius who has a very distinctive world, and at the same time still fragile – there's always something childlike in what he does. He has a very personal way of filming and directing, with an amazing sense of framing...All things I discovered on the shoot as soon as I arrived. All I had to do when I showed up on that amazing set was put my eye to the camera, and I was in a Jeunet film. On top of that, even though he's very demanding, very precise and knows exactly what he wants, his ideas are anything but rigid; he's always open to exploration and invention.

When you reread it, what did you like about the script of *Micmacs*?

The complexity of the story, the group adventure aspect, the fact that it was nothing like what you usually see; that poetic and wild side of Jean-Pierre you find in all his characters, who each have a special gift. They're bigger than life and at the same time they're incredibly powerful and poetic...

How would you define Bazil?

He's an adult who never grew up. A sort of child-man lost in a world that's aggressive, violent, dangerous and very... contemporary! I was also touched by the fact that he becomes homeless and happens upon that family of outsiders who take him in. He's very touching; he has a "Chaplinlike" side to him...

And there's a real tribute to Chaplin in the film, outside the Saint-Eustache cathedral...

Yes. It wasn't really planned, but it just happened that way. As soon as I started to play it like that, Jean-Pierre saw it immediately, felt it and encouraged me.

In what way do you feel closest to Bazil?

Uh... In any case, I certainly don't have a bullet in my head! I like the fantasy of childhood in adulthood. Even if we know perfectly well we're not innocent anymore, I love that idea. I like when Bazil jokes around in the film and when he teases the Elastic Girl character played by Julie Ferrier.

What was your biggest challenge with the character of Bazil?

With that type of role, the biggest challenge is to stay in character from start to finish, staying faithful to it. On the other hand, physically, it was... getting inside the barrel of a cannon! Because I'm very claustrophobic, so much so that I can't sit in the back of a car if there's no door, or at least a window that opens! If I take the elevator and the doors take a little time to open, I feel like I'm dying! And when I go to a show, I always sit at the end of the aisle to not get trapped. Just to give you an idea... So then, when I had to put on the welder's cap and fireman suit and get into the cannon, I thought I would faint. I had warned Jean-Pierre, who told me we would work something out and who, in fact, the day of the shoot, had worked out nothing at all! He even told me it was impossible for me to be replaced by a double because you could see my eyes... But anyway, I did it. Jean-Pierre has this talent for getting anything he wants out of you. He's an actor's director who really has a lot of personality, who knows exactly what he wants, but like I said, is very open to suggestions. That makes it very interesting, because that way you can really enrich the character. Jean-Pierre plays his role of orchestra conductor to perfection. When I'm only acting in a film, I can have a lot of doubts. I can have a constant need to do another take, to add something new. He knows exactly when he has what he wants, what he likes. And he stops me. It's very reassuring. And what's fantastic is the feeling you're entering the world of Jean-Pierre Jeunet.

And even reenacting his memories, perhaps? The scene when you're eating the Vache Qui Rit cheese feels like it comes from real experience... or is it improvisation?

No, it's not improvisation. It was written like that, he wanted me to play it that way. I'm sure he did that when he was a kid! That only makes it more touching. Especially since it's extremely satisfying to rediscover that childhood delight through acting... It was pretty

much the same with the dubbing scene of *The Big Sleep*, even if technically it was a lot more complicated! I worked so hard that in the end, I knew everything by heart, the dialogue, the rhythm...

What surprised you most about his approach to your character?

When he shaved my head! Then again, I like changing the way I look. When he filmed certain shots with the wide angle, because he always uses a lot of short focal lengths, he'd say to me: "It's great, you really look awful, you're really going to be ugly but the shot is fantastic." I said to myself, "No big deal, you're in Jeunet's world, everything is fine." And he was right. Being attractive or being ugly in that kind of film isn't important. What's more complicated with him is when there is an emotional scene and he's just as demanding with the shot composition as he is for a stunt! The first time, for example, that I went into the offices of one of the weapons sellers, Vigilante, disguising myself as a waiter, and witnessed the speech by Nicolas Marié and cried, he said to me: "You need to have a tear on this side and it has to run down like this." And the most amazing thing is that he gets what he wants. You manage to do it and aren't any less sincere! I know where that certainty and rigor come from. Me too, when I was a teenager, I loved making little movies with clay in Super 8, I also had an old 4-track recorder I used to make voices and sounds... I remember the pleasure I had when, all of a sudden, I rustled a piece of paper and it made the sound of a fire crackling. I was ecstatic! Jean-Pierre still has that crafty kid side to him. He's a craftsman, but his craftsmanship is of the highest professional level now.

Has becoming a director yourself changed your place on the set and the way you work with directors?

Maybe I'm more patient. I was already patient before, but I understand the technical side better now. I don't need to be told where I have to look anymore. Also, since I'd worked as a story-boarder in animation, I already had a feel for scene breakdown. And now I know from experience that when you write and make a film, you spend a year and a half to two years thinking of it and working on it before you start shooting, you know all the characters and dialogue by heart. You've worked them and reworked them, reconsidered them, passing through all the emotional stages, from the greatest possible joy to the most absolute depression. So when you show up on the set, you know everything, whereas as an actor, you've only thought about your character – and it's exactly that spontaneity that is so important. That's why it's in your best interest to let yourself be guided by the director, who already has two years of work behind him...

In the film, you have a lot of colleagues that come from very different walks of life...

That's really been a part of the pleasure of this adventure. We were very tight knit group. I like how those families are formed, just like that. Each time, it's a new life. You go through all the stages, all the moods, all the states of fatigue, all the joys... I was delighted to meet Jean-Pierre Marielle, to work again with Julie Ferrier who I've known a long time, I even hired her to do the opening act at Olympia Hall, and to see that contortionist who doubled for her – for me, who has a hard time bending his knee, seeing her warm up by putting her

head back between her legs was terrifying! It was also great to work with André Dussollier. I kept teasing him because of his wig, saying he was really Jean-Claude Dussollier, André's unknown brother, a car mechanic who was trying to take his place! And then all the others... Yolande Moreau, Dominique Pinon, Omar Sy... On stage I'm all alone, so that's what I like about film, we're a troupe...

We know you're committed to fighting discrimination, injustice and the radical right-wing. Were you also touched by the way the film uses comedy to attack weapon manufacturers?

Of course. Yes it's a comedy, but the backdrop is significant. There's something political to this story of a standoff between the little marginal guys and the big businessmen who are also salesmen of death... The speech by Nicolas Marié's character I mentioned earlier rings so true it's terrifying. They talk like that and totally conceal the fact that this "growing market" as they call it, allows half of the human race to kill each other. They're ready to help them do it and make a profit, no questions of conscience asked! I like the way the film mixes bizarre humor and a backdrop that's a little political...

Do you feel you've succeeded in slipping a little bit of your own world into Jeunet's world?

I think so, yes, in my character. At least that's what Jean-Pierre says.

Will having worked with him, having seen him work, change the way you work as a filmmaker?

From now on, I'm only going to shoot with wide angles! Even my kids' birthday videos!

If you could keep only one image of the whole adventure, what would it be?

Shooting the last shot of the film in Morocco. There was an extremely complex crane movement, we were running out of time, there were I don't know how many extras, we spent the day setting up the scene and we got the shot at the last moment, at the exact instant when the sun was setting! It was perfect, but it was pushing it close. It was a fabulous moment and so symbolic of how demanding and passionate Jean-Pierre is, of his ability to go all the way, surpass himself and make us surpass ourselves... It's exhausting but great!

While you're doing the promotion for *Micmacs*, you'll be preparing for the Olympia, finishing the script for your next film and supervising the American remake of *Welcome to the Sticks* by Will Smith... Isn't that a lot for only one man?

That's what's so great, so exciting. I finished the first draft of the script in the middle of the summer and the initial feedback is very good, so I'm going to keep working on it, but everything is fine on that front. I've taken a huge thorn out of my foot, which was writing my third film, and now I'm on the show – that impresses Jean-Pierre a lot, he's even afraid

for me when I tell him I still haven't finished writing it! His worrying even ends up freaking me out some days, and at the same time, I've been doing it for fifteen years, so it should be fine... And as for the remake, Will Smith has such a good crew, it shouldn't be a problem. I love having an abundance of activities. It's very rewarding to do it all and also meet authors and filmmakers who have a distinctive world of their own. We only move forward by feeding off of others. It's what keeps us from repeating ourselves.

THE CHARACTERS
BY JEAN-PIERRE JEUNET

THE JUNKYARD DEALERS – THE GOOD GUYS

JEAN-PIERRE MARIELLE (SLAMMER)

He's spent three-quarters of his life in prison. In 1959, the guillotine got stuck and just grazed his gristle. In all of history, it's only happened twice. He was pardoned. No lock stands a chance against him.

“Quite obviously, when we say that the guillotine has gotten stuck twice in all of history, it is sheer nonsense! Marielle is typical of the kind of actor I wanted to work with. All he has to do is talk, the mere sound of his voice brings a whole era of cinema to life before you... He and Dany got along well together. Immediately there was a sort of game between them – jokes, fake insults – as if to dissimulate the respect and friendship that connected them.”

YOLANDE MOREAU (MAMA CHOW)

Everybody's mama. She lost two little girls at the County Fair who entered the House of Mirrors and never came out. Since then, she's adopted these oddballs with no family and cooks for them.

“Yolande was such an obvious choice for this character... She has a phenomenal ability to improvise, but don't let that fool you: before the shoot, she thinks on her own, she's used to working with Jérôme Deschamps (*The Separation*)! It's a joy to let her improvise, even if it's not exactly how I'm used to working! When we shot the scenes at the airport, where she embellished upon the situation quite a bit, she made the whole crew crack up laughing. She's an exceptional actress. She'd already played the concierge in *Amelie*. Paradoxically, we're always a little intimidated by each other. I just love her.”

JULIE FERRIER (ELASTIC GIRL)

She's always the first to bend over backwards to help out others. A sensitive soul in a flexible body.

“I'd seen Julie's show and went crazy with admiration for her. She's an absolute genius. The way she transforms herself into different characters is exceptional. All you have to do is watch what she did at the last César ceremony, where even Emma Thompson and Sean Penn were fooled by her poor fumbling actress bit! As soon as I saw her on stage, I wanted to make a movie with her. She was ideal for Elastic Girl, able to express both the comic and the disturbing aspects contortionists always exude.”

OMAR SY (REMINGTON)

Formerly an ethnographer in Brazzaville. He types up lists of everything his friends bring back to him, as well as all the old French proverbs he can gather. From which

he deduces that white man has a compass in his eye, his stomach in his heels, holds his candy high, puts a hammer in his head and goes from rooster to ass...

“It was fun giving him those kind of lines. All of a sudden, when they come out of his mouth with that African accent, they're even richer. Omar is a very gentle, very affectionate person. He's also very professional and a pleasure to work with. He hasn't even come close to making use of all his potential. During the screen tests, when he had to run through his lines with André Dussollier for the first time, he was so anxious that he made it nerve-racking for me, too. And then he couldn't have been more perfect! He hit everything right on the mark. He really enjoyed playing the role. It wasn't easy because it takes time for the humor in his lines to fully develop, and he had to go the distance.”

DOMINIQUE PINON (*BUSTER*)

His dream is to be in the book of world records. As a matter of fact, in 1977 he broke the record – by nine meters! – of the cannonball man. But he's a completely broken man, both literally and figuratively.

“It's unthinkable to leave Pinon out of my films! With his face and his talent, it's impossible for me to do without him – not to mention the bond that's grown between us over time. My big game is, each time I put him in the worst possible situation imaginable. In *Delicatessen*, he was attached to a toilet seat for a week. In *The City of Lost Children*, he was tied down to a platform out at sea. In *Alien: Resurrection*, he was attached underwater to Black like a backpack. Here I had him thrown into the Seine River, for real! He even had to get vaccinated against rat piss! I also make him do unbelievable things: play the saw, think he's the cannonball man... When I see all that he contributes to the scenes, even when he's not in the foreground, I can't get over it. He still manages to surprise me and make me laugh a lot.”

MICHEL CREMADES (*TINY PETE*)

The artist of the gang. He constructs fabulous automated sculptures and peculiar machines out of the salvaged materials they bring him. Don't be fooled by his small size or age: he is gifted with Herculean strength.

“We've seen him a hundred times in Claude Zidi's comedies (*Low Profile; My New Partner II*) so I liked giving him an unexpected role. I love the sparkle in his eye.”

MARIE-JULIE BAUP (*CALCULATOR*)

Her father was a land surveyor and her mother an alterations seamstress. She has a pea brain but a sharp eye. She measures, calculates, evaluates and organizes everything the others bring home. She always counts everything – and she can be counted on.

“Of course the character of a timid, introverted young girl isn't exactly new to my world... I discovered Marie-Julie when I was casting a different role. She's the revelation of the film. Up until now, she'd never done a movie, just theatre. She's sensational as Calculator, who borders on being autistic.”

THE WEAPON SELLERS -- THE BAD GUYS

**ANDRE DUSSOLLIER (NICOLAS THIBAUT DE FENOUILLET)
AND
NICOLAS MARIE (FRANCOIS MARCONI)**

“I had fun giving André Dussollier the role of a cartoon villain a little like the character actor from the 50's, French biochemist Jacques Monod, with an impeccable crew cut. André thoroughly enjoyed incarnating this traditional old-style Frenchman without a conscience. When I gave him the script to read, he left a twenty-minute message on my answering machine telling me how much he'd enjoy doing it.”

“Nicolas Marié isn't as well known. But he's an incredible actor. He was fantastic in Albert Dupontel's films (*The Villain*) and in Jan Kounen's *99Francs*. *Micmacs* should make him a star, he more than deserves it.”

CREDITS**CAST**

BAZIL
 NICOLAS THIBAUT DE FENOUILLET
 FRANCOIS MARCONI
 SLAMMER
 MAMA CHOW
 ELASTIC GIRL
 REMINGTON
 BUSTER
 TINY PETE
 CALCULATOR
 NIGHT WATCHMAN
 GERBAUD
 LIBARSKI
 MATEO
 GRAVIER
 HEAD OF THE REBELS
 MARCONI'S CHAUFFEUR
 SERGE, VIDEO STORE
 LOLA
 MRS. CISSE
 HER HUSBAND
 THE HORNY TECHNICIAN
 HIS PARTNER
 YOUNG BAZIL
 Contortionist Body Double for Julie FERRIER

Dany BOON
 André DUSSOLLIER
 Nicolas MARIE
 Jean-Pierre MARIELLE
 Yolande MOREAU
 Julie FERRIER
 Omar SY
 Dominique PINON
 Michel CREMADES
 Marie-Julie BAUP
 Urbain CANCELIER
 Patrick PAROUX
 Jean-Pierre BECKER
 Stéphane BUTET
 Philippe GIRARD
 Doudou MASTA
 Eric NAGGAR
 Arsène MOSCA
 Manon LE MOAL
 Félicité N'GIJOL
 Bernard BASTEREAUD
 Tony GAULTIER
 Stéphanie GESNEL
 Noé BOON
 Julia GUNTHEL

CREW

Director
 Producers

1st Assistant Director
 Script
 Casting Director
 Storyboard
 Research
 Production Manager
 Unit Production Manager
 Director of Photography
 Steady-cam Operator

Jean-Pierre JEUNET
 Frédéric BRILLION
 Gilles LEGRAND
 Jean-Pierre JEUNET
 Thierry MAUVOISIN
 Anne WERMELINGER
 Pierre-Jacques BENICHOU
 Maxime REBIERE
 Phil CASOAR
 Jean-Marc DESCHAMPS
 Eric DUCHENE A.F.R.
 Tetsuo NAGATA A.F.C.
 Jan RUBENS

Animated Sequences
Digital Calibration
Set Photographer
Making-of
Head Sound Engineer
Costume Designer
Head Makeup
SFX Makeup

Head Hairstylist
Production Design
On-set Special Effects
Head Editor
1st Assistant Editor
Head Sound Editor
Sound Design
Foley Artist
Sound Mix
Key Grip
Head Gaffer
Stunt Coordinators

Post-Production Director
Special Effects
Visual Effects Supervisor
Original Music
Additional Music
Music Artistic Advisor
Mobile Sculptures
Interviews

Romain SEGAUD
Didier LEFOUEST
Bruno CALVO
Julien LECAT
Jean UMANSKY
Madeline FONTAINE
Nathalie TISSIER
Jean-Christophe SPADACCINI
Denis GASTOU
Stéphane MALHEU
Aline BONETTO A.D.C.
LES VERSAILLAIS
Hervé SCHNEID A.C.E.
Anne-Sophie BION
Gérard HARDY
Selim AZZAZI
Jean-Pierre LELONG
Vincent ARNARDI C.A.S.
Bruno DUBET
Patrick CONTESSE
Patrick CAUDERLIER
Jean-Claude LAGNIEZ
Emmanuel LEGRAND
DURAN DUBOI
Alain CARSOUX
Raphaël BEAU
Max STEINER
Edouard DUBOIS
Gilbert PEYRE
Jean-Pierre Lavoignat

JEAN-PIERRE JEUNET – Biography

Jean-Pierre was born on September 3, 1953 in Roanne, France (near Lyon). An only child for much of his childhood, he quickly developed his own private world. One day, a friend of his parents brought a Super 8 camera to their home and this opened the door to his future career.

Completely self-taught, he began making animated films with his creative partner, illustrator Marc Caro. These short films, in which they did everything themselves with skill and imagination, began to build a buzz around the two artists and win them many awards in France and abroad.

Their first feature film, *Delicatessen*, a sharp and very funny comedy, brought an unexpected new momentum to French cinema.

The commercial success and numerous prizes earned by *Delicatessen* allowed Jeunet & Caro to move onto an ambitious project: *The City of Lost Children*, a dark tale that was incredibly innovative on a technical level, requiring the creation of new software and years of preparation. The film is superb and incredibly poetic. It debuted at the opening of the Cannes Film Festival in 1995, where its “disturbing” character unnerved the public.

Yet, this was the film that caught the attention of Fox, which decided to entrust Jean-Pierre Jeunet with the direction of the fourth opus of *Alien: Resurrection*.

After this stint in Hollywood, Jean-Pierre Jeunet longed to return to the paved streets of Montmartre in Paris. Moreover, after the *Alien: Resurrection* “blockbuster”, he wanted to direct a “small personal film with friends”. For years, he had collected gripping little ideas and stories that had touched him. It all came together when he invented the common denominator to all of these stories: a timid and imaginative young woman, determined to embellish the life of those around her. Amélie Poulain was born: the heroine of a film that makes you happy and that fills you with the desire to love. With this film, Jean-Pierre Jeunet achieved what is considered to be one of the most perilous exercises in cinema: to film happiness. “Amelie” was the most successful French-language movie in the world.

At first, *Amelie* was written for an actress who left the project shortly before the preparatory stages. Jean-Pierre Jeunet then noticed a young actress who was just entering the scene: Audrey Tautou. He had her try out and, immediately, he knew that it was “her”.

The triumph of the film and the osmosis with Audrey Tautou led him to carry out another project that he had longed to make for 10 years: *A Very Long Engagement*, the adaptation of the novel by Sebastien Japrisot. With Audrey Tautou, Jean-Pierre Jeunet knew that he had found his “Mathilde”, the young obstinate woman in search of her fiancé in the labyrinth of the Great War. The film met with an enthusiastic welcome, both by the critics and the general public.

Jean-Pierre Jeunet is the most highly awarded French filmmaker. He has pulled off a true tour de force: being considered a true artist, while reaching the public at large.

His films offer a perfect quality of execution, a dense and elaborate tale, an abundance of details intertwined with driving force, poetry, emotion and imagination.

FILMOGRAPHY

2010 MICMACS

2004 A VERY LONG ENGAGEMENT

2001 AMÉLIE

1997 ALIEN: RESURRECTION

1995 THE CITY OF LOST CHILDREN

1991 DELICATESSEN

CAST FILMOGRAPHIES

Dany Boon (Bazil)

2010 MICMACS Directed by Jean-Pierre Jeunet
 2009 LE CODE A CHANGÉ Directed by Danièle Thompson
 2008 CHANGING SIDES Directed by Pascale Pouzadoux
 2008 WELCOME TO THE STICKS Directed by Dany Boon
 2006 MY BEST FRIEND Directed by Patrice Leconte
 2006 THE VALET Directed by Francis Veber
 2005 JOYEUX NOËL Directed by Christian Carion
 1998 BIMBOLAND Directed by Ariel Zeitoun
 1995 THE GREAT WHITE OF LAMBARENE Directed by Bassek Ba Khobio

André Dussollier (Nicolas Thibault de Fenouillet)

2010 WILD GRASS Directed by Alain Resnais
 2010 MICMACS Directed by Jean-Pierre Jeunet
 2009 AN ORDINARY EXECUTION Directed by Marc Dugain
 2008 A DAY AT THE MUSEUM Directed by Jean-Michel Ribes
 2006 CORTEX Directed by Nicolas Boukhrief
 2006 TRUE ENOUGH Directed by Sam Karmann
 2006 PRIVATE FEARS IN PUBLIC PLACES Directed by Alain Resnais
 2006 THE LARK FARM Directed by Paolo et Vittorio Taviani
 2005 TELL NO ONE Directed by Guillaume Canet
 2004 36 Directed by Olivier Marchal
 2004 LEMMING Directed by Dominik Moll
 2003 A VERY LONG ENGAGEMENT Directed by Jean-Pierre Jeunet
 2003 RUBY & QUENTIN Directed by Francis Veber
 2002 STRANGE GARDENS Directed by Jean Becker
 2000 DARK PORTALS Directed by Pitoff
 2000 UN CRIME AU PARADIS Réal. Jean Becker
 2000 OFFICER'S WARD Directed by François Dupeyron
César Award for Best Supporting Actor
 1999 CRIME SCENES Directed by Frédéric Schoendoerffer
 1999 OUCH Directed by Sophie Fillières
 1997 SAME OLD SONG Directed by Alain Resnais
César Award for Best Actor
 1994 COLONEL CHABERT Directed by Yves Angelo
 1993 THE GROUNDHOGS Directed by Elie Chouraqui
 1992 THE LITTLE APOCALYPSE Directed by Costa Gavras
 1991 A HEART OF STONE Directed by Claude Sautet
 1990 BORDER LINE Directed by Danièle Dubroux
 1987 FREQUENT DEATH Directed by Elisabeth Rappeneau
 1986 MÉLO Directed by Alain Resnais

César Award for Best Actor

1984 LOVE UNTO DEATH Directed by Alain Resnais
 1981 LE BEAU MARIAGE Directed by Eric Rohmer
 1979 EXTERIOR NIGHT Directed by Jacques Bral
 1975 THE MODEL COUPLE Directed by William Klein
 1973 AND NOW MY LOVE Claude Lelouch
 1972 A GORGEOUS BIRD LIKE ME Directed by François Truffaut

Nicolas Marié (Francois Marconi)

2010 MICMACS Directed by Jean-Pierre Jeunet
 2008 THE VILLAIN Directed by Albert Dupontel
 2008 SAFARI Directed by Olivier Baroux
 2007 SECRETS OF STATE Directed by Philippe Haim
 2004 LOCKED OUT Directed by Albert Dupontel
 2003 CASH TRUCK Directed by Nicolas Boukhrieff
 1999 SACHS DISEASE Directed by Michel De Ville
 1998 THE CREATOR Directed by Albert Dupontel
 1996 BERNIE Directed by Albert Dupontel
 1993 DESIRE Directed by Albert Dupontel
 1991 THE ODDBALL Directed by Jean Poiret

Jean-Pierre Marielle (Slammer)

2010 MICMACS Directed by Jean-Pierre Jeunet
 2008 RONDO Directed by Olivier Van Malderghem
 2007 LET'S DANCE Directed by Noémie Lvovsky
 2006 CE QUE MES YEUX ONT VU Laurent de Bartillat
 2005 THE DA VINCI CODE Directed by Ron Howard
 2004 THE RETURN OF JAMES BATTLE Directed by Didier Poiraud and Thierry Poiraud
 2003 TOMORROW WE MOVE Directed by Chantal Akerman
 2002 LITTLE LILI Directed by Claude Miller
 1999 ONE FOR ALL Directed by Claude Lelouch
 1995 THE GRAND DUKES Directed by Patrice Leconte
 1993 THE SMILE Directed by Claude Miller
 1993 THE SCENT OF YVONNE Directed by Patrice Leconte
 1993 1, 2, 3 SUN Directed by Bertrand Blier
 1992 MAX AND JEREMY Directed by Claire Devers
 1991 EVERY MORNING OF THE WORLD (TOUS LES MATINS DU MONDE)
 Directed by Alain Corneau
 1990 URANUS Directed by Claude Berri
 1987 A FEW DAYS WITH ME Directed by Claude Sautet
 1987 THE TWO CROCODILES Directed by Joël Seria
 1985 MÉNAGE Directed by Bertrand Blier
 1985 HOLD UP Directed by Alexandre Arcady
 1984 LOVE ON THE QUIET Directed by Edouard Molinaro

1981 CLEAN SLATE Directed by Bertrand Tavernier
 1979 THE SWINDLE Directed by Gérard Pires
 1977 ONE WILD MOMENT Directed by Claude Berri
 1977 AS THE MOON Directed by Joël Seria
 1977 THE MORE IT GOES, THE LESS IT GOES Directed by Michel Vianey
 1977 THE ACCUSER Directed by Jean-Louis Bertucelli
 1976 RUN AFTER ME UNTIL I CATCH YOU Directed by Robert Pouret
 1976 THE BOTTOM LINE Directed by Georges Lautner
 1975 FEMMES FATALES Directed by Bertrand Blier
 1975 COOKIES Directed by Joël Seria
 1975 THE TRACK Directed by Serge LEROY
 1974 LET JOY REIGN SUPREME Directed by Bertrand Tavernier
 1974 THE COMMON MAN Directed by Yves Boisset
 1974 TELL ME YOU LOVE ME Directed by Michel Boisrond
 1973 LE PLEURNICHARD Michel Audiard
 1973 CHARLIE AND HIS TWO CHICKS Directed by Joël Seria
 1973 MAN IN THE TRUNK Directed by Georges Lautner
 1972 LE SEX SHOP Directed by Claude Berri
 1971 WITHOUT APPARENT MOTIVE Directed by Philippe Labro
 1969 GIVE HER THE MOON Directed by Philippe De Broca
 1969 THE VIXEN Directed by Jean Aurel
 1968 THE DEVIL BY THE TAIL Directed by Philippe De Broca
 1966 TENDER SCOUNDREL Directed by Jean Becker
 1965 HOW NOT TO ROB A DEPARTMENT STORE Directed by Pierre Grimbal
 1965 BACKFIRE Directed by Jean Becker
 1964 MALE COMPANION Directed by Philippe De Broca
 1964 WEEKEND AT DUNKIRK Directed by Henri Verneuil
 1963 SWEET AND OUR Directed by Jacques Baratier
 1963 BANANA PEEL Directed by Marcel Ophuls

Yolande Moreau (Mama Chow)

2010 : MICMACS Directed by Jean-Pierre Jeunet
 2009 : THE PACK Directed by Franck Richard
 2007 : SERAPHINE Directed by Martin Provost
César Award for Best Actress, Best Actress: Los Angeles Film Critics Association, National Society of Film Critics
 2007 : A DAY AT THE MUSEUM Directed by Réal.Jean-Michel Ribes
 2007 : LOUISE MICHEL Directed by Benoit Delpine & Gustave Kervern
 2006 : THE LAST MISTRESS Directed by Catherine Breillat
 2005 : PARIS, JE T'AIME Directed by Sylvain Chomet
 2005 : MIA AND THE MAGOO (Voice Over) Directed by Jacques-Rémy Girerd
 2005 : CALL ME ELIZABETH Directed by Jean-Pierre Ameris
 2005 : LOCKED OUT Directed by Albert Dupontel
 2005 : BUNKER PARADISE Directed by Stefan Liberski
 2005 : THE DAWN OF NEW AGE Directed by Sarah Levy

2004 : THE AX Directed by Costa Gavras
 2003 : WHEN THE SEA ROSES Directed Yolande Moreau and Gilles Porte
 2002 : BODY TO BODY Directed by François Hanss
 2002 : WELCOME TO THE RISES Directed by Francis Palluau
 César Award for Best Actress; Best First Work
 2001 : A PIECE OF SKY Directed by Bénédicte Lienard
 2001 : STEP BY STEP Directed by Philippe Blasband
 2000 : THE MILK OF HUMAN KINDNESS Directed by Dominique Cabrera
 2000 : AMELIE Directed by Jean-Pierre Jeunet
 1998 : THE JOURNEY TO PARIS Directed by Marc Henri Dufresne
 1997 : FULL MOON Directed by Fredi M. Murer
 1997 : LET THERE BE LIGHT Directed by Arthur Joffe
 1996 : AN AIR SO PURE Directed by Yves Angelo
 1995 : THE THREE BROTHERS Directed by Didier Bourdon and Bernard Campan
 1995 : HAPPINESS IS IN THE FIELD Directed by Etienne Chatiliez
 1994 : THE HORSEMAN ON THE ROOF Directed by Jean Paul Rappeneau
 1992 : MY WIFE'S GIRLFRIENDS Directed by Didier Van Cauwelaert
 1992 : THE SON OF THE SHARK Directed by Agnès Merlet
 1992 : LOONIES AT LARGE Directed by Marco Pico
 1992 : GERMINAL Directed by Claude Berri
 1985 : VAGABOND Directed by Agnès Varda

Julie Ferrier (Elastic Girl)

2010 MICMACS Directed by Jean-Pierre Jeunet
 2009 HEARTBREAKER Directed by Pascal Chaumeil
 2009 TOURNÉE Directed by Mathieu Amalric
 2007 WHAT IF...? Directed by Léa Fazer
 2007 DADDY COOL Directed by François Desagnat and Thomas Sorriaux
 2007 AGATHE CLÉRY Directed by Etienne Chatiliez
 2007 A DAY AT THE MUSEUM Directed by Jean-Michel Ribes
 2006 MR. BEAN'S VACATION Directed by Steve Bendelack
 2006 PARIS Directed by Cédric Klapisch
 2005 MADAME IRMA Directed by Didier Bourdon and Yves Fajnberg

Omar Sy (Remington)

2010 MICMACS A TIRE LARIGOT Directed by Jean-Pierre Jeunet
 2009 DIAMANTS SUR ORDONNANCE Christophe CAMPOS
 2009 ROUND DA WAY Directed by Emmanuel Klotz and Albert Pereira-Lazaro
 2009 SAFARI Directed by Olivier Baroux
 2009 KING GUILLAUME Directed by Pierre-François Martin Laval
 2007 SPECIAL CORRESPONDENTS Directed by Frédéric Auburtin
 2007 SEULS TWO Directed by Eric JUDOR- Ramzy Bedia
 2004 LE CARTON Directed by Charles Nemes
 2001 DEAD WEIGHT Directed by Alain Berberian

2001 SAMURAI Directed by Giordano Gederlini
 2001 THE RACE Directed by Djamel Bensalah
 2000 ASTERIX AND OBELIX MEET CLEOPATRA Directed by Alain Chabat

Dominique Pinon (Buster)

2010 MICMACS Directed by Jean-Pierre Jeunet
 2008 HUMANS Directed by Jacques-Olivier Thevenin and Pierre-Olivier Molon
 2007 THE OXFORD MURDERS Directed by Alex de la Iglesia
 2007 A DAY AT THE MUSEUM Directed by Jean-Michel Ribes
 2006 ROMAN DE GARE Directed by Hervé Picard
 2006 DANTE O1 Directed by Marc Carot
 2005 DIKKENEK Directed by Olivier Van Hoofstadt
 2005 CAMPING A LA FERME Directed by Jean-Pierre Sinapi
 2003 A VERY LONG ENGAGEMENT Directed by Jean-Pierre Jeunet
 2003 THE BRIDGE OF SAN LUIS REY Directed by Mary McGuckian
 2003 LOCAL CALL Directed by Arthur Joffé
 2002 WELCOME TO THE ROSES Directed by Francis Palluau
 2002 MORTADELO & FILEMON: THE BIG ADVENTURE Directed by Javier Fesser
 2000 AMELIE Directed by Jean-Pierre Jeunet
 2000 BEAUTIFUL MEMORIES Directed by Zabou Breitman
 1999 SABOTAGE Directed by José Miguel and Estaban Ibarretxe
 1999 HIGHWAY MELODY Directed by Thierry Boscheron
 1999 LIKE A FISH OUT OF WATER Directed by Hervé Hadmar
 1997 ALIEN: RESURRECTION Directed by Jean-Pierre Jeunet
 1997 VIOLETTA, THE MOTORCYCLE QUEEN Directed by Guy Jacques
 1996 A SATURDAY ON EARTH Directed by Diane Bertrand
 1995 THE CITY OF LOST CHILDREN Directed by Jean-Pierre Jeunet and Marc Caro
 1993 LOONIES AT LARGE Directed by Marco Pico
 1993 MY NAME IS VICTOR Directed by Guy Jacques
 1992 AUGUST Directed by Henri Herre
 1991 DELICATESSEN Directed by Jean-Pierre Jeunet and Marc Caro
 1990 THE FRENCH REVOLUTION Directed by Robert Enrico
 1990 1871 Directed by Ken McMullen
 1990 ALBERTO EXPRESS Directed by Arthur Joffé
 1989 BLEU MARINE Directed by Jean-Claude Riga
 1988 THE LEGEND OF THE HOLY DRINKER Directed by Ermanno Olmi
 1998 FRANTIC Directed by Roman Polanski
 1987 THE DEVIL'S PARADISE Directed by Vadim Glowna
 1982 THE MOON IN THE GUTTER Directed by Jean-Jacques Beinex
 1981 SHOT PATTERN Directed by Jean-Claude Missaien
 1981 THE RETURN OF MARTIN GUERRE Directed by Daniel Vigne
 1980 DIVA Directed by Jean-Jacques Beinex

Michel Cremandes (Tiny Pete)

2010 MICMACS Directed by Jean-Pierre Jeunet
2005 FRAGMENTS Directed by Franck Llopis
2001 DEAD WEIGHT Directed by Alain Berbérian and Frédéric Forestier
2001 THE TRUTH ABOUT CHARLIE Directed by Jonathan Demme
2000 ASTERIX & OBELIX: MISSION CLEOPATRA Directed by Alain Chabat
1995 MUTTS Directed by Jeannot Swarc
1993 LOW PROFILE Directed by Claude Zidi
1989 MY NEW PARTNER II Directed by Claude Zidi
1984 MY NEW PARTNER Directed by Claude Zidi
1984 THE TELEPHONE ALWAYS RINGS TWICE Directed by Jean-Pierre Vergne
1983 FAMILY BUSINESS Directed by Costa Gavras

Marie-Julie Baup (Calculator)

2010 MICMACS Directed by Jean-Pierre Jeunet
2008 MARK OF AN ANGEL Directed by Safy Nebbou
2004 THE GIRAFFE'S NECK Directed by Safy Nebbou